Letterpress Printing 1  (awards 4 credit hours for Non-Majors)

ART 3060  Book Arts: Letterpress Printing 1  (PREREQUISITE: None)

COURSE FEE: $79.00

COURSE DESCRIPTION  Using movable type and hand-operated printing presses, students design and print several projects. Through discussion and critique, students learn basic elements of design and typography, and how to integrate other printing processes into letterpress work. At the end of the semester, each student walks away with a class portfolio. The class includes a brief introduction to the history of the book, using examples from the rare book collection.

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COURSE OBJECTIVES

At the end of the course, the student will be able to:

* implement a working knowledge of the type, presses, and studio equipment including preparing for printing, cleaning, and basic upkeep.
* print adeptly, developing a discriminating eye for fine craftsmanship.
* speak to the historical, present, and future applications of letterpress and respond to the machine's various capabilities.
* integrate text and image, discovering ways to unite the two successfully.
* develop individual ideas into fully realized concepts.
* discuss, critique, and apply basic elements of text and image composition, typography, design, and visual communication through discussion and critique, incorporating these principles into projects.
* understand the history of printing, the tradition of fine press, and the phenomenon of contemporary artists' books.

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EXPECTATIONS

Student should:

* spend a minimum of 4 hours per week on class work outside of class time. The nature of the class work necessitates that students spend the majority of these 4 hours in the studio.
* come to class prepared to work, particularly when work time is scheduled.
* accomplish tasks outside of class time that must be completed outside of the studio so that class time is spent working under the instructor's direction, in conversation with peers, and in the classroom environment.
* complete the beginning letterpress class successfully in order to be considered for independent studio use in the future (see posted guidelines on bulletin board).
PARTICIPATION

Every student:
* is graded on participation in class demonstrations/presentations and critiques (see expectations and grading sections for details). Full participation in all classes ensures that every student benefits from direct instruction as well as class response and discussion.
* is expected to attend every class. Each class is approximately 3.5 points, totalling 100 points for the class participation grade.
* is expected to participate in the entire class, every class period.
* is responsible for knowing everything covered or discussed in class.
* is excused from class when ill, has an extenuating circumstance, or if attending a University sanctioned activity†. When missing class for one of these reasons, the student should promptly email the instructor regarding the situation and request a make-up. The instructor will reply as to whether the absence is excused or not based on circumstances. Whenever possible, notify the instructor in advance.
* is responsible for arranging make-ups, including missed quizzes.
* in the event of an unexcused absence, should consult a classmate. Instruction is not repeated for those with unexcused absences.

† University policy dictates that students absent from class to participate in officially sanctioned University activities (e.g., band, debate, student government, intercollegiate athletics) or religious obligations, or with instructor’s approval, shall be permitted to make up both assignments and examinations. These programs must provide the instructors with a written statement describing the activity and dates of the required absence. The involved students must deliver this documentation to the instructors, preferable before the absence but no later than one week after the absence. Students absent form class due to illness and seeking to make up assignments must provide physician’s verified documentation.

SUPPLIES

Provided:
* Ink, solvents, newsprint, and rags throughout the semester; paper for the first project; materials for image-making experiments.

Recommended:
* bone folder, dishwashing/disposable nitrile gloves (recommended by Environmental Health and Safety), an apron/smock, 3-ring binder for handouts, linoleum cutter

Additional supplies will vary depending on individual projects.

Each student shares half a flat file drawer. Limit storage of materials to half of drawer. Empty drawer at semester’s end—remaining materials will be thrown away without notice.

GRADING

2 quizzes, 4 printing projects, appropriate and safe use of facilities, and class participation. Each item below totals a possible 100 points †:

5% per quiz* (× 2)
* Retaking a quiz for a higher grade will not be permitted. Students cannot make up quizzes in the event of an unexcused absence.

10% project 1 (5% typesetting, 5% printing quality)
15% project 2
20% project 3 (5% mockup)
30% project 4

10% participation
* Each demonstration/presentation, critique, and instructor directed work time is worth @ 3.5 points. If a student fails to participate in a class for an unexcused reason, points will be deducted from the class participation grade.

5% appropriate and safe use of facilities*
* Point deductions result from misuse or unsafe use of the studio including, but not limited to, failure to distribute type at the semester’s end, damage to equipment, and failure to respect the open studio schedule. The number of points deducted is contingent upon the gravity of the misuse. If the misuse is repeated after a warning is issued, this would also factor into the grade deduction.

† Projects submitted late will receive a 10 point deduction per week late. If projects are a portion of a week late, only a portion of the 10 points will be deducted. Late projects can be given to the studio monitors to submit to the instructor.

