1940

Printing and Book Production: Prospectus, 1940-41

City of Dublin Vocational Education committee

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CALENDAR—SESSION 1940-41

1940—SEPT 2, MONDAY
Whole-time Day Schools open for enrolment, and Day Apprentice School resumes work.

SEPT. 9, MONDAY
Part-time Day Classes open for enrolment, and Whole-time Day Schools commence work.

SEPT. 16, MONDAY
Evening classes open for enrolment and Part-time Day classes commence work.

SEPT. 23, MONDAY
Evening classes commence work.

NOV. 1, FRIDAY

All Saints' Day. Whole-time Day Schools—excepting Day Apprentice School and Special classes—closed.

DEC. 8, SUNDAY
Feast of Immaculate Conception.

DEC. 14, SATURDAY
Teaching work in Whole-time Day Schools ceases—excepting Day Apprentice School and Special classes.

DEC. 16, MONDAY
Term Examinations in Whole-time Day Schools commence.

DEC. 21, SATURDAY
Last meeting of classes before Christmas Vacation.

1941—JAN. 7, TUESDAY
All classes resume work after Christmas Vacation.

MAR. 17, MONDAY
St. Patrick’s Day.

APR. 8, TUESDAY,
Last meeting of Day and Evening classes before Easter Vacation.

APR. 16, WEDNESDAY
All classes resume work after Easter Vacation.

MAY 2, FRIDAY
Evening classes close—excepting where otherwise arranged.

MAY 22, THURSDAY
Ascension Day. Whole-time Day Schools—excepting Day Apprentice School and Special classes—closed.

JUNE 2, MONDAY
Whit-Monday. Schools closed.

JUNE 12, THURSDAY
Feast of Corpus Christi. Whole-time Day Schools—excepting Day Apprentice School and Special classes closed.

JUNE 21, SATURDAY
Teaching work ceases in Whole-time Day Schools excepting Day Apprentice School and Special classes.

JUNE 23, MONDAY
Sessional Examinations commence in Whole-time Day Schools excepting Day Apprentice School and Special classes.

JUNE 28, SATURDAY
Whole-time Day Schools and Part-time Domestic Economy classes close—excepting Day Apprentice School and Special classes.

JUNE 29, SUNDAY
Feast of Saints Peter and Paul.

JULY 12, SATURDAY
Day Apprentice School and other classes close excepting where otherwise arranged.

Schools closed on all Bank Holidays not specified in above Calendar.
CITY OF DUBLIN

VOCATIONAL EDUCATION COMMITTEE

Offices:

THE TECHNICAL INSTITUTE,

BOLTON STREET, DUBLIN.

L. E. O'CARROLL, B.A., B.L.,

Chief Executive Officer.

Alderman C. BREATHNACH, L.L.B., T.D. (Chairman), 384 Clontarf Road.
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Senator D. D. HEALY, T.C., P.C., 40 Usher's Quay.
Councillor Mrs. M. COSGRAVE, L.L.A., 17 Park Drive, Cowper Gardens.

P. BELTON, T.D. Bellevue Park, Killiney.
J. J. BYRNE, B.A., B.L., 60 Talbot Street.
FINTAN BURKE, 4 Wilfield Road, Ballsbridge.

Miss HELENA MOLONY, 48 Fleet Street.
MICHAEL O'FOGHILDEA, 5 Cabra Road.
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Dr. LORCAN G. SHERLOCK, 18 Kildare Street.
Mr. W. J. WHELAN, 35 Lower Gardiner Street.
Mr. ML. COLGAN, 44 LR. Gardiner Street

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Alderman C. BREATHNACH, LL.B., T.D., 384 Clontarf Road (ex-officio).
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Mr. M. P. ROWAN, 52 Capel Street.
Mr. W. J. WHELAN, 35 Lower Gardiner Street.
Senator SEAN CAMPBELL, 35 Lower Gardiner Street.
Mr. THOS. D'ARCY, 32 East Essex Street.
Mr. J. G. WILSON, 13 Sackville Place.
Mr. T. A. CRAMPTON, Hammersmith Works, Ballsbridge.

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Mr. J. ROBERTSON.
Mr. J. WARREN.
Mr. J. G. WILSON.
Mr. A. NOLAN.
Mr. A. J. WILSON.

Mr. F. McCANN.

Senator S. CAMPBELL.
Mr. W. J. WHELAN.
Mr. M. COLGAN.
Mr. M. L. BRADY.
Mr. E. HEALY.
Mr. T. LYNNAM.
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<tr>
<td>Process Photography and Photo Etching</td>
<td>17</td>
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<tr>
<td>Office Work, Costing and Estimating</td>
<td>18</td>
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<tr>
<td>Art and Design for Printing Trades</td>
<td>19</td>
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<tr>
<td>Book Crafts</td>
<td>20</td>
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<tr>
<td>Irish</td>
<td>21</td>
</tr>
<tr>
<td>Day Apprentice School of Printing</td>
<td>22</td>
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</tbody>
</table>
GENERAL NOTICES

Enrolment.—The Evening Session opens on Monday, 16th September, 1940, when teachers will be present to advise applicants regarding suitable Courses of Study and to certify Entrance Forms.

