

Thursday 19th July 2018

11.00-11.20	Registration
11.20-11.30	Welcome and opening remarks LT G.02
11.30-12.40	Keynote lecture LT G.02 Will Hill, 'The impression and the kiss: metal, metaphor and metalanguage'.
12.40-13.40	Lunch
13.40-14.40	Heritage roundtable LT G.02 Representatives from the heritage sector, including Luke Clark (Watford Museum), Chris Sharp (Leeds Industrial Museum), Paul Nash (Strawberry Press and Printing Historical Society), Gretta Halpin-Dodd (Education Officer, National Print Museum).
14.40-14.50	Short Break
14.50-16.20	Session One 1.1. Educational Type SR 1.06 Dimitry Tetin, 'Letterpress as an Integral Part of Contemporary Graphic Design Curriculum' Jeff Pulaski, 'Preservation of an Art Form in a University Design Program' Catherine Dixon, 'Letterpress and design: educational pioneers in the trade territories of typography' 1.2. Past in Print SR 1.09 Alan Qualtrough, 'Can the materiality of letterpress interrogate digital communication production to determine how knowledge and truth is established or subverted?' Naomi Kent, 'Process not Product'
16.20-16.50	Tea and Coffee served in the Business School Foyer
16.50-18.00	Keynote Lecture LT G.02

	Johanna Drucker, 'Letterpress Language: Generative constraints and stochastic processes'
18:00	Dinner - finger buffet and wine for those registered. To be held in the Business School Foyer

Friday 20th July

8.30-9.00	Registration
9:00-10:30	Session two 2.1 Old types; new settings SR 1.06 Charlotte Biszewski, 'Bristol Set in Print: an intergenerational approach to letterpress' Hollyanne Schnieden, 'Making the Old New: exploring the revival of letterpress and its place in the 21st century' Patrick Goossens, 'Presenting a network of active preservation of printing heritage in the context of challenges and practices: the AEPM' 2.2 Language and letterpress SR 1.09 Tim Hopkins, 'For better and worse: the changing appeal(s) of Letterpress' Sheena Calvert, 'Punctuating Philosophy: A "Punctology"' David Armes (Red Plate Press), 'Accumulating Narrative'
10:30-11:00	Break - Foyer
11:00-12:30	Session three 3.1 Letterpress legacies SR 1.06 Graham Moss, 'The Bauer Type Foundry and Elizabeth Friedlander' Arun Naik, 'The Legacy of Letterpress Printing in India' Pedro Amado, Catarina Silva, & Vítor Quelhas, 'Letterpress in Portugal: the future of design and its engagement with past printing techniques' 3.2 Practice and process SR 1.09 Edwin Pickstone, 'Letterpress as a Collaborative Process'

	Lina Nordenstrom, 'Posted/Unposted - creating a Nordic Letterpress Network' Sydney J. Shep & Ya-Wen Ho, 'The Letterpress Tea Room: Merging technology and culture for the 21st century'
12:30-13:30	Lunch - Business School foyer
13:30-15:00	Session four
	4.1 Letterpress today SR 1.06 Angie Butler, 'Dwelling in ligament and ligature: experiential relationships with letterpress, methods, and process in artists' books' David Howarth, 'The function of letterpress in art & design today'
	4.2 Teaching letterpress / learning letterpress SR 1.09 H. R. Buechler, 'The Myth of Interdisciplinarity: an inter-media approach to teaching letterpress' Seth Gottlieb, 'Letterpress printing: Enhancing STEM Curricula Through Practice-Based Research' Keith Cross, 'Building a Foundation of Knowledge with Letterpress'
15:00-15:30	Tea and coffee served in the Business School Foyer
15:30-16:40	Keynote lecture LT G.02 Dafi Kühne, '«True Print – Letterpress printed posters»'
16:40-17:00	Closing remarks LT G.02

Keynote biographies

Will Hill, Anglia Ruskin University

From a professional background in graphic design and illustration, Will's current practice and research activity reflects a wide-ranging fascination for type, letters and the visual use of language across both the applied and the fine arts. This includes work on vernacular lettering, the design of experimental display typefaces and research on revival and historic reference in type design. His work also reflects an ongoing interest in visual poetics, concrete poetry and the use of language in public art.

Will's published work includes the book *The Complete Typographer*, published by Thames and Hudson in the UK and Pearson in the USA. He's also contributed chapters to *Font: The Sourcebook, Art and Text*, the Phaidon Compendium of Graphic Design and the forthcoming *Handbook of the English Writing System*, to be published by Routledge in 2015. He has given numerous conference papers at national and international level on typography, design education and related subjects, and his work is widely published in both academic and professional journals.

Professor Johanna Drucker, UCLA

Johanna Drucker is the inaugural Breslauer Professor of Bibliographical Studies in the Department of Information Studies at UCLA. She is internationally known for her work in the history of graphic design, typography, experimental poetry, fine art, and digital humanities. In addition, she has a reputation as a book artist, and her limited edition works are in special collections and libraries worldwide. Her most recent titles include *SpecLab: Digital Aesthetics and Speculative Computing* (Chicago, 2009), and *Graphic Design History: A Critical Guide* (Pearson, 2008, 2nd edition late 2012). She is currently working on a database memoir, *ALL*, the online Museum of Writing in collaboration with University College London and King's College, and a letterpress project titled *Stochastic Poetics*. A collaboratively written work, *Digital_Humanities*, with Jeffrey Schnapp, Todd Presner, Peter Lunenfeld, and Anne Burdick is forthcoming from MIT Press.

Dafi Kühne, Baby Ink Twice press

Since 2010, Dafi has been giving talks and lectures and have taught workshop as well as full semesters at different colleges and universities in Europe and the USA. Talking about his work and teaching his methods has been a great way for him to further clarify and verbalize his ideas and approaches. Please get in contact if you would want to book him for a talk or workshop.

Biographies and Abstracts

1.1: Educational Type

Dmitry Tetin, 'Letterpress as an Integral Part of Contemporary Graphic Design Curriculum'

In a recent documentary from Erwin Slegers, the head of graphic design department at HKU University of the Arts Utrecht, "The New Design Landscape," Felix Janssens, former creative director at the Dutch firm Total Identity asserts that the "designer doesn't design things anymore, but design's conditions; how new things can be made... ." (1) Graphic designers have always created iterative systems used to propagate communications into the world. Our contemporary moment is defined by communication via digital technologies that is governed by sets of rules written out in style sheets and files of code. And our ability to rapidly interact with the physical world is changing with increased access to 3D printing and new manufacturing technologies.

Typography by Denise Gonzales Crisp presents an alternative to technology-agnostic and formal ways of typography instruction and is an important text for teaching design in the current moment of constant emergence of new typographic contexts. It ties typographic form to "particular physical, social, and historical contexts, as well as to the behaviors of the readers," in the words of Davis, the editor of the Graphic Design in Context series. (2)

This paper argues for the indispensable role of letterpress printing as part of a hybrid approach to teaching typography in the context of a constantly shifting technological landscape. It seeks to apply the spirit and framework of Gonzales Crisp's text to development of projects in the beginning and intermediate-level typographic curriculum that help students understand typographic practice within interrelated systems of technology, language and culture. It will discuss the importance of a curriculum that exposes students to a variety of technological contexts for typography: letterpress, digital typesetting for print, screen-based motion, and web. Typesetting in the rigid, modular environment of the letterpress, easily editable containers of digital typesetting, animating typography on screen and designing conditions for web-based dynamic content makes students aware of the fluid, connected technological platforms and the mediating role of the interface in the design process. The paper will be augmented with examples of student work from curricular experiments that enable them to engage with multiple technologies while learning the foundations of typography.

Exposure to multiple historical and contemporary technological contexts in their education will help students develop media-independent typographic competency in subsequent course work and become versatile media-agnostic designers capable of developing novel typographic approaches to emerging contexts like augmented and virtual reality.

