

CURRICULUM PROPOSAL FORM #3
University of Wisconsin-Whitewater

NEW COURSE

COURSE NUMBER: 110 - 434 / 634

EFFECTIVE TERM: Fall 98

CROSS LISTED NO.: _____ / _____

COURSE TITLE: The Art of the Book

15 CHARACTER ABBREVIATION ARTOFTHEBOOK - - - - -

25 CHARACTER ABBREVIATION ARTOFTHEBOOK - - - - -

SPONSOR(S): Susan Messer

DEPARTMENT(S): Art

COLLEGE(S): Arts and Communication

CHECK IF THE COURSE IS TO MEET ANY
OF THE FOLLOWING REQUIREMENTS:

CONTACT HOURS/CREDITS

Writing Requirement
 Diversity Requirement
 General Studies, Area: _____
 Computer Requirement

Total Lecture Hours 0
Total Lab Hours 96
Total Contact Hours _____
Number of Credits 3

IS THE COURSE REQUIRED IN:

IS THE COURSE REPEATABLE: YES _____ NO

Major, satisfies printmaking
 Minor, _____
 Emphasis, _____

No. of Times in Major _____ and No. of Credits _____
No. of Times in Degree _____ and No. of Credits _____

ATTACH THE FOLLOWING:

- I. COURSE JUSTIFICATION
- II. RELATIONSHIP TO PROGRAM OBJECTIVES
- III. BUDGETARY IMPACT
- IV. PROGRAMS AFFECTED IN OTHER ACADEMIC UNITS
- V. COURSE DESCRIPTION
- VI. REQUISITES
- VII. TENTATIVE COURSE SYLLABUS
- VIII. BIBLIOGRAPHY

I. COURSE JUSTIFICATION

The incorporation of text with image has become a vital means of expression for many contemporary artists. Fine Art books provide a natural format for the investigation of text/image relationships. The proliferation of studio workshops in bookmaking, national and international book arts exhibition and conferences, and the continued use of the book form in graphic design community reflects the growing attention to and influence of the fine art book. The Art Department's computer art lab and typographic press are excellent resources for both printing and generating text and imagery. Inclusion of this course within the print curriculum expands the possibility of collaborative work in interdisciplinary and multi-media formats. The book form provides a unique opportunity for students to integrate research from other areas of interest within the context of a studio course.

II. RELATIONSHIP TO PROGRAM OBJECTIVES:

The regularization of the Special Topics Class, "The Art of the Book" will expand current curricular offerings in the Art Department's printmaking area. At present the Art Department's printmaking courses are based on discipline specific techniques i.e. silk screen, relief or intaglio processes. This class, in contrast, will provide an introduction to a variety of printmaking techniques. Students will explore traditional, nontraditional and multi-media printmaking processes in the context of the book format. Additionally, the book provides natural structure for inter-disciplinary conceptual and aesthetic connections to be realized. The development of courses that include the opportunity to work in more than one medium and discipline is consistent with current Department and College curricular objectives.

III. BUDGETARY IMPACT:

One Printmaking class is taught each semester. "The Art of the Book" would enrich offerings to the students and would be integrated within the current rotation of printmaking classes. It would likely be offered once every four semesters. Instruction of the class would be assigned to a faculty member already involved in teaching in the printmaking area. While it will not require hiring additional instructors to staff the course, it will involve .15 FTE per year. The Art Department has established standard student lab fees to cover the cost of essential, shared studio materials. Consistent with this policy, "The Art of the Book" will also require an appropriate lab fee.

IV. PROGRAMS AFFECTED IN OTHER ACADEMIC UNITS

None.

V. COURSE DESCRIPTION:

This course will focus on the creation of hand made fine art books through the combination of applied research in traditional and non-traditional printmaking techniques and bookbinding. Graduate students will be expected to research an historical binding and create models for presentation to the class. A lab fee will be charged.

VI. REQUISITES:

110-201 Drawing One, 110-201 Two Dimensional Design, or consent of instructor.

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VII. TENTATIVE COURSE SYLLABUS:

Please see attached.

VIII. BIBLIOGRAPHY:

Please see attached.

The Art of the Book

Susan Messer

Course Outline:

- Week 1: Historic overview of book arts and bookbinding. Introduction of fundamentals of paper (quality, grain, weight) and simple book construction using folding and pamphlet sewing techniques. Readings from Artists Books: A Critical Anthology and Sourcebook, ed. Joan Lyons.
- Week 2: Create paste end papers. Introduce concertina fold and bindings which incorporate it. Readings from Non-Adhesive Binding, by Keith Smith.
- Week 3: Workdays on design and construction of two blank books. Critique and discuss completed books. Introduce stab covers.
- Week 4: Demonstrate long stitch binding methods and discuss covers.
- Week 5: Introduce sewing method for unsupported bindings and sewing on linen or paper tapes.
- Week 6: Demonstrate use of adhesives, decorative papers and portfolio construction. Field trip to Rare Book Room, UW-Memorial Library, and Silver Buckle Press, Wisconsin Historical Society, Madison.
- Week 7: Work in class on creating 5 blank books. Design and create a found-material book.
- Week 8: Midterm review of blank books and critique of found-material book. Discuss independent projects. Slide presentation on text/image relationships in contemporary fine art.
- Week 9: Relief print demonstrations on etching press and typographic press. Continue work on blank books.
- Week 10: Assign text/image broadside. Demonstrate monoprint techniques.
- Week 11: Review works in progress. Begin graduate student presentations of historic bindings and advanced students studio demonstrations.
- Week 12: Critique broadside. Begin work on final independent projects.
- Week 13: Introduce collaborative project. Students will prepare one page each of a book, to be editioned, which be sewn utilizing 'dos a dos' format. The collaborative project will be thematically based and discussed in class.
- Week 14: Review works in progress. Complete graduate and advanced student presentations.
- Week 15: Critique and discuss final independent projects.
- Week 16: Final presentation of independent projects and individual editioned pages. Books hand sewn in class. All projects due.