The Linotype and Intertype students will be enrolled on Monday, Tuesday and Wednesday evenings, 9th, 10th and 11th September. They will be divided according to seniority and previous attendance into groups, each to be given a period of intensive training. The senior group will start work on Tuesday, 17th September, four evenings per week.

Arrangement of Classes.—Each student must present a Class Ticket before admission to a class. This ticket will be issued immediately on payment of fee.

The opening of a class will depend on the enrolment of a sufficient number of students. A class may be discontinued at any time should the attendance fall below the number necessary to justify its continuance, and the number of evenings allotted weekly to a class may be reduced if there be a falling away in the attendance.

The name of a student who has been absent from three successive class meetings may be removed from the Register unless a note of explanation has been sent.

Students are required to come provided with a note-book and pencil or with such drawing instruments or other requisites as may be necessary for the work of the class.

Discipline.—Strict order must be observed at all times in the precincts of the School. Students must make good any damage done by them to School property.

Student's Property.—The Vocational Education Committee do not accept responsibility for loss or damage to any property—bicycles, coats, hats, books, etc.—brought to the School by students.

Damage to Person.—The Committee do not accept responsibility for injury to a student resulting from the student's personal neglect or disregard of the Regulations laid down for the conduct of the operations in the workshops or laboratories.
SCHOOL OF PRINTING
AND
BOOK PRODUCTION

Technical School, Bolton Street

The trade classes are reserved for those engaged in the respective trades. A Trade class may only be taken in conjunction with an approved Lecture or Drawing class. A student will not be permitted to continue in a Trade class if his attendance at the Lecture or Drawing class is unsatisfactory.

The Courses as set forth are suitable for students desirous of presenting themselves for the official Public Examinations in Typography and kindred subjects.

Where possible, separate classes for journeymen will be arranged in Trade subjects.

Arrangements will be made, as far as possible, to enable highly qualified students to carry on Drawing or Practical work of a special nature. Those who desire to take advantage of this privilege should make application to the Head of the Department.

Fees per Session.

<table>
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<tr>
<th>Description</th>
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<tr>
<td>General Courses or Single Subjects</td>
<td>7</td>
<td>6</td>
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<tr>
<td>Additional Subjects</td>
<td>2</td>
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<tr>
<td>Irish</td>
<td></td>
<td>No extra charge</td>
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# List of Courses

## A.—Typography*

<table>
<thead>
<tr>
<th>Course</th>
<th>Class</th>
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<tbody>
<tr>
<td>Composers' Work</td>
<td>1—4</td>
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<tr>
<td>Linotype and Intertype Operating</td>
<td>5—7</td>
</tr>
<tr>
<td>Linotype and Intertype Mechanism</td>
<td>8</td>
</tr>
<tr>
<td>Monotype Keyboard</td>
<td>9—12</td>
</tr>
<tr>
<td>Monotype Caster</td>
<td>13—14</td>
</tr>
<tr>
<td>Press, Platen and Machine Work</td>
<td>15—18</td>
</tr>
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</table>

## B.—Bookbinding*

<table>
<thead>
<tr>
<th>Course</th>
<th>Class</th>
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</thead>
<tbody>
<tr>
<td>Stationery Binding and Marbling</td>
<td>19</td>
</tr>
<tr>
<td>Letterpress Binding and Gilding</td>
<td>20</td>
</tr>
<tr>
<td>Warehouse and Stationery Work</td>
<td>21—22</td>
</tr>
</tbody>
</table>

## C.—Photography and Blockmaking

<table>
<thead>
<tr>
<th>Course</th>
<th>Class</th>
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<tbody>
<tr>
<td>Pure Photography</td>
<td>23—24</td>
</tr>
<tr>
<td>Photographic Chemistry</td>
<td>25</td>
</tr>
<tr>
<td>Line and half-tone blockmaking</td>
<td>26</td>
</tr>
<tr>
<td>Three-colour process work</td>
<td>27</td>
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</table>

## D.—Lithography*

<table>
<thead>
<tr>
<th>Course</th>
<th>Class</th>
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<tbody>
<tr>
<td>Lithography—Theory and Practice</td>
<td>28</td>
</tr>
<tr>
<td>Photo-Lithography</td>
<td>29</td>
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</table>

## E.—Office Work.

<table>
<thead>
<tr>
<th>Course</th>
<th>Class</th>
</tr>
</thead>
<tbody>
<tr>
<td>Junior Clerical and Warehouse work</td>
<td>30</td>
</tr>
<tr>
<td>Costing and Estimating</td>
<td>31</td>
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</table>

