

ART OF THE BOOK

VISA 1240

September 5, 2018 - December 5, 2018

Monday and Wednesday, 1 – 4:50pm

John Hay Library Book Arts Studio

INSTRUCTOR

Erica Mena-Landry

Office Hours: Tuesdays 2 – 4pm; Wednesday, 11 – 1pm; or by appointment

John Hay Library Book Arts Studio

erica_menalandry@brown.edu



TEACHING ASSISTANT

Rachel Gordon

Available by appointment

John Hay Library Book Arts Studio

rachel_gordon@brown.edu

MONITOR HOURS

Monday - Thursday 6pm - 10 pm

Sunday 3pm - 8pm

STUDIO AVAILABLE HOURS

Monday - Thursday 10am - 10 pm

Friday 10 am - 5 pm

Sunday 12pm - 10pm

Note that the studio is in a secure area of the John Hay Library and may not be accessed outside of these hours. Plan your studio working time accordingly.

COURSE DESCRIPTION

This course will explore the handmade book as a space for artistic production. Through demonstrations and assignments students will acquire traditional bookmaking skills as typesetters, printers, papermakers, and binders, preparing the student for a final editioned book project. Students will practice combining structure and content in a concise and meaningful way. The basics of operating letterpresses, papermaking, basic book structures, digital and analog image making, and foundations in typography and design as it applies to letterpress will be covered. This course will focus on handmade processes supplemented by digital tools.

The class will visit collections of artists' books and printed matter, the John Hay Library Special Collections and the Fleet Library Special Collections at the Rhode Island School of Design.

COURSE AIMS

- To teach students the fundamentals of book arts
- To help students successfully combine the practice of design, printing and bookmaking with content development in the book format
- To help students to explore book arts as part of their creative and academic output

COURSE OBJECTIVES

On completion of this course, student will:

- Edition two prints and two books
- Have a basic understanding of typography and design for letterpress

- Know how to operate a Vandercook letterpress to print imagery and type in a variety of ways, ranging from hand setting metal type to digital plate-making
- Learn how to make paper from pulp
- Learn to produce at least two book structures
- Be sensitive to the relationship of type and image
- Develop content that functions well in book formats and explore strategies for combining that content with various book structures

COURSE POLICIES

- If a student does not come to at least one of the first two class meetings, they will be unable to complete the class.
- If a student comes to the first class meeting but not the second, they will be unable to complete the class.
- Attendance and punctuality are integral to developing the skills and techniques presented in this course. Students must be in class and arrive on time. Attendance is factored into each student's final grade.
- Active participation is required in all class discussions is a factor in grading.
- All assignments must be completed by the due dates, including distributing type and cleaning up after the assignment.
- Students are responsible for all assignments, even if they are absent.
- Students are expected to spend at least 6 hours a week outside of class, much of that in the studio.
- Late homework, failure to complete the readings assigned for class discussion, and lack of preparedness for in-class discussions and presentations will jeopardize the successful completion of this course.
- Students are expected to be respectful to their fellow classmates and the studio space at all times.
- Students are expected to follow studio etiquette at all times. We will be sharing a small workspace in this class, so cleanliness is a must. The studio portion of your grade is dependent on your actions in the studio concerning the studio space and your classmates.

ATTENDANCE

In keeping with the format of this studio course, students are expected to attend class and be prepared to work. You must have the appropriate tools and materials needed to work on the current project during class time. Unlike a standard academic class, a participatory demand is placed on the student to engage in in-class studio development. Therefore it is mandatory that students attend, produce, and discuss work in class. In addition, homework and/or outside of class studio work are required and project specific. Four absences will result in automatic failure. Students must text or email the instructor in advance of the absence or within 24 hours of a missed session to have it approved. An email message or voice mail message does not necessarily constitute an approved absence. Chronic lateness or leaving early is disruptive to the class as a whole, so three tardies shall be considered one absence. You also will be marked absent if you are over half an hour late, not prepared for discussion, and/or to work in class.

CLASS RULES

- No texting or phone conversations during class.
- Sign out and return all borrowed materials and tools after use.
- Clean your work area before you leave the studio.
- Food is **not allowed** in the John Hay Library.
- Drinks may be brought in spill-proof travel mugs only.

