



## Our motivation

Our aim is to preserve letterpress printing techniques, an aim which could be based on a number of claims. We could rest our case on historical, technological, cultural, human or aesthetic considerations, each of these aspects holding in itself the necessary and sufficient reasons to warrant dedication to the task.

However, our motivation is not tinged with historical considerations or linked to a museum project; even if one day that became our destiny...

We are not on a mission to save obsolete technology. In fact, the replacement of the altogether demanding lead letterpress printing techniques by other, more modern, ones is not a sacrilege in itself. Moreover, notwithstanding the moral and social prejudice to an entire generation of typographers, neither the comfort of the working man, nor the syntactic transmission of human thought suffered from the change.

Looking back on history, we have to come to the conclusion that the greatest loss is elsewhere: it is the loss of invaluable human knowledge in the art of layout.



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This is a preoccupying loss if we consider *the rules generally accepted in the field of writing*; these rules were established over the five centuries of practice that shaped our view.

We agree that these rules came partly from the actual constraints of lead typesetting and that before transcending them at the beginning of last century, the greatest layout artists of our times had at least mastered them. This valuable and soon-to-be-extinct expertise can still inspire and train generations of graphic designers. Our first and foremost motivation is to preserve the last artisans of lead typography as much as we can.

There is a second, purely aesthetic, motivation. It is aesthetic because letterpress printouts have a definite specific added value and this value also deserves to be preserved. Many designers are once again looking for these specificities, those heavy honest prints, the deeper denser inks and the overimpression that answers the machine's solicitation while the paper loses a little of its screen.

It is to those artists that we dedicate our passion.



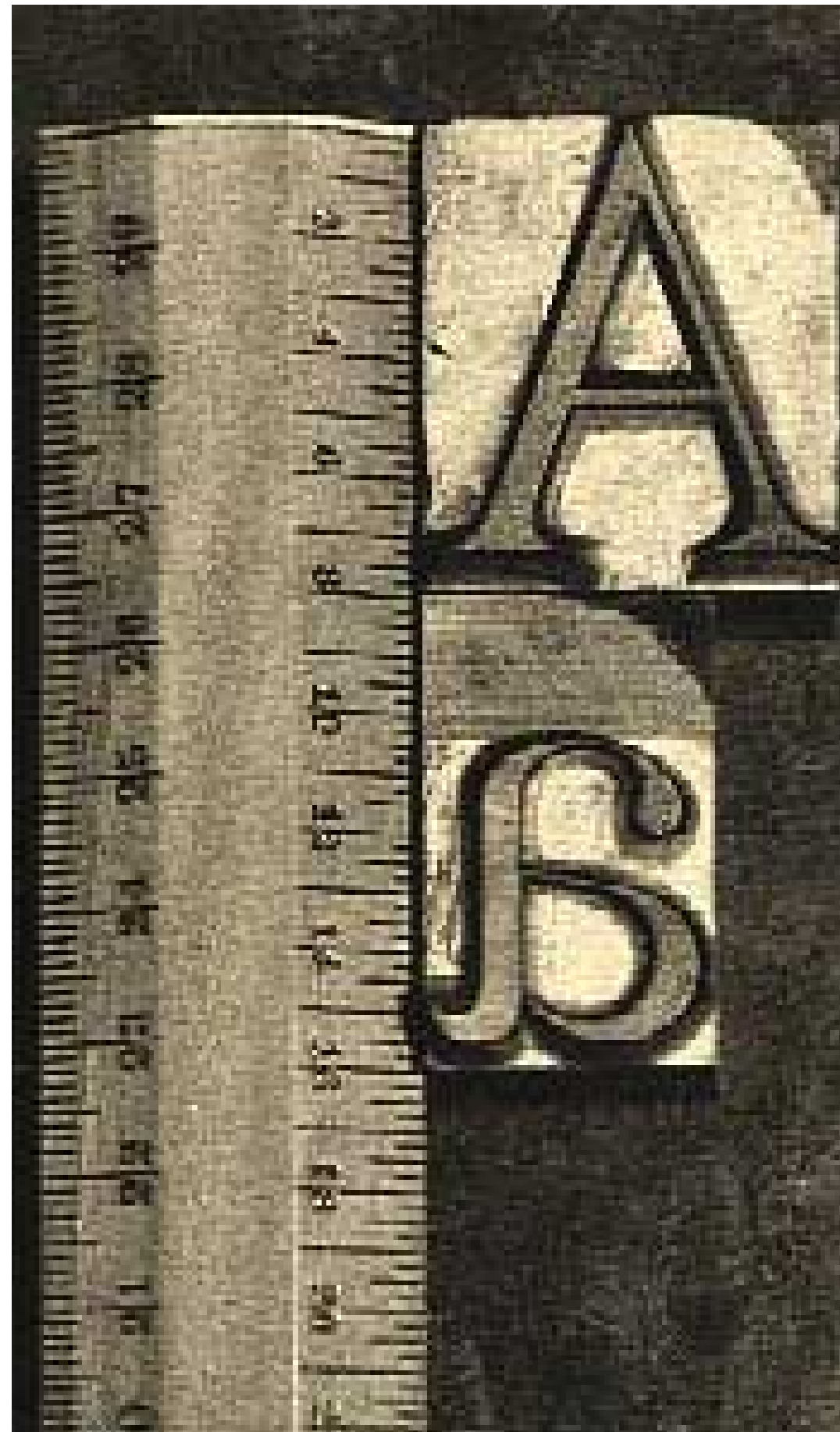
## Our means

To reach its goals, the Association Lettres et Images has a collection of machines and accessories used in various printing processes:

- **Relief printing techniques**, such as lead typography and wood engraving;
- **Intaglio printing techniques**, copperplate printing and other processes derived from engraving;
- **Techniques related to flatbed printing**, such as lithography, collotype process and offset printing;
- **Workshops** promoting the use of these techniques for design and research.

The Association Lettres et Images can provide its organization and equipment to independent productions. Its workshops also offer courses for school groups, evening classes and a laboratory for the conception of Internet sites linked to letterpress printing.

Current address: <http://www.letterpress.ch>



## Our goals

The Association Lettres et Images aims at promoting and restoring seldom-used techniques by making them available **to art publications**.

The Association Lettres et Images conceives and directs all types of complete or partial **publishing projects**, either as project manager or as subcontractor, for all types of production and distribution.

The Association Lettres et Images promotion and action is clearly geared **towards today's conception and communication processes**.

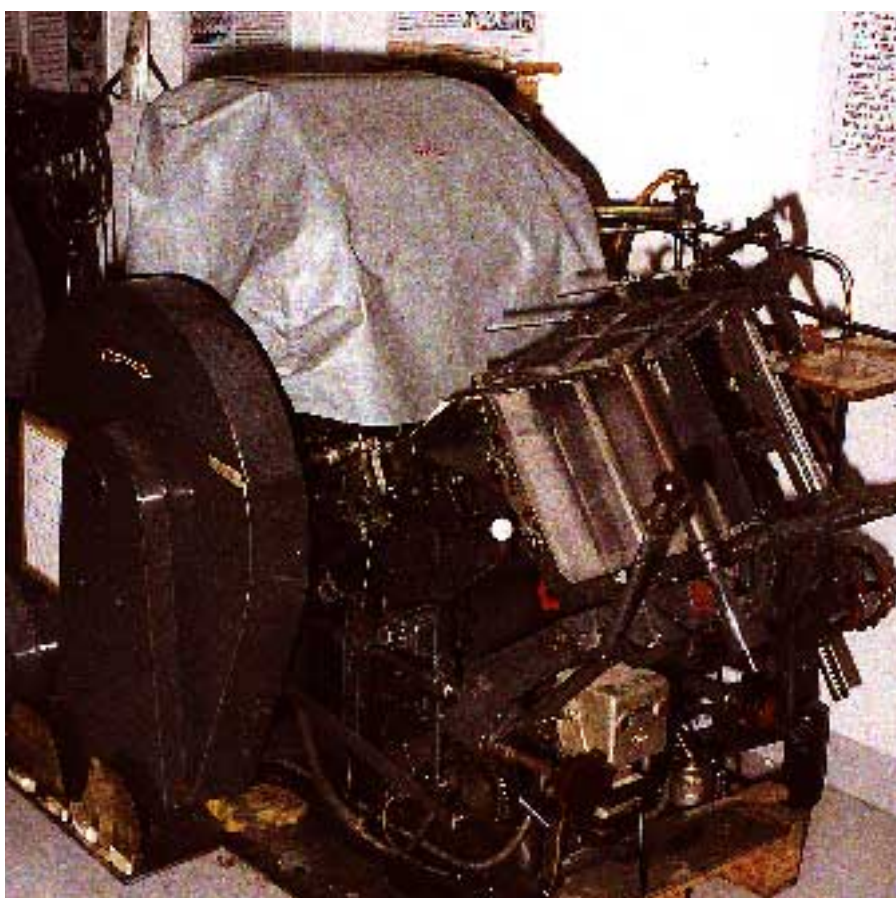
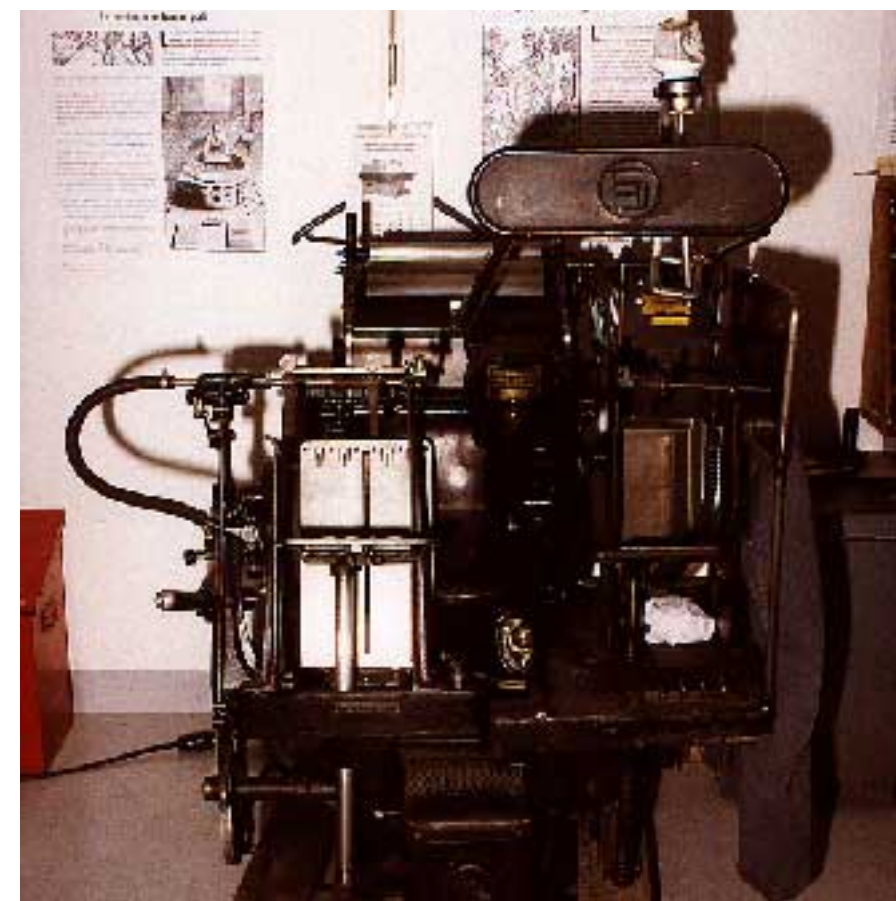
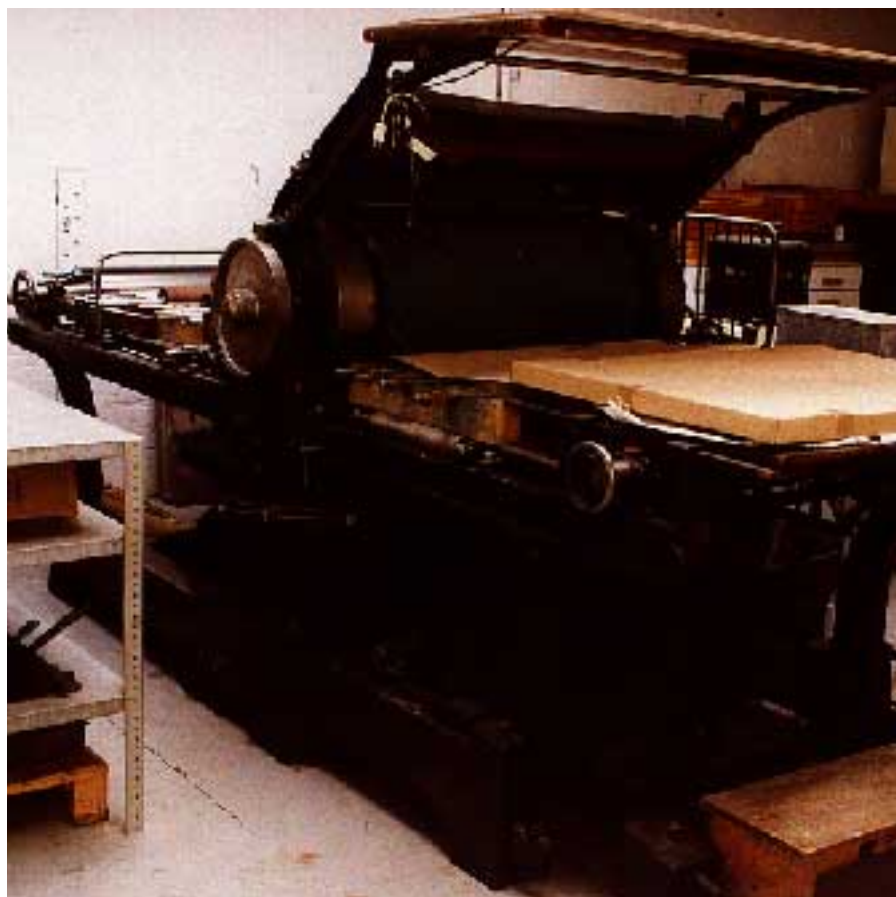
Computer co-ordination developed and managed via Internet allows the techniques preserved in the " Conservatory " to be used in activities where they will find new expressions.

All sectors of graphic arts in the specific field of art publishing, from conception to production, are concerned with the work of the Association Lettres et Images. This way, the working basis for a "**Conservatory of conservatories**" will be set up by bringing together the last practicing craftsmen at an international level.

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