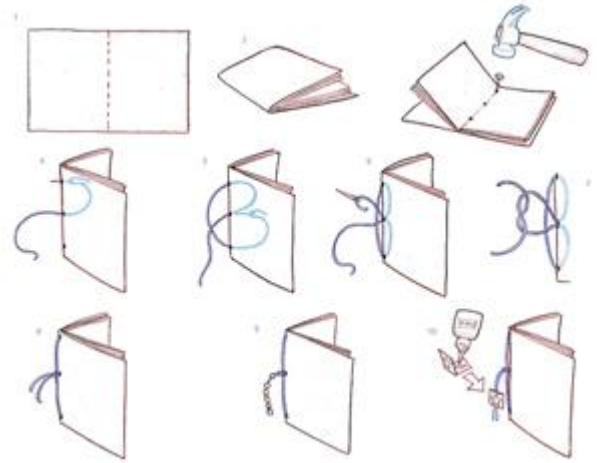


Book and Printmaking

Media and Materials
Pratt Institute

Bookmaking

- coptic binding
- long stitch
- japanese side stitch
- pamphlet style stitch
- side stitch
- accordion style



Printmaking

- Collagraphy (paperboard)
- Monotype (glass/plexi)
- Relief: Linocut, woodblock
- Silkscreen (mesh screen)
- Lithography (stone)
- Intaglio (etching, copper)



Assignment: Collaborative Fictions

Create a custom artist book that explores techniques in printmaking and storytelling.



Instructions:

Step One: Work with a Brooklyn Day Hab artist - ask them about their experience of living in NYC and their studio practice. Develop a storyline, theme or inspiration for your book. Follow up via email with more questions and ideas. The story can be communicated through artwork, text, images etc.

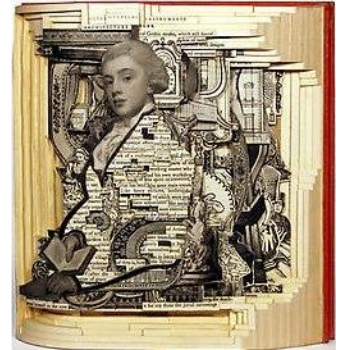
Step Two: Design an artist book to share the story you've developed with your team.

Experiment with various formats and kinds of bookbinding. Create two copies.

Step Three: Make your book and experiment with different forms of printmaking if time allows.

Step Four: Share with Brooklyn Day Hab artist and encourage them to add or finish the story.

Paper/Book as Sculpture



Brian Dettmer (Chicago, IL)



Ishmael Randall Weeks (Cusco, Peru)



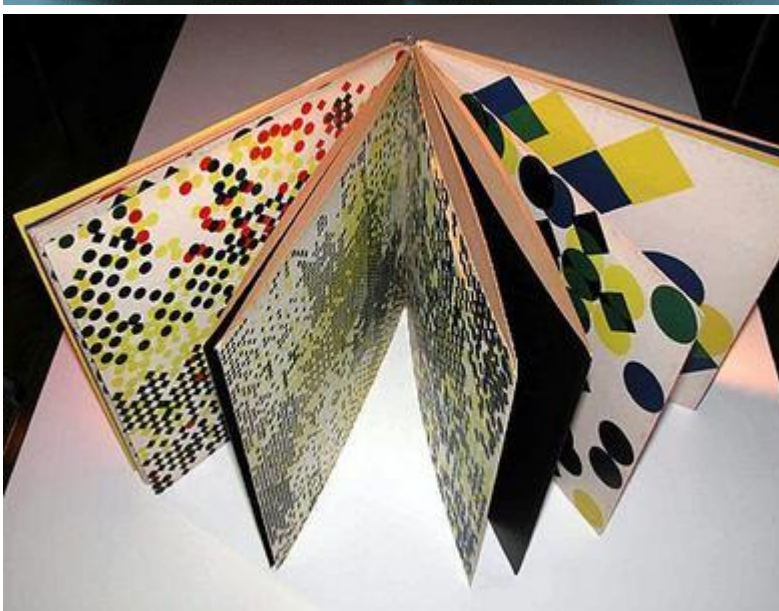
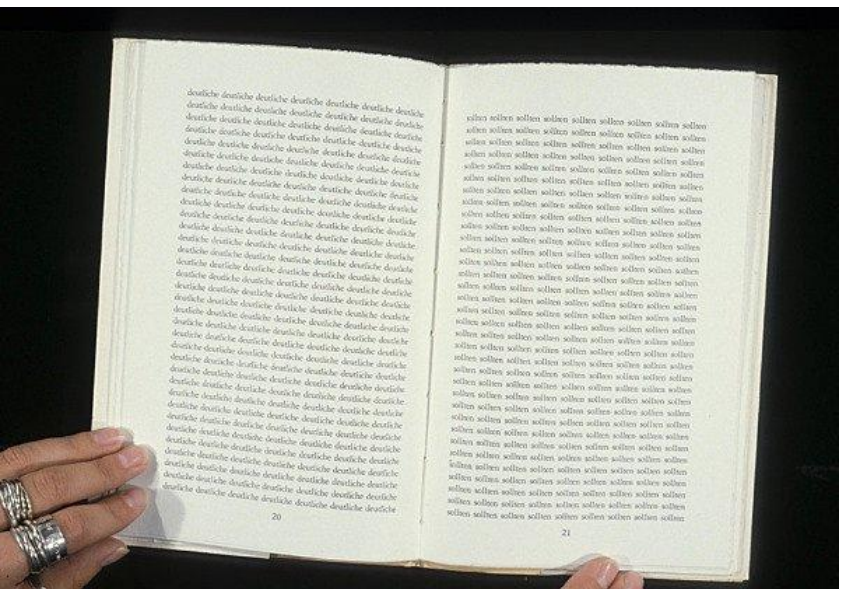
Su Blackwell





