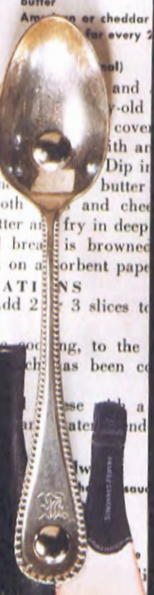


Tomato Sauce (1)



1 Tablespoon white sauce
 1/2 teaspoon salt
 Grated horseradish
 1 cup beer
 Toast

Beat the egg whites very stiff. When the mixture is completely melted, add the yolks and the ingredients are well blended and cook almost at the boiling point, fold in the egg whites. Serve at once on toast.

Large sprig of lemon
 Salt
 4 tablespoons heavy cream
 1/2 cup heavy cream
 Juice of 1/2 lemon

Seasoned chicken broth, mustard, leaf, carrot, and

White Monkey
 1/2 teaspoon salt
 1/2 teaspoon dry mustard
 Cayenne pepper
 1 egg, slightly beaten
 Crisp toast

Sauce Mornay
 1/2 cup heavy cream
 1/2 cup grated Swiss cheese, well dried
 1/4 cup heavy cream



If liquid cooks down

DECOUPAGE FOOD & WINE JOURNAL

{BINDING} COPTIC STITCH WITH X-MOTIF BOARD ATTACHMENT

{FINISHED SIZE} 10" X 11½" (25.4 X 29.2 CM)

THE ART OF DECOUPAGE—decorating objects with glued paper—goes back centuries but is still incredibly popular today. A few tricks make for a successful project: Use small, sharp, detail scissors to cut images. Hold the scissors steady in one hand and turn the image with the other while cutting. Use a craft knife to cut out interior pieces. Precision counts, because the smallest nick can be noticed.

Artful layering, the key to great decoupage, is easily achieved by taking time to configure the images until you're happy with the arrangement. The other secret to decoupage is patience. Allowing the layers to dry before adding more medium helps reduce air bubbles and rippling. Clip art, magazine pages, book pages, handmade paper, napkins, tissue paper, and laser-copy images can all be used for decoupage. When in doubt, test a scrap to make sure the colors don't run and the paper can stand up to the medium.

This journal is bound with the Coptic stitch, an easy and attractive chain stitch that goes across the open spine. I devised the X-motif board attachment because I wanted something more decorative than the typical Coptic attachment. This design would also make a great guest book.



MATERIALS



{ COVER MATERIALS }

- $\frac{1}{8}$ " (3 mm) plywood (Baltic birch is preferred) cut into two 5" x 8" (12.7 x 20.3 cm) pieces and one 10" x 11 $\frac{1}{2}$ " (25.4 x 29.2 cm) piece (Use the template on page 138 to cut the larger piece to the desired shape.)
- decoupage glue (Mod Podge decoupage medium in satin finish was used, but gloss and matte finishes are also available.)
- papers: two 6" x 9" (15.2 x 22.9 cm) vintage cookbook pages for the face of the front covers and several more pages for the back cover; two 6" x 9" (15.2 x 22.9 cm) pieces and one 11" x 12 $\frac{1}{2}$ " (27.9 x 31.8 cm) piece of decorative paper for the inside front and back covers; two 5" x 1 $\frac{1}{4}$ " (12.7 x 3 cm) pieces of decorative paper for the face of the front covers; photos of food and wine bottles cut from magazines
- gold metallic paint pen
- two miniature spoons
- two $\frac{1}{4}$ " or $\frac{3}{8}$ " (6 mm or 1 cm) two-part silver rivets

{ TEXT BLOCK MATERIALS }

- forty-nine 9 $\frac{1}{2}$ " x 7 $\frac{7}{8}$ " (24.1 x 20 cm) pieces of cardstock and/or text-weight paper
- four double-sided 12" x 12" (30.5 x 30.5 cm) pieces of scrapbook paper for the pockets
- four 36" (91.4 cm) pieces waxed linen thread (more than one color can be used)
- four curved needles (found at fabric stores and bookbinding supply sources)
- double-stick tape or glue stick

{ TOOLS }

- Basic Tool Kit, page 12
- foam brush
- sandpaper
- small detail scissors
- pinking shears or decorative-edge scissors
- craft knife
- rivet-setting tool
- steel bench block
- hammer
- hand drill, center punch, and small drill bits (E6000 glue can be used to attach the spoon handles instead of rivets.)
- safety glasses
- large rubber bands



Trim the paper even with the cover.



