

Title of Article	Author	Page	Volume	Year
Influence of the Lens Aperture in Screen Work	Max Levy	2	I	1895
Vignetting Half-Tone Blocks on Copper	Henri Calmels	8	I	1895
Sensitizing Pigment papers for Rotogravure	HJ Burton	16	I	1895
Swelled Gelatine	A. Dawson	24	I	1895
Photo-Litho and Other Tips	Joseph Lewis	39	I	1895
Filter Your Collodion	WD Richmond	49	I	1895
An Illustration Note	A. Horsley Hinton	56	I	1895
The Silver Bath	WT Wilkinson	61	I	1895
Half-Tone (Screen) Blocks: Their Nature and Treatment in Printing	Chas. H. Fisher	70	I	1895
The Electric Light Supply for Process Engravers	J.R. Garratt	79	I	1895
Photo-Lithography Practically Described	Gilbert Ruthven	86	I	1895
Bibliography		98	I	1895
Introductory		1	II	1896
The Correct Screen Distance in Half-Tone Negative Making	The Editor	3	II	1896
The Necessity of Fine Etching in Three-Color Work	Harry W. Pope	14	II	1896
Collodion Emulsion for Process Work	W. B. Bolton	17	II	1896
Permanency of the Half-Tone Screens	Max Levy	30	II	1896
A Process for Making Blocks for Letterpress Printing in Half-Tone	E. Hamilton Frewing	32	II	1896
Three-Color Process: Its History and Adaptability to Printing Methods	Martin Cohn	33	II	1896
Mercurographie, or Photogravure with Quicksilver	Jos. Scholefield	35	II	1896
Some Experiences, Et Quibusdam Aliis	Duncan C. Dallas	37	II	1896
Applications and Progress of Photo-Mechanical Process in France	Leon Vidal	42	II	1896
Process Experiences in Ceylon	S. K. Lawton	44	II	1896
The Sensitive Coating for Collotype Plates	George Holzhausen and Gerald F. Wetherman	45	II	1896
Intaglio Plates, "Bitten" <i>versus</i> "Grown"	Alfred Dawson	47	II	1896
The Bitumen Process, and the Chance of its Surviving its Modern Rivals	S. W. Bacon	49	II	1896
Zinco-Chromatic Methods in the United States	C. Ashleigh Snow	51	II	1896
Carbon Transparencies for Photogravure	H. J. Burton	55	II	1896
Notes on the Correct Rendering of Color Values in Photographic Reproduction by means of Orthochromatic Plates	Jules Fuerst, F.R.P.S.	57	II	1896
Historical Parallels	John Howson	59	II	1896

To Avoid "Screeny Effect" in Half-Tone Work	Stephen H. Horgan	61	II	1896
Half-Tone and Photochromic Printing Inks	C. G. Zander	63	II	1896
Expresstypy	W. Cronenberg	68	II	1896
Engraved Half-Tones	M. Lamont Brown	71	II	1896
What should be the Relation of the Opaque Line to the Transparent Space in a Screen Plate	M. Wolfe	74	II	1896
When Nature Fails, then Art Steps in	Matthew Surface	75	II	1896
Photography in the "Sixties"	William Strudwick	78	II	1896
Artistic Process Work	Henry Blackburn	81	II	1896
Process Work in the Imperial State Paper Manufactory at St. Petersburg	C. T. Chesterman	86	II	1896
Photogravure as a Hobby	Horace Wilmer	88	II	1896
The Limitations of Three-Color Heliography, and the possibility of eventually securing True Color Rendering by means of Three-Light Filters	E. J. Wall	91	II	1896
Preparing Pictures for Process Engraving with the assistance of the Aerograph	Chas. L. Burdick	93	II	1896
Photo-Aquatint and Half-Tone Process Work	Thos. Huson, R.I., R.P.E.	94	II	1896
The New American Embossing Process	H. G. Harold	98	II	1896
On Irregular Grained Screens	E. Sanger Shepherd, F.R.P.S.	99	II	1896
American <i>versus</i> British Printing	H. Whetton	105	II	1896
Trade Journals and Process-Mongers	H. Snowden Ward	109	II	1896
Patented Processes, Old and New	George Gillingwater	111	II	1896
A Reliable Silver Bath	W. D. Richmond	114	II	1896
A Color Chart	E. Sanger Shepherd, F.R.P.S.	119	II	1896
Wet Collodion Practice	W. T. Wilkinson	121	II	1896
On the Scientific Classification of a Color Stock	Joseph W. Lovibond	124	II	1896
Count Turati's New Half-Tone Principle	Translated by the Editor	130	II	1896
Scraper Boards and how to use them	Harold Furniss	134	II	1896
Photo-Ceramics in 1895, with some probable causes of failure in the past	W. Ethelbert Henry, C.E., F.R.P.S.	137	II	1896
The "Blue" Process	Julius Verfassar	141	II	1896
Some Thoughts and Suggestions on Photogravure	Herbert Denison	142	II	1896
Hints on the Management of Arc Lamps	A. Chester	145	II	1896

A First Experiment in Photogravure	Rev. F. C. Lambert, M.A.	147	II	1896
Hints and Wrinkles		156	II	1896
Bibliography of Process Work		160	II	1896
Prefatory		1	III	1897
Process in Magazine and Book Illustration	The Editor	3	III	1897
Newspaper Illustrations	The Editor	17	III	1897
Engraved Half-Tones—Second Paper	M. Lamont Brown	33	III	1897
Gleanings from my Experience	M. Wolfe	38	III	1897
Clarified Glue	W. T. Wilkinson	40	III	1897
Working the Half-Tone Process in Winter amongst the Welsh Mountains	Thos. Huson, R.I., R.P.E.	41	III	1897
Glycin-Hauff: A Developer for Process Work and Ordinary Purposes	Jules Fuerst, F.R.P.S.	43	III	1897
Removal of Gelatine Negatives to other Supports	H. J. Burton	45	III	1897
The Four-Line Screen (Illustrated)	Max Levy	46	III	1897
Collotype Printing	George Holzhausen and G. Fortescue Wetherman	49	III	1897
Cylinder and Rotary Machine Printing for Photo-Engraved Blocks and Plates, especially Plates	Thomas Bolas, F.C.S., F.I.C		III	1897
Process Copy in <i>Fin-de-Siècle</i> Style	C. Ashleigh Snow	55	III	1897
Photo-Mechanical Processes in France		57	III	1897
The Capabilities, Progress and Future of Three-Colour Printing	C. G. Zander	59	III	1897
Mirrors	W. D. Richmond	63	III	1897
Half-Tone Direct from Original Negatives	H. Hands	66	III	1897
A Few Notes on Photogravure for Amateurs	Rev. F. C. Lambert, M.A.	67	III	1897
Engravers' Magnifying Glasses	A. Dawson	72	III	1897
Astronomical Photography (Illustrated)	A. Brothers, F.R.A.S.	73	III	1897
Luxotype—Why Not Revive It?	Harold Furniss	74	III	1897
Three-Colour Work and Some Suggestions Thereon	Harry W. Pope	76	III	1897
Collodio-Bromide Emulsion	Joseph Scholefield	79	III	1897
Notes on the Half-Tone Dot: <i>Diffraction v. Penumbra</i>	J. A. C. Branfill	81	III	1897
On Sensitizing with Cyanin	William Weissenberger	89	III	1897
Three-Colour Printing: A Plea for the Natural Grain	Duncan C. Dallas	90	III	1897
Review of the Progress of the Half-Tone Process in the year 1896	Count Vittorio Turati	91	III	1897

The Illustration of Hands (Illustrated)	Anna Cosgrave, F.L.C.S., F.D.C.S., and E. Macdowel Cosgrave	97	III	1897
Practical Notes and Suggestions on Various Subjects (Illustrated)	Joseph Lewis	100	III	1897
New Patent Process for Mechanically Producing Chromographs in three or more Printings	E. Nister	105	III	1897
Focussing the Screen (with 10 diagrams)	U. Ray	108	III	1897
Laying Grounds for Re-biting on Uneven or Buckled Copper Plates (with diagram)	E. Sanger Shepherd	111	III	1897
Increasing the Rapidity of Collodion Emulsion Plates	W. B. Bolton	113	III	1897
Pen Ruling (Illustrated)	Walter Hay	116	III	1897
One Thing Lacking	H. Whetton	117	III	1897
Hard Lines: Experiences of a Process Artist (Illustrated)	F. Fissi, jun.	119	III	1897
Day's Shading Mediums		122	III	1897
The Cold Enamel Process	Julius Verfasser	123	III	1897
Notes, Hints and Wrinkles		124	III	1897
A Plea for the Scientific Habit	Thomas Bolas, F.C.S., F.I.C	91		1898
Art in Tone Engraving	Matthew Surface	49		1898
Autotype Prints on Rough Surface Papers by Double Transfer	H. J. Burton	69		1898
British and American Workmen.—A few Experiences and Reflections	Lewis J. Jessop	95		1898
Collotype	W. H. Fairbairns	80		1898
Collotype Troubles and their Remedies	George Holzhausen	103		1898
Day's Shading Mediums		108 <i>d</i>		1898
Elements of Success	M. Wolfe	107		1898
Facts <i>versus</i> Art	M. Lamont Brown	41		1898
False Standards and Conventions in Process Work	A. Horsley Hinton	97		1898
Gelatine Negatives in Process Work	Chapman Jones, F.I.C., F.C.S., etc.	79		1898
Gelatine Reliefs for Overlays	Prof. J. Husnik	53		1898
Half-Tone Negatives and Dry Plates	W. D. Richmond	73		1898
Hydro-Carbon Gas Blacks	H. B. Holding	65		1898
Items in Book Production	Alfred Dawson	94		1898
Multiple-Aperture Stops for Half-Tone Work	W. B. Bolton	81		1898
Notes on the Principal Oils, Fats and Resins used in Printing and Photo-Process Work	Colonel J. Waterhouse, I.S.C.	110		1898
Oil Lamps as an Aid to Exposure	H. Hands	93		1898

On the Colour Process	Joseph Scholefield	28	1898
On the Taking of Negatives of Natural Objects for Tricolour Printing	William Weissenberger	68	1898
Photography as an Aid to the Decoration of a Book	Rev. F. C. Lambert, M. A.	57	1898
Photography in Roller Engraving	W. T. Wilkinson	47	1898
Photography in the Colours of Nature by Dr. Joly's Process		62	1898
Photography of Hands	Joseph Lewis	48	1898
Photo-Lithographs on Aluminium by Direct Copying	K. K. Regierungsrath Georg Fritz	86	1898
Photo-Mechanical Processes in France	H. C.	16	1898
Pictorial Telegraphy	Editor [William Gamble]	1	1898
Polychrome Impressions by the Aid of Photography	Leon Vidal	70	1898
Preparation of Paper for Dry Copper-Plate Printing	Colonel J. Waterhouse, I.S.C.		1898
"Process" from the Photographic Point of View	Frank M. Sutcliffe	22	1898
Screens for Three-Colour Work	Max Levy	13	1898
Some Hints for Artistic Chromatic Work	C. Ashleigh Snow	17	1898
The Brush in Line Drawing for Process Engraving	Duncan C. Dallas	89	1898
The Ideal and the Real in Process	Frank Colebrook	108a	1898
The Life of a Wash Drawing	F. Fissi	29	1898
The Photographic and Lithographic Office of the Survey of India, Calcutta		105	1898
The Story of a Block	R. Hudson Pope	101	1898
The Theory of the Half-Tone Dot	Upendrakisor Ray	33	1898
The Three-Colour Process—A Step-Child	Henry O. Klein	25	1898
Three Colours <i>versus</i> Four	C. G. Zander	54	1898
Useful Notes and Tables for Printers and Process Workers	Colonel J. Waterhouse, I.S.C.	110, 132	1898
About Engineering of Half-Tone Blocks	Henry O. Klein	44	1899
About the Aerograph	Harold Furniss	101	1899
A Chapter of Accidents and How to Remedy Them	F. C. Lambert	41	1899
A New Method of Etching	Max Levy	104	1899
A New Stripping and Intensifying Solution	H. Hands	32	1899
A New Three-Colour Chart	J. C. Warburg	13	1899
Astronomical Photography (Illustrated)	A. Brothers, F.R.A.S.	33	1899
A Terrible Scrape	F. Fissi	57	1899
Collo-Autotypie	Wilhelm Cronenberg	72	1899
Collotyper ! Why ?	Joseph Scholefield	45	1899

Etching Fluids for Copper	Colonel J. Waterhouse, I.S.C.	73		1899
Experimenting by an Experimenter	M. Wolfe	48		1899
Gossip on Process and Photographic Matters	Alfred Dawson	65		1899
How Process Workers May utilize Amateur Hand-Camera Negatives	C. A. Snow.			1899
Illumination of the Dark-Room	E. Senior	99		1899
Just a Few Words by way of Introduction	The Editor [William Gamble]	1		1899
Leaves from My Note-Book	The Editor [William Gamble]	3		1899
On Progress in Indirect Reproduction of Colours	Leon Vidal	94		1899
On Scraper-Board Drawings		55		1899
Photography of Colour	E. Sanger Shepherd	9		1899
Photogravure with a Screen Grain	H. Wilmer	39		1899
Plate Speeds and Gradation in Screen Negatives	E. A. Bierman	23		1899
Practical Hints on Collotype Working	George Holzhausen	63		1899
Process in Typographical Display	George Joyner	37		1899
Process Prices in the United States	Oscar E. Binner	46		1899
Process Work at the Antipodes	Frank Middows	56		1899
Retouching for Half-Tone Photo-Engraving	Ch. Gravier	71		1899
Reproduction of Pencil Drawings		108		1899
Six Colours from Three Paintings. An Object Lesson for the Printer	The Editor [William Gamble]	105		1899
Some Process Economies	C. Ashleigh Snow	97		1899
Some Suggestions for Experiments	J. A. C. Branfill	88		1899
The Defining Power of Lenses	Chapman Jones, F.I.C., F.C.S., etc.	20		1899
The Half-Tone Theory Graphically Explained	U. Ray	49		1899
The Influence of Half-Tone Process	A. Horsley Hinton	89		1899
The Limitations of Three Colour Printing	W. D. Richmond	25		1899
The Mechanical Half-Tone	M. Lamont Brown	85		1899
To Improve the Surface of Worn Photo Prints	Hazlett Gilmour	31		1899
Yellow, Red and Blue	C. G. Zander	17		1899
About Photoplastic	Hofrath O. Volkmer	25	VI	1900
A Glimpse at Some Continental Schools and Studies	H. O. Klein	79	VI	1900
A New Diaphragm System for the Half-Tone Process	The Editor and J. A. C. Branfill	98	VI	1900
A Note on Dragon's Blood	A. J. Newton	45	VI	1900
A Walk Round the Photographic Sections at the Paris Exhibition, 1900	Paul Neveu	104	VI	1900

Catalogue Illustrations	The Editor [William Gamble]	1	VI	1900
Collo-Autotypie	W. Cronenberg	97	VI	1900
Deep Copper Etching by Electricity	H. van Beek	65	VI	1900
Electrotyping Half-Tone Blacks	J. S. Sunderland	74	VI	1900
Engravers' <i>versus</i> Printers' Proofs	Paul Shniedewend	38	VI	1900
Focussing	William Taylor	32	VI	1900
Grain Screens and Photo-Lithography	Edm. Gaillard	28	VI	1900
Half-Tone Enamel and Treacle	H. Hands	64	VI	1900
Half-Tone Photography in Cut Glass	Wm. A. Hinners	15	VI	1900
Hints on Exposing Collotype Plates	George Holzhausen	60	VI	1900
Imprimatur	The Editor [William Gamble]	xv.	VI	1900
Litho-Zincography	G. H. Block	111	VI	1900
More Experiments with the Stops	H. Hands	47	VI	1900
On Making Screen Negatives direct from Coloured Posters	Burman Norton	33	VI	1900
Our Frontispiece: A Revolution in Steel-Plate Engraving and Printing	The Editor [William Gamble]	106	VI	1900
Photo-Lithographic Hints	Max Jaffé	48	VI	1900
Photo-Lithography in Half-Tone	Major-General Waterhouse, I.S.C.	17	VI	1900
Reducing Collodion Negatives by the Permanganate Process	Professor R. Namias	76	VI	1900
Something about Colour Filters and the Three-Colour Process	M. Wolfe	109	VI	1900
Testing Light Filters for use in Orthochromatic Photography	E. Senior	69	VI	1900
The Artist and the Camera	Joseph Scholefield	43	VI	1900
The Collotype Grain	W. T. Wilkinson	41	VI	1900
The Confusion of Colours	C. G. Zander	61	VI	1900
The Cut-'em-out Brigade	F. Fissi	94	VI	1900
The Honorary Block-maker	F. Colebrooke	following 96	VI	1900
The Levy Acid Blast and the New Process of Etching	Max Levy	101	VI	1900
The Method of Figuring Photo-Engravings	Lon Sanders	30	VI	1900
The Selection and Training of Apprentices	H. Jenkins	56	VI	1900
The Value of Fine Etching in Three-Colour Work	S. Wilensky	29	VI	1900
Three-Colour Negatives	Chapman Jones	68	VI	1900
Three or Four-Colour Work	H. G. Harold	36	VI	1900
Trichromatic Printing	E. A. Bierman	57	VI	1900
Two German Pioneers in Half-Tone	Hermann Schnauss	49	VI	1900

