Art 214: Intro to Book Art: Intersection of Art & Design
Tuesdays/Thursdays Time TBD
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Office Hours: TBD
Office Location: Jot Travis Building 118
775-682-5630 – office
ibruggeman@unr.edu

COURSE DESCRIPTION:
Intro to Book Art introduces students to the field of artists’ books as a form of artistic expression and inquiry. It examines the history and craft of the book as art and as a carefully designed object in our cultural landscape. (Pre-requisites: None)

COURSE OBJECTIVES
- This course will introduce the field of artists’ books through a series of readings, lectures and discussions including: fine press books, artist publications, fanzines, altered books and sculptural bookworks which connect to various points in time in the history of art and design.
- Students will consider the different shapes and forms that books have taken in different cultures – from codex to scroll to accordion and more. They will consider why this form of communication developed differently in different cultures and across time, and how contemporary artists and designers mine the past for new ideas and applications
- Students will use the Special Collections department of the Knowledge Center to research, analyze, study and present papers on historical and contemporary works of book art – evaluating the design attributes such as typographic design, layout and structure, as well as evaluating artistic content.
- Hands-on demonstrations and workshops will develop basic technical skills in bookmaking including design of structures/bindings, layout and typography. Students will create content for these handmade books and consider the book as a field for creative composition, interpretation and expression.
- This course develops a working vocabulary and the critical skills related to the book arts, including the important connection between content and form.
- To give students an introduction to basic design and typography through the art and craft of letterpress printing with hand-set metal type.
STUDENT LEARNING OUTCOMES – Students will be able to:
- Analyze, synthesize and integrate an understanding of the contemporary field of artists’ books and the book arts and be able to articulate this subject and identify where it resides in history and in contemporary culture. (CO1 and CO7)
- Identify and articulate the historical contexts between printing, bookmaking and artist publications from several cultural perspectives, and to consider the book as an evolving cultural icon and an expressive medium. (CO7)
- To identify and challenge the role of the book and the idea of the book in contemporary culture and to invent possible futures for the book through creative studio art projects and discussion. (CO7)
- Develop and employ coherent writing, composition and communication skills through research papers, discussions and oral presentations – students discuss and present findings of historical and contemporary work to the class. (CO1 and CO7)
- Effectively analyze and discuss samples of historical and contemporary work presented in class while also determining applications of this analysis to their own artistic work and critical writing. (CO3 and CO7)
- Demonstrate awareness of one’s own beliefs, concepts, and biases in assignment interpretation, project fabrication, written assignments, class discussion, and critique. (CO1 and CO7)
- Develop and evaluate possible solutions to studio art assignments that lead to well-grounded and creative conclusions. (CO3 and CO7)
- Produce well-supported positions that thoroughly and respectfully considers alternative viewpoints in written assignments, class discussion and critique. (CO3)

CORE CURRICULUM
This course satisfies Core Objective 7 (Artistic Composition, Interpretation, and Expression) of the Core Curriculum. It also develops and reinforces Core Objective 1 (Effective Composition & Communication) and Core Objective 3 (Critical Analysis & Use of Information).

Introduction to Book Art includes substantial attention devoted to the critical interpretation of visual art practice achieved through lectures, class discussions, writing components, studio art creative projects, and formal critique. Artistic composition, interpretation, and expression are fundamental to assigned visual art projects as well as central to both written and oral analysis. Students will apply techniques of critical analysis to study, interpret, and create works of art in the context of culture, society and individual identity. Students will have the opportunity to express their interpretations in a variety of required formats: research and essay written papers, assigned studio art creative projects, and critique/discussion.

COURSE REQUIREMENTS/GRADING: This class is worth 1000 points.

ASSIGNMENTS:  
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<thead>
<tr>
<th>ASSIGNMENTS</th>
<th>Points</th>
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<tr>
<td>Reading/Writing 1 (100 pts)</td>
<td>Project 1 (100 pts)</td>
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<tr>
<td>Reading/Writing 2 (100 pts)</td>
<td>Project 2 (100 pts)</td>
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<td>Final Research (100 pts)</td>
<td>Project 3 (100 pts)</td>
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<td>Final Presentation (150 pts)</td>
<td>In-class binding models (150 pts)</td>
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<td>Participation (100 pts)</td>
<td>Art Event Review (extra credit)</td>
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1000 Point System

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<tr>
<th>Points Range</th>
<th>Grade</th>
<th>Value</th>
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<td>A</td>
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<td>900</td>
<td>A-</td>
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<td>830</td>
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Students are graded based on:

- individual growth and performance
- experimentation and interpretation of the demonstrated processes and assignments
- technical competence and quality of presentation
- motivation and resourcefulness
- participation in critique, discussion, studio maintenance and etiquette, work days
- time management - the ability to design projects for the given amount of time to complete them

Projects are graded based on:

- concept: Developing and investigating a specific line of inquiry and the ability to communicate ideas in an interesting way. Try to avoid the overtly personal/autobiographical.
- execution: The relationship of your concept to the physical work, choice of materials, strength of composition and overall design, integration of text and image, aesthetic achievement, craftmanship, attention to detail, etc.
- digestion: Demonstration of thorough understanding and articulation of materials
- writing: Coherent writing that observes the standards of academic English.

Assignment Descriptions

- Reading/Writing #1 & #2 – Readings compliment the course content. Students are required to type a 2-3 page double-spaced summary response followed by a list of discussion topics that can be made up of questions, comments and/or observations. These papers and discussion topics will be discussed in class.
- Project #1 – Material Language and the Time-based Experience of the Book – this assignment refines basic bookbinding skills, addresses conveying a concept through a series of pages (through time and space), and explores the visual voice of material choice.
- Project #2 – Content & Form with the Accordion Book – this assignment refines basic bookbinding skills, addresses the important connection between form and content, and explores alternative ways of generating text and/or image – and their design throughout a series of pages.
- Project #3 – Group Letterpress Project – this assignment refines basic bookbinding skills with the Japanese stab binding, it explores letterpress printing with hand-set type on period presses along with linoleum block carving. It also addresses the possible relationships between text and image and their layout within the book structure.
- Final research – In preparation for the final presentation students will turn in a typed 3-4 page double-spaced paper outlining their preliminary research of at least 6 artists’ books in the collection, including the one work you will present to the class more thoroughly for the final.
- Final presentation – The final is an oral presentation to the class of one artist’s book from Special Collections. The final should investigate the makers of the book, techniques involved, the elements of its design, structural choices and how they connect to content, media and printing techniques, edition size, etc., The presentation should also include an interpretation of subject and content.

REQUIRED COURSE MATERIALS:
The lab fees for this class are used to purchase materials that are used in demonstrations and to purchase other materials that are used for the class. Each student will also receive a book art supply kit as part of this class. Students may be requested to bring occasional supplies for particular projects.

ATTENDANCE POLICY:
There are no official absences from any university class. It is the personal responsibility of the student to consult with the instructor regarding absence from class. Missed classes will result in a lower grade, so please communicate with the instructor to make up missed class time. Tardiness or leaving class early will also result in absence marks, which will also lower class grades. Students are responsible for exercises, projects, discussions or announcements missed due to absence.
CLASS SCHEDULE (subject to change)

WEEK 1
Tues.  Introductions, review syllabus, studio tour, samples of work, PBS special *I sing the book old-fashioned: Printing Whitman’s Masterpiece by Hand*

Homework: obtain supplies

Thurs.  Samples of work
Discussion – what is an artist’s book? What is a book? What is the future of the book?

Homework: obtain supplies

WEEK 2
Tues.  Demo: single signature pamphlets (intro to paper grain, cutting, sewing, measuring), Samples of work and workday

Homework: reading #1

Thurs.  Demo: double signature pamphlets and workday

Homework: reading #1

WEEK 3
Tues.  Discussion: Reading 1 DUE

Homework: bring single and double signature pamphlets

Thurs.  Presentation: Materiality and the experience of turning the page
Review single & double signature pamphlets
Samples – variations on the single & double signature pamphlet
Discuss project #1 and ideation for project #1

Homework: project #1: Material Language and the time-based experience of the book (variation of single/double signature pamphlet)

WEEK 4
Tues.  Workday (have materials and tools at the ready)

Homework: project #1: Material Language and the time-based experience of the book

Thurs.  Special Collections (research tools, introduction to collection, what is a colophon?)

