

DNMADE

specialisation *Book*

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Field of study

**BOOKBINDING - CREATION AND  
HERITAGE**

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**Foreword** The Diplôme National des Métiers d'Arts et de Design (a BA (**Hons**) in Art and Design also known as DNMADE) is a 3-year, full-time course.

The holder of the DNMADE Livre is a professional in the fields of contemporary creation working on new editorial forms in a permanent interaction between traditional techniques and the most innovative tools.

The Book specialisation offers 4 different fields of study:

- Engraving, printed images
- Images and storytelling
- Book object, editorial creation
- Bookbinding, creation and heritage

Year DN1 Creative Editorial Designer

During the 1st year of the Book Objects and Publishing Design field of study, students follow a common core of fundamental courses with those of the Bookbinding, Design and Heritage field of study. Projects and exercises are sometimes carried out as a whole class, sometimes separately.

The aim of this common foundation is to bring together and highlight the links and shared cultures which, over and above the specialisations of the field of study over the next two years, are essential for students' future professional lives: editorial design and the art and craft of book form and content.

These fundamentals will be developed and enriched throughout the year.

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**Bookbinding -  
design and heritage field  
of study**

Number of students: 15

Creative bookbinding and heritage bookbinding are inseparable. One feeds off the other, and this technical, technological and cultural confrontation gives rise to creative thinking. The final product is the fruit of a process of research and conceptualisation. The Bookbinding - Creation and Heritage field of study develops professional skills enabling students to work in various sectors of the book trade. It places the creation of bookbindings within the field of design as an art object, whether one-off or in small series. It enables students to develop practical and creative skills through constant interaction between traditional techniques and the most innovative tools for designing and creating art bindings.

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# FIRST YEAR (S1-S2)

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## Field of study **BOOKBINDING - CREATION AND HERITAGE**

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### **Overview of the first year** to

The first two semesters of training provide an introduction to students to collaborative situations, for example as part of work in pairs within the two field of study combined, Bookbinding and Book Object. Micro-projects are also set up by combining different courses on the same project, in order to prepare the group to interact with different people during the creative process.

### **Discovery**

From September to mid-October, students are introduced to the Book specialisation and work on a common theme in all the courses. This theme proposes that teachers work in relays and field of study associations in order to gain initial experience of a micro-project. The aim of this initial collaborative effort is to highlight the cross-disciplinary needs specific to DNMADE training, the "Working together" is one of the fundamentals of contemporary creative work. This introductory period enables teachers to identify the qualities and specific features of the class group, to bring beginners up to the same level as Level IV students, and to provide a foundation of technical and fundamental knowledge to stimulate hours of independent work. From November to mid-January, students are then asked to work on themes more closely related to specific features and identity of their field of study. Drawing are also offered. as a back-up for beginners or students with deficiencies in this area. The DNMADE implies a marked aptitude for thought design, the creative poïen, the to-and-fro between practice and the corpus of references that nourish creative research. Project writing, the ability to research through reference-based sketching and plastic drawing are now fundamental for all Book specialisation students.

### **Micro-projects**

Three micro-projects are requested in S2. One workshop, initiated by bookbinding design workshop, will focus on marbled and/or dominoté paper and will be passed on to cross-disciplinary teaching and the humanities, another project will include the 4 fields of study in the specialisation and will be run by the digital tools and languages teachers, and another project specific to cross-disciplinary teaching will focus on children's books.

### **Inter-field of study workshops** aims to promote

The organisation of inter-field of study workshops  
aims to promote  
openness and collaborative working through

mixed teams in competitions or partnerships.

**Work placement** The first-year work placement introduces students to the vocabulary of the workplace. It enables them to observe the actions of the professional who supervises them. They must produce an editorial report in situ in the form of a logbook.

"handmade" to keep track of this impregnation.

**Oral assessment** At the end of the semester, a 15-minute oral assessment is organised for each student. This is an opportunity to present a selection of pieces from the year's work, to report on the placement (editorial report) and to assess the student's place in the course. This oral presentation is supervised by at least 3 teachers representing course units. An assessment of the student's progress and profile is drawn up at the end of each interview.

**Events** The Estienne school offers a number of events in which students can be involved in various ways, including the Estiennes, open days and Presse- Citron.

