Booked:

Making Makerspaces with Artists Books

Amanda Thackray’s Age of Eruption in progress. Photo ©2009 Women’s Studio Workshop
“We believe that prints, handmade paper, and artist books are a source of inspiration; that experimentation leads to discovery; that collaboration leads to accessibility; that creativity is the cornerstone of the learning process.”

www.pyramidatlanticartcenter.org/art_center/mission_and_history.html
Introducing WSW

- Tana Kellner  
  Artistic Director & Founder
- Ann Kalmbach  
  Executive Director & Founder
- Sandra Brown  
  Administrative Manager
- Susan Chute  
  Archival Consultant

Location! Location! Location!
Rosendale, NY

Clockwise: Williams Lake, WSW’s back yard; 722 Binnewater, WSW’s facility; Town of Rosendale (Scene around Rosendale project). All photos © Women’s Studio Workshop.
We envision a society in which women’s visual art is integral to the cultural mainstream and permanently recorded in history.

— To operate and maintain an artist’s workspace that encourages the voice and vision of individual women artists;

— To provide professional opportunities and employment for artists at various stages in their careers;

— To promote programs designed to stimulate public involvement, awareness and support for the visual arts.
Papermaking from seed to sheet

Clockwise: ArtFarm planting; beating fiber to pulp; screening pulp on deckle. All photos © Women’s Studio Workshop

WSW
Silkscreen

Clockwise: Ann Kalmbach & Chris Petrone instruct studio interns, resident artist Tyanna Buie makes art, working with squeegee. Photos © Women’s Studio Workshop
Drawer of wood type; resident artist Amanda Thackray printing her book *Age of Eruption*. Photos © Women’s Studio Workshop
WSW Ceramics

Community bowlmaking. Photos © Women’s Studio Workshop
Classes

Summer Arts Institute
Arts in Education
Community Workshops

Photos © Women’s Studio Workshop
Swiszcz, Carolyn.
*My first artists’ book.*
Women’s Studio Workshop, 1996.
21 x 260 cm. folded to 21 x 35 cm.
Ed. size: 100.
There are many theories about what makes an artist's book different from a traditional book. A book artist can communicate not exclusively through text, but through any system of visual signs—words, image, material, form, etc. Viewing an artist's book usually requires both verbal and visual literacy. The pages of the book provide a series of spaces which contain information. The viewer perceives each space at a different moment. The book is therefore a "sequence of moments." The book artist can use a variety of structures to determine the sequence in which these moments are revealed—either at random, or in a particular order. The book artist can also control the rate at which the pages are to be viewed. The amount of information on each page determines the amount of time the viewer needs to remain in that space. The artist creates and controls the rhythm at which the pages are turned.

...but the definitions are open and always expanding.
There are many theories about what makes a MakerSpace different from a traditional library space.

But the definitions are open and always expanding.
Based on Community need, requires Community collaboration, invites Community participation

Play in a serious way

Ideas come to life

Share skills

Adaptable

MakerSpaces

Static or Pop-up

Transformational not transactional

People learn to use tools & develop creative projects

Incubator of ideas and ventures

Embedded or stand-alone

Phrases culled from makerspace.com, Buffy Hamilton’s Slideshow “Illuminating Learning Communities…”, Lauren Britton’s “The Makings of Makerspaces”, Tod Colegrove’s “3D Printing Is Just the Beginning.” Please see Bibliography handout for these and other resources.
The shift continues towards becoming a creator society. Today, society is increasingly mobile and continues to demonstrate evidence that creation is gaining traction over consumption. The Maker movement, user-generated videos, self-published eBooks, personalized domains, and other platforms have all seen steep increases in recent years. Higher education is now in a position to shift its curricular focus to ensure learning environments align with the engagement of creator-students and foster the critical thinking skills needed to fuel a creator society. Courses and degree plans across all disciplines at institutions are in the process of changing to reflect the importance of media creation, design, and entrepreneurship.

http://www.youtube.com/watch?v=n29wY9Y1D6M
MakerSpaces in Libraries:

a survey

by John Burke, Univ. of Miami

from 12 listservs, facebook, twitter:

143 respondents

• 41% have MakerSpaces
• 36% planning to start
• 24% no plans to implement

http://www.infodocket.com/2013/12/16/results-of-makerspaces-in-libraries-study-released/
All types of libraries

51% in Public Libraries
36% in Academic Libraries
9% in School Libraries
4% Other

Most MakerSpaces started in the last 1-2 years

Resident artist Talya Baharal-Gnida. Photos © Women’s Studio Workshop
Technologies supported

Computer workstations 67%; 3D printing 46%; **Photo editing 45%**; Video editing 43%; Computer programming/software 39%; **Arts and crafts 37%**; Scanning photos to digital 36%; Creating a website or online portfolio 34%; **Digital music recording 33%**; 3D modeling 31%; Arduino/Raspberry Pi 30%; Other 30% (included knitting, Legos, etc.); Animation 28%; High quality scanner 28%; **Tinkering 26%**
How funded

- 36% found funding in the library budgets
- 29% received grants
- 14% received donations
- 11% requested additional funding from their parent organizations
- 11% noted “other” ways to fund the Makerspace, including “local investors”

Just over half charge for one or more services, among them supplies, classes or workshops, equipment use, membership fees.

For funding ideas, see: Garcia-Lopez, Paloma. “6 Strategies for Funding a Makerspace.” Edutopia. <http://www.edutopia.org/blog/6-strategies-funding-makerspace-paloma-garcia-lopez>
Five Makerspaces

Fayetteville Fab Lab

Oak Park Public Library Idea Box

Bubbler Room, Madison Public Library

People’s Library, Richmond, VA

DeLaMare Library, Univ. of Nevada-Reno
Fab Labs at the Library

Community ‘Makerspaces’ give access to cutting-edge tools.

BY NICOLE BELBIN and PAT NEWCOMBE
From Government Technology

There’s something unusual in the parking lot of the Allen County Public Library: a high-tech lab for would-be designers, makers, and tech enthusiasts. These spaces are known as “makerspaces,” “fab labs,” or “hackerspaces.”

Why does the Allen County Public Library have a high-tech lab for would-be designers? These spaces are designed to encourage creativity, problem-solving, and collaboration among a diverse group of people, including children, teenagers, and adults.

Fab Labs at the Library: Fab Lab

Syracuse, NY
What’s inside is always changing

- By changing exhibits, Idea Box offers fresh ways to engage library customers in lifelong learning through creative play and fun.
- Installations vary to reflect the diverse interests in our community. One installation may feature participatory art and culture; another may solicit opinions on an upcoming initiative or library service, or be hands-on, demonstrating new technology.
Oh the places we’ll go: Check out your neighbors travels and chart your own

If you could draw your world, what would it be?

Artists making art: a live exhibit

More Oak Park Public Library Idea Boxes
See these ideas and others on the Library’s Flickr stream: https://www.flickr.com/photos/oppl/collections/72157630548314758/
Madison Public Library: The Bubbler
Madison, WI

**ARTIST-IN-RESIDENCE**

Sachi Komai and Laura Komai of Anthology are the Artists-in-Residence for March and April of 2014. Check out their artwork, their workspace, and check out the Bubbler Headquarters!

Central Library gets an extra boost of energy, creativity and collaboration from the presence of artist and makers using the Bubbler space in their studio in the Madison Public Library's Artist-in-Residency program. This artist of makers uses the mural in each residency to work on projects in the public setting. While based at Central Library, Madison's eight branch libraries will host resident workshops and projects in an effort to engage all communities. Please check back for the application process in the future.

**WHAT'S THE BUBBLER?**
It's a Madison Public Library program where you learn, share, and make anything!

**WHY IS IT CALLED THAT?**
- Why not? Bubbles rise to the surface...
- ...like creativity.

**WHO IS IT FOR?**
Anyone! Some programs are geared more toward adults, teens, families, or kiddos.

**WHAT HAPPENS THERE?**
Anything from beer brewing to creative writing to 3D printing.

**IS THERE A SCHEDULE?**
You bet! Check out madisonbubbler.org

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*The Bubbler is supported in part by an award from the National Endowment for the Arts and made possible by a grant from the Madison Public Library Foundation. Designed by Oliver Benders.*
The People’s Library Project
Richmond, Va

Participants in this workshop complete various tasks, engage in conversation about contemporary art, and learn functional creative skills:

- **Papermaking**: using pages from the discarded books, participants blend, pulp and dry materials to create new paper.
- **Creative Content**: participants collectively formulate, choose and print the prompts to be included in each book.
- **Bookbinding**: the re-purposed paper is rebound into the covers of the discarded books.
- **The Bookshelf**: participants collectively design and construct the interactive sculpture that will house the books.