Adhere the wine bottle images to the lower edge.

MAKE THE COVERS

{ 1 } Sand the wood after cutting to make sure all edges and surfaces are smooth. When adhering background paper, it should be cut a bit larger than the cover, then trimmed flush with the edges when the glue is dry. (Both front covers can be worked on simultaneously.) With the foam brush coat one side of the plywood with a thin, even layer of decoupage medium and attach the 6" x 9" (15.2 x 22.9 cm) page, centering and smoothing it with your hands and then a bone folder to make sure there are no air bubbles. When dry, trim the paper flush with the cover edges with a craft

knife or scissors (See A). Spread another even coat of decoupage medium over the page using long, continuous strokes; allow to dry.

{ 2 } Glue the wine bottles that have been cut from magazines in a row at the bottom of the front cover. Spread a bit of decoupage medium over the lower left area and adhere a wine bottle, allowing it to overhang the edges just a bit (See B). Smooth to remove any air bubbles or ripples. Repeat until all wine bottles are adhered. Brush decoupage medium across the top of the cover and adhere a 5" x 1 1/4" (12.7 x 3 cm) strip of scrapbook or decorative paper (trim the paper's lower

edge with pinking shears or decorative-edge scissors if desired before brushing with decoupage medium). When dry, brush decoupage medium over the center area and adhere the fruit image or other food photo cut from a magazine. When the cover is completely dry, trim the overhanging bits with a craft knife or scissors.

{ 3 } Coat the entire cover with three layers of decoupage medium. Allow the cover to dry between coats, and alternate between horizontal and vertical brushstrokes on each coat. Sanding between coats will create a smoother finish, but it's not essential.

{ 4 } For the inside of the back cover, adhere layers of cookbook pages in a patchwork style, covering the entire surface, trim, and then coat with one layer of decoupage medium. Adhere the fruit and vegetable images at the top of the peaks with the decoupage medium, let dry, and trim any overhang. Add another three coats of medium to the entire surface as with the front covers. Adhere the 6" x 9" (15.2 x 22.9 cm) pieces of decorative paper to the inside of the front covers, trim, and coat with three layers of decoupage medium. Do the same with the outside of the back cover using the 11" x 12½" (27.9 x 31.8 cm) piece of decorative paper. Let dry and trim any overhang.

Edge the boards, if desired, with the metallic paint pen. Work carefully so the paint doesn't bleed onto the covers.

Note: If the boards warp while gluing, let them dry completely and then press them under a heavy weight overnight. Air-drying usually removes any residual tackiness from the decoupage medium. Excessively tacky boards may be sealed with acrylic sealing spray or a coat of interior varnish.

{ 5 } Using the cover hole template on page 138, drill holes in the left and right sides of the cover (reverse the template for the right side). Drill the front and back covers together to make sure the holes are aligned.



Use a hammer and rivet setter to set the cap in place.

{ 6 } Place the spoons on a flat surface and make sure the spoon bowls and the handle bases make contact. If not, gently bend the spoons until both the bowl and the handle make contact. With a center punch and hammer, mark the placement of the hole in the bowl of one spoon and drill a hole large enough to accommodate the rivet prong (always wear safety glasses while drilling, and note that the spoon will get extremely hot while being drilled). Mark and drill the hole in the base of the handle.

{ 7 } Determine the placement of the spoon on the cover and mark the top hole. Drill through the cover. Insert the rivet prong from the back and attach the spoon (this may require a ¼" or ⅜" [6

