**Unit 2: Papermaking and Artists’ Books**

*(“Somewhere between the book as the world*

*and the world as a book are real books.” johanna drucker)*

**Unit** **Dates: Tuesday, 13 MARCH – end of term**

**, Thursday: have book tools (see below)**

**, Tuesday:  PINTEREST BOARD: VISUAL CATALOGUE due**

**28 NOVEMBER, TUESDAY: have your ideas in class; I’ll look at them & approve/help.
5 December, Tuesday, LAST DAY TO MAKE PAPER or DO PULP PAINTING: PLAN AHEAD!!**

**7 December, Thursday, CLEANING DAY: REQUIRED. Seriously, or you will be penalized. ALSO: Critique in progress—also REQUIRED. You must both of your books started and probably almost finished.  Remember, critiques are worth points.**

**DUE: TBA (we’ll talk). You’ll turn these in with Self-Assessment form. No additional critique, but they need to be in my hands, in Fibers, on this date/time.**

Special materials for this unit that will have use of while in the studio (**this stuff must stay in the studio**)

•bone folder

•awl

•Davey board

•PVA & MC glue

•book needle

•waxed linen

•all papermaking fibers

**TOOLS YOU NEED TO PROVIDE FOR YOURSELF WITHOUT FAIL!**

**•metal straight edge**

**•box cutter**

**•pencil (mechanical is possible)**

**•waterproof boots if desired**

**Unit Goals:**

•learn how to use papermaking equipment safely.

•learn how to beat cotton pulp & pull paper from various fibers.

•to learn how to compose 2D artworks while paper is in a wet state.

•understand the differences between paper fibers.

•to know what an artists’ book is in the first place.

•to acquire some knowledge of the history of artists’ books & to learn about the contemporary bookmaking arena.

•to learn basic bookbinding structures.

•to explore the idea that the book form is a metaphor for art!

**Papermaking:**

|  |
| --- |
| Paper Key:K = KozoA = AbacaC = CottonF = R Flax |

**Exercise: Learn Papermaking (20 points)**

**Sample papers should be even and consistent in nature. They should be good examples of hand-pulled paper.  They will be graded for quality.**

*Prepare fibers & produce sample papers that demonstrate the following:*

1. Pull 2 **good**sheets each of the following: **kozo**, **cotton**(beaten in whiz mixer), and **abaca**. We’ll make vats with these 3 fibers. Everyone will get the chance to pull at least two sheets of each kind so that you understand the differences between fibers and how they react in the vat. (4 sheets total).  **ONE WILL BE RESTRAINT DRIED; THE OTHER WILL BE LOFT DRIED. (6 sheets total)**
2. Pull 3 sheets of paper with various materials added, laminated, and/or collaged. This can be other paper, origami paper, gift wrapping, thread, yarn, cut up magazines, plastic, or pages from books…etc. We’ll talk about this. NO GLITTER IN THE STUDIO; NO BEADS. (3 sheets)
3. Pull 4 sheets of paper that illustrate a value study of a single color using aqueous pigments: work in groups of 3. Make 4 shades of violet for example. We’ll split up the colors so that we cover all the basic hues. (choose 3 good ones to turn in). Work in groups.
4. Pull 2 sheets of different flat materials couched between 2 sheets of paper.  I’ll show you how to couche materials between sheets of paper. This works best if the materials are flattish (2 sheets).
5. Pulp painting: have 4 good examples to turn in.

**This is a total of 18-20 sheets of paper**.  Everything must be dried flat in the restraint dryer, labeled, then inserted in plastic sheets in your binder. **These will be collected & graded.**

*continued*

**Exercise: Learning book structures (sample books: 15 points)**

**Introduction:**

Historically, books have been a means to communicate ideas. As functional objects, they were used to impart information. Today, many artists expand on the idea and concept of ‘book.’ The book as object, which might be disappearing from our culture, is used by contemporary artists as an extremely elastic and interpretative artform. Books can still impart information, but they can also be repositories of a deeply personal nature. They are vehicles used to visually communicate the artist’s ideas, feelings, opinions and experiences. Printing, letterpress, photographic techniques, drawing, and serigraphy have always been incorporated into artist’s books. Now, the list of techniques and materials is being expanded even further as the conceptual parameters of bookmaking become even more inclusive. In other words, nothing is outside the realm of fair use. Bookmaking reflects the larger trends already at work in contemporary artmaking. *Now, what can you do with the book form?*

 **What we’ll do:**

•We’ll take some time to learn basic book structures (folding & binding techniques).

