

## **Roedde House Bookbinding Fact Sheet for Teachers and Docents Grades 4-6**

- The study of bookbinding brings together a wide range of cultural studies considerations, such as art, literature, biography, sociology, and economics.
- Bookbindings can be used to help place or date a manuscript when the publication history is unclear
- Bookbindings can also tell us:
  - Information about trade routes and how ideas spread
  - About the owner's economic status
  - About contemporary aesthetic or design tastes
  - What literary or historical texts were significant at a given time
  - The types of technology available at the time of printing
  - How the book was used and who it was read by: earlier religious and academic texts might be stored flat, while in the 19th century, smaller and lighter volumes that could be carried in the owner's pocket were popular

### **History of Bookbinding**

- Until the 19th century, books were usually not sold bound, but as loose sheets that could be transported to their point of sale and be bound there depending on the tastes and economic status of the purchaser
- The nineteenth century is when the covers of books began to be designed to reflect their content
- In the 19th century, marginalized groups such as women, orphans, and the impoverished were taught bookbinding as a means of making a living, and widows often took over their husband's workshops; therefore, it is a trade that has provided vital opportunities to a diverse populations
  - Women were employed in bookbinding particularly frequently, in sectors such as sewing, headbanding (the process of sewing a cord into the backbone of the book to strengthen the edges), and decoration
  - The Guild of Women-Binders, which existed in Britain from 1898-1904, taught classes on these skills to women
  - Some women became known as artists due to their decorative work on books, such as Miss C.B. Currie and Sarah Wyman Whitman

### **Bookbinding in (Canadian) Culture**

- After 1850, the local reading market in Canada expanded dramatically with the introduction of provincial school systems and immigration from Europe and Britain
- By the end of WWI, the reading public included all socioeconomic groups, which presses catered to by printing magazines and cheap books that were moderately priced and accessible
  - This became essential to the development of an educated democracy in Canada

- While Canadians were largely being distributed books that were printed at Canadian presses, the books themselves were more often under British, American, or French copyright; the colonial relationships between these nations and Canada meant that there was dispute over the copyright of these texts, as Canada was concerned to be an extension of these markets
- Regional book publishing in Canada at the turn of the century largely consisted of histories, textbooks, and religious works, with some literary works
- Increased opening of commercial printing offices in Western Canada in the 1890s were part of westward settlement, alongside the building of the Canadian Pacific Railway (completed 1885)

### **Bookbinding Technologies**

- The technical process of creating a book is split into two stages:
  - Forwarding: the sewing of the leaves and attachment of the covers
  - Finishing: decorative elements on the cover, usually achieved by impressions made by brass tools
- Paper began to replace parchment as a method for printing in the 15th century with the advent of the printing press, as it was cheaper and faster to produce
- The printing press also increased demand for bound texts, meaning other technologies were developed to speed up production, such as:
  - Rolls and panel stamps were used to decorate, rather than individual stamps
  - With the Industrial Revolution in the 19th century, machines were invented that allowed text cases and blocks to be manufactured in greater quantity
- Larger mechanized workshops quickly produced volumes bound in leather, cloth, or paper at lower cost, while artisans would produce smaller, more uniquely decorated editions at a higher price point

Industrial binding began in the 1830s and 1840s but progressed more slowly than printing technology; the decorative tools and techniques used by the 1890s were still traditional.

