Artists’ Books I [awards 4 credit hours]

Art 4390 (for art majors)
Spring 2016
Book Arts Studio, J. Willard Marriott Library, level 4
Tuesdays & Thursdays, 4 - 6:30 pm
Course fee: $60
Pre-requisite: None

Instructors
Marnie Powers-Torrey
marnie.torrey@utah.edu
(801) 585-9555 (emergencies only)
Emily Tipps
emily.tipps@utah.edu
(801) 585-9191

Consultation hours
Please make an appointment as needed. Instructors’ offices are located in the Book Arts Studio.

Assistants
Hailey Bradley: hailey.bradley@utah.edu
Ally Milham: allison.milham@utah.edu

Course Description
This course provides binding skills in various traditional and modern forms and presents numerous additional books as exemplars. Individual projects are cultivated around these books and models, based on each project's needs. The appropriate format for individual ideas is identified, adapted, customized, applied, and produced. 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.

Teaching & Learning Methods
Course content will be delivered through demonstrations, reading, discussion, in-class exercises, critique, presentations, studio practice, and individual consultation with the instructor and teaching assistants. Readings, handouts, and items of interest will be posted on Canvas, to which all students have access.

Course Objectives
At the end of the course, the student will be able to:
- communicate 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 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 work.

Course Fee Justification:
The fee for this course covers a variety of supplies and materials provided over the course of the semester.

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.
complete the artists’ books class successfully in order to be considered for independent studio use in the future (see posted guidelines).

**Participation, Attendance, and Punctuality**

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.
- 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, preferably, 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**

Students are evaluated on class participation (including discussion of four reading assignments, critiques, appropriate and safe use of facilities), visual journal, in-class exercises (ICEs), and five book projects:
- 5% final visual journal
- 10% assemblings book
- 15% appropriate/safe use of facilities/class participation (in-class exercises, correspondence art, discussion, critiques, attendance/punctuality)
- 30% books 1-3 (10%/book)
- 40% book 4 (dummy #1: 5%, dummy #2: 5%; final book: 30%)

**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:
- A Outstanding 93-100
- A- Excellent 90-92
- B+ Very Good 86-89
- B Good 83-85
- B- Well above average 80-82
- C+ Above Average 76-79
- C Average 73-75
Below Average 70-72
D+ Well below average 66-69
D Poor 63-65
D- Very poor 60-62
E Failed to meet expectations

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 & 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
January 12 – April 29

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<tr>
<th>Day</th>
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<tr>
<td>Monday</td>
<td>12:45-9</td>
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<td>Tuesday</td>
<td>12-4 / 6:30-9</td>
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<td>Wednesday</td>
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<td>Thursday</td>
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<td>Friday</td>
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<td>Saturday</td>
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<td>Sunday</td>
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Spring Break Hours:
March 14-19, 10am-5pm
Monitors:
Monday       Allyn / David
Tuesday      Jonathan / Hailey
Wednesday    Molly / Chris
Thursday     Joe / Ally
Friday       Jazmin / Rose
Saturday    Dana / Crane

2016 Studio Closures/Limited Access Dates

Studio Closed:
Monday, January 18 (MLK Day)
Monday, February 16 (Presidents’ Day)
Saturday, April 2 (Workshop)
Monday, April 11, 12:45-5pm (Special session)

Classroom closed / press & composing rooms open:
Friday & Saturday, April 8-9 (Workshop)
Saturday, February 27, 12:30-3:30pm (Special session)
Monday, March 7, 12:45-5 (Special session)
Saturday, April 23, 10am-12pm (Special session)

Studio open, but access to work spaces may be limited:
Saturday, March 19, 1-5pm

Limited Access Days
The Book Arts Program schedules special sessions (such as tours and workshops) throughout the semester. On
days when these events occur, studio access is limited. 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 29 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, scalpel, 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

Faculty and Student Responsibilities:
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.

ADA statement:
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.

