CONSTRUCTIONS: BOOKS AND ENCLOSURES

This syllabus is posted on the SOA website at soa.gmu.edu under academics.

Mythmaking, objects, and symbols:
This Spring, the general theme of the Print Shop is “Myth.” We are exploring the concept of mythologies - dense story systems designed to transmit information through time - and how they relate to books. Myth as carrier wave. A construct that is meant to disperse information. In other words - A Book.

A relationship can be drawn between Myth and Books that grows complex through time. Myth as an oral tradition easily displays its intent stated above: a way to carry information from one group of people to another. Embedding knowledge in narrative using the pliable substance of language. When books are developed, the the oral word is no longer the only game in town and information travels far, wide, and fast. Written language also solidifies and codifies (see *codex*: late 16th century [denoting a collection of statutes or set of rules]; from Latin, literally ‘block of wood,’ later denoting a block split into leaves or tablets for writing on, hence a book.) This is a technology that persists beyond our other technologies. Laser Disks are useless and the technology needed to play them not easily found but books about laser disks will always be able to be read. Your tablets come with instruction manuals. Books about the internet will exist long after your internet provider prices you out of your connection. Books are solid state technology.

Anyways. Book as an object that carries information and images beyond you. A form and system that you design from scratch for a specific purpose. In this class you will learn several structures and processes and you will use these to carry your concept or thesis through. We will be looking at every book as a story and picking apart your drafts to build better versions.

Physical properties of book structures and binding methods will be developed alongside a conceptual rigor necessary to explore ideas of narrative and space within the book form. Elements of printmaking will be introduced as we build our books from the ground up. In addition to the creation of a unique form that combines both two- and three-dimensional approaches to work, the course will place emphasis on how the book operates within a larger context. A community and audience exists around the book that expands beyond the typical boundaries of the art gallery. Through the course, students will be questioning the place and function of the book. Contemporary models of Art Book Fairs, zine fairs, and other methods of distribution that allow access of artist books and self published work will be discussed.

Course Content: Projects, readings, lectures, group discussions, individual reviews, and critiques will introduce the history, tools, equipment, materials and processes that built the contemporary book. Demonstrations will cover techniques in binding and production. We will be combining print processes and learning to make consistent editions of books as well as individual unique artist books.

Texts: Suggested (Texts will also be made available during class):
**Sketchbook:** Students will hand bind in class their sketchbook to be used for the duration of the semester. This will be the home for project development, daily prompts, notes, materials lists, etc. Sketchbooks will be reviewed throughout the semester. At the end of the semester students will rebind their sketchbooks with a hard cover for posterity. Sketchbooks are an ongoing project throughout the semester and will be graded as such.

We will begin each class with 10 minutes of Sketchbook drawing. Prompts will be given. Prompts will be reviewed.

**Open Print Sessions:**
*Students in Print I and Digital Print cannot print in the printshop after class unless there is a Print Monitor on Duty.*

Print Monitors will be on duty Monday through Thursday 7:30pm to 9:30pm. Friday and Saturday during the day 11am - 4pm. Check the time sheet on the door before planning your week.

**Cell Phone Policy:** Cell phone use is prohibited during class. If you are on your phone participation points will be taken off of your grade (keep in mind that Class Participation is 50% of your grade)

**NO FOOD PERMITTED IN THE PRINT SHOP 1009.** Eat before class. Eat outside of class. You will be asked to leave if you bring food into the print shop.

**Flat Files:** 2 students will share one flat file in the printshop. Label the flat file with your names, semester, and class. ex: FirstName LastName / SPRING 2018 / PRINT I Your Flat File is where you will keep your assignments, paper for printing, and other supplies. Do Not open or search through someone else’s flat file. If you are caught removing material from a flat file that is not your own you will automatically drop a letter grade. Respect your peers. Respect other people’s space and materials.