## F.—Art and Design.

<table>
<thead>
<tr>
<th>Course</th>
<th>Class</th>
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</thead>
<tbody>
<tr>
<td>Design for Bookbinders</td>
<td>32</td>
</tr>
<tr>
<td>Advertising Design, Lettering, &amp;c.</td>
<td>33</td>
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</tbody>
</table>

## G.—Book Crafts.

<table>
<thead>
<tr>
<th>Course</th>
<th>Class</th>
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<tbody>
<tr>
<td>Modern Typography: Bookwork and Display</td>
<td>34</td>
</tr>
<tr>
<td>Methods and Processes of Illustration</td>
<td></td>
</tr>
<tr>
<td>Binding (Stationery, Publishers' and Library Work)</td>
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</tbody>
</table>

## H.—Irish

<table>
<thead>
<tr>
<th>Course</th>
<th>Class</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>35</td>
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</table>

*Note.—With each of these "Practical" Classes a course in Irish must be taken by all Third and Fourth year students. Only one "Practical" Class may be attended by any one student, but a Special Course may also be chosen if desired from those lettered E to H. The lectures in G, Book Crafts will be supplemental to the Theory for Fourth and Fifth year Compositors and for Bookbinders.
TEACHING STAFF

COLM O LOCHLAINN, M.A. ... Head Master.
W. J. FITZPATRICK
W. R. QUINN
C. J. TIMMINS
P. MAHER
J. F. KEARN

C. J. MCCULLAGH
J. L. SULLIVAN

P. MACMANUS

R. WILSON
J. ROONEY
W. L. WHelan
W. J. KEIRAN

P. O RIAIN

EQUIPMENT

LETTERPRESS SECTION; in addition to full range of modern type and up-to-date equipment for Compositors, there is installed a “Pony” Miehle Machine, Phoenix, Arab and Favourite Platen Machines, Heidelberg Automatic Platen; Dawson Payne S.W. Automatic Cylinder Machine, Demy Wharfedale, two Linotype Machines, one Intertype Machine (latest model), two Monotype Keyboards and Monotype Caster, with Lead and Rule and Display Type attachment.

LITHOGRAPHY SECTION; Royal Folio Waite Rotary Offset Machine, four transfer presses and copper-plate press.

PHOTOGRAPHY and PHOTO-MECHANICAL SECTION; four 12" x 10" Cameras for line, half-tone and colour work; Levy Acid Blast Etching Machine and three-bath power-rocking apparatus; Royle Routing Machine and Power Beveller, six powerful arc lamps, special plant for copying, enlarging, and photo-micrography.

BOOKBINDING SECTION; Camco Folding Machine, Brehmer Thread Sewing Machine, and the usual appliances for Forwarding and Finishing in both Stationery and Letterpress Binding, and a Treble Striker “Shaw” Ruling Machine.
The Classes in Typography here listed are for advanced students and apprentices of third and subsequent years. For Syllabus of the Day Apprentice School for junior apprentices see page 23.
## COURSES AND TIME TABLES

