

**Marian Amies, Associate Professor  
Center for International Studies Fellow  
Department of Art and Art History  
University of Missouri, Saint Louis USA,  
with students from the University of Missouri,  
during a study trip to the UK.**

### **Creative practice**

Students: Inkjet, Laser printed, Linocut, Letterpress, Screenprint, Etching, Woodcut, Sculptural books, Hand-drawn/Letraset.



Scholarship students from the University of Missouri - Saint Louis, at an artist's book workshop with Sarah Bodman and Tom Sowden, during their two-week trip to London, staying in Marian Amies' atelier, 13th May 2008.

### **ABTREE**

The students' work sits within the "artists' books" area, hand-printed, sculptural, digitally printed and photo books, and some under "ephemeral". Students describe an artist's book as: a work that references in some manner a book object, i.e. cover, inside pages, a title. A book that was made with the intention of being art. Everything an artist calls a "book". An artist's book is anything created by an artist that intends to be a book.

### **Technology and Tradition**

Students' methods of production have not so much changed over time but have progressed through experimentation as part of their studies. They use a variety of methods from screenprint, hand binding and letterpress, to digitally printed multiples and photo books. They have also been developing book with hand rendered imagery and making sculptural works.

Class computers are always kept up to date with new software (Photoshop etc.) and any updates as technology develops, but digital work is always combined with an appreciation of hand processes such as letterpress and hand bookbinding. Good craft is always stressed in both. I feel we are a little old-fashioned but we need to take our time and combine resources with video and production to branch out effectively for developing book works.

As Graphic Design students, the computer is an important tool but this is alongside a lot of drawing by hand. Drawings are scanned to manipulate or rework on the computer, and computers are used to create layouts and set type.

### **Teaching History and Theory**

Students are on the BFA programme, specialising in Graphic Design, Illustration and Typography, with an emphasis on image making. The study trip to the UK included visits to Tate Britain, the V&A and St Brides to access libraries and view collections of artists' books before the students made an edition of three books of their own over ten studio days.

Specialist lectures are supplemented by reading lists which include for example, titles by Johanna Drucker, and issues of the *Artist's Book Yearbook*. Artists' books and Livres d'artistes are a special focus, with over 50 artists' works viewed.

We interviewed Marian Amies and students from the University of Missouri, during a study trip to the UK, in Marian Amies' atelier, 13th May 2008.

Marian Amies has recently curated the second in the Art of the Book exhibition series: *The Art of the Book: Journals Then and Now*, which launched at Gallery 210 UM, St. Louis, USA, February 11 - May 8, 2010 before touring to Bristol and Winchester later in 2010.

This case study forms part of the Centre for Fine Print Research's AHRC funded project 2008 - 2010: *What will be the canon for the artist's book in the 21st Century (In an arena that now includes both digital and traditionally produced artists' books, what will constitute the concepts of artists' publishing in the future?)* <http://www.bookarts.uwe.ac.uk/canon.htm>