MAKING A BOOK
Getting Started in the Cleveland Institute of Art 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.

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.

Vervliet, H. D. L. *The Book through 5000 years.* Special Collections Z 4 .V46
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.

Learning about 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 CIA 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.*

This book offers good color photographs of selected artists’ books.

Lyons, Joan. *Artists’ books: a critical anthology and sourcebook.*

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 CIA Library’s large collection of artists’ books.*

**Constructing a book**

Bodman, Sarah. *Creating artists’ books.*

Fox, Gabrielle. *The essential guide to making handmade books.*


The *Penland book of handmade books: master classes in bookmaking techniques.*

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.

Smith, Keith. *Exposed spine sewings.*


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.

Smith, Keith. *1-2-&3 section sewings.*

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, Keith. *Sewn and pasted cloth and leather binding for book artists...*

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.


*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.


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.


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.


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.


This hour long video demonstrates making a hard cover “case binding.”


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.
Finding more information

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 online catalog.

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

You will also find articles on artists’ books by searching these topics in Art Source (CIA access only) and design and applied art index (CIA access only), and you will find some digital images of artists’ books in ARTstor (CIA access only).

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

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

You might also wish to look at Artist’s book yearbook (N 7433.3 .A774). In addition to information on individual artists and artists’ books, it includes information on resources, exhibitions, book arts courses, book fairs, etc.

Looking at CIA’s artists’ books

The Institute’s collection of artists’ books, begun in 1981, is a teaching collection of over 1,500 books representing the broad range of books made by North American artists, with examples from South and Central America, Western Europe, and Asia. These books date from the 1960s to the
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. You may request individual artists’ books to look at in the library; ask the staff for help.

Connecting with artists’ books community

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.

cia.edu/library