"Who are we, who is each one of us, if not a combination of experiences, information, books we have read, things imagined? Each life is an encyclopedia, a library, an inventory of objects, a series of styles, and every thing can be constantly shuffled and reordered in every way conceivable... think what it would be to have a work conceived from outside the self, a work that would let us escape the limited perspective of the individual ego, not only to enter into selves like our own but to give speech to that which has no language, to the bird perching on the edge of a gutter, to the tree in the spring and the tree in the fall, to stone, to cement, to plastic...."

-Italo Calvino
From Six Memos for the Next Millennium

"And all the names of tribes, the nomads of faith who walked in the monotone of the desert and saw brightness and faith and color. The way a stone or found metal box or bone can become loved and turn eternal in a prayer. Such glory of the country she enters now and becomes part of. We die containing a richness of lovers and tribes, tastes we have swallowed, bodies we have plunged into and swum up as if rivers of wisdom, characters we have climbed into as if trees, fears we have hidden in as if caves. I wish for all this to be marked on my body when I am dead. I believe in such cartography -- to be marked by nature, not just to label our selves on a map like the names of rich men and women on buildings. We are communal histories, communal books. We are not owned or monogamous in our taste or experience. All I desired was to walk upon such an earth that had no maps."


COURSE DESCRIPTION:
In this course, the students will create two different artist’s books:

1. The first one will grow from a prompt, using any media or method that best suits the creative and conceptual basis for the chosen theme. This may be a one-of-a-kind book and is open to all media.

This project will include an accompanying workbook, documenting your creative process. You will have four weeks to do it and we will have progress reports each Wednesday.

The grading rubric for this project is: 75% final book, 25% workbook

2. The second book will be self-designed. You will come up with your own kernel, which will generate the text and images for the book. This will involve further practice in print media, page design, hand binding, and letterpress. There will be much more freedom in the format than was available in Book 2 and these choices will be discussed in depth both technically and conceptually. The book will be printed in an edition of at least four copies. One copy of this book will be given to the Love Library Special Collections and one to the class archives.

Media and techniques of choice may include but are not limited to those used in hand binding, printmaking, painting, digital art and other computer generated imagery, letterpress, creative writing, metals, photography, wood and furniture techniques, ceramics and clay, drawing, sculpture, fibers. However, techniques of choice must be adapted to edition standards.
**Expectations & Grading**

The final book for each assignment will be evaluated according to the following criteria:

- Pagination/flow
- Image making and composition
- Craftsmanship
- Development of content
- Integration of theme with structure and materials

Attendance at each class session is expected. If you miss any information, assignments, or demonstrations, it is your responsibility to get it from someone else in the class, rather than emailing me. Please make sure you have contact information for at least one person. **Your record of class attendance will affect your grade in a substantial way.**

**Cell phones must be turned off during class, even while you are working alone.** There will be many impromptu suggestions and comments. No earphones or plugs, please. No texting or email interception during class. Pretend that you’re on a plane, about to take off…

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**MATERIALS for Art of the Book 3**

- Lineco neutral ph adhesive
- Snap-off style knife
- Bookbinder’s needles
- Bookbinder’s awl
- Linen thread
- Drafting or artist’s tape
- Bone folder
- 12” triangle with flat edge
- Flat 1” brush
- Small metal triangle
- Metal pica ruler
- 10 or more sheets of printmaking paper for edition printing
- 3-6” cloth paint roller (available at hardware or paint stores) or black foam roller
- Newsprint pad 18” x 24”
- Sketchbook (can be one you’re currently using)
- Drawing tools
- Flat palette, palette paper, or glue tray
- 24” or longer ruler with beveled edge for tearing paper
- Scissors
- Small stapler
- Rubber gloves for cleaning presses and mixing inks
- At least 4 sheets of acid free illustration, archival matt board, Lettramax board or binder’s board for binding

- Binding cloth, as needed
- Printmaking tools, as needed, for chosen technique
- Photopolymer plates, as needed, for letterpress text or images
- Film negatives as needed for photopolymer
ADDITIONAL MATERIALS WILL BE REQUIRED BUT WILL VARY FOR INDIVIDUAL PROJECTS. Expect to spend about $200.00 or more on supplies over the semester depending on which materials you choose to work with. All papers must be acid-free.