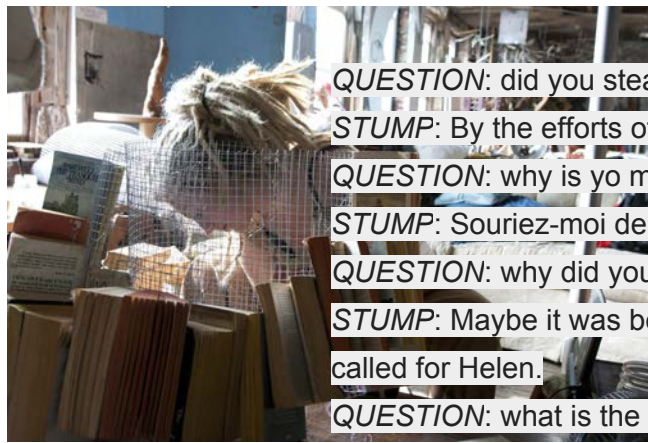
Fluxus (New York)
George Maciunas





Dieter Roth
Swiss/German

Whitney Trettien



QUESTION: did you steal the poem?

STUMP: By the efforts of a persistent crew.

QUESTION: why is yo mama so fat?

STUMP: Souriez-moi de cette bouche charmante!

QUESTION: why did you allow such blatant corporate branding?

STUMP: Maybe it was because it was so like that first disastrous time called for Helen.

QUESTION: what is the color of rain?

STUMP: It was a silent battle and he became aware of that silence and wondered at it.

QUESTION: what is the best way to woo a woman?

STUMP: His countenance, in this repose, was mild and kindly.

QUESTION: where do you find magic?

STUMP: To the west, America, he said, full of greedy fools fouling up the inheritance.

QUESTION: when does recombination first exist?

STUMP: With an effort I put away from me a mental picture of two portraits facing each other over a green baize table.

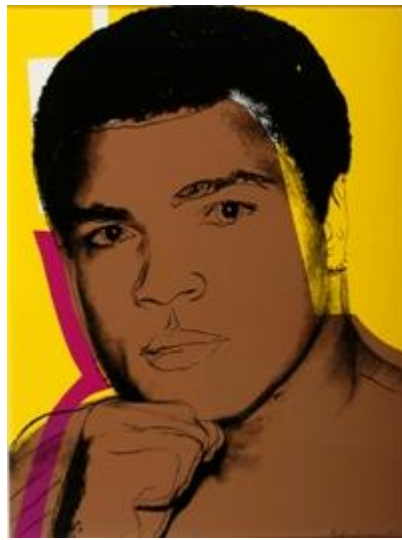
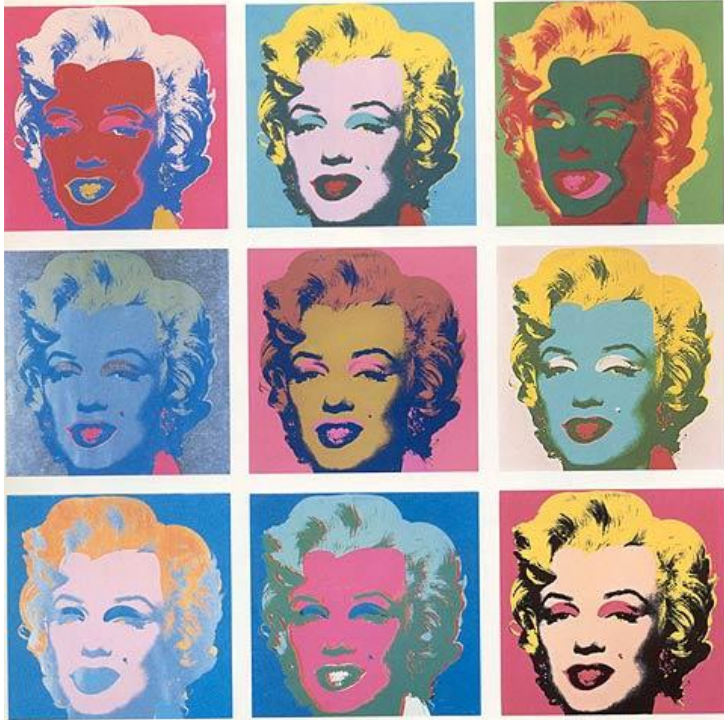
QUESTION: what type of tree were you?

STUMP: It is the first topic of conversation I heard at the coffeehouse, Gold Doubloon.

