



THE ART OF THE BOOK: HISTORY, FORM & CONTENT Syllabus & Miscellany

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WINTER QTR. 2007

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Program Description

Books hold a place in our imaginations paralleled by few other daily objects. They symbolize the intellect, the vast resources of fantasy, the whole of human history, and they can contain, in some manner, almost anything we wish them to. The rise of digital and internet technology has made at least a theoretical threat to an established culture of the book. It is in this potentially transitional moment that we, as writers, artists, and book-lovers, can articulate both old and new relationships to the book as a creative form, as an institution, and as the material container of consciousness.

The first half of the quarter will be devoted to developing techniques in image production and creative writing practice through workshops and critique. Our study of writing and art will be consistently grounded in the idea of the book and the relationship between visual art and language. We'll develop a basic understanding of the cultural and material history of the book; we'll consider what it means to regard the book as an artistic medium by making books with our hands using ancient and alternative techniques. Students will practice skills for merging images and texts into this unique and singular form and examine the emerging discourse of artists' books as a revitalization of the book's potential.

The second half of the quarter will be focused on studio work and each student's completion of their own project in book form. Students should expect to read and write critically, to participate actively in seminars, workshops, and demonstrations, and to develop independent projects to be completed by the end of the quarter.

Studio Workshops: We'll be in the studio on Tuesdays and Thursdays, usually in the basement of the Lab II building—print studio, 0219, or 0216. These are not open studio times or optional or casual meetings. You must attend and you must be there on time. Studio Workshops will allow you to begin developing proficiency in a range of art making processes related to book arts. The basic workshops are introductory. You will also choose one process to continue and do more "advanced" work with Steven, and intensive project work with Shawn.

Project Workshops: Each student will choose an advanced project workshop in order to focus in on certain processes and build on basic skills. Where the basic workshops require only the completion of a proficiency, advanced workshops entail the assumption of at least one additional project. It is expected that your choice of advanced workshop will directly support your final independent project.

Projects: "Projects" will be our word for work other than essays, workshops and busy work. Projects include your independent final project, a few long term projects, proficiencies, and advanced workshop pieces. A "mid-term" project will serve as the object of our first big critique.

Essays: The essays are a major component of your quarter's work and are the primary indicator of your engagement with and mastery of program texts and themes. Though much of the credit available would seem to be a reflection of studio work, that work is not considered complete without substantial academic foundation.

Program Covenant: The program covenant will establish the commitment we enter into above and beyond the requirements for credit, including a collaborative spirit, the ethos of our intellectual work, and the creative and critical atmosphere we seek to create.

Program Components

Lecture: Lectures are your faculty's opportunity to present ideas and information to frame and extend other program activities. We each have our own approach to the themes and disciplines of the program that will also allow us to model a rich process of inquiry and argument. Of course, some amount of lecture time will be given up to "program business," guest speakers, or maybe possibly a film. Some lectures will occur in workshops, will invade seminar, and when you stumble in past curfew with that foul breath.

Workshop: Workshops are a staple of evergreen program work. They are meant to be a middle ground between faculty-led inquiry and open-ended student centered inquiry; to put it more simply: faculty offer challenges that students collaborate to work through, presumably learning something in particular. Some of our "workshops" will be of a more technical nature, preparing you for studio work and projects; later in the quarter, Monday workshops will be given over to critique.

Pre-seminar Workshop: Built into our Monday time will be a pre-seminar: a discussion of the week's readings designed to prepare us for Wednesday's seminar. You needn't have finished the reading for the pre-seminar, but you should have thoroughly begun—the point is that we can deal with questions and issues that usually drag on the regular seminar.

Readings/Seminar: Wednesday seminar will be focused entirely upon the texts for that week and connections to previous texts and program themes. We'll begin each seminar as a large group and make divisions as appropriate for small group discussions. Though you'll be assigned a "seminar faculty," you'll have the opportunity to work with both of us and with most of the other students in the program. You may be required to do specific work in preparation for seminar, including writing, research, or facilitation prep. Seminar will also be a place to develop and share essays.