**LEG - Experimental  
Laboratory  
graphic**

The Graphic Experimentation Laboratory brings together various traditional printing techniques: typography (movable lead and wood type), lithography, screen printing, wood engraving and linoleum. In the first year, they are involved in the design of a collective book printed in small series, to learn about the specific features of each technique.

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**specialisation** **BOOK**

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**field of study** **BOOKBINDING - CREATION AND HERITAGE**

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**teaching field** UNIT 1 / UNIT 5 GENERIC LESSONS**teaching component** **EC 1.1 / EC 5.1 HUMANITIES**

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**teaching objectives**

The objectives in S1 and S2 are to take into account the diversity of the profiles received.

- Mastery of common analytical tools enabling the acquisition a literary culture (cross-knowledge of periods and genres; identification of registers; notions of linguistics).
- Exploration of written and oral expression techniques - Development analytical and summarising skills
- Openness to a variety of cultures (traditional culture - known as "repertoire" - and contemporary creation)

**targeted skills**

- Knowing how to use fundamental cultural references

- Express themselves with rigour and precision, both orally and in writing
- Identify and analyse various resources related to a research topic- Synthesise information effectively- Defend a point of view in a reasoned way.

**training methods  
(teaching methods and  
resources used)**

The sequential organisation of the year combines a project-based approach - which is also used in more specific courses - with an autonomous progression linked to the objectives set by the reference framework for the teaching of the Humanities.

**assessment methods**

Writing workshops; reading reports, exhibitions and conferences; writing reviews and notes intent; compiling research applications.

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**specialisation BOOK**

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**field of study BOOKBINDING - CREATION AND HERITAGE**

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**teaching field** UNIT 1 / UNIT 5 GENERIC LESSONS**teaching component** **EC 1.2 / EC 5.2 ARTS, DESIGN AND CULTURE TECHNIQUES**

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|---|--|
| <b>teaching objectives</b>                                    | - To analyse works of art. To raise questions. <ul style="list-style-type: none"><li>• Prioritising ideas and arguing (written and oral)</li><li>• Develop an awareness of the history of art and contemporary creation/put works from different periods into perspective/keep abreast of current events.</li></ul>  |
| <b>targeted skills</b>  | - analyse a work using a specific vocabulary specific and precise <ul style="list-style-type: none"><li>• Giving a concise account of an exhibition</li><li>• Identify one or more issues (work, theme, exhibition)</li><li>• Be familiar with the chronological references specific to the history of art, design and technology.</li></ul>   |
| <b>training methods (teaching methods and resources used)</b> | The pedagogical aspects of group work : <ul style="list-style-type: none"><li>- note-taking in lectures</li><li>- presentations and debates</li><li>- collective critical analysis of the work and the context in which it was created</li></ul> On an individual level : <ul style="list-style-type: none"><li>- individual analysis (works analysis sheet)</li><li>- visits exhibitions and museums (exhibition booklet)</li><li>- research methodology (CDI and libraries) applied to thematic research</li><li>- compiling a bibliography</li><li>- reading notes and analyses of questions related to the course.</li></ul> |
| <b>assessment methods</b>                                     | Continuous assessment  |

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**teaching field** UNIT 2 / UNIT 6 CROSS-DISCIPLINARY TEACHING

**teaching component  
COMMUNICATION** **EC 2.1 / EC 6.1 TOOLS FOR EXPRESSION AND  
CREATIVE EXPLORATION**


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**teaching objectives** S1

- Learn the fundamental tools of graphic design and plastic arts in the field of artist/author books.
- Nourish cross-disciplinary projects with the humanities course by exploring the literary field in relation the plasticity invested.

S2

- An introduction to plastic and graphic media in monochrome and colour stamping: stencil and dominoté paper, monotype, linocut.
- Tackle the question of motif and decoration in the specific context of the fields of study combined in this course: Bookbinding and the Book Object.

**targeted skills**

S1

- Combining handwriting and drawing. Explore the tools of the writer, pen and brush, with the aim of quickly mastering the tools associated with literary heritage.

S2

- Transforming drawing into a motif, using various documents and sampling them using stamping techniques. The drawing is invested as formal impact and declined in a spirit of series on the support book.
- Use the initial graphic and plastic skills learnt to create a book in pairs, drawing on the skills of the 2 joint bookbinding and book object fields of study.

**training methods  
(teaching methods and  
resources used)**

- explore the physical and visual links between writing, drawing and the culture of the artist's/author's book.
- bringing together undergraduate dissertation drawing and imaginative drawing, fed by observational drawing.
- learn about collaborative working.
- practise monotype, graphic experiments linked to motif techniques: dominoté papers, original imagiers.