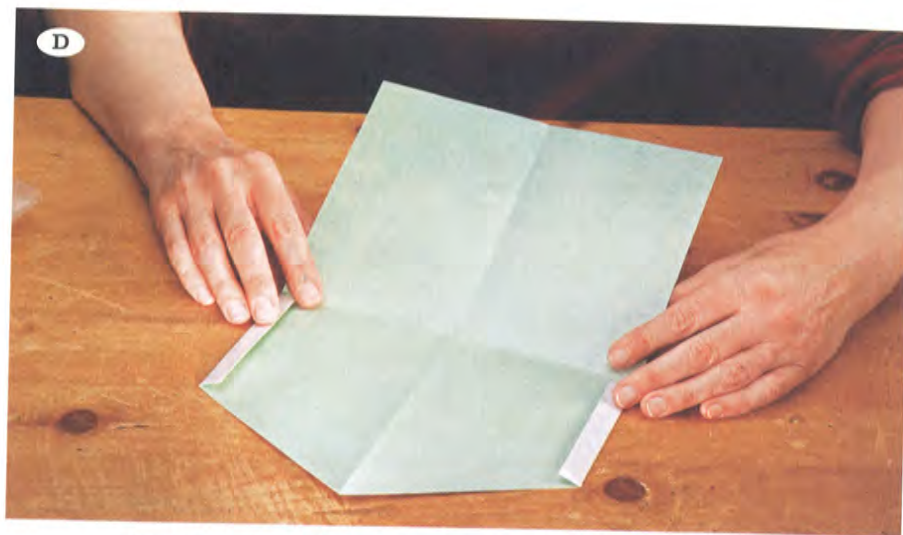
mm or 1 cm] rivet, depending on the thickness of the spoon). Place the rivet cap on top of the prong. Place the cover on a bench block and, using the rivet setter, hammer the cap into place (*See C*). For the bottom hole, drill through the spoon into the cover and attach the rivet. Alternately, the spoons can be attached using E6000 glue, but do this after the book is bound.

BIND THE BOOK

{ 1 } Fold forty-eight 9½" x 7⅞" (24.1 x 20 cm) text pages widthwise and nest them into twelve signatures of four folios each. Reserve one folio for the signature-punching template. One side of the book opens to the left and the other to the right, so keep this in mind when creating the signatures. Placing the pockets in the center of the signatures makes them easier to sew. If you plan to glue photos or other bits of paper onto the pages, shorten the width on some of the pages. This will ensure the book won't expand too much.

{ 2 } To make the pockets, cut shapes using the template on page 139. Do not add more than two pockets per side or the book will not close properly. Score the paper where noted. (To score paper, align a metal ruler along the line to be scored, and then impress a line with the pointed end of a bone folder or scoring tool.) Fold the two tabs inward, fold the bottom half up, and then fold in half lengthwise (*See D*). Place double-stick tape on the inside of the tabs or use a glue stick and adhere.

{ 3 } Mark the fold of the reserved folio using the signature-punching template on page 137, making sure the signature holes align with the cover holes. Open the folio, carry the marks across the fold,



Fold in the tabs, fold bottom up, and then fold in half the other way.

and refold it the other way so the marks are on the inside. Use the template to make holes in all twelve signatures.

{ 4 } This binding is done by sewing the right and left pair of holes at the same time using four needles (two needles for each set of holes). While a four-needle Coptic sounds difficult, it isn't, because stitches are simply repeated. Instructions are for the left set of holes (shown in red on page 103), so just replicate them for the right set (shown in blue). Using curved needles makes it easier to pass underneath previous threads when forming the chain stitches.

{ 5 } Thread each end of a 36" (91.4 cm) piece of waxed linen thread onto a curved needle. With the top of the first signature facing right, pass the needles from inside the signature through the leftmost pair of holes, pulling through and making sure the threads are even. Place the cover face down, directly underneath the signature, and with the top to the right. (While sewing, it's best to elevate the signatures to eye level. If the spoon is attached to the cover, allow it to hang off the edge of the support to let the cover lie flat.) Cross the left needle diagonally into the right cover hole from the outside. (*See E, on page 103.*)

{ 6 } Working with the same needle, loop around the cover through the same hole once more, entering the hole from the outside and ending with the thread to the right of the stitch that loops around the cover. Do not tighten threads (*See F*).

