PREREQUISITES None

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.

COURSE OBJECTIVES
At the end of the course, students 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.

EXPECTATIONS
Students should:
• Spend a minimum of 9 hours per week on class work outside of class time. The nature of the class work necessitates that students spend the majority of these 9 hours in the studio.
• Come to class prepared to work, and make full use of in-class work sessions.
• 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, an in the classroom environment.

TEACHING & LEARNING METHODS
Course content is delivered through demonstrations, reading, discussion, in-class exercises, critique, presentations, studio practice, and individual consultation with the instructor and teaching assistant. Readings, handouts, and items of interest will be posted on Canvas, to which all students have access.
REQUIRED READING

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

RECOMMENDED READING

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 Do not publish this link or give it out to anyone since this could enable unauthorized access to copyrighted materials.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. Additional information on using course reserves can be found in our Course Reserve “How to 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.

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

COURSE FEES

The fee for this course is $79.00. Fees will be used to pay for materials and services essential to the student’s successful completion of the course, including materials and supplies, fees paid to service providers, honoraria for invited lecturers, and/or costs associated with field trips or other events required by the instructor.

SUPPLIES

Tools and supplies specific to each assignment or project will be discussed.

Please limit storage of materials to half of a drawer.

Provided:

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

Recommended:

- Bone folder, an apron/smock, linoleum cutter.
FACILITY & EQUIPMENT USE

- 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 all tools including type is essential.
- Thorough cleaning of the studio is absolutely necessary.
- Strict observation of the open studio schedule is mandatory.
- 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.

EVALUATION METHODS & CRITERIA

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)

25% Project 4 (5% mockup) artist/press presentation participation

10% Artist/press presentation

5% 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.

***Note: Projects submitted late will receive a 1/2 letter grade deduction per day***

CRITIQUES

- are valuable to develop skills and as a creative individual. They 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.
Each project will be graded on the following:

**Conceptual / Ideation Process**: development and successful communication of innovative and/or decisive idea, bringing it to fruition, etc.

**Design Development**: form related to content, composition, integration of text and image, material choices, etc.

**Craftsmanship & Presentation**: well-executed craft, consistent edition, cleanliness of presentation, etc. Any spelling, grammatical, and typographical errors will affect grading for the project.

**Learning Integration**: techniques and concepts taught in class have been integrated into the project.

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**GRADING SCALE**

The following scale is used for determining letter grades:

- **A**: Outstanding. .......................... 93 – 100
- **A-**: Excellent ......................... 90 – 92
- **B+**: Very Good .......................... 86 – 89
- **B**: Good ................................. 83 – 85
- **B-**: Well above average ............. 80 – 82
- **C+**: Above Average ................. 76 – 79
- **C**: Average ............................. 73 – 75
- **C-**: Below Average ................. 70 – 72
- **D+**: Well below average .......... 66 – 69
- **D**: Poor ................................ 63 – 65
- **D-**: Very poor .......................... 60 – 62
- **E**: Failed to meet expectations  

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**GRADE DESCRIPTIONS**

Plus or minus will be added to the grade when submitted work falls slightly above or below the letter grade criteria listed.

**A**: Excellent work that meets the highest standards for the class; superior comprehension and integration of course material; outstanding commitment to class objectives. “A” work exhibits creativity and insight.

**B**: Above average quality and quantity of work that exhibits clear focus and shows improvement over the duration of the course; solid comprehension of course material and commitment to course objectives. “B” work meets all requirements.

**C**: Satisfactory work that meets the minimum requirements, but may exhibit a lack of initiative, commitment, or significant improvement; comprehension of basic concepts is satisfactory, with further integration or exploitation encouraged. “C-” is considered the minimum grade for passing this class.
D  Work that in one or more ways fails to meet the course requirements; initiative and commitment are seriously lacking. Comprehension of course material and competencies are below average and need considerable improvement. “D” is NOT a passing grade for this class.

E  Quality and quantity of work is unacceptable. Course requirements and competencies have not been met.

I  “The mark I (incomplete) shall be given and reported for work incomplete because of circumstances beyond the student's control (such as illness or enforced absence). The grade of I should be used only for a student who is passing the course and who needs to complete 20% or less of the course.” –University of Utah PPM, III. Policy 6-100-3-G2. Students receiving an I should be able to complete coursework for the class without needing to attend any additional classes.
NON-CONTRACT STATEMENT

This syllabus is meant to serve as an outline and guide for the course. Please note that the instructor may modify it at any time with reasonable notice to students. The instructor may also modify the schedule at any time to accommodate the needs of the class. Should you have any questions or concerns about the syllabus, it is your responsibility to contact the instructor for clarification.