- The first book-sewing machine was invented in 1867; the curved needle was added in 1879
  - Curved needles allow for tighter binding and are less awkward to use in bookbinding than straight needles
- American machines for folding came onto the scene in the 1880s, making folding by hand an obsolete practice
- In Canada, too, great numbers of women were employed in the bookbinding industry, though they earned a lesser wage
- Bookbinding was a trade governed by apprenticeship, meaning family business lineages were important
  - We see this reflected in the Roedde family with Gustav learning the trade from his uncle in Germany and his sons after taking over G.A. Roedde Printers
- “Illuminating,” or the block printing of gold and colours on a black cover, was first presented at the Great Exhibition in London in 1851. This technique was invented by Joseph Stuart Evans

- A variety of covering materials could be used based on manufacturing location and the price point of the book. These include leather, calfskin, goatskin, pigskin, sheepskin, vellum, parchment, cloth, and paper
- Some book artists incorporated an artistic signature into their works, while others tried to marry the design of the book with the content of the text

## GA Roedde Bookbinders

- Gustav had his first business in Canada in Victoria, BC, as a bookbinder, called The Victoria Paper Box Factory and Book Bindery
- When the Roeddes moved to Vancouver in late 1888 or early 1889, Gustav took employment at the *News Advertiser* newspaper, becoming the first bookbinder in their new bookbindery
- In 1890, Gustav resigned from the *News Advertiser* and opened his own bookbinding business at 36 Cordova Street in Vancouver
- Later, in 1890, Gustav formed a partnership with Francis Lovett Carter-Cotton at the *News Advertiser* to operate a single book bindery, as Gustav had the skills and Carter-Cotton had the machinery
  - In this arrangement, Gustav received a daily wage of \$2.50 plus 10% of the profits; usually, a bookbinder at that time could expect to earn \$2.50 per day
- In December 1893, Gustav dissolved his partnership with Carter-Cotton and re-established his binding and printing business at 319 Cambie Street
- In 1893, Gustav was also recognized by the British Columbia Agricultural and Industrial Society for the quality of his workmanship
- In 1898, the business required more space and moved to 414 West Hastings Street, and in 1906 to 485 Richards Street; by this time, they had prestigious clients such as the Hotel Vancouver, the Vancouver Yacht Club, and the Canadian Pacific Railway
- After Gustav died in 1930, his sons William and Gus Roedde became equal partners in his business.

Additional sources:

*History of the Book in Canada Volume Two: 1840-1918*. Edited by Yvan Lamonde, Patricia Lockhart Fleming, and Fiona A. Black. Toronto: University of Toronto Press, 2005.

Johnson, Pauline. *Creative Bookbinding*. New York: Dover Publications, 1963.

Marks, P.J.M.. *Beautiful Bookbindings: A Thousand Years of the Bookbinder's Art*. The British Library and Oak Knoll Press, 2011.

—*The British Library Guide to Bookbinding History and Techniques*. University of Toronto Press, 1998.

Middleton, Bernard C.. *The Restoration of Leather Bindings*. Drawings by Aldren A. Watson and Seymour Fleishman. American Library Association, 1984.

## **Book Binding Lesson Plan – Elementary & Middle Years**

### **Roedde House Museum, Vancouver BC**

“As soon as someone cracks the spine, a book develops a character all its own. What impresses or concerns one reader is never the same as what impresses or concerns all others. So, each book, once read, will fall open at a different place. Each book, once read... will have told a slightly different story.”

– Pip Williams

Note: The authors acknowledge that this lesson plan was prepared on the traditional, ancestral, and stolen lands of The xʷməθkʷəy̓əm (Musqueam), Sk̓wx̓wú7mesh (Squamish), and səliłwətał (Tseil-Waututh) peoples, all of whom are the original inhabitants the place that is now known as the city of Vancouver, and have been since time immemorial.

#### **Introduction:**

Bookbinding is a greatly valuable topic to explore for a variety of reasons both abstract and tangible. Bookbinding is important because it ensures the preservation of knowledge, contributes to cultural heritage, enhances aesthetics, and serves the practical function of containing ideas and values. It bridges the gap between functionality and artistry, connecting historical traditions with modern sensibilities. The British Columbia Arts Education curriculum is “founded on the artistic habits of mind – (to) explore and create, reason and reflect, communicate and document, and connect and expand”. Through this lesson plan we explore how bookbinding touches on these overlapping notions of the aesthetic and practical, of the cultural and experiential. Similarly, the Applied Skills, Design, and Technology learning standards in BC stress that by “using creative and critical thinking, students have the opportunity to work collaboratively to address challenges by exploring materials, using tools and equipment, designing and building, developing processes, and communicating the merits of their work”. In bookbinding we find an avenue to engage with tangible arts, with the legacy of the Roedde name, and with the ability to design and create for ourselves.

