1951

Printing and Book Production: Prospectus for Day and Evening Classes 1951-52

City of Dublin Vocational Education Committee

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DEPARTMENT OF

PRINTING

AND BOOK PRODUCTION

TECHNICAL INSTITUTE

BOLTON STREET, DUBLIN

1951-52

PROSPECTUS

FOR DAY AND EVENING CLASSES
Calendar for Session 1951-52

1951—SEPT. 3 MONDAY  Day Apprentice School resumes work.

" 17 MONDAY  Evening Courses open for enrolment.

" 24 MONDAY  Evening Classes commence work.

DEC. 19 WEDNESDAY  Final Class Meeting before Christmas Vacation.

1952—JAN. 7 MONDAY  All Classes resume work after Christmas Vacation.

MAR. 17 MONDAY  St. Patrick’s Day. School closed.

APR. 8 TUESDAY  Final Class Meetings before Easter Vacation.

" 16 WEDNESDAY  Evening Classes resume work after Easter Vacation.

" 21 MONDAY  Day Apprentice School resumes work after Easter Vacation.

MAY 2 FRIDAY  Final Meetings of Evening Classes.

JUNE 2 MONDAY  Whit Monday. School closed.

" 27 FRIDAY  Summer Term closes.

School closed on all Bank Holidays not specified in above Calendar.
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CITY OF DUBLIN VOCATIONAL EDUCATION COMMITTEE


Alderman Cormac Breathnach, T.D., LL.D., 384 Clontarf Road.

Alderman Bernard Butler, B.A., T.D., 16 Healthfield Road, Terenure.

Alderman John McCann, T.D., 68 Fortfield Road, Terenure.

Councillor Joseph Barron, 10 South Circular Road, Portobello.

Councillor Bhalter Breathnach, 58 Bannow Road, Cabra West.

Councillor P. J. Cahill, P.C., 64 Aungier Street.

Councillor Timothy J. Murray, P.C., “Cresswell”, 9 St. Peter’s Road, Phibsboro’.

Councillor Michael J. O’Higgins, 11 St. Mary’s Road, Ballsbridge.

William J. Whelan, 61 Lower Beechwood Avenue, Ranelagh.

Eamonn Delany, 29 Oulton Road, Clontarf.

Micheal O Muircheartaigh (Commdt.), 56 Vernon Avenue, Clontarf.

Mrs. Mary Mulvey, P.C., Co.C., “Readsdale”, Main Street, Dundrum.

Micheal O Foghludha, 5 Cabra Road.

Office—Town Hall, Merrion Road, Ballsbridge.


Chief Executive Officer.

CITY OF DUBLIN VOCATIONAL EDUCATION SUB-COMMITTEE

Technical Institute, Bolton Street


Councillor Bhalter Breathnach, 58 Bannow Road, Cabra West.

Mr. Gerard Doyle, Dublin Operative Plasterers’ Trade Society.

Mr. Robert Murphy, Master Jewellers’ Association.

Mr. M. P. Rowan, 52 Capel Street, Dublin.

Mr. W. J. Whelan, Dublin Typographical Provident Society.

Mr. Hilary Williams, Ancient Guild of Incorporated Brick and Stonelayers.

Mr. G. E. Hetherington, Dublin Master Printers’ and Allied Trades Union.

Mr. A. J. Wilson, Dublin Master Printers’ and Allied Trades Union.

Mr. P. J. Kearney, Irish Engineering Industrial Union.

Office:—The Technical Institute, Bolton Street, Dublin.

Telephone 43553-4.

MARTIN KEADY, B.E., B.Sc., A.R.C.S.C.I.

Principal.

JOINT PRINTING APPRENTICE ADVISORY SUB-COMMITTEE

J. ROBERTSON

G. E. HETHERINGTON

G. FITZGERALD

A. J. WILSON

P. CAULFIELD

W. J. WHELAN

Brendan O’Carroll, B.A., LL.B.

J. McCANN, Lithographic Printers’ Society.

Senator M. Colgan, Irish Bookbinders’ and Rulers’ Union.

E. Healy, Stereotypers’ Society.

J. Dunne, Dublin Newspaper Managers’ Committee.

DEPARTMENT OF MECHANICAL ENGINEERING

Head of Department: The Principal

DEPARTMENT OF ARCHITECTURE AND BUILDING

Head of Department: The Vice-Principal
Assistant Head of Department: B. O'Reilly, B.Arch., A.R.I.B.A.

DEPARTMENT OF PRINTING AND BOOK PRODUCTION


SCIENCE DIVISION


DAY JUNIOR TECHNICAL SCHOOL

Teacher-in-Charge: L. Mac Amhlaobh, B.A.

Stock-taker: W. J. N. O'Brien, Dipl. Ing.

Clerk: Tomas O'Somachain.

TECHNICAL INSTITUTE, BOLTON STREET

Principal: Martin Keady, B.E., B.Sc., A.R.C.Sc.I.

Vice-Principal: Donal O'Dwyer, B.Arch., M.R.I.A.I.

DEPARTMENT OF MECHANICAL ENGINEERING

Head of Department: The Principal

Head of Motor Car Engineering Division:
W. D. Pile, A.M.I.M.E., A.M.I.A.E.

Chief Instructor (Mechanical Engineering Trades):
H. Fitzgerald

DEPARTMENT OF ARCHITECTURE AND BUILDING

Head of Department: The Vice-Principal
Assistant Head of Department: B. O'Reilly, B.Arch., A.R.I.B.A.

Chief Instructor (Building Trades):

DEPARTMENT OF PRINTING AND BOOK PRODUCTION


SCIENCE DIVISION


DAY JUNIOR TECHNICAL SCHOOL

Teacher-in-Charge: L. Mac Amhlaobh, B.A.

Stock-taker: W. J. N. O'Brien, Dipl. Ing.

Clerk: Tomas O'Somachain.