**assessment methods**

The assessment is practical and oral (practice in the presentation and oral defence of the project).

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**teaching field** UNIT 2 / UNIT 6 CROSS-DISCIPLINARY TEACHING**teaching component** EC 2.2 / EC 6.2 TECHNOLOGIES AND MATERIALS

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|---|---|
| <b>teaching objectives</b>                                    | <p>S1. Introduce the student culture, observation and analysis paper book materials, from a physical, chemical, aesthetic and technical point of view.</p> <p>S2. Explore and exploit their knowledge of the capabilities of paper in the creation experimental editorial objects.</p>  |
| <b>targeted skills</b>  | <p>S1</p> <ul style="list-style-type: none"><li>• Acquire theoretical knowledge of the world history of the capacities of paper used create publishing objects (creative paper and printed paper).</li><li>• Explore the different forms of printed paper books.</li></ul> <p>Introduction to understanding the imposition scheme used in an initial preparatory project at the Laboratoire d'expérimentation graphique (LEG).</p> <p>S2.</p> <ul style="list-style-type: none"><li>• An introduction to experimental micro-publishing, using the motifs created as tools for expression and creative exploration.</li><li>• cover the fundamentals typography and printing methods for contemporary books.</li></ul> |
| <b>training methods (teaching methods and resources used)</b> | <p>S1. A cultural approach, visits to the showrooms of paper designers and distributors and access to lectures on this material are the theoretical elements of the course. These theoretical elements are applied in the form of a creative project.</p> <p>S2. Technical, scientific and aesthetic questions will lead to the creation of ideas for innovative publishing objects. Theoretical elements are explored through the various processes involved in making a book object.</p>  |
| <b>assessment procedures to</b>                               | <p>The practical and oral assessment will focus on the ability to take advantage of our knowledge of materials and printing methods to enter the experimental field of publishing design.</p>   |



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**teaching field** UNIT 2 / UNIT 6 CROSS-DISCIPLINARY TEACHING**teaching component** EC 2.3 / EC 6.3 DIGITAL TOOLS AND LANGUAGES

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**teaching objectives**

S1

- Discover the potential of digital technology as a production and creative tool. Acquire theoretical fundamentals, master computer procedures and good working habits. Learn about DTP tools. S2
- Learn more about DTP software. Integrate the use of digital tools into a creative process involving lettering and images.

**targeted skills**

Assimilate theoretical concepts and their implications practices; adopting appropriate working methods and using suitable vocabulary; experimenting with digital tools with a view to nurturing a creative approach; becoming familiar with collaborative practices and gradually acquiring the ability to work independently.

**training methods  
(teaching methods and  
resources used)**

The courses combine several teaching methods. They are based on projected video demonstrations, using a variety of inputs (slide shows, podcasts, documentation and presentation of work on different media). Students may be required to carry out application exercises, independent research and practical work involving personal production.

**assessment methods**

Involvement, progress techniques, skills and knowledge methods, skills and independence are assessed by continuous assessment, digital and printed applications and oral presentations.

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**teaching field** UNIT 2 / UNIT 6 CROSS-DISCIPLINARY TEACHING**teaching component** **EC 2.4 / EC 6.4 MODERN LANGUAGES - ENGLISH**

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**teaching objectives** Consolidation and development of English language skills training students to communicate both personally and professionally.**targeted skills** Development of language skills (production oral and written comprehension) acquisition of a lexicon specific to the course and a culture international art and design. The aim is to achieve level B2 of the Common European Framework of Reference for Languages in terms of language skills and to enable students to communicate independently.**training methods (teaching methods and resources used)** The teaching of English will be based on authentic audio/audiovisual and written resources, the section's teaching projects and the work done in other subjects, and will take account current events, particularly cultural events.**assessment** Assessment of language skills continuous.

