

PROPOSAL FOR CERTIFICATE IN BOOK ARTS

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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 then 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 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 A 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 and currently serves on CBAA Board of Directors. Notably, last year, the long-standing College Art Association invited Tony White, Fine Arts Librarian at Indiana University, to act as the first ever field editor for *Artists Books and Books for Artists*, recognizing the need for critical review of artists' books.

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 1960's 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.¹ In her 1994 *The Century of Artists Books*, Johanna Drucker pronounces:

In many ways it could be argued that the artist's book is the quintessential 20th century art form. Artists' books appear in every major movement in art and literature and have provided a unique means of realizing works within all of the many avant-garde, experimental, and independent groups whose contributions have defined the shape of 20th century artistic activity.²

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

The creation of an exemplary artist's book requires a postmodern, Renaissance, collaboration between thinkers, writers, and artisans, each bringing sensibilities from their individual fields. Even before book arts classes fulfilled the FF requirement, students from across campus have registered for letterpress, bookbinding, and artists' books 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, theatre, English, engineering, linguistics, art history, political science, communication, chemistry, music, business, and art to interact and be informed by one another. 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.

¹ Higgins, Dick. "Intermedia," *Horizons: The Poetics and Theory of the Intermedia*. Carbondale and Edwardsville: Southern Illinois University Press, 1984.

² Drucker, Johanna. "The Artist's Book as Idea and Form," *The Century of Artists' Books*. New York: Granary Books, 1994.

Educational Objectives

In offering a venue for cross-disciplinary research, exploration, and production, the Book Arts Program augments the current courses in the Art and Art History Department. Through a certificate program, students working in any media could readily take advantage of the tremendous Book Arts facilities, equipment, and faculty to experiment with new formats for visual communication, building on skills and technologies developed within the area of major emphasis.

A formal designation of a Certificate in Book Arts adds breadth to the educational experience of a student earning a BFA in any chosen area of emphasis within visual arts. 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. The designation of this certificate on a student's transcript facilitates acceptance into multi-disciplinary graduate programs.

Impact on Existing Programs

The book as art relies on an interdisciplinary approach. Students would be required to draw on other areas of study to infuse the book format with content and thus produce meaningful bookwork. The study of book art begins with Mesopotamian clay tablets used to document inventory, continues through Egyptian hieroglyphics on papyrus and onto medieval manuscripts. Printing with moveable type enabled the introduction of major scientific discoveries as well as religious and philosophical treatises that changed the world. This tradition persists in the blogosphere as well as in the independent print shop. With the growth of the electronic age comes a desire to employ technology for one's own creative and communicative projects. New media is old media re-imagined. In the book arts studio, students are provided with the instruction and instruments to produce a cohesive, visually literate documentation of their interdisciplinary studies.

The Department of Art and Art History can promote their current areas of emphases in conjunction with this certificate as a unique opportunity while the Book Arts Program extends this additional academic resource to potential students. Enrollment in book arts classes is not anticipated to have a negative impact on enrollment in any other department.

No administrative structural change is anticipated. The Book Arts Program is a division of Special Collections at the J. Willard Marriott Library. Since 1999, the Book Arts Program has offered classes for academic credit through the Art and Art History Department.

The Book Arts Program employs three full-time teaching staff, one just joining the faculty in February 2011. In addition, the Program staff consists of two .75 FTE teaching assistants and programming staff, two PTE, two work-study students, and approximately 15 volunteer staff as well as 1-2 interns per year that facilitate the use of the studio.

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.

Both the art and English department faculty who teach the recommended elective courses have been consulted and agree that the impact of an increased enrollment in the courses is positive and minimal. Non-art majors will be added to the courses in the list of specified major courses only after all interested majors are registered, provided there is space remaining.

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.

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, augmenting the courses in tangible and meaningful ways. 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.

