



TEACHING GUIDE

# LetterpressLAB

Letterpress Printing Laboratory

2024-25

Knowledge area: **Optative**

Course **2024/2025**

→ 1. Identification data → 2. General objectives and contribution of the subject to the professional profile of the degree → 3. Recommended knowledge → 4. Key competencies of the subject → 5. Learning results → 6. Contents → 7. Volume work/Methodology → 8. Resources → 9. Evaluation → 10. Bibliography

## → 1. Identification data

### SUBJECT DATA

School	Valencia School of Art and Design		
Degree	Higher Grade		
Department	Graphic design		
Department's email	grafico@easdvalencia.com		
Subject	LetterpressLAB • Letterpress printing laboratory		
Web	<a href="http://www.easdvalencia.com">www.easdvalencia.com</a>		
Schedule			
Location	Vivers 2.2 room	Weekly hours	4
Code	4OPT	ECTS	6
Cycle		Course	4th
Duration	Semester	Language	English
Type of education	C	Type of subject	40% Presentiality 60% Autonomous work

### TEACHER DATS

Teacher	Miguel Ángel Moya Estrella
Email	mamoya@easdvalencia.com
Mentoring time	
Mentoring place	Vivers 2.2 / 1.6



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## → 2. General objectives and contribution of the subject to the professional profile of the degree

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**WARNING:** THIS SUBJECT IS 100% TAUGHT IN ENGLISH.

Mainly, we try to bring and maintain the heritage craft of letterpress printing into the modern age.

This subject is conceived as a space for experimentation around the traditional letterpress printing technique. It focuses on printing with movable wood and lead types to integrate the results in the contemporary art and design context.

Participants will understand how traditional printing works and discover the artistic possibilities of it in today's world, being able to print their projects. Mainly, we will print words or sentences.

The workshop has an eminently practical focus and is open to all specialities: graphic, product, jewellery, photography, fashion, interior design...

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## → 3. Recommended knowledge

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No special previous knowledge is needed in special, but it is recommended:

- Basic knowledge of typography
- Classic and contemporary visual culture
- Semantics, visual rhetoric and plastic languages
- Special attention to detail, cleanliness and organization
- Willingness to group work, as printing stations are not individual and limited

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## → 4. Key competencies of the subject

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The competencies to which the subject contributes are presented below:

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### TRANSVERSAL KEY COMPETENCES

CT3	Solve problems and make decisions that respond to the objectives of the work being done.
CT15	Work autonomously and value the importance of initiative and entrepreneurial spirit in professional practice.

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### GENERAL KEY COMPETENCES

CG2	Master the languages and expressive resources of representation and communication.
CG3	Establish relationships between formal language, symbolic language and specific functionality.

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### SPECIFIC KEY COMPETENCES

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CE4	Master the procedures for creating communicative codes.
CE7	Determine and, where appropriate, create solutions appropriate to the project objectives.
EC10	Apply methods to verify communicative effectiveness.
EC12	Master digital technology for the processing of images, texts and sounds.

## → 5. Learning results

LEARNING RESULTS	RELATED KEY COMPETENCES
R1 - Recognizes and values the historical framework of the evolution of letterpress printing, as well as the materials used.	CG2, CG3, CT2, CE3, CE9
R2 - Correctly identify the specific terminology and nomenclature of the subject to be able to communicate with printers and professionals in the sector.	CG2, CG3, CT3, CE7
R3 - Learn the steps, processes and techniques to successfully make letterpress printing. Always accompanied the process execution with a mastery of the relevant tools.	CT2
R4 - Use the supports and finishes appropriate to the requirements of the project according to functionality and semantic criteria.	CE9
R5 - Create personal ideas considering technical requirements of the letterpress printing system.	CE7
R6 - The gender perspective is considered in the development of projects: Inclusive language is used, sexist images are not used, diversity is considered, etc.	CT8, CG1
R7 - Learn about the latest trends in formal experimentation from letterpress printing material.	EC12
R8 - Identifies the effects on the environment of the activities carried out and applies the necessary techniques so that the project be sustainable.	CE3, CE7



R9 - Adapts the specificity of letterpress printing and its materials to your project needs, obtaining innovative results.

CE3, CE7, CE9, CE12

## → 6. Contents

### Unit • 1 > MAINTAINING THE HERITAGE CRAFT OF LETTERPRESS PRINTING

- Introduction: The historical legacy. Origins of letterpress printing

### Unit • 2 > MATERIALS AND WORKSHOP ORGANIZATION

- Organization, hygiene and care of the workshop.
- Nomenclature. Typography. Use of the typometer.
- Typographic material and composition.
- The type box and the tools.
- The workshop presses.
- Cleaning of inks and rollers.

