Artists’ Books II
Art and Art History Department/Book Arts Program
Art 4395, awards 4 credit hours
Tuesdays and Thursdays, 4:00 pm - 6:30 pm

Instructors

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Assistants
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Sarah Dyer: sarah.dyer@utah.edu

Course Description
Building on skills acquired in Artists’ Books I, this course provides more advanced bookmaking skills in various traditional and modern forms and presents numerous books as exemplars as well as bibliographies for further investigation in response to the individual student’s particular interests. In addition to completing several small projects early in the semester, the intermediate student, in dialogue with the instructors, designs a semester-length project cultivated around exemplars and models. Through class critique and discussion, appropriate formats for specified concepts are identified, which the student can then adapt, customize, and apply in the production of a self-authored artist’s book. Critical theory, content development, book design, integration of various media, low-tech image making and printing processes, and the functionality of various bookmaking materials are covered. A student with previous letterpress experience is encouraged to produce a letterpress edition, and will be advised by instructors regarding printing concerns.

Course Objectives
At the end of the course, the student will be able to:

- clearly articulate the history and concept of artists’ books and the many ways book can be defined. This cumulative knowledge serves to inform class work in a direct manner.
- implement traditional and modern techniques of bookmaking at a high level of craftsmanship, including methods of creating and incorporating content.
- combine skills learned in class, skills previously possessed, and personal experience to produce books that function as complete works of art.
- assess, critique, and accomplish technical details related to bookmaking craftsmanship.
- apply the above objectives to personal as well as classmate’s work.

Expectations
Students should:

- spend a minimum of seven hours per week on class work outside of class time.
- come to class prepared to work.
- If there are tasks to be accomplished outside of the studio, complete them before coming to class so that class time is spent working under the instructor’s direction and in the classroom environment.
Participation
Every student:
- is graded on participation in class demonstrations/presentations, critiques, and discussion around required reading (see grading section for details). Full participation in all classes ensures that every student benefits from direct instruction as well as class response and discussion around projects.
- is expected to attend every class in its entirety. *Please self-regulate attendance as necessary in the case of repeated demonstrations/presentations. However, err on the side of repetition, as most students can benefit from an additional review.*
- is responsible for knowing everything covered or discussed in class.
- is expected to take notes during all demonstrations/presentations, critiques, in-class exercises, etc. and to keep track of handouts.
- is excused from class when ill, has an extenuating circumstance, or is attending a University sanctioned activity*. *When missing class for one of these reasons, the student should promptly email instructors regarding the situation and request a make-up.* The instructors will reply as to whether the absence is excused or not, based on circumstances.
- is responsible for arranging make-ups, including missed quizzes, critiques, and presentations.
- in the event of an unexcused absence, should consult a classmate. Instruction is not repeated for those with unexcused absences.

* University policy dictates that students absent from class to participate in officially sanctioned University activities (e.g., band, debate, student government, intercollegiate athletics) or religious obligations, or with instructor’s approval, shall be permitted to make up both assignments and examinations. These programs must provide the instructor with a written statement describing the activity and dates of the required absence. The involved students must deliver this documentation to the instructor, preferable before the absence but no later than one week after the absence. Students absent from class due to illness and seeking to make up assignments must provide physician’s verified documentation.

Assignments and Grading
AB II students choose from two options. Either option allows students the freedom to adapt assignments to align with individual interests. With either option, all projects should be completed at an intermediate level. All AB II students are expected to use all critique dates as deadlines; if selecting Option 2, critiques should be used for dummies/works-in-progress.

Option 1:
Students follow the same schedule as ABI and are evaluated on class participation (including discussion, critiques, appropriate and safe use of facilities), visual journal, in-class exercises (ICEs), and five book projects:

- 5% participation in class/discussion/critiques; appropriate/safe use of facilities
- 5% final visual journal
- 10% in-class exercises (ICE assignments & Book 4 dummy #1)
- 10% assemblings book
- 30% books 1-3 (10%/book)
- 40% book 4 (dummy 2: 5%; dummy 3: 10%; final book: 25%)

Option 2:
Students are evaluated on class participation (including discussion, critiques, appropriate and safe use of facilities), visual journal, in-class exercises (ICEs), one minor book project (Book 1) or model, and a semester-length major project. Critique dates for books 2 and 3 should be used for dummies 1 and 2, respectively.