<table>
<thead>
<tr>
<th>No. of Course</th>
<th>Subject</th>
<th>Day</th>
<th>Hour</th>
<th>Room</th>
<th>Teacher</th>
<th>Remarks</th>
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<tr>
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<td><strong>TYPOGRAPHY—CASE ROOM.</strong></td>
<td></td>
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<tr>
<td></td>
<td><strong>THIRD YEAR.</strong></td>
<td></td>
<td></td>
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<tr>
<td>205 B</td>
<td>Book and Magazine Work</td>
<td>Mon.</td>
<td>7.30-9.30</td>
<td>A 1</td>
<td>P. Maher.</td>
<td>1</td>
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<tr>
<td></td>
<td>Book and Magazine Work</td>
<td>Thurs.</td>
<td>7.30-9.30</td>
<td>A 1</td>
<td>P. Maher.</td>
<td>2</td>
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<tr>
<td></td>
<td>Irish</td>
<td>Wed.</td>
<td>7.30-9.30</td>
<td>A 2</td>
<td>P. O'Fiain.</td>
<td>36</td>
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<tr>
<td></td>
<td><strong>FOURTH YEAR.</strong></td>
<td></td>
<td></td>
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<td></td>
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<tr>
<td>206 B</td>
<td>Advanced Display</td>
<td>Mon.</td>
<td>7.30-9.30</td>
<td>A 1</td>
<td>C. McCullagh</td>
<td>3</td>
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<tr>
<td></td>
<td>Irish</td>
<td>Wed.</td>
<td>7.30-9.30</td>
<td>A 1</td>
<td>C. McCullagh</td>
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<td></td>
<td><strong>TYPOGRAPHY—MECHANICAL.</strong></td>
<td></td>
<td></td>
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<td>B24</td>
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<tr>
<td></td>
<td><strong>FIRST YEAR (Third Term—Mar.—May).</strong></td>
<td></td>
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<td></td>
<td>Intensive Course.</td>
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<tr>
<td>210 B</td>
<td>Linotype and Intertype</td>
<td>Tu., W., Th.</td>
<td>7.30-9.30</td>
<td>A 2</td>
<td>J. F. Kearns</td>
<td>5</td>
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<tr>
<td></td>
<td>Lecture and Demonstration—II.</td>
<td>Fri.</td>
<td>7.30-9.30</td>
<td>A 2</td>
<td>J. F. Kearns</td>
<td>8</td>
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<tr>
<td></td>
<td><strong>SECOND YEAR (Second Term—Dec.—Feb.).</strong></td>
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<td>Intensive Course.</td>
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<tr>
<td>211 B</td>
<td>Linotype and Intertype</td>
<td>Tu., W., Th.</td>
<td>7.30-9.30</td>
<td>A 2</td>
<td>J. F. Kearns</td>
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<tr>
<td></td>
<td>Lecture and Demonstration—III.</td>
<td>Fri.</td>
<td>7.30-9.30</td>
<td>A 2</td>
<td>J. F. Kearns</td>
<td>8</td>
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<tr>
<td></td>
<td><strong>THIRD YEAR (First Term—Sept. to Dec.).</strong></td>
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<td>Intensive Practical Course—III.</td>
<td>Tu., W., Th.</td>
<td>7.30-9.30</td>
<td>A 2</td>
<td>J. F. Kearns</td>
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<tr>
<td>212 B</td>
<td>Lecture and Demonstration—III.</td>
<td>Fri.</td>
<td>7.30-9.30</td>
<td>A 2</td>
<td>J. F. Kearns</td>
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<td></td>
<td><strong>MONOTYPE OPERATORS’ COURSE.</strong></td>
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<tr>
<td>215 B</td>
<td>Monotype, Keyboard Operating—I.</td>
<td>Thurs., Fri.</td>
<td>7.30-9.30</td>
<td>A 2</td>
<td>J. Sullivan</td>
<td>9</td>
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<td></td>
<td>Monotype, Keyboard Mechanism—I.</td>
<td>A 2</td>
<td>J. Sullivan</td>
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<td></td>
<td>Irish</td>
<td>Wed.</td>
<td>7.30-9.30</td>
<td>A 2</td>
<td>P. O'Fiain</td>
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<tr>
<td></td>
<td><strong>SECOND YEAR.</strong></td>
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<td>216 B</td>
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<td>7.30-9.30</td>
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<td>J. Sullivan</td>
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<td>Monotype, Keyboard Mechanism—II.</td>
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<td>J. Sullivan</td>
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<td>7.30-9.30</td>
<td>A 2</td>
<td>P. O'Fiain</td>
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<tr>
<td>217 B</td>
<td>Monotype, Keyboard Operating—III.</td>
<td>Thurs., Fri.</td>
<td>7.30-9.30</td>
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<td>J. Sullivan</td>
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<td>Irish</td>
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<td>7.30-9.30</td>
<td>A 2</td>
<td>P. O'Fiain</td>
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Students may add a Class in Monotype Casting.
<table>
<thead>
<tr>
<th>No.</th>
<th>Subject</th>
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<td>Caster Mechanism</td>
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<td>Letterpress Binding and Gilding</td>
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<td>Photographic Chemistry</td>
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<td>Line and Half-tone Block Making</td>
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<td>Three-colour Process Work</td>
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<td>Litho Theory and Practice</td>
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<td>Office Work, Junior Clerks, etc.</td>
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<td>J. Rooney</td>
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<td>Costing and Estimating</td>
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<td>Drawing for Composers</td>
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<td>Advertising Design</td>
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SYLLABUSES

1—BOOKWORK. III OR IV YEAR—PRACTICAL.


2—THEORY.


3—ADVANCED DISPLAY AND JOBING. III OR IV YEAR—PRACTICAL.

4—THEORY.

Design and layout of work mentioned above. Foresight in planning to prevent waste operations. Utilisation of Type setting machines for text and display. Style and selection of suitable type faces, ornaments, borders, etc., for various classes of work and various qualities of paper. Planning for unusual effects.

5—LINOTYPE AND INTERTYPE OPERATING, I.

Practical work in keyboard operation. Instruction in fingering, touch and other practical points under the direct supervision of the instructor.

6—LINOTYPE AND INTERTYPE OPERATING, II.

Practical work of a more advanced nature, including simple table work, with special attention to style and correctness. Instruction on the mechanism during operation.

7—LINOTYPE AND INTERTYPE OPERATING, III.

Advanced work on Syllabuses of former Years such as twin-slug composition, tabular and advertisement work, introducing a two-line letter, headline work, etc. Instruction on the mechanism whilst in operation.

8—LINOTYPE AND INTERTYPE MECHANISM.