### Unit • 3 > COMPOSITION. IMPOSITION

- Composition with lead types, use of the composer.
- Spacing, line spacing and justification
- Assembly of the branch (Imposition) and transfer of the composition to the presses.
- Distribution of typographic material.

### Unit • 4 > PRINTING

- Paper. Formats. Court.
- Inks. Ink. Second ink.
- Presses
- Use of test presses.
- Use of vertical presses.
- Boston machine operation and cleaning.

### Unit • 5 > WORKING WITH WOODEN TYPOGRAPHIES

- Connect the past with the future. Current references.
- Composition and printing on vertical presses and proof takers.
- Single or multi-ink printing resources. Effects.

### Unit • 6 > CONTEMPORARY PROCESSES OF EXPERIMENTATION

- Exploration of creative techniques in vertical presses and proofers.
- Laser cut.

### Unit • 7 > CREATE A CONCEPT

- The synergy between content and form.
- From analogue to digital.



→ 7. Volume work/Methodology

7.1 In-person work activities

ACTIVITIES	Teaching-learning methodology	Learning results related	Volume work (hours)
<i>Theoretical class</i>	Presentation of content by the teacher or in seminars, analysis of competencies, explanation and demonstration of capabilities, skills and knowledge in the classroom.	R1, R3, R5, R7	10
<i>Practical classes</i>	Group work sessions in groups supervised by the teacher. Case studies, projects, workshops, problems, field study, Classroom computer science, laboratory, visits to exhibitions, concerts, performances, auditions..., data search, libraries, on the Internet, etc. Meaningful construction of knowledge through student interaction and activity.	R2, R3, R7, R8, R9, R10	40
<i>Tutorship</i>	Personalized and small group attention. Instruction and/or orientation period carried out by a tutor with the aim of reviewing and discuss the materials and topics presented in classes, seminars, workshops, readings, completion of work, projects, etc.	R2, R3, R4, R5, R6	5
<i>Group work exhibition</i>	Application of interdisciplinary knowledge.	All	5
<b>SUBTOTAL</b>			<b>60</b>

7.2 Self-employment activities

<i>Autonomous work</i>	Student study: preparation and individual practice of readings, texts, interpretations, essays, problem solving, projects, seminars, workshops, works, memories... to present or deliver during theoretical classes, practical classes and/or tutorials small group.	R1, R2, R4, R5, R6, R9	50
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<i>Practical study</i>	Group preparation of readings, texts, interpretations, essays, problem solving, projects, seminars, workshops, assignments, reports... to present or deliver during theoretical classes, practical classes and/or small group tutorials.	R1, R2, R5, R6, R7, R8, R9, R10	30
<i>Complementary activities</i>	Preparation and attendance at complementary activities such as workshops, congresses, conferences, etc.	R1, R3, R6, R7	10
<b>SUBTOTAL</b>			<b>90</b>
<b>TOTAL</b>			<b>150</b>

## → 8. Resources

- The Letterpress workshop in Classroom 2.2 of Vivers is equipped with cabinets, lead and wood types, as well as all the necessary tools to print. We have 4 test presses (A3/A2), two vertical presses and two Boston machines in A5 format.
- As some material for students is needed in general and it makes no sense to buy it for one person only, we will make some group buys of material: papers, inks...
- Shear and guillotine for cutting paper and cardboard.
- Laser cutting machine. Aula 1.0 Vivers.
- Computer. Projector.
- Internet. Library.
- ICT resources.

## → 9. Evaluation

### 9.1 Ordinary call

#### 9.1.1 Students with continuous assessment

ASSESSMENT INSTRUMENTS AND ASSESSMENT/GRADING CRITERIA	Learning Outcomes Assessed
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<p>Activities will be graded from 1 to 10.</p> <p>The teacher may grant different percentages to each of the phases of the project until 100% of the evaluation is added.</p> <p>To evaluate the work, a rubric will be used where the learning outcomes and indicators (more specific learning outcomes) will be specified according to their typology. The percentages awarded to each of them will also be indicated. This evaluation instrument will be made known to the students.</p> <p>The final grade will be the result of the arithmetic average of the activities carried out.</p> <p><u>A favourable attitude for the proper functioning of the workshop will be especially valued: order, cleanliness and involvement, being able to add or subtract a considerable percentage in the final grade.</u></p> <p>Late works may not aspire to more than a 5 (no more than one week will be accepted).</p> <p><b>Recovery systems</b> Activities that do not achieve the expected learning results <b>must be repeated following the indications given by the teacher and within the deadlines that he/she determines.</b></p>	<p>R2, R3, R5 R6, R7, R9, R10</p>
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## 9.1.2 Students with loss of continuous assessment (+20% absences)

