

Full Template for Submission of Proposals for New Programs

Section I: The Request

The University of Utah requests approval to offer a Minor in Book Arts effective Fall 2011. This program has been approved by the Institutional Board of Trustees on 5/10/11.

Section II: Program Description

Complete Program Description

The Minor in Book Arts would allow non-art majors to receive formal recognition for completion of 15-16 units comprised of three core book arts courses offered through the Department of Art and Art History in addition to a single elective course selected from book arts electives or those English and art electives listed in **Appendix A**.

A request for a Certificate in Book Arts was approved in July 2011, which will allow non- and art majors, as well as returning post-graduates, a similar but expanded program of study and consequent designation on transcripts. A student could earn either a Minor or Certificate in Book Arts, not both.

Purpose of Degree

In offering a unique venue for cross-disciplinary research, exploration, and production, a Minor in Book Arts would allow students working in any discipline to take full advantage of the tremendous Book Arts Program facilities, equipment, and faculty to experiment with new formats for visual communication, textual presentation, technological application, and conceptual development—building on and enriching skills and knowledge developed within their areas of major emphasis. A formal designation of a Minor in Book Arts adds breadth to a student's educational experience.

Book Arts as an academic designation is presently rare nationwide, yet there is a demand for teachers in the field, as evidenced by the non-exhaustive list of 109 institutions that offer book arts courses nationwide (See **Appendix D**). The Book Arts Program's facilities include a large studio space, which houses more than twelve printing presses and extensive binding and other equipment; the Minor in Book Arts will allow students to utilize this exceptional collection and space more fully and meaningfully. Furthermore, the designation of this minor on any student's transcript would facilitate acceptance into multi-disciplinary graduate programs, and equip the graduate with the creative, critical thinking, and problem solving skills that employers value in the current job market.

Institutional Readiness

No administrative structural change is anticipated with the addition of the Minor in Book Arts in that a well-established support structure is already in place. The Book Arts Program, a division of Special Collections at the J. Willard Marriott Library, has offered classes for academic credit through the Art and Art History Department since 1999.

The renovation of the Marriott Library included the creation of a studio and classroom space that is unmatched nationwide among academic institutions. The Marriott Library supports studio space, and special course fees support the upkeep of antique printing and binding equipment.

Although change to the delivery of undergraduate education is not anticipated, through the experience of a sustained and cumulative book arts education, students pursuing a Minor in Book Arts will refine both technical skills and conceptual studies, enabling higher-level dialogue with their peers and instructors. Additionally, continuous access to and instruction surrounding the Rare Books Collections—which present countless approaches to diverse content—will expand the book arts minor's educational experience.

With regards to lower-division education, education students frequently enroll in book arts classes, and it is clear that involvement with the art of the book has resonated in the classrooms in which they now teach. As coordinators of a very large campus K-12 outreach initiative, the Book Arts Program provides opportunities for K-12 in-service learning on campus.

Faculty

The Book Arts Program employs three full-time, salaried teaching staff, one just joining the faculty in January 2011. The program's Managing Director has non-tenured faculty status, and the two additional FTE teaching staff members have exempt staff status within the University, teaching as adjunct faculty along with two part-time instructors who currently teach one or two classes per year.

The current book arts faculty, particularly with the addition of a new hire in a new position, is capable of teaching additional sections of courses that are currently offered through the Department of Art and Art History, should the demand necessitate. The current proposal does not require the creation of additional classes, though if accepted, we anticipate proposing additional courses not currently taught at the University. The current book arts faculty is equipped to handle a greater course load.

By the fifth year of the program, it is not anticipated that the faculty would need to increase, though a current non-teaching position within the program might be reclassified so that required qualifications would include a suitable degree and collegiate teaching experience.

Staff

The Book Arts Program has been active in the academic and larger community for sixteen years. Outside of the faculty, the staff consists of one 1.0 FTE and two .75 FTE teaching assistants and programming staff, two PTE, three work-study students, and approximately fifteen volunteer staff as well as one to three interns per year who facilitate the use of the studio as well as acting as administrative assistants, secretarial/clerical employees, studio aides, and teaching assistants as appropriate to each individual's experience and expertise. No additional staff will be required.

