COURSE DESCRIPTION

Students who have completed Bookbinding I and/or Letterpress I will build on foundational skills, focusing on either binding, printing, or the printed book. Intermediate concepts and skills in printing and binding will be closely examined through demonstrations, lectures, presentations, discussions, guided studio practice, individual consultations, and critiques. The class will also provide the opportunity to hone design, writing, and image-making skills and techniques.

COURSE OBJECTIVES

At the end of the course, students will be able to:

• integrate text, image, and form to produce a holistic, handcrafted object.

• develop individual ideas into fully realized concepts by establishing a materials budget, timeline, and workflow for production.

• print and/or bind at an intermediate level with an informed eye for both fine printing and binding.

• implement an intermediate knowledge of book arts studio equipment, including maintenance and upkeep.

• comprehend advanced book structures through observation, practice, and discussion of how and why they work according to form and function.

• discuss, critique, and apply elements of text and image composition, typography, design, and visual communication.

• understand the history of printing, the tradition of fine press, and the phenomenon of contemporary artists’ books.

• speak to the historical, present, and future applications of letterpress, bookbinding, and book design.

EXPECTATIONS

Students should:

• spend a minimum of 5 hours per week on class work outside of class time. The nature of the class work necessitates that students spend the majority of these 5 hours in the studio.

• come to class prepared to work, and make full use of in-class work sessions.

• accomplish tasks outside of class time that must be completed outside of the studio so that class time is spent working under the instructor’s direction, in conversation with peers, an in the classroom environment.

TEACHING & LEARNING METHODS

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

- selected readings from Red Butte Press blog “This Books is Now”

*Readings will be posted or linked on Canvas.

COURSE FEES

The fee for this course is $79. Fees will be used to pay for materials and services essential to the student’s successful completion of the course, including materials and supplies, fees paid to service providers, honoraria for invited lecturers, and/or costs associated with field trips or other events required by the instructor.

SUPPLIES

Tools and supplies specific to each assignment or project will be discussed.

Please limit storage of materials to half of a drawer.

Provided:
- ink, solvents, newsprint, rags, adhesives, and some materials for in-class and standard assignments

Recommended:
- bone folder, dishwashing/disposable nitrile gloves (recommended by Environmental Health and Safety), an apron/smock, straight edge, glue brushes, awl, X-acto, glue containers, scissors, needles, pencil, notebook, white eraser, metal triangle, cutting mat, spring dividers, micro-spatula

FACILITY & EQUIPMENT USE

- Failure to follow procedures will adversely affect the grade given for appropriate and safe use of facilities. (Studio rules presented in class and as an overview below.)
- Proper and safe use of the shears is crucial.
- Careful and respectful use of all tools 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 independent studio users and students who are currently enrolled in a book arts class are permitted to work with equipment and materials in the studio.
EVALUATION METHODS & CRITERIA

This class is worth 1,000 points; grades will be assessed as follows:

- **Box:** 50

- **Single Page Book:** 50

- **appropriate and safe use of facilities:** 100
  
  Point deductions result from misuse or unsafe use of the studio including, but not limited to, failure to distribute type at the semester’s end, damage to equipment, and failure to respect the open studio schedule. The number of points deducted is contingent upon the gravity of the misuse. If the misuse is repeated after a warning is issued, this would also factor into the grade deduction.

- **class participation:** 100
  
  Each demonstration/presentation, reading discussion, critique, and instructor directed work session is worth @ 3.5 points. If a student fails to participate in a class for an unexcused reason, points will be deducted from the class participation grade.

- **Custom Project:** 700
  
  - **Project Proposals:** 50
  
  - **Ideation Packet:** 75
  
  - **Mock-ups & Second Drafts:** 75
  
  - **Production Method/Media & Materials Tests:** 75
  
  - **Structural Prototype:** 50
  
  - **Design Packet:** 50
  
  - **Final Prototype:** 100
  
  - **Printed & Bound Edition:** 225

Each project will be graded on the following:

**Conceptual / Ideation Process:** development and successful communication of innovative and/or decisive idea, bringing it to fruition, etc.

**Design Development:** form related to content, composition, integration of text and image, material choices, etc.

**Craftsmanship & Presentation:** well-executed craft, consistent edition, cleanliness of presentation, etc. Any spelling, grammatical, and typographical errors will affect grading for the project.

As fitting, binding projects will be graded based on grain direction of materials; absence of wrinkles, smudges, glue spots, pencil marks, etc; trimming/cutting of materials; sewing hole placement/cleanliness; sewing pattern; sewing tension; endsheet attachment; use of adhesives; execution of corners and turn-ins; fit of covers to textblocks/lids to boxes; appropriately tight/loose joints; issues unique to various forms; design/aesthetic considerations.