ASSESSMENT INSTRUMENTS AND ASSESSMENT/GRADING CRITERIA	Learning Outcomes Assessed
<p>Students who have exceeded 20% in absences must submit the same activities proposed in the semester <b>accompanied by a report</b> that demonstrates the process.</p> <p>In addition, the teacher can propose to the evaluation tests, some type of <b>additional practice or additional practical exam for evaluation.</b></p> <p><u>A favourable attitude for the proper functioning of the workshop will be especially valued: order, cleanliness and involvement, being able to add or subtract a considerable percentage in the final grade.</u></p>	<p>R2, R3, R5 R6, R7, R9, R10</p>

## 9.2 Extraordinary call

### 9.2.1 Students with continuous assessment

ASSESSMENT INSTRUMENTS AND ASSESSMENT/GRADING CRITERIA	Learning Outcomes Assessed
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Activities will be graded from 1 to 10.

The teacher may grant different percentages to each of the phases of the project until 100% of the evaluation is added.

To evaluate the work, a rubric will be used where the learning outcomes and indicators (more specific learning outcomes ) will be specified according to their typology. The percentages awarded to each of them will also be indicated. This evaluation instrument will be made known to the students.

The final grade will be the result of the arithmetic average of the activities carried out.

A favourable attitude for the proper functioning of the workshop will be especially valued: order, cleanliness and involvement, being able to add or subtract a considerable percentage in the final grade.

#### Recovery systems

Activities that do not achieve the expected learning results **must be repeated following the indications given by the teacher and within the deadlines that he/she determines. They will be accompanied by a report that demonstrates the process.**

R2, R3, R5  
R6, R7, R9, R10

## 9.2.2 Students with loss of continuous assessment (+20% absences)

### ASSESSMENT INSTRUMENTS AND ASSESSMENT/GRADING CRITERIA

### Learning Outcomes Assessed

Students who have exceeded 20% in absences must submit the same activities proposed in the semester.

In addition, the teacher can propose to the evaluation tests, some type of additional practice or additional practical exam for evaluation.

A favourable attitude for the proper functioning of the workshop will be especially valued: order, cleanliness and involvement, being able to add or subtract a considerable percentage in the final grade.

R2, R3, R5  
R6, R7, R9, R10

## → 10. Bibliography

### BASIC BIBLIOGRAPHY

- White, J. (2013). *Letterpress now. Guide to New and Old Printing Methods*. New York: Imprint of Sterling.
- CleetonPrinting Mn, Ch. W; Cornwell, R. (2006). *General Printing*.





Saratoga, California: Liber Albertus Press.

- White, J. & Thomas, K. (2015). *The ladies of letterpress*. New York: The Ivy Press.
- Martínez, Ch. (2014). *Typographic Resource Handbook: A Guide to Experimenting With Typography*. Valencia: Campgràfic.

## ADDITIONAL BIBLIOGRAPHY

- Saunders, C.R. & Chiplis, M. (2019). *For the love of letterpress. A Printing Handbook for instructors and students*. London: Bloomsbury Visual Arts.
- Rivers, Ch. (2010). *Reinventing letterpress*. Hove: RotoVision.
- Walters, J. (2017). *Alan Kitching: a life in letterpress*. London: Laurence King.
- Fawcett-Tang, R. (2007). *Typographic Designs*. Barcelona: Index Book.
- Séller, S; Llir, M. (2004). *Handwritten, Barcelona*: Index Book.

## WEBSITES

<http://www.briarpress.org>

<https://www.theletterpresscollective.org>

<http://www.ladiesofletterpress.com>

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<http://www.industriaslentas.com>

<https://www.laseiscuatro.com/la-seiscuatro/>

<http://obsolete.es>

<http://oficioletterpress.com>

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<http://www.familiaplomez.com>

<http://www.bunkertype.com>

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<https://www.unostiposduros.com>

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<http://www.tipoteca.it>

<http://woodtype.org/>