

ART256 - Bookbinding
Fridays 9:00am-12:00pm
4 credits, GEO2
ACA RM 122

FACULTY AVAILABILITY

Professor of Art Stephanie Rozene (she, her)
Department of Art and Art History

Student Support Hours: Wednesdays 9-10am

Office: 122 M-3 Anderson Center for the Arts (on the balcony in the ceramics studio)

Additional Course Fees: US\$50 per credit materials fee and students will need to purchase a book binding kit for approx. US\$30.

Anderson Center for the Arts Studio Hours: Open 7 days a week 8am-12am

Link to academic deadlines:

<https://www.hartwick.edu/academics/student-resources/academic-deadlines-important-dates-2022-2023/>

CATALOG DESCRIPTION

This course will introduce students to the book arts as complete art objects that integrate visual and verbal content as well as narrative; but will focus primarily on skill building of various bookbinding techniques, tools and related terminology. Demonstrations of each technique (in-person and made available online) will be followed by an in-class study of form and function. Critical thought and discourse will occur during class and through reflective critique.

PURPOSE

This course will provide students with an opportunity to explore technical skills and knowledge of book making to develop a work ethic based on time management and comprehension of the materials, participate in safe studio practices, and engage in the creative and critical approach of art making. Students will develop perseverance, exploration and problem-solving strategies.

COLLEGE COVID-19 POLICY AND INSTRUCTIONAL MODALITY

As the COVID-19 pandemic continues to evolve, circumstances may necessitate adjustments to instruction, such as shifts in mode of instruction (to remote or hybrid), classroom capacity limits, or indoor mask requirements.

Updates will be provided on the College website (<https://www.hartwick.edu/about-us/covid19-updates/>).

Instructors will communicate with students about any specific adjustments that are being made to their courses, such as modality of instruction, expectations for participation, and any changes to assigned work; students should check their Hartwick email accounts frequently for information from their instructors.

- In the case that instruction needs to be moved to a fully remote for a synchronous class in Zoom all students will be required to turn on their camera during class and participate in a professional manner.

FLIGHTPATH

The Hartwick Flightpath is a student-centered program that is flexible and adaptable to support your pathway to graduation and to prepare you for what lies ahead. By the time you graduate from Hartwick, you will have a suite of skills and experiences that tie together the breadth of your Hartwick education and highlights your accomplishments. This course supports the development of student educational outcomes in the following ways: fulfills a requirement within the art major, integrates co-curricular activities through participation with visiting artists, career preparation and fulfills Flightpath GEO 2.

TEXTS AND OTHER COURSE MATERIALS

- **GOOGLE DRIVE** - [ART256 Bookbinding Google Class Folder](#). We will be using Google Drive for all of our
- course work, you will find all assignments, videos, texts and materials accessible through the above link.
- **D2L Learning Portal** - [D2L](#) You will find the recurring zoom link and the link to the google drive class folder in D2L. All grades will be recorded using the D2L grade book.
- **Texts** - All written material required for this class will be available electronically via the folder above.
 - Suggested Reference Books:
Heather Weston, *Bookcraft: Techniques for binding, folding, decorating*. Quarry Books: Beverly, MA, 2008.
Keith Smith, *Non-Adhesive Binding Vol 1 : Books Without Paste Or Glue*,
Keith Smith, *Non-Adhesive Binding Vol 2 : 1-2 & 3 Section Sewings*
Keith Smith, *Non-Adhesive Binding Vol 3 : Exposed Spine Sewings*
Kojiro Ikegami, *Japanese Bookbinding, Instructions From A Master Craftsmen*,
- **Tools and supplies** - All materials for this course will be provided for you and covered by your course fee (\$50) and you will be lent a tool kit for the duration of the class.

CLASSROOM RULES AND CARE

You are required to read the [studio health and safety document online](#) and sign off on it agreeing to follow the policies in order to insure your safety in the studio. The classroom is a shared space and you are welcome to work in it at any time. Please leave the space cleaner than you found it. Here are a few ground rules for our class.

- Food is NOT allowed in the classroom.
- Beverages are allowed in the classroom in covered containers.
- NO CELL PHONES are to be on during class unless prior arrangements are made.
- NO TEXT MESSAGING will be allowed during class time.
- Personal stereos (i.e. an iPod/iPhone) are allowed in class ONLY while independently working.