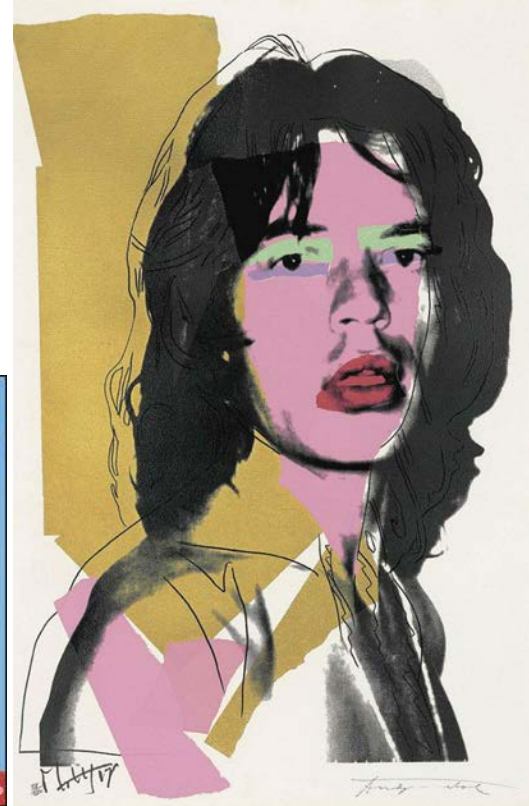


[Jacqueline Rush Lee](#) (Northern Ireland, Hawaii)

Printmaking



Andy Warhol





Ernst Ludwig Kirchner, Portrait of Otto Müller, 1915

Woodcut



"Melencolia I", Albrecht Dürer

Engraving

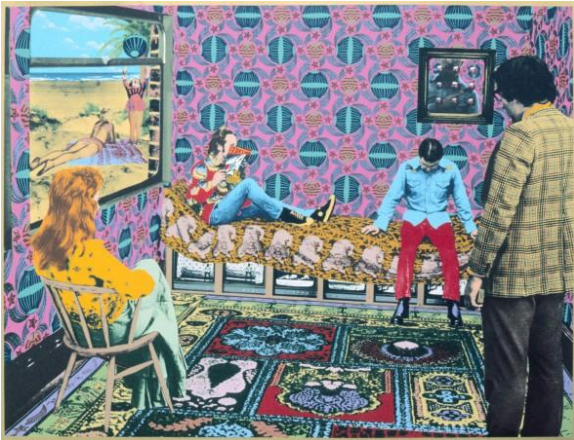


La Goulue, Toulouse-Lautrec

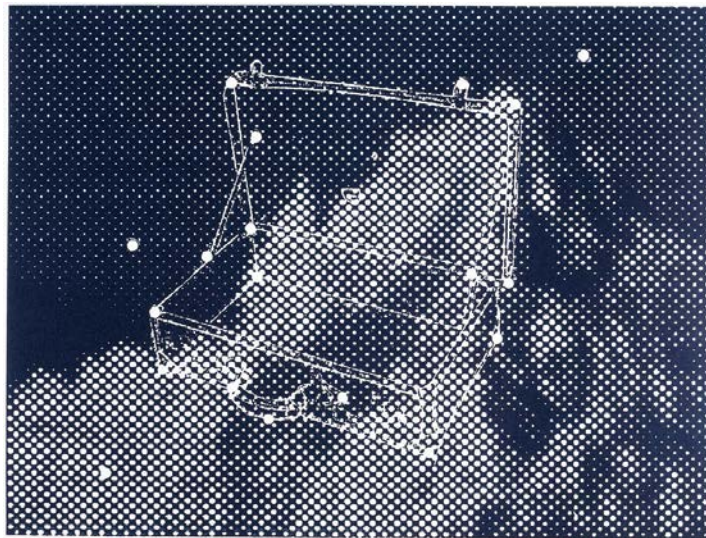
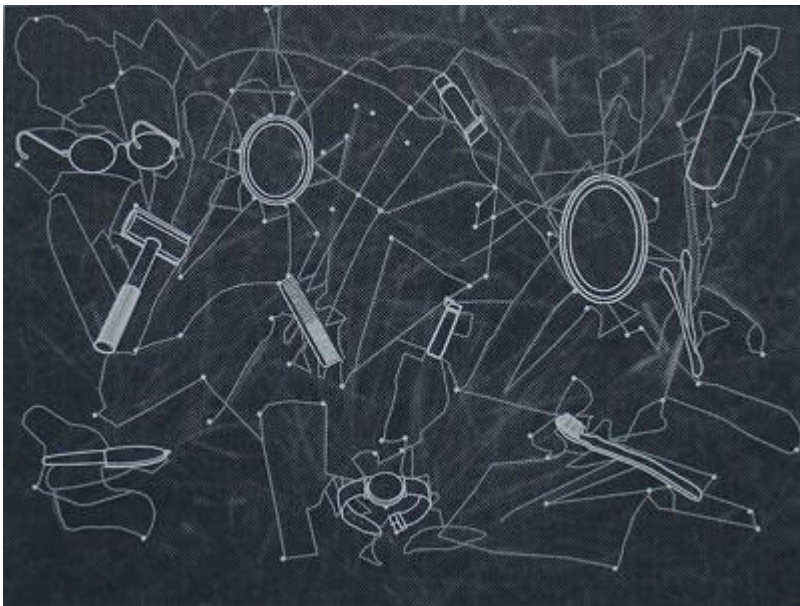
Lithograph