CONSIDERATIONS & ACCOMMODATIONS

Please let me know of any special circumstances or needs you may require for the successful completion of this course.

Brown University is committed to full inclusion of all students. Please inform the instructor if you have a disability or other condition that may require accommodation or modification of any course procedures. For more information on resources, please refer to Student and Employee Accessibility Services <https://www.brown.edu/campus-life/support/accessibility-services/students-disabilities>. Students in need of short-term academic advice or support should contact the Dean of the College office.

DIVERSITY & INCLUSION

The Visual Art Department recognizes and actively supports the diversity of our students, faculty and staff and considers an inclusive learning environment critical to serving the multivalent diverse perspectives of our academic community. We believe that differences of race, ethnicity, gender, sexual orientation, socio-economic status, age, religion and disability enrich and broaden the intellectual discourse and scope of creative practices within the department. We uphold as an essential value a supportive, open and tolerant environment in which students can explore and respectfully discuss the full range of human experience in their work including controversial or difficult subject matter. For more information on Diversity and Inclusion at Brown, go to <https://www.brown.edu/about/administration/institutional-diversity>

Code of Academic Conduct

Please read Brown University's policies on academic conduct carefully:

<https://www.brown.edu/academics/college/degree/policies/academic-code>

SAFETY GUIDELINES

- Hair longer than shoulder length must be tied back.
- No loose clothing (i.e. scarves).
- No open-toed shoes.
- Wear gloves when cleaning.
- Don't put type in your mouth. It's lead.
- Wash your hands before leaving the studio.

STUDIO ETIQUETTE

- Be aware of how much space you're using. There are a lot of us!
- When you leave the studio it should be completely cleaned up.
- Put things away. Even if you didn't take it out.
- Clean as you go.
- **Don't keep furniture, magnets, frames, composing sticks, or pica rules on your galley.**
- **Distribute all type after printing. Standing type will result in an incomplete for the project, or for the class.**

MATERIALS LIST

Materials will be provided for most of our in-class demos. Students will be responsible for buying their own tools and additional materials for their individual projects.

I would be grateful if no one works with dead animal parts for this class (i.e. animal leather, calf vellum, etc.) since it violates my ethics. I won't enforce this in any way, but I would be grateful.

The following is a list of the basic tools students will need for this course:

- Re-usable rubber gloves
- Bone folder
- Xacto-knife
- Speedball Linoleum Cutting Set (Handle with Cutting Tips)
- 1 3x4" mounted linoleum block
- Medium Duty Awl
- [See-through gridded pica ruler](#)
- [Brass folding strips set of 5 from Hollanders](#) (it's easiest to buy the set, but if you want to source them individually you need at least a 1", 1/2", 3/4" and 1/4" width strip and they must be brass.)
- Linoleum blocks as needed for assignments
- Paper and book board as needed for assignments
- Polymer as needed for assignments

MATERIALS PROVIDED

- Proofing paper and demo paper, board, and cloth

LOCAL BOOK ARTS SUPPLIES

- Dick Blick, 200 Wickenden Street, Providence, RI 02903, Phone: (401) 331-3780
- RISD Store, 30 North Main Street, Providence, RI 02903, Phone: (401) 454-6460
- Paperworks, 73 Dorrance Street, Providence, RI 02903, Phone: (401) 533-9869

ONLINE SUPPLY RESOURCES

- <https://www.hollanders.com>
- <http://www.talasonline.com>
- <http://www.nycentralartsupply.com>

SYLLABUS SUBJECT TO CHANGE BY INSTRUCTOR.

SCHEDULE

Please note that assignments and course scheduling are subject to change.

Date	Class	Description
Sept 5, W	1	<p>Class Introductions Overview of the Course Studio Tour and Safety Issues Review of Materials List Assignment 1: Pick a word & color & freewrite</p> <p>Homework:</p> <ul style="list-style-type: none">• Collect Materials• Watch Setting Type: https://www.youtube.com/watch?v=wzuS4hsPpeY• Look at Erica's Linoleum Pintrest board for inspiration: https://pin.it/ni3bonazkvjq4• Research and contemplate your word & write two lines about your subject (poetry, prose, nonsense, whatever).• Create a 2.5" x 3.5" one-color image with solid lines to illustrate your text / subject. Bring both the image and text printed or written out to next class.
Sept 10, M	2	<p>Demo & Practice: Setting Metal Type Demo: Linoleum carving Demo: Mixing ink Demo: Paper & Board Shear Demo: Printing map</p> <p>In class: Set your type, begin to carve your linoleum, mix your ink, cut paper</p> <p>Homework:</p> <ul style="list-style-type: none">• Read Bringhurst Elements of Typographic Styles p. 1-24,• Read Interview with Taller Tupac Amaru

