

**Book Arts Program**  
at the J. Willard Marriott Library

**Beginning and Intermediate Bookbinding**

Art 3065, 3365, 4065, 4375  
in the Gould Auditorium  
Tuesdays, 4:00pm-7:50pm  
Spring 2007

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**Course objectives:**

1. Students will learn various binding techniques from both Eastern and Western traditions and will develop a discriminating eye for concerns of fine craftsmanship.
2. Students will develop an intimate understanding of book structure through discussion of how and why books work according to their form and function.
3. Students will become familiar with the basic elements of book structure and build upon these elements to produce a book of their own design.
4. Students will become familiar with the history of the book, the tradition of fine binding, and the phenomenon of contemporary artists books.

**Time Commitment:**

Students should expect to spend 4 hours/week in class and an additional minimum of 8 hours/week outside of class.

**Attendance:**

Students are expected to attend class every week. Students are expected to arrive on time and work through the entire class period. If you are very ill or have an extenuating personal circumstance, please e-mail or call to inform the instructor of your situation and make arrangements to catch up on missed material. Students are permitted one unexcused absence. Each unexcused absence beyond this one will result in the final grade being decreased by 10 points (1 step in the final letter grade). Each day of tardiness will result in the final grade being decreased by 1 point. (Note: arriving in class well after instruction has begun will *not* be considered tardiness but *will* be considered as an ABSENCE).

**Due dates:**

All work must be completed by the established due date. Work will be left with the instructor until the following week. Work that is completed a week late will receive a grade 2 points lower than the intended grade (a little more than 1 letter grade for the project). Each subsequent week that passes will constitute an additional reduction of 2 points.

**Critiques:**

Critiques are a valuable part of learning a skill. They are meant neither to make people feel overly self-conscious nor to praise people unduly. Rather, it is a time for the class to gather and to learn through discussion. There will be a critique each time a project is due. The instructor will be the primary critic at all but three of the critiques. The 2<sup>nd</sup> flat spine, the 2<sup>nd</sup> round spine, and the 2<sup>nd</sup> Japanese binding will be critiqued by the students. The grade for these critiques will be included as part of the grade for these projects.

**Grading:**

Grades will be based upon a quiz, several completed projects, and a final project as follows:

12%	coming to class prepared (see calendar)
55%	11 completed projects (5% per project)
13%	quiz
20%	final project

A total of 200 points can be earned and a final grade will be awarded according to the following scale:

191-200 = A	131-140 = C
181-190 = A-	121-130 = C-
171-180 = B+	111-120 = D+
161-170 = B	101-110 = D
151-160 = B-	91-100 = D-
141-150 = C+	0-90 = E

Penalties will be incurred for missing class, tardiness, coming to class unprepared, turning projects in late, and for failure to receive approval for the final project. Grades for the 11 projects and the Final Project will be based on the following:

evenness of pages	corners and turn-ins
smoothly trimmed or torn pages	fit of covers to textblocks
hole placement	appropriately tight/loose joints
clean holes	lack of wrinkles, smudges, gluespots, etc.
correct hinge/endsheet attachment	well-executed headbands
sufficiently flat/round spine	unique issues which may arise
correct grain direction of materials	good design
correct sewing	overall appearance

This class awards 4 credit hours.

**Final Project:**

A final project, worth 40 points or 20% of the final grade, will be due on the last day of class. The final project should reflect the skills acquired in this class but may also include other talents possessed by the student. It should be a high quality product which requires *at least* 24 hours of the student's time to complete. These 24 hours may include both the technical and the creative (i.e. content) portions of the project. The final project should be of high enough quality that it could be accepted into a minor book arts exhibit. The final project must be approved in advance by the instructor. Failure to receive advance approval will result in a 10 point reduction in the project grade (i.e. an A becomes a C+, a B becomes a D+, etc.).

**Extra credit:**

There will be opportunities to earn extra credit for attending and writing about Book Arts Program events. You may also choose to do a concise, well-written review of one of the exhibits shown in the Special Collections Gallery during the semester or of any book or fine press exhibit. The review is due by the final class. Reviews are worth up to 5 points.

**Intermediate Students:**

Intermediate students will be expected to perform at a higher level than beginning students. The previous experience of intermediate students will be considered in the grading process.

Intermediate students may choose to work to their own agendas but should still complete a quantity of work commensurate with a 4 credit class—a *minimum* of 120 hours of work. Intermediate students who choose this option must turn in a write-up of their tentative plans by the second class period for approval. Failure to turn in this write-up on time will result in a 30 point reduction in the final score (about 1 letter grade).

Intermediate students who choose to work to their own agendas will be expected to keep the instructor apprised of their progress throughout the semester. They will be expected to show their work at the class's established due dates for a grade of 5 points for each due date.

The grading for intermediate students who choose to work to their own agendas will be as follows:

- 25% showing completed work at the established due dates
- 75% completed approved project(s)

Forums have been scheduled every 3 weeks for intermediate students. Forums give intermediate students the opportunity to learn and discuss more advanced bookbinding techniques with the instructor and each other.