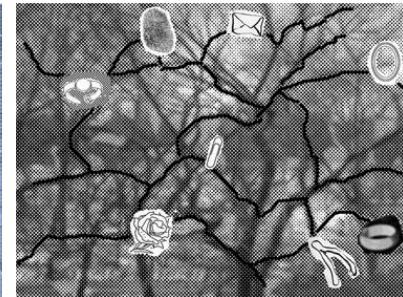
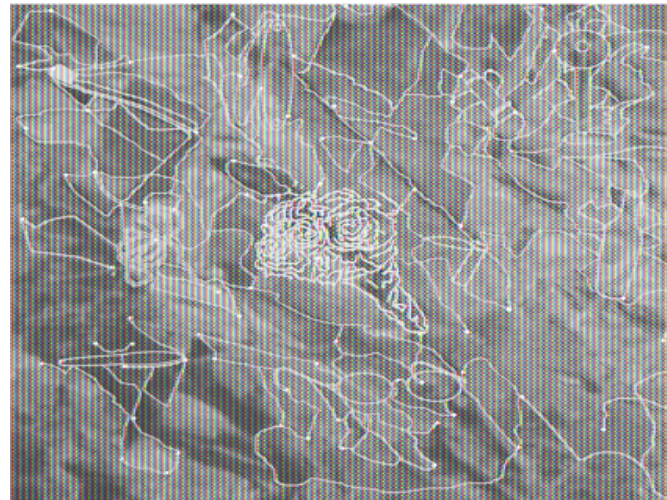
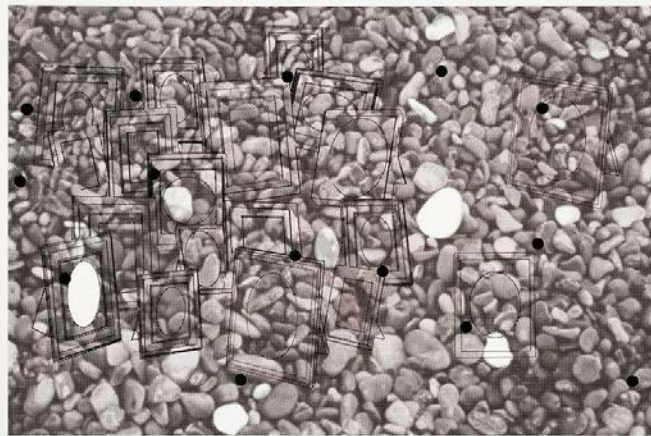
Katsushika Hokusai, The Great Wave of Kanagawa, 1832, color woodblock (Japan)

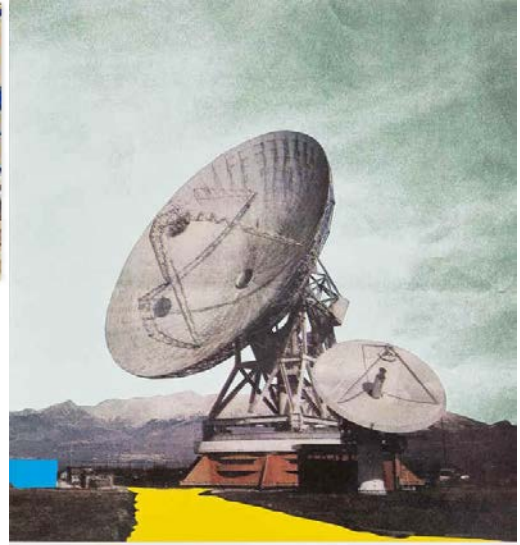


Tim Mara (Dublin, screenprints)

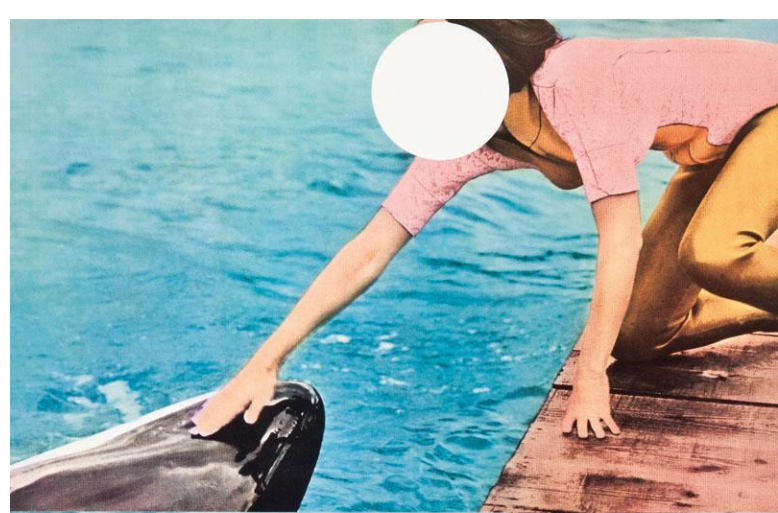


Paul Coldwell,
UK, Linocut/Inkjet

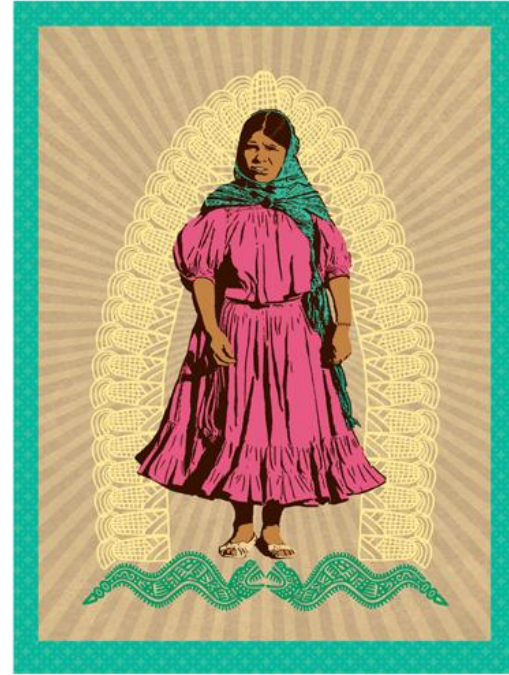
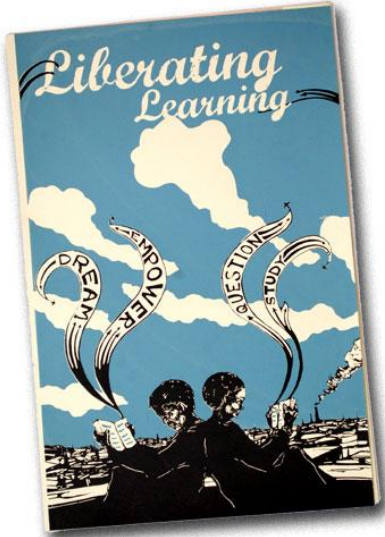