Library and Information Resources

The Marriott Library supports the Rare Books and Fine Arts Collections, both outstanding resources for students and faculty. The Rare Books Division collaborates in the curriculum for all book arts classes and augments the courses in tangible and meaningful ways, including presentations and research assistance. The Rare Books Collections, with over 80,000 pieces, is one of the largest west of the Mississippi. Thousands of these 80,000 volumes are designated artists' books.

Admission Requirements

Any undergraduate student in good standing would be eligible to seek a Minor in Book Arts.

Student Advisement

Marnie Powers-Torrey, Managing Director of the Book Arts Program, will advise students pursuing a minor within the book arts portion of their studies. Advisors in students' respective departments will continue to advise undergraduates in their major emphases. Advisors will coordinate as needed to ensure that students are properly directed and to ensure that courses are utilized to fulfill appropriate requirements.

Marnie would need to apply for access to the student audit reports within the Campus Information System. Once a student has completed course work for a Minor in Book Arts, Marnie will forward the student's name to his/her home-department advisor for inclusion in the graduation report.

Justification for Graduation Standards and Number of Credits

The Minor in Book Arts would allow non-art majors to receive formal recognition for completion of 15-16 units comprised of three core book arts courses offered through the Department of Art and Art History in addition to a single elective course selected from book arts electives or those English and art electives listed in **Appendix A**.

A request for a Certificate in Book Arts was approved in July 2011, which will allow non- and art majors, as well as returning post-graduates, a similar but expanded program of study and consequent designation on transcripts. A student could earn either a Minor or Certificate in Book Arts, not both.

External Review and Accreditation

The academic pursuit of book arts is only a couple of decades old, accounting for the relatively few institutions currently providing formalized programs of study. Today, book arts centers are emerging worldwide, and institutions that offer a formal designation report an intensified interest in this contemporary art form as a field of study (See **Appendix D**). Many of these schools have worked together to form the College Book Arts Association (CBAA), a rapidly growing organization. Marnie Powers-Torrey, Managing Director of the University of Utah's Book Arts Program, is a founding member and currently serves on the CBAA Board of Directors. Though no formal external review has taken place, The Book Arts Program hosts regular visiting artists and lecturers from the major institutions who are active in the field, as well as attending and presenting at national conferences in related fields of study. The Program has received consistent critique and feedback through collegial discussion from professionals across the nation. Professionals in the field who would be appropriate reviewers have been identified and approached regarding a review in the near future.

Projected Enrollment

Year	Student Headcount	# of Faculty	Student-to-Faculty Ratio	Accreditation of Req'd Ratio
1	2	3	2:3	N/A
2	3	3	3:3	N/A
3	4	3	4:3	N/A
4	5	3	5:3	N/A
5	5	3	5:3	N/A

Expansion of Existing Program

The Minor in Book Arts is an extension of the program as it currently functions, as described in the "Program Need" section. As current classes consistently fill to the allotted cap enrollment, it is anticipated that additional sections of existing courses will need to be added within the next two years. The Book Arts

Program is poised to add these sections and the Department of Art and Art History supports the addition of sections when enrollment necessitates.

Section III: Need

Program Need

The demand for book arts courses has continued to grow since their introduction at the J. Willard Marriott Library in 1999. Initially, Bookbinding I and Letterpress I were offered. In response to student requests, intermediate and advanced levels were added to each course of study. Over the past eleven years, requests for an emphasis in book arts have increased substantially. These inquiries are initiated on a national as well as an internal, university level. The academic pursuit of book arts is only a couple of decades old, accounting for the relatively few institutions currently providing formalized programs of study. Today, book arts centers are emerging worldwide, and institutions that offer a formal designation report an intensified interest in this contemporary art form as a field of study. See **Appendix D** for a list of schools offering an undergraduate or graduate degree, minor, or certificate in book arts as well as a list of schools presenting courses in book arts without a formal designation. Many of these schools have worked together to form the College Book Arts Association (CBAA), a rapidly growing organization. Marnie Powers-Torrey, Managing Director of the University of Utah's Book Arts Program, is a founding member of the organization and currently serves on the CBAA Board of Directors.