**GMU Print Guild:** This printmaking guild is open to students, alumni, and the public (annual membership). It meets regularly in the GMU Print Shop on Friday and Saturday. You have the opportunity to take advantage of this lively organization and join them in events, shows, and workshops. If you are working in the studio on the weekends, you’ll see they offer a wealth of information. Reach out. Consider membership. It’s important to think of ways to continue a printmaking practice outside of class work.

**TEN09:** We are working to develop a new print, zine, and artist book student organization. TEN09 is a loose collective of printers, bookmakers, and zinesters working in the printmaking studio at George Mason University. We are using print to explore both our interests in process and distribution as well as the contemporary landscape of Northern Virginia.

We are currently very excited about our Risograph RZ590UI machine, “Iris Risopolis.” Goddess of Rainbows. Destroyer of Masters.

Ask about becoming a member and helping to register this as an official student organization. We will be attending zine and print fairs in VA, DC, Philly, Baltimore, and NYC. ten09print.tumblr.com

**Art Events:** Course research will include the study of exhibitions in DC museums and other sites within DC and the surrounding area. Image ideas / sketches generated from each of these experiences will be entries in your Sketchbook. Information on recommended trips and art events will be announced and distributed.
Book/Box Assignments:
1) ORIGIN STORIES // SINGLE SHEETS
2) PANDORA’S BOX // STAB BINDINGS, POSTS // CLAMSHELL BOX
3) CATACLYSM // SIGNATURES // SLIP CASE
4) EVENT HORIZON // BOX OF BOOKS // FINAL PORTFOLIO

Writing Assignments:
1) Book and Box instructions
2) Final Portfolio Statements

Reading Assignments:
1) *The Book* by Keith Houston

Reading Assignments:
While the above mentioned suggested texts are beneficial to your studies, we will only be formally reading *The Book* by Keith Houston (about $23 on Amazon). This book dissects every part of the object that you will be learning to make and traces its history. We will have regular discussion sessions. The first 2 chapters will be provided as a PDF on blackboard.

Final Portfolio and Documentation: You will be documenting your artist books and enclosures throughout the course. The photographs you take will be printed as a final portfolio/book - 1 part of your Box of Books project. The writing you produce will frame the work you’ve produced this semester.

Demonstrations: We will be holding in-class demonstration of various processes. The demonstrations listed in the below course schedule are subject to change based on student interest. I’m interested in you following your curiosities. The basic structure and timeline of the schedule will stay the same, but I am committed to help you produce the work you want to make.
# CLASS SCHEDULE:

## WEEK 1 // INTRO
- 1/23 Introduction to class. Syllabus.
- 1/25 Sketchbook Bind
  - 1/25 Visual Voices: Brian Noyes

## WEEK 2 // ORIGIN STORIES
- 1/30 Sketchbook Bind / Introduce ORIGIN STORIES ASSIGNMENT
- 2/1 Demonstration
  - 2/1 Visual Voices: Teresa Jaynes
  - 2/3 Navigation Press at the Cosmos Club

## WEEK 3 // ORIGIN STORIES
- 2/6 CHRISTOPHER IN NEW YORK // Library Visit GMU Special Collections
- 2/8 Demonstration

## WEEK 4 // ORIGIN STORIES
- 2/13 Demonstration
- 2/15 ORIGIN STORIES DUE // Discuss Part I of *The Book* by Keith Houston

## WEEK 5 // PANDORA’S BOX
- 2/20 Demonstration - Clamshell Box
- 2/22 Demonstration - Clamshell Box
  - Jake Nussbaum visiting the shop for risograph bookmaking/zine project
  - 2/22 Visual Voices: Dr. Sharif Bey
  - 2/24 NYC Art Bus

## WEEK 6 // PANDORA’S BOX
- 2/27 Demonstration / Work Session
- 3/1 Demonstration / Work Session
  - 3/1 Visual Voices: Juliet Bellow
  - Pyramid Atlantic Art Book Fair