**Learning Integration:** techniques and concepts taught in class have been integrated into the project.
GRADING SCALE

The following scale is used for determining letter grades:

- **A** Outstanding .................. 930 – 1000 points
- **A-** Excellent ..................... 900 – 929 points
- **B+** Very Good .................... 860 – 899 points
- **B** Good ......................... 803 – 859 points
- **B-** Well above average ......... 800 – 829 points
- **C+** Above Average ............. 760 – 799 points
- **C** Average ....................... 730 – 759 points
- **C-** Below Average ............. 700 – 729 points
- **D+** Well below average ....... 660 – 699 points
- **D** Poor ............................ 630 – 659 points
- **D-** Very poor ..................... 600 – 629 points
- **E** Failed to meet expectations

GRADE DESCRIPTIONS

Plus or minus will be added to the grade when submitted work falls slightly above or below the letter grade criteria listed.

- **A** Excellent work that meets the highest standards for the class; superior comprehension and integration of course material; outstanding commitment to class objectives. “A” work exhibits creativity and insight.
- **B** Above average quality and quantity of work that exhibits clear focus and shows improvement over the duration of the course; solid comprehension of course material and commitment to course objectives. “B” work meets all requirements.
- **C** Satisfactory work that meets the minimum requirements, but may exhibit a lack of initiative, commitment, or significant improvement; comprehension of basic concepts is satisfactory, with further integration or exploitation encouraged. “C-” is considered the minimum grade for passing this class.
- **D** Work that in one or more ways fails to meet the course requirements; initiative and commitment are seriously lacking. Comprehension of course material and competencies are below average and need considerable improvement. “D” is NOT a passing grade for this class.
- **E** Quality and quantity of work is unacceptable. Course requirements and competencies have not been met.
- **I** “The mark I (incomplete) shall be given and reported for work incomplete because of circumstances beyond the student's control (such as illness or enforced absence). The grade of I should be used only for a student who is passing the course and who needs to complete 20% or less of the course.” – University of Utah PPM, III. Policy 6-100-3-G2. Students receiving an I should be able to complete coursework for the class without needing to attend any additional classes.
ATTENDANCE & PARTICIPATION POLICY

Every student:

• is graded on participation in class demonstrations and presentations and critiques (see expectations and grading sections for details). Full participation in all classes ensures that every student benefits from direct instruction as well as class response and discussion.

• is expected to attend every class. Each class is approximately 3.5 points, totalling 100 points of the class participation and attendance grade.

• is expected to participate in the entire class, every class period.

• is responsible for knowing everything covered or discussed in class.

• is excused from class when ill, has an extenuating circumstance, or if attending a University sanctioned activity†. When missing class for one of these reasons, the student should promptly email the instructor regarding the situation and request a make-up. The instructor will reply as to whether the absence is excused or not based on circumstances. Whenever possible, notify the instructor in advance.

• is responsible for arranging make-ups.

• in the event of an unexcused absence, should consult a classmate. Instruction is not repeated for those with unexcused absences. Partial days missed will be noted and will accrue to full days.

† 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 instructors with a written statement describing the activity and dates of the required absence. The involved students must deliver this documentation to the instructor(s), 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.

FACULTY & STUDENT RESPONSIBILITIES

According to the University Student Code, outlined in the Student Handbook (Policy 6-400), students are expected to maintain professional behavior in the classroom setting. Students should understand and be responsible for the content mentioned in the Student Code. 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 (Policy 6-316), 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. The design program faculty will strive to maintain a classroom environment that is conducive to learning.
ACCOMMODATIONS POLICY

The policy for this course is to NOT make accommodations for content. Some films, presentations, or lectures in this course may include material that may be in conflict with the individual values of some students. Please review the syllabus carefully to see if the course is one that you are committed to taking. Discussions held in class and individual student work may include topics and/or imagery that may make some students uncomfortable. Although your classmates and the instructor have no way of making an informed decision about which topics or imagery might be problematic, every effort will be made to foster an environment of mutual respect. If you have a concern, please discuss it with your instructor at your earliest convenience.

AMERICANS WITH DISABILITIES ACT (ADA) STATEMENT

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

ADDRESSING SEXUAL MISCONDUCT

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).

CENTER FOR WELLNESS & UNIVERSITY COUNSELING CENTER

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), and the University Counseling Center (www.counselingcenter.utah.edu / 801-581-6826).
NON-CONTRACT STATEMENT

This syllabus is meant to serve as an outline and guide for the course. Please note that the instructor may modify it at any time with reasonable notice to students. The instructor may also modify the schedule at any time to accommodate the needs of the class. Should you have any questions or concerns about the syllabus, it is your responsibility to contact the instructor for clarification.