Creative Writing Workshops: Almost immediately after Wednesday Seminar, we'll all go to the Writing Center to meet with our glorious Program Writing Tutors who will work with us through a dynamic series of 5 Creative Writing Workshops. Students interested in credit and substantial evaluation of creative writing will have the opportunity to participate in advanced workshops later in the quarter.

Monday	Tuesday	Wednesday	Thursday	Friday
10:00 - 12:00 Sem II E4115	9:00 - 12:00 Print Studio, Lab II 0233 & Lab II 0216/0219 (class studios)	9:00 - 12:00 Sem II D3	9:00 - 12:00 Print Studio, Lab II 0233 & Lab II 0216/0219 (class studios)	Open Studio in Print Studio and class studios
1:00 - 4:00 Sem II E4115	1:00 - 4:00 Lab II 0216 & 0219	12:00 - 1:00 Writing Center	1:00 - 4:00 Lab II 0216 & 0219	Open Studio in Print Studio and class studios

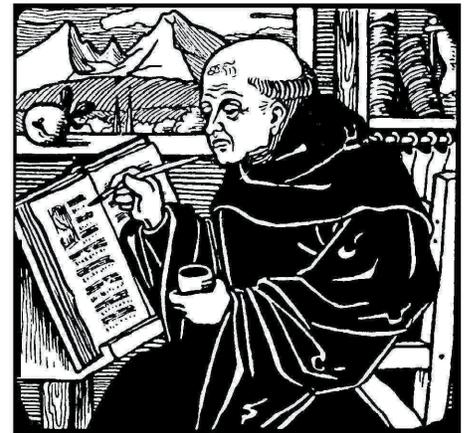
Important note: Lab II 0216 and 0219 are the class studio spaces. 0216 is dedicated space for AotB, however 0219 must be completely cleared of all materials, cleaned up and vacated no later than 5:00 pm every day as another class uses this space at that time.

If we receive any complaints of a student violating the 5:00 pm deadline you will be in danger of losing studio access.

Notes & Expectations

AS THE TITLE OF THE PROGRAM IMPLIES we will be focusing on the book as a unique art form and we will examine the historical development of the book and book arts as well as how the written word figures in modern visual art. Through studio and print making techniques, writing workshops and seminars, you will gain an understanding of how to join words and images into a single form and to create your own artists' book.

YOU ARE EXPECTED TO BE PRESENT physically, creatively and intellectually at all classes as well as working in the studios during the scheduled studio times. Attendance will be taken every day; more than 2 unexcused absences or excessive tardiness will put you in danger of losing credit.



WHAT YOU'LL BE DOING WITH YOUR TIME: The first half of the quarter you'll be given a series of workshops in fine printing, bookbinding, painting, drawing and collage techniques. You will also be given writing workshops. You will complete a series of assignments in each of these areas in order to develop your ability to produce a final project, a unique Artists' Book, by the end of the quarter.

THROUGHOUT THE QUARTER, weekly reading seminars, lectures, and workshops will enable you to think about the book and book arts in an historical, aesthetic, and literary context. You will be expected to have read all texts on time, to complete the required essays, and to participate fully in discussions. In addition we will bring a number of guest artists to present their work to you in the context of the program, and we will go on two field trips to Seattle for supplies you'll need and to see art exhibits.

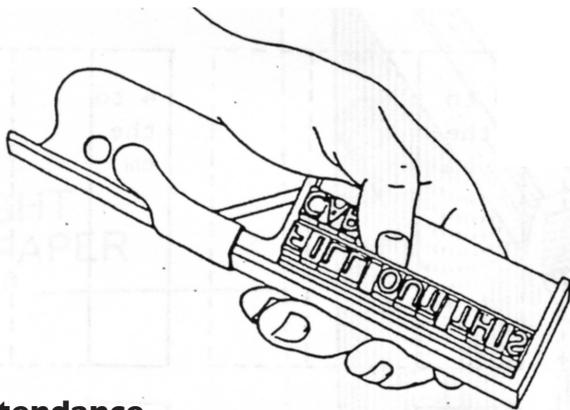
BY THE SECOND HALF OF THE QUARTER you'll be expected to identify a theme or idea upon which your book project will be based. You'll be putting in a lot of time in the studios to complete your project. We will begin weekly critique sessions week 5 of the quarter, when your workshop assignments and the progress of your final project will be reviewed by the group. The critique sessions will not only help you with the development of your individual projects, but will also serve to develop your visual and literary vocabulary and literacy.