What is the Best Screen Ruling for Half-Tone Negatives?	J. Cadett	53	VI	1900
A Different Spectroscope Camera	Alex. A. K. Tallent, F.R.P.S.	49		1901
A New Modification of Woodburytype	Hermann Schnauss	143		1901
A Wonderful Process	The Editor [William Gamble]	1		1901
American and European Process Notes	Herman J. Schmidt	65		1901
Automatic Adjustment of the Half-Tone Screen	U. Ray	77		1901
Collotype	W. T. Wilkinson	144		1901
Collotype as a Hobby for Amateurs	Geo. Holzhausen	57		1901
Colour Curves and Pigments	C. G. Zander	17		1901
Colour Originals for Line Work	A. J. Newton	61		1901
Copy for Reproduction	E. A. Bierman	73		1901
Developing Colour-Sensitive Plates	Alfred Watkins	118		1901
Direct Three-Colour Screen Negatives with Eos Emulsion	Burman Norton	104		1901
Dr. Albert's Relief Block Process	The Editor [William Gamble]	149		1901
English and American Electrotypers	J. S. Sunderland	87		1901
Experience, or Superstition ?	H. Hands	111		1901
Focusing with Modern Anastigmat	Wm. Taylor	121		1901
Forewords	The Editor [William Gamble]	xv.		1901
Half-Tone Without a Camera	J. A. C. Branfill	15		1901
How Many Dots ?	U. Ray	81		1901
Importance of Accurate Type-High Blocks	Paul Shniedewend	45		1901
Japan and its Colour Prints	Chas. E. Dawson	89		1901
Light-Hardened Gum Solution in Surface Printing from Metal Plates	Emanuel F. Wagner	142		1901
Lithographic Effects Applied to Letterpress Printing	E. H. Atkinson	148		1901
Magnesium Flashlight	L. Schrank	136		1901
Maxwell—the Master Man	Howard Farmer	113		1901
On Fine Etching	Parry Wager	105		1901
On Retouching	W. H. Fairbairns	135		1901
Photographic Processes Used in Book Illustrations	Ch. Gravier	109		1901
Photographing Interiors with an Extraordinary Wide Angle of View	Max Jaffé	82		1901
Photo-Lithography in Half-Tone	E. H. Frewing	37		1901
Process Work and the Lantern	H. van Beek	25		1901
Process Work at the Antipodes	Frank Middows	144		1901

Process Work in Hot Climates	Major-General J. Waterhouse, I.S.C.	13	1901
Process Work in the States	M. Lamont Brown	101	1901
Some Notes about Three-Colour Work with Collodion Emulsion	Henry O. Klein	133	1901
Some Reflections on Half-Tone in Grain	Max Levy	63	1901
Stripping Collodion Emulsion Films	Joseph Scholefield	29	1901
Testing Screens for Three-Colour Work	E. Senior	33	1901
The Aerograph in Lithography	Charles L. Burdick	31	1901
The Half-Tone Process for Machinery Catalogues	Wm. A. Hinners	47	1901
The "Johnstonia" Mechanical Engraving Process	The Editor [William Gamble]	145	1901
The Lining Beveller		150	1901
The Progress of Three-Colour Printing	Frederick E. Ives	85	1901
The Reproduction of Half-Tone Blocks by the Electrotype Process	George E. Dunton	41	1901
The Silver Bath	H. Jenkins	125	1901
The Three-Colour Printing Process	M. Wolfe	97	1901
The Three-Colour Process	Prof. Dr. G. Aarland	127	1901
Trade Prospects in Australia	S. W. Bacon	39	1901
True and False Lamp Blacks	C. Harold Smith	137	1901
Uniformity in Negative Making	Chapman Jones	131	1901
Why Coated Paper for Half-Tone Printing ?	H. Whetton	129	1901
Aluminographic Lithography	Jos. Goodman	38	1902-3
Auto-Diaphragm, The	Adolf Brandweiner	109	1902-3
Binner Modelling Half-Tone Plates	Wm. A. Hinners	49	1902-3
Black Ink Notes	H. B. Holding	126	1902-3
Cabinet-Box for the Silver Bath, A	A. C. Austin	27	1902-3
Chromo-Typography, A Chat on	C. G. Zander	17	1902-3
Collodion Emulsion for Direct Screen Tri-Colour Work, Aids to the Efficient Use of		124	1902-3
Collodion Emulsion for Three-Colour , and Some Half-Tone Problems, A Note on	Alfred J. Newton	117	1902-3
Collotype-Autotypie	W. Cronenberg	47	1902-3
Collotype Simplified-The "Sinop" Process	The Editor [William Gamble]	73	1902-3
Colour Illustrations. Necessity of Reconciling Practice with Theory	M. Léon Vidal	92	1902-3
Color Screens and Tri-Chromatic Inks	Dr. Henry E. Kock	51	1902-3
Creditor in Art, The	Henry Osborne	36	1902-3

Diffraction in Half-Tone	U. Ray, B.A.	81	1902-3
Direct Three-Colour Reproductions by Three Negatives Only	M. Wolfe	44	1902-3
Dragon's Blood for Line Work	Frank Robinson	113	1902-3
Dry Enamel Process, The	C. Real	41	1902-3
Electrotyping Apparatus for Photo-Engraving or Map-Work, A Simple	Major-General J. Waterhouse, I.S.C.	76	1902-3
Fox Talbot's Process of Photographic Engraving, Some Account of	C. H. Talbot	9	1902-3
Fling-Flong. Something about Stereos	Frank Colebrook	97	1902-3
Gelatine Moulds	Alfred Dawson	68	1902-3
Glass: In Relation to Photo-Engraving	Max Levy	65	1902-3
Ideal Screen Negative, The	Burman Norton	134	1902-3
"Ink-Photo" Process, The		131	1902-3
Introduction, A Few Words of	The Editor [William Gamble]	xv.	1902-3
Lens, A New: Ross' Patent "Homocentric"		133	1902-3
Litho-Process Colour-Work with One Negative	Emanuel F. Wagner	79	1902-3
Metal for Photo-Engraving, A New	The Editor [William Gamble]	101	1902-3
"Metzograph" Screen, Observations on the	James Wheeler	31	1902-3
Middle Tones, The	E. A. Bierman		1902-3
Modelled Designs	George Stuart Littlejohn	25*	1902-3
Modern Methods in Electrotyping	George E. Dunton	61	1902-3
Opacity in Negatives	Chapman Jones	23	1902-3
Parabolic Reflector, The Principle of the	A. V. Kenah	121	1902-3
Photo-Copying, Improvements in	Frank Colebrook		1902-3
Photo-Zincography without Transfers, A New Method of	T. Archdale Pope	95	1902-3
Photography of Sheep, The	John Goulding	111	1902-3
Photo-Mechanical Grain	W. T. Wilkinson	55	1902-3
Prism Camera Stand, The	H. D. Farquhar	29	1902-3
Process Copying, Some Useful Makeshifts in	J.R.D. Smith	53	1902-3
Process in Western Australia	W. A. Smythe	105	1902-3
Process Man's Troubles, The		108	1902-3
Spray Painting		120	1902-3
Three-Colour Printing, Occurrence and Influence of White in	Reginald S. Clay, B.A., D.Sc.	20	1902-3
Timing Exposures	H. Hands	104	1902-3
Tri-Chromatic Printing Ink, Some Physical Characteristics of	E. Senior	57	1902-3

Unconventional Photographer, An	The Editor [William Gamble]	6	1902-3
What is this Three-Colour Process?	The Editor [William Gamble]	1	1902-3
Aberations Due to Liquid filters	Reginald S. Clay, B.A., D.Sc.	60	1903-4
American Line Zinc Etching	H. D. Farquhar	63	1903-4
American Photo-Engraving Pioneer, An	The Editor [William Gamble]	102	1903-4
Colour Patch Apparatus and its Applications, The	A. J. Bull	113	1903-4
Combined Line and Half-Tone Work, A Few Notes on	R. B. Fishenden	100	1903-4
Commercial and Press Photography	The Editor [William Gamble]	102	1903-4
Commercial Designs	Wm. A. Hinners	113	1903-4
Continental Journey, Notes on a		5	1903-4
Dusting Grain, The	Alfred Dawson	126	1903-4
Finishing Photographs with the Aerograph for Process Engraving	Chas. L. Burdick	106	1903-4
For the Man in the Jungle	H. Hands	45	1903-4
Four-Colour Printing, About	Dr. G. Aarland	24	1903-4
Future of Electrotyping, The	George E. Dunton	73	1903-4
Future of Lithography, The	Joseph Goodman	25	1903-4
Grün Liquid Lens for Colour Photography, The	Edw. F. Grün	9	1903-4
Half-Tone and the Machine, The	"Actinic"	38	1903-4
Half-Tone Theory, More About the	U. Ray	17	1903-4
High-Light Process, The	A. C. Austin	81	1903-4
"Ink-Photo" Process, The		105	1903-4
Interlayered Half-Tones	Arthur Cox	97	1903-4
Laces and Similar Materials in Facsimile	Alfred J. Newton	87	1903-4
Municipal School of Technology, Manchester, A visit to the	The Editor [William Gamble]	129	1903-4
New Home of the Levy Screen and Some New Developments in Screen Making, The	Max Levy	53	1903-4
New Wet Collodion Process, A	Wm. T. Wilkinson	84	1903-4
On a Simple Method of Obtaining Tri-Colour Blocks in Exact Registration at the Margins	Guy Symmons	125	1903-4
On Some Elementary Considerations Relating to Exposure	Charles W. Gamble	89	1903-4
Optical Considerations in Three-Colour Work	Dr. C. V. Drysdale	145	1903-4
Plate Speeds	Chapman Jones, F.C.S., F.I.S., F.R.P.S.	36	1903-4
Preparation of the Original in Relation to Fine Etching, The	Frank W. Brookman	121	1903-4
Process Blocks for Fast Printing	C. Real	47	1903-4

Progress of the "Metzograph" Screen	Jas. Wheeler	79	1903-4
Proportional Rule, A	J. A. C. Branfill	49	1903-4
Regularity in Screen Negatives	E. A. Bierman	72	1903-4
Screen Distance in Half-Tone	Alfred J. Newton	41	1903-4
Selection of Photographs for Publication, The	Frank M. Sutcliffe	119	1903-4
"Sinop" Collography	Alexander Henriot	33	1903-4
Three-Colour Posters	Burman Norton	69	1903-4
Three Plates and One in Colour Photography: A Comparison	T. Thorne Baker, F.G.S.	28	1903-4
Three-Lined Half-Tone Engravings	A. Schultz	142	1903-4
Trichromatic Photo-Lithography	Dr. Henry E. Kock	85	1903-4
Trichromatic Portraiture, About	Henry O. Klein	77	1903-4
Waxed Sand Method of Photo-Engraving, The	Major-General J. Waterhouse, I.A.	65	1903-4
Weaving Designs by Photography, The Production of	The Editor [William Gamble]	1	1903-4
Where are we now in Three-Colour Work ?	C. G. Zander	57	1903-4
Working Details with Collodion Emulsion	Guy Symmons	137	1903-4
Valuation of Process Plant, On the	Frank Colebrook	141	1903-4
"Bitten" v. "Grown" Plates for Photogravure	Alfred Dawson	107	1904-5
Collotype for Three-Colour Reproductions, The Advantages of	C. Real	103	1904-5
Collotype Grain, The Causes Influencing the	R. B. Fishenden	156	
Colour Photography	Henry E. Kock, MA., MD., LL.B., M.R.P.S.	89	1904-5
Dangerous Tendency in Photographic Illustration, A	W.I. Scandlin	71	1904-5
Dry Plate in Process Work, The	E. A. Bierman	129	1904-5
Dry Plates for Screen Negatives, A Few Words on	H. Hands	21	1904-5
Editor's Notes, The		1	1904-5
Electrotyping of Three-Colour Blocks	J.S. Sunderland	137	1904-5
Etching Collotype on Metal	An Old Hand	19	1904-5
Experiences with Photo-Collotype in India	Major-General J. Waterhouse, I.A.	97	1904-5
Future of Three-Colour Work, The	Prof. Dr. Aarland	151	1904-5
Half-Tone Process by a Professional Photographer, The	F.M. Sutcliffe	101	1904-5
High-Power Telephotography	Arthur E. Smith	112	1904-5
Ideal Black, The	H. B. Holding	61	1904-5
Influence of Graduation on Colour Reproduction, The	Chapman Jones, F.C.S., F.I.S., F.R.P.S.	47	1904-5
"Ink-Photo" Process, The		110	1904-5

Large Wet Collodion Screen Negatives	Burman Norton	25	1904-5
Lithographic Printing Machinery, The Evolution of	Jos. Goodman	41	1904-5
"Making Ready": A Printer's Little Worry	Arthur Cox	143	1904-5
Notes on a New and Ideal Dye for Sensitizing Plates	T. Thorne Baker	53	1904-5
November Snap-Shots: How I Developed Them	An Old Hand	24	1904-5
On Some Limitations of the Trichromatic Processes	Frederick E. Ives	57	1904-5
Overlaying, The Art of		9	1904-5
Photo-Lithography in Line	W. T. Wilkinson	17	1904-5
Plates, Filters and Inks: Their Relative Importance in Three-Colour Work	Arthur Payne, F.C.S., F.R.P.S.	141	1904-5
Practical Colour-Mixing	C. G. Zander	65	1904-5
Process in Australia and New Zealand	Frank Middows	88	1904-5
Process of Trichromatic Photography by the Carbon Process	Léon Vidal	148	1904-5
Rapid Electrotyping	C. S. Partridge	95	1904-5
Responsibility of the Machine Builders, The	Geo. E. Dunton	121	1904-5
Results with the Metzograph Screen	A. J. Newton	153	1904-5
Routing Machine, The; A Retrospect	Charles Heathcote	29	1904-5
Screens for Colour Work	Max Levy	69	1904-5
Sinop Collographic Process, The	John P. Glover	81	1904-5
Sinop Process, Some New Features of the	Alexander Henriot	105	1904-5
Some Aids to the Printer	Madeley Mole	127	1904-5
Some Pointers from a Famous Success	F. Colebrooke	159	1904-5
Some Recent Developments in Duplicate Plate Making	J. A. Corey	145	1904-5
Spray Colour Printing		8	1904-5
Stereotypes or Moldings from Photographs in Relief: Principally Swelled Gelatine	Thomas Bolas, F.C.S., F.I.C.	49	1904-5
Successful Mounting		139	1904-5
Topics of Interest to Process Workers of the Old and New Worlds	Herman J. Schmidt	73	1904-5
Tri-Colour Printing, An Outline of the Principles of	A. J. Bull	113	1904-5
Ultra-Violet Light and Colour Screens, More about	Frederick E. Ives	131	1904-5
Universal Reproduction and Three-Colour objective	Ernest Wandersleb, Ph.D.	133	1904-5
Variations in the Size and Positions of the Images in Three-Colour Work, Caused by the Colour Filters	Reg. S. Clay, D.Sc.	92	1904-5
Why is it?	W. Head	33	1904-5

Wonderful Machine, A. How the Type was Set for the Year Book	The Editor [William Gamble]	5		1904-5
Acid Blast in Practical Use, The	Louis Edward Levy	5	XI	1905-6
Albert-Galvano, The	Translated by the Editor	3	XI	1905-6
American Amateur Photography in the Sixties, A Glimpse of	Chas. Heathcote	145	XI	1905-6
Arrangement of Screens for Multi-Colour Work	Max Levy	135	XI	1905-6
Artist's Dream, An	A. Murray	33	XI	1905-6
Artist, The, and the Half-Tone Man	A. V. Kenah, A.C.A.	113	XI	1905-6
Art of Painting Progressing with Photography, The	Léon Vidal	37	XI	1905-6
Best Printing Process for Small Workers, The	H. Hands	19	XI	1905-6
Black Plates	L. Delgeur	16	XI	1905-6
British Process Engravers, An American's Views of, and a Few Timely Comments	Herman J. Schmidt	45	XI	1905-6
Calculation of Exposure, The. Some New Methods	C. B.	57	XI	1905-6
Calculator, A Handy		108	XI	1905-6
Cheap Pictures	Frank M. Sutcliffe	109	XI	1905-6
Colouring Relief Printing with the Aerograph	Chas. L. Burdick	141	XI	1905-6
Complementary Colour Reproduction Process, The	C. G. Zander	9	XI	1905-6
Cross-Line Screen, The 60°	Upendrakisor Ray, B.A.	97	XI	1905-6
Devils in Photogravure	W. T. Wilkinson	77	XI	1905-6
Duplicate Plate Making, Various Methods of	John S. Sunderland	159	XI	1905-6
Editor's Forewords, The	The Editor [William Gamble]	xv.	XI	1905-6
Electric Drive, The	Chas. Heathcote	25	XI	1905-6
Field Neglected by European Photo-Engravers, A	The Editor [William Gamble]	1	XI	1905-6
Half-Tone Blocks by the Bitumen Grain Process	A. W. Turner	41	XI	1905-6
High-Light Process, A	Burman Norton	149	XI	1905-6
How to Put Down Meisenbach Tri-Colour Paper Transfers	R. E. Wilkinson	117	XI	1905-6
Ideal Plate for Orthochromatic and Three-Colour Work, The	T. Thorne Baker, F.C.S., F.R.P.S.	17	XI	1905-6
Inequality in the Images Produced by the Colour Filters in Three-Colour Work, and Some Suggestions for Their Cure	Reginald S. Clay, B.A., D.Sc.	13	XI	1905-6
Installing an Electrotyping Plant	George E. Dunton	125	XI	1905-6
Levy Etch-Powdering Machine, The		153	XI	1905-6
Lithographic and Process Work on Textile Fabrics	Joseph Goodman	49	XI	1905-6
Lithography and Process at the Antipodes, Reminiscences of	Frederick Sears	121	XI	1905-6
Making Enlargements with the Microscope	A. E. Smith	40	XI	1905-6