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**teaching field** UNIT 2 / UNIT 6 CROSS-DISCIPLINARY TEACHING**teaching component** **EC 2.5 / E 6.5 ECONOMIC AND SOCIAL CONTEXTS  
LEGAL**

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**teaching objectives** Understand and use economic knowledge, legal, social, tax and management issues in order to find their bearings in the professional environment of the field of study.**targeted skills** Understand and memorise knowledge economic, legal, social, tax and management issues, order to understand the professional environment of the field of study.**training methods  
(teaching methods and  
resources used)** Whole class work (lessons): resource sheets available via Pronote.**assessment** Written assessments during the semester.  
The assessments will contribute to the validation of the following skills: C5.1, C5.2, C5.3, C5.4

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**teaching field** UNIT 3 / UNIT 7 PRACTICAL AND PROFESSIONAL TEACHING

**teaching component** EC 3.1 / EC 7.1 TECHNIQUES AND SKILLS

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**teaching objectives**

S1

Learn the fundamentals of bookbinding. Learn the vernacular vocabulary, get to grips with the , machines and tools. Discover the bookbinder's trade and how it has evolved. Discover the different techniques, both basic and traditional.

S2.

- Continuing to learn the basics of bookbinder's postures and movements.
- Know how to use the machines in the workshop: trimming, deburring, pressing, graining, rounding, backing, etc.
- Use the various dedicated tools appropriately: scissors, scalpels, rulers, paring knives, saws, etc.

**targeted skills**

- A basic, structuring technical foundation in bookbinder's skills
- Take into account workshop space: a shared territory for individually created projects.
- Organising your .
- Raising awareness and appropriating raw materials
- Introducing leather in all its immense diversity. Starting to develop a "transportable" material library, using notebooks to record papers, canvases and leathers.
- Mastering the use of machines and tools.
- Experiment

**training methods  
(teaching methods and  
resources used)**

Folding, cutting, perforating, sewing, gluing, pressing, sanding, , stamping, recording, organising... Some of these "flash" exercises can be done in the workshop, others on your own.

**assessment**

Each specific exercise includes items such as care, precision, plastic qualities... Together, these micro-evaluations produce a score out of 20.

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**teaching field** UNIT 3 / UNIT 7 PRACTICAL AND PROFESSIONAL TEACHING**teaching component** **EC 3.1 / EC 7.1 TECHNIQUES AND KNOW-HOW / DORURE**

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**teaching objectives** Learn about gilding with view to embellishing a book, a notebook or other material produced in the bookbinding workshop.**targeted skills** The teachers personal skills are trans-  
The aim of this course is to help students develop the autonomy that comes from understanding the techniques explained.**training methods (teaching methods and resources used)** This teaching module offers introductory exercises in the various gilding tools and their practical and specific applications. The materials used are books, notebooks and special document covers produced by the bookbinding workshop and inseparable from the practice of gilding.  
The supports are also sometimes in-house preparations the gilding workshop.  
Preparing the substrate is a long and essential process before any preliminary work related to gilding. The student learns about the preparations and the compulsory technical constraints.  
The work is therefore carried out in situ in the studio. No work outside the course is required.**assessment procedures** Assessment takes place during class time of the objectives achieved, i.e. the finishing of the substrate by gilding

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**teaching field** UNIT 3 / UNIT 7 PRACTICAL AND PROFESSIONAL TEACHING**teaching component** **EC 3.2 / EC 7.2 PRACTICE AND IMPLEMENTATION OF THE PROJECT**

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**teaching objectives**

S1. Discover the fundamentals of the creative thinking of bookbinders by investing in the techniques and know-how they have acquired.

S2. Continuing to discover the fundamentals of bookbinders' creative thinking. greater involvement in the culture of design and 3D objects. The relationship between form and typography is explored in a new way.

**targeted skills**

S1. Acquire bookbinding techniques and their possibilities creative.

S2. Raise awareness of how to use the right tools to explore and experiment with choices. Notion of discernment. Begin to integrate knowledge of available materials, techniques and technologies, as well as physical and creative possibilities.

**training methods (teaching methods and resources used)**

The skills acquired in the techniques course are invested in a reflection that questions creation, identity of the creative binding, and the collaborative dialogue that it implies in order to respond effectively to the request of an author or a client. The specific know-how of heritage bookbinding is questioned in the contemporary field, and shifted towards 'curious' and innovative experiments. Techniques are placed at the service of creativity. Visits from professionals, accompanied by a few bindings, are encouraged to open up a dialogue with students on both technical and creative aspects.

**assessment procedures**

Each specific exercise includes items : care, precision, plastic and graphic qualities... All the micro-evaluations add up to a mark out of 20. Self-evaluation is also encouraged.