AT THE END OF THE QUARTER you'll present your final project in a formal setting (I'm thinking the bookstore windows would be kinda cool to use!), and in a 5 minute talk you'll relate your creative process/experience to the rest of the group.

RESOURCES THAT WILL BE AVAILABLE TO YOU: In addition to us, your faculty (who will answer questions, help you develop avenues of inquiry, and be present to work with you during studio time), the folks at the Writing Center, including our two dedicated tutors, Meghan and Grant, are at your disposal, and you are encouraged to take advantage of their expertise for any of your creative, critical and even evaluation writing needs. We have a print studio aid, Cindy, for our program to work with you in the Print Studio during some of the open studio time; all of the other studio aids are also there to help you; never hesitate to ask for help!

AS YOUR IDEAS AND THEMES DEVELOP FOR YOUR FINAL PROJECT we will periodically make suggestions to you of writers and artists who we think particularly relate to your ideas or vision. You are highly encouraged to pursue independent research on these suggestions in the library or on the internet. We don't expect that the program materials will necessarily offer just what you need to do your work; on the contrary, we expect that the learning you do in class and through projects and assignments sends you in all directions and leads you to make your own discoveries and inquiries.

THE GOAL OF CRITIQUE SESSIONS will be the following: to hone project concepts; to solve formal, conceptual and technical issues, to develop critical and analytical skills, and to apply the terms and concepts from our readings to the creative process.



Attendance

The importance of attendance cannot be stressed enough. Besides missing out on valuable information and ideas, poor attendance can alienate you from the learning community, make it difficult for faculty to assess your engagement in the work of the program, and ultimately jeopardize your credit.

The loss of credit due to absence may occur regardless of whether work was made up.

When you must miss class, it is your responsibility to notify the faculty and to check with faculty and students to find out what you missed. Whenever possible, notify your seminar leader well in advance of missing class.

Even notifying faculty members on the day of an absence has a remarkably positive effect.

Lateness: At the beginning of each class session, faculty will take attendance, collect assignments, and take care of other program business. It is your responsibility to be in class on time

Credit, Evaluations & Policies

Credit will be commensurate with the amount of required work actually completed.

Essential requirements include:

- regular attendance and participation at all scheduled sessions (more than 2 unexcused absences will result in loss of credit),
- a sincere effort in responding to faculty instruction in class,
- completion of all assignments (studio work, reading and writing),
- completion at the end of each quarter of a personal and faculty evaluation.

Credit awards are not the equivalent of grades, but are based on fulfilling the requirements of the program.

We will give you a **fifth week warning** and schedule a conference if we feel you are in danger of losing credit.

Evaluations An evaluation conference during week 11 of the quarter is *required* before you can receive credit.

Evaluation appointments will only be rescheduled in the case of extreme extenuating circumstances.

At your evaluation conference, you are required to submit a self evaluation and faculty evaluation (to the program secretary, Sem II Cluster Support).

Credit will not be awarded until all evaluations by the student are complete.

Some general and specific considerations:

This program requires self-discipline, independent work, and collaborative work. Please follow the schedule closely and prepare for and attend all seminars, workshops, lectures, and critiques.

We expect all work to be submitted on time. Late submissions communicate that you are not keeping up with your work. In all but the most extenuating of circumstances, work that is submitted past its due date and time will not be read or evaluated.

- If you expect to be absent, your work is still due via email (if possible) *and* hard copy asap.
- All assignments must be typed in 12 point type with serifs, with 1.5 space between lines
- Please back up all computer work. A “crash” or a lost file is tragic, but not an excuse for late work.

Failure to submit all work could result in a loss of credit.