#### **Lesson Overview:**

Through three stages, this lesson will work in conjunction with the Roedde House Museum to provide students the opportunity to engage with bookbinding in a tactile and experiential fashion. Prior to visiting the Roedde house, students will first be briefly foregrounded in the concept and purpose of bookbinding. Students can then build upon this introduction as they learn about Gustav Roedde and his bookbinding artisanship. Upon returning to their classroom, students will take part in two elements of bookbinding construction. First is the initial building of the book, creating the structural foundation and primary piece of the craft. Following this, students will have the opportunity to build on what they have learned about Gustav Roedde’s marbling technique as they create bespoke covers for the bound books that they have crafted.

**Big Idea(s):**

- Engaging in creative expression and experiences expands people's sense of identity and community. (Arts 4-7)
- Artistic expressions differ across time and place. (Arts 6-8)
- Dance, drama, music, and visual arts are each unique languages for creating and communicating (Arts 7/8)
- Skills are developed through practice, effort, and action. (ADST 4-6)
- Design can be responsive to identified needs. (ADST 7-8)

**Curricular Competencies:**

- Choose artistic elements, processes, materials, movements, technologies, tools, techniques and environments using combinations and selections for specific purposes in art making. (Arts 4-7)
- Demonstrate an understanding and appreciation of personal, social, cultural, historical, and environmental contexts in relation to the arts. (Arts 5-8)
- Identify and use appropriate tools, technologies, and materials for production. (ADST 5-8)
- Make a plan for production that includes key stages, and carry it out, making changes as needed. (ADST 5-8)

**Content:**

- Processes, materials, technologies, tools and techniques to support creative works (Arts 5-8) manipulation of elements and principles to create meaning in the arts, including but not limited to visual arts .(Arts 5-8)
- Techniques for using text to communicate information, settings, ideas, and structure. (ADST 6-8)
- Digital and non-digital media, and their distinguishing characteristics and uses. (ADST 6-8)

**Core Competencies:**

- *Communicating:*  
Acquiring and presenting information,  
Connecting and engaging with others
- *Thinking:*  
Creating and innovating.  
Evaluating and developing.

**First Peoples Principles of Learning:**

- Learning is embedded in memory, history, and story.
- Learning involves patience and time.

**Materials/Resources:**

- Bright white, A4 sized paper to be used as interior paper.  
Cut to 8x5" (14 pieces per student)
- Cardstock, to be used as cover sheets.  
Cut to 8.5x5.5" (1 piece per student)
- Elmer's PVC glue, for book assembly.  
(To be shared)
- flat paintbrushes, for glue application in book assembly.  
(1 per student)
- popsicle sticks, for paint marbling activity.  
(3 per student)
- Foldback clips (2 per student)
- Ribbon, 12" lengths (1 per student)
- Decorative paper, for cover and decoration  
(1+ per student)
- Origami paper, for cover decoration.
- Washi tape, for cover decoration.

You will need to provide: Containers for water, and paper towel.  
This will be used to clean paint brushes and glue.

**Lesson Outlines:**

1. *What is Bookbinding?* Foregrounding and foundations prior to the Roedde House Museum experience.
  2. *Bookbinding Activity:* The Roedde House, Vancouver heritage, and preservation standards.
  3. Optional- *Cover Marbling:* Student-selected heritage focus assignment.
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## **Lesson Part 1: Bookbinding Intro (Before Roedde Visit)**

Begin by introducing the word **bookbinding** and asking students how they might define the word. Breaking it down, what is binding? What happens when we put these words together (book + binding)? This lesson can stay open-ended, and the goal should be to percolate ideas related to bookbinding that can be built upon during the class visit to The Roedde House museum. Have students think-pair-share in groups of 2 or 3 before writing response ideas on the board. Which ideas show up most often?

