Introduction to the book format (structure and materiality) as a means of communication; as a conceptually-driven, designed sequence of images/ideas organized in a physical form that enhances and illuminates meaning. Coursework will develop basic technical proficiencies as well as fundamental awareness of creative potential (and specific vicissitudes) of physicality in coherently communicating ideas.

**Learning Objectives:**
Students will experience a wide and contrasting range of ideas and experiences by:
- Pursuing an attitude of ideological openness.
- Encountering the creativity and imagination that accompanies the translation of ideas into artforms; producing new exploratory work incorporating ideas and processes.
- Having opportunity for, and expressing, informed aesthetic and critical judgements
- Expanding knowledge of materials, techniques/process and structures
- Gaining understanding and awareness of historical context of the art of the book/book-as-art (interrelationship of art and design)

**Course Overview/Goals:**
The primary goal of this course is to investigate and re-examine traditional notions of presenting ideas in book form, re-energizing and re-defining ideas of what makes a book, both in terms of narrative structure and physical form. To achieve this goal participants will develop understanding – through demonstrations, experiential exercises, assignments, and discussion – of essential vagaries of book arts and their relation to design process (and the field of “artists’ books”). The student will attain basic skill in technical process (including understanding of materials and equipment; bookbinding techniques [traditional Eastern hand scroll, accordion w/variants, Eastern and Western codices]); will pursue continued awareness of communicative/design efficacy and coherence; and will expand fundamental knowledge of history and artistic context.

Hopefully the methods of looking at something as familiar as the ubiquitous codex book in totally new ways (combined with technical know-how and acumen) will assist students in approaching all publications and design projects from fresh, new angles. While craft is important, creative derring-do, determination and general “finding the extraordinary in the prosaic ordinary” is highly encouraged.

**Suggested Text:** *Non-Adhesive Binding* by Keith Smith; see appended list for supplemental materials.

**Meeting Schedule**

<table>
<thead>
<tr>
<th>Class 1</th>
<th>September 4</th>
<th>In class: Introductions</th>
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<tbody>
<tr>
<td></td>
<td></td>
<td>Discuss course information, description, objectives, requirements and syllabus; goals of class, grades; assignments</td>
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<td>Materials, tools, supplies, nomenclature</td>
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<td></td>
<td></td>
<td>Slide presentation: gallimaufry of historical antecedent: functionality, craft aspects, book-as-art; viewing of actual objects</td>
</tr>
</tbody>
</table>
|         |             | In-class reading and discussion: *The Whatness of Books,* Philip Smith (CBBAG article; 1996)  
 AIGA 50 Books/50 Covers, Instructions to the Jury (1958) |

**Assignment:** **Mnemonic Device**

Due Thursday, September 11

A “mnemonic device” is something that helps you to remember something – a story, specific data, family history, etc. – and communicate that information to others. Visual examples you might think about include American Indian “winter count” hides, iconic representations of Christian saints on Gothic cathedrals, and Maori te rakau whakapapa.

Using materials of your choice, create a communication tool that (a) expedites quantification/counting/calculation, or (b) relates some sort of narrative discourse.
The object must be portable and should not use computer technology (i.e. specially scanned/printed/downloaded images, illustrations, symbols) in its creation; while it may be fabricated of any found materials it should not involve any electronic legerdemain in its making. Think about material availability, portability and overall cultural context. It should not presume knowledge of any alpha/numeric system.

In class:

Small group discussion and critique of previous assignment
Discussion: What constitutes "a book"? Defining "book arts" and "artists' books" and their relation to design process and materiality, form and function

Workshop activities:
- western hand-papermaking
- "bind-o-rama" (building sample books)

Assignment: Wild and Woolly Combinations
Due Thursday, September 27
Using resources/supplies provided as well as any others (papers, fabric, yarn, twine, etc.) you wish to add, fabricate as many structural samples--incorporating/combining any and/or all of the structures introduced in this class period (scroll; accordion; single-signature three-hole pamphlet stitch)--as you can. Look at Keith Smith's text (See "Compound Bindings" section as well as those on "Dos-à-Dos," "French Doors," and "Concertina Bindings") but do not be limited by these exemplars. Use your imagination! Try origami folds, non-rectangular pages, diagonal folds, etc. Experimental constructs are not required to have covers, but care should be taken with crafting. Remember that emphasis is on form and structure rather than on surface design.

Complete at least five sample bindings.