Notes

1. Denise Gonzales Crisp, *Typography* (New York: Thames and Hudson, 2012), 8.

2. Erwin Sleggers, "The New Design Landscape, 2015," 38:36, March 10, 2015.
<http://www.whatdesigncando.com/blog/2015/03/10/graphic-design-doesnt-exist-anymore/>.

Dimitry Tetin is a teacher and designer living in the Hudson Valley, New York State. He is currently an Assistant Professor in Graphic Design at the State University of New York, New Paltz. He was a Critic in the Department of Illustration at Rhode Island School of Design and an Adjunct Faculty member at Parsons the New School for Design where he taught in the Communication Design Program. He works collaboratively and independently in areas of web, publication and environmental design, motion graphics and branding. In his multimedia publishing practice at metrodogs.pub he seeks to engage public and personal histories to create narratives that examine how interaction between space and language shapes conceptualization of places and histories. He also writes about typography, motion and interaction design.

Jeff Pulaski, 'Preservation of an Art Form in a University Design Program'

I am fortunate to teach at a university that kept its letterpress studio intact for more than 50 years. During the early days of computers, when letterpress fell out of favor, the faculty kept the equipment and type. The lights in the lab were turned off, the door was closed, but everything remained. About 12 years ago, I reopened the lab and began teaching letterpress classes as an elective, primarily for my graphic design students.

The class is not intended to be a fine printing or book arts class. It is about getting students off the computer and using their hands. I want them to explore type and alternative ways to create work. I try not to be too hard on their printing skills, but try and get them to think about the process of creating their work.

Why is this a worthwhile skill in the technology age of the 21st century? I think the benefits my students can gain through this process fit into four categories.

Knowledge. As with many things in a technology-driven field, abstract terms and methods were built on concrete processes from the past. Showing students the origins of their field can help them understand what may have become abstract concepts today with the change in technology.

Material. Letterpress printing allows and almost demands experimentation with different materials. Students are in an optimum position to benefit from exploration, as their work is not being done for a client. There is an opportunity to take risks with materials outside their comfort zone. This risk should be encouraged. It can be a growth opportunity.

Process. Our students spend too much time in front of the computer handling a mouse or rubbing a track pad. Letterpress gives them the chance to engage their sense of touch and handle physical manifestations of craft and design. It also slows them down, giving them time to really think about what they are creating.

Design. Letterpress has many limitations, when you run out of h's in the case, what are you to do? This adds to the creative process of solving problems, introducing limitations that don't exist in the rest of the world. This talk will focus on the benefits to design students having at least an experience with letterpress. The hands-on experience can be an important part of their education.

Jeff Pulaski was born and raised in Newton, Kansas. He earned his BFA from Wichita State University in 1990 and MFA from Kansas State University in 2008. He is currently an Director of the School of Art, Design and Creative Industries and Associate Professor of Graphic Design at Wichita State University. In addition to his university duties, he is an active letterpress lecturer, printer and collector. He has spoken at CAA, SOTA and ATypi. His letterpress collection has grown to weigh in at more than 10 tons and includes various platen and cylinder presses, a Prouty Power Press newspaper press, a Model 31 Linotype, a Ludlow, a Heidelberg Windmill, a large assortment of metal and wooden type, and a very understanding wife.

I enjoy the tactile nature of letterpress. Each element and letter in the design has to be picked up and placed on the press by hand. Each color is printed individually, so you create the image slowly, building it with color as you print. You are limited by the number of characters, fonts and sizes that you physically have on hand. Some of the letters have been heavily used and the scars of their use show up in your design. This is a far different way to create work than the often-instantaneous nature of the computer.

Catherine Dixon, 'Letterpress and design: educational pioneers in the trade territories of typography'

A study of the history of the composing room at Central Saint Martins (CSM) reveals some unexpected twists in the story of the use of letterpress within the context of the education of a designer and acknowledges a debt owed by a current generation of teachers and students to their predecessors. Some 65 years ago it was they who had negotiated the fiercely protected teaching territories of trade typography and printing, in order to allow design teachers and students an opportunity to access letterpress and work with type in a hands-on way.

This history challenges some common assumptions. That the inclusion of letterpress within design teaching is simply the result of institutional apathy in the face of industrial obsolescence. While letterpress workshops are often embedded within current design programmes (especially graphics) that is not to say that they have always been embedded within design education. And, while contemporary advocates promulgate the haptic benefits of working with letterpress type, such arguments can be temporally located much earlier.

This paper focuses on the trade orthodoxies which kept design students out of the composing room, and the particular demarcation of typographic practices based on production. Design students were only able to specify typographic layouts, while it was the printing apprentices who would realize them.

This paper also highlights the contributions of key figures from CSM's constituent colleges – Central School of Arts & Crafts (1896) and St Martins School of Art (1854) – who challenged these orthodoxies. In 1952 design tutor Anthony Froshaug managed to creatively negotiate the timetable at the Central School in order to gain access to a printing press, and set-up a hands-on evening class for designers in experimental letterpress printing (1952–6) run by the designer Edward Wright. Students such as Ken Garland and Germano Facetti were quick to recognize the value in this new teaching strategy and word quickly spread through their design networks of its benefits. In 1958 Romek Marber arrived to teach design at St Martins and set up a letterpress teaching facility with the help of printers Desmond and Libertad Jeffery to similarly equip design students with a first-hand experience of working with type.

This paper argues that in challenging the existing trade orthodoxies these educational pioneers used letterpress to establish an alternative model for the typographic training of a designer, and that this model quite considerably predates current exemplars of post-digital hands-on learning.

Catherine Dixon is a designer, writer and teacher. As a designer she works mostly with text-based projects, including covers for the award-winning Great Ideas series for Penguin Books. As a writer she has a particular interest in typeface design and the forms of letters more generally, contributing to the website <publiclettering.org.uk> and co-authoring with Phil Baines the book 'Signs: lettering in the environment'. She has contributed to a range of design journals and magazines including Matrix, Eye magazine and Codex, she lectures internationally and has herself curated a number of typography and design-related events. In addition to running numerous workshops and creative short courses in typography she is a Senior Lecturer and researcher at Central Saint Martins (CSM) in London where she herself first graduated in 1992 and later studied for her PhD, which explored issues around typeface description. At CSM she teaches on the Graphic Communication Programme, supervises ongoing typographic research and co-curates The Central Lettering Record, an archive of lettering practices with an emphasis on architectural lettering, which forms part of the college's Museum & Contemporary Collections. From 2011–12 she was a Visiting Professor at the University of São Paulo in Brazil.

1.2. Past in Print

Alan Qualtrough, 'Can the materiality of letterpress interrogate digital communication production to determine how knowledge and truth is established or subverted?'

This paper explores the possibility that the tactility of letterpress can encourage critical engagement with language through the materiality of the physical processes of hand-setting type when compared to using an interface for digital communications. My Stand up and be Printed project, which makes up my MA programme, has three elements: my personal letterpress art practice, collaborative work with other artists, and workshops with young people which use letterpress production in contrast to digital production. All are concerned with tacit knowledge—the possibility of a deep engagement with language and truth through the materiality of the physical processes.

It is said we live in a 'post-truth' society in which debate is framed by appeals to emotion rather than established or agreed facts. This is exacerbated by a 'cut and paste' culture and fake news in social media channels. Despite the value digital communications offer, they may have a profound effect on our use of language. Omar, A. & Miah, M. (2012) argue there is a loss of critical thinking due to copy and paste options that digital technologies present. Kress (2010) has shown that digital technologies have caused irreversible structural change to mass communications by challenging rules on plagiarism and blurring the distinction between information and knowledge.

During workshops I use the haptic affordances of letterpress to encourage participants to think deeply about language. The methodology compares the material and aesthetic differences in the production and outcomes of analogue and digital communications and considers concepts of permanence, impermanence, individual knowledge and truth.

As letterpress practitioners understand, handsetting type quickly brings into focus the physical, tangible aspects of language—the size and weight of the letters in a literal sense—emphasising the material specificity of the printing medium (Drucker 1984). Touch is the primary sense and is crucial in human processes for testing and expressing reality and meaning (Bronner 1982).