### **Supplies:**

Most materials for the initial projects will be provided. Students will be expected to supply decorated paper for endsheets and pastedowns. Each student will be responsible for purchasing the materials required for subsequent projects (the 2<sup>nd</sup> Flat-spine, the 2<sup>nd</sup> Rounded-spine, and the 2<sup>nd</sup> Japanese) and the Final Project. Each student should also purchase the following tools:

- |               |                                       |
|---------------|---------------------------------------|
| bone folder   | Xacto blade                           |
| awl           | plastic containers for glue and paste |
| straight edge | glue brushes                          |
| scissors      | several number 1 or 2 crewel needles. |

These tools should be brought to class each week.

### **The Studio:**

While Bookbinding is an art class, the Book Arts Studio is a part of the Marriott Library and the Special Collections where cleanliness and security are priorities. Students are expected to respect the rules of the studio and also to keep the studio clean. The Special Collections maintains hours which are different from the rest of the library. Consequently, the following must be noted:

- **The studio must be clean and everyone must be out by 7:50pm each day.**
- **The studio will not be open on holidays or during breaks.**
- **There is no open studio time outside of class time. Plan to use equipment during class time only.**

### **Notice:**

The University of Utah seeks to provide equal access to its programs, service and activities for people with disabilities. If you will need accommodations in this class, reasonable prior notice needs to be given to the instructor and to the Center for Disability Services, 162 Olpin Union Building, 581-5020 (V/TDD) to make arrangements for accommodations. All written information in this course can be made available in alternative format with prior notification. Please talk with the instructor immediately if this notice pertains to you.

**Suggested Reading** (those on reserve are marked with an asterisk):

Burdett, Edith. *The Craft of Bookbinding: A Practical Handbook*. London: David & Charles, 1975.

Chambers, Anne. *Suminagashi: The Japanese Art of Marbling, A Practical Guide*.\*

Corderoy, John. *Bookbinding for Beginners*. London: Studio Vista; New York: Watson-Guption, 1967.

Diehl, Edith. *Bookbinding: Its Background and Technique*. Port Washington, N.Y.: Kennikat Press, 1965.

Etherington, Don. *Bookbinding and the Conservation of Books*. Washington, D.C.: Library of Congress, 1982.

Golden, Alisa. *Creating Handmade Books*.\*

Greenfield, Jane. *ABC of Bookbinding*. New Castle, Del.: Oak Knoll Press, 1998.

Gross, Henry. *Simplified Bookbinding*. New York: Van Nostrand, 1983.

Heller, Jules. *Paper-Making*.\*

Hollander, Annette. *Bookcraft: How to Construct Note Pad Covers, Boxes, and Other Useful Items*. New York: Van Nostrand Reinhold, 1974.

Ikegami, Kojiro. *Japanese Bookbinding: Instructions From a Master Craftsman*. New York: Weatherhill, 1986.

Johnson, Arthur W. *Thames and Hudson Manual of Bookbinding*. London; New York: Thames and Hudson, 1981, c. 1978.

Johnson, Pauline. *Creative Bookbinding*. Seattle: University of Washington, 1963.\*

Klinefelter, Lee Miller. *Bookbinding Made Easy*. Milwaukee, Bruce Publishing Co., 1960.

Kropper, Jean G. *Handmade Books and Cards*.\*

La Plantz, Shereen. *Cover to Cover: Creative Techniques for Making Beautiful Books, Journals, and Albums*. Asheville, N.C.: Lark Books, 1995.\*

La Plantz, Shereen. *Innovative Bookbinding: Secret Compartments and Hidden Messages*. Bayside, CA: Press de LaPlantz, 1997.

Lewis, Arthur William. *Basic Bookbinding*. New York: Dover Publications, 1957.\*

Maurer-Mathison, Diane. *Paper Art: The Complete Guide to Papercraft Techniques*.\*

McAfee, Chris. *The Book Arts Book*.\*

Richards, Constance. *Making Books and Journals: Twenty Great Weekend Projects*. Asheville, NC: Lark Books, 1999.

Ryst, Marie. *Handmade Books and Albums: an Introduction to Creative Bookbinding*. NY: Design Books: Distributed by Lyons Press, 1999.

Shepherd, Rob. *Handmade Books: an Introduction to Bookbinding*. Turbridge Wells: Search Press, 1994.\*

Smith, Keith A. *Non-Adhesive Bindings*. Fairport, NY: Sigma Foundation, 1990.

Smith, Philip. *The Book Art & Object*. Merstham, Redhill, Surrey, England: P. Smith, 1982.

Thackeray, Beta. *Paper: Making, Decorating, Designing*.\*

Webberley, Marilyn. *Books, Boxes, and Wraps: Binding and Building Step by Step*. Kirkland, WA: Bifocal Publications, 1995.

Zeir, Franz. *Books, Boxes, and Portfolios: Binding, Construction and Design Step by Step*. New York: Design Press, 1990.\*