Sept 12, W	3	<p>CLASS LIST FINALIZED</p> <p>Discuss Bringhurst & Tupac Amaru: 2 kinds of printing</p> <p>Demo: Press Operations 1 / Press Questionnaire</p> <p>In class: Cut paper, finish carving linoleum, finish setting type, finish mixing ink</p> <p>Review Assignment 1: Poster / Broadside (including What is a Mock-Up)</p> <p>Groups & Topics Decided</p> <p>Homework:</p> <ul style="list-style-type: none"> • Read “Printing Should Be Invisible” by Beatrice Warde • Read “Display Typography” by Erick Bain • Read A Type Primer p. 1-13
Sept 17, M	4	<p>Demo: Press Operations 2</p> <p>Press quiz - PRESS TIME OPENS!</p> <p>Hay Special Collections Broadside Visit</p> <p>Homework:</p> <ul style="list-style-type: none"> • Read Bringhurst selection
Sept 19, W	5	<p>Lecture: Paper Overview</p> <p>In-class work time broadsides (set text, pick imagery, select paper, pick colors)</p> <p>Homework:</p> <ul style="list-style-type: none"> • Select text for broadside & mock up • Download & install InDesign (https://www.brown.edu/information-technology/software/) • Lynda.com Introducing InDesign by Deke McClelland: https://www.lynda.com/InDesign-tutorials/Introducing-InDesign/147822-2.html?org=brown.edu (visit brown.edu/lynda and log in with your Brown username and password, then search for this course or navigate to this link) • 1. Document and Setup; 2. Rulers and Guides; 3. Text and Formatting; 4. Automated Formatting (optional); 5. Pages and Pouring; 6. Photos and Graphics; 7. Combining Type and Graphics (optional)

Sept 24, M	6	Typography Quiz Due: Artist Trading Cards Intro to Polymer Demo: Rubylith Cutting Demo: Exposing & Washing Out Polymer
Sept 26, W	7	Broadside Mock-up DUE / Review In-class work time broadsides
Oct 1, M	8	Demo: Papermaking 1
Oct 3, W	9	Demo: Papermaking 2
Oct 8, M	10	NO CLASS
Oct 10, W	11	Broadside DUE / Review Review Assignment: 1-Page Book Demo: Cleaning Up Prints Homework: Writing Assignment for 1-page book
Oct 15, M	12	Papermaking Clean-up Demo: 1-Page Book Structures (Accordian, X-book, T-book, Map-book, Pocket book)
Oct 17, W	13	In-class work time Homework: <ul style="list-style-type: none"> • Read Design Elements Graphic Style Manual p. 232 - 291
Oct 22, M	14	Demo: Digital Image Prepress for Boxcar Demo: Sewing on paper Demo: Cloth covered board
Oct 24, W	15	Visit to Fleet Library Special Collections In-class work time
Oct 29, M	16	1-Page Book Due Review Assignment: Final Project Demo: Pamphlet
Oct 31, W	17	Demo: Coptic In-class work time

Nov 5, M	18	Written Proposal of Final Project Due - Present & Discuss Demo: Carousel
Nov 7, W	19	Individual Meetings with students, 10 minutes each Things You Should Know Checklist In-class work time
Nov 12, M	20	Visit to Hay Special Collections Lecture: Book Arts Residencies, Community Resources In-class work time
Nov 14, W	21	Final Project Mock-Ups Due In-class work time
Nov 19, M	22	In-class work time
Nov 21, W		NO CLASS
Nov 26, M	23	Final Project in-process check-in
Nov 28, W	24	In-class work time
Dec 3, M	25	In-class work time
Dec 5, W	26	Final Project DUE / Review Studio Clean up and Party

TERMINOLOGY

type
kerning
leading
font
composing stick
compose / distribute
impression
strike
dwell
kiss
pull
imposition
work-and-turn
dampening
register
off-set (or set-off)
4-up (or 8-up, etc.)
lock-up
form
base
makeready
press bed
layout
proof