- 5% participation in class/discussion/critiques; appropriate/safe use of facilities
- 5% final visual journal
- 10% in-class exercises (ICE assignments)
- 15% minor book project (Book 1)
- 65% semester-length major project (dummy 1: 5%; dummy 2: 5%; dummy 3: 10%; final book: 45%)
Project Hours Timeline
Project time requirements are based on non-major requirements of 116 hours of independent time (14.5 weeks x 6 hours/week).

Each project is graded as follows:

- 34% **concept**: development/successful communication of idea/form meets function, etc.
- 33% **design**: materials enable content/composition/integration of text and image/flow + sequence, etc.
- 33% **craftsmanship/presentation**
  *Note: spelling, grammatical, and typographical errors will affect grades.*

The following scale is used for determining letter grades:

<table>
<thead>
<tr>
<th>Grade</th>
<th>Description</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>Outstanding</td>
<td>93-100</td>
</tr>
<tr>
<td>A-</td>
<td>Excellent</td>
<td>90-92</td>
</tr>
<tr>
<td>B+</td>
<td>Very Good</td>
<td>86-89</td>
</tr>
<tr>
<td>B</td>
<td>Good</td>
<td>83-85</td>
</tr>
<tr>
<td>B-</td>
<td>Well above average</td>
<td>80-82</td>
</tr>
<tr>
<td>C+</td>
<td>Above Average</td>
<td>76-79</td>
</tr>
<tr>
<td>C</td>
<td>Average</td>
<td>73-75</td>
</tr>
<tr>
<td>C-</td>
<td>Below Average</td>
<td>70-72</td>
</tr>
<tr>
<td>D+</td>
<td>Well below average</td>
<td>66-69</td>
</tr>
<tr>
<td>D</td>
<td>Poor</td>
<td>63-65</td>
</tr>
<tr>
<td>D-</td>
<td>Very poor</td>
<td>60-62</td>
</tr>
<tr>
<td>E</td>
<td>Failed to meet expectations</td>
<td>60-62</td>
</tr>
</tbody>
</table>

Due dates
All work must be completed by the established due date. Work that is completed a week late receives a grade 10 points lower than the intended grade. Each successive week late results in an additional 10-point decrease. If work is only a portion of a week late, the deduction is reduced accordingly.

Type Distribution *(if applicable)*
- All type must be distributed as each project is completed.
  Efficient distribution allows other students to use the type and avoids grade reductions.
- See grading section for details on “appropriate and safe use of facilities.” Number of points deducted from this portion of the grade corresponds to amount of type left standing.

Appropriate and Safe Use of Facilities
- Failure to follow procedures (studio rules presented in class and as an overview below) will adversely affect the grade given for appropriate and safe use of studio.
- Proper and safe use of the presses and shears is crucial.
- Careful and respectful use of all tools including type is essential.
- Thorough cleaning of the studio is absolutely necessary.
- Strict observation of the open studio schedule is mandatory.
- Work in the studio must be completed independently with limited advisement from the monitor on duty.
- Only students who are currently enrolled in artists’ books are permitted to work with equipment and materials in the studio.
Critiques

- occur on due dates noted on schedule. Students should participate even if personal assignments aren’t complete.
- are a valuable part of learning a skill and developing as a creative individual.
- provide an opportunity for the class to gather and hold intelligent discussion around the work that has been produced.
- are meant neither to make people feel overly self-conscious nor to praise people excessively. Students have varying backgrounds and experiences; this is an asset to the class. Concerns of design and layout depend heavily on intuition and impulse; everyone’s contributions are valuable.