FOUR DUCKS STANDING ON A BENCH
(IN FRONT OF A BLACKBOARD).
THREE DUCKS ON THE FLOOR



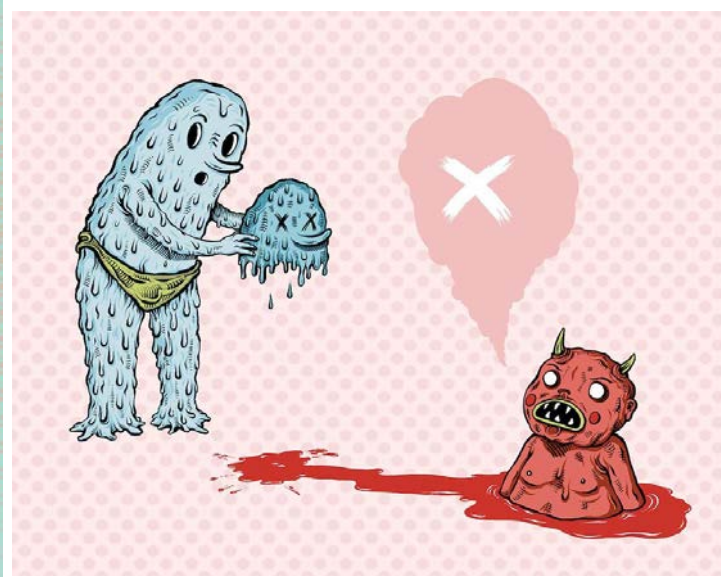
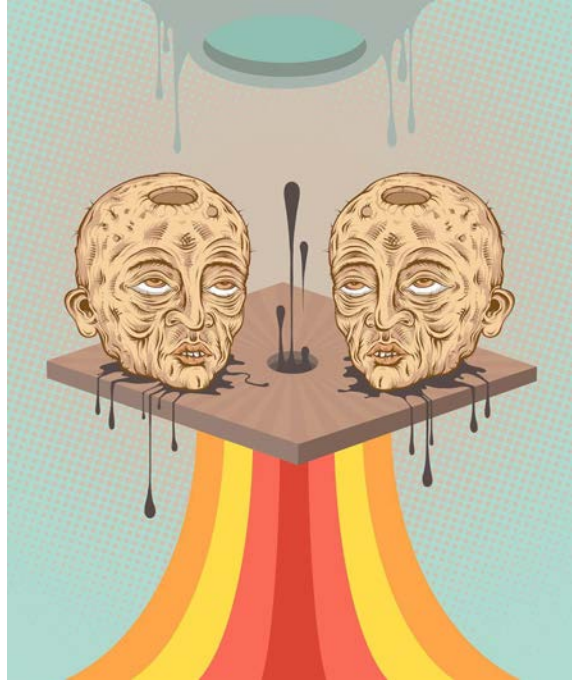
John
Baldessari (CA)



[Just Seeds](#) (Pittsburgh)



Roger Shimomura (Seattle, WA)



Mark Hosford (Nashville, TN)



Printmaking as Performance

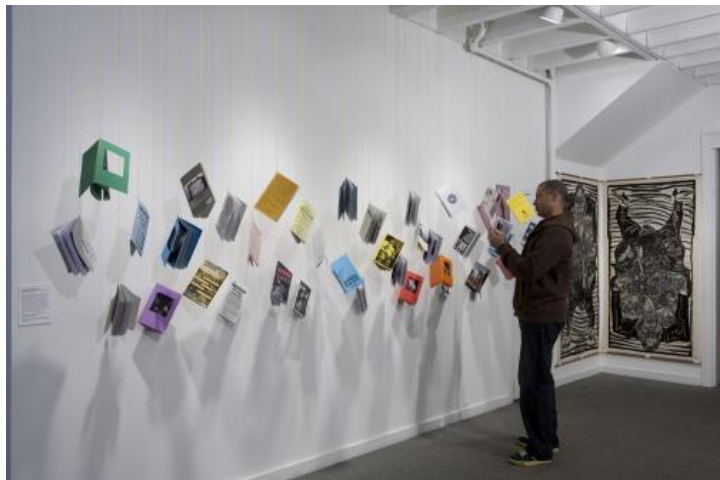


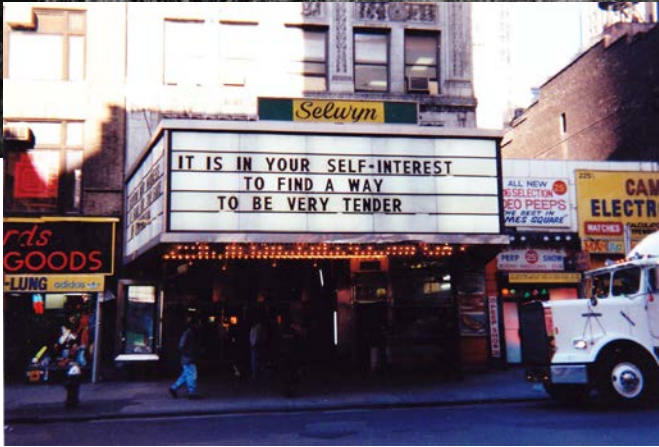


Self-Reliance Library

The Self-Reliance Library is an autonomous reading and creating library. It is a collection of older books and reference materials that Temporary Services has found inspiring while doing our own projects and living our lives. The Self-Reliance Library contains recently published titles as well as out of print books we are just discovering. It includes a couple of our own publications as well. The collection is designed to provoke the reader, solve creative problems, or suggest imaginative directions for a range of creative practices.