Mercury Vapour Lamp, Concerning the	A. C. Austin	155	XI	1905-6
Moulding in Lead for Electrotyping	George E. Dunton	125	XI	1905-6
New Process Diffraction Grating Replicas and a Modification of Tallent's Spectroscope Camera	F. E. Ives	92	XI	1905-6
New Sensitizers as Applied to Collodion Emulsion, The	Henry O. Klein	67	XI	1905-6
Newspaper Half-Tones	Frank Colebrook	93	XI	1905-6
One-Plate Colour Process, The Latest	Captain Lascelles Davidson	85	XI	1905-6
Optical Properties of Three-Colour Printing Inks, Notes on the	A. J. Bull	75	XI	1905-6
Photo-Criminology	Dr. Henry E. Kock, A.M., LL.B.	43	XI	1905-6
Pinatype	Hermann Schnauss	65	XI	1905-6
Post-Card Negatives	John P. Glover	78	XI	1905-6
Practical Heliography for Professional and Amateur	John H. Powrie	111	XI	1905-6
Price Question in Photo-Engraving, The	Geo. H. Benedict	167	XI	1905-6
Printers ! Here's to You !	H. Whetton	140	XI	1905-6
Printing Methods in Relations to the Photo-Mechanical Processes	R. B. Fishenden	105	XI	1905-6
Process for Reproducing Line Engravings for Colour Work	Charles Gravier	143	XI	1905-6
Process in America	Edward Windsor	116	XI	1905-6
Review and Foreview	Carl Hentschel	137	XI	1905-6
Scaling the Spectrum	Alfred J. Newton	81	XI	1905-6
Schulze's Half-Tone Process	Dr. G. Aarland	24	XI	1905-6
Science and Practice	Chapman Jones, F.C.S., F.I.S., F.R.P.S.	21	XI	1905-6
Silver Bath, Some Notes on the	Arthur Payne, F.C.S., F.R.P.S.	73	XI	1905-6
Sinop Collotype and its Applications to Mechanical Printing	Alexander Henriot	165	XI	1905-6
Some Results of Organization	Louis Flader	157	XI	1905-6
Steel Facing of Engraved Copper Plates	Major-General J. Waterhouse, I.A.	53	XI	1905-6
Strenuous Photographer, A	The Editor [William Gamble]	87	XI	1905-6
Sunlight Half-Tones	Oscar E. Binner	161	XI	1905-6
Three-Colour Inks and the Spectrum	E. A. Bierman	89	XI	1905-6
Three-Colour Work Without Filters	Parry Wager	69	XI	1905-6
Three-Colour Photography, The Present Aspect of	Ed. F. Grün, L.R.C.P. (Lond.)	118	XI	1905-6
Three-Colour Photographs of the Eclipse		152	XI	1905-6
Variation of Exposure due to Variation of Size in Copying	J. A. C. Branfill	71	XI	1905-6
Velography	Frank Colebrook	164	XI	1905-6
Wet-Plate Intensifiers	An Old Hand	63	XI	1905-6

"Where Are We To-day?"	W. Head	29	XI	1905-6
Why Process Work Stands Still Here	William Hughes	148	XI	1905-6
Artistic Lenses	The Editor	87		1906-7
Black Blending	H.B. Holding	134		1906-7
Block Makers and Printers	J.S. Sunderland	99		1906-7
Chromatic Aberrations	C. G. Zander, F.R.P.O.S.	17		1906-7
Collotype: Especially in Regard to Pictorial Post-Card Work	C. Real	89		1906-7
Colour Photography—A Resumé of Methods	Dr. Henry E. Kock	85		1906-7
Colour Work, A Suggestion for	N. R. Carmichael, M.A.	118		1906-7
Decay of Structure	Alfred Dawson	137		1906-7
Depositing Metals by the Action of an Electric Current	Geo. E. Dunton	157		1906-7
Deterioration of Fish Glue and its Remedies	S. K. Lawton	96		1906-7
Development of Plates and Films, The	Prof. Dr. Aarland	68		1906-7
Difference of Perspective Seen with One or Two Eyes, The	L. Delgeur	61		1906-7
Direct Copying of Plans by Photo-Zincography, The	R. B. Fishenden	124		1906-7
Direct Three-Colour Work on Dry Plates	A. J. Bull	65		1906-7
Dissemination of the Arts, The	A. Murray	31		1906-7
Etching by Machinery	Jean G. Stimmell	145		1906-7
Formation of Half-Tone Dots, The	N. S. Amstutz	151		1906-7
Future of Colour Photography when Autochrome Plates Come into General Use, The	The late M. Léon Vidal	29		1906-7
Half-Tone Block, A	F.M. Sutcliffe	127		1906-7
Half-Tone Operating Simplified	E. A. Bierman	129		1906-7
High-Light Lithographic Process, The	Frederick Sears	121		1906-7
Illustrations at Trade Exhibitions	Frank Colebrook	132		1906-7
Importance of Correct Ratios in Colour Photography, The	Henry O. Klein, F.R.P.S.	5		1906-7
Indirect Colour Reproduction	Sydney A. Pitcher	25		1906-7
Indirect Photography in Colours, What We Think of	Alcide Ducos du Hauron	9		1906-7
Influence of Temperature on the Wet Collodion Process, The	Arthur Payne	35		1906-7
Judgment in Three-Colour Work	Capt. W. N. Lascelles Davidson	69		1906-7
Leather Relief Designs		140		1906-7
M. Léon Vidal, The Late	Major-General J. Waterhouse	113		1906-7
More Photo-Engravers Desired	Wm. Hughes	54		1906-7
New Collotype Process and Letterpress Hand Machine, A		141		1906-7

New Electro, The	Frank Colebrook	143		1906-7
New Overlay Process, A	George Fritz	7		1906-7
One-Plate Colour Method, A	Capt. W. N. Lascelles Davidson	71		1906-7
Orthochromatic Plate and Screen in Process Work, The	T. Thorne Baker, F.R.P.S., F.C.S.	119		1906-7
Photographic Post-Cards	John P. Glover	81		1906-7
Photography and the Stage	James E. Goold, F.R.P.S.	49		1906-7
Photogravure with Metzograph Screen, High-Light Processes, Etc.	J. Gaskin Wood	53		1906-7
Photo-Lithographic Transfers in Tone	W. T. Wilkinson	64		1906-7
Preparation of Originals for Reproduction, The	Frank W. Brookman	57		1906-7
Printing without Printing Rollers	Chas. L. Burdick	148		1906-7
Processiana: De Omnibus Rebus	Frank Colebrook	101		1906-7
Process Man and His Books, The	John H. Tennant	84		1906-7
Processes used in this Annual	The Editor [William Gamble]	xv.		1906-7
Progress in Process Work	The Editor [William Gamble]	1		1906-7
Quadricolour Method of Colour Printing, The	Charles Gravier	27		1906-7
Rapid Photo-Lithographic Method, A	Charles Gravier	78		1906-7
Reflecting Prism, The, versus the Front-Silvered Mirror	Reginald S. Clay, D.Sc.	110		1906-7
Reminiscences	J. A. C. Branfill	73		1906-7
Scraps of International Gossip	Herman J. Schmidt	41		1906-7
Screen Work, Some Rambling Notes on	Max Levy	93		1906-7
Sharp Shadow Dots on Dry Plates	H. Hands	95		1906-7
Sinop Collotype Process, The		149		1906-7
Some Old Landmarks of Lithography	J. Goodman	105		1906-7
Stripping versus Prism	Burman Norton	33		1906-7
That Average Man—The Photo-Engraver	H. Whetton	116		1906-7
That Fourth Colour	A. C. Austin	97		1906-7
Time-Saving Devices in Photo-Engraving	A. J. Newton	37		1906-7
Two-Eyed Lens, A	Arthur E. Smith	56		1906-7
Wood-Engraving, A Plea for	Charles Heathcote	21		1906-7
Advantages of Using a Single-Exposure Tri-Colour Camera	Edwin T. Butler	54	XIII	1907-8
"Amphitype": The Latest Photo-Litho Process	Joseph Goodman	49	XIII	1907-8
Artist's Digression, An	A. Murray	100	XIII	1907-8
Autochrome and Other Processes	John S. Sunderland	145	XIII	1907-8

Black Ink Making, Modern Improvements in	H.B. Holding	61	XIII	1907-8
Book Plates	The Editor [William Gamble]	177	XIII	1907-8
Bromide of Silver in Printing-Out Processes, The Application of	Prof. E. Valenta	44	XIII	1907-8
Capital and Labour, The Demand of	Louis Flader	67	XIII	1907-8
Carbon Printing and the Photo-Engraver	A. C. Austin	58	XIII	1907-8
Chromatic Aberrations of the Eye in Relation to Three-Colour Photography, The	Dr. Reginald S. Clay	113	XIII	1907-8
Coloured Lights for Colour Work	E. J. Wall, F.R.P.S.	97	XIII	1907-8
Colour Photography—A Review of	Henry O. Klein, F.R.P.S.	137	XIII	1907-8
Colour Photography—Recent Advances in	Dr. Henry E. Kock	105	XIII	1907-8
Colour Photography—Theories of Vision	Chas. Gravier	102	XIII	1907-8
Colour-Sensitive Collodian Process, A	Arthur Payne	118	XIII	1907-8
Colour Work, A Word About	C. Real	107	XIII	1907-8
Concerning Operators	J. E. Reeson	183	XIII	1907-8
Copper and Silver Intensifying	Arthur Clarke	183	XIII	1907-8
Correct Exposure and the Rational Way to Use an Exposure Meter	E. A. Bierman	109	XIII	1907-8
Dark-Room, The	W. T. Wilkinson	160	XIII	1907-8
Desiccated Dry Plates for Reproduction	Arthur Clarke	172	XIII	1907-8
Development of Colour Printing from Pre-Historic Ages to the Present Day	Chas. T. Kock	47	XIII	1907-8
Direct Colour Reproduction, Notes on	C. E. Kenneth Mees, D.Sc., F.C.S.	115	XIII	1907-8
Electric Motor in the Hands of the Printer, The	George E. Dunton	73	XIII	1907-8
Electro Deposited Steel	A. E. Bawtree	83	XIII	1907-8
European and American Process Work, Observations on	Hermann J. Schmidt	69	XIII	1907-8
Experimental Basis of the Three-Sensation Theory of Vision	A. J. Newton and A. J. Bull	158	XIII	1907-8
Frey Process, The		129	XIII	1907-8
Happy Thoughts in Process Work	H. Van Beek	23	XIII	1907-8
Injurious Materials used in Photography	E. W. Foxlee	130	XIII	1907-8
Intaglio Printing Plates and the Metzograph Screen	R. B. Fishenden	153	XIII	1907-8
Laying Tints with the Aerograph		181	XIII	1907-8
Line-Etching Depths	N. S. Amstutz	175	XIII	1907-8
Lino-Cuts: A Simple Method of Block-making for Posters and other Bold Work; also for Cutting Tint-blocks for Letterpress	Chas. E. Dawson	89	XIII	1907-8
Machine Etching in a Commercial Shop	E. M. Gill	151	XIII	1907-8

Making Money	Wm. Hughes	31	XIII	1907-8
Micro-Photography by the "Three-Colour" Process	F. W. Knightly	57	XIII	1907-8
Oil Printing	John P. Glover	85	XIII	1907-8
Omnicolor, The: A New Process of Photography in Colours by the method of Ducos du Hauron and de Bercegol	Alcide Ducos du Hauron	33	XIII	1907-8
On the Facing of Colour Prints	Frank W. Sutcliffe	184	XIII	1907-8
Originals: An Appeal to Their Originators	Harold Hood, F.R.P.S.	126	XIII	1907-8
Paper Prints from Autochrome Plates	Dr. J. H. Smith	87	XIII	1907-8
Photogravure in India	Major-General J. Waterhouse, I.A.	149	XIII	1907-8
Photo-Litho Paper, The Advantages of	Arthur Jaffé	21	XIII	1907-8
Practical Hints about Saws, A Few	Vernon Royle	169	XIII	1907-8
Practical Pointers in Wet Collodion Operating	Burman Norton	140	XIII	1907-8
Preservative Bottle for Platinotype Paper, A	S. K. Lawton	64	XIII	1907-8
Process in Canada	Edward C. Windsor	143	XIII	1907-8
"Process" in India	H. Hands	65	XIII	1907-8
Radiometer Lens, The	Howard Farmer	166	XIII	1907-8
Registering Colour Work	J. Radiguer	123	XIII	1907-8
Reproducing Lace	Ernest Marriage, F.R.P.S.	161	XIII	1907-8
Rotary Spray Etching Machine, The	Edgar S. Hunter	179	XIII	1907-8
Screen, A New	The Editor [William Gamble]	8	XIII	1907-8
Some Causes of Failure and Success in Modern Stereotyping of Half-Tones	C. S. Best	133	XIII	1907-8
Some Causticisms on Things in General	Frederic T. Corkett	17	XIII	1907-8
Some Chemical Observations on the Intensification and Reduction of Half-Tone Negatives	Prof. Rodolfo Namias	25	XIII	1907-8
Some Lenses, Not of Glass	A. E. Smith	96	XIII	1907-8
Standardizing	C. G. Zander, F.R.P.S.	121	XIII	1907-8
Telegraphing Photographs to the "Daily Mirror"	E. R. Stewart	147	XIII	1907-8
Tips for Wet Plate Workers	Alphonse Audy	182	XIII	1907-8
Trichromatic Effects in Two Printings	Ilston Cox	173	XIII	1907-8
Tru Scale Printing on Aluminium	"D. Blood"	29	XIII	1907-8
Warner-Powrie Process: The Origin of, and Application of the Florence Plate to Process Work	John H. Powrie	9	XIII	1907-8
Year's Progress in Process Work, The	The Editor [William Gamble]	1	XIII	1907-8

Albumen Paper. Use of, for Photo-Lithography and zincography	Prof. R. Namias	144	XIV	1908-9
Alzinography—Lithography of the Future	Frederick Sears	20	XIV	1908-9
An Appreciation	H. J. Hands	92	XIV	1908-9
Animated Photography in Natural Colours	The Editor [William Gamble]	129	XIV	1908-9
Appreciation	J. A. C. Branfill	72	XIV	1908-9
Artists' Society, The, and the Langham Sketching Club		137	XIV	1908-9
Autochrome Plates, Some Observations on the treatment of	Prof. R. Namias	52	XIV	1908-9
Bright Blocks from Flat Originals	Jas. L. Fielder	93	XIV	1908-9
Chemical Light Filter of Practical Value, A	Edward T. Warner	46	XIV	1908-9
Collodion Emulsion, The New	A. C. Austin	95	XIV	1908-9
Colour Contrast in Technical Photography, The Use of	C. E. Kenneth Mees, D.Sc., F.C.S.	156	XIV	1908-9
Colour Photography	Charles Gravier	153	XIV	1908-9
Colour Printing: A Treatise on the Possibilities, etc., of the Art	Chas. T. Kock	100	XIV	1908-9
Commercial Night Views	J. M. Borup	198	XIV	1908-9
Control Factor, The, in Akrotone Tint Plates	N. S. Amstutz	203	XIV	1908-9
Correction of Engraved Copper Plates by Electro-Deposition, The	Maj.-Gen. J. Waterhouse, I.A.	61	XIV	1908-9
Dialogue on Colour Vision, A	A. Murray	134	XIV	1908-9
Dry Plates for Tri-Colour Screen Negatives	G. C. Laws	206	XIV	1908-9
Engravers Paid Twenty Cents a Day	William Hughes	47	XIV	1908-9
Exposure of the Autochrome Plate	E. A. Bierman	167	XIV	1908-9
Facts, A Few, about a Historic Firm	Leo H. M. Hagedoorn	9	XIV	1908-9
Food for Process	John P. Glover	65	XIV	1908-9
Finishing and Reproduction of Retouched Photographs	C. Hargreaves	175	XIV	1908-9
Grain Colour Blocks	J. S. Sunderland	25	XIV	1908-9
Graphic Process Plate, The	W. T. Wilkinson	133	XIV	1908-9
Graphical Construction, A, for Determining the Optical Constants of a pair of separated Lenses, for instance, the Telephoto Lens	Reginald S. Clay, D.Sc.	161	XIV	1908-9
Half-tone Printing and Etching, Some Observations on	Herman J. Schmidt	140	XIV	1908-9
How to Reproduce Charcoal and Pencil Sketches	C. W. Perry	119	XIV	1908-9
Illustration: Past, Present and Future	Chas. Dawson	33	XIV	1908-9
Irregular Grain Processes, The Claims of	A. J. Newton	145	XIV	1908-9
Lead and Wax Moulds in the Electrotype Process, The Comparative Value of	George E. Dunton	73	XIV	1908-9
Magnetic Fields, Photography of	Henry O. Klein, F.R.P.S.	67	XIV	1908-9