Open Studio Hours

- Monday & Wednesday: 12:00–8:00pm
- Tuesday & Thursday: 12:00–4:00 & 6:30–7:30pm
- Friday & Saturday: 10:00am–5:00pm
- Sunday: closed

Spring 2015 Studio Monitors:

- Monday: Chelsey / Amber
- Tuesday: Dana P. / Sarah D. (TA)
- Wednesday: Becky / Jazmin
- Thursday: Emily D. / Sara J. (TA)
- Friday: Dana K. / Allyn
- Saturday: April / Rose

Spring Break Hours

- March 16-21: 10:00am – 5:00pm

Studio Closed

- Monday, January 19 (MLK Day)
- Thursday, January 22, 12:45-1:45pm
- Monday, January 26, 9:40am-12:40pm
- Tuesday, January 27, 12:45-1:45pm
- Wednesday, February 4, 9:40am-12:40pm
- Monday, February 16 (Presidents’ Day)
- Wednesday, February 18, 9:40am-12:40pm
- Thursdays, June 18-August 6, 5-8pm
- Friday & Saturday, June 12-13
- Saturday, November 7

Classroom Closed

- Tuesday, February 3, 10:45am-12:05pm
- Wednesday, February 4, 1-2:30pm
- Wednesday, February 11, 1-2:30pm
- Friday, February 13, 1-2:30pm
- Tuesday, February 17, 10am-12pm
- Friday & Saturday, March 20-21
- Saturday, May 9, 1-5pm
- Thursday-Saturday, May 28-30
- Tuesdays, May 19-June 23, 5-8pm
- Wednesday & Thursday, July 15-16
- Saturday, August 8, 1-5pm
- Saturday, September 26
**Special Sessions in Studio (access limited)**
Closure or limited access times may be added during the semester. Instructors will do their best to let you know in advance, but cannot guarantee that they will always be able to do so. If you arrive at the studio and a special session is underway, please ask the monitor on duty what equipment and space is available for you to use during that time.

**The studio:**
- must be clean and everyone must leave by the end of open studio time.
- is not open on holidays or during semester breaks.
- closes for the semester on April 25 at 5pm
- is a multi-use space. Tours, classes, and workshops may be scheduled throughout the semester. You may still quietly and respectfully access your flat files, the guillotine, and board shears located in the classroom during these events, but only when the presenter has finished speaking.

**Monitors:**
- are always present during open studio times.
- have the primary role of ensuring safe and proper use of the equipment and materials. Respect for the monitors’ time and space is evaluated in the “appropriate and safe use of facilities” grade.
- are readily available to answer occasional questions and to supervise activity, but students should come to open studio prepared to work independently. Consult the handouts often. Stop and think about problems and possible solutions instead of immediately asking questions.

*Note: Discussion with Marnie and Emily must take place during class time, by appointment, or via email. Teaching assistants are available during class, by appointment, via email, or during their monitor shifts.*

**Supplies**
Tools should be brought to class each week: we suggest a small, portable tote for easy transport. Some materials are provided; additional purchased materials depend on individual projects. Required tools and supplies:

- binder/folder for handouts
- bone folder
- awl
- straight edge
- scissors
- Xacto knife, scalpels, or similar tool
- plastic containers for glue and paste
- glue brushes
- several number 1 or 2 crewel or tapestry needles
- masking tape, waste paper, and wax paper (*BAP has on hand, but if large quantities are required, you will need to purchase your own*)
- apron (optional)

**Notices**

*ADA statement:*
All students are expected to maintain professional behavior in the classroom setting, according to the Student Code, spelled out in the Student Handbook. Students have specific rights in the classroom as detailed in Article III of the Code. The Code also specifies proscribed conduct (Article XI) that involves cheating on tests, plagiarism, and/or collusion, as well as fraud, theft, etc. Students should read the Code carefully and know they are responsible for the content. According to Faculty Rules and Regulations, it is the faculty responsibility to enforce responsible classroom behaviors, beginning with verbal warnings and progressing to dismissal from class and a failing grade. Students have the right to appeal such action to the Student Behavior Committee.