As the history of the book is the history of human thought, the form and the vehicle of the book, as it developed over the centuries, has been of interest since ancient times. Considerations arising from a variety of fields expanded the notion of the book object and continued examinations of man's relationship to the book as a purveyor of meaning as well as beauty. In the 18th and 19th century, artisans, reacting to the decline apparent in the mechanical production of books, revived the handmade book, stressing the value of a book's design, materials, and aesthetics. The book as a modern art form blossomed in the 1960s when visual artists, performance artists, and writers adopted the universally familiar book form as an interactive format for "intermedia," allowing artists to exhibit and writers to publish outside of the realm of commercial galleries and publishers.*

Today, the advent of the digital energizes conversations regarding the book among critics and scholars working in both the visual and literary arts. Book Arts finds itself at the epicenter of collapsing boundaries between reader/writer/viewer as well as word/image and visual/verbal. An undergraduate in the English department writes:

I am an English major because I love the notion of the word. As the digital asserts its muscle on the acts of reading and writing, aspects of the book, formally invisible, are exposed as valuable. Appreciation of the importance of typography, paper, image, production, and distribution drew me to book arts. With the knowledge and craft gained through participation in several book arts courses, I now use innovative ways to incorporate my writing and aesthetic into books designed, created, and delivered through my own invention.

Labor Market Demand

The interdisciplinary aspect of book arts allows students to build bridges between their classes in various disciplines. This rare minor would augment a student's knowledge and experience in any field of study,

providing the student's transcript with a highly specialized area of expertise. A Minor in Book Arts would assist education majors seeking employment with K-12 institutions due to the book's ability to teach across curricula. A Minor in Book Arts would provide English majors who intend to move onto publishing, academics, or graduate programs in visual or literary arts with an advantageous distinction. Furthermore, the designation of this minor on any student's transcript would facilitate acceptance into multi-disciplinary graduate programs, and equip the graduate with the creative, critical thinking, and problem solving skills that employers value in the current job market.

Student Demand

Even before book arts classes became a fulfillment of the FF requirement, students from across campus registered for letterpress, bookbinding, and artists' books classes. Book arts classes consistently fill to cap enrollment levels, and often instructors feel obliged to add highly motivated students who seek to add classes. All program classes allow equal enrollment from art and non-art majors. This cross-pollination benefits the classroom dynamic substantially, allowing students who are majoring in math, dance, history, architecture, biology, philosophy, theater, English, engineering, linguistics, art history, political science, communication, chemistry, music, business, art, and other fields to interact with and be informed by one another. The creation of an exemplary artist's book takes a postmodern-Renaissance collaboration between thinkers, writers, and artisans, each bringing sensibilities and technologies from individual fields of study. The Book Arts Program champions a continuing engagement with the book and looks to foster the active, interconnected study and application of all the diverse elements this evolving form requires.

Similar Programs

There are no similar programs offered elsewhere in the state or Intermountain Region. In fact, such programs are just beginning to gain momentum, placing Utah among the initial institutes of higher learning to offer designations in book arts. See **Appendix D** for documentation of national institutions that offer book arts courses in comparison to the number who currently offer minors, majors, or graduate degrees.

Collaboration with and Impact on Other USHE Institutions

In tandem with the Rare Books Division of Special Collections, and frequently as a separate unit, the Book Arts Program consistently hosts presentations and hands-on demonstrations to multiple USHE institutions within the state and Intermountain Region: College of Eastern Utah, Montana State University, Salt Lake Community College, Snow College, Southern Utah University, and Weber State University. Other regional institutions served by the Book Arts Program include: Artec Residential Treatment Center, La Europa Academy, Realms of Inquiry High School, Salt Lake Academy of Art, Salt Lake Rotary Club, Soar Program, Edison Elementary, SLC School District, WAE Youth Academy, West High School, International Baccalaureate Students/Salt Lake City, and Youth City/Salt Lake City,

Book Arts Program staff have been called on to lecture and teach for multiple USHE institutions within the state and region—Brigham Young University, College of Eastern Utah, Salt Lake Community College, Snow College, Southern Utah University—as well as for other organizations: Alternative Press Fest, Salt Lake Public Library, Craft Lake City/Salt Lake City, Foster Art Program/Salt Lake City, Neighborhood House/Salt Lake City, Park Library/Taylorville, Salt Lake City Library, Sandy City Library, Teton County Library, Utah Humanities Book Festival, West Jordan Library, and Whitmore Library.