Many-sided Business and its Moral, A	F. Fissi	69	XIV	1908-9
Metallizing Process for Electrotyping, A New	A. E. Bawtree	89	XIV	1908-9
Microscopic Investigation of Photographic Films	Dr. W. Scheffer	121	XIV	1908-9
Modern Book Covers	Chas. E. Dawson	177	XIV	1908-9
Modes of Action, The, of Ruled and Analogous Screens in their Application to Photo-Engraving	Howard Farmer	185	XIV	1908-9
More Lenses the Better, The	Ernest Marriage, F.R.P.S.	49	XIV	1908-9
Negative Making with the Metzograph Screen	R. B. Fishenden	201	XIV	1908-9
Passing Show, The	Louis Flader	57	XIV	1908-9
Paynetype, A Direct Photo-Engraving Process	The Editor [William Gamble]	28	XIV	1908-9
Photographing a Picture in the Wallace Collection	A. E. Smith	120	XIV	1908-9
Photography in Colours by the Method of Ducos du Hauron	Alcide Ducos du Hauron	105	XIV	1908-9
Photo-Mechanical Grains, Notes on the Character of	A. J. Newton and A. J. Bull	151	XIV	1908-9
Powder Process, Reproduction of Negatives by the	E. W. Foxlee	41	XIV	1908-9
Press Photography	F. Fissi	113	XIV	1908-9
Process Block Making under Difficulties	E. R. Stewart	97	XIV	1908-9
Prophets. Process Dry Plates and Profits	Harold Hood, F.R.P.S.	159	XIV	1908-9
Pros and Cons of Advertising Merchandisable Goods	C. A. G. Browne, M.I.S.A.A.	17	XIV	1908-9
Simplified Colour Photography	S. K. Lawton	64	XIV	1908-9
Three-Colour Effects in Two Workings	Ilston Cox	103	XIV	1908-9
Three-Colour Reproduction Processes and Screen-Plate Colour Photography, The Comparative Values of Some	E. T. Butler	37	XIV	1908-9
Triumphs of Lithography, The Latest	Joseph Goodman	169	XIV	1908-9
Topical Process Notes	C. Real	111	XIV	1908-9
Year's Progress in Process Work, The	The Editor [William Gamble]	1	XIV	1908-9
Amphitype Process, The	Henry > Shawcross, B.Eng.	173	15	1909-10
Artistic Side of Our Profession, The	Leo H. M. Hagedoorn	65	15	1909-10
Artists' Department, The	Hazlitt Gilmour	47	15	1909-10
Autochromes and their Reproduction on Paper	Howard Farmer	161	15	1909-10
Automatic Focussing	Arthur Fruwirth	105	15	1909-10
Beauty and the Camera, with Special Reference to the Work of Elwin Neame	Chas. E. Dawson	57	15	1909-10
Carbon Black Making	H. B. Holding	89	15	1909-10
Carbon Process and its Applications, Discursive Notes on the	E. W. Foxlee	25	15	1909-10

Collotype for Post-Card Printing, Hints on	S.G. Yerbury	71	15	1909-10
Colour a Creature of the Mind bound by Physical Conditions	Emanuel F. Wagner	159	15	1909-10
Colour Collotype	Arthur Jaffé	142	15	1909-10
Colour Schemes	J. S. Sunderland	140	15	1909-10
Colour Sensitizers and Filter Dyes	Dr. E. Koenig	73	15	1909-10
Commercial Photo-Ceramics	W. T. Wilkinson	86	15	1909-10
Comparative Quality of Printing Inks: Some Simple Tests	A. W. Morris	53	15	1909-10
Costly Cheapness in Electros, A	Frank Colebrook	127	15	1909-10
Die Press for Gravure Printing, Possibilities of the	Chas. Dawson	41	15	1909-10
"Dry Plate" v. "Emulsion"	C. W. Perry	157	15	1909-10
Economy in Colour Printing	Ilston Cox	33	15	1909-10
Experience with the Acid Blast	Herman J. Schmidt	77	15	1909-10
Fancy Borders, On	F. Fissi	94	15	1909-10
Four Subjects on One Plate	Ernest Marriage, F.R.P.S.	37	15	1909-10
Gelatine Paper Troubles in the Tropics	S. K. Lawton	136	15	1909-10
Get it in the Negative	S. H. Horgan	87	15	1909-10
Graphical Construction for Determining the Optical Constants of a Thick Lens, A	Reginald S. Clay, D.Sc.	145	15	1909-10
Graphic Plate, The	J. Gaskin Wood	104	15	1909-10
Graph Process of Photo-Copying, The	R. B. Fishenden	165	15	1909-10
Half-Tone Blocks in Newspapers	A. J. Newton	92	15	1909-10
Has the Woodcut Passed ?	Thos. Nisbet	23	15	1909-10
How Static Electricity Annoys the Electrotyper	George E. Dunton	97	15	1909-10
How to Use the Fixed Screen with the Best Result	Chas. J. Harris	112	15	1909-10
Industrial Application of Collotype, The	Julius Danesi	180	15	1909-10
Life in Solids, The	C. S. Best	119	15	1909-10
Line Drawings for Newspaper Advertisements: The Selfridge Cartoons	Chas. E. Dawson	17	15	1909-10
Litho-Zinc and Metal Plate Printing	G. H. Block	168	15	1909-10
May I Teach My Grandmother to — — — ?	H. Hands	21	15	1909-10
My Experiences with the Omnicolor Plate	Prof. E. Valenta	124	15	1909-10
New Colour Process, A, and its Possibilities		175	15	1909-10
Novel Engraving Process, A	The Editor [William Gamble]	182	15	1909-10
Now and Then: A Retrospect	H. W. Bretherick	185	15	1909-10

Off-set Press Applied to Photochrome, The	J. Widdop	152	15	1909-10
Offset Printing		177	15	1909-10
On taking Tricolour Negatives with a Single Exposure Tricolour Camera	E. T. Butler	43	15	1909-10
Originals for Quick and Easy Reproductions	W. J. Smith	163	15	1909-10
Orthochromatic Filters	C. E. Kenneth Mees, D.Sc.	153	15	1909-10
Panchromatizing of Dry Plates, The	Prof. Rodolfo Namias	129	15	1909-10
Passing Show, The	Louis Flader	113	15	1909-10
Paynetype: The Direct Photo-Engraving Process	Arthur Payne	81	15	1909-10
Philosophy of Colour, The, and Chemistry of the Principal Colour-Pigments	Chas. T. Kock	193	15	1909-10
Photographing Articles mad of Cut Glass, A Practical Hint for	Edward T. Warner	22	15	1909-10
Photography for Printers	Frank W. Adams	49	15	1909-10
Photo-Lithography and Half-Tone Posters	R. E. Wilkinson	117	15	1909-10
Photo-Mechanical Colour Printing v. Chromo-Lithography	C. G. Zander, F.R.P.S.	61	15	1909-10
Pictured Mathematics	N. S. Amstutz	169	15	1909-10
Powder Process, A comparatively New	W. W. Wall	21	15	1909-10
Practical Process of Three-Colour Etching, A	Alfredo Mangiagalli	133	15	1909-10
"Press Person, The"	John P. Glover	30	15	1909-10
Process Shop for the Small Firm, A	E. A. Bawtree	191	15	1909-10
Progress of Offset Printing, The		200	15	1909-10
Rehabilitation of Lithography, The	Joseph Goodman	121	15	1909-10
Reproduction of Chromotypes Obtained with Autochrome Plates	A. Seyewetz	149	15	1909-10
Sensitive Asphaltum	Major-General J. Waterhouse, I.A.	78	15	1909-10
Simple Method of Regulating Exposures, A	Charles Gravier	109	15	1909-10
Wet Blackleading for Electrotype Half-Tones	The Editor [William Gamble]	186	15	1909-10
"What of the Future ?"	Frederic T. Corkett	35	15	1909-10
Wholesale Engraving	A. E. Dent	63	15	1909-10
Wrinkles on Redcol	G. C. Laws	137	15	1909-10
Year's Progress in Process Work, The	The Editor [William Gamble]	9	15	1909-10
About Photo-Engraving Prices	Harold Hood, F.R.P.S.	33	16	1910-11
American View of Typography, An	Edmund G. Gress	75	16	1910-11
Asphaltum Compound of Relatively-High Sensitiveness, On the Production of an	Prof. E. Valenta	81	16	1910-11

Autochromes and their Reproduction on Paper	Howard Farmer	12	16	1910–11
"Baskertype" Tint Plates	Frank Adams	103	16	1910–11
Bichromate Disease, The	J. Gaskin Wood	188	16	1910–11
Bromoil Transfers for Photo-Lithography	W. T. Wilkinson	73	16	1910–11
Collodion Emulsion and Colour Work	H. O. Klein, F.R.P.S.	162	16	1910–11
Colour Portraiture by Collotype	S. G. Yerbury	35	16	1910–11
Coming Race, The: A Review of Some Possibilities	H. W. Bretherick	65	16	1910–11
Concerning Waste	Edward T. Warner	132	16	1910–11
Conjugate Scale Apparatus, The	Arthur Fruwirth	46	16	1910–11
Decadence of Aquatint and Etching in England, The	Charles Harrap	145	16	1910–11
Decorative Book-Covers	Geo. A. Stephen	113	16	1910–11
Decorative Photography for Printers	Ernest W. Jackson	37	16	1910–11
Economy in Process Printing	Ilston Cox	57	16	1910–11
Electrotyping Installation, A Small	A. E. Bawtree	67	16	1910–11
Enclosed Arc, The	W. J. Bates	24	16	1910–11
Filterless Three-Colour Reproductions—Half-Tone Painting	N. S. Amstutz	172	16	1910–11
Filters	C. W. Perry	20	16	1910–11
Flashlight Powders as an Artificial Light Source in Photography on Autochrome Plates, On the Use of	A. & L. Lumière and A. Seyewetz	21	16	1910–11
Future of Three-Colour Printing, The	W. M. Noble	92	16	1910–11
Genesis of Printing, The	C. Hargreaves	175	16	1910–11
Grain as an Expedient in Process Work, The	Alfredo Mangiagalli	58	16	1910–11
Holt Etching Machine	W. B. P.	186	16	1910–11
Ichtyhol: Its Uses in Photo-Mechanical Work	F. Dogilbert	165	16	1910–11
Ideologue's Appeal, An	A. Murray	78	16	1910–11
Illuminant for Copying in Colour Reproduction, The	A. J. Newton	105	16	1910–11
Improving the Screen Effect in Three-Colour Work	A. Dawson	32	16	1910–11
Irradiation	C. E. Kenneth Mees, D.Sc.	110	16	1910–11
Latest Mechanical Conquest of the Graphic Arts and Crafts, The	Joseph Goodman	181	16	1910–11
Making "Process" Screen-Negatives without a Separate Screen	F. C. Curzon	89	16	1910–11
Method of Combining Type Titles on Half-Tone Blocks, A	Burman Norton	101	16	1910–11
Methods of Reversing Transfers for the Off-set Machine	Jas. Crawford	143	16	1910–11
Metzograph Blocks from Ordinary Negatives	G. C. Laws	157	16	1910–11
Middleman in Art, The	Charles Harrap	129	16	1910–11

Model Work Benches for Aerograph Workers	Chas. L. Burdick	84	16	1910-11
Mogul Varnish	Archer Clarke	87	16	1910-11
Museums and Institutes for the Modern Graphic Arts	Leo Hagedoorn	49	16	1910-11
"Nickel-Steel Electrotypes," So-Called	George E. Dunton	25	16	1910-11
Offset Lithography		191	16	1910-11
Offset Printing		77	16	1910-11
Offset Reversing Apparatus, An		15	16	1910-11
On the Use of Caseine for Obtaining an Acid Resist in Photo-Mechanical Etching	Prof. R. Namias and R. Piola	160	16	1910-11
Passing Show, The	Louis Flader	17	16	1910-11
Paul Pretsch and Photo-galvanography	Maj.-Gen. J. Waterhouse, I.A.	137	16	1910-11
Paynetype	Arthur Payne	97	16	1910-11
Photographically Designed Advertisements		185	16	1910-11
Photographically Illustrated Book, A	The Editor [William Gamble]	72	16	1910-11
Photographing the Waves	Chas. E. Dawson	177	16	1910-11
Photography for Business Purposes		189	16	1910-11
Plates for Colour Photography	Charles Gravier	69	16	1910-11
Preservation of Standard Reducers, The	John P. Glover	134	16	1910-11
Process Work and the Printer	Chas. T. Jacobi	125	16	1910-11
Pseudoscopic Appearance of the Dots on a Process Plate when Viewed in a Microscope	Reginald S. Clay, D.Sc.	169	16	1910-11
Simple and Expeditious Method of Making Blocks, A	S. K. Lawton	109	16	1910-11
Soldering <i>versus</i> Stripping	H. Thomson	151	16	1910-11
Some Experiments towards Rotary Intaglio Printing	R. B. Fishenden	153	16	1910-11
Some London Carvings	Ernest Marriage, F.R.P.S.	61	16	1910-11
Step Forward in Photo-Lithography, A	J. Widdop	167	16	1910-11
Suggestion for a New Photographic Colour Screen Plate	F. Dogilbert	124	16	1910-11
Technical Education in the Graphic Arts	F. J. Trezise	53	16	1910-11
Telephotography	E. Biermann	41	16	1910-11
Testing of Process Lenses, The	A. J. Bull	95	16	1910-11
Transparent Drawing Surface, A New		190	16	1910-11
Two-Tone Process, A	Maurice Létévé	52	16	1910-11
Year's Progress in Process Work, The	The Editor [William Gamble]	1	16	1910-11
Air Brush Construction and Cleaning	Chas. L. Burdick	208	17	1911-1912

Alphonse Louis Poitevin and His Work	Maj.-Gen. J. Waterhouse, I.A.	49	17	1911-1912
Applying Lettering to Half-Tones	C. Mee	184	17	1911-1912
Automatic Development	Charles Gravier	100	17	1911-1912
Bromoil Process, The, and its Application to Photo-Lithography	Prof. Rodolfo Namias	205	17	1911-1912
Bruges: The Venice of the North	E. A. Biermann	109	17	1911-1912
Canada's Queen City	C. W. Perry	62	17	1911-1912
Celloidin, Iodose, Solvit, and "Pinholes" in Wet Plaate Negative Work	Archer Clarke	201	17	1911-1912
Charts for Screen Operating	Howard Farmer	12	17	1911-1912
Chromate <i>versus</i> Bichromate	G. C. Laws	45	17	1911-1912
Chromatic Varnish, A	Ilston Cox	80	17	1911-1912
Colour Collotype, Some Notes on	S. G. Yerbury	103	17	1911-1912
Combination Blocks, About	Edw. T. Warner	95	17	1911-1912
Cost of Half-Tones and Zinc Etchings	Geo. H. Benedict	181	17	1911-1912
Economy in Colour Proofing	W. M. Noble	37	17	1911-1912
Electrotyping Hysteria	George E. Dunton	116	17	1911-1912
Enlarged Negatives in a Small Camera	Ernest Marriage, F.R.P.S.	92	17	1911-1912
Focal Length of a Photographic Lens, by a Simple Graphical Construction	Reginald S. Clay, D.Sc.	111	17	1911-1912
Grain in Collotype	W. T. Wilkinson	71	17	1911-1912
Half-Tone Posters	R. B. Fishenden	185	17	1911-1912
Hand-Lettered Advertisements	F. J. Trezise	65	17	1911-1912
Hayes (Universal) All-Rotary Printing Process, The	J. Goodman	32	17	1911-1912
Immediography: A New Reproduction Process	Dr. P. Schumacher	190	17	1911-1912
Intensification of Process Negatives on Dry Plates	C. E. Kenneth Mees, D.Sc., F.C.S., F.R.P.S.	167	17	1911-1912
Is Standardization in Process Work Possible?	N. S. Amstutz	67	17	1911-1912
Letterpress and Lithographic Printing as One Indivisible Trade	Charles Harrap	137	17	1911-1912
Making Line Drawings from Photographs, On	Ernest W. Jackson	33	17	1911-1912
More about Paynetype	Arthur Payne	89	17	1911-1912
Multiple Stops	Upendrakisor Ray, B.A.	81	17	1911-1912
My Impressions of "Kinemacolor"	Henry Joy	161	17	1911-1912
Newspaper Illustration	A. J. Newton	145	17	1911-1912
Obtaining Countrypes by Developing After Fixing	A. & L. Lumière and A. Seyewetz	126	17	1911-1912
Old Negatives and Their Lessons	S. K. Lawton	219	17	1911-1912