TENTATIVE SCHEDULE

Due dates and quizzes are in bold.

8/22 Syllabus
   Studio tour & studio wisdom
   Paper dispersed & flat files assigned
   Project 1 & Dair reading announced

8/24 Due: Project 1 text
   Typesetting, proofing & paper cutting demos

8/26 Due: Project 1 typesetting
   Flatbed demo

8/31 Print Project 1 in class

9/5 Due: Project 1
   In-class critique
   Editioning & registration

9/7 Platen Press demo
   Project 2 announced
   Paper sources

9/12 Quiz 1: Typesetting & Press Use
   History of the Book
   Ink mixing demo & overprinting
   Open access & copyright

9/14 Due: Dair reading
   Dair discussion
   Type nomenclature discussion
   Concord/contrast & hierarchy exercise

9/19 Work & turn/tumble demo
   Work Day

9/21 Image technique demos: photopolymer, pressure printing, collagraph, lino cut

9/26 Project 3 announced
   Materials Library Visit
   Work Day
LETTERPRESS PRINTING I  ART 3360-001 (ART MAJORS)

Fall 2017 | 3 credit hours | T/TH, 2:00pm – 5:00pm | Book Arts Studio, Level 4, J. Willard Marriott Library

FALL 2017 OPEN STUDIO HOURS
AUGUST 23 – DECEMBER 15
M/W  10:00 am – 9:00 pm
T/Th 10:00 am – 2:00 pm
5:00 pm – 9:00 pm
F/S  10:00 am – 7:00 pm

CLASSROOM CLOSED
M/W  10:00 am – 1:00 pm
2:00 pm – 4:00 pm
T/Th 10:00 am – 1:00 pm
F  10:00 am – 12:30 pm

FALL BREAK HOURS
Monday – Saturday
October 9 – 14
10:00 am – 5:00 pm

FINALS WEEK HOURS
Monday – Friday
December 11 – 15
10:00 am – 9:00 pm

CLASSROOM ONLY CLOSED
Monday, December 11
1:00 pm – 3:00 pm

FULL STUDIO CLOSED
Labor Day
Monday, September 4
Print Appreciation
Friday, November 10
Thanksgiving
Thursday & Friday
November 23 & 24
Tuesdays
10:00 am – 1:00 pm
8/29, 10/3, 11/14, 11/28
Thursdays
10:00 am – 1:00 pm
8/31, 10/5, 11/16, 11/30
Fridays
10:00 am – 12:30 pm
10/20, 10/27

TENTATIVE SCHEDULE (continued)

Project due dates and quizzes are in bold.

9/28  Design & imagery book look
Research Project announced
Work Day

10/3  Due: Project 2 due/crit

10/5  Dampening paper demo
Torn & cut edges
Project 3 Work Day

10/10  
Fall Break

10/12

10/17  Matrices due;
Try-it Bonanza (pressure print, polymer, collagraph, lino)

10/19  Quiz #2: Type nomenclature
Revisit studio wisdom
Rainbow roll demo

10/24  Due: Mock-up Project 3
1:1 student/instructor crit on Project 3 mockup
Work Day

10/26  Due: Book requests for research project;
Work Day

10/31  Work Day

11/2  Work Day

11/7  Due: Project 3
In class-crit

11/9  Final exemplar book look
Project 4 announced;
Folding demos
Foldability/mock-up exercise

11/14  Due: Student presentations (Rare/Fine Arts books)

11/16  Due: Student presentations (Rare/Fine Arts books)

11/21  Due: Project 4 mock-up; 1:1 student/instructor crit
Work Day
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 F  10:00 am – 12:30 pm  

TENTATIVE SCHEDULE (continued)

Project due dates and quizzes are in bold.

11/23  Thanksgiving
11/28  Work Day
11/30  Work Day
12/5   Work Day
12/7   Due: Project 4
Critique
Empty flat files, distribute type, clean up (by Friday December 15 at 9pm)

FALL BREAK HOURS
  Monday – Saturday
  October 9 – 14
  10:00 am – 5:00 pm

FINALS WEEK HOURS
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