A total of 39 graphic design and fashion design undergraduates have taken part in one-day letterpress workshops and completed a questionnaire. All recorded different awareness and engagement with the meaning of the text they handset compared to constructing and transmitting social media messages. Given that technology has the possibility of defining the cultural determination of truth (Postman, 1984), it may be possible that a resurgent letterpress is well positioned to interrogate the digital process.

Alan Qualtrough is a retired regional newspaper editor-in-chief currently completing an MA in Visual Communications at Plymouth College of Art focusing on the aesthetics of letterpress. After retirement in 2012, I attained a first-class Honours Degree in Graphic Design when I was reintroduced to letterpress.

Having been an apprenticeship compositor in the 1960s, I moved to the Liverpool Post and Echo newspaper group as a stonehand where I trained as a journalist when hot metal composition was phased out in the 1970s. In the mid-1980s I was appointed a staff reporter for the Daily Mail later joining the Daily Express, the Sunday People and later returning to the Express as news editor. In 2001 I was appointed editor of the Evening Herald, Plymouth, later becoming the editor in chief of the Western Morning News and Herald and editorial director of Northcliffe Newspapers (SW).

In one sense my life has turned full circle. I now run the Kiss & Bite letterpress workshop in Ocean Studios Plymouth, which is run by a social enterprise. I'm interested in 'truth' and the materiality of letterpress and language in relation to digital communications and fake news. I engage with local communities on literacy and publishing projects.

Naomi Kent, 'Process not Product'

My paper will address the process of traditional typesetting. For me, letterpress isn't just about the product, it's about the learning & delightful process of getting there. The product can be emulated (photopolymer plates) thanks to modern technology and still look as good as if it were printed with type set by hand, but this takes away the whole process, the craft. I am inspired by the artistic printers of the 19th century that pushed their craft in an experimental and novel way, all thanks to the rivalry that developed between lithographers, engravers and letterpress job printers - that was until it was laughed into obscurity right at the end of the century. The late printer Albert Schiller also inspires me, whose passion for the process and for his type pictures lead him to believe that he was a genius due to his novel typesetting. Henk Van Otterloo & J H Moesman were similarly passionate about the process of setting type by hand so much so that out of fear that people might think that their work might not be created by hand they left the process in a notarial deed.

My own practice is heavily based around the process of setting type by hand, the imagery itself is often whimsical. I think you have to know the rules in order break them effectively enough in order to restore them again – In my work I will bend brass rules and set type at difficult angles, which ends up in spacing being crammed in here and there in order that it stays in place. The choices that I make in regard to typesetting connect me to printers of the past, it's like I can be in their world, making the same choices they did, locking up my type in the same way, and no doubt overcoming the same printing problems! Just as legacies were left in the past to the typesetting industry, I think it's important to continue making legacies to the printing industry, especially as the tradition lives on through the digital age. I get frustrated at the lack of equipment available to printers, in this modern day, which can put a limit on our designs – a problem that wouldn't have occurred 60 years ago! I have recently had some sets of circular, angular and serpentine quads laser cut to enable the printer to easily set type in curves, angles or waves. These are replica sets of what the company Figgins used to manufacture. I have also designed and I am currently having some matrixes engraved (Made in the USA as we don't

have the technology anymore to do so in the UK) in which new ornaments cast be cast from in the traditional way – The first of its kind in the UK for some decades I believe.

Naomi Kent is a typesetter & printer based in Birmingham. She is an avid collector of letterpress type, particularly 19th century ornaments & borders, although they are not easy to come across which makes collecting difficult but the prize all the more glorious when they do land in her possession.

Naomi is currently studying for an MA in Visual communication specialising in letterpress. She is a Senior Technician at Birmingham City University teaching printmaking, this includes the teaching of letterpress printing, both traditionally and in a contemporary way using new technologies.

2.1 Old types; new settings.

Charlotte Biszewski, 'Bristol Set in Print: an intergenerational approach to letterpress'

This paper presents 'Bristol Set in Print', a two-year project exploring the impact of letterpress on the city of Bristol and its significance to the contemporary letterpress community. Once the third-largest employer, the print industry played a significant part in the formation of the trade, architecture and socio-economic landscape of 20th century Bristol. The project arose from my personal discovery of the industrial heritage of letterpress and quickly evolved into a multi-disciplinary research venture with various creative and collaborative outputs. There were three primary goals; firstly, to explore letterpress through the personal accounts of ex-printers; secondly, to pass down their skills to a new generation of practitioners; and finally, to evaluate the role of letterpress within a contemporary setting.

The project sought to develop a profound understanding of print in Bristol through multiple lines of enquiry. The research began with interviews of a range of participants which included ex-journeymen, union members, managers, paper-hands, readers and ink-reps. Through this collection of forty individual perspectives the project gained a previously unrecorded insight into the industry. Interviews were supplemented by archival records held at the Central Library and the Record Office. This approach sought to develop a distinct perception of the industry; using anecdotal interview and personal accounts to give substance to and bring to life to documentary evidence.

This paper concludes by presenting the creative outputs of the project, in particular the workshops which took place at Spike Print Studio in the summer of 2016. These were an open series of intergenerational workshops that explored the value of traditional letterpress print in a modern setting. Uniting a new generation of printers, artists and designers with the type-setters and compositors, cultivated a unique learning environment. It not only passed on the skills of these ex-industry workers but gave participants an immersive experience of a traditional printhouse. Participants collaboratively designed and printed a large map of the city, integrating the imagery of a typesetter's case with the names, dates and key facts from twenty-six Bristol print-firms. The paper reflects upon the vital lessons which came out of partnering the heritage of print with a new approach and evaluates the significance of letterpress for participants, both young and old.

Charlotte Biszewski graduated with an MA in Multidisciplinary printmaking from the University of the West of England, and has continued to practice across the fields of print and new media. She currently works as Vandercook technician at Spike Print Studio; she has an enthusiasm for industrial printing presses and handbuilding printmaking machinery. Upon graduation she set about researching the Bristol Print Industry which she has presented through talks, a range of publications, and a documentary film. She takes a strong collaborative approach to her art and research, which she has developed through commissions including the Bristol City Council, The Rusty Squid and Knowle West Media Centre.

Her most recent projects, created at The Tartu Printing and Paper Museum and The Laboratory in Spokane, Washington, have investigated new ways of combining contemporary tools, interactive inks and electronics with traditional book and printmaking practices. Grants and awards include: The Rebeca Smith Award for Fine Art Printmaking, the David Cantor Memorial Award for printmaking and the Artist-Newsletter Bursary. She is currently embarking on a research project into Polish underground printers and their contemporary practices.

Hollyanne Schnieden, 'Making the Old New: exploring the revival of letterpress and its place in the 21st century'

This research will focus on letterpress in the 21st century. After letterpress became almost obsolete in the 1980s (Holson, 2006) it has made a massive resurgence with people rescuing equipment, setting up workshops and attempting to keep the craft alive. Letterpress, in various forms has dominated the printing and publishing world in the West since Gutenberg's 42-line Bible in 1455 (Scholderer, 1970). It was the dominant technology for disseminating language and the written word for around 500 years. I want to explore why letterpress has made such a rapid resurgence in the world of print and craft after digital word processing and associated technologies made it defunct. It seems that 'a new generation of younger printers [are] experimenting with old techniques' to revive this craft. (Letterpress, 2015) Perhaps not using the materials and equipment to produce the things they were originally intended for, but using the same processes to keep this skill alive.

Using a mixture of primary and secondary research this essay will examine how letterpress has evolved from a tool in revolutionising publishing to a vintage craft. By printing samples of text both digitally and traditionally using letterpress equipment I intend to gain reactions of people as to what they prefer. Does letterpress continue to thrive because it evokes quality and there is a renewed appreciation for the handmade and handcrafted products? The primary research will survey both people not familiar with letterpress and those who work with it. Ideally, I will question people working and making a living using letterpress and attempt to analyse and determine if letterpress is back to stay, or whether it is simply a fad- a rebellion against the rapid growth and change in digital technology. By looking briefly at similar phenomenon e.g. the rise of vinyl, in comparison I hope to gain a more critical understanding of the area of my research.