Discussions with other USHE institutions regarding the ability to offer the proposed program have resulted in consistently strong support over the past ten years. Students from other USHE institutions are frequently sent to the University of Utah to take courses in book arts. Additionally, academic faculty from the following

institutions within the state and Intermountain Region attend Book Arts Program classes and workshops in order to increase their book arts knowledge and skills: Arizona State University, Boise State University, Brigham Young University, Brigham Young University-Idaho, Idaho State University, Lower Columbia College/Washington, Montana State University, Scripps College/California, Snow College, Southern Utah University, University of Idaho, University of Nevada-Reno, Utah State University, and Weber State University.

Benefits

As evidenced in **Appendix D** by the number of institutions offering book arts courses, the momentum for interest in the study of book arts is great; however, by comparison, the number of schools offering formal designations in book arts is few. The University of Utah was the first in the Intermountain Region to offer a formal designation in book arts with the introduction of the modular MFA in Creative Writing/Book Arts in 2010. The implementation of a Minor in Book Arts would further this initiative, allowing the University of Utah to be at the forefront of this field of study.

Consistency with Institutional Mission

The Minor in Book Arts directly supports the mission of the University of Utah “through the dissemination of knowledge by teaching, publication, artistic presentation and technology transfer”; in their book arts classes, students pursuing the minor will engage with program faculty and staff—working artists with advanced degrees, ample publication and exhibition records, and active involvement in professional organizations—in conceptual development of their own artistic publications. They will utilize and synthesize old and new technologies (for example, printing on a mid-twentieth century proofing press using photo-sensitive plates designed with contemporary software) to develop original art and content for their book works. The University also looks to “community engagement” as a means of dispersing knowledge. Book Arts Program classes thrive on the communities they foster. The courses have strong studio components, so students share space and ideas throughout the course of the semester. Through class critique and discussion, book arts minors will engage with their peers and instructors to explore concepts, problems, and solutions more deeply. The mission also states that the University of Utah aims “to advance rigorous interdisciplinary inquiry.” Book arts is an inherently interdisciplinary field. Not only must a book artist hone skills of craft and production such as bookbinding and letterpress printing, she must also engage with her books’ content on intellectual, conceptual, and artistic levels. Students seeking a Minor in Book Arts will explore the idea that a book is not simply a crafted container, but part of an integral whole that encompasses multiple, cohesive ideas. Students from any major might choose to pursue the Minor in Book Arts, thus engaging their primary discipline in a new context. For example, a physics major might construct an artist’s book in which form and function illustrate a scientific theory. An English major might hand-set a collection of poetry in metal type, thus coming to a new understanding—stemming from a tangible process—of the text and its implications. The creation of a Minor in Book Arts would further the University’s mission of interdisciplinary inquiry by providing the space and curriculum to foster such projects.

Section IV: Program and Student Assessment

Program Assessment

As the recipient of multiple grants, the Book Arts Program utilizes a well-developed system, consistent with central campus practices, for tracking statistics related to students and participants in outreach programs, workshops and classes. Continuing to maintain accurate information in this database and adding categories as appropriate will allow us to assess the overall progress and success of the program including:

how many people enroll in the minor, what their majors are, why they chose the minor, how they found out about it, and whether the availability of the Minor in Book Arts affected their decision to enroll at the University of Utah. While formal book arts programs are few, nationally, popularity and interest in the academic field is growing. Thus we anticipate that some students will be attracted to the University of Utah because the Minor in Book Arts is available. Other departments at the University could potentially use this as a recruitment tool. We will continue to make regular use of the University's course evaluation system and conduct informal exit interviews with graduates of the minor program to monitor its success.

Expected Standards of Performance

Upon completion of the Book Arts Minor, students will be able to:

1. implement traditional and modern techniques of bookmaking, including methods of creating and incorporating content, and speak to the historical, present, and future applications of the book.
2. implement a working knowledge of metal type, presses, and equipment within the book arts studio, including preparing for printing, cleaning, and general upkeep.
3. print and bind books adeptly, with a discriminating eye for concerns of fine craftsmanship.
4. integrate text and image, discovering ways to unite the two successfully.
5. develop individual ideas into fully realized concepts.
6. apply elements of typography, design, and visual communication through discussion and critique, incorporating these principles into projects.
7. understand the history of printing and bookbinding, the tradition of fine press, and the phenomenon of contemporary artists' books.
8. combine knowledge and skills from book arts, major, and other classes to produce books that function as complete works of art.
9. assess, critique, and accomplish technical details related to bookmaking craftsmanship.

