

- THE ART OF THE BOOK -

ARTS 482 OR ARTH 480 - SPRING 2009

T/R 12:30-3:15 pm McLaurin 126

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Office hours M/W 1-2pm & by appointment

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Office hours pm by appointment

REQUIRED TEXTS & MATERIALS: Michael Olmert, The Smithsonian Book of Books, 1992, & readings for discussion **every week** (see calendar)

\$15 fee for Bookmaking kit (provided by instructors)

OTHER RECOMMENDED TEXTS (on reserve at Dacus Library):

Robert Calkins, Illuminated Books of the Middle Ages, 1983

Christopher De Hamel, A History of Illuminated Manuscripts, 1986

John Harthan, The History of the Illustrated Book, 1986

James Hall, The Dictionary of Subjects and Symbols in Art, (reference, Dacus)

COURSE OBJECTIVES: To explore the art of the book, both its history and its form, from the Late Antique scroll to the Artist Book of today. This will be achieved through lecture, readings, **weekly studio session**, research, presentations, and, most significantly, an **exhibition in Dacus Library for the month of May 2007**.

ASSIGNMENTS/GRADING:	100 points
Article Review	20
Studio Bookmaking Sessions	30
Presentation to class on exhibition project`	5
Exhibition Book, Set Up, Wall Text & Research Paper	35
Weekly Reading Discussions, attendance & Participation	10

Grading Scale: 94-100% = A; 90-93 = A-; 87-89 = B+; 84-86 = B; 80-83 = B-; 77-79 = C+; 74-76 = C; 70-73 = C-; 67-69 = D+; 64-66 = D; 60-63 = D-; 59 or less = F

CLASSROOM RULES:

Review Syllabus/Calendar weekly!

3 or more **absences, tardiness, talking, reading or sleeping** will cost you 5 points

If you have special needs call Gina Smith 323 2233. Use the writing center 323 2183!

No cell phones, text messaging during class.

COURSE CALENDAR (subject to change)

WEEK ONE: INTRODUCTION

January 13-15

T Introduction. Terms. Art of the Book Exhibitions, Read Omert, pp 8-15.

TH studio: Intro to Tools, techniques, folded books

WEEK TWO: ASIA 12-14th

January 20-22

T focus book: *The Tale of Genji* (Japan 12th CE) & Zen ink painting

Reading for discussion:

The Arts of Japan: A Teacher's Guide. (The Smithsonian, Freer Gallery & Sackler Gallery) 2008. **Read:** *Shinto* pp10-11, *Place* pp19-27 & *Material: Paper, Silk & Inks* pp53-56 & anything else of interest! Read Online:

<http://www.explorasia.org/education/ArtsOfJapan.pdf>

See Also for more examples:

<http://www.bl.uk/onlinegallery/onlineex/expfaith/buddmanu/lotussutra/033ori000013926u0000003d.html>

TH Studio: TH **Making Paper** (Nadine Dresbach)

WEEK THREE: LATE ANTIQUE 0-700

January 27-29

T focus book: *The Vienna Genesis*, 6th CE

Reading for Discussion: *Concerning the Cotton Genesis & Other Illustrated Manuscripts of Genesis*, John Lowden, *Gesta*, Vol. 31, No. 1 (1992). Pp 40-53.

Read online: JSTOR (Dacus Library Online database)

TH Studio: **Coptic Book** – students bring “ephemera” to work with (pamphlets, flyers, cards etc.)

WEEK FOUR: CELTIC (Hiberno-Saxon or Insular) 700-900

February 3-5

T focus book: *The Lindesfarne Gospels* 7-8th CE, See Online::

<http://www.bl.uk/onlinegallery/sacredtexts/ttpbooks.html>

Reading for discussion: (Divide into groups for each)

1. Bede's *Life of St. Cuthbert*, 10th CE -

<http://www.fordham.edu/halsall/basis/bede-cuthbert.html>

2. J.J.G. Alexander *The Decorated Letter*, introduction,(1978) (

3. Olmert pp. 69-101.

TH Studio: **illuminated letters**

WEEK FIVE: BOOKBINDING

February 10-12

T Focius: **European Bookbinding**

Reading for Discussion: Olmert, 188-213.
& Altered Book Assignment

TH Studio: European Book binding, Japanese stab binding, etc.