DEPARTMENT OF PRINTING AND BOOK PRODUCTION

Teaching Staff:

Compositors' Work:
W. J. Fitzpatrick
C. J. McCullagh
G. Ward
R. Parker

Letterpress Machine Work:
W. R. Quinn
B. Quinn
J. J. Whelan
J. Lawler

Lithographic Art:
G. Mulvany

Photolithography:
K. Walker
J. Ross

Linotype and Intertype Operating:
J. F. Kearns

Monotype Operating:
J. Reddin

Monotype Casting:
P. J. McManus

Photo-Lithography:

Costing and Estimating:
W. J. Kiernan

Printing Down and Proving:
J. Ross

Typographic Design and Layout:

Stationery and Letterpress Binding:
J. Tormey

Paper Technology and Marketing:

Book-edge Gilding:
J. Kinsella

Applied Printing:
GENERAL REGULATIONS FOR THE SCHOOLS AND CLASSES OPERATING UNDER THE AUTHORITY OF THE COMMITTEE

1. ADMISSION AND ENROLMENT

(a) In general, applicants for admission to the Classes and Courses must be not less than 14 years of age, but admission to a whole-time Day Course may be granted where the applicant is over 13 years of age and has been enrolled for at least one year in the Sixth Standard of a Primary School. This Regulation does not apply to the School of Music or Colaiste Muire, Cathal Brugha Street.

(b) The Committee, in accordance with the means and facilities at its disposal, has provided classes for the sole purpose of supplementing the practical trade training of persons actually employed at and engaged in the various operations of the trade and whose employment as such is accepted by the recognised Unions of the trades concerned.

(c) In determining whether an applicant for admission to one of these practical trade classes complies with the above conditions the Committee is guided, where necessary, by the evidence supplied by the Masters' Associations and the official Trade Unions of the trade concerned.

(d) Admission to a particular class or course is subject to the published regulations relative to that class or course.

(e) One month after the opening date of classes or courses students will be permitted to enrol only with the special permission of the School Authority.

(f) Pupils in attendance at Primary and Secondary Schools are not eligible for enrolment except by special permission of the School Authority.

(g) The educational fitness of a student to enrol in a particular course may be decided by an examination or other means considered necessary.

(h) A student is not entitled to enrol in a class or course which the School Authority decides is too advanced for his/her standard of knowledge.

(i) Enrolment procedure:—

(i) Intending students must enter on the Enrolment Form supplied all the information required by the School Authority.

(ii) The classes or courses to be taken are decided in interview with a member of the School Staff.

(iii) The appropriate fee is then paid to an officer of the Committee and a receipt issued therefor. A student who pays a fee should insist that he/she receive an official receipt for the amount of the fee paid.

(iv) The appropriate class ticket/tickets is/are then issued to the student.

(j) (i) No student may attend a class until he/she has received a class ticket.

(ii) On first attendance at each class the student must tender to the teacher in charge his/her appropriate class ticket, together with the receipt for fee paid.

(k) Students will be enrolled during the period and at the times stated in the Committee's publications.

(l) The School Authority is authorised to refuse an enrolment, pending a decision thereon by the Committee.

2. FEES

(a) The fees payable for the several classes and courses included in the Scheme of Instruction are stated in the publications of the Committee, and must be paid in full on enrolment unless otherwise stated.
12. **BOOKS, STATIONERY, EQUIPMENT, DRESS**

Students are expected to provide themselves with such books, stationery, equipment, and dress as may be required.

13. **INFECTIOUS AND NOTIFIABLE DISEASES**

The head of the household must inform the School Authority immediately of any infectious or notifiable disease which may occur in the house in which a student is residing. Such a student must not resume attendance until permitted to do so by a medical officer.

14. **EXAMINATIONS**

Permission to sit for Scholarship, Sessional, or other examinations held under the authority of the Committee, will be governed by the conditions relevant to the examinations.

15. **SCHOOL AUTHORITY**

The term “School Authority,” as used in these Regulations indicates the Chief Executive Officer, or an officer delegated to act on his behalf.

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The above Regulations have been adopted by Resolution of the Vocational Education Committee for the City of Dublin and approved by the Minister for Education.

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**Conditions Regulating the Admission of Students to Classes and Courses**

**PRACTICAL WORKSHOP CLASSES IN TRADE SUBJECTS**

These classes are provided for the sole purpose of supplementing the practical trade training of persons actually employed at and engaged in the various operations of the trade. The Committee realise that it is impossible for a person to learn a trade solely by attendance at these classes, and are further of the opinion that the admission to the classes of persons not actually engaged in the trades would be, not only of little use to such persons, but would prejudicially affect the instruction of those for whom the classes have been organised. Accordingly, the Committee reserve the right to restrict enrolment in the trade practical classes to those persons who are actually employed in the several processes and operations of the trade.

The classes to which this regulation refers in the Session 1951-52 will be the Evening Trade Classes in:

- Fitting and Turning; Garage Practice; Metal Plate Work; Brassfinishing; Patternmaking; Boilermaking; Smithwork; Art Iron Work; Oxy-Acetylene and Electric Welding; Foundry Work—Iron Moulding; Brass Moulding; Watchmaking; Bricklaying; Carpenter and Joinery; Plumbing; Plastering; Painting and Decorating; Cabinetmaking; Woodcutting Machinists' Work; Coachbuilding; Coachpainting; Coachtrimming; Typography; Bookbinding; Lithography.

And the Part-time Day Apprentice Workshop Classes in:

- Cabinetmaking; Carpentry and Joinery; Plumbing; Painting and Decorating; Printing; Fitting and Turning; Hairdressing; Garage Practice.
Mechanical Composition—Linotype and Intertype; Monotype Keyboard. These courses are designed on a 2-years’ basis and are intended for Senior Compositor apprentices and for journeymen Compositors.