Any student who **plagiarizes** material will lose credit, be asked to leave the program, and may be required to leave the college. Ask us if you have any questions about what constitutes plagiarism. The Evergreen writing center also has information on plagiarism.

Portfolios

Everyone is required to submit a portfolio of your work at the end of the quarter: including notes, all written work, drafts, etc., and any documentation of projects, workshops, and the like.

Writing Tutors

Our two dedicated writing tutors, Meghan and Grant, are here to help you develop your writing skills. They emphasize the development of a critical writing process. They are not editors; they are not graders. They work for *you*, not your faculty. You can bring any type of writing to them at any time that they are available. They will be well aware of the expectations and themes of our program and therefore most suited to help you with your work.

We are lucky that our tutors are also interested in helping us with creative writing workshops, and they will be thoroughly interested in seeing your work.

Please consider arranging to visit with one of them as a group; they can help you develop a peer critique process for your essays and your creative writing.



We cannot stress strongly enough the importance of taking advantage of the writing center and our tutors—you may never have such a luxury again! When developing your writing skills, there is nothing better than a skilled reader willing to sit down one-on-one and dig into your words and ideas.

Academic Support

You are welcome to come to us any time to discuss assignments, problems, requests or suggestions about anything at any time. We strongly encourage you to hijack us for a lunch conversation, a walk across campus, a coffee run, or whatever.

Because of the long hours we'll be spending in the classroom, we won't have regular office hours, but we are often available after class and can always make time to sit down with you.

But, you may not always feel comfortable talking with us if you are having trouble in your work, whether for academic or personal reasons. If you are having any kind of trouble, we encourage you to meet with an academic advisor or someone in the counseling center (note: advisors are often easier to catch than counselors).

Academic Advising: Library Building, Room 2153

Phone: (360) 867-6312

Fax: (360) 867 -5343

Week One: Drop ins: 9 am - 12 pm & 1 pm - 6 pm

Primetime Academic Support Center

Is located in "A" Dorm, room 205, Phone x: 5112

Writing tutors available 6 to 10 pm Sunday through Wednesday, Academic Advisor available 6 to 9 pm Monday and Tuesday.

You can get assistance in the Writing Center (not just from our tutors) either by making an appointment or showing up at drop in hours.

Counseling Center: Walk-in Hours: Monday - Thursday 1 - 2 p.m.

Hours by Appointment Only: Mon-Thurs: 8am - 12pm; 1 - 6pm

Fri: 8am - 12pm

Phone: (360) 867-6800

Location: Seminar I Building 4130

K.E.Y. Student Services

Is located in Library 1407 Phone: x 6464

Academic and other support services for students who qualify for specific accommodations.

EMAIL & WEBSITE

In addition to seeing you in class, we will be keeping in touch with everyone in the program via **email**.

Please check your mail frequently during the week—we will be checking ours daily.

Much of our program communication, notices, project documents, and workshops will be available through our program web site, which you can find by going to

<http://www.academic.evergreen.edu/curricular/artofthebook>

There are many more resources available in addition to those listed here—just let us know what you need and we'll hook you up. The most important thing to remember about getting help is seeking it out as soon as you think you need it—it's what we're all here for.

Participation in this program entails a few **special expenses**.

These include the cost of admissions to museums, other field trip expenses, and studio fees.

The major expense, though, is the purchase of tools and materials. You cannot get by in this class borrowing from others and pulling together scraps from under your bed. You must invest in quality tools and materials.

Tools & Materials List

Art of the Book, winter quarter 2007
You'll want to have this list with you on Tuesday and on our Thursday fieldtrip.

A WORD ABOUT BOOKBINDING

Many of the tools and materials required for the bookbinding workshops will be of use to you regardless of whether you intend to focus on traditional binding techniques. Exceptions will be made clear during our introductory remarks.

Because of the complexity of binding operations to the first time student, your introduction to bookbinding will largely depend on materials provided for you. However, some materials you will have to buy to our specifications. Tools will be almost entirely your responsibility, as the binding tools in the studio are mainly for demonstration purposes and to make up for any unavoidable lack in preparedness.