9—MONOTYPE KEYBOARD OPERATING. I.
Operating the keyboard and method of correct fingering, the general principles governing practical work.

10—MONOTYPE KEYBOARD OPERATING, II.
More advanced practical work, including tabular work and the calculations connected therewith.

11—MONOTYPE KEYBOARD OPERATING, III.
Instruction in advanced and difficult composition; speed tests, etc.

12—MONOTYPE KEYBOARD MECHANISM.
Action of key buttons and valves, operation of punches and recording units, driving of unit wheel and recording of units, justifying scale and M scale pointer. Recording mechanism, paper feed and take-up and release mechanism, automatic cut-out, operation of bell trip and line counter, reversing valve and switch. Mechanism for adjusting length of line, justifying and reversing keys. Air compressor and filter. Mechanism for automatically moving sticking valves, method of placing keybanks and keybar frames in position.

13—MONOTYPE CASTER OPERATING.
Practical operation of caster, including care necessary while working. Explanation of running adjustments.

14—MONOTYPE CASTER MECHANISM.
Driving gear, cam levers, type carrier and adjustments, pump action, transfer wedges and adjustments. Die centreing lever, tong mechanism, locking racks, mould blade moving gear, type pusher, paper tower bridge and its adjustments. Line shifting and galley mechanism. Changing founts, centreing, 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.

15—MACHINE WORK, LECTURE, III.
Review of the work of the First and Second Years. Various classes of printing machines, construction and principles of make-
ready. Average runs per hour, power and transmission, shafting, lubrication. Paper; cockling and creasing, stretching, fluffing, etc. Boards; paste, pulp, art, strawboards and millboards. Inks: various qualities and colours, copyable, double tone, trichromatic, etc. Outline of method of reproduction of illustrations. Machine room costs, method of ascertaining and checking. Costs of production, percentages for handling, time and work sheets, general supervision.

16—MACHINE WORK, PRACTICAL, III.
Practice in every class of work of a higher grade from laying-out of forme to completion of printed sheets. Use and adjustment of automatic feeders for Platen and Cylinder machines.

17—MACHINE WORK, LECTURE, IV.
Advanced work, dealing mainly with the principles of costing, estimating, paper testing. Lectures on trades allied to letterpress printing.

18—MACHINE WORK, PRACTICAL, IV.
The operation of two-revolution and automatic machines, make-ready of three- and four-colour work. Vignetted blocks. Colour mixing, etc.

19—STATIONERY BINDING AND MARBLING.
Description of tools; technical terms, materials and appliances used in stationery work. Weights, sizes, and wire gauges of mill-boards and strawboards; joint and end papers. Styles of sewing; flush and turned-in binding. Cloths and fabrics. Account books, skeleton guard books, portfolios. Loose-leaf ledger binding; vowel and proportionate indices; tight and open back. Lettering and finishing account books. Lettering pieces, loose covers.

Marbling.—Preparation and use of marbling trough. Colours, combs, rake, brushes, etc. Various designs and patterns in general use. Edge and sheet marbling.

20—LETTERPRESS BINDING AND GILDING.
Sewing for various styles. Rounding, backing, boarding, lacing in; forwarding and cloth case-making. Cut sizes; book cutting, book-edge gilding. Binding fancy leather work; banded work. Library
binding, repair work, vamping, etc. Function and utility of the finisher’s work. Character of various leathers and preparatory treatment for tooling them. Treatment of cloth, silk, etc., for tooling.

Gold leaf as a medium for book decoration, its character and use, substitutes and imitations.


21—GENERAL WAREHOUSE AND STATIONERY WORK—MEN.

Technical terms; section, endorse and simple sheet folding. Paper sizes and sub-divisions. Styles of sewing, wire stitching, numbering, hand sewing, thread stitching. Feeding ruling machines; gathering, interleaving, manifold work, perforating.

Making up account and letterpress work; standard sizes of paper; qualities and weights. Plating; imperfections in print; guard book work, holing and eyeletting, gumming, folding impositions, guarding plates, making up duplicate and triplicate work. Other miscellaneous details of work, calendar and show card work, etc.

Setting and use of folding and sewing machines; method of obtaining the correct setting for folding to print. Mechanism of numbering, sewing, thread and wire-stitching machines, methods of adjustments. French, tape, string and sewing through mull by machine; magazine and catalogue work. Paper-slitting by hand, folioing, paging, box register, and sheet-numbering. Taping before and after sewing. Flat and saddle thread and wire stitching machines. Departmental management, elementary costing and estimating.

22—GENERAL WAREHOUSE AND STATIONERY WORK—WOMEN.

Handling and care of paper; counting and tying up reams, holing, eyeletting and stringing. Paper sizes; section and sheet folding by
hand, wire-stitching, perforating. Paper terminology, water marks, sizes of cards, browns and wrappings. Gathering and collating, packing and labelling, stringing of calendars, mottoes, etc.

