MAKING A BOOK

Getting Started in CIA’s Gund Library

Finding inspiration

You may wish to start by looking at examples from the history of books and book arts and traditional Eastern and Western book styles.

**International Crafts.** NK 789 .I57 1991
The book arts section has some very nice photographs.


LaPlantz, Shereen. *Cover to cover: creative techniques for making beautiful books, journals, and albums.* Z 271 .L44 1995
Although both books provide instructions and diagrams, these books are better as sources of inspiration rather than technique. The photos of folding, binding, and joining possibilities are wonderful!

Look here for a quick history of the book and to see excellent photographs of traditional book binding, illustration, and printing.

This is a history of the book from its earliest form (including non-western book styles) and has good full-page color photographs. This is a good place to see examples of different writing surfaces and traditional styles of binding them together to form a book.

Looking at Artists’ books

Artists have long been associated with books, most often as illustrators, binders, printers, and papermakers. By the middle of the 20th century, artists began to have a more direct interest in books as works of visual art in book form, and the artists’ book movement started. The Gund Library has books and exhibition catalogs on artists’ books, and these are a great place to learn about the history, critical issues, and variety of books made by artists. The following are useful introductions.

Artist and art theorist Drucker has been making artists’ books since the early 1970s, and she brings an important voice to the history of artists’ books. She places books made by artists within the range of twentieth century art movements and discusses over 200 artists’ books, with many black and white photographs.
Hubert, Renée and Judd. *Cutting edge of reading: artists’ books.*
N 7433.3 .H83 1999
This is a well-written and critical discussion of a range of issues related to the history, styles, and role of artists’ books in Europe and North America, illustrated with color as well as black and white photographs.

Lauf, Cornelia and Clive Phillpot. *Artist author: contemporary artists’ books.*
N 7433.3 .L37 1998
This book offers good color photographs of selected artists’ books.

Lyons, Joan. *Artists’ books: a critical anthology and sourcebook.*
N 7433.3 .A75 1985
The first major book on artists’ books, this remains a solid introduction with plenty of black and white photographs of artists’ books (many of which are in the CIA collection).


Many of the artists’ books included in these histories, anthologies, and exhibition catalogs are in the Gund Library’s large collection of artists’ books.

The Library’s artists’ books collection requires special care and is shelved in a secure area. Selections from the collection are displayed in the library several times during the year. To find out what artists’ books are in this special collection, use the special artists’ books browse feature or look up “artists’ books” as a subject in the online catalog. You may request individual artists’ books to look at in the library; ask the staff for help.

**Constructing a book**


Holleley has brought bookmaking to the digital world with his discussion of material selection, software processing, page layout, printing, and binding. His text is supported by easy-to-understand diagrams and plenty of color photographs (many of artists’ books in the Gund Library’s collection).

Z 270 .J3 I3713 1986
This has good photographs and diagrams, and a detailed list of tools and instructions.

A combination of inspiration and instruction for the intermediate to advanced book artist, this book presents 10 artists who have taught at Penland, with personal texts about their bookmaking, lovely photographs of their books, instructions for various book construction techniques, and a gallery of artists working with similar techniques.
Keith Smith is a prolific book artist, having made 200 artists’ books. [Some of his books are in our collection.] This last book in his *Non-Adhesive Binding* series contains elaborate patterns and instructions for sewing “along” the spine as well as across it. Library also has 1995 edition.

This is Smith's third book on bookmaking and is a "how-to" binding manual, explaining basic to elaborate binding techniques that do not require adhesives, presses, or other heavy equipment. He begins this book with the "why" of binding. The second part presents 32 binding patterns, and the third part focuses on book covers. The last section lists various binding resources. Smith’s instructions are clear and accompanied by excellent drawings and photographs. This is a very useful book; if the circulating copy of the book is out, ask to see the copy in the artists' books collection.

This is really volume two of Smith's *Non-Adhesive Binding*, and you will want to look at it first. 1-2-&3-Section Sewings begins with fairly simple section sewing patterns and instructions and continues with more complicated raised support patterns for the advanced binder willing to consider what Smith calls “unorthodox” procedures.


Smith and bookbinder Fred Jordan provide clear instruction on how to cover a book with cloth or leather without using special equipment or tools. They include over 400 detailed drawings and 60 reproductions of books by contemporary binders and book artists.