Passing Show, The	Louis Flader	41	17	1911–1912
Photo-Chromo Gravure	Alfred Dawson	74	17	1911–1912
Photographic Optics Simplified	Clement Blatchford	150	17	1911–1912
Photography and Aeroplanes	Chas. G. Grey	17	17	1911–1912
Photography as an Aid to Advertising	The Editor [William Gamble]	15	17	1911–1912
Poetic Photography: & Mrs. G. A. Barton's New Pictures	Chas. E. Dawson	23	17	1911–1912
Portraiture in Colour	The Editor [William Gamble]	177	17	1911–1912
Profit-Philosophy for Engravers	Harold Hood, F.R.P.S.	211	17	1911–1912
Progress of Newspaper Illustrations, The	J. S. Sunderland	193	17	1911–1912
"Pull" of the Process Block, The	Edward J. Burrow	221	17	1911–1912
Realm of Lithography, The	Jos. Goodman	196	17	1911–1912
Reflection, A	Charles Harrap	54	17	1911–1912
Reproduction of Steel Plate Engravings, The	A. E. Bawtree, F.R.P.S.	57	17	1911–1912
Retouching in Machinery Illustrations, A New Style of	J. R. McGowing	105	17	1911–1912
Some Desiderata in Lithography and Photo-Litho	Walter E. Learoyd	215	17	1911–1912
Something About Tone Etching	A. Mangiagalli	113	17	1911–1912
Technical Education in London for the Process Worker and the Printer	Chas. T. Jacobi	169	17	1911–1912
Thoughts of an American Printer	Edmund G. Gress	147	17	1911–1912
Training Course for Apprentices, A	"V."	142	17	1911–1912
Transposing Upon Lithographic Stone and Plates	James Crawford	129	17	1911–1912
Two New Uses for "Maskine"	A. L. Hitchin	213	17	1911–1912
Use of Standard Developers, The	John P. Glover	97	17	1911–1912
Utocolor Paper	Dr. J. H. Smith	217	17	1911–1912
Value of Ideas and Pictures in Advertising, The	Marcus Heber Smith	157	17	1911–1912
Violets and Greens in Three-Colour Work	A. J. Bull	165	17	1911–1912
Wedding of Photogravure and Lithography, The	John Widdop	73	17	1911–1912
Year's Progress in Process Work, The	The Editor [William Gamble]	1	17	1911–1912
Accrument for Engravers and Printers	W. H. Smith	125	18	1912–13
American Letter, An	Herman J. Schmidt	141	18	1912–13
Analyzer for Colour Work	Max Levy	35	18	1912–13
Artists and Aeroplanes	C. G. Grey	89	18	1912–13
Automatic Photography, A Method of	Charles Gravier	233	18	1912–13
Bank-Note Security Printing, A Short History of	A. E. Bawtree, F.R.P.S.	81	18	1912–13

Bricks without Straw	John P. Glover	153	18	1912-13
Brown Toning of Bromide Prints	Prof. E. Valenta	228	18	1912-13
Cinematography and its Possible Improvements	F. Fissi	235	18	1912-13
Colour-Sensitiveness of Asphaltum	Maj.-Gen. J. Waterhouse, I.A.	97	18	1912-13
Competition	F. C. Tolhurst	88	18	1912-13
Dry Plates in Photo-Mechanical Work	A. J. Newton, F.R.P.S.	137	18	1912-13
Dry Plates, On	C. W. Perry	51	18	1912-13
Enlarged Screen Negatives for Posters	Burman Norton	161	18	1912-13
Finding the Multiplying Factors of Colour Filters	G. C. Laws	185	18	1912-13
Fine Etcher, The	Frank M. Sutcliffe	17	18	1912-13
Fish Glue Enamel, Some Experiences with	C. Blatchford	166	18	1912-13
Four-Colour Reproductions from Black and White Original Photographs	Robt. Vincent	257	18	1912-13
Gold Brick, The, in Photo-Engraving	Geo. H. Benedict	65	18	1912-13
Half-Tone Enamel	Alponse Audy	205	18	1912-13
Half-Tone Facts Summarized	Sukumar Ray, B.Sc.	121	18	1912-13
Heads for Illustrated Advertising	Walter J. Avery	105	18	1912-13
Identograph Process, The	Henry L. Shawcross, B.Eng.	241	18	1912-13
Impression-Creative Power of the Cover, The	Marcus Heber Smith	129	18	1912-13
Improved Collotype	W. T. Wilkinson	95	18	1912-13
Index of Operative Errors or Wastes, An	N. S. Amstutz	113	18	1912-13
Instantaneous Photography with Lumière Autochrome Plates	A. Seyewetz	53	18	1912-13
Intaglio Plate, The, <i>versus</i> Direct Photography for Offset Printing	Charles Harrap	172	18	1912-13
Keyblock, The, in Tricolour Printing	Edwin T. Butler	253	18	1912-13
Kinemacolour, The Advance of	Henry Joy	217	18	1912-13
Laboratory Work	Otto Pfenninger	209	18	1912-13
Leather Craft	Roberta Mills	70	18	1912-13
Living Model, The, as an Advertising Basis	Thomas Russell	188	18	1912-13
More About the Woodcut	Thos. Nisbet	57	18	1912-13
Mounting the Cut Square	Vernon Royle	57	18	1912-13
Mr. Alfred Brothers, The Late		181	18	1912-13
Multicolour Printing	J. R. Riddell	213	18	1912-13
Musings Over a Pile of Print	Louis Edward Levy	109	18	1912-13
Natural Colour Plates and Trichromy	A. C. Austin	225	18	1912-13

New Copyright Law, The, and its Relations to Photography	Edward T. Warner	211	18	1912-13
New School in Bolt Court, The	A. J. Bull	27	18	1912-13
Newspaper Illustrations, About	Leo Hagedoorn	140	18	1912-13
Offsets, Old and New Methods	"An Old Litho."	140	18	1912-13
One Thousand Pounds Reward	Harold Hood, F.R.P.S.	135	18	1912-13
Optical Illusion, An	The Editor [William Gamble, F.R.P.S.]	144	18	1912-13
Passing Show, The	Louis Flader	156	18	1912-13
Photo-Chromo Lithography	R. B. Fishenden, F.R.P.S.	260	18	1912-13
Photo-Litho Transfer Troubles	Max Jaffé	232	18	1912-13
Photographic Book-Plates	Ernest W. Jackson	37	18	1912-13
Photography and Architecture	Ernest Marriage, F.R.P.S.	73	18	1912-13
Photography in Prismatic Colours	By J. M. C. Grove	169	18	1912-13
Photoloid	Henry E. Kock, A.M., M.D., LL.B., M.R.P.S.	25	18	1912-13
Polychromide System of Photography in Natural Colours, The	Aron Hamburger	193	18	1912-13
Polytype Machine, The	W. T. Hesketh	21	18	1912-13
Practical Three-Colour Printing	J. Hodgson Hunter	40	18	1912-13
Preparation of Originals	Frank W. Brookman	264	18	1912-13
Printing Business in America, The	Edmund G. Gress	117	18	1912-13
Printing on Flock Paper	Ilston Cox	33	18	1912-13
Rapid Uto colour Paper	J. H. Smith, Ph.D., F.I.C.	224	18	1912-13
Relief Letters	Arthur Fruwirth	220	18	1912-13
Revolution of Lithographic Conservatism, The	Joseph Goodman	149	18	1912-13
Standardization of Three-Colour Inks, The	E. A. Biermann	197	18	1912-13
Suggestion, A, for a New Method of Photography in Colour	Reginald S. Clay, D.Sc.	177	18	1912-13
Talks About Colour Reproduction	A. Mangiagalli	145	18	1912-13
Title Page of Simple Design, The	Chas. T. Jacobi	102	18	1912-13
Temperature and Atmospheric Changes: Their Effect	Kenelm F. Watkinson	99	18	1912-13
To Get it in the Negative	S. H. Horgan	159	18	1912-13
Trichromatic Problem, The, Achieved Once More	Alfred Dawson	201	18	1912-13
Two New Processes	F. Hausleiter	15	18	1912-13
Unit Cost System, The, Applied to the Electrotyping Trade in America	George E. Dunton	45	18	1912-13
Unnamed Process, An	Edward J. Burrow	229	18	1912-13
Vandyke Process, An Improved	Arthur Clarke	13	18	1912-13

Wet Blackleading	"F. W."	164	18	1912-13
When was Photography Introduced into the East?	S. K. Lawton	132	18	1912-13
Wogdon Press, The	Charles Harrap	247	18	1912-13
Year's Progress in Process Work, The	The Editor [William Gamble, F.R.P.S.]	1	18	1912-13
Abortive Advertising	W. H. Smith	185	19	1913-14
Advertiser's Engraver, An	Walter J. Avery	141	19	1913-14
Advertising a Motor Car	A. E. Astington	198	19	1913-14
American Point of View, The	Edmund G. Gress	157	19	1913-14
Application of Utocolour Paper to Illustrative Work	J. H. Smith, Ph.D., F.I.C.	68	19	1913-14
Automatic Photography	Charles Gravier	59	19	1913-14
Borough Printing Classes, The		179	19	1913-14
Coloriscope, The	Arthur Baron von Hübl	10	19	1913-14
Colour Blocks from Uncoloured Copy		160	19	1913-14
Colour Printing Equipment—A Comparison	J. Hodgson Hunter	62	19	1913-14
Colour Reflection	S. G. Yerbury	53	19	1913-14
Commercial Photography, A Few Important Points in	W. J. Smith	204	19	1913-14
Development in Preparing Printing Surfaces	C. Alison Ker	182	19	1913-14
Elimination of Man, The	John P. Glover	103	19	1913-14
E. Pluribus Unum	H. J. Haughton	166	19	1913-14
First Century of Photo-Engraving, The	Leo Hagedoorn	189	19	1913-14
Flashing	G. C. Laws	175	19	1913-14
Flat Bed or Rotary Printing Machines	J. R. Riddell	31	19	1913-14
"Half-Line" Engraving for Emphasizing the Essential	Oliver A. Minns, F.I.S.A.C.Lond.	97	19	1913-14
Half-Tones Direct from Original Negatives	J. E. Marsh	25	19	1913-14
High Speed Rotary Intaglio Printing	T. Thorne Baker, F.C.S., A.M.I.E.E.	55	19	1913-14
Improvements in Metzograph Negative Making	R. B. Fishenden, F.R.P.S.	117	19	1913-14
Inventor of Rotary Photogravure	S. H. Horgan	110	19	1913-14
J. Nicéphore Niepce's Early Photographic Work with Bitumen	Maj.-Gen. J. Waterhouse, I.A.	145	19	1913-14
Junior Technical School, The	A. J. Bull	177	19	1913-14
Know the Cost	Geo. H. Benedict	49	19	1913-14
Line Drawings	J. R. McGowing	136	19	1913-14
Master Craftsman, A	Amos Stote	81	19	1913-14
Metallic Printing	W. Ilston Cox	57	19	1913-14

Modern Lithography	Joseph Goodman	124	19	1913–14
Mounting of Process Blocks, The—The £1000 Won	T. C. Eamer	139	19	1913–14
Multicolour Printing from Reversed Negatives	Edwin T. Butler	121	19	1913–14
Newspaper Illustrations of To-day	The Editor [William Gamble]	217	19	1913–14
No Sentiment in Business	F. C. Tolhurst	155	19	1913–14
Obtaining Solid Blacks in Half-Tones	John Widdop	40	19	1913–14
One-Exposure Cameras	Otto Pfenninger	41	19	1913–14
On Faded Photographs	S. K. Lawton	47	19	1913–14
Organised Production of Commercial Art, The	Marcus Heber Smith	207	19	1913–14
Orthochromatic Wet Collodion	W. T. Wilkinson	20	19	1913–14
Passing Show, The	Louis Flader	21	19	1913–14
Photographic Christmas Cards	Ernest W. Jackson	17	19	1913–14
Photo-Lithography v. Offset Press	Chas. T. Kock	93	19	1913–14
Photoloid—The New Photographic Material	Dr. Henry E. Kock	129	19	1913–14
Ploychromide Process, The	Aron Hamburger	131	19	1913–14
Print of Books, The	Chas. T. Jacobi	133	19	1913–14
Process in Switzerland	E. J. Glumart	28	19	1913–14
Revolution in Bank-Note Engraving, A	A. E. Bawtree, F.R.P.S.	169	19	1913–14
Sensitometry of Process Plates, The	C. E. Kenneth Mees, D.Sc., F.C.S.	105	19	1913–14
Showing Half-Tone Phenomena with the Lantern	N. S. Amstutz	45	19	1913–14
Some Common Causes of Airbrush Failures	Frank W. Brookman	70	19	1913–14
Some Novelties in Book Cover Designs	Walter J. Avery	14	19	1913–14
Spectrum and the Dry Plate, The	Alfred Dawson	33	19	1913–14
Standardizing the Original	Sukumar Ray, B.Sc.	65	19	1913–14
Status of the Stereotyper in Advertisement Production, The	T. J. Kelly	161	19	1913–14
System of Multiple Photography and Automatic Focussing, The	Arthur Fruwirth	113	19	1913–14
Talks About Newspaper Blocks	A. Mangiagalli	214	19	1913–14
Technical Education	C. J. Killen	37	19	1913–14
Two Aids for the Three-Colour Block Maker		164	19	1913–14
Useful Dry Plate Intensifier, A.	E. A. Biermann	79	19	1913–14
Value of Simplicity in Type Design, The	F. J. Trezise	147	19	1913–14
Where Does the Small Electrotyping Concern Lose Money?	George E. Dunton	73	19	1913–14
Wood Engraving	Dahl & Sinnott	149	19	1913–14

Year's Progress in Process Work, The	The Editor [William Gamble]	1	19	1913-14
Adventures of the First Three-Colour Printer, The	H. Schenkkan	37	XX	1915
Artist in Wood, An	Amos Stote	73	XX	1915
Bank-Note Printing, A Change in the General Style of—Is it Desirable?	A. E. Bawtree, F.R.P.S.	126	XX	1915
Chips from a Workshop	T. J. Kelly	143	XX	1915
Collotype for Colour	S. G. Yerbury	86	XX	1915
Colour Prints, A New Method of Making	The Editor [William Gamble]	71	XX	1915
Color Screen-Plate Originals for Process Reproduction	Arthur E. Morton, F.R.P.S.	13	XX	1915
Combined Letterpress and Photogravure	Maj.-Gen. J. Waterhouse, I.A.	63	XX	1915
Efficiency in Press Advertising	"Macbeth"	41	XX	1915
Genesis of the Studio Idea of Advertising Service, The	W. T. Wallace	115	XX	1915
Great War, The	W. Ilston Cox	47	XX	1915
Half-Tones Through the Microscope	James Scott	89	XX	1915
Harmonic Vibrations	Douglas S. Cowley, A.C.A.	65	XX	1915
How to Get Orders by Direct Advertising	Marcus Heber Smith	120	XX	1915
Illustrated Books	Chas. T. Jacobi	51	XX	1915
Ink Grain: What the Microscope Shows	W. T. Wilkinson	113	XX	1915
Is A Scientific Training Necessary?	J. R. Riddell	54	XX	1915
Lithography and the World's Greatest War	Joseph Goodman	9	XX	1915
Modern Decorative Title Pages	Geo. A. Stephen, F.L.A.	17	XX	1915
Offset Methods Applied to Letterpress and Intaglio Printing	R. B. Fishenden, F.R.P.S.	109	XX	1915
Paper Used for Photo-Mechanical Prints, the Character of	A. J. Bull	49	XX	1915
Photographic Advertisement, The	Ernest Marriage, F.R.P.S.	61	XX	1915
Photographic Key Plates for Offset Printing	Burman Norton	93	XX	1915
Poster Tabloids	E. O. Hoppé, F.R.P.S.	68	XX	1915
Printing Consultant, The	Oliver A. Minns, F.I.S.A.C.	81	XX	1915
Process Matters at the Leipzig Exhibition	A. J. Newton, F.R.P.S.	138	XX	1915
Production of Catalogues, The	Walter J. Avery	57	XX	1915
Rapid Drying of Negatives, New Method for the	A. L. Lumière and A. Seyewetz	141	XX	1915
Reproduction, A Non-Technical Article on	Jas. R. Horne	133	XX	1915
Systems of Filing	J. P. Vinall	77	XX	1915
Transport Advertising	Fred A. Bridge	33	XX	1915
Turntable for Lens Measurement, A Simple	Dr. Reginald S. Clay	101	XX	1915

Type Faces, A Few Notes on	W. H. Amery	103	XX	1915
Velogravure Applied to Silk and Satin Printing	John Widdop		XX	1915
What Can We Learn from Baxter?	Alfred Dawson	130	XX	1915
Wider Limits of Developers, The	T. Thorne Baker	146	XX	1915
Year's Progress in Process Work, The	The Editor [William Gamble]	1	XX	1915
Absorption of Chemicals in Earthenware Dishes	H. Schenkkan	95	XXI	1916
Advertising Advantage of Uniformity of Style, the	Marcus Heber Smith	65	XXI	1916
American Items	A. J. Newton, F.R.P.S.	31	XXI	1916
Bank-Note Printing, Some Commercial Developments in	A. E. Bawtree, F.R.P.S.	25	XXI	1916
Calco-Photogravure	Alfredo Mangiagalli	68	XXI	1916
Capturing Germany's Colour-Printing Trade	J. R. Riddell	52	XXI	1916
Colour Screen Transparencies, The Reproduction of	E. A. Biermann	89	XXI	1916
Colour Sensitizing	Otto Pfenninger	37	XXI	1916
Commercial Art in Wartime	F. C. Tolhurst	76	XXI	1916
Co-operative Knowledge	C. J. Killen	62	XXI	1916
Criticised—and Found Wanting	Eric Warne	41	XXI	1916
Electrolytic Etching	Harold Holt	71	XXI	1916
Equal Pay for Equal Work?	W. Ilston Cox	20	XXI	1916
Farringdon Road, A Note on	T. J. Kelly	43	XXI	1916
Grain in Negatives	Ernest Marriage, F.R.P.S.	73	XXI	1916
Half-Tone for Offset Lithography	S. J. Garratt	78	XXI	1916
India Paper Prints	Harry R. S. Gow	102	XXI	1916
Lithography, Now and After the War	Joseph Goodman	107	XXI	1916
National Advertising in Posters	Walter J. Avery	110	XXI	1916
On Borders	John P. Glover	49	XXI	1916
Photo-Lithographic Method, A	Chas. Harrap	33	XXI	1916
Photo-Lithography and the Reproduction of Colour	R. B. Fishenden, M.Sc.Tech	21	XXI	1916
Position and Prospects of Process Work	The Editor [William Gamble, F.R.P.S.]	11	XXI	1916
Present-Day Conditions in Photo-Mechanical Work, Reflections on	Max Levy	28	XXI	1916
Printing in the United States	Edmund G. Gress	105	XXI	1916
Process Notes from Switzerland	E. J. Glumart	46	XXI	1916
Rotary Photogravure	T. W. Lascelles	17	XXI	1916
Scientific Research and the Photo-Engraver	C. E. Kenneth Mees	87	XXI	1916

