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Spring 2018

## Memories

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MEMORIES

by

Bonnie Duong

A thesis submitted in partial fulfillment of the requirements  
for graduation with Honors in the Art, Studio

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Lynne Lanning  
Thesis Mentor

Spring 2018

All requirements for graduation with Honors in the  
Art, Studio have been completed.

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Serina Sulentic  
Art, Studio Honors Advisor

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Bonnie Duong  
Spring 2018  
Serina Sulentic  
School of Art & Art History

This research included learning how to make an accordion book where I explored the integration between graphic design, printmaking and bookbinding. My topic of the book shares my passion for storytelling and draws from childhood memories of spending time in my parents' family business where the dining room furniture acted as my playhouse.

As a part of my studies outside of studio arts, I ventured into Center for the Book where I learned more about the significant relationship between graphic design and the traditional handcraft of printmaking and book arts. Firstly, I tore my paper instead of cutting which took patience to ensure each tear was clean and consistent. I drew my image on frosted mylar with pencil and another using oil sharpie to see the difference in line quality. Although I liked the pencil texture, the sharpie drawing created a cleaner stencil. I ran into a bit of trouble exposing my full image onto my screen and had to emulsion twice. I tested on newsprint and debated whether or not to first assemble the book or first print on the paper then fold. I noticed printing first was the best way to go since my image ran over each panel of the book. I printed on kitakata paper for the translucency, color, and texture and hoped it would give sentimental emotion. The kitakata paper was very delicate to handle and making sure to print a clean, consistent image took a few proofs. I had to troubleshoot the ink drying on my screen which added more time to clean the screen and start over printing. For the binding portion of the book, I struggled to ensure that the margin of each book cover matched when gluing down the paper. Once I placed the paper onto the book cover, it was sort of a commitment since the kitakata paper was not very flexible to readjust. In the end they were not perfect books however, I was able to get each consistent enough for editions.

Overall, it was a meticulous undertaking but I value the time consuming process and demand for the accordion books. The illustration and process of assembling the book was cathartic to realize this furniture was like my home. I hope to continue to explore bookbinding and printmaking and how it can apply to graphic design, especially in packaging design. Through this project, I gained a better understanding of what makes a stronger design and overall artwork includes embracing the imperfections and courage to share personal moments.