Explain to students that **bookbinding** is the process of putting together the pages of a book to create a sturdy and organized structure. It involves attaching the pages to a cover, using techniques like sewing or gluing to make sure the book stays together and can be opened and read easily. It's like giving a book its "skin" and making sure all the pages stay in place.

The following three questions can be used as group discussion pieces. Depending on the age and makeup of your classroom, answers can be orally presented, scribed by a group member, or fitting with the artistic intention of the lesson, drawn on available paper. By dividing your class into small groups, they can engage with partner ideas while scaffolding conversations. At younger age levels, students should be provided roles for group work such as "timekeeper," "artist," "scribe," and "brainstormer". All students can take part in these elements, but distinct roles can ease students into their group discussions.

- **Question 1:**  
What materials or tools do you think you would need for binding?
- **(Extension for intermediate students):**  
Understanding the person using tools is often as important as the tools themselves. Who do you imagine would have taken part in bookbinding?
- **Discussion answers for conclusion:**  
This includes items like paper, covers (hard or soft), thread or cord, needles, rulers, folders, adhesives such as glue or clamps. The specific materials and tools may vary based on the type of binding method you're using and the complexity of the project.  
**Discussion answers for intermediate extensions:**  
In the 19th century, marginalised groups such as women, orphans, and the impoverished were taught bookbinding as a means of making a living, and widows often took over their husbands' workshops; therefore, it is a trade that has provided vital opportunities to a diverse population. Women were employed in bookbinding particularly frequently, in sectors such as sewing, headbanding (the process of sewing a cord into the backbone of the book to strengthen the edges), and decoration. The Guild of Women-Binders, which existed in Britain from 1898-1904, taught classes on these skills for women.
- **Question 2:**  
What different ways can you think of that books could be stuck or "bound" together?
- **(Extension for intermediate students):**  
What are the different bookbinding techniques and when should they be used? What materials might be used for the cover?

- **Discussion answers for conclusion:**

Bookbinding encompasses various techniques, such as stitched, glued, and woven binding.

- **Discussion answers for intermediate extensions:**

A variety of covering materials could be used based on manufacturing location and the price point of the book. These include leather, calfskin, goatskin, pigskin, sheepskin, vellum, parchment, cloth, and paper.

*The following methods can act as teacher context and can be added to the discussions at the discretion of the educator:*

- **Perfect Binding:** *This is the method used for most paperback books. The pages are stacked together, and then the spine edge is glued to a paper cover (this is the method we will be engaging with later on in the process).*
- **Saddle Stitching:** *Often used for smaller booklets or magazines, the pages are folded in half and stapled along the fold in the center.*
- **Sewn Binding:** *In this method, the pages are sewn together using thread before attaching them to the cover. This creates a durable and flexible binding.*

- **Question 3:**

How do you ensure that your book stays together? What can bookbinding tell us about a certain time or people?

- **Extension for intermediate students:**

Maintaining the structural integrity of a bound book is key to its longevity, what factors could contribute to this. What else can we learn about people from bookbinding?

- **Discussion answers for conclusion:**

Choosing the right paper weight, cover materials, thread or adhesive, and reinforcement methods is important. Additionally, understanding how to align pages, create even and tight stitches, and properly finish the book's edges will help to create a pleasing final product.