This research has value in the fact it is exploring a technology that was so revolutionary for centuries and led to today's publishing and printing techniques. I think it is important to continue to document the place letterpress has in the 21st century. So much academia focuses on the influence letterpress had on the past and I think it would be both fascinating and relevant to look at letterpress and the effect it is having and could have.

Hollyanne Schnieden: After leaving college in 2013 unsure of what I wanted to pursue I went to MMU to do an art foundation. There I signed up for a letterpress workshop. Not sure what to expect I was led down into a basement room full of type trays rescued from

Manchester Evening News. There among the leads and chases I discovered something wonderful, a precise and creative practice I keep returning to. I followed the craft to UWTSD and have continued exploring it at postgraduate level. Though moving to more academic study in Publishing for my MA I am volunteering as often as I can at The Small Print Company. Working with type is something I am incredibly passionate about, it combines everything enjoy in my art practice. Words and ink in a creative form. After graduating I hope to start up my own press and continue to explore where letterpress can take me. I'm never happier than when I'm inky and surrounded by freshly pressed type.

Patrick Goossens, 'Presenting a network of active preservation of printing heritage in the context of challenges and practices: the AEPM'

During the round tables of the three previous workshops a recurrent question was the why letterpress exerted such an attraction to the general public. Where or what is the basis of its mystique in present day's graphical setting. Why is it so enchanting? Researching the history of printing museums and the evolution of exhibitions related to books and typography we found that the process of relief 'printing', what is now called 'letterpress', has always attracted a crowd. Looking at the origins of the most renowned printing museum in the world, the Plantin Moretus Museum in Antwerp (UNESCO world heritage), and at the history of early trade shows, commemorative exhibitions and book related exhibitions we can use the words of Alan Marshall that in this day and age "the collections of printing museums and the perspectives which they offer on the role of communication in society have never been more pertinent. What better means than printing museums for putting into perspective the ongoing debate about the future of print culture in the digital age?" They offer a broad diversity of approaches to the subject, one of their most striking features being that no two are alike.¹

But it goes further than that. The variety of speakers from all kinds of different backgrounds at the workshops in Dublin, Birmingham and Bath were a very representative illustration of how different the approaches to the same theme (letterpress) can be. I would like to present to this conference a tool - that is already in existence, and which is the culmination of many ideas and suggestions – aimed at maintaining the momentum and meeting the challenges facing the preservation of letterpress in all its forms: be it the conservation of artefacts from the past (in museums), or the intangible heritage of how the processes were developed and applied in the past and how they may still be used and undergo more changes in the present and the future. I would like to present the AEPM, the Association of European Printing Museums.

¹ Alan Marshall, Introduction to the series Book and Printing Museums, Gutenberg Jahrbuch, 2013, p. 21.

In spite of the tension between the preservative character of the museum curator (don't touch our relics, or even stronger, don't use them for what they were made for), the heritage worker (who wants to demonstrate the processes by using the artefacts in order to bring them back to life), the present-day typographer (who wants to even go further and experiment with the objects to find out new ways of approaching design issues using authentic objects), or the researcher (who just wants to research them), they are all welcome in this organization. I would like to elaborate on its origins, its development, results (conferences) and growing ambition for the future.

2.2 Language and letterpress

Tim Hopkins, 'For better and worse: the changing appeal(s) of Letterpress'

I spent two years at an Adana table-top press making a fragmentary boxed edition of Fernando Pessoa's already-fragmentary Portuguese classic "The Book of Disquiet". Each fragment was printed on different found and made stock, in forms as diverse as a matchbook, a postage stamp, a photographic slide and a pencil. The edition (of 80) won the biennial MCBA prize for Book Art in 2017.

The project was an answer to the question: what can I make with this press that I couldn't do better using other techniques? In this paper I will consider how good an answer it was. I will discuss making the book, effectively sixty-odd linked projects each working with (and against) the limitations of the press, the text and the approach to stock. I will focus on the processes, frustrations and pleasures involved, from a practitioner's point of view. I will talk about some of the responses the work has provoked, and some of the questions I have been asked about the book, to outline my observations of how (some) people understand letterpress.

The edition aimed to evoke a melancholy impression of sifting through the detritus of a life lived, and I will propose that letterpress is currently the only viable medium for achieving that, precisely because letterpress now brings with it the "aura" of direct contact between artist and artefact.

The recent revival in interest in letterpress has happened in the context of a number of revivals of trades or analogue forms (craft beer, vinyl records...). I will discuss a change in what is perceived as auratic, and a re-imagining of 'real' printing in an age of digital print, as demonstrated by shifts in notions of the desirability of accuracy and flaw in the letterpress process.

Letterpress currently holds an unusual cultural position, embodying a number of apparently contradictory 'virtues' held in tension. It is (or can be) simultaneously ephemeral and high-art; it presents (or can present) the most accurate form of printing but its desirability is often located in its flaws; it is mechanically-produced art after the age of mechanical reproduction.

Tim Hopkins has been letterpress printing for seven years, principally using an Adana 8x5 tabletop press. Using the name The Half Pint Press he has published four books since 2017, including a short story presented as a seven-inch single, and an edition of Raymonde Linoissier's Dadaist novel Bibi-la-Bibiste printed on Japanese unryu tissue and bound using a household sewing machine. In 2017 the Half Pint Press edition of Fernando Pessoa's The Book of Disquiet was awarded the MCBA Prize for book art.

He holds a BA in English from the University of Leeds and an MSc in Information Management from the University of Lancaster. He is neither a professional artist nor an academic.

Sheena Calvert, 'Punctuating Philosophy: A "Punctology"'

Punctuating Philosophy: A 'Punctology' is part of a larger body of research, entitled materialanguage, which touches upon contemporary concerns about retaining the sensual, human attributes of language in an age of technological/social/political transformations. Faced (arguably), with the dematerialization of language, the work[s] claim that material engagement with language retains a place for both the process of making--and of experience--as a form of critical thinking; about language, culture, technology, and the question of the 'human'.

This work commences from an observation: that the full significance of punctuation marks is almost universally overlooked and under--examined in any discussions of written language, especially within philosophy, where (as Giorgio Agamben has previously pointed out), there is an entire philosophy of punctuation yet to be written (Agamben, *Potentialities*, 1999). In his essay 'Absolute Immanence', Agamben is concerned to explain the thinking behind Deleuze's text: 'Pure Immanence: Essays on A Life...' (Deleuze, 2005) It contains a nuanced series of remarks on the use of the colon and ellipsis within the title: acting as provisional thoughts en route to a 'philosophy of punctuation': "Elements for a philosophy of punctuation are, with the exception of the brief indications in Adorno's essay, almost entirely lacking" (Agamben, 1999: 222).

Such a philosophy of punctuation would involve a mini--history of those individual philosophers who have paid particular attention to punctuation, and who have contemplated its significance for the act of thinking itself. Rooted in the typographic and material dimensions of these argument[s], 'A Punctology' takes a practice--led trajectory with respect to these questions, demonstrating how the 'image' of thought is aided and supported by the 'image' of punctuation as a non--semantic but richly descriptive notational language--in--itself. Alongside reflective texts, a series of experimental letterpress--printed punctuation--based typographic prints, come together in an artist's book/folio edition. At the .918 press, E3, there is a large collection of punctuation, representing an approximately 130--40 year time span. These metal and wood types are the typographic ingredients for a detailed material interrogation of these theoretical questions. This process foregrounds the significance of punctuation to thinking; actively interrogating the philosophical ideas under consideration: an immersive 'thinking--through--making', in which the ideas quite literally emerge on the bed of the press. It is highly significant that the work be produced in letterpress, since the work requires a full immersion in process, allowing a micro--typographic (material) investigation: a micro--politics (forensic), of language, in the formation of 'A Punctology'.