Basic Binding Materials

Cover papers
Endpaper papers
Text paper
Waste paper
Waxed paper

Additional materials

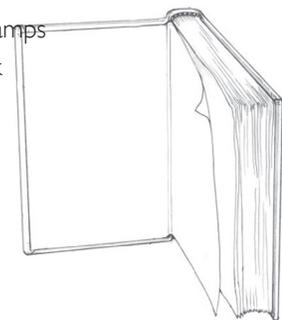
book cloth*
leather
sewing tape*
sewing cord*
silk thread (for endbands)
"super" cloth

Generally Required:

Acrylic gel medium – 8 oz. jar, matte, medium body Aw*
Binding Needles*
Bone folder tool*
Book board*
Book glue (PVA &/or wheat pate)*
Burnishing tool
Chinese bristle brushes – # 8 round, 1 and 2, or 3 inch flat - these are very cheap
Glue Brush(es)*
Glue stick
Metal straight edge
Push pins
Ruler or tape measure
Scissors
Self-healing cutting mat
Sketch book or blank journal
Tool box
Xacto blade &/or scalpel*

Recommended:

A few small empty jars
Acrylic paints
Ball peen hammer
Canvas/linen
Different sizes of glue brush
Dividers
Fine sandpaper
Glass cutting tool
Gorilla glue or epoxy
Heavy blocks (e.g. bricks wrapped in sturdy paper)
Knitting needles or 1/8" dowels
Masonite or flat hard boards (approx. 9"x10")
Opaque indelible inks
Sewing frame (build your own)
Slitting knife
Small bar or "c" clamps
Small forging block
Spray bottle
Transparent grid
Triangle tool/s



Local Material Sources: Colophon Book Arts Supply, call first: 360-459-2940
Olympia Art and Frame: near Harrison & Division
Online Bookbinding source: www.talasonline.com

<p>Week 1 – Jan 8</p> <p>10:00 - noon Introductions & Explanations</p> <p>1:00-3:00 Writing/Lit. lecture</p>	<p>9</p> <p>9:00- noon Studio workshop</p> <p>1:00 – 4:00 Studio time</p>	<p>10</p> <p>9:00 – noon Seminar: p. 1-72 <i>The Shape of Content</i></p> <p>Noon – 1:00 Writing workshop</p>	<p>11</p> <p>9:00 sharp! @Library Loop Field trip to Seattle Utrecht Art Supply</p> <p>Frye Art Museum</p>	<p>12</p> <p>Open Studio time</p> <p>Printmaking Studio and Lab II 0216</p>
<p>Week 2 – Jan 15</p> <p>Martin Luther King Day</p> <p>No Classes</p>	<p>16</p> <p>9:00- noon Studio workshop</p> <p>1:00 – 4:00 Studio time</p>	<p>17</p> <p>9:00 – noon Seminar: Ch. 4-6 <i>The Shape of Content</i> p.1 - 139 pages <i>Smithsonian Book of Books</i> Ch. 1-2 <i>Cutting Edge of Reading</i></p> <p>Noon – 1:00 Writing workshop</p>	<p>18</p> <p>9:00 – noon Studio workshop</p> <p>1:00 – 4:00 Studio time</p>	<p>19</p> <p>Open Studio time</p> <p>Printmaking Studio and Lab II 0216</p>
<p>Week 3 – Jan 22</p> <p>10:00 – noon Writing/Lit Lecture</p> <p>1:00 – 4:00 Guest Artists</p>	<p>23</p> <p>9:00- noon Studio workshop</p> <p>1:00 – 4:00 Studio time</p>	<p>24</p> <p>9:00 – noon Seminar: p. 140 -307 <i>Smithsonian Book of Books</i> p. 1-43 <i>No longer Innocent</i> p. 55-75, 110-145 <i>Figuring the Word</i></p> <p>Noon – 1:00 Writing workshop</p>	<p>25</p> <p>Essay 1 Due—A groups 9:00 – noon Studio workshop</p> <p>1:00 – 4:00 Studio time</p>	<p>26</p> <p>Open Studio time</p> <p>Printmaking Studio and Lab II 0216</p>
<p>Week 4 – Jan 29</p> <p>10:00 – noon Writing/Lit Lecture</p> <p>1:00 – 4:00 Guest Artists</p>	<p>30</p> <p>9:00- noon Studio workshop</p> <p>1:00 – 4:00 Studio time</p>	<p>31</p> <p>9:00 – noon Seminar: skim 45-87, read p. 112-116, <i>No longer Innocent</i> p. 6-113 <i>Writing On the Wall</i></p> <p>Noon – 1:00 Writing workshop</p>	<p>Feb 1</p> <p>Essay 1 Due—B groups 9:00 – noon Studio workshop</p> <p>1:00 – 4:00 Studio time</p>	<p>2</p> <p>Open Studio time</p> <p>Printmaking Studio and Lab II 0216</p>
<p>Week 5 – Feb 5</p> <p>10:00 – noon 1st Critique session Combined workshop assignment due w/ previous workshop assignments</p> <p>1:00 – 4:00 Critique session</p>	<p>6</p> <p>9:00- noon Studio workshop</p> <p>1:00 – 4:00 Studio time</p>	<p>7</p> <p>9:00 – noon Seminar: p. 115-209 <i>Writing On the Wall</i> p. 90-99, 146-166 <i>Figuring the Word</i></p> <p>Noon – 1:00 Writing workshop</p>	<p>8</p> <p>Essay 2 Due—A groups 9:00 – noon Studio workshop</p> <p>1:00 – 4:00 Studio time</p>	<p>9</p> <p>Open Studio time</p> <p>Printmaking Studio and Lab II 0216</p>