Should a Printer add an Engraving Plant?	S. H. Horgan	100	XXI	1916
Stippling Pens	Chas. L. Burdick	81	XXI	1916
Towards System in Operating	W. B. Hislop	91	XXI	1916
Transfers in Tone for Photo-Litho.	W. T. Wilkinson	109	XXI	1916
Trend of Modern Typographical Display, The	W. H. Amery	84	XXI	1916
Type Display under Difficulties	Fred A. Bridge	57	XXI	1916
Value of Technical Education to the Allied Printing Trades, The	George E. Dunton	97	XXI	1916
What the War has taught us	John Widdop	55	XXI	1916
No edition published				1917
No edition published				1918
No edition published				1919
Advertising-Printing	Marcus Heber Smith	73	22	1920
After the War	W. Ilston Cox	67	22	1920
Artificial Daylight		8	22	1920
Artists' Sketches and a New Colour Process	A. E. Bawtree, F.R.P.S.	35	22	1920
Broadstone of Honour, The	T. J. Kelly	14	22	1920
Copying of Photographic Prints, The	C. E. K. Mees, D.Sc.	9	22	1920
Copying to Scale	Dr. Reginald S. Clay	103	22	1920
Design and Printing	Chas. L. Burdick	101	22	1920
Editor's Foreword		1	22	1920
Efficiency	E. A. Biermann	46	22	1920
Formulae and the Man	C. J. Killen	11	22	1920
Imperial Research Laboratory for Printing	Charles Harrap	110	22	1920
Irregular Grain Screens	R. B. Fishenden, M.Sc.Tech	85	22	1920
Manufacture of Sensitive Papers for Technical Purposes, The	H. Schenkkan	69	22	1920
Micro-photography as an Aid to the Printer	K. F. Watkinson	21	22	1920
National Industry is made Powerful by its Excellence, A	W. H. Amery	93	22	1920
Natural Backgrounds in Portraiture		55	22	1920
Need for Variety in Process Engraving, The	James R. Horne	63	22	1920
News Photography	Wm. Hartley	29	22	1920
Old English Prints	Leo Hagedoorn	41	22	1920
Photography as an Aid to Business	Ernest Marriage	60	22	1920
Process of Photo-Zincography, The	Alphonse Audy	53	22	1920

Relief Effects by the Half-tone Process	John Gill	25	22	1920
Relief Photography	Roberto Born	39	22	1920
Scissors and Paste	Fred A. Bridge	49	22	1920
Simplified Enamel Printing	A. J. Newton, F.R.P.S.	76	22	1920
Stereotyping Half-Tones		90	22	1920
Suggestion of a New Method of Collotype	L. Ponson	17	22	1920
Theory and Practice in Typography	Levisson	96	22	1920
Three Famous Pioneers in Photography	Dr. Viktor Teissler	81	22	1920
Tissue for Photogravure	W. T. Wilkinson	20	22	1920
Two Economies for Production	Harold Holt	107	22	1920
Useful Hints for the Line Operator and Etcher	Chas. T. Kock	79	22	1920
Wake up, Britain		48	22	1920
War on Waste	John P. Glover	57	22	1920
Where the Three-Colour Process Fails	Wm. B. Hislop	26	22	1920
Advertising as an Economic Force	Marcus Heber Smith	85	23	1921
Airbrush in Photography, The	T. C. Eamer	23	23	1921
Birdseyes	Frank H. Clark	67	23	1921
Boedecker Photo-Litho Machine, The	The Editor [William Gamble, F.R.P.S., F.O.S.]	41	23	1921
Can Trichromatic Inks be Standardized?	W. Ilston Cox	87	23	1921
Chromo Enamel-Coated Papers for Fine Colour Printing	Archibald Leonard Sharpe	59	23	1921
Cost Reducer for Colour Printers, A	A. E. Dent	71	23	1921
Editor's Forewords, The		1	23	1921
Embossing Dies	The Editor [William Gamble, F.R.P.S., F.O.S.]	25	23	1921
Etched Name Plate	W.T. Wilkinson	64	23	1921
hacker Plate Gauge and Rectifier, The	John Geddes	54	23	1921
High-Light Processes in Photo-Lithography	R. B. Fishenden, M.Sc.Tech	30	23	1921
Improved Method of Measuring Colour, An	A. E. Bawtree, F.R.P.S., F.P.S.L.	38	23	1921
Irregular Grain Screens for Photogravure	H. Mills Cartwright	57	23	1921
Lithographers and Photography	G. C. Laws	69	23	1921
Lithotex Advantages	Frederic T. Corkett, F.R.P.S.	13	23	1921
New Sensitizing Method with Bichromate, A	Prof. R. Namias, Milan	27	23	1921
Notable Advance in Intaglio Engraving, A	Jas. G. Gray	73	23	1921
Photoline	Arthur Dutton	65	23	1921

Plantin-Moretus Museum, The	Chas. T. Jacobi	17	23	1921
Question of Policy, A	Frank M. Sutcliffe	36	23	1921
Shorthand Engraving	Arthur Coles	78	23	1921
Suggestion for a New Method of Photography in Colour	Reginald S. Clay, D.Sc.	33	23	1921
System in the Processs Photographic Studio	W. J. Smith and E. L. Turner	44	23	1921
Wet and Dry Colour Filters	E. R. Grills	81	23	1921
Aerial Photography	Joseph Edge	25	XXIV	1922
Airbrush and Lithography	Victor A. Ireland	45	XXIV	1922
Drying of Printing Inks, The	W. Ilston Cox	61	XXIV	1922
Drying Printed Matter by Electricity	S. Hudson	79	XXIV	1922
Engraving an Embossing Die from Photograpphs	The Editor [William Gamble, F.R.P.S., F.O.S.]	55	XXIV	1922
Fashion Journals—Old and New	Leo Hagedoorn	33	XXIV	1922
High-light Negatives from Pencil Drawing	J. Gill	23	XXIV	1922
Industrial Research	W. J. Smith	37	XXIV	1922
Lithotex Jobs	Frederick T. Corkett, F.R.P.S.	57	XXIV	1922
Method of Improving Reproduction by the Three-Colour Process, A	A. E. Bawtree, F.R.P.S., F.P.S.L.	30	XXIV	1922
Mounting: A Standardized Operation	R. B. Fishenden, M.Sc.Tech	66	XXIV	1922
Munsell Colour System, The	The Editor [William Gamble, F.R.P.S., F.O.S.]	76	XXIV	1922
"New Method" Embossing, The	T. C. Eamer	39	XXIV	1922
New Method of Making Colour Prints, A	The Editor [William Gamble, F.R.P.S., F.O.S.]	85	XXIV	1922
New Three-Colour Camera, A	W. Penrose Gamble	87	XXIV	1922
Print Society, The	M. F. Whittington	49	XXIV	1922
Printers' Metals	A. H. Munday	41	XXIV	1922
Progressive Process Lithography	Joseph Goodman, F.R.P.S.	81	XXIV	1922
Review of Process Work, A	The Editor [William Gamble, F.R.P.S., F.O.S.]	85	XXIV	1922
Revolution in Contents Posters		89	XXIV	1922
Screen Separations	Ralph Grenell	65	XXIV	1922
Stock Tints: Why not use them more?	Chas. E. Dawson	63	XXIV	1922
Tests of Acid Restrainers in Iron Developer for Wet Plates	C. J. Killen, U.S.A.	52	XXIV	1922
Theoretical Oveerlaying	H. Duncan Keats	73	XXIV	1922
Work of the Private Printing Presses, The	Chas. T. Jacobi	17	XXIV	1922
A Criticism	Ilston Cox	97	XXV	1923
Air Conditioning in Process Workshops	H. Mills Cartwright	89	XXV	1923

Can Half-Tone Printing be Improved?	H. D. Keats	92	XXV	1923
Collodion Dry Plates	W. T. Wilkinson	43	XXV	1923
Collotype with a Screen Grain	R. B. Fishenden, M.Sc.Tech	95	XXV	1923
Colour Sensitizing	O. Reg	86	XXV	1923
Diffraction Effects of the Half-Tone Screen	W. J. Smith, F.R.P.S. & E. L. Turner, F.R.P.S.	41	XXV	1923
Distinctive Style of Name	Walter J. Avery	73	XXV	1923
Grain Size & Gradation in the Process Plate	L. F. Davidson	57	XXV	1923
Half-Tone Direct from Nature	The Editor [William Gamble, F.R.P.S., F.O.S.]	65	XXV	1923
Influence of the Stop upon Gradation in Half-Tone Operating	A. E. Biermann	55	XXV	1923
Innovations and Improvements in Ordinary and Colour Photography	Prof. Rodolfo Namias	26	XXV	1923
Multicolour Intaglio	Ernst Brinkman	102	XXV	1923
Multiple Screen Patterns	G. C. Laws	72	XXV	1923
New Automatic Chromo Photo-Lithography	Joseph Goodman	78	XXV	1923
New Patent Laws in Practice	Page, White & Vaughan	83	XXV	1923
Next Steps, The	W. B. Hislop	105	XXV	1923
Note on the Garamond Type	Stanley Morison	107	XXV	1923
Photoline: A Process of Composing without Type	The Editor [William Gamble, F.R.P.S., F.O.S.]	53	XXV	1923
Physiognomy of our Books	Leo Hagedoorn	49	XXV	1923
Plea for Standardization in Plate-making	R. C. Elliott	99	XXV	1923
Printing in China	Gilbert McIntosh	61	XXV	1923
Printing in France	Stanley Morison	17	XXV	1923
Process Engraver and Lithography	S. J. Garratt	59	XXV	1923
Production of Accurate Scales by means of Photography	A. E. Bawtree, F.R.P.S.	67	XXV	1923
Review of Process Work	The Editor [William Gamble, F.R.P.S., F.O.S.]	1	XXV	1923
System of Colour Analysis by Spectral Lighting	Adrian Klein, M.B.E.	75	XXV	1923
Testing of Modern Colour Sensitive Plates	T. Thorne Baker	81	XXV	1923
Use of Ultra-Violet Light in Testing Inks and Pigments	Ernest R. Grills	33	XXV	1923
Work of the Private Printing Presses	Chas. T. Jacobi	37	XXV	1923
Review of Process Work	The Editor [William Gamble, F.R.P.S., F.O.S.]	1	XXVI	1924
On Orthochromatizing and Panchromatizing Gelatino-Bromide Paper	R. Namias	14	XXVI	1924
A Right Spirit in Publishing	Stanley Morison	17	XXVI	1924
Tri-Colour Engraving, Offset and their New Competitor	F. Thevoz	23	XXVI	1924
The Ashendene Press, 1895–1923	Chas. T. Jacobi	28	XXVI	1924

On Printing without Overlays	R. B. Fishenden, M.Sc.Tech	34	XXVI	1924
A Renaissance of Wood Engraving	Leo Hagedoorn	37	XXVI	1924
The Poster and Symbolism	E. McKnight Kauffer	41	XXVI	1924
Handicraft in Bookbinding	A. de Sauty	46	XXVI	1924
Modern Swedish Book Production	Erik Wettergren	49	XXVI	1924
A Revolution in Lithography	C. Harrap	53	XXVI	1924
Co-operation	W. Ilston Cox	55	XXVI	1924
Publishers' Book Jackets	Geo. A. Stephen, F.L.A.	57	XXVI	1924
Photoline	Arthur Dutton	67	XXVI	1924
Whenever I see a "Fine" Book	H. S.	73	XXVI	1924
The Synchronizing of Offset with Photo-Lithography	Joseph Goodman, F.R.P.S.	76	XXVI	1924
A Universal Composing Machine	A. H. de la Rue	80	XXVI	1924
Some Practical Hints on Rotary Photogravure	A. H. Lockington, F.R.P.S.	83	XXVI	1924
Etching on Celluloid	A. Audy	86	XXVI	1924
Bypaths of Photography	H. O. Klein, F.R.P.S.	88	XXVI	1924
A Tried and Proven Engraving Machine	W. J. Donovan	93	XXVI	1924
A School for Critics	M. F. Whittington	95	XXVI	1924
What Process Work owes to New York	Stephen H. Horgan	98	XXVI	1924
Step and Repeat	W. T. Wilkinson	101	XXVI	1924
Some Important Points in Screen Negative Making	W. J. Smith, F.R.P.S. & E. L. Turner, F.R.P.S.	102	XXVI	1924
A Grained Screen	S. J. Garratt	110	XXVI	1924
Metallic Inks	E. S. Hanes, F.I.C., F.C.S.	111	XXVI	1924
The Bawtree Photographic Type-Composing Machine	A. E. Bawtree, F.R.P.S.	113	XXVI	1924
The Colorway	Howard Farmer	118	XXVI	1924
Photo-Litho Formulae	H. Mills Cartwright	121	XXVI	1924
Ideals in Half-Tone Emulsion	T. Thorne Baker	125	XXVI	1924
The Cold Top Enamel Process	G. C. Laws	127	XXVI	1924
Process Screens	Arthur Hatt	129	XXVI	1924
Highly Sensitive Bitumen	W. W. Wall	133	XXVI	1924
A Note on Baskerville Type		134	XXVI	1924
A Review of Process Work	The Editor [William Gamble, F.R.P.S., F.O.S.]	1	XXVII	1925
The Type of the Aldine Poliphilus	S. Morison	19	XXVII	1925
The Progress of Advertising Art	J. W. Haynes	24	XXVII	1925

The Daniel Press, 1845–1919	Charles T. Jacobi	31	XXVII	1925
Interference Bands: Their Uses and Graphic Records	Henry O. Klein, F.R.P.S.	37	XXVII	1925
1906–1910–1924, Three Important Dates for Heliochrome	Fred Thevoz	41	XXVII	1925
A Revision of the Three-Colour Process	A. E. Bawtree, F.R.P.S.	44	XXVII	1925
Speeding-up Rotary Gravure	R. B. Fishenden, M.Sc.Tech	49	XXVII	1925
Multi-Colour Intaglio Machines	Ernst Brinkman	53	XXVII	1925
Modern Progress in Colour-Sensitizing	T. Thorne Baker, F. R. P. S.	62	XXVII	1925
Telephoning a Portrait in Colours	Stephen H. Horgan	66	XXVII	1925
A New Kind of Photography	Prof. Rodolfo Namias	69	XXVII	1925
Mechanical Engraving	F. H. Welshman	72	XXVII	1925
A Scaling and Uniform Exposure System for a Process Camera	W. J. Smith, F.R.P.S. & E. L. Turner, F.R.P.S.	76	XXVII	1925
A Cold-Enamel Process for Zinc	C. D. Hallam	83	XXVII	1925
The Revival of Collodion Emulsion	G. C. Laws	85	XXVII	1925
Carbon Positives in the Rotary Photogravure Process	H. B. Hart	89	XXVII	1925
Printing Ink Bases	W. Ilston Cox	93	XXVII	1925
Metallic Printing Inks	H. E. W. Johnson	95	XXVII	1925
Double-Tone Inks and their Possibilities	H. Duncan Keats	99	XXVII	1925
Offset and other Printing Processes	John Widdop	102	XXVII	1925
Internal Relief for Eternal Costs	Vernon Royle	105	XXVII	1925
The Merry War for Supremacy in Illustrative Fields	Louis Flader	109	XXVII	1925
The Photo-Engraving Process: What it means to Advertisers	E. W. Houser	115	XXVII	1925
Fresh Fields and Pastures New for Offset Lithography	Joseph Goodman, F.R.P.S.	122	XXVII	1925
A Monitory Monograph on Dry Flong Moulding	T. J. Kelly	127	XXVII	1925
The Wood-Engraved Illustrations of the 'Sixties	J. E. Barton	132	XXVII	1925
A Review of Process Work	W. Gamble	1	XXVIII	1926
Printing in Germany To-day	Otto Kerst	22	XXVIII	1926
Aquatone	R. B. Fishenden, M.Sc.Tech	25	XXVIII	1926
The Work of Private Presses—The Eragny Press	Chas. T. Jacobi	31	XXVIII	1926
The New Artistic Epoch: Are we Aware of its Existence?	Adrian Bernard Klein, M.B.E.	36	XXVIII	1926
The Development of Photographic Processes in Printing and Allied Trades	S. E. Bottomley, F.R.P.S.	39	XXVIII	1926
Newspaper Advertising	w. Buchanan–Taylor	44	XXVIII	1926
My Month in America—Some Men and Some Things	Frank Colebrook, F.A.I.	48	XXVIII	1926
The Choice of an Ink	W. Ilston Cox	52	XXVIII	1926