Dr. Sheena Calvert is an artist/designer/writer. She has an active interest in the intersections between a wide range of disciplines, including art/design/ science/technology and philosophy. Both her personal work, and teaching practice crosses theory and practice, writing and making. As a typographer and book designer by background, she has a long-- standing interest in, and is immersed in questions about the materiality of language (text/speech) and its implications for how we

form knowledge (of the world, ourselves). Her personal research investigates the moment where material language and philosophy interact, including the possibility of enacting an immanent; 'performative' form of philosophy at the level of the material text/book/artifact. She is an avid humanist, interested in initiating deeper investigations of these subjects, and in promoting cross--disciplinary thinking. Her studio, the .918 press, E3, is a fully equipped letterpress printing workshop for the production of experimental work on the topic of 'materiallanguage'. Her most recent work is entitled 'Punctuating Philosophy: A 'Punctology'.

Published/academic work includes the articles: 'Materia Prima', 'Materia Secunda' (Intellect: 2013) and 'The Moral Economies of Language in Digital Space', for the Leonardo Electronic Almanac (MIT: 2013). Lead academic on the AHRC's 'Way We Live Now' event: 'Books and the Human' (2015). This debate examined the ongoing relevance of the book, for human culture, knowledge, and experience. Selected exhibitions of creative work include 'The Typographic Singularity', at The RCA (2017), 'Bookness: 14 Observations' as part of the 'Books and The Human' events at CSM (2015), 'Re/Cut' at The Ethnographic Museum in Krakow (2013), and 'Jiggling Atoms', at The Rag Factory (2012).

David Armes (Red Plate Press), 'Accumulating Narrative'

I am an artist working with print, language and geography. My work is frequently site-specific and considers how sense and experience of place can be represented. It explores the ways we describe liminal states and how landscape shapes understanding. I work primarily with letterpress printing on paper and, through using what was once an industrial process, I am interested in where the multiple meets the unique, where the ephemeral meets the archival.

3.1 Letterpress legacies

Graham Moss, 'The Bauer Type Foundry and Elizabeth Friedlander'

This year marks the 80th anniversary of the Bauer Type Foundry issuing Elizabeth, the first roman face, and its italic, from a foundry that was designed by a woman, Elizabeth Friedlander. In this presentation Graham Moss uses the preparation of a celebratory booklet to mark the event as means to tell her story through the story of the type, her wood engraving and calligraphy, and her decorated designs for Penguin and for Curwen Press. The letterpress production of the book is explored as the conduit to these joint ends. An exemplar keepsake will be available to participants.

Graham Moss founded Incline Press as a letterpress studio in 1993. For the past twenty-five years the Press has maintained itself printing and hand binding editions in the private press tradition: the Press does not print jobs for customers, but commissions book texts and illustrations, and sells direct to those who want them. He is happy to have borrowed Francis Meynell's dictum from the Nonesuch Press of the 1930s: Books for the reader who collects and the collector who reads.

Arun Naik, 'The Legacy of Letterpress Printing in India'

A printing press accidentally reached Goa in India in 1553, almost a century after Gutenberg's invention. The initial printing was Bible-related spiritual literature. This press, sent for Abbysania (Ethiopia) from Lisbon, had roman types and a platen. The first book printed in India was Doctrina Christina.

Early letterpress printing developed in Tamil, Bengali and Devnagari from type made in Rome, Amsterdam and London. Later Indian designs and type foundries developed. Great Indian typographers like Panchanan Karmakar and Aaroo made early progress. Their designs are still in use.

Monotype and Linotype were fitted with Indian scripts in the early 20th century. Letterpress printing machinery like handfed platens and flatbed cylinders were introduced: Chandler & Price, Mielhe, Kelly Warfdale, Centurian, Heidelberg, Nebiolo. Later sheet- and web-fed letterpress rotaries were introduced, especially newspaper printing machines. Metal, rubber and plastic stereotypes were used.

Along with Christian literature, letterpress was used extensively for Hindu and Muslim religious books: Bhagwat Gita and Koran. Devnagari, Arabic, Dravidian typefaces were difficult to make. Yet the art and technology initially developed from woodcuts, metal engravings, blocks and even lithography. In fact early Indian language printing is mainly lithography, for text and illustrations both.

Letterpress typography developed from the antiquity of writing with Brahmi and Devnagari scripts. Vedic and Buddhist literature is pre-Christ. Early writing and reproduction was on stone, metal, leather, palm-leaf, birch-bark, clay tablets, and lastly paper. This is extensively documented by Bapurao Naik in his three volume *Typography of Devnagari and History of Book Printing in India*.

Many noteworthy printing shops opened paving the way for enormous publishing projects like encyclopaedias, grammars, dictionaries, school/college/technical books, religious books. The advent of mechanised printing is also the advent of modern thought in India, supplemented by British rule from the late 17th century to 1947. The period after 1857 is a renaissance period in India. Newspapers, books, periodicals were brought out by prominent printers and publishers. Amongst them were Lokamanya Tilak and Mahatma Gandhi who at various times had their own printing presses and publications. The freedom struggle and social reform owes much to letterpress. The manufacturing industry revolution was helped by packaging by letterpress.

Letterpress printing was taken over by offset lithography, especially with the introduction of photo-composition and computerised typesetting from 1980. Image scanning, digital printing, internet communications and photo-copying has put back letterpress, which is almost non-existent for newspapers, books, packaging, stationery today. It is a pity.

Arun Naik apprenticed in noted printing presses in Mumbai/Pune before founding his own printing company in 1971, which he managed for 37 years. He is an author, editor, printer, publisher, theatre critic, translator, theatre director, designer. Teaches Dramatic Literature, Communication Skills, Creative Writing, Translation, Printing Technology and Typography. Fellow of the Graphic Arts Technical Foundation, USA.

He has travelled widely to study the latest in printing technology and theatre. Has been an industry observer and organizer in the printing industry in Mumbai, Maharashtra and India. He has been a newspaper columnist, as well as having authored and edited many books and edited acclaimed periodicals in English and Marathi on theatre and printing, including *Print Bulletin* of the Bombay Master Printers Association, wherein he serialized *Rules of Printed English* and the translation of *History of Indian Book Printing* (written by his father Bapurao Naik).

He is a member of the International Association of Theatre Critics. Attends theatre conferences and festivals abroad for the past few years as Indian representative. He has also translated Shakespeare's *Hamlet*, *Macbeth* (also directed) and *Othello* in free verse in Marathi. Naik is also a visiting college lecturer and has read many research papers in Mumbai and Pune Universities. Has appeared on radio/television of a variety of programs on theatre and printing.

Pedro Amado, Catarina Silva, & Vítor Quelhas,

'Letterpress in Portugal: the future of design and its engagement with past printing techniques'

Letterpress printing, almost obsolete in the current digital Portuguese context, is increasingly attracting attention from graphic designers, as they are discovering its visual and material qualities. The main problem — as in many other international contexts — is that the information and the expertise needed to learn this practice is scattered and scarce. The main purpose of this paper is to present a snapshot of current traditional letterpress workshops operating in Portugal, their main functions and practices, how they are promoting this craft, how networks of practitioners are being formed and how they contribute to sustain the education of this practice.

As the active population of traditional composers and printers decreases, it is urgent to preserve the cultural heritage of this specialized practice — especially of local and national expressions and terminologies.

This research starts by presenting a list of active Portuguese letterpress workshops, whether in the form of public workshops, or professional collaborations. Based on documental sources and on previous empirical knowledge, we've identified an initial sample of active workshops. By interviewing the professionals in charge, we proceeded with a snowball sampling method to identify additional active workshops.

We've conducted face-to-face semi-structured interviews, divided into four dimensions: workshop/author characterization; process; education/training; and references. This had two purposes: to characterize each workshop, material and experience they have to share; and to provide education guidelines based on each workshop's profile to share with students, professionals and enthusiasts alike.

The analysis of the interviews points to the existence of three generations of two kinds of professionals or workshops interested in preserving the practice: the original professionals that had formal traditional typographic training; and the generation trained originally as graphic designers. Despite the generation gap and different backgrounds, all of them are working together (in some cases different generations within the same workshop) in an informal distributed network to preserve this knowledge and practice through beautiful craftsmanship.