WEEK SIX: *GOTHIC 1200-1500* February 17-19

T focus book: **The Très Riches Heures of Jean, Duke of Berry** 1416

Reading for Discussion: Christopher de Hamel, *A History of Illuminated Manuscripts*, Ch. 6, "Books for Everybody", Phaidon Press, 1986 pp 159-185. Olmert pp 140-161.

****ARTICLE REVIEW DUE IN CLASS THURSDAY FEB. 19 (see description)**

Th studio: marble & paste papers

*****FRIDAY FEBRUARY 20TH 9AM-4PM*** Guest Artist Workshop BRYANT HOLSENBECK *****

WEEK SEVEN: *PRINTING 1400-1600* February 24-26

T focus book: *The Guttenberg Bible*, 15th CE

See: <http://www.bl.uk/onlinegallery/sacredtexts/gutenberg.html>

Reading for Discussion: Olmert, pp112-139.

Th. studio: subtractive & additive print processes

WEEK EIGHT: *RENAISSANCE – BAROQUE 1400-1800* March 3-5

T focus works: **Leonardo da Vince's & Maia Sybilla Merian**

See for Leonardo: <http://www.bl.uk/onlinegallery/virtualbooks/index.html>

See for Botanical – Elizabeth Blackwell's

Herbal: <http://www.bl.uk/onlinegallery/virtualbooks/viewall/index.html#>

Reading for Discussion: Samuel Y. Edgerton, "The Renaissance Development of the Scientific Illustration" in *Science and the Renaissance* ed. John Shirley and F. Hoeniger Associated University Press, 1985, Ch. 9 pp 168-197. **Read Online:** <http://faculty.winthrop.edu/kosterj/scholarly/ARTH480/edgerton.pdf>

& Olmert pp 214-223

Th studio: Anne's Book/ Botanical Illustrations

WEEK NINE: *THE BOOK BEAUTIFUL & CHILDREN'S BOOKS 18th- 19th* March 10-12

T Focus books: William Blake's *Songs of Innocence & Experience* 1794
 & Frank L. Baum's *The Wizard of Oz*

See link below for Blake & for Alice in Wonderland:

<http://www.bl.uk/onlinegallery/virtualbooks/viewall/index.html#>

Reading for Discussion: Olmert pp224-253 & pp255-265

Th **Altered Books Presented in Class**

SPRING BREAK MARCH 16-20

WEEK TEN 20th Century Books March 24-26

T focus book: Matisse, *Jazz*

Reading for Discussion: Janet Zwifg "Artists Books & Zines"
& Olmert pp299-307

WEEK ELEVEN The Future of the Book March 31 & April 2

T TBA

TH TBA

WEEK TWELVE April 7-9

T work on exhibition project

TH work on exhibition project

WEEK THIRTEEN PRESENTATIONS April 14-16

T present exhibition project

TH present exhibition project

WEEK FOURTEEN: EXHIBITION SET UP April 21-23

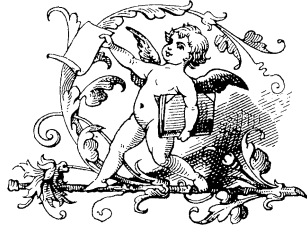
T evaluations, studio work day or exhibition projects

TH set up exhibition – meet at Dacus Library with all needed items for your display*

**Finals Period may be used if necessary for set up or presentations*

****Research Paper due Monday April 27th by NOON 102 McLaurin**

* SEVEN * ASSIGNMENTS



1. Weekly Readings points: 15 every Tuesday

turn in **3 questions/statements for discussion every Tuesday** based on article and readings assigned for that date (see syllabus)

2. Leading Discussion of Readings points: 5 once a semester (see syllabus)

Everyone will Lead a discussion of one of the weekly readings. *You will turn in written notes of your readings along with your 3 discussion questions/statements.*



3. ARTICLE REVIEW points: 10 due: Thurs. Feb. 15th

Review Format:

Fully cite your article's bibliographic information
3-4 double spaced typed pages, 12 pt font
stapled or in folder
include all pertinent illustrations

-Choose a scholarly article on the book arts.

-For resources check JSTOR on Dacus website and/or the bibliography or endnotes of your text and other books on reserve. Try and choose a work related to your final exhibition project. Clear your article with us before you begin to write. Art Bulletin is an excellent source for articles.