As the accommodation in these classes is limited, preference will be given to the following:

(a) Students who have obtained the Senior Trade Certificate (Compositors’ Work) Department of Education with an attendance of at least 75 per cent. at each of the evening classes (Practical and Theory) for Third and Fourth Year Courses in Compositors’ Work.

(b) Students with an attendance of at least 75 per cent. at each of the evening classes (Practical and Theory) for Third and Fourth Year Courses in Compositors’ Work.

(c) Journeymen who have served their apprenticeship as Compositors.

Lithography. The Junior and Senior Classes in Lithography and Offset work cover all branches of the trade and give specialised instruction in proofing, transferring and offset machine work.

Lithographic Art. This course is arranged to work in close co-operation with the Lithography and Photo-Lithography courses. Students are trained in making original drawings and sketches for reproduction by these processes.

Photo-Lithography. The classes in this course cover all the essential operations in Camera Operating and Printing-down. Individual practice is afforded to students where possible. Exercises are arranged in conjunction with the machine department, whereby work may be proofed and printed.

Costing. The British Master Printers’ Federation Costing System is taught in the School, and students are prepared for the Federation Examinations.

Estimating. The course is devoted primarily to the study of estimating methods, operational times and machine outputs in various departments, and calculations for determining the amount and cost of materials required.

Printing Technology. A Specialised Course of instruction for students who have completed the advanced course in one of the Printing Trades. The Course will normally occupy two years and the subjects of instruction are: Composing, Letterpress Machine Work, Bookbinding, Lithography, Photo-Lithography, Costing and Estimating.

Typographic Design and Layout. The classes in this Course are intended for all students of the Printing and Allied Trades.

Paper Technology and Marketing. A Specialised Course of instruction for employees of paper mills and paper merchants, or printers’ employees principally engaged in the handling of paper transactions.

Applied Printing. This Course is designed to provide those engaged in the Clerical and Administrative side of Printing with a general knowledge of the crafts involved in modern Printing and of the materials and appliances used.

Physical Training. An Evening Course in Physical Training for students is provided.

Irish Language. Special Evening Courses in Irish, graded to meet the requirements of students, are conducted in the Branch School in Capel Street. All students are earnestly recommended to attend one of these courses and thereby to play a vital part in the language revival and at the same time to equip themselves more fully to take their proper places in the industrial life of a Gaelic State.

Irish Courses in any of the Technical Institutes conducted by the City of Dublin Vocational Education Committee are available to students of this Institute at a nominal fee.
EXAMINATIONS

Courses are provided to prepare students for the following examinations:

**Department of Education Examinations:**

**City & Guilds of London Institute.**

**British Master Printers’ Federation Costing Examination.**

**National Association of Paper Merchants.**

SCHOLARSHIPS AND PRIZES

The **Department of Education** offers the following medals and prizes annually in connection with their examinations:

- Trade Certificate Examinations. A prize of £1 in each of the practical and written examinations of the Junior Stage. A bronze medal and a prize of £2 in each of the practical, and a prize of £1 in each of the written, examinations of the Senior Stage.

The **William Rooney Memorial Shield** is awarded each year to the student of second year status in the Day Apprentice Courses in Printing who shows greatest proficiency in his craft and the most competent knowledge of oral Irish.

The **Dublin Master Printers’ and Allied Trades’ Union Prizes.** Prizes to the value of £10 are awarded annually to students of the Day Apprentice Courses in Printing.

The **Dublin Typographical Provident Society's Prizes.** Prizes to the value of £10 are awarded annually to students of the Day Apprentice Courses in Printing.

The **Young Master Printers’ Group Prizes.** Prizes to the value of £7 10s. 0d. are awarded annually to students of the Evening Courses in Printing.

**Irish Bookbinders’ and Allied Trades Union Prizes.** Prizes to the value of £10 are awarded annually to students of the Evening Courses in Bookbinding and Book-edge Gilding.

**Society of Lithographic Artists, Designers, Engravers and Process Workers’ Prizes.** Prizes to the value of £5 5s. 0d. are awarded annually to the apprentices of the Society attending the Evening Courses in Lithographic Art and Camera Operating for Photo-Lithography.

FEES

<table>
<thead>
<tr>
<th>Course</th>
<th>Fee per Session</th>
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<tr>
<td><strong>PART-TIME DAY APPRENTICE CLASSES:</strong></td>
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<tr>
<td>Compositors’ Work</td>
<td>£ 1 0 0</td>
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<tr>
<td>Letterpress Machine Work</td>
<td>£ 1 0 0</td>
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<tr>
<td><strong>EVENING COURSES AND CLASSES:</strong></td>
<td></td>
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<tr>
<td>All Courses</td>
<td>£ 0 10 0</td>
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<tr>
<td>Additional Subjects</td>
<td>£ 0 3 0</td>
</tr>
</tbody>
</table>
EQUIPMENT

The following is a brief summary of the Equipment in the sections of the Department:—

CASEROOM furnished with ten wooden random-top frames; imposing surfaces, proof presses, and all necessary auxiliary fitments; and a wide range of book and display types.

LINOTYPE AND INTERTYPE ROOM equipped with two Linotype machines and one Intertype with side magazines.

MONOTYPE—Keyboard room containing three Keyboards and a Monotype Caster, with lead and rule and display type attachment.

LETTERPRESS MACHINEROOM equipped with the following machines: "Pony" Miehle, Phoenix, Victoria, Arab and Favourite Platens, Heidelberg Automatic Platens; Dawson Payne S.W. Automatic Cylinder Machine; Payne Demy Stop-Cylinder Wharfedale, with face-up delivery.

BOOKBINDING section—equipment includes all the usual appliances for Forwarding and Finishing both Stationery and Letterpress Binding, Book-edge Gilding, Marbling, Gold Blocking, etc.

LITHOGRAPHIC SECTION—equipped with Royal Folio Waite Rotary Offset machine, four transfer presses and a Copperplate press.