Competency in the above-stated goals will be measured through the extent and quality of student participation in classroom discussion and critique, and assessment of student work—both individual projects and complete bodies of work. Student work is evaluated based on concept, design, craftsmanship and presentation. Instructors evaluate whether concepts are successfully conveyed through material and design choices, and how the functionality of a book supports its concept. Students are also evaluated on issues of craft such as proper inking in printing or use of adhesives and sewing tension in binding. Students are also graded on their safe and proper use of studio equipment.

Section V: Finance

Budget * See note at end of Section V.**

Financial Analysis Form for All R401 Documents					
Students	Year 1	Year 2	Year 3	Year 4	Year 5
Projected FTE Enrollment					
Cost Per FTE					
Student/Faculty/Ratio					
Projected Headcount					
Projected Tuition	Year 1	Year 2	Year 3	Year 4	Year 5
Gross Tuition					
Tuition to Program					
5 Year Budget Projection					
Expense	Year 1	Year 2	Year 3	Year 4	Year 5
Salaries & Wages					
Benefits					
Total Personnel					
Current Expense					
Travel					
Capital					
Library Expense					
Total Expense	\$	\$	\$	\$	\$
Revenue	Year 1	Year 2	Year 3	Year 4	Year 5
Legislative Appropriation					
Grants & Contracts					
Donations					
Reallocation					
Tuition to Program					
Fees					
Total Revenue	\$	\$	\$	\$	\$
Difference					
Revenue-Expense	\$	\$	\$	\$	\$

Funding Sources***

Not applicable.

Reallocation***

Impact on Existing Budgets***

***NOTE: Sandra Hughes, Director of Budget and Institutional Analysis Office, and Ann Marie Breznay, Director of Marriott Library Budget and Planning, have reviewed this proposal and jointly concluded that no reallocation of funds was necessary and that there would be no impact on existing budgets: "From a financial perspective, the proposed Book Arts Minor will not have material income or expense beyond what is currently in place. Therefore the financial analysis portion of this report is left blank intentionally."

Appendix A: Program Curriculum

All Program Courses

Course Prefix & Number	Title	Credit Hours
Core Courses		
ART 3060	Non-major Book Arts: Letterpress Printing I	4
ART 3065	Non-major Book Arts: Bookbinding I	4
ART 4090	Non-major Book Arts: The Artist Book	4
	Sub-Total	12
Elective Courses		
ART 4060	Non-major Book Arts: Letterpress Printing II	4
ART 4065	Non-major Book Arts: Bookbinding II	4
ART 4070	Non-major Book Arts: Letterpress III	4
ART 4075	Non-major Book Arts: Bookbinding III	4
	Sub-Total	4
Track/Options (if applicable)		
ART 1020	Non-major Basic Drawing	3
ART 1050	Non-major Darkroom Photography	3
ART 2060	Non-major Digital Photography	3
ENGL 2500	Introduction to Creative Writing	3
ENGL 2600	Critical Introduction to Literary Forms	3
	Sub-Total	
	Total Number of Credits	15-16

New Courses to be Added in the Next Five Years

Potential course to be proposed by Dr. Craig Dworkin:

English 5050

Studies in a Genre: Book Arts and Book History

3 Credit Hours

Course Description:

This version of English 5050 will examine the meaning and politics of format: the material substrates of literary inscription that are available to be incorporated as part of the content of a work, or to be considered as its form. In the age of Kindles and PDFs, after an age of 'zines and xerox, does the old-fashioned format of the book still matter, and does it have anything left to teach us about the formats that will challenge and supplant it?

Additional possible courses in book design and typography will be proposed as part of the design minor through the Department of Architecture to be taught by book arts instructor David Wolske.