- **Discussion answers for intermediate extension:**

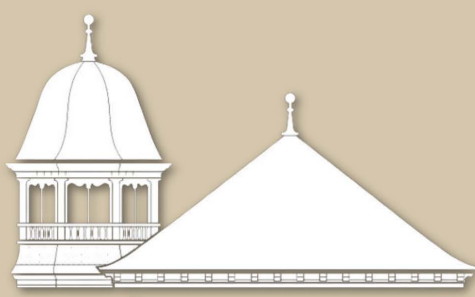
Book bindings can also tell us: Information about trade routes and how ideas spread, the owner's economic status, contemporary aesthetic or design tastes, what literary or historical texts were significant at a given time, the types of technology available at the time of printing, how the book was used and who it was read by; earlier religious and academic texts might be stored flat, while in the 19th century smaller and lighter volumes that could be carried in the owner's pocket were popular.

*Remember that bookbinding involves both skills and creativity, so exploring these questions will not only help your class both understand what bookbinding is, but will also later scaffold them in their activities to create well-crafted and visually appealing books.*



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# BOOKBINDING ACTIVITY

Roedde House Museum  
School Program  
2024



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# BOOKBINDING ACTIVITY

ROEDDE HOUSE MUSEUM - BOOK BINDING LESSON



## Each student will receive:

- 14 sheets of regular paper (pre-cut to 8 x 5")
- 1 piece of card stock (pre-cut to 8.5 x 5.75")
- 1 sheet of decorative paper
- 1 length of ribbon (12")
- 3 popsicle sticks
- 2 foldback clips
- 1 flat paint brush

## SET UP - SUPPLIES

### Items to share:

Glue

Washi Tape

### You will need to provide:

Water Container and Paper Towel  
(for cleaning paint brushes)

## **Lesson Part 2: Bookbinding Activity (After Roedde Visit)**

This bookbinding activity uses the adhesive method rather than sewing, both for accessibility and safety. With that said, we recommend reading through the instructions in advance to make sure that the teacher is well-acquainted with the steps.

- Instructions with Diagrams follow this outline, and there is also a YouTube video available for you to watch and follow along. We recommend watching the video before starting the exercise.

**It can be found at <https://www.roeddehouse.org/programming/#curriculum>**

or on our YouTube channel

**<https://www.youtube.com/@roeddehousemuseum2686>**

### ***Preparation and alignment:***

During this activity, we will be working with two (2) paper types, both of which play important roles in the construction of our book. The first are the interior pages, which use typical paper stock. The second type is the card stock used for the cover. The interior pages are always cut slightly smaller than the cover; that way, the page will not stick out the edge of the cover when folded in half.

- 1 - Take each of the 14 interior pages and fold them in half neatly
- 2 - Compile the folded pages into a stack, ensuring all folded edges align on one side.
- 3 - Secure the folded edge of the stack by placing two popsicle sticks on either side and clamping with two foldback clips.

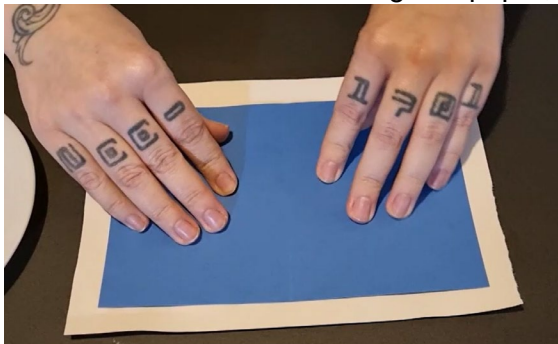
### ***Gluing sheets:***

4 - Once pages are “clamped,” students can begin brushing one medium layer of PVC glue over the “spine” of the book. It is entirely alright to get glue on the outside pages of the booklet, but **it is important not to track glue onto the top or bottom page edges of the book**, as this will cause the pages to be glued together. Again, **it is important to only “paint” PVC glue over the spine of the pages, not the top or bottom edges.**

The dry time for this spine glue layer will vary based on the heat, humidity, and group sizes in your classroom. **We recommend 3 layers of PVC glue on the spine**, giving time to suitably dry in between layers. This may mean that you wish to complete step 4 over the course of an afternoon, or even that you may wish to complete the layers in stages over multiple days.

