

# Stab Bound Sketchbook

(Japanese)

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**Grade Level:** 9-12

**Time Span:** Two 45-minute classes

**Essential Question:**

What is the importance of handmade materials in art making?



**Guiding Questions:** What is a stab bound book? What are the advantages of stab binding? Why are the Japanese known for the stab-binding technique? What is the importance of artists making their own sketchbooks and journals?

**Objective:** Students understand the history and process of Japanese stab bound books. Students create their own unique stab bound sketchbook using handmade paper from the *Recycled Papermaking* lesson as the cover. Students synthesize information gained in the *Recycled Papermaking* lesson, the *Personal Paintbrushes* lesson, and the *Personal Pigments* lesson, and understand the processes, and explain the advantages and challenges of hand-making materials.

**Vocabulary:** Stab-binding, 4-hole binding, Awl

**Materials:**

- Handmade paper from the *Recycled Papermaking* lesson
- Several paintings from the *Personal Paintbrushes* lesson
- Recipe and Collection cards from the *Personal Pigments* lesson
- Journal responses from the *Recycled Papermaking*, *Personal Paintbrushes*, and *Personal Pigments* lessons.
- Assorted paper for blank pages
- Thin cardboard or thick cardstock 4.25" x 5.5" (2 pieces per student)
- Waxed thread
- Needles with eyes big enough for the waxed thread
- Binder clips (to hold together pages)
- Rulers
- Scrap paper
- Pencils
- Glue (white, book binding, or wheat paste)

**Resources:**

*Bookbinding tutorial: How to japanese bind (4-hole)*. (2012). [Web Video]. Retrieved from [http://www.youtube.com/watch?v=j-r6c\\_trSxY](http://www.youtube.com/watch?v=j-r6c_trSxY)

Dawes, G. (2010, May 3). *History*. Retrieved from [http://www.graeme-dawes.talktalk.net/new\\_web\\_folder/bookbinding\\_pages/BB\\_history2.html](http://www.graeme-dawes.talktalk.net/new_web_folder/bookbinding_pages/BB_history2.html)

Dawes, G. (2010, May 3). *Sewn styles*. Retrieved from [http://www.graeme-dawes.talktalk.net/new\\_web\\_folder/bookbinding\\_pages/BB\\_sewn2.html](http://www.graeme-dawes.talktalk.net/new_web_folder/bookbinding_pages/BB_sewn2.html)

Robinson, M. (Artist). (2012). *Japanese stab binding*. [Web Drawing]. Retrieved from <http://kickintheeyes.tumblr.com/image/30912374625>

*Stab binding*. (2011). Retrieved from [www.booklyn.org/education/stab.pdf](http://www.booklyn.org/education/stab.pdf)

*Tagged: Japanese stab binding*. (n.d.). Retrieved from <http://www.tumblr.com/tagged/japanese-stab-binding>

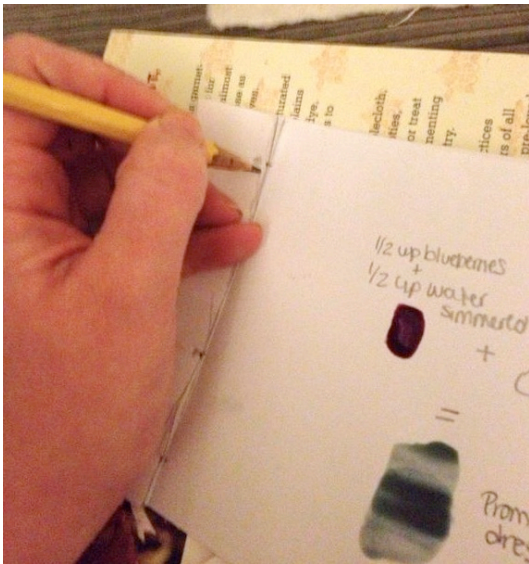
**Performance Tasks:** The instructor begins the lesson by showing the class different examples of Japanese stab binding. The instructor then gives a brief overview of the history of the stab-bound book. The instructor explains that the technique of Japanese stab binding was actually invented in China. After the Chinese invented papermaking, the first “book” was a scroll. During the 5<sup>th</sup> through the 10<sup>th</sup> century the scroll was the dominant book form in both China and Japan. The stab binding was technique was invented in China during the Edo period (1603-1868). The binding method was adapted in both Korea and Japan. Chinese stab binding traditionally had four holes, Korean stab binding had five, and Japanese stab binding used different amounts of holes for different types of books. While China and Korea moved on to different methods of binding, Japan adopted and perfected the technique, which is why stab binding is known as “Japanese stab binding.” Traditional Japanese stab bound books often feature folded paper pages, otherwise known as pouches, which provide double thick pages which prevent ink from bleeding through.