*Faculty and Staff Responsibilities:*
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.

*Accommodation Statement:*
Some of the writings, lectures, films, or presentations in this course may include material that conflicts with the core beliefs of some students. Please review the syllabus carefully to see if the course is one that you are committed to taking. If you have a concern, please discuss it with instructors at your earliest convenience. If material ever causes discomfort, reasonable accommodations will be made when possible.

*Wellness Statement:*
Personal concerns such as stress, anxiety, relationship difficulties, depression, cross-cultural differences, etc., can interfere with a student’s ability to succeed and thrive at the University of Utah. For helpful resources contact the Center for Student Wellness; www.wellness.utah.edu; 801-581-7776.
**Tentative Schedule**

*Sketchbooks should be brought to every class and utilized as is possible.*

**Bold = due dates**
ICE = In-Class Exercise: be sure to bring tools
ABCD = Artist’s Book Conversation & Discussion: bring copies of readings/notes
HO = Hands-on: be sure to bring tools

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**Jan 13**
Syllabus/studio rules
Demo: board shear and guillotine
Lecture: paper, adhesives, general supplies and sources: *bring glue containers Thursday!*
Semester assignment: sketchbook/journal
Hands-on (HO) Binding demo: Sketchbook/Journal

**Jan 15**
*fill glue containers*
Accessing Rare Books and Special Collections: Luise Poulton
A rare look: Medieval to early print culture sampling; artists’ books, 1900 to present
Reading assignment #1
HO Binding demos

**Jan 20**
**Blank sketchbook sewn**
HO Binding demos
*Jan 21 is last day to drop!*

**Jan 22**
Book 1 Assignment
**Show and tell: representative work**
Binding demos
*Jan 26 is last day to add!*

**Jan 27**
**Due: Reading #1**
Assemblings Assignment
Assemblings meeting #1

**Jan 29**
Book 2 Assignment
Reading Assignment #2
HO Binding demos

**Feb 3**
**Assemblings due date #1 & meeting #2**
Technique demos
In-Class Exercise (ICE) #1

**Feb 5**
**Critique Book 1**
**Due: ICE #1**

**Feb 10**
Book Look
Artist’s Book Conversation & Discussion (ABCD)

**Feb 12**
Book 4 (final) assignment
Reading assignment #4
HO Binding demos

**Feb 17**
**Due: Reading #2**
Assemblings due date #2
Book 3 assignment
Reading assignment #3
Book Look
Binding demos

Feb 19  Dummy #1 Due: “throw away” dummies
        HO Content demos
        ICE #2

Feb 24  Option 1: Critique Book 2
        Option 2: Critique final project dummy #1
        Due: ICE #2

Feb 26  HO Binding & Content demos
        ICE #3

Mar 3   Dummy #2 due: 5-minute meeting with an instructor
        ICE #3 continued
        Work time

Mar 5   Assemblings due date #3 & meeting #3
        Dummy #2 due: 5-minute meeting with an instructor
        ICE #3 continued

Mar 10  Due: Reading #3
        Due: ICE #3
        Book Look
        ABCD

Mar 12  Option 1: Critique Book 3
        Option 2: Critique final project dummy #2

Mar 17 + 19  Spring Break

Mar 24  Assemblings due date #4
        Book Look
        ABCD

Mar 26  Binding & Content Demos
        Teaching-staff guided work time

Mar 31  Due: Reading #4
        Book Look
        ABCD

Apr 2   Critique: Dummy #3 for Book 4

Apr 7   ICE #4

Apr 9   Assemblings due date #5
        Due: ICE #4

Apr 14  Assemblings due date #6: final books due
Binding & Content Demos
Teaching-staff guided work time

Apr 16  Final label copy—edited and emailed to Sara Jensen
Teaching-staff guided work time

Apr 21  Teaching-staff guided work time

Apr 23  Critique Book 4

Apr 28  Sketchbook due
Begin layout of exhibition
*Last Day of class

5/1 – 6/28  class exhibition dates