Each project is graded as follows:

33% concept: development/successful communication of innovative idea, bringing it to fruition, etc.
33% design: form related to content, composition, integration of text and image, etc.
34% craftsmanship/presentation: good printing, consistent edition, cleanliness of print etc. any spelling, grammatical, and typographical errors will affect grading for the project.
The following scale is used for determining letter grades:

<table>
<thead>
<tr>
<th>Grade</th>
<th>Description</th>
<th>Score Range</th>
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</thead>
<tbody>
<tr>
<td>A</td>
<td>Outstanding</td>
<td>93–100</td>
</tr>
<tr>
<td>A-</td>
<td>Excellent</td>
<td>90–92</td>
</tr>
<tr>
<td>B+</td>
<td>Very Good</td>
<td>86–89</td>
</tr>
<tr>
<td>B</td>
<td>Good</td>
<td>83–85</td>
</tr>
<tr>
<td>B-</td>
<td>Well above average</td>
<td>80–82</td>
</tr>
<tr>
<td>C+</td>
<td>Above Average</td>
<td>76–79</td>
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<tr>
<td>C</td>
<td>Average</td>
<td>73–75</td>
</tr>
<tr>
<td>C-</td>
<td>Below Average</td>
<td>70–72</td>
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<tr>
<td>D+</td>
<td>Well below average</td>
<td>66–69</td>
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<tr>
<td>D</td>
<td>Poor</td>
<td>63–65</td>
</tr>
<tr>
<td>D-</td>
<td>Very poor</td>
<td>60–62</td>
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<tr>
<td>E</td>
<td>Failed to meet expectations</td>
<td>0–60</td>
</tr>
</tbody>
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**EXTRA CREDIT OPPORTUNITIES**

* By the final class, write a concise, well-written paper on:
  - a book or fine press exhibition
  - a fine press or artist’s book in the Marriott Library’s Rare Books Collections
* Distribute type or other studio upkeep tasks (ask instructor for details)

**TYPE DISTRIBUTION**

* All type must be redistributed as each project is completed.
* Efficient redistribution will allow other students to use the type.
* See grading section for details on “appropriate and safe use of facilities.” Number of points deducted from this portion of the grade will correspond with amount of type left standing.

**APPROPRIATE AND SAFE USE OF FACILITIES**

* Failure to follow procedures (studio rules presented in class and as an overview below) will adversely affect the grade given for appropriate and safe use of facilities.
* Proper and safe use of the presses and shears is crucial.
* Careful and respectful use of the type is essential.
* Thorough cleaning of the studio is absolutely necessary.
* Strict observation of the open studio schedule is mandatory.
* All work in the studio must be completed independently with limited advisement from the monitor on duty.
* Only independent studio users and students who are currently enrolled in a book arts class are permitted to work with equipment and materials in the studio.

**CRITIQUES**

* are valuable to develop skills and as a creative individual.
* provide an opportunity for the class to gather and create thoughtful discussion around the work that has been produced.
* are meant neither to make people feel overly self-conscious nor to praise people excessively. Students have varying backgrounds: this is an asset to the class. Every student has unique knowledge and experiences that can be translated into meaningful comments. Concerns of design and layout depend heavily on intuition and impulse: everyone’s contributions are valuable. An interdisciplinary approach guides all discussions.
* are worth approximately 3.5 points, totaling approximately 100 points for the class participation grade (10% of overall grade for the semester). If a critique is missed due to an unexcused absence, the student receives 0 points for that critique. The instructor makes note of participation during each critique.
OPEN STUDIO

Open studio begins January 12 and ends April 29 at 5 PM

Monday & Wednesday . . . . . 12:45–9:00
Tuesday & Thursday . . . . . 12:00–4:00 & 6:30–9:00
Friday & Saturday . . . . . . . 10:00–5:00

Closed dates:
Monday, January 18 (MLK Day)
Monday, February 16 (Presidents’ Day)
Saturday, April 2 (Workshop)
Monday, April 11, 12:45-5pm (Special session)

Spring Break Hours:
March 14-19, 10:00am–5:00pm

No classroom access (printshop and typesetting room only):
Saturday, February 27, 12:30-3:30pm (Special session)
Monday, March 7, 12:45-5 (Special session)
Friday & Saturday, April 8-9 (Workshop)
Saturday, April 23, 10am-12pm (Special session)

Limited access days:
Saturday, March 19, 1-5pm
(The Book Arts Program schedules special sessions throughout the semester. On days when these events occur, studio access is limited. If you arrive at the studio and a special session is underway, please ask the monitor on duty what equipment and space is available for use).

The studio:
* must be clean and everyone must leave by the end of open studio time.

* closes for the semester on April 29 at 5 PM.