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In class:

Small group "building your book brain" activity (critique of combination bindings)

Workshop activity: mystery binding challenge
- sample text block(s); how hardcover books "work"
- book "dissection;" constructing a new case

Assignment: Alter-native/-ation Sculptural Bookwork
Due Thursday, September 27
You will be creating an altered sculptural bookwork based on--and evolving from--an existing hardcover book. Though books will be provided, you might wish to find and bring in a volume with which you are familiar; this should be a book toward which you have particular feelings--loved it, hated it, thought the author (or his/her "message") is (a) an incredibly insightful wonder; or (b) full of rancid bologna.

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In class:

Small group "building your book brain" activity (critique of combination bindings)

Workshop activity: mystery binding challenge
- sample text block(s); how hardcover books "work"
- book "dissection;" constructing a new case

Assignment: Alter-native/-ation Sculptural Bookwork
Due Thursday, October 2
Continue to embellish/extrapolate/meaningfully engage content of the book you have re-covered, physically altering its form to in some way echo, augment, contrast, complement, summarize or devise content. You may incorporate any materials you consider appropriate or necessary: old photos, other visual images, random text, quotes, Boy Scout badges, raccoon tail(s), resistors, screws and nails, plastic gewgaws, etc. You may also draw, paint, etc. as needed. The book in its new incarnation may function as sculptural form or as readable text.

Consider the following:
- How important is it that the book actually open?
- How can its de- and re-construction transcend the obvious?
- What do you want to say about the "book" as cultural icon? About literacy and multiple
In class:
Material and "structural narrativity": examples and discussion

Workshop activities: casIng-in review (insights and alternative methods)
sewing text blocks
independent work time w/individual consultation

Assignment: Reading for group/cooperative discussion
w/completed Reaction/Research Acquisition Form

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Class 4

<table>
<thead>
<tr>
<th>Concepts</th>
<th>Demonstrations / Workshop Hoopla</th>
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<tbody>
<tr>
<td>Dimensionality and content (structure and scu-</td>
<td>Codex variants (multiple signatures)</td>
</tr>
<tr>
<td>praltural physical as narrative element, significance</td>
<td>Casing-in (review)</td>
</tr>
<tr>
<td>of display, dimension and tactile qualities)</td>
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</table>

In class:
Material and "structural narrativity": examples and discussion

Workshop activities: casIng-in review (insights and alternative methods)
sewing text blocks
independent work time w/individual consultation

Assignment: Reading for group/cooperative discussion
w/completed Reaction/Research Acquisition Form

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Class 5

<table>
<thead>
<tr>
<th>Concepts</th>
<th>Demonstrations / Workshop Hoopla</th>
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<tbody>
<tr>
<td>Narrative structure/structural narrative: travelling</td>
<td>Scupltural/formal elements: paper whimsey</td>
</tr>
<tr>
<td>the physical book</td>
<td>(flexagon, &quot;magic wallet&quot; structure, etc.) and</td>
</tr>
<tr>
<td>What is a book?</td>
<td>simple paper-engineering</td>
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</table>

In class:
Group critique
Discussion, defining and re-defining; overview of "artists' books" – a genre "defined more by concept than by technique and its relationship to graphic design

Introduction to final project

Workshop activities: structural samples

Assignment: Reading assignment/Editioned Book project introduction
Individual text selection
Due Thursday, October 2

Due Thursday, October 16

Read designated text (chosen by class) for 'sustained effort' book design/fabrication project.
Each student will select one short piece from the work for inclusion in a small-scale editioned book and comprehensive presentation box/folio.

Paper As Structure
Due Thursday, October 16

Create a book sentiently integrating content and sculptural/dimensional use of paper; think about light and shadow, viewer interaction, and durability as well as sequential progression of images forms in the book format. "Dimensionality" may be interpreted and investigated in various manners: you may elect to work with a shaped box, container, cover or pages; with non-rectilinear unfolding; with pop-ups or tricky origami. Do not use any found or purchased materials (fancy boxes, cases, envelopes, etc.); you must fabricate all of the elements of your book using cut/folded/otherwise manipulated paper. Finished book must be made up of at least five page-spreads and incorporate an appropriate cover, wrapper or case.
Thematic focus to be determined in class.

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Class 6

<table>
<thead>
<tr>
<th>Concepts</th>
<th>Demonstrations / Workshop Hoopla</th>
</tr>
</thead>
<tbody>
<tr>
<td>Serendipity/series/sequence</td>
<td>Stitching variations (pamphlet)</td>
</tr>
<tr>
<td>Storytelling as structure: evolving the visual book</td>
<td>Single-sheet fold structures</td>
</tr>
</tbody>
</table>

In class:
Randomness, series and sequence

Inquiry into process, application to prospective ‘sustained effort’ project: distilling meaning/developing motifs (summarizing 'story' and divining 'discourse'), collaborative decision-making, defining parameters