TENTATIVE SCHEDULE

Project due dates and critiques are in bold.

| WEEK 1 | 8/21 | Introduction: syllabus, studio wisdom, flat files 
|        |     | Assignment: semester-lenth custom project
|        | 8/23 | Book Look: Rare Books visit 
|        |     | Discussion: Narrative modes

| WEEK 2 | 8/28 | CRITIQUE: project proposals
|        | 8/30 | In-Class Exercise: structural play day/experiments in form

**Friday, September 1: tuition payment due**
**Monday, September 4: Labor Day**

| WEEK 3 | 9/6  | In-Class Exercise: experiments in form & content

| WEEK 4 | 9/11 | CRITIQUE: ideation packet
|        | 9/13 | Discussion/Work Day: typography with guest instructor Amy Thompson

| WEEK 5 | 9/18 | Book Look: visit to Rare Books
|        | 9/20 | In-Class Exercise: experiments in form & content

| WEEK 6 | 9/25 | DUE: mockups & second drafts 
|        |     | Homework: read classmates’ posted text 
|        |     | Discussion/Work Day: Digital design with guest instructor Amy Thompson 
|        |     | *Note: bring laptop to class
|        | 9/27 | CRITIQUE: mockups & second drafts

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FALL 2017 OPEN STUDIO HOURS
AUGUST 23 – DECEMBER 15

M/W 10:00 am – 9:00 pm
T/Th 10:00 am – 2:00 pm
5:00 pm – 9:00 pm
F/S 10:00 am – 7:00 pm

PROJECT DUE DATES AND CRITIQUES ARE IN BOLD.

CLASSROOM CLOSED
M/W 10:00 am – 1:00 pm
2:00 pm – 4:00 pm
T/Th 10:00 am – 1:00 pm
F 10:00 am – 12:30 pm

FALL BREAK HOURS
Monday – Saturday
October 9 – 14
10:00 am – 5:00 pm

FINALS WEEK HOURS
Monday – Friday
December 11 – 15
10:00 am – 9:00 pm

CLASSROOM ONLY CLOSED
Monday, December 11
1:00 pm – 3:00 pm

FULL STUDIO CLOSED
Labor Day
Monday, September 4

Print Appreciation
Friday, November 10

Thanksgiving
Thursday & Friday
November 23 & 24

Tuesdays
10:00 am – 1:00 pm
8/29, 10/3, 11/14, 11/28

Thursdays
10:00 am – 1:00 pm
8/31, 10/5, 11/16, 11/30

Fridays
10:00 am – 12:30 pm
10/20, 10/27

WEEK 7
10/2 Demonstration: binding demos in response to mockups
10/4 CRITIQUE: production method/media & materials tests

WEEK 8
10/9 & 10/11 No Class: FALL BREAK

Sunday, October 8 – Sunday, October 15: Fall Break

WEEK 9
10/16 Demonstration/Work Day: boxmaking
10/18 CRITIQUE: structural prototype

Friday, October 20: Last day to add, drop, elect CR/NC, audit classes

WEEK 10
10/23 Work Day: structural prototype & design packet
Amy Thompson available during class
10/25 DUE: design packet
Demo/Work Day: boxmaking

WEEK 11
10/30 CRITIQUE: individual meetings with instructors (design packet)
Work Day: final prototype
*Note: Order materials to arrive by 11/8, if not done already
11/1 Demonstration: typesetting
Assignment: single page book project

WEEK 12
11/6 Demonstration: printing
Work Day: single page book project
11/8 Work Day: single page book project
*Note: Custom project materials should arrive by this date.

Friday, November 10: Last day to withdraw
FALL 2017 OPEN STUDIO HOURS
AUGUST 23 – DECEMBER 15
M/W  10:00 am – 9:00 pm
T/Th 10:00 am – 2:00 pm
      5:00 pm – 9:00 pm
F/S  10:00 am – 7:00 pm

CLASSROOM CLOSED
M/W  10:00 am – 1:00 pm
      2:00 pm – 4:00 pm
T/Th 10:00 am – 1:00 pm
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Monday – Friday
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CLASSROOM ONLY CLOSED
Monday, December 11
1:00 pm – 3:00 pm

FULL STUDIO CLOSED
Labor Day
Monday, September 4
Print Appreciation
Friday, November 10
Thanksgiving
Thursday & Friday
November 23 & 24
Tuesdays
10:00 am – 1:00 pm
8/29, 10/3, 11/14, 11/28
Thursdays
10:00 am – 1:00 pm
8/31, 10/5, 11/16, 11/30
Fridays
10:00 am – 12:30 pm
10/20, 10/27

TENTATIVE SCHEDULE (continued)
Project due dates and critiques are in bold.

WEEK 13  11/13  DUE: final prototype
CRITIQUE: final prototype
or single page book project cont.
11/15  Work Day: instructor-supported work time

WEEK 14  11/20  Work Day: instructor-supported work time
11/22  Work Day: instructor-supported work time

Thursday & Friday, November 23 & 24: Thanksgiving Break

WEEK 15  11/27  Work Day: instructor-supported work time
11/29  Work Day: instructor-supported work time

WEEK 16  12/4  Work Day: instructor-supported work time
12/6  Work Day: instructor-supported work time

LAST DAY OF CLASS

WEEK 17  12/11  CRITIQUE: final custom project, 1-3pm
12/15  *Note: last day of open studios;
type & cuts distributed;
flat files cleared