Courses

A Certificate in Book Arts is awarded upon completion of four book arts courses and an additional two courses from the elective list. Alternatively, a student might opt out of the electives, choosing to take six courses in the Book Arts series (or five book arts and one elective). Additionally, because of the interdisciplinary nature of Book Arts, a student may propose additional courses as electives, pending approval by the certificate and major advisor. A student cannot earn both a certificate and a minor in book arts.

Book Arts Courses (4)

3360 Book Arts: Letterpress Printing I (4) Prerequisite: First Year Studio Program.

Using movable type and hand-operated printing presses, students design and print several projects. Through discussion and critique, students learn basic elements of design and typography, and how to integrate other printing processes into letterpress work. At the end of the semester, each student walks

away with a class portfolio. The class includes a brief introduction to the history of the book, using examples from the rare book collection.

3365 Book Arts: Bookbinding I (4) Prerequisite: First Year Studio Program.

The course explores the basic elements of bookbinding, including design and construction of the traditional book as well as materials and their properties. Students construct and take away a variety of bookbinding models. A brief introduction to the history of the book, using examples from the rare book collection and focusing on historical and contemporary book binding is part of the course.

4370 Book Arts: Letterpress Printing II (4) Prerequisite: ART 3360.

The class continues the exploration of letterpress printing. Students work with the instructor to design their program of study. Students are expected to work at a more advanced level.

4375 Book Arts: Bookbinding II (4) Prerequisite: ART 3365.

The class continues the exploration of bookbinding. Students work with the instructor to design their program of study. Students are expected to work at a more advanced level.

4380 Book Arts: Letterpress III (4) Prerequisite: ART 4370.

This class provides the opportunity to become immersed in letterpress printing. Students work with the instructor to design their syllabus. Using the Rare Books collections as a resource, students research individual interests and produce work inspired by master binders' and book artists' standards, formats, techniques, approach, and concepts. Instructor provides instruction in particular methods according to students' needs. Students are held to very rigorous standards of craftsmanship and project development.

4385 Book Arts: Bookbinding III (4) Prerequisite: ART 4375.

This class provides the opportunity to become immersed in bookbinding. Students work with the instructor to design their program of study. Using the Rare Books collections as a resource, students research individual interests and produce work inspired by master binders' and book artists' standards, formats techniques, approach, and concepts. Instructor provides instruction in particular methods according to students' needs. Students are held to very rigorous standards of craftsmanship and project development.

4390 Book Arts: The Artist Book (4) Prerequisite: First Year Studio Program.

This course provides bookbinding skills in various traditional and modern forms and presents numerous additional book forms as exemplars. Individual projects are cultivated around these models, based on each project's needs. The appropriate format for individual's ideas is identified, adapted, customized, applied, and produced. Content development, book design, integration of various media, low-tech image making processes and the functionality of various bookmaking materials are covered.

Elective Courses (2)

Non-major courses (fulfill certificate requirements for both non-art and art majors)

1020 Non-major Basic Drawing (3) Fulfills Fine Arts Exploration.

Course introduces the fundamentals of drawing. Graphic media used include pencil, charcoal, pen, and ink. Students learn techniques in line, contour, form, light and shade, texture, and explore problems in design awareness and drawing accuracy.

1030 Non-major Basic Painting (3) Recommended Prerequisite: ART 1020. Fulfills Fine Arts Exploration. Instruction in basic techniques of painting emphasizing concepts of shape, volume, use of color theory. Students also learn direct and indirect (glazes) painting. Subject matter varies from representational to free form.

1040 Non-major Basic Design (3)

Instruction in the fundamentals of two-dimensional and three-dimensional design. Students use diverse media and techniques to explore composition. Projects focus on line, shape, balance, texture as well as relationships between positive and negative, symmetrical and asymmetrical. Students learn color-design theory.