### ***Preparing your cover:***

5 – Fold your cardstock in half, then lay it flat. Apply a thin layer of glue to the plain side of your decorative paper everywhere except for a half-inch border around the outside. Place the cardstock in the center of the glued paper, leaving an even border all the way around. (below)



Now smooth out paper.

6 – Now you will take those overhanging edges and fold them around the cardstock, securing the edges with glue.

7- Apply another layer of glue to your clamped book spine. Clips can be carefully moved around for better access. Don't forget to clean your paint brushes in between applications.

Allow 10-15 minutes to dry and come back to apply a third layer of glue, then allowing for more drying time.

***Assembling Pages, Cover, and Ribbon:***

8- a) Remove the clips and popsicle sticks Once your interior book spine has been glued and is dry.

b) Apply glue down the center line of the cover, place one end of the ribbon along the glue line ensuring the long end sticks out of the top side of the cover.

c) Apply a thin layer of glue all over the exposed cardstock on the inside of your cover.

Put more glue on top of the ribbon you placed in the center. Align the spine right in the center of the cover, right on top of the ribbon you placed down. Carefully smooth down the first outer page of your book onto the glued cardstock and smooth out.

d) Now carefully smooth down the other outer page of your book, onto the other side of the glued cardstock. Gently close your book, smoothing out any bubbles or wrinkles If you need to. Press the pages together firmly.

*For best results, let the book dry overnight, closed, with a large book on top. Or for at least half an hour. Once the book is dry, have fun and decorate it further with sticks, washi tape, drawings or more decorative paper!*





# BOOKBINDING ACTIVITY

## ROEDDE HOUSE MUSEUM - BOOK BINDING LESSON



*This approach to bookbinding relies on adhesive instead of sewing, prioritizing accessibility and safety. It is advisable to review the instructions beforehand to ensure that teachers or aides are familiar with the process. Given the multiple stages of gluing involved, scheduling the activity around breaks or other classroom activities could be beneficial.*

### Each student will receive:

- 14 sheets of regular paper (pre-cut to 8 x 5")
- 1 piece of card stock (pre-cut to 8.5 x 5.75")
- 1 sheet of decorative paper
- 1 length of ribbon (12")
- 3 popsicle sticks
- 2 foldback clips
- 1 flat paint brush

### SET UP - SUPPLIES

#### Items to share:

- Glue
- Washi Tape

#### You will need to provide:

- Water Container and Paper Towel  
(for cleaning paint brushes)



Figure 1

### PREPARING THE PAGES

1. Take each of the 14 pages and fold them in half neatly. Use one of the popsicle sticks to help crease the fold for a clean fold.
2. Compile the folded pages into a stack, ensuring all the folds are aligned on one side. (figure 2)

### CREATING A CLAMP

3. Secure the folded edge of the stack by placing two popsicle sticks on either side, clamp with two foldback clips. (figure 3)

### GLUEING THE SPINE

4. Begin by applying a generous layer of glue to the spine, using the paintbrush to ensure even coverage. Apply 3-4 layers of glue, allowing each layer to dry for 10-20 minutes before proceeding to the next one.

*Utilize the drying time for other activities, such as working on the book cover, or plan this step before a break, snack time, or another scheduled activity. Maintain a clean paintbrush between layers to prevent the glue from drying hard. Clean the brush with water to ensure optimal results.*