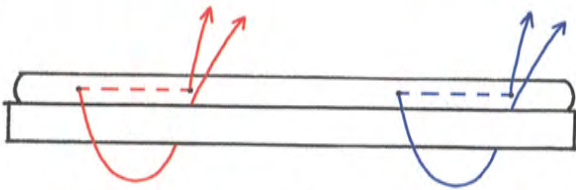
{ 7 } Cross the right needle diagonally into the left cover hole from the outside. Loop the thread around the cover and enter through the same hole once more from the outside and end with the thread to the left of the stitch that loops around the cover (*See G*). Tighten stitches by pulling the X that has formed on the cover board and then pulling the stitches that loop around the cover. The signature will recess from the cover about $\frac{1}{8}$ " (3 mm).

{ 8 } Insert each needle back into its corresponding hole in the first signature, cross threads inside the signature, and then exit the signature with both needles. There will be three threads inside the first signature between the pair of holes. Place the second signature on top of the first, matching top to top. Enter the corresponding holes with both needles from the outside, cross threads inside the signature, and exit both needles from the inside (*See H*).

{ 9 } Slip the left needle under the left-hand stitch that wraps around the cover board from left to right, being careful not to gouge the board, and pull the thread through. Slip the right needle under the right-hand stitch that wraps around the board from right to left, and pull the thread through. Place the third signature on top of the second signature and enter the corresponding holes with both needles (a chain stitch is formed on the outside between the first signature and the cover). Cross threads inside the third signature and exit with both needles (*See I*).

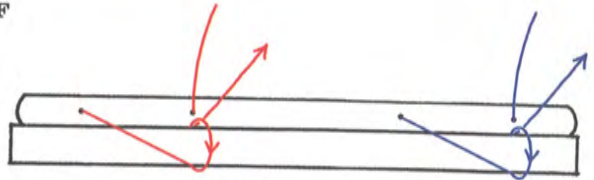
{ 10 } Slip the left needle between the first and second signatures from left to right, passing it under the existing stitch. Slip the right needle between the first and second signatures from right to left, passing it under the existing stitch; pull the threads through (another chain stitch is formed). Place the fourth signature on top of the third and enter the corresponding holes from the outside with both needles. Cross threads inside the signature and exit with both needles (*See J*).

E



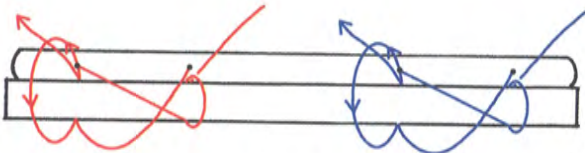
Bring thread from inside through holes, even up, and then insert left needle in right cover hole.

F



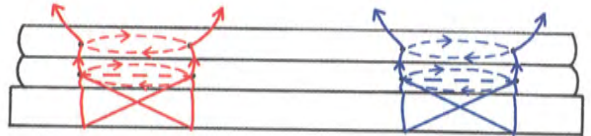
Loop thread around cover again through same hole.

G



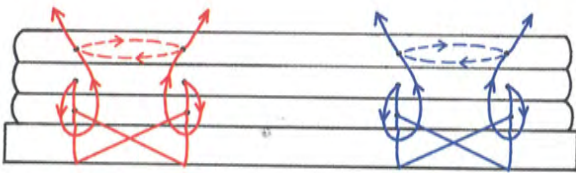
Repeat attaching the cover with the right needle.

H



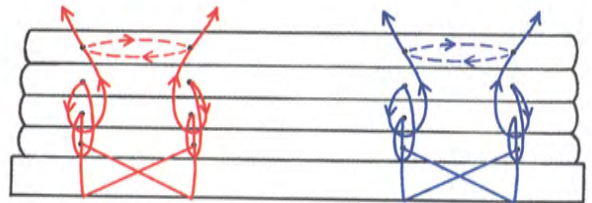
Re-enter and exit the first signature, add the second signature, enter the holes from the outside, cross the threads, and exit.