ATTENDANCE

Attendance is mandatory and punctuality expected. However, we are living in uncertain times. If you are unwell or experiencing any COVID-19 symptoms, call the health center, email me and do not come to class. Having open lines of communication is going to be imperative this fall in order to have a successful semester.

This class only meets once a week and it is important that you attend. If you do miss class, it is your responsibility to catch up on what you missed and submit assignments on time and you will be ineligible for participation points that day.

Please keep in mind that my main job is to help you be successful but if you don't let me know what's going on and perhaps prevent you from coming to class or submitting assignments on time, I can't help you.

COURSE OBJECTIVES For some of you this course serves as your introduction to collegiate-level thinking and for others an expansion which, operates under the premise that drawing, making art and writing are some of the best methods to develop ideas and articulate them, and not only for others, but for ourselves. Sophisticated thinking requires (and determines) effective organization, plausible claims and overall argument, careful observation and use of evidence, as well as stylistic and grammatical proficiency, which are the expectations for effective writing at the college level as well as art making. In order to achieve proficiency in these areas we will pursue the following objectives:

1. Technical Skill and Material Knowledge: Students will learn and build upon bookbinding techniques and materials that they will develop over the course of the term and will gain an ability to generate, organize and communicate ideas visually.

2. Understanding visual and digital media forms through problem solving. Through interpretive or problem-solving creative work students will increase visual sensitivity, creativity, and critical awareness of 3D and 2D issues as they relate to the book arts. Students will learn how to successfully photograph artwork in order to communicate their ideas.

3. Engage in constructive dialogue. Through in-class discussion, oral presentation and critique, students will build skills of scholarly debate and develop effective communication that utilize the principles of art and design.

4. Communicate competently using oral and written skills. Students will increase art and design vocabulary and their ability to analyze visual works in written and spoken English as they relate to the study of art objects in the book arts.

COURSE OBJECTIVES ASSESSMENT

Craftsmanship (mastering technique) and aesthetic balance (creating a visually stimulating composition) are two of the most important components of any artwork; your completed projects are evaluated primarily upon these two factors, while risk (thinking outside of the box) and investment (time spent in fabrication) are also weighed. Success in this course will be dependent upon the ability to develop an aesthetic vocabulary to discuss ideas and inspirations with faculty and peers.

- 1. Studio Assignments (80% of final grade)** - Students will produce a series of book arts projects which will be evaluated based on craftsmanship, aesthetics, concept, research and their ability to problem solve when presented with a range of art related issues. Students will learn the basics of how to photograph and edit images on a cell phone and load them into google for presentation.
- 2. Participation, Professionalism, and Discourse (20% of final grade)-** Students will be expected to conduct themselves with respect and accountability by participating in all class activities and meeting all deadlines. Students will be introduced to college-level modes of discourse through critiques, class discussion on readings and videos. Success in this course will be dependent upon the ability to develop an aesthetic vocabulary to discuss ideas and inspirations with faculty and peers. **See below for more details.**

WORK LOAD AND ASSESSMENT

Being a college student is a full time job. You should expect to spend at least 2-3 hours of focused time working outside of class for every hour spent in class, which means that the minimum expectations for this class is that you spend 6-9 hours a week outside of class.. Please manage your time carefully and give yourself plenty of time to read, process, think, and (of course) make studio work and write. I promise you, time well spent will be evident in your contributions to the course.

Students will receive letter grades of A+ (100-98), A (97-93), A- (92-90), B+ (89-88), B (87-83), B - (82-80), C+ (79-78), C (77-73), C- (72-70), D+ (69-68), D (67-63), D- (62-60) or F (59 and below) for final grades.

STUDIO ASSIGNMENTS

Studio Assignments will be evaluated using a rubric which expands on the following terms.

Craftsmanship: The skills, technical proficiency and knowledge of processes and materials demonstrated by the quality of the work.

Aesthetics: Intentional use of formal elements and principles of design to support the conceptual content of the artwork creating a visually stimulating composition. Demonstrates knowledge of the use of the following:

- Line, shape, color, composition, value, form, proportion, balance, rhythm, texture, volume, space, etc

Concept/ Research: Meaning of artwork which demonstrates clear considered research and intention. Examples:

- What is the artwork's intention?
- Does the artwork show evidence of research and planning?
- Does the work respond to the menu created for it?
- Has the student incorporated feedback into different generations of the work?
- Does it solve the problem you have created?
- How does it function? Is it purely aesthetic, utilitarian or both?
- How do the materials relate to and support the content?