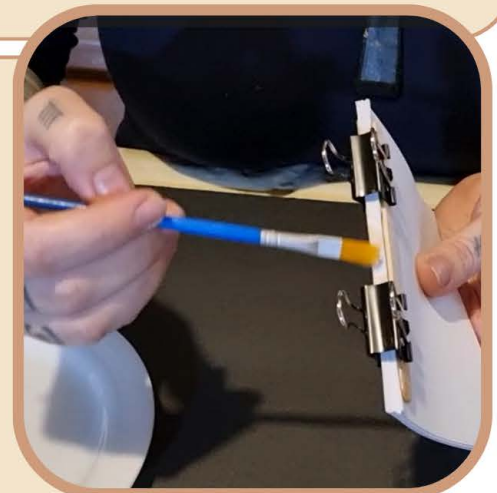


Figure 3



Figure 2



# ROEDDE HOUSE MUSEUM - BOOK BINDING LESSON

Our kit may have included decorative paper, but you can use whatever paper you want to wrap this book cover. Wrapping paper, scrap, newspaper, or your own paintings and drawings make great options. Alternatively, you can choose to incorporate **paper marbling** into this activity.

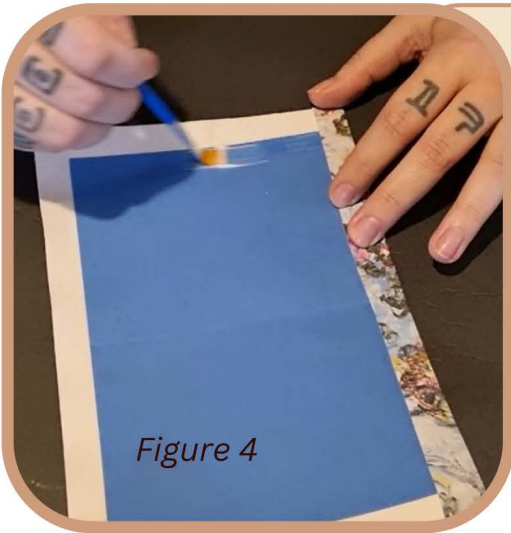


Figure 4

## PREPARING THE COVER

5. Fold your cardstock in half, then open it flat. Apply a thin layer of glue to your decorative paper, covering it entirely. Place the cardstock in the center of the glued paper, leaving an overhanging border. Smooth out the paper. (figure 4)
6. Fold the edges of the decorative paper over the cardstock, securing with more glue.

*For a flat, wrinkle-free result, leave the cover to dry and press between two pieces of scrap paper with a book on top.*

7. Apply another layer of glue to the book spine. The clips can be carefully moved around to better access the whole spine. Now, let the spine and cover continue to dry. Come back to project later after and apply a third layer of glue.

## ASSEMBLING PAGES, COVER, AND RIBBON

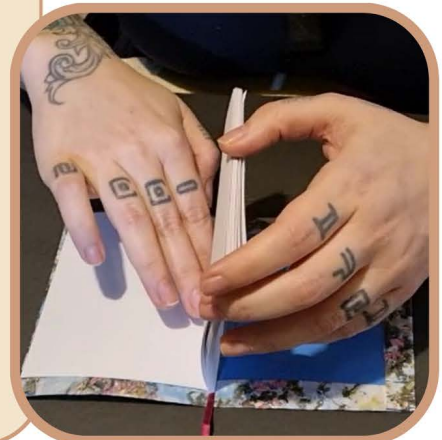
8. a) Remove clips and popsicle sticks from the spine once your cover and inner book pages are dry.  
b) Apply glue along the middle line on the inside of the cover. Place one end of the ribbon along the glue line, ensuring the long end sticks out from the top of the cover. (Figure 5)  
c) Apply a thin layer of glue all over the exposed cardstock (not onto the decorative paper edge) and a little more on the ribbon. Align the spine along the center line of the inside cover, right on top of the ribbon. Carefully smooth out just the first book page onto the cardstock, where you applied the glue. (Figure 6)  
d) Smooth out the last single page onto the other side of the glued cardstock. Gently close your book and press the pages together firmly.