1050 Non-major Darkroom Photography (3) Fulfills Fine Arts Exploration.

The course introduces photographic processes based in the traditional darkroom. Topics covered will be pinhole photography, photograms, cyanotype (sunprints), and photo transfers. Students will build their own pinhole cameras, and create photographs using black and white film and chemicals. Cyanotypes will make use of the sun to expose student's images. By working with Xerox copies of photographs (whether digital or film), students will learn several photo transfer processes. A film camera is optional for this course.

2060 Non-major Digital Photography (3) Fulfills Fine Arts Exploration.

The class introduces the history, mechanics and applications of digital photography as well as basic photographic combination of lectures, guest lectures, viewing the work of master photographers, class assignments and in-class critiques of student work which will be projected on the screen.

2500 Introduction to Creative Writing (3) Prerequisite: WRTG 2010 or equivalent.

Introduction to the writing of fiction and poetry.

3510 Writing Fiction (3) Prerequisite: ENGL 2500.

Intermediate-level.

3520 Writing Poetry (3) Prerequisite: ENGL 2500.

Intermediate-level.

2600 Critical Introduction to Literary Forms (3) Prerequisite: WRTG 2010 or equivalent.

Required of all English majors and prerequisite to English 3600 and to all 5000-level English courses. Introduction to literary genres and terminology; development of critical skills in reading and writing.

Potential course to be proposed by Dr. Craig Dworkin if certificate is approved:

English 5050 Studies in a Genre: Book Arts and Book History

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?

NOTE: Nearly any art history course would be considered an eligible elective, depending on the nature of the student's interest. The Art History Faculty have expressed interest in and willingness to work with

certificate students to identify projects within the scope of particular courses that best apply to the art of the book.

Major courses than allow non-major students as space permits

3310 Relief I (4) Prerequisite: First Year Studio Program.

An exploration of methods of cutting images in wood and printing them on paper, including black and white multi-block color, rice paper, and mold-made rag papers, press printing, and hand burnishing. Woods include solid pine, birch ply, mahogany ply, and others. Insights into the field of printmaking in general. Emphasis on continuing development of the relief print. Evaluation based on a portfolio of work plus general energy and involvement. Students buy a set of Japanese tools (unless they have adequate tools).

3320 Lithography I (4) Prerequisite: First Year Studio Program.

Survey of technical methods involved in developing, processing, and printing images on lithographic stones (and occasionally plates). Primarily black and white, with some color as well. Insights into the field of printmaking in general. Emphasis on continuing development of individual personal imagery in the context of lithography. Evaluation based on a portfolio of work plus general energy and involvement.

3330 Screenprint I (4) Prerequisite: First Year Studio Program.

Survey of technical methods involved in developing and printing of screen images on paper. Stencil building methods feature photo film (with photographic, xerox, and drawn imagery) but also include a range of hand-built methods (glue, resist, cut film, paper stencil, etc.). Insights into the field of printmaking in general. Students may build their own screens or use furnished screens. Emphasis on continuing development of individual personal imagery in the context of the screen print. Evaluation based on a portfolio of work plus general energy and involvement.

3340 Intaglio I (4) Prerequisite: First Year Studio Program.

A survey of technical methods involved in developing and printing zinc intaglio plates, including line etch, aquatint, drypoint, soft ground, lift ground, white ground, etc. Brief exploration of color methods in intaglio. Insights into the field of printmaking in general. Emphasis on continuing development of individual personal imagery in the context of intaglio printing. Evaluation based on a portfolio of work plus general energy and involvement.

3680 Typography I (3)

An exploration of typographic structures, terminology, methods and visual problem solving. The studio course addresses typographic design as a practical form of problem solving both on and off the computer.

Major courses (open to art majors only)

3110 Painting I (4) Prerequisite: First Year Studio Program.

The course introduces materials, techniques and the processes of painting.

3130 Drawing I (4) Prerequisite: First Year Studio Program.

An in-depth investigation of drawing process, to include an emphasis in design, color, and exploration of a wide range of wet and dry media.