This most recent book by Smith may be his best yet! *Part I: Preliminaries* guides the reader through basic tools, the nature and types of paper, folds, sewing preparation and knots, glue and paste, and covers. Parts II and III cover “supported” and “unsupported” sewing. The instructions are detailed and very precise and supported by excellent photographs and exceptionally clear illustrations. In *Part IV: Gallery*, photographs of the sewing techniques’ possibilities are amazing and inspiring. The book concludes with a useful reference section.

In this book, Smith considers some of the inherent properties of a book's structure--such as traditional book forms, picture relationships and sequence, movement, and composition--using his own and other artists' books as examples. Smith will change the way you see read a book. The library has a copy in the artists' books collection as well as a circulating copy.

In this book, Smith deals with the issues of text presentation, such as the "spaces" of the written word, the printed line and page, sequential and random reading, and the uses of texts for referral, reference, and reading. His focus is on movement through reader awareness of page space and composition, and the resulting pace of page
turning and reader experience. The library has a copy in the artists’ books collection as well as a circulating copy.

Z 116 .A3 V36 2002  
Using Janus, Steiner, and Gefn Press books as examples, this handbook provides clear and detailed instructions for constructing accordion books, and woven and concertina structures.

Z 271 .W36 1986  
The library has several binding manuals but this is one of the best—clear instructions, and good diagrams. Library also has the 1963 edition of Watson’s book.

Webberley, Marilyn. *Books, boxes, & wraps.*  
Z 271 .W37 1998  
This book is notable for the variety of ways it suggests to bind, or enclose, a book. The text is non-technical, and the illustrations are clear.

Withers, Larry. *Bookbinding.*  
Z 271 .W57 2007  
This hour long video demonstrates making a hard cover “case binding.”

Z 271 .Z4413 1990  
This is a very detailed, step-by-step book covering book materials, folding techniques, adhesives and glues, all manner of book forms (Eastern as well as western, traditional, modern, and specialty styles), a variety of boxes (including round ones), and portfolios. Good line drawings and color illustrations.

Looking further

The library is constantly adding more books on and exhibitions catalogs of artists’ books as well as books about specific artists’ book presses and artists. *To find more information about the genre of artists’ books and its history, look up the following SUBJECTS in the library’s online catalog:*

ARTISTS’ BOOKS—STUDY AND TEACHING  
ARTISTS’ BOOKS – HISTORY

For other book-related topics, look up these subject words and phrases in the library’s online catalog and periodical indexes.

ARTISTS ILLUSTRATED BOOKS  
BOOK DESIGN  
BOOK INDUSTRIES AND TRADE  
BOOKBINDING  
BOOKS - - HISTORY  
BOOKS IN ART  
CONCEPTUAL ART  
ILLUSTRATED BOOKS  
ORIGAMI  
PAPER, HANDMADE  
PAPER SCULPTURE  
PAPER WORK  
PRINTING—HISTORY  
PRINTING  
TOY AND MOVEABLE BOOKS
Connecting with artists' books community

You might also wish to look at *Artist's book yearbook* (N 7433.3 .A774) which the library has received since 2003. In addition to information on individual artists and artists' books, it includes information on resources, exhibitions, book arts courses, book fairs, etc.

These periodicals with a special focus on artists made books are available in the Gund Library:

- *Book Arts Newsletter*
- *Blue Notebook*
- *Hand Papermaking*
- *Hand Papermaking Newsletter*
- *JAB: Journal of Artists' books*
- *Umbrella* (also online)

You will also find articles on artists’ books by searching *Art Full Text* and *design and applied art index* and will find some digital images in ARTstor.

These websites are also useful:

- There are many online images of artists’ books, such as these online collections
  - Otis College of Art
  - School of the Art Institute of Chicago’s
  - University of Wisconsin-Madison’s Kohler Library

- Selected book dealers with online images and book descriptions
  - Art Metropole
  - Printed Matter
  - Vamp & Tramp Books Sellers
  - Visual Studies Workshop
  - Women’s Studio Workshop

- Some useful websites
  - Books Arts Web
  - JAB: *Journal of Artists’ Books* (related links section has a wealth of useful information)
  - *Artists’ books Online* (founded under the direction of book artists and theorist Johanna Drucker, this site is online repository of facsimiles, metadata, and criticism)

STILL NEED HELP? Ask the library staff.

www.cia.edu/library

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