Photographing the work: Ability of the assignment images to document the work without distraction, basic editing applied and uploaded to google.

WRITING ASSIGNMENTS

Writing assignments will be evaluated based on the following criteria:

- Ability to communicate and respond to the assigned prompt
- Grammar, spelling and sentence structure
- Formatting and meeting guidelines of the assignment

COURSE PARTICIPATION, PROFESSIONALISM AND DISCOURSE

In-Class Participation: An effective class environment will depend on active involvement from all its members. It stands to reason that you cannot participate if you are not present and that you cannot participate fully if you arrive late (see below for a description for how participation will be evaluated). If you arrive unprepared, you will be considered absent for the day.

When on Zoom - Student Expectations: I expect all students who are learning remotely to have their video on for synchronous class time. This is so that you can participate more fully in class activities. Due to the nature of this class being a hands-on material based course I will need to be able to see what you are working on to help you troubleshoot techniques. Additionally, during critiques and discussions seeing each other's faces while talking creates a more engaged atmosphere. If you are uncomfortable looking at your own face you can adjust your setting in zoom so that we see you but you don't see yourself. If your video is off for the day you will be considered absent.

Professionalism: A way of conducting oneself that includes responsibility for oneself, respect for others, and accountability for all deadlines and requirements. Examples:

- Meeting all deadlines
- Comply with all formatting requirements
- Attendance and Participation during class and outside activities
- Respectful communication with your professor and classmates
- Incorporated feedback into revisions of writing and artwork

Discourse and Critique Participation: Thoughtful participation in the critical conversation about a particular artwork, article or lecture. Examples of how to effectively critique:

- Keep an open mind
- Use a respectful voice
- Respect alternative points of view
- Don't dominate the discussion
- Pose intelligent, thoughtful, concise questions and observations
- Don't be repetitive

- Utilize the vocabulary of the elements and principle of art and design
- Offer constructive criticism
- Strive to understand the artist's intent
- Stay focused on the artwork not the artist

Weekly grades for participation will be assigned as follows in D2L grade book:

9-10 points: The student is present, on time, engaged, and contributes positively to the class environment. It is clear the student has read or completed the assigned tasks thoroughly and with genuine interest. The student is an active participant in discussion and offers his or her ideas, asks questions, and responds to others' contributions in a way that is productive in that it advances the discussion and challenges his or her peers to improve their thinking.

8-9 points: The student is present, on time, and contributes positively to the class environment. The student is a regular participant in discussion and/or small group work and his or her contributions generally advance the conversation. The student demonstrates he or she read the assigned text well and with interest.

7-8 points: The student is present but does not contribute, or rarely contributes, to large or small group conversation.

5-7 points: The student negatively impacts the class environment (arrives late or without the reading, exhibits improper behavior toward others or the ideas of others, or is otherwise disruptive). Contributions to the discussion (if any) lack content, go off on tangents, or are not helpful to the conversation.

0-4 points: Absent or severely late for a significant number of the available class periods; negatively impacts the class environment.

Due Dates: You are responsible for meeting all deadlines whether they are studio, writing, worksheets, or reading assignments. All assignments will be submitted electronically to either the class Google Drive folder or D2L Assignment folder, this will depend on the assignment and will be communicated to the students upon each instance.

Late Assignment Policy: Every day an assignment is posted late to the submission folder you will lose 10 points from the final grade, if no submission is received 4 after the due date it will be given a Zero. Keep in mind that a ZERO is much worse than an F (which at least merits the numerical equivalent of a 50), so it's better to turn in something crappy and on time than nothing at all.

Extensions: I realize non-extenuating circumstances may prevent you from being able to finish a studio assignment, write the essay you are otherwise capable of, or finish a worksheet on time. For this reason, once during the term you may request a one-week extension as long as you put your request in by 5pm the evening before it is due. I do not need to know the reason you are requesting an extension, just that you want it.