3410 Sculpture Problems I (4) Prerequisite: First Year Studio Program.

The course initiates questions of artistic intent and establishes conceptual premises. Students develop basic research skills, draft proposals and statements, and begin to establish individual artistic vocabulary. It is expected that the students create studio works related to these investigations. Curriculum includes regular seminar discussions and presentations based on assigned readings, local lectures, and visiting researchers. Contemporary issues and ideas in sculpture are a primary focus of these discussions.

3430 Wood Shop Techniques (4) Prerequisite: First Year Studio Program.

Wood fabrication, joinery, lamination, design, jigs, equipment safety, and operations are covered. This is an integral component of the intermedia sculpture emphasis designed to support and further develop student studio work.

3600 History of Graphic Design (3) Prerequisite: First Year Studio Program.

An overview of the history of graphic communication. Topics covered include: the invention of the written language, the origin of printing, graphic design in the Renaissance and Victorian eras, Art Nouveau, Pictorial Modernism, International Typographic Style, Post-Modernism, contemporary conceptual and "new wave" movements. Emphasis is on the Post-Art Nouveau eras.

3700 Digital Imaging for Visual Artists (4) Prerequisite: First Year Studio Program.

An introduction and exploration into the use of the computer as an art making tool and as a medium for visual communication within the arts. The course promotes increased computer literacy while providing a thorough introduction to the use of digital technology. Emphasis is on Adobe Photoshop image editing software as the center of the digital imaging process. Students will learn to scan film and two and three dimensional artwork for specific output. Output to a variety of printers and other devices is explored providing the student with experience in the complete digital imaging cycle. The research and communication needs of artists in the use of internet tools such as ftp, email and the world wide web are addressed.

4450 Intermedia Sculpture (4) Prerequisite: ART 3410

The course emphasizes a variety of media, both traditional and nontraditional. Studio pieces produced in the class are expected to have a three-dimensional orientation, and incorporate technique and process from other media areas. Work formats range from objects to installation, and may incorporate video, photography, computer-generated imagery, painting, printmaking. Emphasis is placed on the cultural associations of process, as well as the aesthetic and communicative effects of media.

Student Advisement

Nevon Bruschke, academic advisor for the Department of Art and Art History, would continue to advise art majors in major emphases. Marnie Powers-Torrey, Managing Director of the Book Arts Program, would act as primary advisor for the Book Arts Certificate portion of art majors' studies. The two agree to coordinate as needed to ensure that students are properly advised and to ensure that courses were used to fulfill single requirements within the major (ie. Art 3060 used to fulfill the Book Arts Certificate would not be counted toward the BFA Printmaking Emphasis).

Marnie would need to apply for access to the student audit reports on the Campus Information System. Once a student has completed course work for a certificate, Marnie will forward the student's name to

Nevon for inclusion in the graduation report.

Budget

As the book arts classes have already generated substantial interest from art majors, it is anticipated that this minor would increase SCH for the Art and Art History Department. It is anticipated that potential students intending to study visual art will attend the University of Utah, in part, because of the availability of this specialized designation.

No additional funds are required to initiate a Book Arts Certificate, nor are there anticipated cost savings. It is anticipated that the ability to receive a formal designation for completion of course work will generate additional interest and enable the University, the Library, and the Art and Art History Department to better promote the incredible book arts facility that exists on campus, providing the University with a distinct program of study.

Library Resources

As discussed earlier, the resources for study in Artists' Books within the collections at the Marriott Library are exceptional. The Book Arts Program has collaborated directly with both the Rare Books Division and the Fine Arts Library for over fifteen years, providing students with a portal to the collections' visual and intellectual treasure trove. See enclosed letters from appropriate library departments.

Appendix A

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—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

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

Non-academic Institutions

Anderson Ranch
American Academy of Bookbinding
Center for Book Arts NYC
Garage Annex School Inc