I



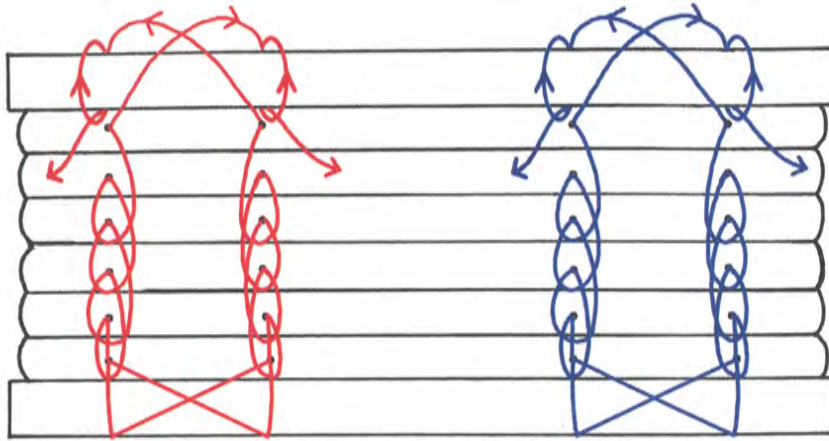
Slip the needles under the threads between the first signature and cover and then into the third signature, cross threads, and exit.

J



Pass under the threads between the first and second signatures, and then into the fourth signature, cross threads, and exit.

K

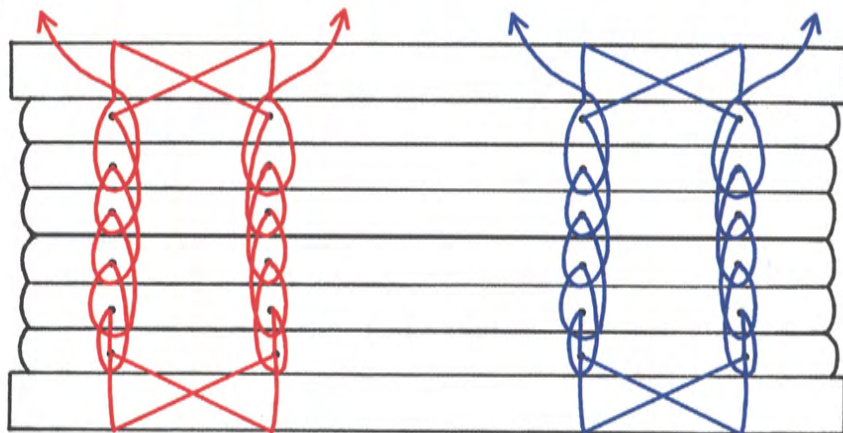


Attach the back cover in same fashion as front cover.

{ 11 } Chain as you did previously, this time slipping the needle between the second and third signatures. Stitches always chain between the previous two signatures with the needles going toward the center of the paired holes, never outward. Repeat the sewing for the fifth and sixth signatures. On the sixth signature cross the threads inside and exit, but do not chain.

{ 12 } Place the back cover face up on top of the sixth signature. Cross the right needle diagonally into the left cover hole from the outside. Loop around the cover through the same hole once more, and end with the thread to the left of the stitch that loops around the cover; do not tighten. Cross the left needle diagonally into the right cover hole from the outside. Loop around the cover through the same hole once more and end with the thread to the right of the stitch that loops around the cover (*See K*). Tighten stitches as for the front cover.

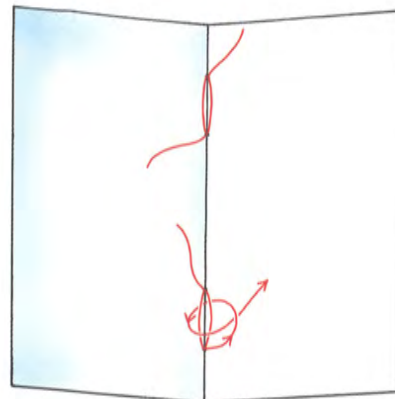
{ 13 } Make the final chain stitch by taking the left needle and slipping it between the fourth and fifth signatures from left to right and hooking around the existing stitch. Slip the needle from right to left (going outward) under the left-hand stitch that wraps around the board. Slip the right needle between the fourth and fifth signatures, going from right to left, and hook it around the existing stitch. Then slip it from left to right under the right-hand stitch that wraps around the board (*See L*).

L

Make the final chain stitches.

{ 14 } Enter each needle into its corresponding hole in the sixth signature from the outside. Open the sixth signature and pull needles through. Make a knot by slipping one needle under the threads until a loop forms. Take the needle through the loop and tighten, pulling the thread toward the hole (*See M*). Repeat with the other needle. Cut threads to $\frac{1}{4}$ " (6 mm).