Keeping stock, classes of papers and equivalent weights, judging and testing. Imperfections in print and how they affect the folder. Giving paper out to the printer, ruler and binder. Percentage of overs to allow. Weights of paper suitable for book production. Position of the print for machine folding; cut sizes for bookwork. General knowledge of various warehouse machines. Magazine and catalogue work.

Construction of and setting wire-stitching machine. Impositions; setting and adjusting folding, thread-sewing, eyeletting, round-cornering, holing and perforating machines. Board cutting, board bevelling and miscellaneous practice.

23—PURE PHOTOGRAPHY, I.


The practical work will include the application of the theory.

24—PURE PHOTOGRAPHY, II.

Advanced and detailed instruction in subjects of Syllabus of First Year, including the theory of light as applied to photography, orthochromatic and panchromatic photography, the use of colour filters, the chemistry and process of manufacture of dry plate emulsions, platinotype printing, colour photography, autochrome, Paget, etc., the wet collodion process, scientific and technical uses of photography, photo-micrography, photography by flash-light, etc.

Practical work of an advanced nature, including retouching.

25—PHOTOGRAPHIC CHEMISTRY.

Instruction in chemistry and its general principles necessary for an understanding of the processes used in Photography, Photo-Process Work, Lithography, etc. General Chemistry: Physical and chemi-

26—LINE AND HALF-TONE BLOCK MAKING.


27—THREE-COLOUR PROCESS WORK.

Method of reproduction in three and four printings by the direct half-tone process. Character of light of electric lamps. Half-tone screens for three-colour work, orientations of their rulings. Lenses,
colour filters, construction and optical properties. Making the negatives. Metal prints and colour etching. Relation of light photographed to light reflected by inks. Relation of actual inks to light reflected by inks, fastness of inks. Screen plate processes such as Autochrome and Paget, colours used in these as primaries. Application of three-colour method to other photo-engraving processes.

28—LITHOGRAPHY, THEORY AND PRACTICE.


29—PHOTO-LITHOGRAPHY.

Line and high-light screen, negative making by wet and dry plates, direct and indirect methods, use of "irregular grain" screens. Step and repeat work. Preparation of negatives for printing down, varnishing, lining up, use of air brush, use of shading "mediums" on

30—OFFICE WORK—JUNIOR CLERKS AND WAREHOUSEMEN.

Type: Hand and mechanical composition; size, face and weight of type; "casting up" and "casting off," display work and proof correcting. Machining: What the operation involves; types of machines; average output, estimating information for different classes of work. Illustrations: Different methods of reproducing photographs, wash-drawings, pen and ink sketches and coloured originals to print upon different grades of paper; reduction and enlargement. Ink: Selection, varieties; double-tone, copyable, dryers. Gold, silver, aluminium and bronze printing. Colour Printing: Principles and possibilities; how to take an order for three-colour work and put it through the departments. Paper: Size, weight, numerous qualities, characteristics, defects, special uses, etc. Storekeeping and stock-taking. Binding: How to order account books; trade terms; ledger papers. Ruling, marbling, letterpress binding, including leathers. Lithography: Commercial offset and chromo-lithography. Warehouse Work: Approximate times for operations and what they entail. Dispatch. Invoicing and checking. Journalising and posting.

31—OFFICE WORK—COSTING AND ESTIMATING.

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 sales. Uses to which management may apply information provided by statistics on Forms 3 and 4, and the cost sheet: use of graphs. Relationship between costing and estimating; the necessity for comparison by departments as well as by total of estimated cost with actual cost. Office and factory organisation and terms in use.

32—DESIGN FOR BOOKBINDERS.

33—ADVERTISING AND PRINTING DESIGN.


Drawing for bookwork, illustrations in line and colour, chapter heads, initials, running heads, head and tail pieces. Brasses and zinzos for cover blocking or printing. Book jackets and show cards. Cut-outs for display. Advertising; its importance in the promotion of trade. Various kinds of advertising; their application and value. Copy writing, selling points, head line, catch line, slogans.

Design and lay-out, type characteristics, paper characteristics. Suiting type to class of goods and method of printing. Complete campaigns or advertisements in series.

Lettering and Scribe Work: Alphabets; their origin; Roman, Gothic, Gaelic and Italic script. Proportion and balance in alphabet design; weight and colour of lettering, design of hand-lettered pages. Use of initials, outline letters and special shapes. Ornament and its relation to lettering. Lettering as the basis of typographical design.

The scribe, ancient and modern, his materials, use of quill, reed and modern steel pens. Ink and colour, harmony and contrast. Papers, vellum and other fabrics. Advertising alphabets. Handwriting in advertisements, show cards, window bills, posters, etc.

34—BOOKCRAFTS (Supplemental to Courses 1—4).

Modern typography, bookwork and display.