In sum, more than a revival trend, there is currently an active core of professionals interested in preserving and sharing their lexicon, knowledge and practices with upcoming generations. With this paper we also expect to contribute to pinpoint the Portuguese letterpress scene in an international map of active workshops, highlighting the idiosyncrasies and particular approach to the practicalities of letterpress by the national printers.

Pedro Amado holds a PhD in Sciences and Technologies of Communication from the University of Aveiro (2014), a MFA in Multimedia (2007) and a degree in Communication Design from the University of Porto (2002). He is an Assistant Professor at the Fine Arts Faculty of the University of Porto, teaching Web Design, Digital Media Tools, Interaction and Creative Coding. He is a collaborator of the I2ADS research group and ATypl board member and country delegate. He focuses his research and development

activities on Interaction Design, Editorial Design and Typography. An amateur letterpress printer (m3np.wordpress.com) he has an ongoing purpose to bridge the gap between the digital tools and the creative physical expression.

Ana Catarina Silva is a teacher, researcher and PhD in Sciences and Technologies of Communication (U.Porto), with a thesis that studied the design of the technical book in a hybrid editorial context. Her research projects address a variety of fields, from hybrid editions to independent publishing, typography or illustration. Books (and its forms) are her passion, and she's been teaching Editorial and Design Project since 2007. She is also a Research member of ID+ (Research Institute for Design, Media and Culture)/CAOS (Communication, Art, Object and Synergies) and CEIS20 (Centre for 20th Century Interdisciplinary Studies). Currently she coordinates the mobility programs and the Professional Short-cycle Course in Digital Media Design of the Design School of IPCA, Portugal.

Vítor Quelhas holds a PhD in Design (Typography and Type Design), from the University of Aveiro, a MFA in Multimedia Arts, and a degree in Communication Design/Graphic Arts, both granted by the Fine Arts School of the University of Porto. Currently he is an Adjunct Professor of Communication Design, in the Department of Design, School of Media Arts and Design, Porto Polytechnic Institute, where he coordinates the MA in Design.

He is an integrated member of ID+ and uniMAD research centers, and ATyPl country delegate. He has been promoting his work in several conferences, exhibitions and publications. Among other distinctions, his work was recognized with two Certificates of Typographic Excellence, awarded by the Type Directors Club of New York.

3.2 Practice and process

Edwin Pickstone, 'Letterpress as a Collaborative Process'

Using case studies drawn from over twelve years experience as Designer in Residence in the Caseroom (letterpress collection) at The Glasgow School of Art (GSA) this paper will focus on what different forms of value can be found and utilised in the processes of letterpress printing, through the production of both commercial design and experimental art projects. The first section of the talk will examine how the designer and artist's role could be seen as that of a prospector exploring the potential utility of extant letterpress equipment. By approaching analogue printing technology as both alternative and complementary to digital technologies a whole realm of new uses for this equipment has opened up. This exploration has led me to interrogate the innate physicality of the components of the letterpress process, using techniques as varied as electron microscopy to printing the contents of a bin filled with discarded type. It has also led to large-scale commercial branding projects where a sense of implied aesthetic authenticity is fetishised. The later section of the paper will single out one of these themes, which is significant, though in my experience, not often enough discussed: letterpress as a collaborative medium.

As a designer, printer and researcher, I have found that letterpress offers many opportunities for true collaboration with a wide range of artists, musicians and design clients. The fact that a number of people can be active in the design and printing simultaneously working within a shared environment proves valuable in projects where the output is defined as much by a journey through the process of making as by a preconceived design. The facility at GSA is laid out and organized in such a way as to best facilitate collaborative use, with the presses and type distributed around a large central Setting Stone. Letterpress is a highly specialised technical process, which demands a keen working and historical knowledge of the technology involved. My interest in collaboration lies in the application of this specialised knowledge whilst encountering the challenges and possibilities brought by skilled artists bringing fresh eyes, alternative objectives and new methods of working to the process and allowing a break in the normal commercial chain of artist, designer, printer.

Edwin Pickstone (b.1982, Manchester, UK) lives and works in Glasgow. Focusing on the material nature of print Pickstone uses letterpress technology, collaborating with artists and designers on a wide range of projects. His work spans academic, artistic and design worlds, with particular interest in the history of typography, graphic design, the nature of print and the book. He is currently Lecturer, Typography Technician and Designer in Residence at The Glasgow School of Art, where since 2005 he has cared for the school's collection of letterpress printing equipment. He has spoken and exhibited internationally.

Lina Nordenstrom, 'Posted/Unposted - creating a Nordic Letterpress Network'

Posted/Unposted is a letterpress project from the Nordic Countries involving 25 artists, poets and printmakers from Denmark, Finland, Iceland, Norway and Sweden. Invited by Imi Maufe and Lina Nordenström the participants contributed editions of C5 letterpress printed envelopes with contents for this boxed set, designed to set the focus on the letterpress printing activity in the Nordic Countries.

The project was initiated during Grafikverkstans Godsmagasinet's annual October seminars in 2016 organised by Lina Nordenström. Lina, along with her husband, Lars Nyberg, have been running this print workshop, specialising in letterpress and drypoint printing from an old railway warehouse in rural Sweden since 2009. During the 2016 seminar which focused on Nordic Book Artists, discussions took place around the lack of a network for artists using the book format in the Nordic Countries and more specifically the lack of knowledge about who is using letterpress in this region.

Letterpress printing came to countries like Norway late, with print shops struggling to establish themselves in the 17th Century in Oslo, the first one arrived in Bergen in 1811. With equipment hard to source and less people who worked in the letterpress print industry to pass on their knowledge, there is limited activity today within the artistic circles in the Nordic countries, than in the UK for instance. But with research and through contacts of contacts we discovered newly established presses on small islands, research work happening in universities, and active printing museums full of passionate pensioners.

The work produced for Posted/Unposted will be presented in this talk alongside examples of Nordic artists using this printing method, letterpress workshops hidden deep in the forest and the possibilities of printing in Nordic Print museums.

www.codexpolaris.com/nordic-letterpress

Lina Nordenström is a Swedish artist, working primarily within the field of printmaking and artists books. Text and typography, in addition to maps and mapping, has always played a central role in her work as a visual artist. Book objects, asemic writing as well as concrete poetry is part of that path. Letterpress has the last few years been her focus, as a printmaker. The technique itself has strongly influenced her writing and approach to text in all aspects.

Nordenström lives and works in Uttersberg, a small village in the middle of Sweden, and in Stockholm. She has exhibited widely in Sweden and internationally since -95. Her work is in major collections, such as National Gallery of Ireland, Victoria & Albert Museum, London, Nasjonalgalleriet in Oslo and Museum of Modern Art in Stockholm.

She is educated at the University of Gothenburg, the College of Printmaking Arts in Stockholm and Royal Institute of Art in Stockholm. Since 2009 she is running Grafikverkstan Godsmagasinet, GG Print Studio, together with her husband and colleague Lars Nyberg. www.grafikverkstan.se/lina-nordenstrom

Sydney J. Shep & Ya-Wen Ho, 'The Letterpress Tea Room: Merging technology and culture for the 21st century'

Wai-te-ata Press at Victoria University of Wellington was established in 1962 by Professor D.F. McKenzie. It functioned primarily as a bibliographic press but was also a locus for researching topics in New Zealand book trade history and had a small publishing output featuring local authors and illustrators. The Press was revived and reinvented in 1995 by Dr Sydney J. Shep, Reader in Book History and The Printer. It continues to offer hands-on, studio-based teaching of letterpress printing and descriptive bibliography in the context of cultural studies, is a research centre focusing on digital humanities approaches to book history, and has a vibrant book arts printing and publishing programme featuring the 'digital handmade.' The acquisition in 2016 of a unique heritage collection of classical Chinese types used to print the New Zealand Chinese Growers Monthly Journal (1949-1972) has catalysed new thinking about the role of letterpress in the twenty-first century. As we explore how best to honour the traditions exemplified by this collection as well as reimagine its relevance for contemporary makers and consumers, we have crafted a public engagement approach that relocates letterpress at the rich, cross-cultural intersection of technology, culture, and language. This talk situates Wai-te-ata Press's proposed Chinese Scholars' Studio in the context of a recent research trip to Taiwan and Hong Kong where the hunger for letterpress has resulted in fascinating approaches to revitalization of both the medium and the method.