PHOTO-LITHOGRAPHY SECTION includes one 12 ins. x 10 ins. Hunter Camera, illuminated by Boardman Arc lamps, and the usual equipment for dark room, printing-down frame, plate whirler, electric drying fan, etc.

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<th>Day Apprentice Course</th>
<th>COMPOSITORS' WORK</th>
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<tr>
<td><strong>Course</strong></td>
<td><strong>Day</strong></td>
</tr>
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</tbody>
</table>

| **FIRST YEAR—GROUPS A AND B** | |
| **Course** | **Day** | **Time** | **Subject** | **Teacher** | **Room** | **No. of Syllabus** |
| 6 | Monday | 2.00-3.30 | Trade: Practical (A) | Mr. Ward | A9 | 1 |
| | | 3.30-5.00 | Theory (A) | Mr. Ward | A9 | 2 |
| | | 2.00-3.30 | Theory (B) | Mr. McCullagh | A9 | 2 |
| | | 3.30-5.00 | Practical (B) | Mr. McCullagh | A9 | 2 |
| 7 | Tuesday | 2.00-3.30 | Practical (A) | Mr. McCullagh | A9 | 2 |
| | | 3.30-5.00 | Theory (A) | Mr. McCullagh | A9 | 2 |
| | | 2.00-3.30 | Theory (B) | Mr. Ward | A9 | 2 |
| | | 3.30-5.00 | Practical (B) | Mr. McCullagh | A9 | 2 |
| 8 | Wednesday | 2.00-3.30 | Practical (A) | Mr. Ward | A9 | 2 |
| | | 3.30-5.00 | Theory (A) | Mr. McCullagh | A9 | 2 |
| | | 2.00-3.30 | Theory (B) | Mr. Ward | A9 | 2 |
| | | 3.30-5.00 | Practical (B) | Mr. McCullagh | A9 | 2 |
| 9 | Thursday | 2.00-3.30 | Practical (A) | Mr. Ward | A9 | 2 |
| | | 3.30-5.00 | Theory (A) | Mr. Ward | A9 | 2 |
| | | 2.00-3.30 | Theory (B) | Mr. McCullagh | A9 | 2 |
| | | 3.30-5.00 | Practical (B) | Mr. McCullagh | A9 | 2 |
| 10 | Friday | 2.00-3.30 | Practical (A) | Mr. Ward | A9 | 2 |
| | | 3.30-5.00 | Theory (A) | Mr. Ward | A9 | 2 |
| | | 2.00-3.30 | Theory (B) | Mr. McCullagh | A9 | 2 |
| | | 3.30-5.00 | Practical (B) | Mr. McCullagh | A9 | 2 |
## Day Apprentice Course

**LETTERPRESS MACHINE WORK**

### Second Year—Groups A and B

<table>
<thead>
<tr>
<th>Course No.</th>
<th>Day</th>
<th>Time</th>
<th>Subject</th>
<th>Teacher</th>
<th>Room</th>
<th>No. of Syllabus</th>
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<tbody>
<tr>
<td>11</td>
<td>Monday</td>
<td>9.30-11.0</td>
<td>Trade: Theory (A)</td>
<td>Mr. W. Quinn</td>
<td>C22</td>
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<tr>
<td></td>
<td></td>
<td>11.0-12.30</td>
<td>Practical (A)</td>
<td>Mr. W. Quinn</td>
<td>A3</td>
<td>7</td>
</tr>
<tr>
<td>2</td>
<td>Tuesday</td>
<td>9.30-11.0</td>
<td>Practical (B)</td>
<td>Mr. B. Quinn</td>
<td>C22</td>
<td>8</td>
</tr>
<tr>
<td></td>
<td></td>
<td>11.0-12.30</td>
<td>Theory (B)</td>
<td>Mr. W. Quinn</td>
<td>C22</td>
<td>8</td>
</tr>
<tr>
<td>13</td>
<td>Wednesday</td>
<td>9.30-11.0</td>
<td>Practical (A)</td>
<td>Mr. W. Quinn</td>
<td>C22</td>
<td>8</td>
</tr>
<tr>
<td></td>
<td></td>
<td>11.0-12.30</td>
<td>Practical (B)</td>
<td>Mr. B. Quinn</td>
<td>A3</td>
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</tr>
<tr>
<td>14</td>
<td>Thursday</td>
<td>9.30-11.0</td>
<td>Theory (B)</td>
<td>Mr. B. Quinn</td>
<td>C22</td>
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<td></td>
<td></td>
<td>11.0-12.30</td>
<td>Practical (A)</td>
<td>Mr. W. Quinn</td>
<td>A3</td>
<td>7</td>
</tr>
<tr>
<td>15</td>
<td>Friday</td>
<td>9.30-11.0</td>
<td>Theory (B)</td>
<td>Mr. B. Quinn</td>
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</tr>
<tr>
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<td>11.0-12.30</td>
<td>Practical (B)</td>
<td>Mr. B. Quinn</td>
<td>A3</td>
<td>7</td>
</tr>
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</table>

### First Year—Groups A and B

<table>
<thead>
<tr>
<th>Course No.</th>
<th>Day</th>
<th>Time</th>
<th>Subject</th>
<th>Teacher</th>
<th>Room</th>
<th>No. of Syllabus</th>
</tr>
</thead>
<tbody>
<tr>
<td>16</td>
<td>Monday</td>
<td>2.0-3.30</td>
<td>Trade: Theory (A)</td>
<td>Mr. W. Quinn</td>
<td>C22</td>
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</tr>
<tr>
<td></td>
<td></td>
<td>3.30-5.0</td>
<td>Practical (A)</td>
<td>Mr. W. Quinn</td>
<td>A3</td>
<td>5</td>
</tr>
<tr>
<td>17</td>
<td>Tuesday</td>
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<td>Practical (B)</td>
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<td>Theory (B)</td>
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<td>18</td>
<td>Wednesday</td>
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<td>Mr. W. Quinn</td>
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<td>Mr. W. Quinn</td>
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### EVENING CLASSES