More: [Creative Engagement for Advocacy: Innovative Partnerships for Artists and Librarians Session, Sunday, 1 pm](libraryasincubatorproject.org/?p=10271)
DeLaMare Science and Engineering Library first in nation to offer 3D printing campuswide

Machine builds three-dimensional plastic model from computerized drawing of an object
7/19/2012 - By: Mike Wolterbeek

DeLaMare Science & Engineering Library
University of Nevada, Reno
Tod Colegrove, Director

Photos from DeLaMare’s Flickr stream: https://www.flickr.com/photos/dstl_unr/
MakerSpace Implementation: Five Sites

- **Make It @ Your Library**
  
  makeitatyourlibrary.org

- **Makerspace.com**
  
  includes downloadable guides and a directory of makerspaces

- **Library As Incubator**
  
  http://www.libraryasincubatorproject.org

- **The Makings of Makerspaces**
  

- **OEDB: A Librarian’s Guide to Makerspaces: 16 Resources**
  
  http://oedb.org/ilibrarian/a-librarians-guide-to-makerspaces//
Biblio-Maker Spaces

Materials & Supplies

1. Your local art supply store
2. Talas [http://www.talasonline.com]
   All manner of book binding tools & supplies
   All manner of bookbinding and conservation supplies
Equip yourself


Letterpress Commons <http://letterpresscommons.com> Community-driven letterpress. Includes techniques, equipment, education and an interactive map of letterpress printers near you.

Photos © Women’s Studio Workshop
why we’re talking about Makerspaces

WSW shares the MakerSpace Mindset

- WSW is a **community-oriented space**, fostering dialogue, collective brainstorming, and creative experimentation.
- WSW provides **equipment & tools** for working artists that they might not be able to access otherwise ( kinda like libraries, too).
WSW ARTISTS’ BOOKS

A Lesson in form & function
WSW Artists’ Books: Structure

Accordion

Deeg, Daniela. *The Book of Warnings*.
20 x 392 cm. folded to 20 x 14 cm.
Ed. size: 50.
Thompson, Cynthia. *Conceal*. Women’s Studio Workshop, 2001. 15 x 110 cm. folded to 15 x 10 cm. Ed. size: 60.
WSW Artists’ Books: Structure Dos-á-Dos

Thompson, Anne. The Color-Word-Value Index. Women’s Studio Workshop, 2013. 8 ¼” x 6 ½”: 16p. Ed. size: 50.
WSW Artists’ Books: Structure Drum Leaf

WSW Artists’ Books:
Structure: Form & function

Sligh, Clarissa.
What’s Happening with Momma.
Women’s Studio Workshop, 1988.
75 x 77 cm. folded to 26 x 26 cm.
Ed. size: 150.
WSW Artists’ Books: *Binding Pamphlet*

George, Anne
Site Readings.
Women’s Studio Workshop, 1993.
19 cm x 11.5 cm
Ed. size: 225.

My only books were women’s looks, and folly’s all they’ve taught me.
Uhteg, Abigail Wendler
The Complex of All of These.
Women’s Studio Workshop, 2009.
36 x 28 cm.
Ed. size: 35.
WSW Artists’ Books: Binding  Concertina

Beisinghoff, Barbara
The Angel Is My Watermark.
Women’s Studio Workshop, 2009.
31 x 21 cm.
Ed. size: 47
Flag

King, Susan E.

Women and Cars

Women’s Studio Workshop, 1983.

21 x 13 cm.

Ed. size: 500

WSW Artists’ Books: Binding Flag

King, Susan E.

Women and Cars.

Women’s Studio Workshop, 1983.

21 x 13 cm.