Photography and Advertising	E. O. Hoppé	55	XXVIII	1926
New Light on Development Technique	T. Thorne Baker, F.Inst.P., F. R. P. S.	58	XXVIII	1926
Some Notes on the Production of Advertising Showcards	J. W. Haynes	61	XXVIII	1926
Hand-made Papers	J. Barcham Green	67	XXVIII	1926
The August-Hunter Photo-Composing Machine	W. B. Hislop	76	XXVIII	1926
Colour Photogravure	Fred Thevoz	81	XXVIII	1926
Collotype—Suggestions for Increasing Output	S. G. Yerbury	85	XXVIII	1926
Rotagravure in Colours in the United States	Stephen H. Horgan	89	XXVIII	1926
The Claybourn Process and "Wet" Colour Printing	C. A. Westberg	91	XXVIII	1926
Men and Materials	H. Theo. Jones	96	XXVIII	1926
Photo-Lithography and its Possibilities	E. C. Harrington	101	XXVIII	1926
Photoline—The Possibilities of Photo-Composing	Arthur Dutton	105	XXVIII	1926
The Relative Advantages of Wet and Dry Plates for Process Work	S. J. Garratt	110	XXVIII	1926
Celluloid Varnish	Chas. L. Burdick	113	XXVIII	1926
The Present Position of Collogion Emulsion	H. O. Klein, F.R.P.S.	115	XXVIII	1926
Desensitising Wet Collodion	W. J. Smith, F.R.P.S. & E. L. Turner, F.R.P.S.	120	XXVIII	1926
The Photo. Image in Offset Printing	E. L. Turner, F.R.P.S. and C. D. Hallam	122	XXVIII	1926
Litho. and Offset Transferring	John Widdop	124	XXVIII	1926
Line Negatives for Photo-Litho.	W. T. Wilkinson	126	XXVIII	1926
A Practical Point in Photo-Lithography	G. C. Laws	130	XXVIII	1926
The Triumph of Reel-fed Newspaper Offset Lithography	Joseph Goodman, F.R.P.S.	132	XXVIII	1926
Printing on Matt Papers	Percy Squire	137	XXVIII	1926
The Printer's "Ideas" Man	Walter J. Avery	140	XXVIII	1926
The Colorway: Quick Colour Printing for Topicals	Howard Farmer	143	XXVIII	1926
A Review of Process Work	W. Gamble	1	XXIX	1927
The Work of Private Presses—Essex House Press	Chas. T. Jacobi	17	XXIX	1927
Pantone	R. B. Fishenden, M.Sc.Tech	22	XXIX	1927
Multi-colour Proofing	W. Gamble	28	XXIX	1927
The Isotonic Notation	Dom John Stephen, O.S.B.	33	XXIX	1927
The Stuart Menzies Style of Advertising	H. Stuart Menzies	37	XXIX	1927
Shippers' Tickets	N. H. Dick	44	XXIX	1927
Mechanical Typesetting Machines	Percy Yates	47	XXIX	1927
The Measurement of Tone Values	H. M. Cartwright and C. D. Hallam	52	XXIX	1927

The Munsell Colour System and the Need for a Standardisation of Colours	Adrian Bernard Klein, M.B.E.	57	XXIX	1927
Vehicles	W. Ilston Cox	64	XXIX	1927
Steps towards Standardising Collodion	W. J. Smith, F.R.P.S. & E. L. Turner, F.R.P.S.	66	XXIX	1927
Colour and Monochrome in Photography	Louis H. Johnson	69	XXIX	1927
Methods of Testing Colours for Permanency	M. Bertault	72	XXIX	1927
The Use of Paper for Process Negatives	G. C. Laws	75	XXIX	1927
Screen Distance and Stop Aperture	W. T. Wilkinson	78	XXIX	1927
Looking Backward	H. O. Klein, F.R.P.S.	80	XXIX	1927
Correcting Converging Perpendiculars in Architectural Subjects	Harold G. Grainger, A.R.P.S.	84	XXIX	1927
The Camera in Lithography	E. C. Harrington	86	XXIX	1927
An Advance on Etching Methods	90		XXIX	1927
The Saint Bride Foundation Technical Library	Chas. T. Jacobi	92	XXIX	1927
Duotones and Offset Printing	John Widdop	96	XXIX	1927
Letterpress Printing <i>versus</i> Rotary-gravure	Leo Hagedoorn	97	XXIX	1927
On the Uses of Collotype	S. G. Yerbury	99	XXIX	1927
Taste, Craftsmanship and Machinery in the Printing Industry	Arthur Dutton	101	XXIX	1927
Via Media	H. Theo. Jones	106	XXIX	1927
Multi-Colour Reel-fed Offset Machines	Joseph Goodman, F.R.P.S.	109	XXIX	1927
The Heliochromie Process	F. Thevoz	113	XXIX	1927
Superseding the Leather Roller in Lithography	W. Gamble	116	XXIX	1927
The Editor's Note Book	W. Gamble	120	XXIX	1927
A Review of the year's Process Work	W. Gamble	1	XXX	1928
The Work of Private Presses—The Golden Cockerel Press	Chas. T. Jacobi	17	XXX	1928
Exhibition Décor and the Printer	Sir Lawrence Weaver, K.B.E.	21	XXX	1928
Art and Advertisement	Horace Taylor	27	XXX	1928
If Art Galleries sent Invitations to Printers	J. Francis Braun	33	XXX	1928
The Adventurous Trend of Modern Advertising Design	Joseph Thorp	40	XXX	1928
Advertisement Typesetting. The New "Fourth Art" in Publicity	E. Noel Layton	43	XXX	1928
An Analysis of Foreign Types and Some Reasons for their Popularity	A. A. Braun	50	XXX	1928
Lettering as a Craft	Frank Buist	61	XXX	1928
A New Tendency in Poster Production	Leonard C. Langley	64	XXX	1928
How Printing Journals could be Improved	Robert Braun	68	XXX	1928
The Growing Appreciation for Colour	John Gloag	73	XXX	1928

The Misuse of Colour	W. Ilston Cox	79	XXX	1928
A Short Historical Account of Woodcuts and Wood Engraving	W. G. Paulson Townsend	81	XXX	1928
The Beginnings of Half-tone	Stephen Henry Horgan	93	XXX	1928
Some Thoughts on Printers' Representatives	W. Teasdale	95	XXX	1928
Machine Composition and its Problems	Edgar D. Wood	100	XXX	1928
Novel Possibilities in the Collotype Proces	L. Ponsin	105	XXX	1928
Printing Papers Magnified	James Scott	107	XXX	1928
paper Problems in Offset Printing	Joseph Goodman, F.R.P.S.	111	XXX	1928
Printing Direct on Metal Plates by Projection	R. B. Fishenden, M.Sc.Tech	114	XXX	1928
A New Method of Producing Blocks	Hans Eckstein	117	XXX	1928
Some Recent Developments in Photogravure	F. J. Tritton, B.Sc., A.R.P.S.	121	XXX	1928
The Offset Principle in Photogravure	F. Thevoz	124	XXX	1928
The Beginning of Rotogravure Printing in America	Karl Albert	127	XXX	1928
Photometric Methods	H. Mills Cartwright	129	XXX	1928
Panchromatic Plates	G. C. Laws	132	XXX	1928
A New Collodion Method	W. T. Wilkinson	134	XXX	1928
A Note on Wet-Collodion Developer	W. J. Smith, F.R.P.S. & E. L. Turner, F.R.P.S.	136	XXX	1928
A Plea for Better Photogravure Etching	A. H. Lockington, F.R.P.S.	138	XXX	1928
The Advantages of Photo-lithography	E. C. Harrington	140	XXX	1928
The Better the Original, the Better the Block	S. J. Garratt	143	XXX	1928
Simple Combination Printing with an Enlarging Lantern	Harold G. Grainger, A.R.P.S.	145	XXX	1928
What is the Other Fellow Doing?	S. G. Yerbury	147	XXX	1928
Random Shots at Printers wanting more Business	Arthur Dutton	149	XXX	1928
The Editor's Note Book	W. Gamble	152	XXX	1928
The Editor's Review	[William Gamble, F.R.P.S., F.O.S.]	1	thirty-One	1929
The Nonesuch Press	Chas. T. Jacobi	17	thirty-One	1929
Modern Printing in all Countries	B. H. Newdigate	21	thirty-One	1929
The Work of the First Edition Club	A. J. A. Symons	25	thirty-One	1929
Advertisement in the Near Future	Gilbert Russell	28	thirty-One	1929
The New Colour Photography and the Art of the Painter	Adrian Bernard Klein, M.B.E.	32	thirty-One	1929
Progress in Colour Photography	H. O. Klein, F.R.P.S.	37	thirty-One	1929
Where would we be without the Camera?	C. Maxwell Tregurtha	42	thirty-One	1929
Printers caan Learn from Advertising Agents	Robert Braun	44	thirty-One	1929

New Silver Baths for Old Ones	W. T. Wilkinson	49	thirty-One	1929
Three Simple Ways of Getting a Woodcut Effect	Harold B. Pereira	51	thirty-One	1929
A New Screen	T. Crawford Erwin	56	thirty-One	1929
The Use of the "Hilite" Lens	G. C. Laws	59	thirty-One	1929
On the Use of Line Blocks	R. P. Gossop	63	thirty-One	1929
Standardising Three-colour Inks	W. Ilston Cox	65	thirty-One	1929
A System to Aid Colour Interpretation	Harry Turner	67	thirty-One	1929
A Simplified Method of Screen Negative Making	Alexander A. K. Tallent	69	thirty-One	1929
Selling Engraving Work	Max Rittenburg, A.I.P.A.	76	thirty-One	1929
Organisation amongst Master Printers and Allied Groups in the United States	Leona M. Powell	79	thirty-One	1929
American Artists tend to Study Graphic Technique	Paul Beaujon	83	thirty-One	1929
Commercial Typography Five Years Hence	A. S. Wildman	87	thirty-One	1929
Type and Paper, Old and New: Contrasts and Comparisons	Norman Ierson Parley	92	thirty-One	1929
Transparent Paper	James Scott	103	thirty-One	1929
Modern English Book Illustration	Douglas Percy Bliss	107	thirty-One	1929
A Note on Bookplates	Edward Carrick	116	thirty-One	1929
The Bindings of Books	A. A. Braun	121	thirty-One	1929
Present Day Printing in France	Marcel Valotaire	125	thirty-One	1929
The Gregynog Press	The Editor [William Gamble, F.R.P.S., F.O.S.]	129	thirty-One	1929
Fancy Paper	G. M. Ellwood	132	thirty-One	1929
Gummed Paper—Its Varieties and their Uses	H. V. Major	135	thirty-One	1929
Photogravure from Thin Copper Plates	Wilfred Greaves	138	thirty-One	1929
The Field for Pantone		141	thirty-One	1929
Advancement in the Use of Metallic Printing Inks	H. E. W. Johnson	144	thirty-One	1929
Dry Lithography	Charles Harrap	147	thirty-One	1929
The Posters of the Empire Marketing Board		150	thirty-One	1929
On Lino-Cutting for Schools	Vernon Booth	153	thirty-One	1929
Two-Revolution or Wharfedale? A Comparison	J. Hodgson Hunter	157	thirty-One	1929
Making Photo-Litho Pay	E. C. Harrington	160	thirty-One	1929
A New Way in Collotype	R. J. Caffyn	164	thirty-One	1929
Elka: A New Process	R. B. Fishenden, M.Sc.Tech	168	thirty-One	1929
The Step and Repeat Projector	C. Mason Willy	172	thirty-One	1929
The Editor's Note Book	[William Gamble, F.R.P.S., F.O.S.]	176	thirty-One	1929

The Editor's Review	[William Gamble, F.R.P.S., F.O.S.]	1	hirty-Two	1930
The Oxford University Presss	Chas. T. Jacobi	17	hirty-Two	1930
The English and American Fifty Books of 1928	A. J. A. Symons	23	hirty-Two	1930
The Standardisation of Trichromatic Inks	Wm. Geo. Eade	33	hirty-Two	1930
Printers can get More and Better Business Through Art	Robert Braun, A.I.P.A.	39	hirty-Two	1930
Consistency of "Motif" in Advertising Presentation	Robert Braun, A.I.P.A.	43	hirty-Two	1930
How to Transform a Photographic Negative into an Image in Colours	Fred Thevoz	46	hirty-Two	1930
Fine Edition Books in France	Marcel Valotaire	48	hirty-Two	1930
The Revival of Wood-Engraving	Edward Carrick	53	hirty-Two	1930
The Stencil Process in France and England	Douglas Percy Bliss	56	hirty-Two	1930
Framed Print as Decoration	G. M. Ellwood	59	hirty-Two	1930
Method of Photographing Paintings in Confined Spaces	Dr. Gundlach	64	hirty-Two	1930
Photogravure	Wilfred Greaves	66	hirty-Two	1930
Standardising Three-colour Inks from the Printer's Point of View	J. R. Riddell	70	hirty-Two	1930
George Baxter: Pioneer Colour Printer	E. Kilburn Scott	73	hirty-Two	1930
The Half-tone Process: Improvements in Technique	R. B. Fishenden, M.Sc.Tech	76	hirty-Two	1930
The Amateur Cinematographer—Enlarging from Sub-Standard Film	Capt. Owen Wheeler, F.R.P.S.	79	hirty-Two	1930
The Process Engraver's Lens Stops	G. C. Laws	82	hirty-Two	1930
Printing Margins	Adolphe Armand Braun	85	hirty-Two	1930
Advertising the Empire's Products		88	hirty-Two	1930
Pantone Developments	Stephen Henry Horgan, R.P.S.	90	hirty-Two	1930
The Kodacolor Process Explained		93	hirty-Two	1930
Colour in Print	C. Maxwell Tregurtha	96	hirty-Two	1930
The Importance of Colour in Advertising	Max Rittenburg, A.I.P.A.	99	hirty-Two	1930
Historic Half-tone Stops	J. S. Mertle	103	hirty-Two	1930
Eliminating the Cross Hatch in Making a Half-tone from a Half-tone	Harold B. Pereira	107	hirty-Two	1930
A Note on some Types used in Current Advertisements	A. S. Wildman	110	hirty-Two	1930
British Printers and Foreign Advertising	Pat. V. Daley	113	hirty-Two	1930
Elements of New German Typography	Otto Bettmann	116	hirty-Two	1930
Screen Negatives on Dry Gelatine Process Plates	W. T. Wilkinson	122	hirty-Two	1930
A Simultaneous Exposure Three-colour Camera	I. Hudnut	124	hirty-Two	1930
Further Experience with the Erwin Grain Screen	T. Crawford Erwin	127	hirty-Two	1930
Repairing Holes in Intaglio Cylinders	Thos. H. Pettit	129	hirty-Two	1930

The Printing of Stereoscopic Views	Reginald S. Clay, B.A., D.Sc., F.Inst.P	132	Thirty-Two	1930
Vandyke Printing	W. D. Stewart	136	Thirty-Two	1930
Lithography without a Press	F. G. Willatt	139	Thirty-Two	1930
Apprentice Education in the Lithograph and Photo-Engraving Industries of New York City	Leona Powell	141	Thirty-Two	1930
Notes on the Variation in Printing Speed of Sensitised Photogravure Tissue	W. M. Rouse, F.R.P.S.	146	Thirty-Two	1930
How Calendar Finish is obtained on Paper	George Douglas	150	Thirty-Two	1930
Blue Prints on both sides of the Paper	H. V. Major	148	Thirty-Two	1930
Etching in Protogravure	Professor Karl Albert	152	Thirty-Two	1930
The Teletypesetter	Leroy E. Snyder	160	Thirty-Two	1930
The Editor's Note Book	[William Gamble, F.R.P.S., F.O.S.]	163	Thirty-Two	1930
The Editor's Review	[William Gamble, F.R.P.S., F.O.S.]	1	XXXIII	1931
The Cambridge University Press	Chas. T. Jacobi	17	XXXIII	1931
The World-Museum of Printing	Dr. A. Ruppel	23	XXXIII	1931
Photography in Publicity and in Books, in France	Marcel Valotaire	29	XXXIII	1931
The Jean Berté Process for Colour Printing	William J. Orchard	33	XXXIII	1931
Commercial Arbitration of Technical Disputes in the Graphic Arts Industries of New York	Leona Powell	37	XXXIII	1931
New Aspects of Copyright	Peter Hood, A.R.P.S.	44	XXXIII	1931
A Studio Factory	Vernon Booth	46	XXXIII	1931
The Ways of the Modern Advertisement	C. Maxwell Tregurtha	49	XXXIII	1931
Colour Prints that Sell	A. A. Braun	53	XXXIII	1931
Book Decoration versus Book Illustration, with a Plea for Initial Letters	Edward Carrick	60	XXXIII	1931
Daniel Vierge: Some Aspects of Book Illustration, Old and New	Douglas Percy Bliss	66	XXXIII	1931
The Mystery of Oil-colour Printing	C. T. Courtney Lewis	74	XXXIII	1931
The Economics of Unsightly Advertising	A. Ryan	79	XXXIII	1931
Commercial Art and Colour Printing	W. G. Raffé, A.R.C.A.	83	XXXIII	1931
Colour is Healing	G. M. Ellwood	89	XXXIII	1931
The Word Picture		95	XXXIII	1931
Operating Modern Machinery: Its Future and Advantages to Employer and Employee	L. W. Claybourn	99	XXXIII	1931
Rotary Web Offset Printing	T. W. Brown	109	XXXIII	1931