In-progress project-related questions and quandaries

folded binding exemplars

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Class 7

<table>
<thead>
<tr>
<th>Concepts</th>
<th>Demonstrations / Workshop Hoopla</th>
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</thead>
<tbody>
<tr>
<td>Change/elaboration/ideas: creating visual “flow”</td>
<td>Single-sheet bindings (Eastern “stab” formats)</td>
</tr>
<tr>
<td>Rhythm and pacing</td>
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</tbody>
</table>

In class:
Critique and discussion of previous project assignment
Final project

Workshop activity: Binding sample(s)
Assignment:  Editioned Book I: Exercises in Style    Due Thursday, October 30
Interpreting chosen text (from previous reading assignment), devise at least four possible binding/assembly ideas. Designs should be to scale if not precisely sized; represent colors, textures, etc. as accurately as possible if you are not using the exact materials proposed; include sample swatches showing intended final realization. Make that certain that structural exemplars—or dummy books—have a fairly close approximation of pages comprising the book block (that is, a number of pages representative of the number that will actually make up your finished book). As you will be making an edition (one book for each member of the class, plus two additional copies) remember practical matters; cost; print production exigencies (size, color reproduction vagaries, etc.); ease of and time involved in binding/assembly.

Class 8
October 23
Field trip to Minnesota Center for Book Arts
1011 Washington Avenue South (612) 215-2550

Class 9
October 30
<table>
<thead>
<tr>
<th>Concepts</th>
<th>Demonstrations / Workshop Hoopla</th>
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</thead>
<tbody>
<tr>
<td>Graphic layout: levels of composition</td>
<td></td>
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<tr>
<td>Anatomy of the book</td>
<td>Single-sheet bindings (hard-cover album)</td>
</tr>
</tbody>
</table>

In class: Critique and review of structural sample/dummy book assignment. What comes next? Analytical discussion of artworks; problem-solving and efficacy
Workshop activity: Screw-post album with hard (hinged) cover

Assignment:  Editioned Book II: Text Block Development (Adrian Wilson or Not, Here I Come!) Due Thursday, November 13
“How does a contemporary master go about designing a page and seeing it through production?” Adrian Wilson writes in The Design of Books. Begin the process by creating a number sequential layout sketches (or “roughs”) for your book. Though your design renderings need not clarify every exacting finished detail, they should indicate:

  – accurate placement of graphic elements on the page
  – typographic ideas: letterforms/fonts, size, spacing/leading
  – color
  – compositional elements of illustration/imagery

Think about how the interior text pages will relate to binding—both structurally and conceptually.

Class 10
November 6
<table>
<thead>
<tr>
<th>Concepts</th>
<th>Demonstrations / Workshop Hoopla</th>
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</thead>
<tbody>
<tr>
<td>Text/word/letterform: graphic levels of composition further devolved</td>
<td></td>
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<tr>
<td>Grid vs. non-grid</td>
<td>Longstitch</td>
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<tr>
<td></td>
<td>Preparing (sizing) fabric for bookbinding</td>
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</tbody>
</table>

In class: In progress questions and (maybe) answers
Re-design exercise
Workshop activity: Multiple signature binding (longstitch) and fabric preparation

Assignment:  Covers for in-class sample binding (boards)    Thursday, November 13

Class 11
November 13
<table>
<thead>
<tr>
<th>Concepts</th>
<th>Demonstrations / Workshop Hoopla</th>
</tr>
</thead>
<tbody>
<tr>
<td>Critiquing the artists’ book: developing criteria</td>
<td></td>
</tr>
<tr>
<td>Making editions</td>
<td>Multiple signatures: sewing over tape supports</td>
</tr>
<tr>
<td></td>
<td>Casing in (slotted covers)</td>
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</tbody>
</table>

In class: Critique and discussion
Workshop activity: Multiple-signature supported binding w/hard cover

Assignment:  Editioned Book III: Sample Book    Due Thursday, November 20
Generate a fairly tight mock-up of your book project: exact size, materials, number of pages, etc.; include unbound pages showing imposition/planning. While type and graphics need not be in finished form, the completed comp must reflect final structure and overall visual tenor; this is to be a well-crafted presentation of your final idea (that leaves minimal room for conjecture and technical surprises in production).