Dr Sydney J. Shep is Reader in Book History and The Printer, Victoria University of Wellington. She harnesses her practical printing and bookmaking skills to enable privileged insights into the world of the nineteenth-century book trades, to catalyse a distinctive, haptic learning experience, and to teach cultural history through object biographies. Her research involves the interdisciplinary study of transnational and cross-cultural book history and print culture, in the contexts of the history of empire, history of technology, and the history of reading, focusing in particular on nineteenth-century New Zealand history, spatial history, and the theories, methods, and practices of digital humanities. Technological convergence is an additional platform for research and practice, bringing both historic and contemporary media into creative conversation through explorations into the digital handmade, generative computer art, and typographically-situated augmented reality experiences.

Ms Ya-Wen Ho is a practicing poet, typographer, letterpress printer, and zine afficiando. She is currently Research Assistant at Wai-te-ata Press responsible for our Chinese Heritage Type Restoration project.

4.1 Letterpress today

Angie Butler, 'Dwelling in ligament and ligature: experiential relationships with letterpress, methods, and process in artists' books'

Studio-based research and conversations with artist's book makers in the UK evidence how letterpress printing has shaped their lives and illuminates their conceptual, physiological, and haptic relationships with presses and process. Examining Betty Bright's perception that,

Such books of handwork and hybridity remember the body. Heavy on this planet and in this space and moment, the book in hand completing that circle from artist, to press to reader, and completing us in turn.

(Buszek, 2011: 150)

Over the past five years, I have interviewed letterpress practitioners in their print-shops, presses and studios and held a series of ongoing, practical letterpress research events in various venues across the UK. This developed from a personal need to identify and champion my own community: like-minded practitioners for whom letterpress printed artists' books form the core of their practice, and to create a supportive network.

The letterpress events have specific themes and project outcomes. Resulting artefacts are influenced not only by time available to complete a project where all participants work together (considering their thoughts, feelings, capabilities etc.) but also in regard to the varying factors of the host venue: type available, equipment, materials, presses to hand etc. Plus, the workshop/studio space for the group to use, and how we negotiate our working practice in that particular space.

Letterpress printing is usually discussed in relation to graphic design, typography and the history of print, not book arts practice, or via the relationship of craft and art in the use of materials, experimental process, concept and aesthetic. So, whilst these practitioners want to spend time in their own space to focus and produce artists' books and printed matter, they also feel there is a definite need to come together to share, learn, exchange and empathise. As this is a specialist but growing area of practice, by observing others and working together, one can develop a stronger identity and also discover new studio methodologies that would not have been possible if consistently working in isolation.

I will demonstrate that for contemporary practitioners who make letterpress printed artists' books, it is their conceptual approach to letterpress printing alongside their experiential relationships with presses, respect for and knowledge of the process, materials, boundaries and restrictions (concerning studio practice and available equipment and tools), that simultaneously enables and enhances creative activity to support the evolution of a reflexive approach within book arts practice.

Buszek, E. ed., (2011). Handwork And Hybrids, Recasting The Craft Of Letterpress Printing. In: Extra/Ordinary: Craft and Contemporary Art. Durham NC, USA: Duke University Press, p.150.

Angie Butler is a current PhD researcher at the Centre for Fine Print Research (CFPR) at UWE, Bristol. Angie teaches into various CPD programmes, undergraduate and postgraduate degree courses at universities, studios and public venues across the UK and beyond. Making artists' books printed letterpress under the imprint of ABPress, she disseminates her practice in enabling workshops, organising events and exhibitions and presenting her research to national and international audiences at symposia and conferences.

David Howarth, 'The function of letterpress in art & design today'

This research explores craft and printmaking practices through the continued development of new artwork and hybrid techniques that is consistent with the established trend of multi-disciplinary artistic professional practice in the field.

Through science, technology, and traditional (historical) printmaking practices the evolution of new works that are positioned on the cruxis of these areas find their manifestation in new representations and innovative techniques that promote the evolution of the discipline and the establishment of new methods for professional practice in design fields.

This is an exciting time for designers. The designer encapsulates numerous roles in their problem solving skill sets: graphic artist, content generator, typographer, printer, editor and publisher. Gutenberg may have started the revolution in the 1400's, but the form of print is anything but antiquated. With ever-changing technologies and sophisticated materials, the potential for the printed page and its distribution has only expanded.

Through this project, including hybrid forms of printing and binding, BFA Students will continually use content as the primary consideration as they challenge historical precedents and traditions of design. Artists such as H N Werkman, Alfred Tolmer, the Italian Futurists, David Pearson, Sara DeBondt, Julia Hasting, Irma Boom, and others provide differing models and perspectives on print in its traditional form.

The students have visited heritage sites within the UAE to explore possibilities, experimented with various output devices—including digital printers, silkscreen, letterpress and polymer technologies, laser cutting—using both traditional and experimental materials. They have also collaborated with organisations such as the Khatt Foundation and Arabic typographers/ calligraphers such as Tarek Atrissi and Hassan Massoudy.

Through the use of modern technologies, such as the Kuka Robotic technology -the BFA design students will create bespoke Arabic type that will form a new font family, to create responses to their research, this will then be realised through letterpress poster printing. This will be the first Letterpress machine brought into a higher education organization here in the UAE and will set a precedent for other organisations. This will develop into a collaboration between Zayed University, New York University Abu Dhabi and American University Sharjah.

This research conceptually explores matter, energy, mind and spirit and their interplay immersed in the experience over time and space. This research will be underpinned by an exhibition of the findings, which in turn students will be encouraged to collaborate with industry to understand deeper ways of working within traditional and modern design settings.

David Howarth is currently Assistant Dean and Assistant Professor in Graphic Design at the College of Arts & Creative Enterprises at Zayed University (Abu Dhabi). David earned an MA in Visual Communication from the University of Salford, England. He has 25+ years experience both working within industry for Award Winning Design Agencies in the UK as well as working as a Managing Director at his own successful company “Key Lime Creative Ltd”. David has been teaching Graphic Design at Zayed University since 2011.

His research work tends to focus on the environment, the evolution of man, his material wealth, and the development of ever expanding cities. More and more people combined with pollution through industry have taken their toll on our planet. His work looks at major consequences this has on the natural eco systems. Some reviews have labeled his work as 'thought provoking' the work gives the viewer the opportunity to make their own interpretation. The persistence of nature in recapturing what once belonged to the earth will overtime always succeed.

His current interests with students he teaches is through going “back to basics” and understand the craft of art – his inclusion of letterpress and conventional design through his teaching gives the students a broader base to reflect and channel their ideas.

4.2 Teaching letterpress / learning letterpress

H. R. Buechler, 'The Myth of Interdisciplinarity: an inter-media approach to teaching letterpress'

It is often stated that “book arts are inherently interdisciplinary.” A chorus of artists, scholars, and educators can be found nodding in agreement or, at the very least, acknowledging “book,” “paper,” and “print” as three separate mediums that comprise “the book.” But is this “interdisciplinarity”? Moreover, does that mean letterpress is an interdisciplinary discipline in-and-of-itself?

Letterpress is a technology, a medium, a type of media. Since falling out of mainstream fashion, letterpress may be referred to it as a dead media in need of life that has often been provided by its greater fields of intersection. The historic role of letterpress as the original broadcast medium; its undeniable ties to graphic design, typography, print and book history; its symbiotic development with paper technologies; and both its impact on and role in shaping various poetic and art movements throughout history identifies established intersections and mutuality with Graphic Design, English, and Visual Arts. While the influx of new technologies—new media—such as flexography, CNC routers, laser cutters, 3D printers, HP Indigo, Print-on-Demand, and etc. present the potential for additional intersections with fields such as Engineering, Industrial Design, and New Media Studies. This then offers new avenues for expanding discourse and developing innovative production methodologies in a contemporary letterpress practice. Yet, it appears we are falling short.