## WEEK 7 // PANDORA’S BOX
- 3/6 Demonstration / Work Session
- 3/8 Present Drafts of PANDORA’S BOX ASSIGNMENT
  - Introduce CATACLYSM ASSIGNMENT
  - Discuss Part II of *The Book* by Keith Houston
● 3/8 Visual Voices: John R. Henry

WEEK 8 // SPRING BREAK // PERSEPHONE
● SPRING/BREAK IN NYC

WEEK 9 // CATACLYSM
3/20  PANDORA’S BOX ASSIGNMENT DUE
3/22  Demonstration - Signatures

● 3/24 NYC ART BUS
● 3/25 GREEK INDEPENDENCE DAY

WEEK 10 // CATACLYSM
3/27  Demonstration - Slip Case
3/29  Christopher in Richmond / Work Session

● CURRENT ART BOOK FAIR IN RICHMOND

WEEK 11 // CATACLYSM
4/3   Demonstration / Work Session
4/5   Demonstration / Work Session

WEEK 12 // EVENT HORIZON
4/10  Work Session / Introduce EVENT HORIZON
4/12  CATACLYSM ASSIGNMENT DUE
      Discuss Part III of The Book by Keith Houston

● 4/14 NYC ART BUST

WEEK 13 // EVENT HORIZON
4/17  Work Session
4/19  Work Session

WEEK 14 // EVENT HORIZON
4/24  Work Session
4/26  Work Session
      Discuss Discuss Part IV of The Book by Keith Houston

WEEK 15 // FINAL WEEK OF CLASSES // FINAL CRITIQUE
5/1   FINAL CRITIQUE
5/3   FINAL CRITIQUE

EXAM WEEK: SHOP CLEAN UP AND INVENTORY - Remove all work from flat files. Clean shop. Mandatory 1 hour clean-up commitment on May 7th or 8th.
BOOK/PRINT/ZINE FAIRS:

1) Paper Cuts / LIVE // Washington Project for the Arts // February through June
2) Pyramid Atlantic Art Book Fair // Hyattsville, MD // March 2 - 3
3) Current Art Book Fair // Richmond, VA // March 31st
4) Baltimore Publication and Multiples Fair // Baltimore, MD // TBA
5) Philly Art Book Fair // TBA

Resources for Art Supplies:

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<tr>
<th>Plaza Art</th>
<th>Digital Art Supplies</th>
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<tr>
<td>3045 Nutley Street</td>
<td>877-534-4278</td>
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<tr>
<td>Fairfax, VA</td>
<td>digitalartsupplies.com</td>
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<tr>
<td>Pan Am Shopping Center (703) 280-4500</td>
<td>Cartridges and special papers (Harukaze)</td>
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<tr>
<th>Renaissance Graphic Arts</th>
<th>Talas</th>
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<tr>
<td>printmaking-materials.com</td>
<td>330 Morgan Ave. Brooklyn, NY 11211</td>
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<tr>
<td>888-833-3396</td>
<td>212-219-0770</td>
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<td></td>
<td><a href="http://talasonline.com/">http://talasonline.com/</a></td>
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<tr>
<th>Utrecht Art Supply/Blick</th>
<th>Victory Factory</th>
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<tr>
<td>1250 Eye Street, NW</td>
<td>victoryfactory.com</td>
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<tr>
<td>Washington, DC (202) 898-0555</td>
<td>800-255-5335</td>
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<tr>
<th>Epson Inks and Papers</th>
<th>SOA Print Service</th>
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<tr>
<td><a href="http://www.epsonstore.com">www.epsonstore.com</a></td>
<td>(across the hall)</td>
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<tr>
<td>Phone: 1-800-873-7766</td>
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Attendance Policy: Attendance affects your grade.
If more than 20 minutes late, counted as automatic unexcused absence.
3rd unexcused absence - drop by a letter grade
5th unexcused absence - automatic failure

*Attendance is necessary for participation in this class, participation is a large portion of your final grade.