#### COMPOSITORS' WORK

<table>
<thead>
<tr>
<th>Class No.</th>
<th>Subject</th>
<th>Day</th>
<th>Hour</th>
<th>Room</th>
<th>Teacher</th>
<th>No. of Syllabus</th>
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<tr>
<td>400</td>
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<td>7.30-9.30</td>
<td>A1</td>
<td>R. Parker</td>
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<td>401</td>
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#### FOURTH YEAR:

**Typographic Design and Layout**

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<tr>
<td>406</td>
<td>Stage I</td>
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<td>406A</td>
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#### LINOTYPE AND INTERTYPE OPERATORS' COURSE

<table>
<thead>
<tr>
<th>Class No.</th>
<th>Subject</th>
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<th>Hour</th>
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<tr>
<td>408</td>
<td>Practical Operating and Mechanism</td>
<td>Tuesday</td>
<td>7.30-9.30</td>
<td>A2</td>
<td>J. F. Kearns</td>
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<td>409</td>
<td>Do.</td>
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<td>A2</td>
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#### JUNIOR STAGE

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<th>Class No.</th>
<th>Subject</th>
<th>Day</th>
<th>Hour</th>
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<tbody>
<tr>
<td>410</td>
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<td>Thursday</td>
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<td>J. F. Kearns</td>
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<td>411</td>
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<td>A2</td>
<td>J. F. Kearns</td>
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### MONOTYPE KEYBOARD

<table>
<thead>
<tr>
<th>Class No.</th>
<th>Subject</th>
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<tbody>
<tr>
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<tr>
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<tr>
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### MONOTYPE CASTER

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<tr>
<th>Class No.</th>
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<td>419</td>
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### LETTERPRESS MACHINE WORK

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<th>Class No.</th>
<th>Subject</th>
<th>No. of Syllabus</th>
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<tbody>
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<td>SPECIAL: Practical ..</td>
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<td>425</td>
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### LITHOGRAPHY

<table>
<thead>
<tr>
<th>Class No.</th>
<th>Subject</th>
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### LITHOGRAPHIC ART

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<tr>
<th>Class No.</th>
<th>Subject</th>
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### PHOTO-LITHOGRAPHY

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<td>432</td>
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### BOOKBINDING

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<tr>
<th>Class No.</th>
<th>Subject</th>
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<td>434</td>
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<td>437</td>
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<td>438</td>
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Syllabus of Instruction

1—COMPOSERS' WORK—FIRST YEAR: PRACTICAL

Work in the Composing Room—The technique of type-setting by hand: making-up measure; approved methods of acquiring accurate and speedy composition, even spacing and good justification; emptying of composing stick; proofing, correcting and over-running matter; distribution of type and materials; progressive exercises in setting straight matter from reprint and simple manuscript and typescript; setting simple forms of display and general jobbing from reprint copy. Imposition—Locking-up for job work up to and including four-page forms.

2—COMPOSERS' WORK—FIRST YEAR: THEORY

History—Invention and development of the art of printing. Materials and Equipment—Description and uses of materials, equipment and appliances, including spacing material, locking-up devices, galleys, chases, etc. Proofreading and Proofreaders' Marks—including spelling, simple punctuation, word division, compound words. "Style of the House," including capitalization, use of italic, small capitals, figures and numerals, abbreviations, readers' marks, marginal and text. Type—Parts of a single character; fount of type and description of the various characters contained in it; essential differences between bookwork and display fonts; metal alloys; essential qualities of good type; treatment and care of wood and metal type. Point System—History; the old body and the point systems; application of point system to everyday work. Calculations—Simple forms of calculation in casting-off weights and quantities of type and leads; manuscript, typescript and reprint copy; solid and leaded matter. Paper—Sizes and sub-divisions of printings, writings, cards and boards. Calculating sizes and quantities. Simple Lettering for Display—Elementary layout of announcements and advertisements.
3—COMPOSITORS' WORK—SECOND YEAR: PRACTICAL

Working in the Composing Room—More advanced forms of straight setting. Approved methods of hand-setting table and tabular work, with or without rules, involving single, double or treble justification, such as programmes, balance sheets, price lists, ledger and account book headings, etc. Impression—4, 8, and 16 pages; dressing the forme, determining margins, use of mechanical and wooden quoins; tying-up and storing; dropping and distribution; Locking up—Locking up for general jobbing, and simple two-colour work; account book and ledger headings, etc.

4—COMPOSITORS' WORK—SECOND YEAR: THEORY

Type—How type is made; metal alloys. Paper—Its manufacture. Description of the various finishes and qualities of paper and boards. Calculations—More advanced forms of casting-up and casting-off; solid and leaded matter; sizes and quantities of paper. Blocks—Brief description of line and half-tone blocks, stereos and electros. Display Work—Elementary principles as applied to the layout and setting of announcements and advertisements; study of the various factors governing design and construction of layouts.

5—LETTERPRESS MACHINE WORK—FIRST YEAR: PRACTICAL

Work of the Machineminder—Management; cleaning and oiling of the handpress, platen and wharfedale machines; making all necessary adjustments; characteristics of good machine work; method of securing clean and rapid working; preparation of machines for printing. Different classes of packing and when to use; results of overpacking and underpacking; feeding machines; how to make a pitch gauge; printing off simple forms. Making Ready—Dressing of cylinder and platen machines; positioning sheet on feed board and setting lays; positioning forme on bed; planing down and locking up formes; running up colour; positioning forme on sheet; patching up skeletons and touching up; setting duct and getting colour correct; setting rollers; working off.