Addressing Sexual Misconduct:
Title IX makes it clear that violence and harassment based on sex and gender (which includes sexual orientation and gender identity/expression) is a civil rights offense subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories such as race, national origin, color, religion, age, status as a person with a disability, veteran’s status or genetic information. If you or someone you know has been harassed or assaulted, you are encouraged to report it to the Title IX Coordinator in the Office of Equal Opportunity and Affirmative Action, 135 Park Building, 801-581-8365, or the Office of the Dean of Students, 270 Union Building, 801-581-7066. For support and confidential consultation, contact the Center for Student Wellness, 426 SSB, 801-581-7776. To report to the police, contact the Department of Public Safety, 801-585-2677 (COPS).

Accommodation Statement:
Some of the materials in this course may conflict 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

**Bold = deadlines**

Artist’s Book Conversation & Discussion (ABCD): *bring readings/notes on readings*

In-Class Exercise (ICE): *bring tools*

Binding & Content Demos: *bring tools*

*Bring visual journals to every class and utilize as possible*

Jan 12  
Syllabus/studio policy & wisdom  
Demo: board shear & guillotine  
Lecture: paper, adhesives, general supplies & sources: *Bring glue containers Thursday.*  
Semester assignment: Visual Journal  
Binding demo: Visual Journal

Jan 14  
**Due: Glue containers**  
Accessing Rare Books and Special Collections: Luise Poulton  
History of the Book & Artist’s Book  
Reading assignment #1

Jan 19  
**Due: Visual Journal Bound**  
Binding demos

Jan 21  
Book 1 Assignment  
**Due: Representative work for show & tell**  
Binding demos  
*Jan 22 is last day to add/drop!*

Jan 26  
**Due/ABCD: Reading #1**  
Accessing Fine Arts Showcase: Luke Leither  
Book Look #1  
Assemblings Assignment

Jan 28  
Correspondence Art Assignment  
Content demos

Feb 2  
**Due: Add & Pass Correspondence Art**  
Book 2 Assignment  
Reading Assignment #2  
In-Class Exercise (ICE) #1

Feb 4  
**Critique Book 1**  
**Due: ICE #1**

Feb 9  
**Due: Add & Pass Correspondence Art**  
Book 4 (final) assignment  
Binding demos

Feb 11  
**Due/ABCD: Reading #2**  
Book Look #2

Feb 16  
**Due: Add & Pass Correspondence Art**  
Book 3 assignment  
Reading assignment #3  
Binding demos
Feb 18  Content demos  
ICE #2: Book 4 exploration

Feb 23  **Due: Add & Pass Correspondence Art**  
Critique Book 2  
**Due: ICE #2**

Feb 25  Content demos  
ICE #3

Mar 1  **Due: Book 4 Dummy 1: 5-minute meeting with an instructor**  
**Due: Add & Pass Correspondence Art**  
ICE #3 continued  
Teaching-staff guided work time: Book 3

Mar 3  **Due: Book 4 Dummy 1: 5-minute meeting with an instructor**  
**Due/ABCD: Reading #3**  
Book Look #3

Mar 8  **Due: Add & Pass Correspondence Art**  
**Due: ICE #3**  
Binding & Content Demos  
ICE #4

Mar 10  **Critique Book 3**  
**Due: ICE #4**

Mar 15 + 17  Spring Break

Mar 22  **Due: Add & Pass Correspondence Art**  
Content Demos  
Correspondence Art Completion Bonanza

Mar 24  Binding & Content Demos  
Teaching-staff guided work time: Book 4 Dummy 2

Mar 29  **Critique: Book 4 Dummy 2**

Mar 31  **Due/ABCD: Reading #4**  
Book Look #4

Apr 5  Binding & Content Demos  
ICE #5

Apr 7  **Due: ICE #5**  
Teaching-staff guided work time: Assemblies assembling

Apr 12  **Assemblies Due: swap party**  
Binding & Content Demos  
Teaching-staff guided work time

Apr 14  **Due: Final label copy—edited and emailed to Ally Milham**  
Teaching-staff guided work time: Book 4
Apr 19  Teaching-staff guided work time: Book 4

Apr 21  **Critique Book 4**

Apr 26  **Due: Visual Journal**
Begin layout of exhibition
*Last Day of class*

5/4-5/5  Teaching staff installs exhibition

5/6 – 7/15  class exhibition dates