

DNMADE

specialisation *Book*

---

Field of study

**BOOK-OBJECT EDITORIAL CREATION**

---

**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 unite 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.

---

**OBJECT-BOOK  
EDITORIAL CREATION  
field of study**

Number of students: 12

This field of study offers the opportunity to explore and appropriate the traditional and current fields, culture, know-how and practices of editorial design through experimental creative projects or commissions.

Over 6 semesters, students will develop skills in the design of books and publishing objects through their most common traditional and professional aspects. They will be open to experimental approaches and sensitive to the most innovative fields.

---

# FIRST YEAR (S1-S2)

---

Field of study

## BOOK-OBJECT EDITORIAL CREATION

---

**Overview of the first year**  
of

The aim of the first year's courses is to provide an overview of questions relating to this professional field to students.

**Discover**

During the first few weeks, in order to unite teams and students and encourage an attitude of discovery and exploration, as well as mutual aid and autonomy, the object-book and editorial creation and bookbinding and heritage fields of study are involved in a discovery and paper production workshop, the materials on which the design projects of the two fields of study are based.

**Micro-projects**

Fictitious micro-projects or partnership projects punctuate the rest of the year. The aim is to discover and appropriate methodologies, from the survey to the brief, from exploration and research to the development of an idea, from artistic direction to the production of arguments, from the presentation of ideas to their finalised realisation.

**Out of doors**

Visits to heritage sites (museums, libraries, etc.) and cultural outings (exhibitions, theatre, opera, etc.), accompanied or on their own%%.

**Events**

The Estienne school offers a number of events in which students can get involved, such as the Estiennes, Open House, Presse-Citron and Printemps de la typographie.

**Exhibition-interview-  
review**

After each semester of practice and activities in all courses, an interview enables the teams and students to take stock and diagnose levels and needs.

**Work placement**

The aim of a two-week observation placement is to discover a sector in the professional field of publishing or communication. The observations made during this immersion are the subject of an editorial production.

**LEG - Experimental  
Laboratory  
graphic**

The Graphic Experimentation Laboratory brings together a range of traditional printing techniques: typography (movable lead and wood type), lithography, screen printing, wood engraving and linoleum. In the first year, these techniques are invested in the design of a collective book printed in small series in order to initiate students to the art of printing.

to the specific features of each technique.

---

**specialisation BOOK**

---

**field of study OBJECT-BOOK EDITORIAL CREATION**

---

**teaching field**

UNIT 1 / UNIT 5 GENERIC LESSONS

**teaching component****EC 1.1 / EC 5.1 HUMANITIES**

---

**teaching objectives**

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

- Mastery of the common tools of analysis enabling acquisition of a literary culture (cross-knowledge of periods and genres; identification of registers; notions of linguistics).
- Exploration of written and spoken expression techniques - Development of analysis and synthesis skills
- Opening up to a diverse culture (traditional culture - known as "repertoire" - and contemporary creation)

**target skills**

- Know how to mobilise 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 manner

**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.

---

**specialisation BOOK**

---

**field of study OBJECT-BOOK EDITORIAL CREATION**

---

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

---

**teaching objectives**

- Acquire (or restore) a common base of knowledge and chronological benchmarks in the history of the visual arts and applied creation; gain access to the articulation of the major cultural, aesthetic and technical phenomena at the origin of current forms.
- Develop analytical methodologies to raise questions
- Promote cultural awareness by relaying the course through resources and current events in ancient and contemporary creation

**target skills**

- identify, qualify and then describe the characteristics of a work, in context and in relation to other productions
- associate an artistic production with a period, a movement or a group by drawing on their knowledge
- grasp the issues raised by a work in order to formulate a set of questions
- support learning through cultural monitoring (readings, visits, information, etc.)

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

- lectures, supported by projections
- tutorials (alone and/or in groups; written and graphic forms and/or oral presentations)
- use of the school's many documentary resources
- school outings

**assessment procedures**

Assessments and one-off feedback feed continuous assessment for the semester.

---

**specialisation BOOK**


---

**field of study OBJECT-BOOK EDITORIAL CREATION**


---

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

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


---

**teaching objectives** S1

- An introduction to learning the fundamental tools of graphic design and plastic practices in the field of artists' and authors' 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 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 both the bookbinding field of study and the book object field of study.

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

- Explore the gestural and visual links between writing, drawing and the culture of the artist/author's book.
- Bringing together undergraduate dissertation drawing and imaginative drawing, fed by observational drawing.
- Learn about collaborative working.
- Practice monotype, graphic experiments linked to motif techniques: dominoté papers, original imagiers, etc.

**assessment methods**

Assessment is both practical and oral (practice in the presentation and oral defence of the project).

---

**specialisation BOOK**

---

**field of study OBJECT-BOOK EDITORIAL CREATION**

---

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

---

**teaching objectives**

S1.

introduce students the culture, observation and analysis of paper book materials, from a physical, chemical, aesthetic and technical point of view.

S2.

Explore and exploit their knowledge of the capabilities of paper in the creation of experimental editorial objects.

**targeted skills**

S1

- Acquire theoretical knowledge of the world history of the capacities of paper used create publishing objects (creative paper and printed paper).

- Explore the different forms of printed paper books.

Introduction to understanding the imposition scheme used in an initial preparatory project at the Laboratoire d'expérimentation graphique (LEG).

S2.

- An introduction to experimental micro-publishing, using the motifs created as tools for expression and creative exploration.

- cover the fundamentals typography and printing methods for contemporary books.

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

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 form of a creative project.