Appendix B: Program Schedule

Depending on a student's major and course of study, the sequence and pacing of courses for the Minor in Book Arts will differ. However, the following is a suggested course of study:

Semesters 1 to 2 (one or two of the following):

Book Arts Courses:

ART 4090, Non-major Book Arts: The Artist Book, 4 credit hours

ART 3060, Non-major Book Arts: Letterpress Printing I, 4 credit hours

ART 3065, Non-Major Book Arts: Bookbinding I, 4 credit hours

Elective Courses:

ART 1020, Non-major Basic Drawing, 3 credit hours

ART 1050, Non-major Darkroom Photography, 3 credit hours

ART 2060, Non-major Digital Photography, 3 credit hours

ENGL 2500, Introduction to Creative Writing, 3 credit hours

ENGL 2600, Critical Introduction to Literary Forms, 3 credit hours

ENGL 5050, Studies in a Genre: Book Arts and Book History, 3 credit hours

Semesters 3 to 4 (one or two of the following):

Book Arts Courses:

ART 4060, Non-major Book Arts: Letterpress Printing II, 4 credit hours

ART 4065, Non-Major Book Arts: Bookbinding II, 4 credit hours

Elective Courses:

ART 1020, Non-major Basic Drawing, 3 credit hours

ART 1050, Non-major Darkroom Photography, 3 credit hours

ART 2060, Non-major Digital Photography, 3 credit hours

ENGL 2500, Introduction to Creative Writing, 3 credit hours

ENGL 2600, Critical Introduction to Literary Forms, 3 credit hours

ENGL 5050, Studies in a Genre: Book Arts and Book History, 3 credit hours

Semesters 5 to 8 (one or two of the following):

Book Arts Courses:

ART 4070, Non-major Book Arts: Letterpress Printing III, 4 credit hours

ART 4075, Non-Major Book Arts: Bookbinding III, 4 credit hours

Elective Courses:

ART 1020, Non-major Basic Drawing, 3 credit hours

ART 1050, Non-major Darkroom Photography, 3 credit hours

ART 2060, Non-major Digital Photography, 3 credit hours

ENGL 2500, Introduction to Creative Writing, 3 credit hours

ENGL 2600, Critical Introduction to Literary Forms, 3 credit hours

ENGL 5050, Studies in a Genre: Book Arts and Book History, 3 credit hours

Appendix C: Faculty

List current faculty within the institution, with their qualifications, to be used in support of the program. Do not include resume.

Chris McAfee, Associate Instructor, Art and Art History
Marnie Powers-Torrey, Associate Instructor, Art and Art History
Emily Tipps, Associate Instructor, Art and Art History
David Wolske, Associate Instructor, Art and Art History
* Craig Dworkin, Professor, English
Katharine Coles, Professor, English/Creative Writing
Janet Kaufman, Associate Professor, English
Mark Matheson, Professor, English
* Lance Olsen, Professor, English/Creative Writing
Jacqueline Osherow, Distinguished Professor, English/Creative Writing, Department Chair
Paisley Rekdal, Associate Professor, English/Creative Writing
Maeera Shreiber, Associate Professor, English
Natalie Stillman-Webb, Assistant Professor/English
Jim Agutter, Research Assistant Professor, Architecture & Planning
Elpitha Tsoutsounakis, Auxiliary Faculty, Architecture & Planning
Keith Findling, Director of Fabrication Lab, Architecture & Planning
* Diana Garff Gardiner, Adjunct Professor, Architecture & Planning, Art and Art History
Edward Bateman, Assistant Professor, Art and Art History
* Laurel Caryn, Assistant Professor, Lecturer, Art and Art History
Justin Diggle, Associate Professor, Art and Art History
Dan Evans, Assistant Professor, Art and Art History
*Beth Krensky, Associate Professor, Art and Art History, Art Teaching Area Head
Elizabeth Peterson, Associate Professor, Art and Art History
* Brian Snapp, Chair, Associate Professor, Art and Art History
* Carol Sogard, Associate Professor of Design, Art and Art History
Maureen O'Hara Ure, Assistant Professor, Lecturer, Art and Art History
Sandy Brunvand, Associate Instructor, Art and Art History
Stefanie Dykes, Associate Instructor, Art and Art History
Terry Tempest Williams, Anny Clark Tanner Fellow, Environmental Humanities
Matt Basso, Director, American West Center
* Greg Hatch, Head, Fine Arts, J. Willard Marriott Library
* Carrie McDade, Fine Arts & Architecture Librarian, J. Willard Marriott Library
* Joyce L. Ogburn, Dean, J. Willard Marriott Library
* Luise Poulton, Curator and Head of Rare Books, J. Willard Marriott Library
* Gregory C. Thompson, Associate Director for Special Collections, J. Willard Marriott Library

Note: An asterisk (*) indicates that the faculty member has written a letter in support of the implementation of the Book Arts Minor.