The instructor then gives a demonstration on how to create a stab-bound book. The instructor first refers back to the sketchbook template given out during the *Recycled Papermaking* lesson, and emphasizes that all the pages need to be the same size. The instructor encourages students to cut more blank pages for the book in addition to the journal entries, sketches, paintings, and recipe cards that need to be included. The instructor also demonstrates how to cut



out a cover from thin cardboard, or thick cardstock.

The instructor tells students that they have to glue their handmade paper to the cardboard or cardstock to create the cover.



The instructor shows students how to make a binding template by folding a 1" x 4.25" strip of paper in half three times. Once the template is unfolded the instructor draws a dot on one side of the paper on every other fold. The instructor shows how the paper and the dots act as a template for marking where the pages need to be punctured.

The instructor demonstrates how to punch holes with an awl or thumbtack on each page. The instructor also demonstrates alternative methods for making holes such as using a drill or hammer.

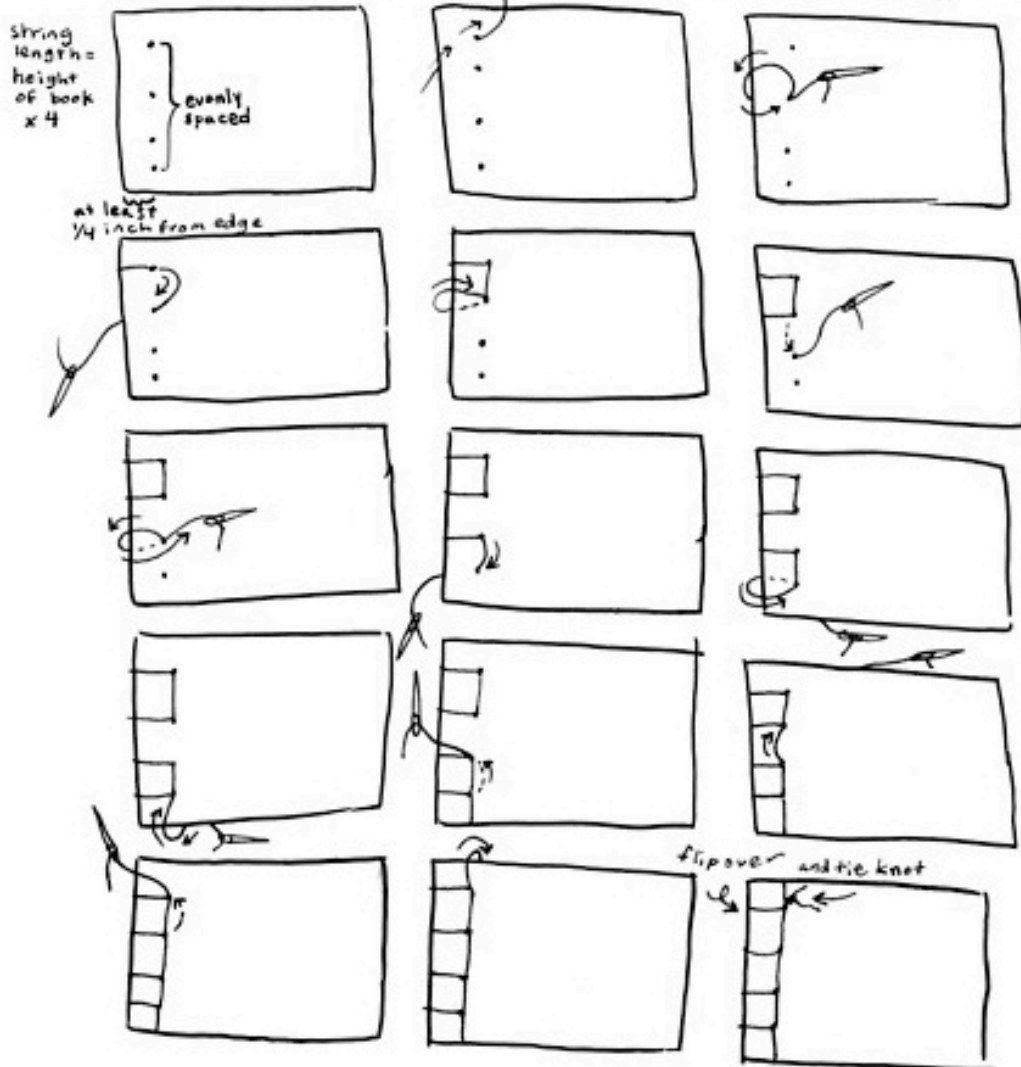
With the cover and the pages in order, the instructor starts to demonstrate the sewing process for the binding. The instructor explains that the thread should be around 4 times the length of the book. The Japanese Stab Binding instructional illustration is handed out as a guide. The Youtube video: *Bookbinding Tutorial: How to Japanese Bind (4-Hole)* is shown. [http://www.youtube.com/watch?v=j-r6c\\_trSxY](http://www.youtube.com/watch?v=j-r6c_trSxY) The video is used to reinforce the sewing technique and can be referred back to as needed during the lesson.