-Write a review of the article considering "How to Review Article" attached.

4. Studio Projects points: 30 due: before Th. April 26th

Turn in samples *of all your weekly studio projects and homework assignments!*

Place all samples safely in box/portfolio of your design.

Label box with name, student number & how you can be reached after semester.



5. PRESENTATION of EXHIBITION points: 5 due: April 10th/12th

10 minute presentation should contain

Your book

other visuals for exhibition

fabrics, props, etc

wall text finished, mounted Palatino font size 16 (?)

Detailed outline with

Topic

Creative Process for Book

Summary of research

Wall text

This project is process oriented – share the difficulties as well as the surprises you encountered choosing a topic, researching, creating your book, and keeping wall text simple





6. EXHIBITION BOOK, SET-UP & WALL TEXT points: 20 due: Th. April 19

You will be graded on the following:

Book

Craftsmanship & aesthetics

Set-Up in Cases in Library (Vertical or Horizontal or on Wall)

Fabrics, backdrops, etc.

Use of mountings & props

Other related visuals

Final wall text

Mounted on foamcore

Paletino font, size 16?

2 paragraphs

Wall text must be simple, straightforward, and short –

Do not use jargon, slang, or technical terms without defining them.

Consider: Clarity, editing, spell check, terminology

Participation in Overall Set-up

In setting up the entire exhibition as well as your own section
(being on time, providing materials, etc.)



7. RESEARCH PAPER points: 10 due: Th. May 3rd 4pm 102 McLaurin

5-6 typed pages, standard font & margins

stapled or in folder

bibliography of 5 sources (2 MUST BE FROM BOOKS!)

proper citation

(endnote or footnotes w/ bibliography preferred, APA.tolerated)

visual material - include photo of book & other images discussed

Research

You must research the type of book you created, even if you divert from the traditional form - please demonstrate your understanding of that tradition. Again, share the process of research, and how your ideas changed.



HOW TO REVIEW AN ARTICLE

1. Read it **at least two** times.
2. State: **Author, Title, and Date of Publication.**
3. **Thesis Statement.**
Why was this written? Purpose? Main Point?
State Thesis in One or Two sentences only!
4. How is the article structures? Thematic or Chronological subheadings? Etc.
5. What is the **methodology** of the writer? Historical? Marxist? Formal or aesthetic?
Museum Curator? Artist? Collector?
6. What are the **major points** of each section?
Does the author cite many supportive facts or examples, Or focus on just a few?
Why?
Include only the best supportive points in your review – not all.
7. What is the **tone** of the article/book? Persuasive? Angry? Scholarly? Detached? Personal? Humorous?
8. Who is the intended **audience**? Students? Professor? Artists?
9. What were your **favorite parts** of the article? Amazing facts, personal stories?
10. Was the article **successful** in proving the thesis? What were the strengths and weaknesses, if any?
11. Did you find the article **useful**? Why or why not?
12. **Summary:** Consolidate your findings as expressed in #3 & 10.

KEEP IN MIND:

1. In general, the articles I assign are written for other scholars, not students. Therefore **they will be difficult.** You may critique the writing, but not for being too difficult.
2. For any scholarly reading expect to **read it twice** before attempting to write a review. It will become much clearer the second time around.
3. Take **Notes** during that second reading.
4. **Paraphrase** as often as you can. Avoid long quotes.
5. Regarding number 4 – cite all sources properly, even when paraphrasing.
6. If **presenting** your review in class – **do not** read from a highlighted Xerox of the article! Have note cards or prepared presentation – well organized and ready to read (especially if you are nervous.)

MANUSCRIPT TERMS:

MANUSCRIPT:	from Latin word <i>manus</i> (hand) and <i>scriptus</i> (written)
INCUNABULA:	earliest printed books 15thc
CODEX:	pages stitched together along one edge; form still used today
SCROLL:	continuous sheets of papyrus glued together containing columns of texts rolled at each end
PARCHMENT:	skin of sheep, goat or calf used for manuscript
VELLUM:	calfskin used for manuscript, a superior parchment
BINDING:	leather, cloth or metal covering wooden boards sewn together with the vellum leaves at spine of codex
ILLUMINATION:	From Latin <i>illuminare</i> to adorn refers to hand painted decoration of a manuscript
MINIATURE:	painting in a manuscript illustrating text
LEAF:	a single page of a manuscript
FOLIO:	a leaf of a manuscript that is numbered, generally on one side only, the recto
RECTO:	"r" front surface of folio, on right
VERSO:	"v" back surface of folio, on left
SCRIPT:	handwriting (many different kinds)
INITIAL:	enlarged first letter of a word marking the beginning of a section of text
INHABITED INITIAL:	initial decorated with figures, creatures
HISTORIATED INITIAL:	initial illustrating scene or story
BORDER:	margin around the text, often illuminated
HISTORIATED BORDER:	narrative decoration in the margins
CARPET PAGE:	Decorative page
DROLLERY:	imaginative decoration in border unrelated to text
SCRIPTORIUM:	center for both scholarly activity and the copying of books in a monastery
SCRIBE:	person writing the text by hand
COLOPHON:	passage at the end of a text recording information comparable to that of our modern day title page
ILLUMINATOR:	painter of the decoration; in guilds artists specialized in initials, borders, or miniatures
GUILD:	Organization of craftspeople; by the 12th century manuscripts were no longer exclusively made in monasteries, but by 4 guilds: the parchment makers, scribes, illuminators & bookbinders
INCIPIT:	"So it begins..."
EXPLICIT:	"The end" (literally "it is unfolded")

TYPES OF BOOKS

BENEDICTIONAL: prayers said by the bishop after the Lord's Supper in celebration of Mass

BREVIARY: service book of Psalms, responses, chants, prayers & lessons used primarily by clergy & monasteries in observance of the Divine Office at the 8 canonical hours of daily devotions

BOOK OF HOURS: lay version of the breviary invented in 14thc, organized according to the whim of the secular patron, usually it included the calendar, the sequences of the Gospels, the prayer *Obscuros*, the prayer *O Intemerata*, the Hours of the Virgin, the Hours of the Cross, the Hours of the Holy Spirit, the penitential psalms, the Litany, the Offices of the Dead and the Suffrages of the Saints

CANON TABLES: a list of numbers prefacing the Gospels corresponding to select passages in those texts; used to indicate readings for the liturgical year; compiled by Eusebius in 4th c.

GOSPELS: volume containing the canonical gospels by Matthew, Mark, Luke & John

APOCALYPSE: the book of Revelation of John, often accompanied by commentaries collected by Beatus of Li]bana in the 8th c.

APOCRAPHA: books no longer part of the Hebrew or Christian canon of holy scriptures. (stories of Tobit, Judith, Susana)

LECTIONARY, EVANGELISTARY and the PERICOPE: selection of Gospel lessons read during Mass and arranged according to the feasts of the liturgical year

EPISTOLARY: book containing only the epistles of letters in the New Testament

GRADUAL: large choir book for entire group

MISSAL: a liturgical book used for the celebration of Mass

PSALTER: a book of Psalms with other canticles and prayers intended for use in private devotions

SACRAMENTARY: liturgical book containing the prayers, Collect, Secret, Post communion and Canon recited by the celebrant in officiating the High Mass

ORDINALS: directions, prayers for preparation of Mass

PONTIFICAL: text for services performed by bishop or Pope

MARTYROLOGY or PASSIONAL: brief compendium of saint's lives arranged according to the sequence of the liturgical year

MENOLOGION: Byzantine Martyrology of 12 or 24 volumes, containing a miniature at the beginning & end of each saint's life; read during the Divine Office

PENTATEUCH: first five books of the Bible (Genesis, Exodus, Leviticus, Numbers & Deuteronomy) also known as The Law, Books of Moses, Torah.

SEPTUAGINT: Old Testament in Greek, translated, legend tells us, by 72 scholars in 70 days, hence the name

VULGATE: Latin version of Bible translated from the Greek by St. Jerome in the 4th c.

BIBLES HISTORIALES◊ heavily illustrated bibles containing passages by other scholars

BIBLE MORALISEE: did not contain text of Bible, but moral or allegorical commentary on the Bible, usually illustrated with the biblical incident paired with its moralization

BIBLIA PAUPERNUM Bible of the Poor, popular in 14thc. Written commentary on the Bible, illustrated by typological juxtapositions of 2 Old Testament Scenes and its New Testament equivalent

BESTIARY: book on exotic animals, can be called PHYSIOLOGUS