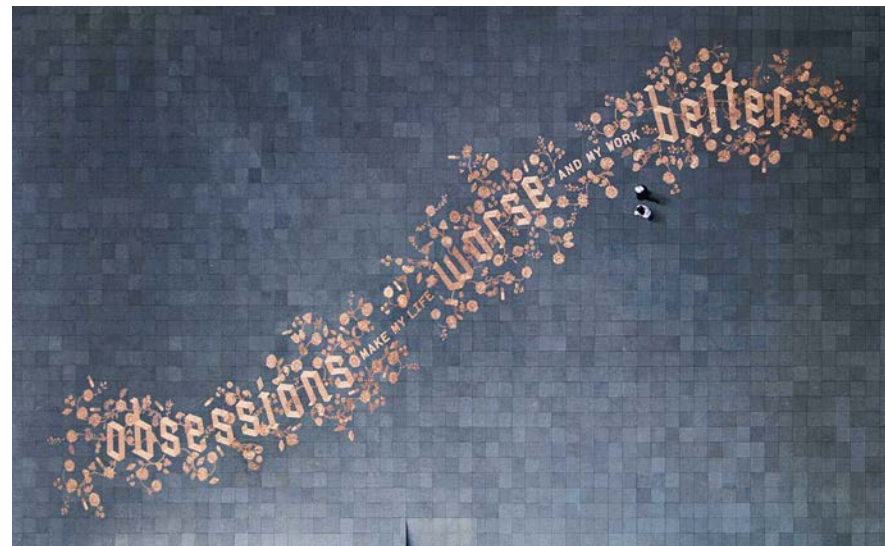
Topics in the Self-Reliance Library include: visionary architecture, desperate or wildly imaginative mobility, miniature architecture and nomadic living, self-publishing and design, everyday repair solutions, designs for fantasy worlds and alternate realities, technologies used in prisons and other restrictive or impoverished settings, ecologically sound living, survivalism, weapon production for self defense or recreation, skill-sharing, and approaches to living radically.

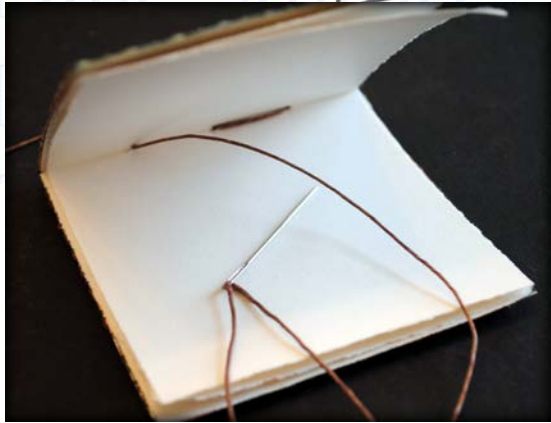
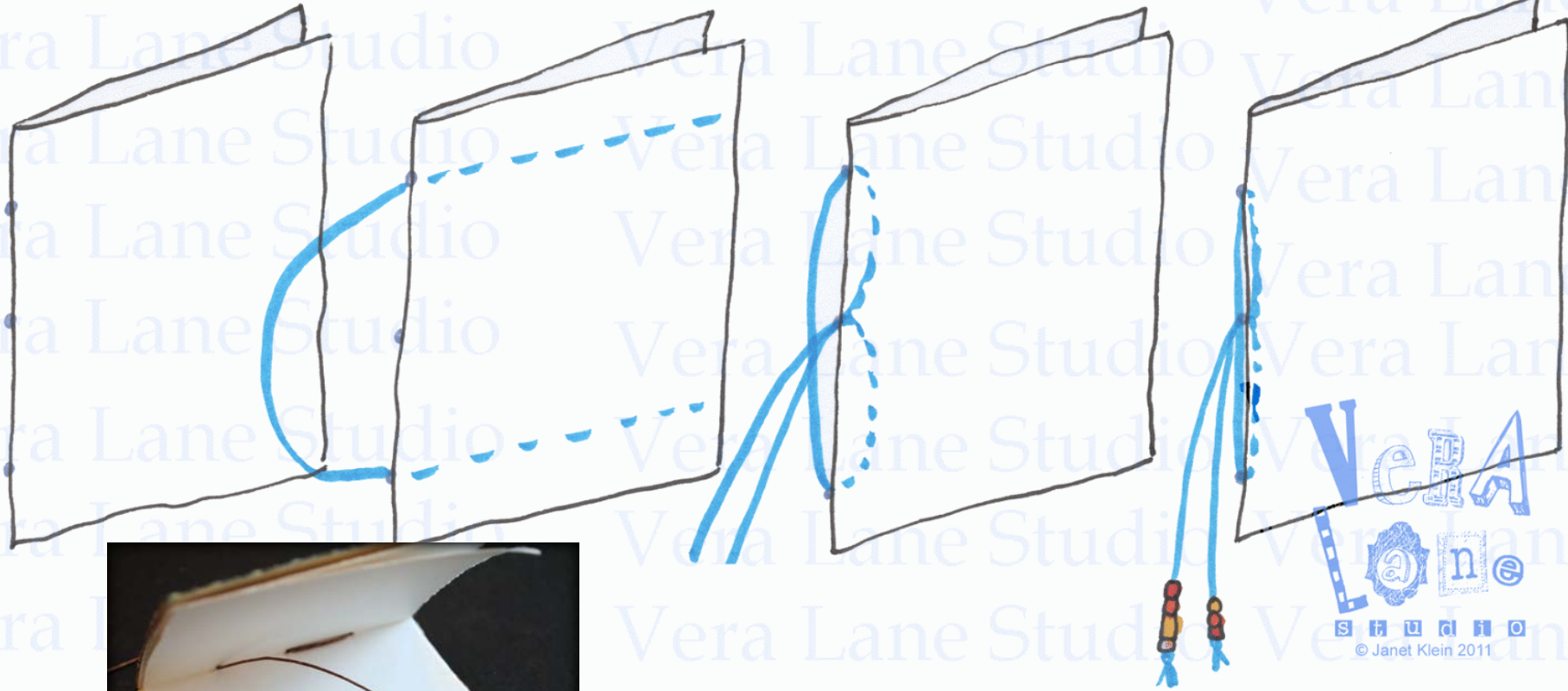