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**teaching field** UNIT 3 / UNIT 7 PRACTICAL AND PROFESSIONAL TEACHING**teaching component** **EC 3.2 / EC 7.2 PRACTICE AND IMPLEMENTATION OF THE PROJECT / GILDING**

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**teaching objectives** Learn about gilding with view to embellishing a book, a notebook or other material produced in the bookbinding workshop.**targeted skills** Discover the gilder's tools (classic fleurons), gilding irons, small tools, etc.). Apply the technical skills you are learning to your creative work.**training methods (teaching methods and resources used)** Gilding is used to magnify a support (book-box-box) containing writings, illustrations or other documents, using various small heated tools such as gilding irons. Different types of coloured film used for hot foil stamping. Classic gilding, for lack of sufficient time, does not seem appropriate for these creations. While waiting for the media, specific types of exercises are carried out on one or more leather-covered boards, using mosaic and gilding techniques. The students' creative imagination is essential for applying all kinds of techniques.**assessment procedures** Assessment takes place during class time the objectives achieved.

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**specialisation BOOK**

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**teaching field** UNIT 3 / UNIT 7 PRACTICAL AND PROFESSIONAL TEACHING**teaching component** EC 3.2 / EC 7.2 PRACTICE AND IMPLEMENTATION OF THE PROJECT / LEG

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**teaching objectives** The teaching aims, through the implementation of 5  
The aim is to help students understand the sometimes close relationship between design and technique, and to acquire methods, techniques and know-how.**targeted skills** Know how to apply workshop techniques and reinvest them in a project.**training methods (teaching methods and resources used)** The first 6 weeks are devoted to a circulus (each session is used to design and print a very simple printed object to learn about the expectations and constraints of screen printing, linocut, letterpress, lithography, gilding, layout and imposition techniques) and then over the remaining 6 weeks to start designing a small, simple work under constraint.  
which will be continued at the beginning of the second year. The different techniques must be combined.**assessment methods semester** Somative assessment of production at the end of the  
of the circulus and the early stages of the book's production.



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**teaching field** UNIT 3 / UNIT 7 PRACTICAL AND PROFESSIONAL TEACHING**teaching component** **EC 3.3 / EC 7.3 COMMUNICATION AND MEDIATION OF THE PROJECT**

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**teaching objectives**  
representation

- Introduce students to different modes and codes of and communication

- Introduction to the language rare book publishing and its hierarchical structure, leading to bibliophily
- Gradually build up knowledge of binding styles

**targeted skills**  
times

- Discover different styles of bookbinding from the earliest to the present day and know how to talk about it.

- Know how to communicate a project approach and produce mediation materials to promote knowledge of the project
- Create visuals, roughs and mock-ups
- be able to use argumentative discourse to help the listener understand the overall approach
- Unite the class around an issue.

**training methods**  
**(teaching methods and resources used)**

- Comprehensive presentation examples of rare books
- Visuals of binding styles and to classify them.
- Explanatory immersion in front of classmates

**assessment**

Oral presentation.

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**field of study BOOKBINDING - CREATION AND HERITAGE**

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**teaching field** UNIT 4 / UNIT 8 PROFESSIONALISATION**teaching component** EC 4 / EC 8 FIELD OF STUDY AND FURTHER STUDY

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|---|---|
| <b>teaching objectives</b><br>order to                        | To put in place systems and individualised monitoring in<br><ul style="list-style-type: none"><li>• create links with the professions targeted by the field of study</li><li>• enhance its representation of the business sector</li><li>• build your field of study and guide your further studies.</li></ul>  |
| <b>targeted skills</b>  | Gradually build and develop knowledge and an artistic and professional culture in an approach that encourages innovation between art professions and design. Dialogue, question and create links with the professional world through the gradual acquisition of fundamental technical, artistic and conceptual tools. Construct an observation protocol and write a report.   |
| <b>training methods (teaching methods and resources used)</b> | S1 - Understanding the school's documentary resources. Discovering the technical resources available within the school, and the places and conditions in which they can be used. Meeting the various players in the world of art books, publishing and contemporary and heritage bookbinding. Cross-fertilisation with other courses through visits and exhibitions linked to projects and micro-projects.<br>S2 - Continuation of visits and meetings with professionals and former students. Organisation of workshops. Individualised research and work placement supervision. |
| <b>assessment</b>   | S1 - Written report on the various meetings and locations visited.<br>S2 - Drawing up a visit log including personal research, note-taking, summary and possible extension.   |

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# DNMADE GENERAL SKILLS CATALOGUE

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## **C1 Use digital reference tools**

- Use the reference digital tools and IT security rules to acquire, process, produce and distribute information and to collaborate internally and externally.