Handling the printed sheets. Bookbinding technique, forwarding and finishing. Ancient methods. Ireland's wonder books. Styles of binding for various classes of work, pamphlet, quarter cloth, full

35—IRISH.

Conversation lessons on familiar everyday subjects, objects in the classroom and neighbourhood, the giving and carrying out of directions, etc. Study of *is, tá* and simple verb forms. Irish salutations, phrases and idioms. Repetition of simple rhymes, stories and songs as an aid to memorising and pronunciation.

DAY APPRENTICE SCHOOL OF PRINTING

In co-operation with the Dublin Master Printers' Association, Dublin Newspaper Managers' Committee and the Dublin Typographical Provident Society, the Vocational Education Committee have arranged for the technical instruction of all First and Second Year Apprentices in Compositors' Work and in Letterpress Printing to be carried out in Daytime Classes.

The classes, dealing with the theory and practice of the respective crafts in addition to cultural subjects, Irish, English, Arithmetic and Drawing, occupy some twenty-five hours each week. On completion of the Day Course, Apprentices continue their instruction in the Evening Classes.

Educational visits to supplement the general training are made to paper mills, newspaper offices, ink factories, etc.

Since the inception of this scheme in 1934 over 160 students have completed the two year course. The average attendance is 40, roughly three-fourths of the number being compositors.

PRIZES.

Prizes are provided annually by the contribution of the Dublin Master Printers' Association and the Dublin Typographical Provident Society, the Young Master Printers' Group and the Irish Bookbinders' Union [See General Guide.]

The William Rooney Memorial Shield is awarded each year to the student of second year status who shows greatest proficiency in his craft and the most competent knowledge of Irish.
SYLLABUS
OF THE
DAY APPRENTICE SCHOOL
OF PRINTING

Day Apprentice School opens, Monday, September 2nd, closes Friday, December 6th; re-opens Monday, January 6th, 1941.

COMPOSITORS’ WORK

FIRST YEAR.

History and development of the Art of Printing.

Composing Room Material and Equipment—Descriptions and uses of materials and appliances used. Parts of a single type character. A fount of type and description of the various characters contained therein. The lay of the case.

Work in the Composing Room.

Solid and Leaded matter—Simple exercises in setting plain matter on approved methods. Habits to acquire and avoid to ensure rapid and clean composition. Exercises in spacing and justification. Distribution of type and materials. Pulling proofs and correcting. Exercises in punctuation, dividing and compounding words. Use of capitals, italics, figures, numerals, etc.

The Point System—Its application to everyday work.

Locking-up—Use of mechanical and timber quoins. Tying up and storing.

Display Work—Principles of display and study of modern type faces. Simple exercises in display work—how to draft a lay-out and set from it. General practice in setting all classes of commercial work—reprint and manuscript.
Bookwork—Signatures and their uses; style, chapter and page heads, preliminary matter, oddments, shoulder notes, footnotes, side-notes, cut-in-notes, etc.; suitable type faces—ratio of type page to paper—making margin—making up—correct position on paper. Imposition—sheet and half-sheet work—rules for imposition; dressing and locking-up formes, 4 pp., 8 pp., 16 pp. Reader's Marks. Technical Terms.


Calculations.—Sizes and quantities of paper; weights and quantities of type and leads.
COMPOSITE WORK

SECOND YEAR.

Historical—Study of the lives and work of eminent typographers, e.g., Morris and De Vinne, and their influence on the Art of Printing.

Composing Room Material and Equipment—Steel and labour saving; planning of composing room; lighting; new appliances.

Work in the Composing Room.

Solid and leaded matter—Setting from difficult Manuscript; advanced exercises in spelling and punctuation.

Table and Tabular Work—Setting of table and tabular composition on approved methods.

Display Work—High-class commercial and artistic—use and manipulation of borders, rules and ornaments—pencil sketches and lay-outs—setting from lay-out.

Proofreading—Reader's marks and qualifications for a corrector of the press. Exercises in proofreading.

Bookwork—Casting up and casting off copy. Imposition schemes up to 32 pp., upright and oblong. Determining margins; stitched, stabbed and sewn work; folding machines and imposition.

Paper—Classification and definitions; qualities suitable for various classes of work (hand-made, machine-made, mould-made), printings, writings, coated, bank, plate, supercalendered, drawings, blottings, manilla, retree, broke, outsides, insides, matermarks.

Type—Outline of typesetting—alloys of type metal—essential qualities of good type—selection of type for various classes of work.
Mechanical Composition—Slug and single letter machines—advantages and disadvantages for various classes of work.

Plates—Making and uses of line and half-tone blocks; the three-colour process; making and uses of electrotypes and stereotypes.

Calculations—Equivalent paper weights; casting off MS. and TS.; casting up the number of ens per page, solid and leaded.
LETTERPRESS MACHINE WORK

FIRST YEAR.

History and Development of the Art of Printing.