Homework: project #1: Material Language and the time-based experience of the book

WEEK 5
Tues.  Critique: Project 1 DUE

Homework: reading #2
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| **Thurs.** | Demo: accordion book w/ hard cover  
Samples of work  
Homework: reading #2 |
| **WEEK 6** |                                                                                             |
| **Tues.** | Demo: accordion book variations and workday  
Homework: reading #2 |
| **Thurs.** | Workday: finish accordion book variations  
Homework: reading #2 |
| **WEEK 7** |                                                                                             |
| **Tues.** | Discussion: Reading 2 DUE  
Discuss project #2  
Homework: project #2: Content & Form with the accordion book |
| **Thurs.** | Special Collections (focus on historical, contemporary and cross cultural structures)  
Homework: project #2: Content & Form with the accordion book |
| **WEEK 8** |                                                                                             |
| **Tues.** | Demo: Easy methods for image & text generation  
Homework: project #2: Content & Form with the accordion book |
| **Thurs.** | Workday for project #2 (have materials and tools at the ready)  
Homework: project #2: Content & Form with the accordion book |
| **WEEK 9** |                                                                                             |
| **Tues.** | Special Collections (focus on typography, letterpress printing history and other media choices)  
Homework: project #3: Group Letterpress Project (ideation) |
| **Thurs.** | **Critique: Project 2 DUE**  
Discuss project #3: Group Letterpress Project  
Determine topic  
Demo: Linoleum block printing  
Homework: project #3: Group Letterpress Project (ideation) |
| **WEEK 10** |                                                                                             |
| **Tues.** | Demo: Intro to letterpress printing – typesetting  
Short presentation on letterpress history  
Homework: project #3: Group Letterpress Project (finish typesetting) |
| **Thurs.** | Workday: Set type and proof  
Homework: project #3: Group Letterpress Project (finish type & block) |
WEEK 11
Tues.  Workday: Carve linoleum block

Homework: project #3: Group Letterpress Project (finish type & block)

Thurs.  DUE – Special Collections General Research (Final prep)
Workday: Set title and colophon

Homework: project #3: Group Letterpress Project (finish type & block)

WEEK 12
Tues.  Project #3 – group print

Homework: Final: Special Collections Presentation

Thurs.  Project #3 – group print

Homework: Final: Special Collections Presentation

WEEK 13
Tues.  Project #3 – group print

Homework: Final: Special Collections Presentation

Thurs.  Type distribution and spacing/type sorting day

Homework: Final: Special Collections Presentation

WEEK 14
Tues.  Demo: Japanese binding for Group Project
Soft Critique

Homework: Final: Special Collections Presentation

Thurs.  Holiday

Homework: Final: Special Collections Presentation

WEEK 15
Tues. 12/2  Workday for final project – individual consultations

Homework: Final: Special Collections Presentation

Thurs. 12/4  Letterpress Film (Proceed & Be Bold, Making Faces, Linotype the Movie)

Homework: Final: Special Collections Presentation

WEEK 16
Tues.  Final Presentations

Thurs.  Final Presentations

WEEK 17
Tues.  Instructor available – return of work/feedback
ACADEMIC DISHONESTY:
Cheating, plagiarism or otherwise obtaining grades under false pretenses constitute academic dishonesty according to the code of this university. Academic dishonesty will not be tolerated and penalties can include canceling a student’s enrollment without a grade, giving an F for the course or for the assignment. For more details, see the UNR General Catalog.

ACADEMIC SUCCESS SERVICES:
Your student fees cover usage of the Math Center (www.unr.edu/mathcenter/), Tutoring Center (www.unr.edu/tutoring/), and the University Writing Center (www.unr.edu/writing_center/). These centers support your classroom learning; it is your responsibility to take advantage of their services. Keep in mind that seeking help outside of class is the sign of a responsible and successful student.

STATEMENT OF DISABILITY SERVICES:
Any student with a disability needing academic adjustments or studio classroom accommodations is requested to speak with the Disability Resource Center http://www.unr.edu/drc 784-6000 (Thompson Building, Suite 101) as soon as possible to arrange for appropriate accommodations. Please inform the instructor of any concerns you may have with needed accommodations for this course.

AUDIO/VIDEO RECORDING STATEMENT:
Surreptitious or covert videotaping of class or unauthorized audio recording of class is prohibited by law and by Board of Regents policy. Video/Audio recording is only allowed with the written permission of the instructor. In order to accommodate students with disabilities, some students may be given permission to record class lectures and discussions. Therefore, students should understand that their comments during class may be recorded.

GREEN PRACTICE:
The university has a single-stream recycling program – please reduce, reuse and recycle! Consider driving less and making your studio practices as green as possible. The studio/classroom space is constantly striving to reduce hazardous materials and to conserve resources.

STUDIO PRACTICE:
This is a shared studio and work space that must be kept organized and clean. Please leave it cleaner than you found it and always budget time for clean up. If you don’t have time to clean up, you don’t have time to start your project.

CELL PHONE POLICY:
Please turn your phone (or similar device) off during class. No text messaging or phone calls are allowed during class. The only acceptable use is to look up or research information, then turn off and put away.