6—LETTERPRESS MACHINE WORK—FIRST YEAR: THEORY

Historical—History and Development of the Art of Printing. Prevention of Accidents—Precautions necessary for avoidance. Machine Room Equipment—Description; care and use of the handpress, platen and wharfedale machines; also the various tools and appliances used. Paper—Short history, how manufactured (hand-made and machine-made), different classes and their uses; standard sizes; multiples and sub-divisions of printings and writings. Cards and Boards—Sizes, qualities. Inks—Composition and manufacture; care and setting; qualities; seasoning and cleaning. Printing Surfaces—Type: foundry, lino and mono; stereos (ordinary and nickel-faced), how manufactured, uses and care.

7—LETTERPRESS MACHINE WORK—SECOND YEAR: PRACTICAL

Work of the Machineminder—Care and management of platen (jobbing and Heidelberg), Wharfedales and Miehle machines and auto-feeders; making ready and printing off more difficult formes than in first year, including stereos, electros, line and half-tone blocks; underlaying, interlaying, making hand and mechanical chalk overlays; set-off causes and how to avoid. Impression and Plate Laying—4, 6, 8, and 16 pages, half-sheet and sheet work, tumbler formes, sections, perfecting or backing up, tests for correctness.

8—LETTERPRESS MACHINE WORK—SECOND YEAR: THEORY

Historical—The evolution of printing machinery. Machine Room Equipment—Description; care and use of the Heidelberg Autoplaten, Miehle and Universal Auto-Feeder. Paper—Different properties and suitability for different classes of work; cockling, creasing and stretching; equivalent weights and how to ascertain them; paper standardisation. Inks—Adapting inks to paper; mixing and matching. Printing Surfaces—Electros, line and half-tone blocks, how manufactured; their uses, differences and limitations; the care
of plates and blocks; cleaning and storing. Colour—The primary, secondary and tertiary colours; combinations of colours; selecting colours for contrast, harmony, etc. Calculations—Quantities of paper required for different classes of work; allowance for overs; equivalent weights and how ascertained.

9—COMPOSITORS’ WORK

BOOKWORK, THIRD YEAR: PRACTICAL


10—BOOKWORK, THIRD YEAR: THEORY

Material and Equipment—Description and uses of modern composing room material and equipment; planning of composing room; lighting. Paper—Manufacture; classification; definitions; finishes; sizes and qualities for various classes of bookwork; choosing the right paper. Book Typography—Layout of preliminary matter and text pages, including chapter headings, page headlines, etc.; choosing appropriate typeface and size for specified books; deciding dimensions of printed page and margins; parts of a book; methods of binding and their effect upon imposition; signatures and their uses; handling of Monotype, Linotype or Intertype matter. Imposition—8, 12, 16 and 32 pages; determining of margins and dressing of forms for bookwork. Plates—Original and duplicate, making and uses of wood-cuts; scraper boards, line blocks, half-tone blocks; making and uses of stereotypes (nickel and chromium faced); ordering; storing. Calculations—Cost and quantity of paper; equivalent weights; allowance for overs; area and cost of blocks; advanced casting off; determining type size for given area. Estimating—Principles of estimating for the composition of bookwork; time for make-up and composition. Machine Composition and Casting Units—General principles and capacity of Linotype and Intertype, Monotype (key-board, caster and supercaster); suitability of these machines for different classes of work.

11—DISPLAY WORK, FOURTH YEAR: PRACTICAL

Layout, composition and make-up of Advertisements and general commercial jobbing, such as letterheads, menus, etc. Utilisation of resources of Modern Case Room in Commercial Work. Linotype, Intertype and Monotype make-up in Display Advertisement. Borders and Ornaments. Head and Tail pieces. Line and Half-tone blocks and Stereos in Commercial jobbing. Cut-in, run around and pierced blocks. Dressing and lock-up of composite formes. Corrections at press.

12—DISPLAY WORK, FOURTH YEAR: THEORY

Type Design—History of type design, with a knowledge of famous type designers and typographers and their work. Type Faces—Classification and characteristics of the various groups; gothic, roman, italics; sanserif, etc.; selection of type for different classes of display work; use of rules, borders and ornaments. Machine Composition and Casting Units—Linotype, Intertype, Ludlow, Elrod, Monotype and Supercaster. Their uses and limitations for display composition. Illustrations—Use of illustrations in advertising, line and half-tone blocks; wood-cuts, lino-cuts, scraper boards, etc.; originals (copy) for line and half-tone blocks; half-tone screens and their suitability for various surfaces of paper; use of stereotypes and electros; purposes of nickel and chromium facing. Paper—Sizes, qualities, finishes for various classes of display work. Colour—Simple colour schemes and their uses in commercial design; colour used for emphasis; decorative value; principles of harmony. Estimating—General principles for estimating jobbing work composition, hand- and machine-set; make-up and imposition.
13—ADVANCED STAGE: PRACTICAL

Planning, setting and locking-up of complicated forms of general jobbing; advanced table and tabular composition. Making of layouts for more advanced forms of display, folders, catalogue work, etc., and setting from them; further use of colour. More advanced bookwork—setting of title pages, book jackets and covers from layout; make-up of text, extracts, notes; handling monotype and slug material.

14—ADVANCED STAGE: THEORY

Layout—The principles of fine typography in relation to display work and bookwork and their application in layout: Calculations—Casting off copy for bookwork and display; paper calculations; elementary costfinding and estimating. Imposition—More advanced impositions up to 32 pages; compound schemes. Paper—Selection and suitability to cover a wide range of work. Organisation—General factory arrangement, lighting, etc. Duplication Processes—Stereotyping and electrotyping; nickel and chromium facing, etc. Allied Processes—Line, half-tone and three-colour; lithography, direct and offset; photo-lithography, colotype and photogravure.

15—TYPOGRAPHIC DESIGN AND LAYOUT

Stage I

General broad principles of Design as applied to typography. Layout: its origin, development and importance to the printer-designer; layout as interpretation. The evolution of letter forms; study of well-designed type faces; spacing of letters. Type families—origin and development. Famous type designers. The technique of layout—materials, procedure, etc.; lettering as an aid to layout. Book typography. Illustrations: choice of types to suit each style; half-tone and line engravings. Introduction to colour in light and in pigment. Terms used in describing colour. Preparation of simple colour wheel showing primary, secondary and complementary colours. Colour harmonies and discords. Practical exercises in the use of colour.