{ 15 } When sewing signatures on the other side of the book, secure the first set with one or two rubber bands to hold the pages and cover in place.

M

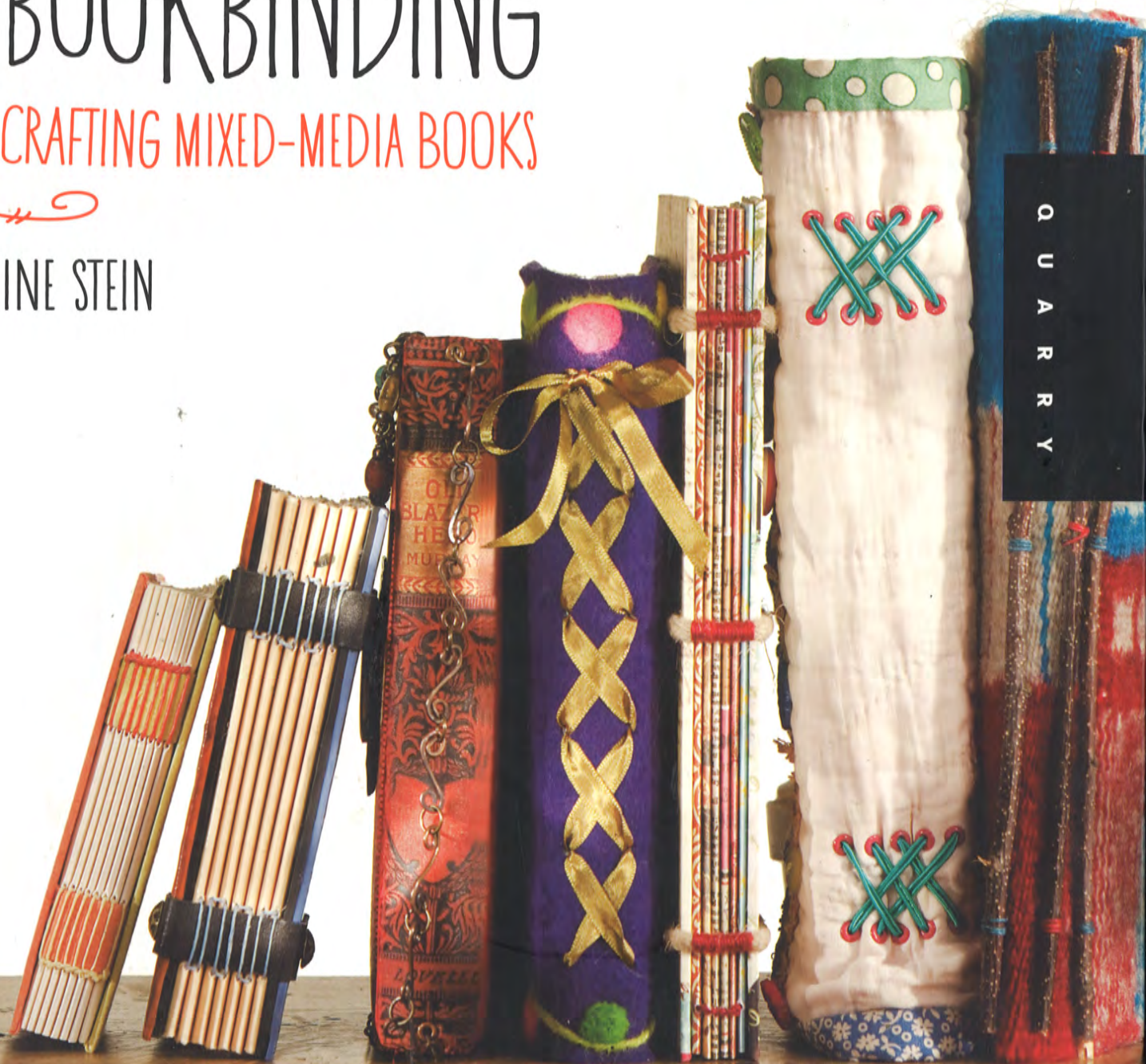
Enter the sixth signature, make knots, and cut threads.

ADVENTURES IN BOOKBINDING

HAND CRAFTING MIXED-MEDIA BOOKS



JEANNINE STEIN



Q
U
A
R
R
Y