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**COURSE OUTLINE AND MATERIALS LIST**

I.PURPOSE: This course has two aspects: historical and practical. During the summer you will be introduced to important historical aspects of book production as well as the basic forms of binding, printing, and layout through a series of book projects.

- A. Brief Historical Overview: The book before printing and the book after. Because of the nature of study in Venice and the resources available here, the history of the book outside Europe and the Mediterranean will not be covered. Some of the historical needs of the course will be met by visits to libraries and collections both in Venice and vicinity.
- B. Practical: The demonstrations will introduce students to various traditional and non traditional aspects of book production, including materials, bindings, writing techniques, printing methods, and layout. Students will apply these techniques in the various book projects.
  - 1.The assignments for the course are designed to help the students incorporate the historical and contemporary aspects book layout, design, and technique. They are also designed to make the student consider the book critically , aesthetically, and physically, including its design as an object, its layout, its typeface, its materials, and its content. We will examine the book as an entire multi-faceted object with unique set of design requirements.

II.ORGANIZATON:

A. Historical Overview:

The Book Before Printing- Ancient book forms

- 1.The invention of writing
- 2. Written and oral traditions
- 3.Illuminated manuscripts

The First Century of Printing

- 1.The birth of printing
- 2. Guttenburg

The social need of its invention; social context; reception of printed matter

- 1.The incunabula period
- 2.The history and making of paper
  - a. Visit to papermaking shop and demo (all classes)
- 3.Type Design

- a. Roman type; gothic type; page layout and its transformation from script to typeface.

The spread of printing: Germany, Italy, France, Spain & Portugal, England, Greek and Hebrew printing.

Venice: Aldo Manuzio and other prominent Venetian publishers

Book illustration and the birth woodblock and intaglio printing

- 1.Printer and Publisher
- 2. The title-page

B. Demonstrations:

- 1. Typeset proof press
- 2. Relief printing on the vertical platen press
- 3.Traditional and non traditional bookbinding

C. Projects:

- 1. An introduction to basic book structures using basic materials(paper, cloth, board, and adhesives) and techniques (folding, sewing, gluing)of book structures. You will

make pamphlet bindings, multi-section structures, a simple enclosure, and a book that you will use as your personal journal while in Venice.

1 week

2. Make a book which conveys a sense of time, but in two simultaneous aspects: as continuous, and as a given period. The book must have as its basis seven pages, each page being a day. The "content" of the book is to be the activities (or lack thereof) of one week of the student's life; it can be the week the book is made, or it can be a week remembered years ago but must be seven consecutive days. These two aspects of time (finite period and infinite duration) must be conveyed in *both* the physical structure of the book and in the series of images or texts. The book cannot be less than seven pages but not more than ten, and can be of any dimension.

a. Students may choose 1 of the following 5 book structures: • Japanese Stab binding • pamphlet stitch • unsupported sewing (link stitch) • fold and fan books • paper or board covers

1 week

3. Create an artist book based on your *personal* response to being in Venice. You must incorporate a print (s) as an integral part of the book structure. Your ideas should be based on the journal entries you have made. This book will be created in concert with the printmaking class. Preparatory materials (images and text) must be approved by both the printmaking and book instructors.

2 weeks

### III. REQUIREMENTS:

A. Work: Since we are condensing a semester course into 4 weeks work must be turned in on time. Project #3 will be done in concert with the printmaking class and we will have the final critique will be together.

B. Attendance: Required; **NO UNEXCUSED ABSENCES**. (We only have 4 weeks.) Roll will be taken at the beginning of each class, followed by demonstrations when appropriate.

**YOU ARE REQUIRED TO WORK THE FULL CLASS PERIOD: 2:00-5:00pm**

C. Incompletes: NONE; except for dire emergencies.

D. Grading: A=excellent, B= above average, C= average, D= below average (inadequate), F= forget it. Determined by the 5 criteria below which equals 100 %

1. Work successfully completed and on time. 10%
2. Attendance. 15%
3. Energy put forth with evidence of technical and visual growth. 25%
4. Imagery that is well thought out and well crafted. 45%
5. Cooperation working in and maintaining the studio. 5%

E. Assignments: Generally few except when preparatory work is needed. You **must** spend time working in the studio beyond class hours. You **cannot** successfully complete this course without doing so. For safety reasons, access to the workshop will be approved once each student has achieved a certain level of competence and familiarity with the studio. The workshop remains open until 7:00pm weekdays and is also open one afternoon per weekend from 2:00-7:00pm.

F. Critiques: Short ones during major problems or assignments, and all workshop ones when possible. Attendance mandatory and active participation is expected.

G. Use of Studio: This a well equipped facility and you are a GUEST! It is here for your use but NOT your abuse. You are expected to keep it tidy, cleaning up after yourself and to respect the expensive equipment we all must share. One student will be oversee cleanup each week. Anyone consistently abusing this privilege will be asked to drop the class.

**BIBLIOGRAPHY:** You will be responsible for assigned readings and notes which will be periodically handed out in class. There is no specified text for this course.

**IV. MATERIALS:** Most of the materials for this course will be purchased locally in Venice. You will be given a *Materials List* at the introductory program meeting. If you prefer, you can purchase a bone folder, ruler (which must include metric measurement), and pencils locally at Pygmalions or your local art store.