Ed. size: 500

It was different when there were just girls in the car. When they were with boys, they never were the ones who drove. They didn’t drive 100 mph to nowhere, not even at a rock concert. They mostly drove in circles, around to one another’s houses, over to the stores and back. The wildest thing they ever did was run Nancy’s mother’s stationwagon into a ditch, or cruise Jerry’s Drive-in looking for the boys.

We were caught in the snow and I was sure that we were on the wrong road and wanted to turn back. Wrong or right, said Gertrude Stein, we are going on. She could not back the car very successfully. She goes forward admirably, she does not go backwards successfully.

It couldn’t remember anything but her driving all those Sundays down to the river. A car of them, with lots of cracks about women drivers, and as many people as would fit in the VW convertible. They thought they were going to the French Riviera. And could have been. They never went into the water, just lay on the beach and read appropriate literature, anything about Paris in the twenties, or anything that made them feel more or less existential, depending on their mood.
WSW Artists’ Books: Binding

Book object

Zanis, Liz
Grandmaclock.
Women’s Studio Workshop, 2004.
2 x 4 cm.
Ed. size: 57
Hom, Mei-Ling

In the Morning.
Women’s Studio Workshop, 1990.
16 x 16 x 33 cm. (fore edge)
Ed. size: 108

WSW Artists’ Books: Binding

Book object
WSW Artists’ Books: Content
Image as text

Atkinson, Jess.
Eavesdrop.
Women’s Studio Workshop, 2013.
24 x 17 cm.
Ed. size: 50
Bird, Amelia. Walden Marginalia
Women’s Studio Workshop, 2012.
24 x 15.25 cm.
Ed. size: 50

In looking at the margins in Walden I see that individual readers display a variety of notational instincts and comment on text placed on a spectrum. Arrow notations occasionally underline, and sometimes an annotation with a pencil for breadth will have the confidence to write a phrase that doesn’t contain the name of a philosopher. Reflections, I look at marginal notes with the hope of learning about a writer, the belief that it’s somehow possible.

Writing in the margins of a book is similar to writing in a diary. The notes may be intended for only your eyes, but you can’t help but imagine a stranger or the stranger of your older self revisiting them. Writing in a diary book, then, escapes self-consciousness and enters the realm of performance, an act akin to wearing a large hat or talking to your parents.
WSW Artists’ Books: Content

Text as Image

Neilson, Heidi.
Atlas of Punctuation.
Women’s Studio Workshop, 2004.
25 x 22 cm.
Ed. size: 100
WSW Artists’ Books: Content

Pageation

Kalmbach, Ann and Tana Kellner (KaKe Art).
Shoot to Kill.
Women’s Studio Workshop, 1997.
44 x 30 cm.
Ed. size: 50
Project 1: Sew a single signature

Some Thoughts About the Book as an Artistic Medium, excerpted from My First Artist’s Book by Carolyn Swiszcz
Project 2: One Page Book

Text as image:

Choose a line of words. There are 5 words.*

Depending on the format you choose, you’ll have 7 or 14 pages to work with, in addition to front & back cover.

Use scale, repetition, positive/negative type & pacing to design the book. You can add additional words to augment, change, clarify the given text. Use stamps, press type and copier to alter/modify text.

*All words culled from the March/April 2014 issue of American Libraries.
Project 3: Create an Accordion Book

Use visual resources in this room to create an accordion book. Use text and/or images.

Suggested topics:

Social media: digging in the data mine? Person as product.
Whistleblowers: Authorized sources/suppressed sources.
Information legitimacy: who’s telling the story? Whose story gets told?
Special Collections: NSA, FISA, Google, Facebook, Instagram, et al.

Options for images
- whole, cropped, repeated, layered, overlapping, juxtaposed, across one page, 2 pages, one image over entire book

Options for text
- size, font, rubber-stamped, handwritten, degraded
Takeaways

- Be adaptive with physical space and materials
- Check out other library makerspaces to see what could work in your own community.
- Tap the expertise of local makers & collaborate with communities of artists.
- Integrate book arts into your makerspace
  - as a conduit for community story telling
  - to explore controversial or challenging concepts
Thank you for attending Booked: Making Makerspaces with Artists’ Books

We hope to see you in Rosendale.

AND visit us online! Read our blog!

www.wswworkshop.org