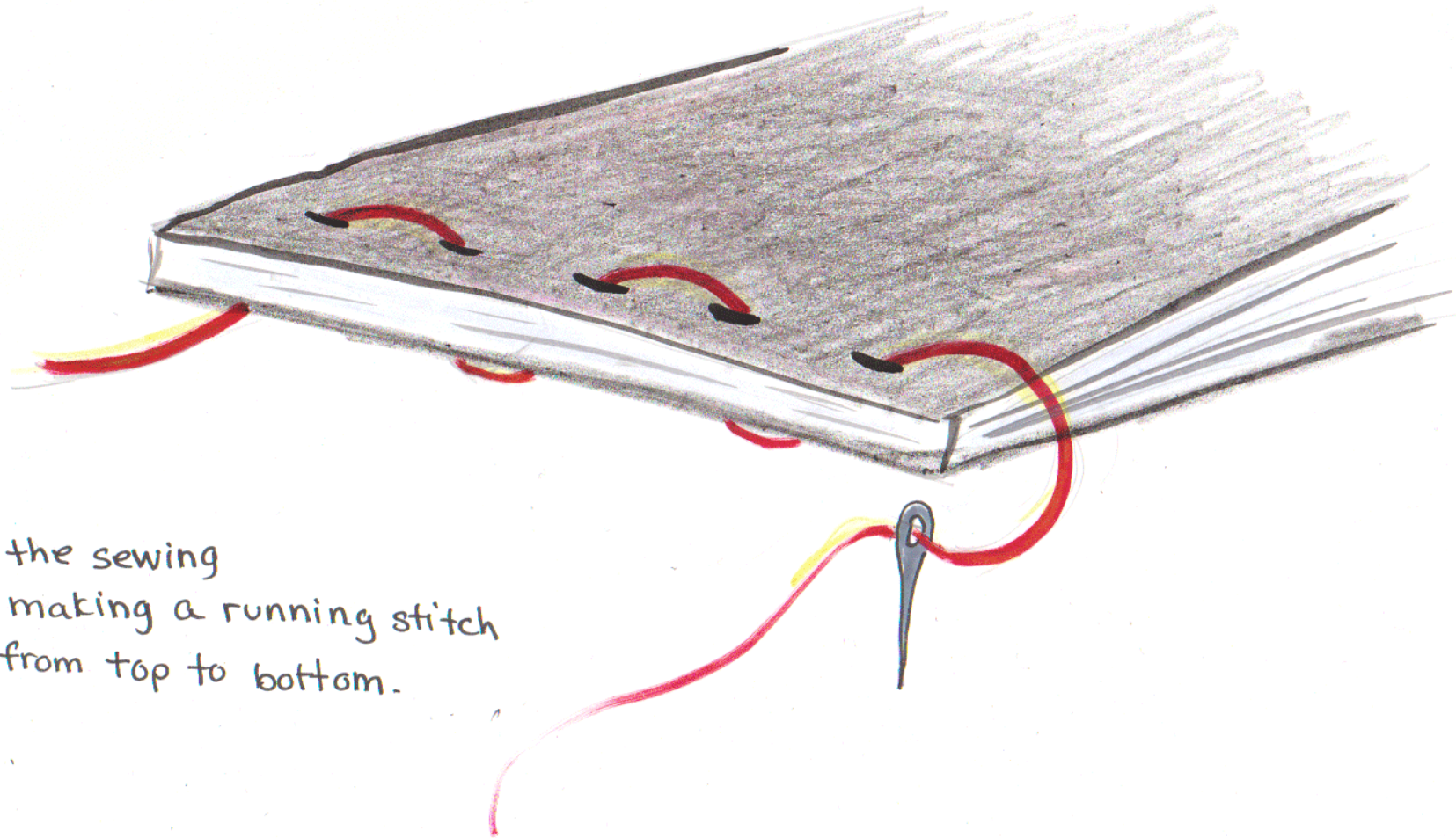
Jenny Holzer
(New York)