PRESS QUESTIONNAIRE

1. What is type high?
2. How many picas per inch?
3. How many points per pica?
4. Define cylinder undercut. What is the standard undercut on most Vandercook presses?
5. What is the thickness of the standard packing material used on the Hay Vandercook presses?
6. How do you adjust the rollers to lower them?
7. How do you adjust the rollers to raise them?
8. How do you check the roller height (and what is the name of the tool needed)?
9. Identify the parts:
10. Our Vandercook presses have five rollers each. Draw a diagram of the rollers and name them.
11. While printing from a photopolymer plate, you notice that the base is covered with ink on only one side. Give two possible reasons this could happen, and describe the solutions.
12. Name two online resources you could go to for questions about printing, presses, book arts, etc.
13. What is the name of the ink we use.
14. Complete this sentence (according to Robert Bringhurst): "Typographers should do their work and..."

TYPOGRAPHY BASICS (BRINGHURST, CH. 2)

1. Define color.
2. What is an em-space? What are the common hand-set spacings below that?
3. What range of characters does Bringhurst say is “widely regarded as a satisfactory length of a line for a single-column page set in a serified text face”?
4. Define justified and ragged right.
5. Define white acne and pig bristles.
6. Which is better: frequent hyphenated line-ends or sloppy spacing? What is the solution to have neither when both are problems with a particular text?
7. Define a hard rag.
8. What is the difference between kerning and letterspacing?
9. What is the “poorest of all methods for fitting uneditable copy into unalterable space”?
10. Describe set solid and negative leading.
11. Define orphan and widow.

INDESIGN BASICS FOR TYPOGRAPHY

Set workspace for Typography (Window – Workspace – Typography)

1. Set ragged or justified
 - a. (Paragraph pallet)
2. Adjust / set hyphenation rules
 - a. (Open Paragraph pallet, click icon of three horizontal lines at top right of the pallet, select “Hyphenation...”)
3. Adjust letterspacing
 - a. (Select text to letterspace, use up/down arrows or type into box in top toolbar next to the icon VA with a bidirectional arrow beneath it)
4. Adjust kerning
 - a. (Select text to kern, use up/down arrows or type into box in top toolbar next to the icon V/A with an arrow pointing left beneath it)
5. Adjust leading
 - a. (Select text to lead, use up/down arrows or type into box in top toolbar next to the icon of an A directly above an A with an arrow pointing up and down beside it)
6. Adjust indent/outdent
 - a. (Select text to indent or outdent, open Paragraph pallet, use up/down arrows or type into box next to the icon on the top left of an arrow pointing right towards a vertical line to indent left side; icon on the top right of an arrow pointing left towards a vertical line to indent right side)
7. Add hair space & other special spaces
 - a. (move curser to where you want the space to be inserted, under the Type menu select Insert White Space)
8. Set no-break characters
 - a. (select characters you wish to keep together, open the Character pallet and click icon of three horizontal lines at top right of the pallet, select “No Break”)

FINE PRINTING THINGS TO CONSIDER

1. Impression
2. Weight & finish of paper
3. Color of the page
4. Typeface relationships
5. Titling kerning / letterspacing
6. Colophon: Should include name of paper, fonts, how the fonts were set, printing information (on what machine, by who, where, when), and edition size.

a. For example: This book was digitally set in Baskerville 12/14 with Univers 24/14 titling, printed from photopolymer by Erica Mena on Rives heavyweight paper using a Vandercook 15-21 at the Brown University Walter Feldman Book Arts Studio in the John Hay Library. September, 2018. 1 / 50

ASSIGNMENT 1: ARTIST TRADING CARD

Design and print an Artist Trading Card (trim size: 2.5" x 3.5") including one-color image and 2 lines of text.

- Carve image on a 3" x 4" mounted grey linoleum block
- Set two lines of type at 20 picas beginning and ending with at least one m-quad
- Pick and mix color (max 2 color base formula - this does not include transparent white)
- Cut paper
- Letterpress print both linoleum and text, in different colors (so minimum of 2 colors, one can be black)
- Edition size minimum 26 (16 for class trade)

Due: September 24

ASSIGNMENT 2: BROADSIDE/POSTER

Design and print a broadside or poster.

