



Kaylin Hawkins

2026 Spring

Capstone Grphic Design

Department of Art and Art History

Artist Statement:

For my BFA Capstone submission, I considered many of my projects as possible contenders for submission. I have so many projects that I have made through the various semesters of my time at CSU. After some deep thought, I came to the realization that the best reflection of my work as an artist would be best represented in the form of a book arts piece. Even better I could submit my handbound Capstone Portfolio. As a graphic design student I think it perfectly this project perfectly encapsulates my knowledge of typesetting and formatting, while simultaneously functioning to showcase some of my best graphic design projects from my undergrad experience at CSU. Despite the fact that a large portion of my projects for my concentration specific courses primarily exist in their digital form exclusively, I wanted to have a tangible physical representation of me as an artist to enter for the exhibition. Something a viewer can interact with and possibly hold and manipulate. Although I am graduating with a BFA with a concentration in graphic design. I would personally describe myself as an interdisciplinary artist, oftentimes experimenting with combinations of various media and I pride myself in my knowledge of multiple art forms including book arts and book binding. So, I think this form of media would be the most accurate representation of my technical skills as an artist. While also giving me the opportunity to hand bind my portfolio. The practice of book arts is extremely important to me as an artist for a plethora of reasons. Some of which I will include as a part of my artist statement, because the list is far too long to cover all of my reasons in purely an artist statement.

One, historically graphic design is primarily rooted in books. As much as the world has shifted with technology to the digital age, there are still so many various terminologies and practices still present in the graphic design industry that come from archaic and ancient book arts/printing roots. Two, book arts is not commonly recognized as “fine art”. With most sources listing the fine arts as, “Painting, Sculpture, Drawing, Fine-art photography, Architecture, Conceptual art, Decorative art, Mixed media, Printmaking” (From sources across the web). Although one could argue it falls under sculpture, conceptual art, mixed media, or maybe even printing roots. I would argue that it should and has the potential to exist as its own fine arts practice. In the off chance that it is included in

discussion of the arts it is often not prioritized when included under the arts. Even here within the CSU art department, the CABIN (Center for Artists' Books & Inclusive Narratives) which houses the studio for Book Arts is entirely separated from the Visual Arts Building which is the center for all other studio practices. There also aren't many courses offered through the department that recognize Books as being their own form of art outside of ART 220 Book Arts--History, Meaning, and Form ([Which] Focuses on book arts and histories from a diverse perspective. Explores and applies conceptual, theoretical, and historical frameworks of the book as an expressive art form) and possibly some brief overview in some Art History courses. Even the ART 422 History of Craft, Theory, and Methodology course doesn't cover book arts history under its course description, "History, theory, and methodology of craft, including fibers, metals, and pottery". Some may argue that book arts can't be classified as a fine art because, "Books serve a practical purpose meant as a way to exchange knowledge, so they should fall under practical arts." However, I strongly disagree with this sentiment. As books don't always have to serve a primarily literary purpose or even opting out of including text altogether. I also believe this argument against the recognition of Book Arts is faulty given that there other several arts that fall under the "fine arts" definition that also serve practical purposes. For example, dishware and vessels/containers in sculpture, architecture serves as a physical structure typically housing a functioning business or serving as shelter, conceptual arts also exist with an extent of practicality challenging perceptions of what counts as art. And if mixed-media and sculptural works fall under the patriarchal-western umbrella of "fine arts", surely Book Arts should as well. Lastly, Book Arts as a practice is a dying craft. Not only due to technological shifts that now allow for mass manufactured machine bound books, but also more recent technological advancements that have brought us into the digital age we are beginning to see less and less production of printed books.

Cover:

- Backing Material for Cover | Chip Board Layered with Foam Core, glued with PVA.
- Book Cloth | Faux Leather with Light Weight Iron-On Adhesive and Newspaper.
- Spine | Backing Material reinforced with cardstock, attached via a doubled up 100% cotton strip, (replacement for gauze strip in case bound hard cover), glued to front and back cover in an opposing fashion.
- Interior Cloth | Lace mounted onto Black Cotton fabric with Water-Soluble Iron-On fusible interfacing, backed with Light Weight Iron-On Adhesive and Newspaper, glued to Backing Material.

Textblock:

- Interior pages | Personal Undegrad Design Projects printed on LaserJet printer, bound with Comb Binding, using Comb Binding Machine.
- End paper | LaserJet printed imagery glued to Cardstock.
- Bookmark Ribbon | Sourced satin ribbon with sourced charm and handmade brass charm, attached with a jump ring and ribbon end clamp, glued between backing board and book cloth.

Business Card Page:

- Faux Leather pockets | PVA glue for faux hem attached to backing material prior to gluing of book cloth to cover.

- Business Card Pocket Flap | Faux Leather flap with Television Test Card LaserJet print mounted on poster board, attached via PVA glue.
- Business Card Pocket | LaserJet Transparency of black bars, attached to faux leather pocket, via Light Weight Iron-On Adhesive, reinforced with PVA glue
- Business Card | Cardstock card with Barrier-Grid (Picket Fence) style stop animation graphic and personal contact information, with personal brand insignia and vector “accessory self-portrait” graphic.

Title

Original Format

Figure 1: Hand Bound Portfolio

10.5 x 12



Figure 1: *Handbound Portfolio*



Figure 2: *Handbound Portfolio Vertical*



Figure 3: *Handbound Portfolio Close-Up*