Trapped by a need to uphold convention in order to honor field specialization, many practitioners of this dead media hold live media hostage by assigning it the same role in production that its dead captors previously occupied and still occupy. This denotes a problem in our approach, in our thinking, in our teaching. We fail to actively engage new media to its full potential by unknowingly disregarding its history, and consequently its potentiality. An acknowledgement of an intersection is not interdisciplinarity. Interdisciplinarity is an active conversation between fields and their corresponding media that acknowledges both the strengths and limitations embedded within.

This paper questions the emphasis placed on the common fields of intersection identified in contemporary letterpress and book arts curriculum, and the current pedagogical methodologies utilized in integrating new—live—media into a letterpress practice. In the questioning and criticism of these current practices, this paper proposes new strategies, while asking what a more holistic, truly interdisciplinary and inter-media approach to crafting contemporary letterpress curriculums—through rigorous theory, discourse, and studio practicum considerate of all media respectively—could mean for the medium's continued vitality.

H.R. Buechler is an interdisciplinary artist, researcher, and founder of [OXBLOOD Publishing](#). She is the 2016-2018 Victor Hammer Fellow at the Wells College Book Arts Center in Aurora, NY, where she teaches letterpress and special topics in Book Arts. She is a 2016 recipient of the CBAA Project Assistance Grant, 2015-2016 Windgate Resident for the Hamilton Wood Type & Printing

Museum, and former Print Production Fellow for the Journal of Artists' Books (JAB). Her work can be found in numerous collections in the US and internationally, including the Yale University Library, Centre Pompidou of Paris, France, and the University of Regina Library in Regina, SK, Canada. She holds an M.F.A. in Interdisciplinary Book and Paper Arts from Columbia College Chicago, and a B.F.A. from the School of the Art Institute of Chicago. Her practice examines the history of a complex relationship with mechanization, technology, and culture—with an acute interest in historic and contemporary communication technology/media as a means to explore/exploit the intangible, tenuous nature of language.

Seth Gottlieb, 'Letterpress printing: Enhancing STEM Curricula Through Practice-Based Research'

When letterpress is included in university curricula, it is frequently in the context of design, communication, or history. This paper will propose another place for letterpress: technology education. Letterpress is usually described as a “craft,” with the modern connotations of artisanal production and small-scale use. In reality, for the majority of printing's history it has been a business seeking efficiencies and economies of scale in a similar manner to modern industries. The tools and processes involved in printing are technologies, and as such have useful lessons to teach students in STEM and similar programs. Developments in printing technology represent evolving understandings of machinery and production. Through the process of industrialization, the technologies of printing changed dramatically, while the underlying principles of placing ink on paper did not change. These changes can illustrate to engineering students, for example, how different customer needs can be met depending on given constraints and available resources.

In this way, printing is a useful technological ecosystem for STEM students to study. Shifting understandings of technology led to developments that offer insights into how needs shape the technologies of industry. Using a team of undergraduate students in multiple engineering programs who built a full-size working eighteenth-century wooden common press for their senior project as a case study, this paper will suggest possible applications for printing in other places in higher education. These students formed a multidisciplinary team and combined historical research with practice-based engineering skills. Using modern, digital engineering tools, they were able to reverse-engineer and analyse designs to gain insight into how and why printing presses developed in the manner they did.

By studying historical printing practices and equipment in their original context, rather than as out-of-date, obsolete technologies, students are able to re-conceptualize their roles as engineers in society. STEM curricula should provide their students with understandings of how their work affects society and studying historical developments through the lens of printing is a meaningful way to encourage an appreciation for the social role STEM fields play in the world today.

Seth Gottlieb is currently pursuing an MSc in History of Science, Technology, and Medicine at the University of Manchester. He previously received a bachelor's in Mechanical Engineering at Rochester Institute of Technology where he worked with a team to build a late-eighteenth-century common press. His current research focuses on the culture of the craftspeople making printing presses in early modern England. He is working with a group at the University of York to build a common press and outfit a letterpress facility for teaching students. In 2017 he completed a Denker Fellowship with the American Printing History Association, which concluded with the presentation "National Identity, Cast in Iron," which looked at nineteenth-century English cast-iron handpresses. In April 2018, he presented "Opening the Black Box: Eighteenth-Century Printing Presses" to the British Society for the History of Science postgraduate conference.

Keith Cross, 'Building a Foundation of Knowledge with Letterpress'

"Building a Foundation of Knowledge with Letterpress" will discuss the importance of teaching letterpress. As a tactile and kinesthetic process, it can establish (or reinvigorate) a direct relationship with one's design tools. The appeal of letterpress—a tangible, creative experience apart from the omnipresent screen where the satisfaction of getting inky and touching "real type" remains achingly absent—is irresistible. Placing each letter, punctuation, space, and lead into the composing stick makes an audible "click", a reminder that achieving proper results requires responsible stewardship to each relationship formed in the process. Building a foundation of knowledge, literally assembling the physical building blocks of language, is therefore a reciprocal process. Learning letterpress can rejuvenate—through the manifest relationships formed through hand-setting and printing type—the designer's sense of responsibility to the reader. In this way, letterpress shapes who we (as artists and designers) think we are.

I will also discuss the position of letterpress in contemporary learning and scholarship by examining interdisciplinary and experiential learning opportunities using the T.J. Lyons Collection. One of the largest collections of 19th- and early-20th-century metal and wood letterpress type, the collection resides at the Massachusetts College of Art and Design. It houses approximately 2,500 wood and metal fonts of type, many printing artifacts, including historically-significant brass stamping dies, hundreds of printing plates depicting period graphics and illustrations, printed specimens of wood type and borders, and unique ephemera printed by T.J. Lyons.

Used in conjunction with the "MassArt" letterpress shop—one of the largest academically situated letterpress classrooms in New England—there are myriad possibilities to utilize the collection. There are avenues of engagement for a wide variety of disciplines: graphic and type design, creative writing, printmaking, library science, book arts, photography, illustration, fashion design, dynamic media, and publishing. The presentation will discuss some of the projects inspired by letterpress and the collection. There's an effort to publish a portfolio of posters on issues of sustainability; a scholarly project in conjunction with archivists and conservation experts

to publish wayfinding-guides for the collection; and projects that utilize digitized assets of the collection to create new products and/or tools for printing and learning.

What other projects will letterpress inspire—a digital foundry of 19-century type revivals or a data visualization assignment enumerating the collections' illustrative printing plates? Whatever may come, there is certainly an exciting future for letterpress in creative education and the art of letters.

Keith D. Cross is a designer, printer, and principal of Milk Row Studio—a creative design studio in Worcester, Massachusetts. He holds a BFA from The Massachusetts College of Art in Graphic Design and Printmaking. Since 2004, he has taught letterpress printing at the Massachusetts College of Art and Design in Boston, where he helped shape the letterpress classroom and curriculum. Additionally, he was instrumental in the acquisition and installation of the Lyons Collection and he has served as a volunteer coordinator since 2014. Keith also teaches letterpress and book arts at RAW Artworks, an art therapy based youth center in Lynn, Massachusetts. Keith is a former President of The Letterpress Guild of New England and is a member and former President of the Society of Printers where he enjoys the camaraderie of fellow members dedicated to the study and advancement of the art of printing. In an unofficial capacity, he occasionally referees squabbles over whether, or not, print is dead. (It is not.)

We are grateful for the support of the AHRC for funding the Letterpress Project. If you would like any further information on what we will do next, please visit <http://leeds.ac.uk/letterpress> or email us at centrechop@gmail.com.

We would also like to acknowledge the support of the Bibliographical Society, whose generous grant allowed us to subsidise our postgraduate delegates.

Principal Investigators:

Dr. Jim Mussell, University of Leeds. j.e.p.mussell@leeds.ac.uk

Prof. Caroline Archer-Parre, Birmingham City University. c.archer@bcu.ac.uk

Research assistant

Ms. Vic Jane Clarke, University of Leeds. en14vjc@leeds.ac.uk