16—TYPOGRAPHIC DESIGN AND LAYOUT

Stage II

Study of the various factors governing design and construction of layouts for different classes of work. Use of thumbnail sketches and their advantages in planning layouts. Symmetrical, asymmetrical and dynamic layouts; fitness for purpose. Detailed study of the various factors governing legibility and attractiveness of design in typography. Study of display types; importance of appropriate choice of type for different classes of work; legibility, distinctiveness and beauty. Importance of good copy. The use and usefulness of colour in design. Sources of colour schemes. Colour harmonies and discords. Two- and three-colour harmonies. Practical exercises in the use of colour.

17—LINOTYPE AND INTERTYPE OPERATING:

Junior Stage

Mechanical Composition—Various types of Machines in use. General principles to be observed by operators with regard to assembling of matrices, correct measure and body thickness of lines; the proper treatment of matrices and spacebands; exercises specially devised to establish sound fingering methods; the importance of correct metal temperature to produce sound slugs and avoid “splashing”; gas and electric melting pots; student graduates from special exercises in setting reprint copy and manuscript; interim tests to record advance.

18—LINOTYPE AND INTERTYPE MECHANISM


19—**LINO TYPE AND INTERTYPE OPERATING:**

*Senior Stage*

Review of course for Junior Stage. Practical work of a more advanced nature, including table and tabular work of varied kinds and general display advertisement setting, together with twin slug composition and headline work, with special attention to style and corrections. Students are shown how to maintain their machine in running order and to deal with any stoppages caused by metal splashes, distributor bar, and other slight mechanical troubles.

20—**MONOTYPE KEYBOARD OPERATING**

*Junior Stage*


21—**MONOTYPE KEYBOARD MECHANISM**

*Junior Stage*


22—**MONOTYPE KEYBOARD OPERATING**

*Senior Stage*


23—**MONOTYPE KEYBOARD MECHANISM**

*Senior Stage*


24—**MONOTYPE CASTER OPERATING**

Practical operation of caster, including care necessary while working. Explanation of running adjustments.

25—**MONOTYPE CASTER MECHANISM**

Driving gear, cam levers, type carrier and adjustments, pump action, transfer wedges and adjustments. Die centring lever, tong mechanism, locking racks, mould blade moving gear, type pusher,
paper tower bridge and its adjustments. Line shifting and galley mechanism. 

Changing fonts, centring, sizing and aligning, justification. Care of matrices, system of locating derangements. The mould, care and upkeep, disassembly and re-assembly, adjustment. Compressor and air tank. Lead and rule and display type attachment.

26—MACHINE WORK, THIRD YEAR: PRACTICAL Machines—Adjustments and management of Wharfedale and Two-revolution machines; their care and maintenance. Automatic feeders—setting and adjustment for Platen and Cylinder machines. Make-ready for type, half-tone and stereo plate work; preparation of simple mechanical overlaps. Rollers—Setting and adjustment of forme-rollers and distributors. Inks—Mixing of colours and tints; matching and reducing; practice in colour schemes. Plate Mounting—Making margins for bookwork; lining-up.

27—MACHINE WORK, THIRD YEAR: THEORY Machines—Modern developments in proof presses and machines, including stop-cylinder and two-revolution; use and adjustment of automatic feeders for platen and cylinder machines; flatbed and rotary machines and their uses; average runs per hour; packing; setting rollers, etc.; carton printing. Paper and Boards—Sizes and sub-divisions; characteristics and definitions of the chief varieties; right and wrong side; machine direction; different properties and suitability for various classes of work; paper troubles—cockling, creasing and stretching. Rollers—Effects of atmospheric conditions; methods of inking—disc, slab, cylindrical and pyramid. Illustration Processes—Line and half-tone blocks; principle and method of producing. Duplicate Plate Making—Stereos and electroforms; brief description of manufacture; classes of work for each is more suitable; nickel and chromium facing. Ink—Materials used in manufacture; grades for different classes of work—copyable, double-tone, tri-chromatic, etc.; matching and mixing of ink to obtain simple colour combinations; covering power. Imposition—4, 8, 12, 16, and 24 pages, upright and oblong; sheet and half-sheet work; inset work;

uses of signatures; order of preliminary matter; stabbed and sewn work. Calculations—Cost and quantities of paper required for different jobs; allowances for overs. Colour—Outline of the nature of light and colour of the spectrum, and of pigments; schemes using not more than two colours; harmonies and contrasts.

28—MACHINE WORK, FOURTH YEAR: PRACTICAL Machines—The operation of Two-revolution and Heidelberg, and advanced work on the Wharfedale; care and maintenance. Automatic feeders—Setting, adjusting and operating. Make-ready—All kinds of make-ready including multi-colour process work; practice with mechanical overlaps. Inks—The practical mixing and make-up of special colours; patent compounds; suitable additions to inks; precautions, care and economies in working. Plate Mounting—Making margin, make-up for register work.

29—MACHINE WORK, FOURTH YEAR: THEORY Workshop Layout—Layout for economic production; general principles of planning and arranging machines, equipment, and fixtures in the department; lighting. Power and Transmission—Comparison of electricity and other sources of power; transmission; group and individual drive, single belt, multi-belt and chain. Imposition—Schemes of imposition, including 6, 24, and 32 pages, upright and oblong. Illustrations—Production of wood-cuts, line and half-tone blocks, mechanical tints and stipple, combined tone and line; three- and four-colour half-tones; suitable screens for various grades of paper. Stereotyping and electrotyping: storage of plates and blocks. Paper and Boards—Characteristics and definitions of the chief varieties; atmospheric effects on paper, relative humidity, static electricity and conditioning. Management—Principles of estimating time and material; cost of making ready and running machines; principles of cost finding; purposes of daily dockets and works instruction sheets. Colour—Use of colour in commercial design; terms used in describing colour; methods of creating suitable colour schemes; effects obtained by the use of coloured paper. Ink—Properties of inks for particular purposes; inks for three- and four-colour process work; double tone, metallic and water colour inks, colour.
matching; the nature of driers and solvents; covering powers on various paper.