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## **C2 Express oneself and communicate orally and in writing in at least one foreign language.**

- Use the different registers of written and spoken French with ease.
- Communicate clearly and unambiguously, orally and in writing, in at least one modern foreign language.

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## **C3 Positioning relation to a professional field [competence assessed by the undergraduate dissertation jury in S5].**

- Identify resources and apply research tools and methods specific to the professional field in question
- Experiment with creative tools and plastic and conceptual research to structure the stages of a project and their interactions
- Characterise and promote your identity, skills and career plan.

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## **C4 Use data analysis purposes**

- Identify, select and analyse critically a range of resources in their specialist field
- Gathering resources to document a subject and synthesising this data with a view to using it.
- Analyse and summarise data with a view to their use
- Developing a critical argument

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## **C5 Act as a professional in the field of [the relevant specialisation].**

- Situate your role and mission within an organisation so that can adapt and take the initiative
- Respect the principles of ethics, professional conduct and environmental responsibility
- Identify and situate the professional fields potentially related to the knowledge acquired in the specialisation and the possible fields of study for accessing them
- Take account of the economic environment professional activity and understand entrepreneurial approaches.

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## **C6 Carry out professional monitoring activities in design and craft trades**

- Identify the challenges facing the sector and its professions in the light of current developments and prospects, as part of a forward-looking approach.
- Find out about workshop practices and emerging productions, whether or not they combine digital technology and CAD/CAM.

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## **C7 Use different information and communication techniques in design and craftwork**

- Develop your own mediation and communication resources, methods and tools
- Ensuring that knowledge and skills are in line with changes and needs in the business.

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## **C8 Cooperating and working as part of a team**

- Maintain links and dialogue within the teams, with project partners and associated experts
- Sharing knowledge a team and a network of multidisciplinary professionals
- To take responsibility for the project, taking into account the tools and methods of design, creation and production.

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## **C9 Develop a personal strategy for the book trade and the graphic arts**

- Demonstrate a personal experimental practice in the following fields: engraving, printmaking, embossing, modelling, relief engraving, intaglio, intaglio, etching, screen printing, hot printing, dry printing, embossing, typography, model making and production, calligraphy, drawing, etc.

- typography, binding and gilding techniques, illustration (watercolour, collage, drawing), printing techniques.
- Formalise and make visible your experiences to enhance your personal identity through your own personal appropriation of materials and techniques.
  - Evaluating and challenging yourself to learn:
    - mastering the skills and tools of the book trade
    - resolution of serial or small series production processes
  - developing a professional culture
- 

#### **C10 Develop and implement creative and research tools relating to the book trade and the graphic arts**

- Define a collaborative approach with all the players involved: clients, printers, publishers, photographers, curators, suppliers and, depending on the scale of the programme, illustrators, graphic designers, elected representatives, etc.
  - Proposing creative and forward-looking guidelines in the field of books.
  - Experiment with different areas of hypothesis, taking into account media, materials, , the plastic dimension, the implementation of the graphical production line and their meaning (semantic dimension and relationship to the environment).
  - Evaluate the coherences and gaps between the hypotheses envisaged and the initial request.
  - Set out your ideas and argue for your choices using appropriate 2D and/or 3D and/or video and/or interactive media, taking into account the realities of the book trade.
  - Use materials, finishes, techniques and innovative or traditional technologies in the design and partial production a project and in the adaptation of manufacturing processes: design, image, graphic elements, composition, typography, binding and publishing.
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#### **C11 Design, manage and supervise a production project in the book trade and graphic arts [Skill assessed by the diploma project jury in S6].**

- Understand the characteristic elements of a project in the fields of books and the graphic arts through models and samples, taking into account the stages of production and publishing.
  - Prototype or produce all or part of the project using digital CAD and DTP tools
  - Establish principles for the development of the book and graphic arts project based on explicit criteria.
  - Demonstrate that the project is in line with initial demand and the general economics of book production and the graphic arts.
  - Plan and manage the various stages a project through to delivery and approval, taking into account the environment of the book trade and graphic arts.
  - Encourage dialogue within the teams and with project partners (authors, publishers, printers, distributors, booksellers, readers) and associated experts (private partners, museum institutions, associations, local authorities, etc.).
-