ACADEMIC DISHONESTY

Academic dishonesty in any portion of this course is grounds for failure. Definitions and examples of academic dishonesty can include:

1. Cheating
 - o Copying other students' work in writing, this could be a paper, homework, quiz, exam or anytime you present other students' work as your own.
 - o Turning work in that you completed for another class
2. Plagiarizing
 - o Presenting for either a liberal arts or studio class the work of another without acknowledgement, as though it were your own
 - o Using the "cut and paste" method of constructing a paper from internet or print sources without synthesizing the ideas to create your own independent thesis or identifying the sources
 - o Using information, ideas, or images from any source (internet, book, article, a classmate's research paper or artwork) without proper attribution
 - o Using the exact words of another without using quotation marks and citing the source

- o Paraphrasing the words of another without citing the source
- 3. Making Multiple Submissions
 - o Submitting, without prior permission, a paper, project, or other assignment completed in one class to fulfill a requirement for another class
- 4. Facilitating Academic Dishonesty
 - o Giving or selling a student a completed assignment, project or paper.

For more information on Hartwick's Academic Dishonesty Policy follow the link below.

<https://www.hartwick.edu/academics/student-services/academic-affairs/academic-policies/>.

ACADEMIC ADJUSTMENTS AND/OR MODIFICATIONS

Hartwick College is committed to upholding and maintaining all aspects of the Federal Americans with Disabilities Act of 1990 (ADA) and Section 504 of the Rehabilitation Act of 1973. If a student with a disability wishes to request academic adjustments, they should contact Lara Sanford, Director of AccessAbility Services or

AccessAbilityServices@hartwick.edu. AccessAbility Services is located on the 5th floor of Yager Library in the Center for Student Success. Any information regarding a student's disability will remain confidential. Requests for academic adjustments should be made as early as possible in writing with documentation.

TITLE IX

Hartwick College is committed to equal opportunity and providing a safe community free from all forms of sexual misconduct including sexual/gender-based harassment, discrimination, dating or domestic violence, stalking, sexual exploitation, and sexual assault. If you wish to make an official report to the College or have questions about the College's policy and procedures regarding sexual misconduct, please contact the Title IX Coordinator, Michael Arno. Online reporting and policy information is available at <https://www.hartwick.edu/about-us/employment/human-resources/title-ix/>.

If you wish to speak confidentially about an incident of sexual misconduct, please contact one of the following resources: Perrella Wellness Center, Health or Counseling; or Opportunities for Otsego's Violence Intervention Program.

All other employees, including faculty, are responsible employees at Hartwick College and are required to report any incident of sexual misconduct that is personally reported to them to the Title IX Coordinator so that support and resources can be provided for all parties.

INSTRUCTIONAL SEQUENCE

All class info will be communicated using the weekly plan in our google class folder, here is a tentative schedule of topics for the fall, which are subject to change.

EVERYTHING IS SUBJECT TO CHANGE, any changes will be reflected in the Weekly Plans.

SAMPLE SCHEDULE	WEEKLY PLAN	ASSIGNMENTS
Week 1 - Friday	Introductions, Syllabus, Materials, Overview book anatomy, single signature stitching, using a bone folder, Flag Accordion Book, 10 pages of words, make a portfolio	HW - Flag Accordion Book 10 Pages of words
Week 2 - Friday	Sm Word Coptic Book, How to use glue, Large Coptic Book	HW: Fold and tear Reves Paper 10 folios, choose and cut end papers, spine papers (adhere), front cover paper and book cloth for spine.
Week 3 - Friday	Gluing and covering book board for coptic, punching holes, end papers and stitching the book block. Demo fold and tear signatures for Soft Cover Book	HW: Finish stitching book block Fold and tear 6 sheets of Reves paper as shown into 6 signatures
Week 4 - Friday	Soft cover open herring bone spine book - make 2 book cloth straps, punch holes and begin stitching. Demo fold and tear for hard cover book.	HW: Finish book block, fold and tear 12 signatures of Arches paper as demonstrated and punch holes, Start thinking about final project
Week 5 - Friday	HardCover book with pocket, choose and cut cover/end papers, make pocket, choose and cut book cloth for spine. Glue cover. Demonstrate sewing the block	HW: Sew the book block Design final project
Week 6 - Friday	Assemble the hard cover book, look at final book project proposals	HW: work on final project
Week 7 - Friday	Final Critique of all books and clean up	