Students are expected to attend the class periods of the courses for which they register. In-class participation is important not only to the individual student, but also to the class as a whole. Because class participation may be a factor in grading, instructors may use absence, tardiness, or early departure as de facto evidence of nonparticipation. Students who miss an exam with an acceptable excuse may be penalized according to the individual instructor's grading policy, as stated in the course syllabus.

Grading Policy:

50% Class Participation
(Attendance, Class Discussions, Coming to class prepared, in-class work, Completion of Assignments on Time, Daily Drawing/Writing Exercises, Daily Clean-Up)
You can't participate if you are not prepared. You must come prepared with homework assignments, materials/tools, readings, writings, and sketchbook.

50% Work Produced
(Work Ethic, Conceptual Rigor, Process Development as seen through Sketchbook, Execution/Quality/Craftsmanship, Expression)
Grades will be given at midterm and final. If you have questions throughout the semester about your grades please ask.

**Required Supplies and Materials:**
- Sketchbook - we will be making these in class
- Standard Drawing Supplies
- Scissors
- Sharpee permanent markers (fine and bold)
- PVA adhesive (Lineco)
- 18” Ruler
- 1 Bone Folder
- Awl
- Super cloth / sized cheese cloth
- Clothes pins
- 2 Rolls of blue painters tape
- Utility Knife and blades
- X-acto knife and blades
- 9” x 12” self healing cutting matt (or larger)
- 2” wide inexpensive brushes (x2)
- 2 Glue sticks
- Curved sewing needles
- Linen thread
- Beeswax
- 2 rolls of paper towels
- Book Board
- Book Cloth
- Various papers for book assignments (11” x 17” paper at 70lb text or heavier)
- Newsprint
- USB drive

The following is in two sections-Mason Core and General Information for all classes. If you are teaching a course that is part of the Mason Core listed below, please include the following in your syllabus:

(1) MASON CORE CLASSES:

**Mason Core Arts:** Please include the following for sections of AVT 103, 104, 215, 222, 232, 243, 252, 253, 262, 272, 385:

This class fulfills a Mason Core requirement for Arts. Arts goal: Courses aim to achieve a majority of the following learning outcomes: students will be able to identify and analyze the formal elements of a particular art form using vocabulary appropriate to that form; demonstrate an understanding of the relationship between artistic technique and the expression of a work’s underlying concept; analyze cultural productions using standards appropriate to the form and cultural context; analyze and interpret material or performance culture in its social, historical, and personal contexts; and engage in the artistic process, including conception, creation, and ongoing critical analysis.

**Mason Core IT:** Please include the following for sections of AVT 180:

This class fulfills a Mason Core requirement for Information Technology. IT goal: The purpose of the information technology requirement is to ensure that students achieve an essential understanding of information technology infrastructure encompassing
systems and devices; learn to make the most of the Web and other network resources; protect their digital data and devices; take advantage of latest technologies; and become more sophisticated technology users and consumers.

1. IT courses will fulfill a majority of the following learning outcomes: Students will be able to use technology to locate, access, evaluate, and use information, and appropriately cite resources from digital/electronic media.
2. Students will understand the core IT concepts in a range of current and emerging technologies and learn to apply appropriate technologies to a range of tasks.
3. Students will understand many of the key ethical, legal and social issues related to information technology and how to interpret and comply with ethical principles, laws, regulations, and institutional policies.
4. Students will demonstrate the ability to communicate, create, and collaborate effectively using state-of-the-art information technologies in multiple modalities.
5. Students will understand the essential issues related to information security, how to take precautions and use techniques and tools to defend against computer crimes.

Mason Core Synthesis: Please include the following for sections of AVT 385, 497 and 498:

This course fulfills a Mason Core requirement for Synthesis. The purpose of the synthesis course is to provide students with the opportunity to synthesize the knowledge, skills and values gained from the Mason Core curriculum. Synthesis courses strive to expand students’ ability to master new content, think critically, and develop life-long learning skills across the disciplines. While it is not feasible to design courses that cover “all” areas of general education, synthesis courses should function as a careful alignment of disciplinary goals with a range of Mason Core learning outcomes.