Editioned Book: Final (all copies printed and bound) Due Thursday, December 18

Class 12
November 20
<table>
<thead>
<tr>
<th>Concepts</th>
<th>Demonstrations / Workshop Hoopla</th>
</tr>
</thead>
<tbody>
<tr>
<td>Boxes/covers/chemises</td>
<td>Simple boxes and folders</td>
</tr>
</tbody>
</table>
### November 20

<table>
<thead>
<tr>
<th>Concepts</th>
<th>Demonstrations / Workshop Hoopla</th>
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<tbody>
<tr>
<td>Presentation and/or protection?</td>
<td>Drop spine (&quot;clamshell&quot;) box: structural basics</td>
</tr>
</tbody>
</table>

In class: Project perusal and due discussion  
**Workshop activities**

**Assignment:**  
- **Presentation Possibilities: Judging a Book By Its Cover**  
- **Preliminary Sketches** Due Thursday, December 4  
- **Final Presentation Piece** Due Thursday, December 18

*Think about how the editioned series of class books might be presented as a boxed set. How can materials/graphics/structural legerdemain be used to suggest content? To conceptually unify? To practically organize and collate? Collect appropriate materials, make sketches and devise experimental structures before deciding on a final format. (You may create or modify any sort of folio or container—of your own devising—or you may use your clamshell box [adapted to suit function and content].) Equal consideration must be given to functionality, craft and contextual coherence.*

**Prepare materials for clamshell box** Due Thursday, December 4

### November 27

**Thanksgiving holiday**

### December 4

<table>
<thead>
<tr>
<th>Concepts</th>
<th>Demonstrations / Workshop Hoopla</th>
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<tbody>
<tr>
<td><strong>Drop spine (&quot;clamshell&quot;) box:</strong> covering trays, steps to completion (case construction, inlays and finishing, covering the interior, etc.)</td>
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</tbody>
</table>

In class: Workshop activities (drop-spine box) with review of presentation ideas  
Work period, in-progress questions/quandaries/assessments

**Assignment:**  
*(Discovering Artists' Books: The Art, the Artist and the Issues)*; online at [ww.goshen.edu/~gwenjm/bookarts/brief.htm](http://ww.goshen.edu/~gwenjm/bookarts/brief.htm) Due Thursday, December 13

### December 13

<table>
<thead>
<tr>
<th>Concepts</th>
<th>Demonstrations / Workshop Hoopla</th>
</tr>
</thead>
</table>
| Type redux; typography and technology | Letterpress/hand composition demonstration  
Drop spine ("clamshell") box: finishing |

In class: Brief discussion and observations on the art and craft of bookmaking  
**Work day** w/letterpress hands-on demonstration (optional)

**Assignment:** **Completed final project/presentation piece** Due Thursday December 18

### December 18

**Final Critique, overview of projects**
Grading will be based on my evaluation of your understanding of the course material, assignments, critiques, and class participation and will be calculated as follows:

- **20%** Partaking in class activities. Includes attendance; completion of reading and written assignments; oral participation in discussion and critiques; and satisfactory completion of structural exemplars
- **10%** Mnemonic Device
- **15%** Alternative/-ation Sculptural Bookwork
- **10%** Wild and Woolly Combinations
- **15%** Paper as Structure
- **25%** Editioned Book
- **5%** Presentation Piece

Grades will be assigned in accordance with University of Minnesota definitions:

- **A** Achievement outstanding relative to the level necessary to meet course requirements
- **B** Achievement significantly above the level necessary to meet course requirements
- **C** Achievement that meets the basic course requirements in every respect
- **D** Achievement worthy of credit even though it does not fully meet basic course requirements
- **F** Performance that fails to meet basic course requirements and is unworthy of credit

Grading Scale:

<table>
<thead>
<tr>
<th>Grade</th>
<th>Percentage</th>
<th>Letter</th>
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<tbody>
<tr>
<td>A</td>
<td>100-94%</td>
<td>A</td>
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<tr>
<td>A-</td>
<td>93-90%</td>
<td>A-</td>
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<td>B+</td>
<td>89-87%</td>
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<td>B</td>
<td>86-83%</td>
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<td>C+</td>
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<td>C</td>
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<td>C-</td>
<td>72-70%</td>
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<td>D+</td>
<td>69-65%</td>
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<tr>
<td>D</td>
<td>64-60%</td>
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Academic dishonesty in any portion of the work for a course will be grounds for awarding a grade of F or N for the entire course. Academic integrity is essential to a positive teaching and learning environment. All students enrolled in University courses are expected to complete coursework responsibilities with fairness and honesty. Failure to do so by seeking unfair advantage over others or misrepresenting someone else’s work as your own, can result in disciplinary action. The University Student Conduct Code defines scholastic dishonesty as follows:

**Scholastic Dishonesty**: Scholastic dishonesty means plagiarizing; cheating on assignments or examinations; engaging in unauthorized collaboration on academic work; taking, acquiring, or using test materials without faculty permission; submitting false or incomplete records of academic achievement; acting alone or in cooperation with another to falsify records or to obtain dishonestly grades, honors, awards, or professional endorsement; altering, forging, or misusing a University academic record; or fabricating or falsifying data, research procedures, or data analysis.