•We’ll take field trips to the Special Collections Room at Ellis if possible.

•You’ll produce **2 artists’ books** on your own (see Assignment below).

 **Book structures, stitches, & concepts we’ll learn in class:**

**1. Pamphlet stitch**

**2.** **Accordion:** the most basic & simplest, but one with a ton of potential.  (2 different types)

**3.** Accordion with flaps.

**4.** Accordion with glued hinges.

**5**. **Clamshell**

**6. triangle book.**

7. **Portfolio** with paper covered boards & 2 folios

**8. Hidden room book**

**UNIT ASSIGNMENT: 2 Artists’ books (80 points)**

**ASSIGNMENT:** After learning the structures for folding & binding books, produce **2 finished** **artists’ books using 2 different binding techniques**. You may use your handmade paper in these or use art paper (ie: Rives or Arches) or other materials (including alternative materials). Choose your books from the options above (the structures we learn in class) or execute sculptural book(s) of your own design.

**These books are to be finished works of art with intentionality of form and content. They should be thoughtfully composed and formally executed. Craftsmanship is important. Pace yourself: keep them small-ish if need be. Remember, it takes twice as long to make a book than you think!**

**IMPORTANT**: While working on these books, think about whether or not you’ll engage a narrative. Perhaps it is only a visual narrative, but in either case, the concept of narrative must be conveyed. Subject matter & narrative are closely linked. Here’s the rule for your assigned books:

•ABSOLUTELY NO BLANK JOURNALS, SKETCHBOOKS, or books made to ‘show or display’ your handmade paper.

•YOU MUST USE **2 DIFFERENT BOOK STRUCTURES**.

•**THIS BOOK CANNOT BE USED AS A PROJECT FOR ANOTHER CLASS**; this is grounds for failure in this course.

•I MUST APPROVE YOUR IDEAS; these must be executed in class.

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Handmade books are a great place to use stuff that I call *Paper & Other Ephemera*. See the list below for some ideas. And think of this stuff as just the beginning of what we call materials. In other words, alter it before you use it! Otherwise, it is in danger of being predictable!

 **Paper & Other Ephemera:**

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| --- | --- | --- | --- |
| old booksorigami paperwaxed tissue papertracing paperonion skin paperold carbon papermapspattern piecesold bills | drafting vellummatchbook coversused cardsphone booksnews papersold photosnew photosold textbooks, medical bookscandy wrappersetc., clothing., etc., etc., | old stampscalendarsmoney??can food packaging & labelscomixcookbookscloth scrapsold yearbooksflash cards/old or new  | old lettersmagazinesrecipespostcardsmatchbooksplasticcloth, clothing, thread, yarn…etc., etc., etc., etc., |

**OTHER REQUIREMENTS  (10 points) Visual Catalogue:**

**DUE: 5 April, Thursday or before: PINTEREST BOARD: VISUAL CATALOGUE for artists' books (at least 50 images, see below):** Collect images of **artists who create artists’ books.** As in the past, these artists should attract your attention and appeal to your artistic aesthetic. (SEE THE IMAGE POWERPOINT FOR THIS UNIT and/or do some Web research). Be sure and survey the ones you select. What attracts you to these books? How will these play into your ideas?

**FYI: Web search terms:**

artist’s books, artists’ books, bookarts, handmade books, one of a kind books, altered books, bookmaking.

***Disclaimer:****When looking at book artists on the web, view them with a discriminating eye. Not all people who engage in ‘altered’ or ‘artist’s books’ are trained artists. This is not to say that an untrained person cannot be creative. We’re interested in looking at artmaking as a formal activity with intent and content (versus those who are interested in photo albums, family trees, and cutesy stuff, yes, I had to say that). Be discriminating and avoid those with overly nostalgic sensibility! sorry….not sorry…*