A general education synthesis course must address outcomes 1 and 2, and at least one outcome under #3. Upon completing a synthesis course, students will be able to:

1. Communicate effectively in both oral and written forms, applying appropriate rhetorical standards (e.g., audience adaptation, language, argument, organization, evidence, etc.)
2. Using perspectives from two or more disciplines, connect issues in a given field to wider intellectual, community or societal concerns
3. Apply critical thinking skills to:
   a. Evaluate the quality, credibility and limitations of an argument or a solution using appropriate evidence or resources, OR
   b. Judge the quality or value of an idea, work, or principle based on appropriate analytics and standards

(2) GENERAL INFORMATION: Please include in ALL syllabi:

Important University Dates:

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<th>Event</th>
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<tr>
<td>Martin Luther King Day (no classes)</td>
<td>Mon Jan 15</td>
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<td><strong>First day of classes</strong>: last day to submit Domicile Reclassification Application; Payment Due Date; full semester waitlists removed</td>
<td>Mon Jan 22</td>
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<tr>
<td><strong>Last day to add classes</strong>—all individualized section forms due</td>
<td>Mon Jan 29</td>
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<tr>
<td><strong>Last day to drop with no tuition penalty</strong></td>
<td>Mon Feb 12</td>
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<td><strong>Final Drop Deadline (67% tuition penalty)</strong></td>
<td>Fri Feb 23</td>
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<td>Immunization Record Deadline</td>
<td>Thu Mar 1</td>
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<tr>
<td>Midterm progress reporting period (100-200 level classes)—grades available via <strong>Patriot Web</strong></td>
<td>Mon Feb 19 – Fri Mar 23</td>
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<tr>
<td>Selective Withdrawal Period (undergraduate students only)</td>
<td>Mon Feb 26 – Fri Mar 30</td>
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<tr>
<td>Spring Break</td>
<td>Mon Mar 12 – Sun Mar 18</td>
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Incomplete work from Fall 2017 due to Instructor | Fri Mar 23
---|---
Incomplete grade changes from Fall 2017 due to Registrar | Fri Mar 30
Dissertation/Thesis Deadline | Fri May 4
Last day of classes | Sat May 5

Reading Days
Reading days provide students with additional study time for final examinations. Faculty may schedule optional study sessions, but regular classes or exams may not be held.

Reading Days: Mon May 7 – Tue May 8

Exam Period (beginning at 7:30 a.m.)

Commencement | Fri May 18

Degree Conferral Date | Sat May 19

ArtsBus Credit and Policies: You are responsible for knowing and following ArtsBus policies and rules. Please go to the ArtsBus website: http://artsbus.gmu.edu "Student Information" for important information regarding ArtsBus policy. For credit to appear on your transcript you must enroll in AVT 300. This also applies to anyone who intends to travel to New York independently, or do the DC Alternate Assignment. * If you plan/need to go on multiple ArtsBus trips during a semester and need them towards your total requirement, you must enroll in multiple sections of AVT 300* Non-AVT majors taking art classes do not need Artsbus credit BUT may need to go on the Artsbus for a class assignment. You can either sign up for AVT 300 or buy a ticket for the bus trip at the Center of the Arts. Alternate trips must be approved by the instructor of the course that is requiring an ArtsBus trip.