Once the students understand the technique and all questions are answered they may begin. The instructor passes out a Xacto blade and needle to each student.

Students have to complete the following tasks to make their sketchbook:

1. Collect all pages needed for the unit portfolio, (refer to *the Sketchbook Checklist* as a guide). Organize the pages in order of the list on the *Sketchbook Checklist*.
2. Cut out two 4.25" x 5.5" pieces of cardboard or cardstock for the cover, and any additional blank pages to be included in the book.
3. Glue the handmade paper to the cardboard or cardstock for the cover.
4. Make a template from a 1" x 4.25" piece of paper folded in half three times, with marks made on every other fold.
5. Line the template up on the left side of the book and mark and punch all pages according to the template.
6. Cut a piece of waxed thread 4 times the length of the pages, thread the needle, and start from the second hole in, leaving a 4" tail in the center of the book.
7. Following the sewing steps from either the worksheet or the video, (but be consistent, because they each have a different starting point).
8. Bring your last stitch back to where the beginning of the thread was sandwiched between the pages of the book and tie the two ends together.

# JAPANESE STAB BINDING



**Clean up:** The last 5 minutes of class are reserved for clean up. Students put all scrap paper into the recycling. Scraps of thread are collected and thrown away. The instructor collects the Xacto blades and needles to ensure they all return

safely. Completed sketchbooks are left on the students' class shelves to be evaluated.

**Modifications:** Sketchbooks can be made from alternative and pre-prepared materials depending on availability of materials and skill-level of students. Sketchbooks made with store-bought paper with pre-punched holes make this project easier. A quicker two-hole stab-bind is an option for students who take longer to sew the pages. A paper punch with thick paper and yarn and a plastic needle is a visually clear method of explaining the sewing technique. Students who complete the lesson early can choose to work in their new sketchbook, (a good time to make sure journal entries are complete), or research alternative stab binding techniques to try. There are many more complicated stab-binding techniques, which are quite beautiful.



**Assessments:** Students will receive a summative evaluation for the unit based on the art and journal entries contained in the stab-bound sketchbook. The following artifacts from the unit must be contained in the sketchbook-portfolio:

From *Recycled Papermaking*:

1. Feature a handmade paper cover on the stab-bound sketchbook.

Answer the questions:

2. What was your handmade paper made from?

3. What are the essential steps in papermaking?

4. How does this method of papermaking compare to the ancient Chinese method?

From *Personal Paintbrushes*:

1. Draw a sketch of your paintbrush and label the materials used in its construction.

2. Create a small abstract painting using your handmade paintbrush, or cut out a favorite piece from a practice sheet to include in your journal.

3. Answer the question: How did your paintings differ with the music from different cultures? Use as many pieces of paper as needed.



From *Personal Pigments*:

1. Collect all recipe cards, (You should have a minimum of three), and “collection cards”.

Answer the questions:

2. Which color do you think was most successful, and how did you make it?

Why do you think that color worked well?

3. Which color was least successful, and how did you make it?

Why don't you think the pigment material and medium worked well?

4. Would you ever attempt to recreate any natural paints for a future art project?

Students receive the above handout and a copy of the grading rubric.

### **Maine Learning Results:**

A. Disciplinary Literacy - Visual Arts: Students show literacy in the art discipline by understanding and demonstrating concepts, skills, terminology, and processes.

A3. Media, Tools, Techniques, and Processes:

Students compare the effects of *media* and their associated *tools*, *techniques*, and *processes*, using *elements*, *principles*, and expressive qualities in *art forms* and *genres*.

B. Creation, Performance, and Expression - Visual Arts: Students create,

express, and communicate through the art discipline.

B3 Meaning Making:

Students create a body of original art work.

- a. Demonstrate sophisticated use of *media, tools, techniques, and processes*.
- b. Demonstrate knowledge of visual art concepts.
- c. Communicate a variety of ideas, feelings, and meanings.

E. Visual and Performing Arts Connections: Students understand the relationship among the arts, history and world culture; and they make connections among the arts and to other disciplines, to goal-setting, and to interpersonal interaction.

E1 The Arts and History and World Cultures:

Students analyze the characteristics and purposes of products of the visual/performing arts to understand history and/or world