Required Text:

Lyons, Joan, Artist's Books: A Critical Anthology and Source book, ed., Visual Studies Workshop Press, 1985

Smith, Keith, Non Adhesive Binding. Books without Paste or Glue, Third Ed. 1996, The Sigma Foundation

Selected Reading:

(*- available at Andersen Library, **- On order in Art Department)

Alloway, Lawrence "Artists as Writers", Artforum 12, No. 8 (April 1974) 30-35

**Barret, Timothy, Japanese Papermaking: Traditions, Tools, and Techniques, 1983

Bell, Doris, "Artists' Books", Contemporary Art Trends 1960-1980: A Guide to the Sources. 1981: 25-27

Buhler, Albert, The 15th Century Book, 1960

Burdett, Eric, The Craft of Bookbinding: A Practical Handbook, 1975

Carrion, Ulises, The New Art of Making Books, 1980

*Cunha, G.M. and Cunha, D.G., Conservation of Library Materials, 2 Vols., 1972

Drucker, Johanna, "Letterpress Language: Typography as a Medium for the Visual Representation of Language", Leonardo 17 No. 1)1984:8-16

**Evan-Moor, How to Make Books with Children, 1985

*Ikegami, Kojiro, Japanese Bookbinding: Instructions from a Master Craftsman, 1988

**Irvine, Joan, How to Make Pop-Ups, 1992

**Irvine, Joan, How to Make Super Pop-Ups, 1987

**Jackson, Paul, The Pop-Up Book, 1996

Johnson, Arthur W., The Thames and Hudson Manual of Bookbinding, 1992

*Johnson, Paul, Book of One's Own: Developing Literacy Through Making Books, 1992

*Johnson, Paul, Literacy Through the Book Arts, 1993

*Johnson, Paul, Pictures, Words, Together: Children Illustrating and Writing Their Own Books, 1997 (On Order - Andersen Library)

*Johnson, Pauline, Creative Bookbinding, 1990

**LaPlantz, S., Cover to Cover: Creative Techniques for Making Beautiful Books, Journals and Albums

Levarie, Norma, The Art and History of Books, 1968

Lewis, A.W., Basic Bookbinding, 1957

Lock, Margaret, Two Centuries of Bookbinding: Materials and Techniques 1700-1900, 1991, Catalogue to the exhibition organized by the Canadian Bookbinders and Book Artists Guild, Touring 1991-94

**Saff, Donald and Sacilotto, Deli, Printmaking: History and Process, 1977

**Smith, Keith Books, Non-Adhesive Binding. Volume II: 1-2 & 3-Section Sewings, First Edition 1995

**Smith, Keith Books, Non-Adhesive Binding. Volume III: Exposed Spine Sewings, First Edition 1995

**Smith, Keith, Structure of the Visual Book (Book 95), Third Edition, 1994

Town, Lawrence, Bookbinding By Hand, 1967

Verliet, J.D.L., The Book Through 5000 Years, 1972

*Watson, Aldren A., Hand Bookbinding: A Manual of Instruction, 1986

Young, Laura, Bookbinding and Conservation By Hand: A Working Guide, 1981

*Zeier, Franz, Books, Boxes and Portfolios-Binding, Construction, and Design Step-by-Step, 1990

Catalogue to exhibition at the Nelson-Atkins Museum of Art, Contemporary Illustrated Books: Word and Image, 1967-1988, 1990

*Reference Text, Manual of Style

Additional Resources:

Center for Book Arts, New York
Dard Hunter Museum, Neenah
Milwaukee Art Museum, Milwaukee
Museum of Contemporary Art Artist's Books Collections, Chicago
Northern Lights (Handmade Paper), Lake Mills
Pressed and Printed, Baraboo
Rare Book Room, UW-Madison Memorial Library
School of the Art Institute of Chicago Artist's Books Collection
Silver Buckle Press, Madison
Walker Point Center for the Arts, Milwaukee
Woodland Pattern Book Center, Milwaukee

Local/Regional Collections and Exhibitions can be found at the following locations:

Columbia College Chicago Center for Book and Paper Arts	312-431-8612
Minnesota Center for Book Arts, Minneapolis, MN 55401	612-338-3634
University of Iowa Center for the Book, Iowa City, IA	319-335-0429