Monitors:
* are always present during open studio times.
* Have the primary role of ensuring safe and proper use of the equipment and materials. Respect for the monitors’ time and space is evaluated in the “appropriate and safe use of facilities” grade.
* are available to answer occasional questions and to supervise activity†, but students should come to open studio prepared to work independently. Consult the handouts often. Stop and think about problems and possible solutions before immediately asking questions. Problem solving is half of the good-printing battle.

† Discussion with the instructors and teaching assistants concerning projects must take place during class time or by appointment.

RESPONSIBILITIES AND RESOURCES

Faculty and Student Responsibilities

All students are expected to maintain professional behavior in the classroom setting, according to the Student Code, spelled out in the Student Handbook. Students have specific rights in the classroom as detailed in Article III of the Code. The Code also specifies proscribed conduct (Article xi) that involves cheating on tests, plagiarism, and/or collusion, as well as fraud, theft, etc. Students should read the Code carefully and know they are responsible for the content. According to Faculty Rules and Regulations, it is the faculty responsibility to enforce responsible classroom behaviors, beginning with verbal warnings and progressing to dismissal from class and a failing grade. Students have the right to appeal such action to the Student Behavior Committee.

In the classroom, Faculty must strive to maintain a climate conducive to thinking and learning.

ADA Statement:
The University of Utah seeks to provide equal access to its programs, services and activities for people with disabilities. If you will need accommodations in the class, reasonable prior notice needs to be given to the Center for Disability Services, 162 Union Building, 801-581-5020 (v/TDD). CDS will work with you and the instructors to make arrangements for accommodations. All written information in the course can be made available in alternative format with prior notification to the Center for Disability Services.

Addressing Sexual Misconduct

Title IX makes it clear that violence and harassment based on sex and gender (which includes sexual orientation and gender identity/expression) is a civil rights offense subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories such as race, national origin, color, religion, age, status as a person with a disability, veteran’s status or genetic information. If you or someone you know has been harassed or assaulted, you are encouraged to report it to the Title IX Coordinator in the Office of Equal Opportunity and Affirmative Action, 135 Park Building, 801-581-8365, or the Office of the Dean of Students, 270 Union Building, 801-581-7066. For support and confidential consultation, contact the Center for Student Wellness, 426 SSB, 801-581-7776. To report to the police, contact the Department of Public Safety, 801-585-2677 (COPS).

Wellness Statement:

Personal concerns such as stress, anxiety, relationship difficulties, depression, cross-cultural difficulties, etc., can interfere with a student’s ability to succeed and thrive at the University of Utah. For helpful resources, contact the Center for Student Wellness: www.wellness.utah.edu; 801-581-7766
**READING**

**Required:** 1. Design With Type, Carl Dair, Chapter 8, “Relationships of Concord and Contrast”

**Accessing course reserve list:** Credit students can access course reserves by selecting the course reserves tab in the library’s new search experience. Do not publish this link or give it out to anyone since this could enable unauthorized access to copyrighted materials.

The link to the course reserve list: [http://search.library.utah.edu > click “Course Reserves” tab](http://search.library.utah.edu). Additional information on using course reserves can be found in our Course Reserve “How to Guide.” [http://campusguides.lib.utah.edu/course_reserves_guide](http://campusguides.lib.utah.edu/course_reserves_guide)

**Accessing books on reserve:** The reserve desk is located on the second floor, up the stairs located just inside the west entrance of the library. The books on reserve are set for various loan periods.

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**On bookbinding and book arts:**

- Basic Bookbinding  
  by A.W. Lewis

- Book: Art and Object  
  by Phillip Smith

- Bookbinding Made Easy  
  by Lee Miller Klinefelter

- Books, Boxes, and Portfolios  
  by Franz Zeier

- Books, Boxes, and Wraps: Binding and Building Step by Step  
  by Marilyn Webberly

- Cover to Cover: Creative Techniques for Making Beautiful Books, Journals, & Albums  
  by Shereen LaPlantz

- Creating Handmade Books  
  by Alisa Golden

- Creative Bookbinding  
  by Pauline Johnson

- The Essential Guide to Making Handmade Books  
  by Gabrielle Fox

- Handmade Books  
  by Rob Shepherd

- Handmade Books and Cards  
  by Jean Kropper

- Japanese Bookbinding: Instructions from a Master Craftsman  
  by Kojiro Ikegami

- Making Books by Hand  
  by Mary McCarthy

- Making Books and Journals: 20 Great Weekend Projects  
  by Constance Richards

- Non-Adhesive Bindings  
  by Keith Smith

- Pocket Paper Engineer  
  by Carol Barton

- Woven and Interlocking Book Structures  
  by Claire Van Vliet

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**On papermaking and paper decorating:**