*For results let dry overnight with a heavy book on top. More decorative paper, stickers, and washi tape can be used to further decorate your personal note book!*

Figure 5



Figure 6



## **Differentiation & Considerations:**

Students learn best when made to feel comfortable and when their ideas are acknowledged as valid. Video content, like the video tutorials provided in the resource links section, will aid visual learners. ELL and recent newcomers should be encouraged to consider art in whatever form they best connect with. It is also important to emphasize that art is cross-cultural and exists outside of capitalistic mechanisms. Indigenous, Queer, and BIPOC art can be highlighted both as historical and contemporary endeavours. Exploring these subjects through the Art and ADST curriculum designations allows for a varied, creative, and practical understanding of bookbinding and artistic creations.

## **Assessment**

*FOR LEARNING: (Formative assessment, collection of data to make students understanding visible to the educator):*

Student responses at the culmination of Part 1 will demonstrate an understanding that bookbinding includes artistic, as well as practical elements of focus. This will ground students as they move on to explore The Roedde House in person.

*AS LEARNING: (Formative assessment, student self-assessment):*

Upon completion of Part 2, students can respond to what they think went well, or did not in their book binding process. How might they have revised or done something differently? These questions will not only allow for student self-assessment, but they will engage with the iterative notions inherent to the BC Applied Design, Skills, and Technologies curriculum.

*OF LEARNING: (Summative assessment: done at the end of the unit/course):*

With the final assignment bookbinding piece completed, students will be able to showcase their learning in both tangible and abstract fashions. Describing what bookbinding looks like in a practical and design sense, as well as in line with the creative methodologies described by the BC Arts curriculum, will show both creative and pragmatic function. Additionally, student ability to communicate their design understanding to their class and teacher will showcase the skill-use mentality built into the BC ADST curriculum.

## Resources, Links, & Sources:

- Roedde House Museum  
<https://www.roeddehouse.org/>
- iBookBinding  
<https://www.iobookbinding.com/>
- My Handbound Books  
<http://myhandboundbooks.blogspot.com>
- Making Handmade Books  
<http://makinghandmadebooks.blogspot.com>



## **Optional – Paper Marbling**

### ***Step 1 – Vessel Preparation:***

Any shallow dish can be used for the marbling process. This can range from a lipped baking tray to Tupperware or a rectangular bucket.

Combine one teaspoon of cornstarch or carrageenan with one cup of warm water for each vessel before the marbling process. Once cooled, add one of these cups of solution to any of your water vessels before adding acrylic paint. By adding this solution to your vessel in advance of marbling, you will create a denser medium for the paint to float upon.

### ***Step 2 – Paint Consideration:***

To create a marbled effect with paint through an easy-to-access process, begin by diluting your paint slightly. Acrylic paint varies in weight from brand to brand, and you're looking for a consistency that will float across the top of the water but will not immediately dissipate. We recommend a teacher practice trial to determine a given consistency with the paint available to you. Aim for a paint consistency that resembles milkiness. Be cautious not to add too much water, as this can diminish the intensity of the colour.

### ***Step 3 – Paint Laying:***

Gently drop/pour out two or three strands of paint onto the surface of your water. At this point, you can lightly mix the strands of coloured paint to create a marbling effect. This should be done gently, and with care so as to not entirely combine the paints. We recommend using the back of a paint brush, a pencil, or even a pipe cleaner. Remember that excessive stirring can blur the colors, so opt for a few uncomplicated swirls to achieve the desired effect, as shown in Diagram C. below.

**(Diagram C.)**



*(Delineate Your Dwelling, 2019)*

**Step 4 – Cover Marbling:**

At this point, carefully lay a cover page onto the surface of the water, dunking it only slightly before removing it. The paper should collect the marbled effect and can now carefully be laid out to dry before being attached to the core of the book described at the end of step 2. Finally, as a flourish of completion, glue a piece of ribbon to the top of the front inset page. With the ribbon attached, your bound book now has a bookmark and the activity is complete.

combine one teaspoon of cornstarch with one cup of warm water for each vessel in advance of the marbling process. Once cooled, add one of these cups of solution to any of your water vessels prior to adding acrylic paint. By adding this solution to your vessel in advance of marbling, you will create a denser medium for the paint to float upon.

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