Steven Sagmeister

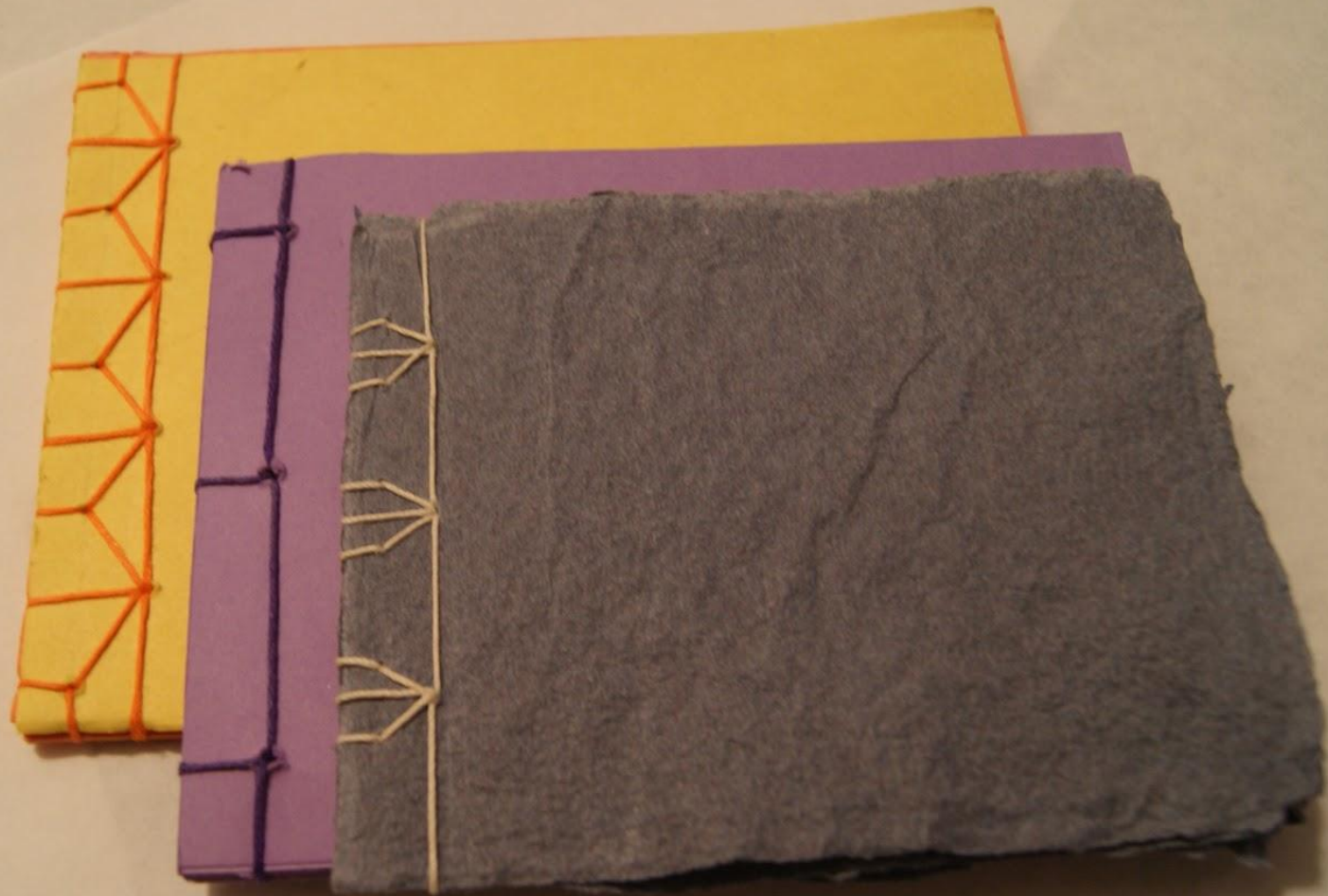




Vera Lane
S T U D I O
© Janet Klein 2011



Start the sewing
by making a running stitch
from top to bottom.





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Reviews are listed alphabetically by book title.

A

- "SAFE" reviewed by Alina Cioi
- A Few Years of Writing Interglaced with James Fata of Life, reviewed by Tracy Dash
- The Address Book, reviewed by Sarah Williams
- Amazon Software, reviewed by Ian Hutton
- Arbitration Pictures by James Hasty, reviewed by Lisa Anne Auerbach
- Any Stripes One Jump On Top, reviewed by Andrew Bourne
- Another Jail, reviewed by Zach Kagan
- Anyone Taking Anything is Saying That Thing, reviewed by Isaac Fisher
- Art and Objects Limited Action, reviewed by Carter Mull
- The Art of Walking, reviewed by Sarah Bay Williams
- The Assistants, reviewed by Samantha Roth

B

- Barney Kufel - Building, reviewed by Lucas Wilcock
- The Beatles: Illustrated Lyrics, reviewed by Jesse Sterling
- Before After, reviewed by John Burke
- Between Ovals, Photographs by Hans Zumbly, reviewed by Richard M. Sanchez
- The Bookends, reviewed by John McKinley
- Brantford: the Sculptor as Photographer, reviewed by Lucas Wilcock
- Bunny Boy Goes to Home, reviewed by Paige K. Bradley
- The Bureau of Experimental Speech and other Things (BESAT), reviewed by Tracy Dash

C

- Cameo Man West: Three Decades of Photography and Video, reviewed by Gladys Mathema Hernandez
- Charles Brinkley, reviewed by Andrew Bernstein
- Come and Introduce Me, reviewed by Meredith Duxler
- Concrete Comedy, reviewed by Cameron Crane
- Curtis Herrington: Objects on the Edge, reviewed by Drew Hatcher

D

- Darting, reviewed by Sarah Bay Williams

artist book examples