S2.

Technical, scientific and aesthetic questions give rise to ideas for innovative publishing objects. Theoretical elements are explored through the various processes involved in making a book object.

**assessment procedures  
to**

The practical and oral assessment will focus on the ability

to take advantage

knowledge of materials and printing methods, to enter the experimental field publishing design.

---

**specialisation BOOK**

---

**field of study OBJECT-BOOK EDITORIAL CREATION**

---

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

---

**teaching objectives**

- discover the digital work environment, from basic procedures and operations to the initiation a creative project using computer-aided design software.
- identify which of tools offer are best suited to a particular stage of the creative process
- gradually develop an initial command of DTP software
- digital tools as an instrument for graphic experimentation

**target skills**

- navigate on your workstation, upstream of the software and then as a relay to record and share your output, including with the peripheral environment
- implement a work methodology in line with the project approach
- transpose and shape personal graphic expressions in digital languages
- respect the ethical and security rules associated with the use of digital technology

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

Essentially practical, the activities will be supported by didactic insights. Students will be able to work alone at their workstations and/or in collaborative situations to experiment with partnerships.

Applied extensions to current projects will be sandwiched with independent mini-projects to test out software practices and produce creative intentions (print, presentations and screenings).

**assessment procedures**

Assessments and one-off feedback feed continuous assessment for the semester

---

**specialisation BOOK**

---

**field of study OBJECT-BOOK EDITORIAL CREATION**

---

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

---

<b>teaching objectives</b>	Consolidation and development of English language skills training students to communicate both personally and professionally.
<b>targeted skills</b>	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.
<b>training methods (teaching methods and resources used)</b>	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.
<b>assessment</b>	Assessment of language skills continuous.

---

**specialisation BOOK**

---

**field of study OBJECT-BOOK EDITORIAL CREATION**

---

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

---

**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

---

**specialisation BOOK**

---

**field of study OBJECT-BOOK EDITORIAL CREATION**

---

**teaching field** UNIT 3 / UNIT 7 PRACTICAL AND PROFESSIONAL TEACHING**teaching component** EC 3.1 / EC 7.1 TECHNIQUES AND SKILLS

---

**teaching objectives**

- Observing, understanding and analysing editorial forms.
- Acquire conceptual, methodological and practical tools for developing simple editorial creation projects.
- Learn the techniques of bookbinding and intaglio engraving.
- Develop projects in synergy with generic, cross-disciplinary and vocational courses.

**target skills**

- Ability to link creative strategies to the problems of producing and designing a book object.
- Ability to understand editorial situations in terms of meaning and the relationship between content and form.
- Ability to use digital execution and craft tools to produce formal proposals for publishing projects

- The training programme sandwiches group sessions, individual follow-up and demonstrations of specific technical resources.
- , either collaborative or individual.

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

- Progress in skills, methods and techniques is assessed by continuous assessment, notes of intent, applications and oral presentations explaining the development a reflective approach and the technical production processes.

**assessment procedures**

- Continuous assessment of projects.

---

**specialisation BOOK**

---

**field of study OBJECT-BOOK EDITORIAL CREATION**

---

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

---

**teaching objectives**

- Examine the structure of the book object, typography, images and the layout of a publication.
- Learn the skills and techniques of bookbinding, engraving, papermaking, printing and the graphic industries.
- Develop projects in synergy with generic, cross-disciplinary and vocational courses.
- Learning with the graphic design of a communication object and then that of a book.

**target skills**

- Ability to design a simple layout according specifications.
- Ability to develop a simple editorial strategy
- Ability to work independently and as part of a team.

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

- Analysis of context and various editorial contents
- Developing research and design approaches
- Projects, in form of , collaborative or individual, possibly with external partnerships
- Design and production of prototypes.

**assessment procedures**

- Continuous assessment
- Validation based analysis applications and written and oral progress reports
- Validation using prototypes

---

**specialisation BOOK**

---

**field of study OBJECT-BOOK EDITORIAL CREATION**

---

**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**

---

**teaching objectives**  
themes

The teaching aims, through the implementation of four

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 six 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 silkscreen, linocut, letterpress, lithography, gilding, layout and imposition techniques) and then over the remaining six weeks to begin 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.

---

**specialisation BOOK**

---

**field of study OBJECT-BOOK EDITORIAL CREATION**

---

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

---

**teaching objectives**

- Introduction to different modes and codes of representation and communication
- Introduction to the language rare book publishing and its hierarchy, leading to bibliophily
- Gradually build up knowledge of binding styles

**target skills**

- Discover different styles of bookbinding from their origins to the present day and learn how to talk about them.
- 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.

---

**specialisation BOOK**

---

**field of study OBJECT-BOOK EDITORIAL CREATION**

---

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

---

<b>teaching objectives</b>	To put in place systems and individualised monitoring to <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. S2 - Continuation of visits and meetings with professionals and former students. Organisation of workshops. Individualised research and work placement supervision.
<b>assessment procedures</b>	S1 - Written report on the various meetings and places visited. S2 - Drawing up a visit log including personal research, note-taking, summary and possible extension.

---

# DNMADE GENERAL SKILLS CATALOGUE

---

## **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.

---

## **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.

---

## **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.

---

## **C4 Use data analysis purposes**

- Identify, select and analyse critically a variety 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

---

## **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 as well as the possible fields of study for accessing them.
- Take account of the economic environment professional activity and understand entrepreneurial approaches.

---

## **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.

---

## **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.

---

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

- Maintaining 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.

---

## **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.
- 

#### **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 right 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.).
-