COURSE DESCRIPTION

Students explore elements of bookbinding, including materials and their properties, traditional design and construction of books, and the use of specialized bindery tools and equipment. Students construct and take away a variety of structures, including (among others) the pamphlet, link-stitch, Japanese stab, and Ethiopian-style bindings. An introduction to the history of the book, using examples from the rare book collection and focusing in particular on historical and contemporary bookbinding, is a feature of the course. Hands-on instruction is supplemented by readings, presentations, and independent research. With the final project, students combine craft and concept through the planning and production of a longer project.

COURSE OBJECTIVES

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

- bind books using techniques from Eastern and Western traditions, and develop basic handskills and a discriminating eye for concerns of craftsmanship.
- comprehend book structures through observation, practice, and discussion of how and why they work.
- build upon basic elements of book structure to produce a book of their own design.
- recognize elements of the history of the book, the traditions of fine and design binding, and contemporary artists’ books.

EXPECTATIONS

Students should:

- spend a minimum of 3 hours per week on class work outside of class time. The nature of the class work necessitates that students spend the majority of these 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


Szirmai, JA. The Archaeology of Medieval Bookbinding: Ashgate, 1999. (Chapter IV)


*Readings will be posted on Canvas.

RECOMMENDED READING

Marriott Library General Collection:


Smith, Keith. Books without Paste or Glue.


Marriott Library Special Collections:


COURSE FEES

The fee for this course is $60. 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. Many materials will be provided; however, each student is responsible for purchasing some additional materials, including those for the final project. Tool kits are available for purchase from the Book Arts Program or the Campus Book Store, or can be ordered individually online. Students should bring their tools to class each week.

Required:

- glue brushes (large and small)
- cutter (olfa, X-acto, scalpel, or similar)
- bone folder
- awl
- scissors
- tapestry needles
- airtight plastic container for adhesive
- notebook
- pencil
- white eraser

Optional:

- apron
- small metal triangle or L-square
- cutting mat
- spring dividers
- micro-spatula
- Teflon folder
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:

- Seven Book Structures: 420 (60 points each)
- Quiz: 30 points
- Four Reading Responses: 100 (25 points each)
- Presentation: 100 points
- Final Project: 200 points (proposal: 40, mockup: 60, final: 100)
- Attendance & Participation: 150 points

As applicable, projects will be graded on the following:

- Craftsmanship & Presentation: grain direction of materials; absence of wrinkles, smudges, glue spots, pencil marks, etc.; cutting of materials; sewing hole placement/cleanliness; sewing pattern and tension; endsheet attachment; use of adhesive; execution of corners and turn-ins; fit of cover/spine to textblock; appropriately tight/loose joints.
- Learning Integration: techniques and concepts taught in class have been integrated into the project.
- 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.
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).
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
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

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 quizzes are in bold.

WEEK 1 8/21
Introduction: syllabus, studio tour, flat files
Discussion: structures, tools, book terminology
In-Class Exercise: grain direction
8/23
Demonstrations: section prep, board shear, guillotine
In-Class Exercise: paste paper
Homework: finish paste paper
Reading: Diehl (post reponse by 8/30)

WEEK 2 8/28
QUIZ: book terminology
Discussion: adhesives & suppliers
Demonstrations: making paste, pamphlets
8/30
DUE: Canvas reading response (Diehl)
Lecture: History of the Book
Work Day: Pamphlets
Homework: Bring airtight glue container 9/6

WEEK 3 9/6
DUE: pamphlets
Demonstration: accordions
Assignment: final project
Reading: Ikegami (post response by 9/13)

WEEK 4 9/11
Work Day: accordions
9/13
DUE: Canvas reading response (Ikegami)
Demonstration: Japanese stab binding

WEEK 5 9/18
Demonstration: punching jig
Work Day: stab bindings & accordions
9/20
DUE: accordions
Demonstration: Link Stitch
### FALL 2017 OPEN STUDIO HOURS

**AUGUST 23 – DECEMBER 15**

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### 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

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8/31, 10/5, 11/16, 11/30

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

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### TENTATIVE SCHEDULE (continued)

Project due dates and quizzes are in bold.

**WEEK 6 9/25**

DUE: **final project proposal**
Discussion: individual meetings with instructor
Work Day: stab bindings & link stitch
Reading: Szirmai (post response by 10/2)

**9/27**

DUE: **stab bindings**
Discussion: individual meetings with instructor
Work Day: link stitch
Assignment: presentation

**WEEK 7 10/2**

DUE: **Canvas reading response (Szirmai)**
Demonstration: Ethiopian-style binding

**10/4**

DUE: **link stitches**
Work Day: Ethiopian-style binding

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**WEEK 8 10/9 & 10/11**

No Class: FALL BREAK

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

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**WEEK 9 10/16**

DUE: **presentation topic**
In-Class Exercise: content & form

**10/18**

Demonstration: case binding

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

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**WEEK 10 10/23**

Work Day: case binding

**10/25**

DUE: **Ethiopian-style bindings**
Work Day: case binding & final project mock-up
Reading: Drucker (post by 11/6)

**WEEK 11 10/30**

Work Day: case binding & final project mock-up

**11/1**

DUE: **final project prototype**
CRITIQUE

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**WEEK 12 11/6**

DUE: **Canvas reading response (Drucker)**
Demonstration: box

**11/8**

PRESENTATIONS: Rare Books Classroom
FALL 2017 OPEN STUDIO HOURS  
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Monday, September 4  
Print Appreciation  
Friday, November 10  
Thanksgiving  
Thursday & Friday  
November 23 & 24  

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

Friday, November 10: Last day to withdraw  

WEEK 13  
11/13 Work Day: case binding & box  
11/15  
DUE: case binding  
Work Day: box  

WEEK 14  
11/20 Work Day  
11/22 Work Day: optional  

Thursday & Friday, November 23 & 24: Thanksgiving Break  

WEEK 15  
11/27 DUE: box  
Work Day: consult/demos with instructor as needed  
11/29 Work Day: consult/demos with instructor as needed  

WEEK 16  
12/4 Work Day: consult with instructor as needed  
12/6 DUE/CRITIQUE: final project  

LAST DAY OF CLASS