30—LETTERPRESS MACHINE WORK—SPECIAL: PRACTICAL

Work of Machineminder—Management of platens, Wharfedales and Miehle machines; making necessary adjustments for proper running; method of changing from one job to another; cylinder dressing—different classes and when used; results of overpacking and underpacking of cylinder; putting on and printing off simple forms. Imposition—Schemes up to 16 pages; laying down plates and finding margins.

31—LETTERPRESS MACHINE WORK—SPECIAL: THEORY

Machine Room Equipment—Description; care and uses of platens, Wharfedale and Miehle machines; also the various tools and appliances used. Paper—Manufacture; different classes and finishes and their uses; standard sizes, multiples and sub-divisions of Printings and Writings. Inks—Care and treatment—composition and manufacture—drying. Rollers—Composition; manufacture, care of rollers, seasoning, cleaning; quality of a good roller. Printing surfaces—Type, foundry, Linotype, Monotype, Stereotypes; Line and half-tone blocks; Electros. Bookwork and Imposition—Parts of a book; imposition; principles; schemes up to 16 pages; compound schemes; signatures and their uses.

32—LITHOGRAPHY

Junior Stage


33—LITHOGRAPHIC ART


34—CAMERA OPERATING (PHOTO-LITHOGRAPHY)

Lenses and prisms and their optical properties; methods of finding and controlling screen distance, lens aperture and exposure. The Camera, lamps and other apparatus. The half-tone screen and the rules governing its operation. Making line and half-tone negatives by the wet collodion process; the collodion, silver nitrate bath and other solutions, their composition, properties and management. Photographic dry plates: theory. Reverse line negatives; line and half-line negatives; use of circular screen for colour; use of filters for colour work; screen angles.
35—PRINTING DOWN (PHOTO-LITHOGRAPHY) AND PROVING

36—BOOKBINDING
JUNIOR STAGE

37—BOOKBINDING
SENIOR STAGE

38—BOOK-EDGE GILDING

39—BOOK-FINISHING
Tools and Equipment used. Materials used in covering books and their receptivity to normal treatment; use of pastewater, size, vinegar, glair, etc. Preparation of Work—Marking-up, laying on gold, tooling and cleaning off. Various schemes of decoration—traditional and modern—showing the decorative use of tools by simple arrangement and varied repetition. Designing backs, sides, corners and lettering panels. Full leather work, including the making of working drawings for back and cover decoration. Inlay work. Blocking machines in general use; blind blocking, ink blocking, gold blocking and embossing; working with metallic and coloured roll leaf.

40—ESTIMATING
Qualifications and Responsibilities of an estimator; methods of approach. Standard forms and conditions; handling enquiries; specifications; constructing an estimate; methods of following up and tabulation of results. Composing—Hand and mechanical composition; display and text; operational times; casting-off copy; solid and leaded matter; imposition; colour forms in register; proofs. Machining—What the operation involves; classes of machines in general use; average time for make-ready and speed of running for various classes of work; automatic feeders; hand cut and mechanical overlays; interleaving and spraying. Binding—Hand and machine
41—COSTING

Definition of cost: fallacy of using “flat” percentage on wages, or on wages and materials combined; objects of correct costing; essentials of a proper costing system; value of adoption of uniform methods of costing by the printing industry. Main principles of Federation Costing System. Capital: its various forms and their bearing on cost; inventories of plant value and their relationship to “working” value; depreciation; importance of keeping a plant record.

Preparation of statement of expenses; necessity for and value of departmentalisation of expenses; sub-divisions of departments; allocation of expenses, method to be applied; multiple businesses; how treated, method of recovering indirect (overhead) expenses, effect of the percentage method on “direct departmental cost.” Handling charges on material and outwork; how found and applied, records of stock and of amounts charged to orders. Why time expended, and not wages paid, is used as basis of cost recovery; the meaning of the terms “chargeable” and “non-chargeable.” Hourly cost rates; how found and applied, reasons for using inclusive hourly rates, why some operations (e.g., reading) are recovered indirectly.

Explanations of standard printed forms and their place in the Federation Costing System; the importance of correct time-recording and necessity for care by cost clerks in transference of time to costing forms. Individual cost sheet; responsibility of cost clerk for details of labour, materials, etc., and the question of economic cost. Descriptions of essential books of account; analysis of expenses, analysis of operations—output; trade terms: folding, collating, sewing, etc.; account books; ledger papers; ruling; marbling; letterpress binding, including leathers. Lithography—Commercial offset and chromolithography. Paper—Sizes, printings and writings; weights; qualities; characteristics; finishes suitable for different classes of work. Ink—Selection; varieties; quality and covering power; quantities required. Illustrations—Different processes; half-tone and line blocks; principle and method of producing; suitability of blocks to paper; screens. Duplicate Plate Making—Stereos and electros; brief description of manufacture; classes of work for which each is more suitable; nickel and chromium facing.

42—PRINTING TECHNOLOGY

This course includes specialized instruction in Compositors’ Work. Letterpress Machine Work, Bookbinding, Lithography, Photolithography, Costing and Estimating, as shown under their respective syllabus.

43—PAPER TECHNOLOGY AND MARKETING


Paper for Printers—Main processes in use and their classification. Letterpress, Lithography and Offset Lithography. Intaglio: Copperplate, Diepress, Photogravure, etc. Silk screen and other processes. Illustration process related to each group. Types of paper suited to each process and of inks to paper. Usual orders given to printers. Identification of printing by each process.

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