Appendix D: National Institutions

Institutions Offering Academic Recognition in Book Arts

Undergraduate

Hamline University, School of Education—Certificate in Book Arts
Mills College—Minor in Book Arts
University of the Arts—BFA in Printmaking/Book Arts
Washington University-St Louis—Minor in Book Arts
Wells College—Minor in Book Arts

Graduate

Columbia College, Chicago—Interdisciplinary Book and Paper Arts, MFA
Mills College—MFA in Book Arts and Creative Writing
University of Alabama—MFA in Book Arts
University of Iowa—MFA in Book Arts, Certificate in Book Arts
University of the Arts—Minor in Book Arts
University of Utah—MFA in Creative Writing, Book Arts/New Media

Educational Institutions Offering Instruction in Book Arts

Public Institutions

Arizona State University
Ball State University
Boise State University
CSU—Chico
CSU—Fullerton
East Carolina State University
Florida State University
Idaho State University
Illinois State University
Indiana University Bloomington –
Kent State University
Lane Community College
Longwood University
Louisiana State University
Mansfield University of PA
Massachusetts College of Liberal Arts
Mississippi State University
Ohio State University
Portland State University
San Diego State University
Snow College

Southern Connecticut State University
Southern Utah University
Stephen F. Austin State University
SUNY Brockport
University of Alabama
University of Arizona
University of Arkansas-Fort Smith
University of California at Santa Barbara
University of California at San Diego
University of Cincinnati
University of Illinois
University of Iowa
University of Kansas-Lawrence
University of Massachusetts Dartmouth
University of Minnesota
University of Nebraska-Omaha
University of Nevada-Reno
University of New Mexico
UNC-Wilmington
University of Oregon
University of South Carolina
University of Southern Maine
University of Texas at Austin

University of Utah
University of Vermont
University of Virginia
University of Washington
University of Wisconsin-Madison
University of Wisconsin-Stevens Point
University of Wisconsin-Whitewater
Western Washington University

Art-Specific Institutions

Academy of Art University
California College of the Arts
Central Academy of Fine Arts--China
Columbia College Center for Book & Paper
Corcoran College of Art & Design
Herron School of Art and Design, IU/PUI
Kansas City Art Institute
Memphis College of Art
Minneapolis College of Art and Design
Montserrat College of Art
Moore College of Art and Design
Oregon College of Art & Craft
Otis College of Art and Design
Pratt Institute
Rhode Island School of Design
San Francisco Art Institute
Savannah College of Art and Design
School of the Art Institute of Chicago
University of the Arts
Watkins College of Art & Design

Private Institutions

Albion College
Amherst College
Bradley University
Carleton College
College of St. Benedict & St. John's University
College of the Albemarle
Colorado College
Concordia University Saint Paul

Emerson College
Foothill College
Harvey Mudd College
Keystone College
Loyola University Maryland
Manchester College
Marlboro College
Mills College
New England School of A & D
New York University
Ohio Wesleyan University
Old Dominion University
Pacific University
Plymouth State University
Princeton University
Scripps College
Seattle University
Smith College
St. Lawrence University
Suffolk University
Syracuse University
University of Bridgeport
University of Chicago
University of Pennsylvania
Washington & Lee University
Washington University--St. Louis
Wellesley College

Non-academic Institutions

Anderson Ranch
American Academy of Bookbinding
Center for Book Arts NYC
Garage Annex School Inc
Hollander's School of Book & Paper Arts
Minnesota Center for the Book
North Bennett School
Penland School of Arts and Crafts
San Francisco Center for the Book
Seattle Center for Book Arts
Studio on the Square
Wisconsin Center for Book and Paper