New Course Request

Indiana University

Check Appropriate Boxes: Undergraduate credit [X] Graduate credit [ ] Professional credit [ ]

1. School/Division: [R.A.C.I.N. School of the Arts]
2. Academic Subject Code: [F.I.A.]
3. Course Number: [S329] (must be cleared with University Registrar)
4. Instructor: [K. Ackoff]
5. Course Title: [Manuscript, Arts, & Illumination]
   Recommended Abbreviation (Optional): [Manuscript, Arts, & Illumination]
   (limited to 32 Characters including spaces)
6. First time this course is to be offered (Semester/Year): [Fall 2006]
7. Credit Hours: Fixed at [3.0] or Variable from [ ] to [ ]
8. Is this course to be graded S-F (only)? Yes [X] No [ ]
9. Is variable title approval being requested? Yes [X] No [ ]
10. Course description (not to exceed 50 words) for Bulletin publication: [This course will begin with a brief history of writing and calligraphic styles. Various decorative techniques will be studied, such as Italian, white vine, foliate, and Celtic motifs for initial capitals. Contemporary and traditional materials will be covered, and will include working with vellum (calf skin). A history of illumination techniques (embellishing with gold leaf) will be followed by hands-on experience working with flat and raised gilding.]
11. Lecture Contact Hours: Fixed at [ ] or Variable from [ ] to [ ]
12. Non-Lecture Contact Hours: Fixed at [ ] or Variable from [ ] to [ ]
13. Estimated enrollment: [16] of which [0] percent are expected to be graduate students.
14. Frequency of scheduling: [every other year]
   Will this course be required for majors? [Nil]
15. Justification for new course: [To expand elective offerings to visual arts students.]
16. Are the necessary reading materials currently available in the appropriate library? [N/A]
17. Please append a complete outline of the proposed course, and indicate instructor (if known), textbooks, and other materials.
18. If this course overlaps with existing courses, please explain with which courses it overlaps and whether this overlap is necessary, desirable, or unimportant.
19. A copy of every new course proposal must be submitted to departments, schools, or divisions in which there may be overlap of the new course with existing courses or areas of strong concern, with instructions that they send comments directly to the originating Curriculum Committee. Please append a list of departments, schools, or divisions thus consulted.

Submitted by: [K. Ackoff]
Department Chairman/Division Director
Date: [10/12/05]

Approved by: [T. M. Hill]
Dean
Date: [10/28/05]

Dean of Graduate School (when required)
Date

Chancellor/Vice-President
Date

University Registrar
Date

After School/Division approval, forward the last copy (without attachments) to the University Registrar for initial processing, and the remaining four copies and attachments to the Campus Chancellor or Vice-President.

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Revised March, 1977

University Registrar Final Copy
S329 Manuscript Arts & Illumination
Syllabus

I. Brief History of Writing
   A. Part 1:
      Roman, Square Capitals, Rustic, Uncial,
      Half-Uncial, Insular Majuscule, Insular
      Minuscule
   B. Part 2:
      Carolingian minuscule, Northern &
      Southern Gothic, Batarde, Chancery
      Cursive, Humanist.

II. Techniques
   A. Versal Alphabet
   B. Filigree
   C. White vine
   D. Celtic
      1. History
      2. Basis: Insular majuscule
      3. Basic knots & patterns
      4. Knotted letters
      5. Borders
      6. Plants, animals, and people
      7. Carpet pages

III. Working on vellum
   A. History & background information
   B. Preparation of vellum
      1. Video on how vellum is made
      2. Preparation
      3. Stretching
   C. Painting on vellum

VI. Assignments
   A. Quizzes on the history of writing
      You will be expected to be able to identify
      basic styles and time frames of styles of
      writing.
   B. Exercises
      1. Versal letter with filigree
      2. White fine foliate letter
      3. Celtic designs
         a. Border
         b. Knotted letter
         c. Plants, animals, and people
   C. Illuminated letter
   D. Final project on vellum
   E. Exercise:
      Contemporary decorated letters, time per-
      mitting
V. Illumination: Working with gold
   A. Jewish flat gilding
      1. Examples: Jewish Ketubahs, contemporary uses
      2. Gum ammoniac recipe
   B. Traditional raised gilding using 15th century recipe
   C. Painting on vellum

V. Contemporary Approaches to the Decorated Letter
   A. Examples from a variety of contemporary juried exhibitions.

CALENDAR

Week 1  • History of Writing, Part 1
        • History of Writing, Part 2
Week 2  • Versals
        • Versal with filagree
Week 3  • White vine foliate and variations
        • Studio: white vine exercise
Week 4  • Celtic decoration: Borders
        • Celtic decoration: Knotted letters
Week 5  • Celtic decoration: Plants, Animals, and People
        • Studio: Celtic design
Week 6  • Preparation of vellum
        • Studio: Decorated letter on vellum
Week 7  • Jewish flat gilding: Preparation of gum ammoniac solution
        • Preparation of assis (size) for traditional raised gilding
        • Studio: Development of designs for gilding
Week 8  • Jewish flat gilding
        • Traditional raised gilding
Week 9  • Historical and contemporary examples of illumination and painting on vellum – Göttengen Model Book, St. John’s Bible, etc.
        • Painting on vellum
Week 10 • Studio: Combining gilding with painting on vellum
Week 11 • Studio: Combining gilding with painting on vellum
Week 12 • Contemporary calligraphy and illumination
        • Contemporary approaches to decorated letters – spatter techniques, embossing, cut-outs, etc.
Week 13 • Studio: Contemporary letters
Week 14 • More historical and contemporary examples
        • Final project: Combine, in a style of your choice, elements to create a decorated letter
        • Studio: Begin development of final project
Week 15 • Studio: Continue work on final project
FINAL  • Final project due