- Paper Art: The Complete Guide to Papercraft Techniques  
  by Diane Maurer-Mathison

- Paper: Making, Decorating, Designing  
  by Beata Thackeray

- Papermaking  
  by Jules Heller

- Suminagashi: The Japanese Art of Marbling, A Practical Guide  
  by Anne Chambers

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**On typography and printing:**

- Dictionary of Graphic Design and Designers  
  by Alan & Isabella Livingston

- The Elements of Typographic Style  
  by Robert Bringhurst

- The Alphabetic Labyrinth: The Letters in History and Imagination  
  by Johanna Drucker

- The Practice of Printing  
  by Ralph W. Polk

- General Printing  
  by Glen U. Cleeton and Charles W. Pitkin

- Letterpress Printing  
  by Paul Maravelas

- Hatch Show Print: The History of a Great American Print Shop  
  by Sherraden, Horvath, and Kingsbury
TENTATIVE SCHEDULE

If changes are necessary, the instructor will inform the class. After planned activities, students are expected to work on letterpress projects in the studio for the remainder of each class. Project due dates and quizzes are in bold.

1/11 Syllabus; studio tour & studio wisdom
   Paper dispersed & flat files assigned
   Project 1 & Dair reading announced
   Typesetting & proofing demo

1/13 Dair reading discussion
   Due: Project 1 text
   Project 2 announced & zinc cut demo
   Welcome to paper & sources; torn & cut edges
   Welcome to open access & copyright
   Begin typesetting project 1
   Last day to drop and add: Friday, January 22

1/18 No Class: MLK Day

1/20 Due: Project 1 typesetting; Instructors grade in-class
   Flatbed & platen press demos

1/25 Print Project 1 in class in teams

1/27 Critique: Project 1 due
   Editioning & registration

2/1 Quiz 1: Typesetting & Press Use
   History of the Book
   Ink & overprinting

2/3 Type nomenclature discussion
   Concord/contrast & hierarchy exercise
   Sort a drawer of type

2/8 Project 3 announced
   Design & imagery book look
   Revisit studio wisdom

2/10 Quiz #2: Type nomenclature
   Image technique demos: photopolymer, pressure printing, collagraph, lino cut

2/15 No Class: Presidents’ Day

2/17 Due: Project 2 due/split crit: RBP, BAC

2/22 Due: Book requests for research project;
   Due: Draft text for Project 3
   Writing exercise & work on Project 3

2/24 Due: Project 3 draft mock-up
   Project 3 mini-group crits

2/29 Matrices due;
   Try-it bonanza (pressure print, polymer, collagraph, lino)

3/2 Due: Mock-up Project 3
   1:1 student/instructor crit on Project 3 mockup
   Work day (Project 3); order paper/plates as needed

3/7 Research for presentations
   Meet in Rare Books Classroom

3/9 Project 4 announced;
   Final exemplar book look
   Folding demos
   Foldability/mock-up exercise

3/14 & 3/16 Spring Break

3/21 Optional due: alternate book request
   Work day Project 3 or 4

3/23 Due: Project 3/split crit

3/28 Due: Project 4 draft text & mock-up
   1:1 student/instructor crit on Project 4 mock-up
   Editing directives with peers
   Work on Project 4

3/30 Due: Project 4 draft text & mock-up
   1:1 student/instructor crit on Project 4 mock-up
   Begin typesetting Project 4

4/4 Due: First run printed for Project 4
   Work day (printing Project 4)

4/6 Due: Student presentations (Rare books)
   Meet in Rare Books classroom

4/11 Due: Student presentations (Rare/Fine Arts books)
   Meet in Rare Books classroom

4/13 Work day (printing, preparation for final run)

4/18 Work day (printing and folding)

4/20 Work day (folding and type distribution)

4/25 Critique: Project 4 due;
   Empty flat files, distribute type, clean up
OTHER NOTEWORTHY ITEMS:

The syllabus is not a binding legal contract. It may be modified by the instructor when the student is given reasonable notice of modification.

Your professor may elect to use a plagiarism detection service in this course, in which case you will be required to submit your paper to such a service as part of your assignment.

Some of the readings, lectures, films, or presentations in this course may include material that may conflict with the core beliefs of some students. Please review the syllabus carefully to see if the course is one that you are committed to taking. If you have a concern, please discuss it with the instructor at your earliest convenience.

This is a studio course involving the production of art and the feedback given to each student during critique is an important text for the course. We will not be able to avoid talking about things that may be uncomfortable. Consider carefully the nature of this course before committing to taking it. Bear in mind that your fellow students and the instructor have no way to make an informed decision about which topics or comments might be a problem for you.