Machineroom Equipment—Descriptions and uses of the various tools, machines and appliances used.

Paper—How manufactured; different classes, qualities, sizes and sub-divisions of printing, writing, cards and boards; equivalent weights and how to ascertain them; standardization.

Inks—Composition and manufacture; care and treatment, mixing and reducing.

Printing Surfaces—Type, stereos, electros, line, half-tone and three-colour blocks; their uses, differences and limitations.

Work of the Machine Minder—Care and management of the handpress, platens and wharfedales; habits to acquire to ensure clean and rapid working; preparing machines for printing; different classes of packing; results of overpacking and underpacking; setting rollers and duct; getting position, making ready and printing off formes in one and two colours; how to make all necessary adjustments.

Calculations—Quantities of paper required for different jobs; allowance for overs.
LETTERPRESS MACHINE WORK

SECOND YEAR.

*Historical*—Study of the lives and work of eminent typographers, *e.g.*, Morris and De Vinne, and their influence on the Art of Printing; the evolution of printing machinery.

*Paper*—Different properties and suitability for various classes of work; cockling, creasing, *fluffing*, etc.

*Inks*—Copyable, Security, Double-tone, Tri-chromatic and their uses; adapting ink to paper.

*Work of the Machine Minder*—Care and management of platens (jobbing and Heidelberg), wharfedales and Miehle machines; how to make all necessary adjustments; care and management of automatic feeders; how to make adjustments for different sizes and classes of stock; making ready and printing off more difficult formes, including stereos, electros, line, half-tone and three-colour blocks; underlaying, interlaying, making hand and mechanical chalk overlays. Cutting and creasing, embossing, bronzing.

*Impositions and Bookwork*—4pp., 8pp., 12pp., 16pp., 32pp.; sheet and half-sheet work, inset work, uses of signatures, order of preliminary matter, laying down plates, squaring up, getting register, stabbed and sewn work, folding machines and impositions.
GENERAL CURRICULUM OF THE SCHOOLS
UNDER THE CONTROL OF
THE CITY OF DUBLIN VOCATIONAL EDUCATION COMMITTEE.

BOLTON STREET TECHNICAL SCHOOL.
Mechanical Engineering.
Motor Car Engineering.
Gas Engineering.
Metal Plate Work.
Brass Finishing.
Building Science.
Building and Allied Trades.
Printing and Book Production.
Watchmaking.
Art and Art Crafts.
Day Apprentice and specialised Daytime Technical Courses.
Day Junior Technical School.

KEVIN STREET TECHNICAL INSTITUTE.
Pure and Applied Mathematics.
Pure and Applied Physics.
Pure and Applied Chemistry.
Bacteriology.
Pharmacy.
Electrical Engineering and Allied Trades.
Radio-Telegraphy.
Art and Art Crafts.
Domestic Science and Housecraft.
Bakery Science and Practice.
Bootmaking.
Hairdressing.
Tailoring.

PARNELL SQUARE TECHNICAL INSTITUTE.
General Commercial Subjects.
Accountancy and Allied Subjects.
Local Government.
Domestic Science and Housecraft.
Languages.
Retail Distribution.
Physical Training.
Transport.
Day Trade Classes:—
Dressmaking.
Shirtmaking (Power).
Clothing Manufacture (Power).
Chef's Training Course.
Day School of Commerce.
Day Technical Course (Girls).
GENERAL CURRICULUM OF THE SCHOOLS
UNDER THE CONTROL OF
THE CITY OF DUBLIN VOCATIONAL EDUCATION COMMITTEE.

PEMBROKE TECHNICAL INSTITUTE (Ringsend and Ballsbridge)
General Commercial Subjects. Mechanical Engineering.
Languages. Oxy-Acetylene and Electric Welding.
Domestic Science and Housecraft. Woodworking Trades.
Art and Art Crafts. Day School of Commerce.

Day Junior Technical School (Boys)
Day Technical Course (Girls).
Special Apprentice Training Courses.

RATHMINES TECHNICAL INSTITUTE.
Advertising and Publicity. Languages.
Physical Training.
Domestic Science and Housecraft.
Day School of Commerce.
Day Technical Course (Girls).

MARINO TECHNICAL INSTITUTE.
General Commercial Subjects. Metalwork.
Languages. Science.
Domestic Science and Housecraft. Woodwork.
Physical Training.
Day Junior Technical School (Boys and Girls).
Day School of Commerce.

CHATHAM ROW SCHOOL OF MUSIC (Day and Evening Classes)
Pianoforte. Wind Instruments (Wood & Brass)
Violoncello. Fifes.
Uileann and Irish War Pipes. Viola.
Elocution. Orchestra.
Violin. Drums and Flute.
Singing and Choir. Traditional Music.
Organ. Irish Harp.

Offices—
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BOLTON STREET,
DUBLIN.

L. E. O'CARROLL, B.A., B.L.,
Chief Executive Officer.