ArtsBus - Dates for Spring 2018:
February 24
March 24
April 14

Visual Voices Lecture Series Spring 2018: Visual Voices is a year-long series of lectures by artists, art historians and others about contemporary art and art practice. Visual Voices lectures are held on Thursday evenings from 7:20-9:00 p.m. in Harris Theater:
http://soa.gmu.edu/visualvoices/
January 24 – Brian Noyes
February 1 – Teresa Jaynes
February 22 – Sharif Bey
March 1 – Juliet Bellow
March 8 – John Henry

Students with Disabilities and Learning Differences: If you have a diagnosed disability or learning difference and you need academic accommodations, please inform me at the beginning of the semester and contact the Disabilities Resource Center (SUB I room 234, 703-993-2474). You must provide your instructor with a faculty contact sheet from that office outlining the accommodations needed for your disability or learning difference. All academic accommodations must be arranged in advance through the DRC.

Cell Phones: School of Art Policies in accordance with George Mason University policy, turn off all beepers, cellular telephones and other wireless communication devices at the start of class. The instructor of the class will keep his/her cell phone active to assure receipt of any Mason Alerts in a timely fashion; or in the event that the instructor does not have a cell phone, he/she will designate one student to keep a cell phone active to receive such alerts.

Commitment to Diversity: This class will be conducted as an intentionally inclusive community that celebrates diversity and welcomes the participation in the life of the university of faculty, staff and students who reflect the diversity of our plural society. All may feel free to speak and to be heard without fear that the content of the opinions they express will bias the evaluation of their academic performance or hinder their opportunities for participation in class activities. In turn, all are expected to be respectful of each other without regard to race, class, linguistic background, religion, political beliefs, gender identity, sex, sexual orientation, ethnicity, age, veteran’s status, or physical ability.

Statement on Ethics in Teaching and Practicing Art and Design: As professionals responsible for the education of undergraduate and graduate art and design students, the faculty of the School of Art adheres to the ethical standards and practices incorporated in
the professional Code of Ethics of our national accreditation organization, The National Association of Schools of Art and Design (NASAD).

Open Studio Hours: SOA teaching studios are open to students for extended periods of time mornings, evenings and weekends whenever classes are not in progress. Policies, procedures and schedules for studio use are established by the SOA studio faculty and are posted in the studios.

Official Communications via GMU E-Mail Mason uses electronic mail to provide official information to students. Examples include communications from course instructors, notices from the library, notices about academic standing, financial aid information, class materials, assignments, questions, and instructor feedback. Students are responsible for the content of university communication sent to their Mason e-mail account, and are required to activate that account and check it regularly.

Attendance Policies Students are expected to attend the class periods of the courses for which they register. In-class participation is important not only to the individual student, but also to the class as a whole. Because class participation may be a factor in grading, instructors may use absence, tardiness, or early departure as de facto evidence of nonparticipation. Students who miss an exam with an acceptable excuse may be penalized according to the individual instructor's grading policy, as stated in the course syllabus. 

Honor Code Students in this class are bound by the Honor Code, and are responsible knowing the rules, as stated on the George Mason University website' Academic Integrity page (http://oai.gmu.edu/the-mason-honor-code-2/): "To promote a stronger sense of mutual responsibility, trust, and fairness among all members of the Mason community, and with the desire for greater academic and personal achievement, we, the student members of the university community, have set forth this honor code:

Student members of the George Mason University community pledge not to cheat, plagiarize, steal, or lie in matters related to academic work.

Mason’s Commitment: To create an environment that is innovative, diverse, entrepreneurial, and accessible-helping you avoid accidental or intentional violations of the Honor Code."

Writing Center Students who are in need of intensive help with grammar, structure or mechanics in their writing should make use of the services of Writing Center, located in Robinson A116 (703-993-1200). The services of the Writing Center are available by appointment, online and, occasionally, on a walk-in basis. The Collaborative Learning Hub Located in Johnson Center 311 (703-993-3141), the lab offers in-person one-on-one support for the Adobe Creative Suite, Microsoft Office, Blackboard, and a variety of other software. Dual monitor PCs make the lab ideal for collaborating on group projects, Macs are also available; as well as a digital recording space, collaborative tables, and a SMART Board. Free workshops are also available (Adobe and Microsoft) through Training and Certification; visit ittraining.gmu.edu to see the schedule of workshops and to sign up.