COURSE DESCRIPTION
This course will introduce students to the traditions and techniques of the handmade book, as well as the expressive possibilities available with the artist’s book. The rich history of book arts in Italy will serve as impetus for discussions on the history of book design. Through lectures, visits to book collections and hands-on analysis of historical samples, students will gain an understanding of the evolution of the form and function of books, will create models of several historical and contemporary book structures, and will then apply this knowledge in creating both individual and group artist’s book projects. Projects will be inspired by the art, culture and environment of Florence and its neighborhoods, and students will be encouraged to visit sites in the city to glean material for their book projects. Presentations of contemporary artist’s books will lead into discussions on concept development, structure and media, visual/verbal communication and narrative.

INSTRUCTOR
Patricia B. Silva

COURSE OBJECTIVES
To introduce students to a variety of book artists and their work as well as to the immense variety of formats and approaches to creating bookworks.

To acquaint students with the history of bookmaking and the contributions made by Italian bookmakers and artists.

To give students a visual and structural vocabulary from which they can draw in creating their own bookworks.

LEARNING OUTCOMES
Upon successful completion of this course students will have:

- Gained an overall understanding of the development of the book form, as well as the role of the book in history, particularly as it relates to the history of Florence.

- Acquired the basic skills and techniques to create a minimum of 8-10 different book structures and several types of enclosures.

- Experimented with the use of different image and text-making techniques.

- Acquired a visual and conceptual vocabulary for the analysis of contemporary bookworks.
METHODOLOGY
The course work will be divided between the study/creation of book models and the realization of individual and group visual/artist book projects.

For the models, detailed demonstrations of various book structures will be conducted throughout the semester. Each student will be required to construct a model for each structure presented. The student will begin with simple foundational structures such as pamphlet-stitched and accordion style books and progress through more complex historical structures such as books sewn on supports, longstitch and coptic bindings. At the end of the semester, each student will have a group of models, which they will be able to use as reference for future projects.

For the visual/artist books, projects will focus on the development and presentation of concepts. In creating their artist's books, students will be asked to analyze the intent of their book in order to make informed choices regarding media, material and structure. Exploration with materials will be encouraged and students will be able to combine other media (such as photography, painting, etc.) they are familiar with in creating their bookworks.

Individual and group critiques will be held throughout the course.

COURSE PREREQUISITES
No previous knowledge or experience of book arts is necessary for this course, though good manual skills and attention to detail and craftsmanship are desirable.

REQUIRED READING/MATERIALS
There is no required textbook for the course, though handouts of selected readings will be given to students throughout the semester. There will be communal materials (i.e. bookboard, thread, adhesives) available for students to use in class. Bookbinding tools will be provided. Students will be required to purchase their own book paper and bookcloth, all of which may be purchased in Florence. A resource list will be provided to students on the first day of class.

GRADING
Grades will be assigned for all artists' book projects, as well as for all book structure models. For the artist's book assignments, grades will be based on completion, creativity, concept and craftsmanship. For the structure models, grades will be based on completion, accuracy and craftsmanship. Attendance and class participation will weigh into the overall grade for the course.

CRITERIA FOR GRADING AND GRADING STANDARDS

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<thead>
<tr>
<th>Grade</th>
<th>Percentage</th>
<th>Description</th>
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<tbody>
<tr>
<td>A</td>
<td>93-100</td>
<td>Achievement that is outstanding relative to the level necessary to meet course requirements.</td>
</tr>
<tr>
<td>A-</td>
<td>90-92</td>
<td>Achievement that is significantly above the level necessary to meet course requirements.</td>
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<tr>
<td>B+</td>
<td>87-89</td>
<td>Achievement that meets the course requirements in every respect.</td>
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<tr>
<td>B</td>
<td>83-86</td>
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<tr>
<td>B-</td>
<td>80-82</td>
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<tr>
<td>C+</td>
<td>77-79</td>
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<td>D+</td>
<td>67-69</td>
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<tr>
<td>D</td>
<td>60-66</td>
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<tr>
<td>F</td>
<td>0-59</td>
<td>Represents failure (or no credit) and signifies that the work was either (1) completed but at a level of achievement that is not worthy of credit or (2) was not completed and there was no agreement between the instructor and the student that the student would be awarded an I.</td>
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Summary of how grades are weighted:

<table>
<thead>
<tr>
<th>Component</th>
<th>Weight</th>
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<tbody>
<tr>
<td>Attendance and participation</td>
<td>20%</td>
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<tr>
<td>Book Structure models</td>
<td>30%</td>
</tr>
<tr>
<td>Artist's book assignments</td>
<td>50%</td>
</tr>
<tr>
<td>Overall grade</td>
<td>100%</td>
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CLASS SCHEDULE

WEEK 1
- Course introduction
- Discussion of required materials and course expectations
- Longstitch Sketchbook

WEEK 2
- Presentation “Early Italian Manuscript Books”
- Calligraphy experiments/Pen making
- Demo: Accordion structures
- Assignment of Project #1 - Accordion "Manuscript" Book

WEEK 3
- Fieldtrip: Biblioteca Laurenziana
- Exhibit "Le Vie delle Lettere"- exhibition on the Tipografia Medicea with examples of Islamic manuscript books, traditional bindings, early printed books and a reconstruction of early printer’s studio.

WEEK 4
- Project #1 due- group critique
- Presentation "Aldus Manutius and the Printed Book"
- Assignment of Project #2 - Found Alphabet Group Book

WEEK 5
- Fieldtrip: Atipica Letterpress Studio, Arezzo
- Hands-on letterpress workshop and lecture on history of wooden type.

WEEK 6
- Demo: Sewn bindings
- Studio time

WEEK 7
- Project #2 due in class - group critique
- Binding of Project #2
**WEEK 8**
- Presentation "Italian Futurism and Book Design"
- Assignment of Project #3 - The Exquisite Landscape Book

**WEEK 9**
- Demo: Image Transfers
- Studio time

**WEEK 10**
- Project #3 due in class - Group critique
- Binding of Project #3

**WEEK 11**
- Presentation "Bruno Munari and Modern Book Design" - Camilla Torna
- Assignment of Project #4 - Il Libro Illegibile
- Demo: Stab bindings

**WEEK 12**
- Studio time

**WEEK 13**
- Project #4 due in class - Group critique

**ATTENDANCE POLICY**
Regular attendance and punctuality are mandatory in order to earn full marks. The final grade will take into consideration preparation required for class (i.e. readings) and participation in class discussions. If you miss any meetings without an excused absence from the on-site director, your final grade will be dropped accordingly (check the Academic Handbook for the attendance policy in place at the Florence Program). In the case of absences, it is the student’s responsibility to find out what information was given in class including any announcements made.

**Missed assignments:** a valid doctor’s certificate dated on the day of the absence or other evidence of medical need is required to make up for any missed assignment (paper due, presentation due, project due, test, quiz, midterm, final, and all other graded activities). Failure to provide such evidence will automatically result in an “F”/“0” grade for the assignment. No exceptions allowed.

**UNIVERSITY OF MINNESOTA POLICIES AND PROCEDURES**
Academic integrity is essential to a positive teaching and learning environment. All students enrolled in University courses are expected to complete coursework responsibilities with fairness and honesty. Failure to do so by seeking unfair advantage over others or misrepresenting someone else’s work as your own, can result in disciplinary action. The University Student Conduct Code defines scholastic dishonesty as follows:

**SCHOLASTIC DISHONESTY:**
Scholastic dishonesty means plagiarizing; cheating on assignments or examinations; engaging in unauthorized collaboration on academic work; taking, acquiring, or using test materials without faculty permission; submitting false or incomplete records of academic achievement; acting alone or in cooperation with another
to falsify records or to obtain dishonestly grades, honors, awards, or professional endorsement; altering forging, or misusing a University academic record; or fabricating or falsifying data, research procedures, or data analysis.
Within this course, a student responsible for scholastic dishonesty can be assigned a penalty up to and including an “F” or “N” for the course. If you have any questions regarding the expectations for a specific assignment or exam, ask.

STUDENT CONDUCT
The University of Minnesota has specific policies concerning student conduct and student needs. This information can be found on the Learning Abroad Center website.