IMPORTANT: this reading schedule includes ONE the text books. Each week there will be additional readings in photocopy form (in your reader).

<p>Week 6 - Feb 12</p> <p>10:00 – noon Critique session</p> <p>1:00 – 3:00 Critique session</p>	<p>13</p> <p>9:00- noon Studio workshop</p> <p>1:00 – 4:00 Studio time</p>	<p>14</p> <p>9:00 – noon Seminar: p. 137 - 265 <i>No longer Innocent</i> p. 33 - 164* <i>Cutting Edge of Reading</i></p> <p>Noon – 1:00 Writing workshop</p>	<p>15</p> <p>Essay 2 Due—B groups</p> <p>9:00 sharp! @Library Loop Field trip to Seattle</p>	<p>16</p> <p>Open Studio time</p> <p>Printmaking Studio and Lab II 0216</p>
<p>Week 7 – Feb 19</p> <p>Presidents Day</p> <p>No Classes</p>	<p>20</p> <p>9:00- noon Studio workshop</p> <p>1:00 – 4:00 Studio time</p>	<p>21</p> <p>9:00 – noon Seminar: p. 165 - 243* <i>Cutting Edge of Reading</i> Noon – 1:00 Writing workshop</p>	<p>22</p> <p>Essay 3 Due—A groups 9:00 – noon Studio workshop</p> <p>1:00 – 4:00 Studio time</p>	<p>23</p> <p>Open Studio time</p> <p>Printmaking Studio and Lab II 0216</p>
<p>Week 8 – Feb 26</p> <p>10:00 – noon Critique session</p> <p>1:00 – 4:00 Critique session</p>	<p>27</p> <p>9:00- noon Studio workshop</p> <p>1:00 – 4:00 Studio time</p>	<p>28</p> <p>9:00 – noon Seminar: p. 167-174, 194-211 <i>Figuring the Word</i></p> <p>Noon – 1:00 Writing workshop</p>	<p>Mar 1</p> <p>Essay 3 Due—B groups</p> <p>9:00 – noon Studio workshop</p> <p>1:00 – 4:00 Studio time</p>	<p>2</p> <p>Open Studio time</p> <p>Printmaking Studio and Lab II 0216</p>
<p>Week 9 – Mar 5</p> <p>10:00 – noon Critique session</p> <p>1:00 – 4:00 Critique session</p>	<p>6</p> <p>9:00- noon Studio workshop</p> <p>1:00 – 4:00 Studio time</p>	<p>7</p> <p>9:00 – noon p.239 - 295 <i>Figuring the Word</i></p> <p>Noon – 1:00 Writing workshop</p>	<p>8</p> <p>9:00 – noon Studio workshop</p> <p>1:00 – 4:00 Studio time</p>	<p>9</p> <p>Open Studio time</p> <p>Printmaking Studio and Lab II 0216</p>
<p>Week 10 – Mar 12</p> <p>10:00 – noon Critique session</p> <p>1:00 – 4 :00 Critique session</p> <p>Final Essay and Portfolios Due</p>	<p>13</p> <p>9:00- noon Final Presentations</p> <p>1:00 – 4:00 Final Presentations</p>	<p>14</p> <p>9:00 – 1:00 Final Seminar</p>	<p>15</p> <p>9:00- noon Final Presentations</p> <p>1:00 – 4:00 Final Presentations</p>	<p>16</p>