Broadside must include an image, title, hand-set text, author name, and colophon. Colophon must include your name, date, and edition size.

Poster must include an image, hand-set text, and a colophon. Colophon must include your name, date, and edition size.

- must contain some hand-set text or titling
- must include an image (polymer or linoleum)
- minimum 2 colors
- edition size minimum is 26 (16 for class trade)
- colophon

Mock-up Due: September 26

Broadside Due: October 10

Your in-class work time on Monday Feb. 7 should be used to plan and prepare what you will need to do to print the broadside. By the end of class on Monday you will need to know the answers to these questions:

what paper you will use (you can continue to use the Mohawk, but I encourage you to experiment with other papers, particularly heavier weight papers like Rives, Stonehenge, Strathmore, or Lettra, if you have a budget for it - all of which can be seen at Paperworks)

size of your broadside

size of your edition

colors you're using

line length, font, and leading for set text

You should aim to leave class on Monday with a fully envisioned concept and knowing what your next steps are.

ASSIGNMENT 3: 1-PAGE BOOK

Write, design, and print a book using only one sheet of paper (which means folding, and maybe cutting!).

- 1 page combining letterpress and digital or handmade
- must combine text and image
- must use some polymer
- something to indicate cover (or covers, or reading order)
- considered use of back / inside of form
- colophon

Edition size minimum is 3 (1 for me, 1 for library, 1 for you)

DUE: October 29

ASSIGNMENT 4: HANDMADE BOOK

Design and print a handmade book. By handmade I mean that a significant component of the book is done by hand (i.e. letterpress printed; hand-set type; hand-carved imagery; hand-bound; hand-drawn; handmade case; etc.) not that it must all be done by hand. Feel free to combine your other practices including digital practices, and / or collaborate.

Minimum edition size of 3 (1 for me, 1 for the library, 1 for you)

Colophon

Must combine image & text in some way

Written proposal due: Nov 5

Mock-up due: Nov 14

DUE: Dec 5

THINGS YOU SHOULD KNOW CHECKLIST:

- Size of the edition
- How many pages
- Dimensions of the book (trim size)
- Page size
- Images: What methods will you use? What materials do you need to purchase before starting? Have you used this technique before?
- Text: Metal type, wood type, photopolymer, all, or other?
- Make mock-up: make an initial imposition mockup to give you an idea of where things should be placed on the page, pacing, etc. How many sheets fit comfortably in a signature? Covers, spine labels, etc.?
- Paper: Don't forget to account for grain direction. Be sure to have enough for a 10% overrun per color.
- Binding or enclosure
- Text & page layout
- Materials budget (determined by your vision, OR know how much you want to spend at the outset and make all decisions based on that)

BEFORE PRINTING

- Based on page size and parent sheet of paper size, make cutting map and determine how much paper you need.
- Order paper
- Order any other supplies needed (thread, cloth, screws, etc.)
- Cut paper
- Make list of press runs, arrange them by order, indicate what they are (metal type, reduction linoleum, colors, etc.), and calculate amount of time needed for each. A good rule is 1-2 hours per press run depending on edition size.
- Make mock-up and sketches
- Prepress:
 - * Set type
 - * Make digital files and order plates
 - * Make images (carve linoleum, cut stencils, etc.)
- Make printing schedule estimating how much time it will take to print. Add 5 hours to total printing time for safety.
 - * Come up with a general printing schedule based on the list of press runs above. Time per run can vary drastically depending on the printing method, paper, day, registration issues, edition size, etc. For example, an edition of 60 might take about 1 hour per press run. An edition of 200 might take closer to 2.5 hours per press run. Type runs are the slowest, if you're paying careful attention. Large images go much faster, unless you need to double-trip or re-ink often.

EXAMPLE PRINTING TIMELINE

text runs, printed from metal, black ink: 12 runs

image runs, polymer, red ink: 6 runs

initial set-up of type block, packing: 2 hours

time per press run after setting up press and making map: 45 minutes

can print for 4-hour blocks

Day 1

initial set-up 2 hours

3 black text runs 2.5 hours

Day 2

second set-up .5 hours

4 black text runs 3 hours

Day 3

third set-up .5 hours

5 black text runs 4 hours

Time to complete text printing: 12.5 hours, round up to 14