* note on the *Cutting Edge*... you may choose to skip a few artists if they do not interest you.

Week 11- Mar 19
Evaluation Week
 Self evaluations and faculty evaluations due at scheduled conference time

PROGRAM COVENANT
Art of the Book ❁ Winter 2007

Please read the following terms of agreement carefully. In order for you to participate in the program you must agree to comply with the contents of this document. Sign the last page and return it to the faculty.

Agreements: I will participate in Art of the Book with my sincere commitment to making the program a satisfying learning experience for everyone involved. I agree to the following terms:

- 1) I understand that I have as much responsibility as everyone else in making this a successful program.
- 2) I recognize that the nature of artistic development and aesthetic inquiry requires the honest and clear expression of thoughts and feelings, the tolerance of diverse ideas and perceptions, and the willingness to expand on one's vision.
- 3) I will read all assigned texts with care by the due date and time, attend all scheduled activities on time, complete and show all assigned work for critique.
- 4) I trust the integrity of the faculty and support academic freedom in their teaching. I will comply with the procedures and methods of aesthetic inquiry, skill development and image making introduced by them.. I recognize that this program is not a "do my own thing" kind of program.
- 5) I will be open to constructive criticism of my work by the faculty and fellow students.
- 6) I will be a collaborative member of the program and share and extend my resources for learning beyond my personal boundaries.
- 7) I will work in the designated campus studio (for the minimum amount of time set by the faculty in the weekly schedule) and participate fully in keeping the shared studio spaces reasonably clean and neat.
- 8) I will be an active and supportive member of the program. I will abstain from socially and academically unacceptable or unpleasant behavior (such as damaging the work of others, name calling, making sexist and racist comments, being dogmatic and intimidating towards others, etc.).
- 9) I understand and agree to the following terms concerning credit and evaluation. Credit is not the same thing as evaluation. To receive credit in Art of the Book a student must meet the essential requirements and standards only. On the other hand, an evaluation is a narrative of specific performance in academic and studio activities.
 - a) Credit will be commensurate with the amount of required work actually completed.
 - b) Essential requirements include: regular attendance and participation at all scheduled sessions (more than 2 unexcused absences will result in loss of credit), a sincere effort in responding to faculty instruction in class, completion of all assignments (studio work, reading and writing), completion at the end of each quarter of a personal and faculty evaluation.
- 10) I agree to the following procedure for conflict resolution:
 - a) Step One: should a problem arise, the parties involved (including the faculty) are expected to inform each other quickly (that day or the next day on campus) that a problem exists, and to initiate a frank and open discussion.
 - b) Step Two: If this initial attempt at resolution is not successful, a neutral third party will be asked to mediate and seek a resolution within the program.
 - c) Step Three: If Step Two is not successful, the neutral third party will ask the responsible Academic Dean to mediate in seeking resolution.

Participation in Art of the Book assumes a commitment to the above process; unilateral actions or statements, discussion with other parties, outside appeals of any kinds are not acceptable until this internal process is completed.

I agree to the above terms and to address our work and lives in the program together with good humor, mutual respect and cooperation.

(Name, printed)

(Signature)

(Date)