Embossed Paper	H. V. Major	114	XXXIII	1931
Distortion by Photography	Reginald S. Clay, B.A., D.Sc., F.Inst.P	117	XXXIII	1931
Intaglio–Offset— or Offset Deep	R. B. Fishenden, M.Sc.Tech	121	XXXIII	1931
Photogravure from Thin Copper Plates	Wilfred Greaves	125	XXXIII	1931
Text Matter in Photogravure	F. L. Watson	128	XXXIII	1931
Photogravure Etching Baths	G. C. Laws	130	XXXIII	1931
The Royloffset Process	Frederick T. Corkett, F.R.P.S.	132	XXXIII	1931
The Making of Printing Blocks on Cellulois	W. D. Stewart	134	XXXIII	1931
The Peridak Process of Reduction	A. J. Newton, F.R.P.S.	136	XXXIII	1931
Making Half-tone Negatives with the Erwin Grain Screen	T. Crawford Erwin	140	XXXIII	1931
Non-mechanical Colour Processes	Capt. Owen Wheeler, F.R.P.S.	142	XXXIII	1931
Colour Originals	Walter Channon	148	XXXIII	1931
Colour Measurement in Colour Printing	T. Thorne Baker	151	XXXIII	1931
Advantages of Simultaneous Colour Printing	F. Thevoz	154	XXXIII	1931
How Halftone Values may be Enhanced	Stephen Henry Horgan, R.P.S.	157	XXXIII	1931
Experiments on the Copper Sulphate Contents of a Wet Plate Developer	W. J. Smith, F.R.P.S. & E. L. Turner, F.R.P.S.	160	XXXIII	1931
The History of Rotagravure in America	Prof. Karl Albert	162	XXXIII	1931
The Editor's Note Book	[William Gamble, F.R.P.S., F.O.S.]	164	XXXIII	1931
The Editor's Review	[William Gamble, F.R.P.S., F.O.S.]	1	XXXIV	1932
Fifty Years of Half-tone	The Editor [William Gamble, F.R.P.S., F.O.S.]	15	XXXIV	1932
Lettering and the Printer	B. H. Newdigate	17	XXXIV	1932
The Modern-face Type in England	A. F. Johnson	23	XXXIV	1932
Precision will Modernize Methods of Relief Printing	L. W. Claybourn	29	XXXIV	1932
The Hand-made Papers of Gaspard Maillol	Marcel Valotaire	36	XXXIV	1932
Scientific Research and the Printing Industry	G. L. Riddell	39	XXXIV	1932
A Colour Chart for Etching Three-colour Half-tone	C. D. Hallam and R. S. Cox	42	XXXIV	1932
The Illustrated Books of Edy Legrand	Douglas Percy Bliss	45	XXXIV	1932
A Plea for Better Guide Books	Edward Carrick	48	XXXIV	1932
Register and Humidity Control	H. V. Major	50	XXXIV	1932
A Theoretical Examinatoin of the Three-colour Process	Charles Harrap	53	XXXIV	1932
Youth-Politick in Advertising	Bertram Evans	57	XXXIV	1932
Intaglio Litho	H. Mills Cartwright, F.R.P.S.	59	XXXIV	1932
Colour Printing for Newspapers by Web Offset Machine	T. W. Brown	62	XXXIV	1932

Interleaving	R. B. Fishenden, M.Sc.Tech	64	XXXIV	1932
Publicity Photography	A. L. Hitchin, F.R.P.S.	66	XXXIV	1932
A Medium for New Effects in Lprocess Work	J. Metcalf Philipson	68	XXXIV	1932
Labels as Decoration	G. M. Ellwood	70	XXXIV	1932
The Relationship of Word and Picture	Otto L. Bettmann	74	XXXIV	1932
Copper-Bromide or Lead-Ferricyanide?	W. J. Smith, F.R.P.S. & E. L. Turner, F.R.P.S.	77	XXXIV	1932
The Chromium Facing and Copper Depositing of Cylinders	R. B. Harris	78	XXXIV	1932
Rotary Photogravure	W. M. Rouse, F.R.P.S.	80	XXXIV	1932
Re-etching Photogravure Cylinders	F. L. Watson	83	XXXIV	1932
Lithographic Intaglio Images	W. D. Stewart	84	XXXIV	1932
Bichromated Albumen in Lithography	Gustav R. Mayer	86	XXXIV	1932
Lithographic Half-tone Etching	J. S. Mertle	89	XXXIV	1932
Metallic Printing Inks—A New Development	Henry Bloy	92	XXXIV	1932
A Xylol-free Rotogravure Ink	Reg. Rat. Prof. K. Albert	95	XXXIV	1932
Is Art Paper Doomed?	Vincent S. Smith	98	XXXIV	1932
Recent Lithographic Progress	E. C. Harrington	100	XXXIV	1932
Making Half-tone Negatives with the Erwin Grain Screen	T. Crawford Erwin	103	XXXIV	1932
Why no Italic Small Capitals and a Few Other Needed Sorts?	Pat. V. Daley	105	XXXIV	1932
A Comparison of Printing Processes	F. Thevoz	107	XXXIV	1932
Mechanization and Quality	A. J. Newton, F.R.P.S.	109	XXXIV	1932
Co-operation in Colour Work	Capt. Owen Wheeler, F.R.P.S.	112	XXXIV	1932
A Simple Fish Glue Formula	G. C. Laws	115	XXXIV	1932
Worship of the Past	Peter Hood, A.R.P.S.	116	XXXIV	1932
The Editor's Note Book	[William Gamble, F.R.P.S., F.O.S.]	118	XXXIV	1932
The Editor's Review	[William Gamble, F.R.P.S., F.O.S.]	1	XXXV	1933
Colour Photography	G. H. Saxon Mills	16	XXXV	1933
English Type Specimen Books	A. F. Johnson	19	XXXV	1933
The World's First Illustrated Newspaper	S. H. Horgan, R.P.S.	23	XXXV	1933
The Newspaper Half-tone Block	Victor Clough	25	XXXV	1933
The Printer and the Future	L. W. Claybourn	28	XXXV	1933
Infra-red Photography	Olaf Bloch	34	XXXV	1933
The Modern Angle on Printers' Problems	Peter Hood, A.R.P.S.	36	XXXV	1933
Book Illustration	H. M. Cundall, I.S.O., F.S.A.	41	XXXV	1933

Printers' Advertising	Bert	47	XXXV	1933
Electrical Inkless Printing	W. Turner Berry	50	XXXV	1933
The Wood-engraving of Eric Ravillous	D. P. Bliss	53	XXXV	1933
Photo-lithography and its Possibilities	E. C. Harrington	56	XXXV	1933
Handwriting for Printers	B. H. Newdigate	60	XXXV	1933
Fifty or Sixty Years of Letterpress Half-tones	N. Nordquist & S. Rönnow	62	XXXV	1933
Rotary Photogravure Positives	W. M. Rouse, F.R.P.S.	66	XXXV	1933
Constants in Gravure Etching	R. B. Fishenden, M.Sc.Tech, F.R.P.S	68	XXXV	1933
Carbon Tissue Photogravure Screens	F. L. Watson	71	XXXV	1933
Intensification of Dry Plate Screen Negatives	E. L. Turner, F.R.P.S., and W. J. Smith, F.R.P.S.	73	XXXV	1933
The Causes of Mottle in Photogravure	H. Mills Cartwright, F.R.P.S.	75	XXXV	1933
A Few Comparative Notes on Coarse Screen Half-tone	C. D. Hallam and R. S. Cox	78	XXXV	1933
A Selection of Fifty Books in Germany	Dr. Otto L. Bettmann	80	XXXV	1933
Paper Testing	H. V. Major	83	XXXV	1933
Merchandising through Packaging	Leona Powell	87	XXXV	1933
New Difficulty with Paper Grain	Vincent S. Smith	90	XXXV	1933
Wood and Lino-cuts in Advertising	G. M. Ellwood	92	XXXV	1933
Accelerated Ink Drying	G. L. Riddell	96	XXXV	1933
Printing for the Theatre in the Past	Edward Carrick	99	XXXV	1933
"Bits and Pieces" in Offset Deep	G. C. Laws	102	XXXV	1933
Metal Mounts	Lee Augustine	104	XXXV	1933
Bichromated Albumen Research	Gustav R. Mayer	107	XXXV	1933
The Success of the Symbol in Advertising	J. Francis Braun	111	XXXV	1933
Offset Intaglio	J. S. Mertle	114	XXXV	1933
Some Notes on Sensitisers	T. Crawford Erwin	116	XXXV	1933
Some General Considerations on the Process of Illustration	F. Thevoz	118	XXXV	1933
A Note on the Bell Type		120	XXXV	1933
The Editor's Note Book	[William Gamble, F.Inst.P., F.R.P.S.]	121	XXXV	1933
Editor's Review		xix	XXXVI	1934
William Gamble, F.Inst.P., F.R.P.S.: An Appreciation	R. B. Fishenden, M.Sc.Tech, F.R.P.S	xxxv	XXXVI	1934
From Utamaro to Cassandre	Prof. H. K. Frenzel	1	XXXVI	1934
Colour War	G. H. Saxon Mills	8	XXXVI	1934
Advertising Peace	Jean Carlu	13	XXXVI	1934

Old Types with a New Significance	Frederick A. Horn	17	XXXVI	1934
Half-tone Printing on Uncoated Papers	R. B. Fishenden, M.Sc.(Tech.), F.R.P.S	23	XXXVI	1934
British Publicity Photography	Gilbert Cousland, A.R.P.S.	30	XXXVI	1934
Talbot Baines Reed and his History of the Old English Letter Foundries	A. F. Johnson	30	XXXVI	1934
On Buying Photography: Some Notes on Services and Processes Available	Peter Hood, A.R.P.S.	34	XXXVI	1934
Early Mezzotint and Stipple Engravings	H. M. Cundall, I.S.O., F.S.A.	39	XXXVI	1934
A Contribution to Colourgravure Technique	D. A. Spencer, Ph.D., D.I.C., F.R.P.S.	45	XXXVI	1934
Precision Printing Standards and New Developments in a Century of Progress	L. W. Claybourn	49	XXXVI	1934
Typography in England, 1933: Frustration or Function	Bertram Evans	57	XXXVI	1934
Cards and Calendars	G. M. Ellwood	62	XXXVI	1934
La Poupée Colorée de Niépce	Victor Clough	68	XXXVI	1934
Steps in Paper Publicity	Vincent S. Smith	72	XXXVI	1934
The Production of Balanced Sets of Negatives or Positives	F. J. Tritton, B.Sc., A.I.C., F.R.P.S	76	XXXVI	1934
Report on Some Recent Patents for Photogravure Printing Inks	Dr. H. Kurz	81	XXXVI	1934
Improvements and Simplifications of Processes	F. Thevoz	86	XXXVI	1934
Notes on Photogravure Etching	H. Mills Cartwright, F.R.P.S.	88	XXXVI	1934
The Oldest Existing American Book	Stephen H. Horgan, R.P.S.	94	XXXVI	1934
Coated Paper	H. V. Major	97	XXXVI	1934
Letterpress Printing on Natural Stock	R. Rau	101	XXXVI	1934
An Advance in the Province of the Technique of Offset Reproduction	Karl Dulik	104	XXXVI	1934
A Note on Matt Varnish	W. J. Smith, F.R.P.S. & E. L. Turner, F.R.P.S.	109	XXXVI	1934
Process Engravers and the Power of the Picture	J. Francis Braun	111	XXXVI	1934
Postage Stamps	W. Ilston Cox	114	XXXVI	1934
Erwin Grain Screen	T. Crawford Erwin	116	XXXVI	1934
Fine Printing	Lawson Smart	119	XXXVI	1934
Sensitive Enamels for Zinc Plates	Addison G. Brooks	121	XXXVI	1934
Aluminium Printing Ink	James Scott	124	XXXVI	1934
Inexpensive Photogravure Production	F. L. Watson	128	XXXVI	1934
Modern Collotype	J. S. Mertle	130	XXXVI	1934
Enlarging with the Prism	G. C. Laws	134	XXXVI	1934
Vocational Training in Lithography	Gustav R. Mayer	136	XXXVI	1934

What is Wrong with Photo-Lithography?	S. J. Garratt	140	XXXVI	1934
Super-sensitising Wet Collodion Films	W. T. Wilkinson	142	XXXVI	1934
Editor's Note Book		145	XXXVI	1934
Editor's Review	[R. B. Fishenden, M.Sc.(Tech.), F.R.P.S.]	1	XXXVII	1935
How Buyers of Design have Reacted to "Modern Art" during the Past Twenty-five Years	R. P. Gossop, Director, R. P. Gossop Ltd., Designers and Artists' Agents, London	17	XXXVII	1935
The Development of the "Underground" Poster	G. W. Duncan, Publicity Manager, "Underground" Group of Companies and London Passenger Transport Board, August 1929–September 1934	21	XXXVII	1935
Rudolf Koch, Designer of Letters	Dr. Julius Rodenberg, Bibliothekar, Deutsche Bücherei, Leipzig	24	XXXVII	1935
Eric Gill, Printer	E. Ingham, Ffanfare Press, London	28	XXXVII	1935
The Reform of the Title Page	Francis Meynell, Chairman, Nonesuch Press, London	32	XXXVII	1935
Apprentice Training in Typography	Beatrice L. Warde, Advertising Manager, Monotype Corporation, London	34	XXXVII	1935
What are the Fruits of the New Typography?	J. C. Tarr, Typographer, Chief Instructor, Chiswick Polytechnic	38	XXXVII	1935
Rudolf Ackermann and Thomas Rowlandson	A. F. Johnson, British Museum	41	XXXVII	1935
The Limited Editions Club	Paul Standard, Press Representative, Canadian Pacific Railway Co.	44	XXXVII	1935
The Fifty Books of the Year	A. J. A. Symons, Secretary, First Edition Club, London	50	XXXVII	1935
A New Literature of Printing	W. Turner Berry, Librarian, St. Bride Foundation Library, London	53	XXXVII	1935
The Modern Trend in Fashion Presentation	Frederick A. Horn, Designer and Typographer	56	XXXVII	1935
On the Competition of the Fixed-Price Store and the Future of Advertising	Robert Braun, Paris	60	XXXVII	1935
The Pioneer Work of Fox Talbot	A. J. Bull, M.Sc., F.Inst.P., F.R.P.S., Principal, L.C.C. School of Photo-Engraving, President Royal Photographic Society	63	XXXVII	1935
The Senefelder Memorial Exhibition, Munich, 1934	C. Kluth, Karlsruhe	66	XXXVII	1935
Co-operative Research in Lithography	Robert F. Reed, Director, Department of Lithographic Research, Cincinnati University	70	XXXVII	1935

Printing Problems and the P.I.R.A.	G. L. Riddell, PhD. A.I.C., Director, Printing Industries Research Association, London	74	XXXVII	1935
The Auctioneer and the Engraver	Frank Colebrook, F.A.I., Auctioneer and Valuer, London	78	XXXVII	1935
Notes on Recent Infra-red Work	Olaf Bloch, F.I.C., Hon. F.R.P.S., Head of Research Laboratories, Ilford Ltd.	80	XXXVII	1935
The Vivex One Exposure Colour Camera	D. A. Spencer, Ph.D., D.I.C., F.R.P.S., Director, Colour Photographs (British & Foreign) Ltd., London	82	XXXVII	1935
Expressionism in Publicity Photography	Gilbert Cousland, F.R.P.S., London	86	XXXVII	1935
Obtaining Originals for Reproduction	Peter Hood, A.R.P.S., London	88	XXXVII	1935
Four-Colour Illustrations in the "Glasgow Record"	David R. Anderson, J.P., Director, Associated Scottish Newspapers Ltd.	91	XXXVII	1935
Postage Stamp Printing by the Photogravure Process	B. Guy Harrison, Managing Director, Harrison & Sons Ltd., London	95	XXXVII	1935
A New Photo-Offset Process for original and Transferred Work	Karl Dulik, Vienna	98	XXXVII	1935
Dye Retouching	H. Mills Cartwright, F.R.P.S., L.C.C. School of Photo-Engraving	100	XXXVII	1935
Standardization in Photogravure	Raoul Pellissier, Director, Gravure Foundation of America	103	XXXVII	1935
Standardization of Photo-Mechanical Exposure	C. Mason Willy, Hunter-Penrose Ltd.	106	XXXVII	1935
Multi-colour Printing Machines and Super-Concentration of Ink	A. B. Evans, Director, R. W. Crabtree & Sons Ltd.	109	XXXVII	1935
Some Observations on the Storage of Inks	R. F. Bowles, B.Sc., A.I.C., Research Chemist, Lorilleux & Bolton, Ltd.	111	XXXVII	1935
Systematic Reproduction in Two-colour Printing	F. J. Tritton, B.Sc., A.I.C., F.R.P.S., Manager, Process Department, Ilford Ltd.	115	XXXVII	1935
The Etching of Half-tones for Uncoated Papers	C. D. Hallam, A.R.P.S., and R. S. Cox, L.C.C. School of Photo-Engraving	119	XXXVII	1935
Dot Characteristics in Newspaper Half-tone	Victor Clough, London	123	XXXVII	1935
Dry-Plate Reducers	W. J. Smith, F.R.P.S. & E. L. Turner, F.R.P.S., L.C.C. School of Photo-Engraving	127	XXXVII	1935
Projectional Collotype	J. S. Mertle, Director, Graphic Arts Division, G. Cramer Dry Plate Co., St. Louis, U.S.A	130	XXXVII	1935
The Value of Wax Spraying	W. H. Cockle, Works Manager, Hudson and Kearns Ltd., London	133	XXXVII	1935

Metals for the Printer	A. H. Munday, Assoc. Inst.C.E., F.C.S., Technical Director, Fry's Metal Foundries Ltd. And Eyre Smelting Co. Ltd., London	135	XXXVII	1935
Electrophoretic Deposition of Rubber and Printing	H.E. Boughay, Bristol	139	XXXVII	1935
Printability of Paper	James Strachan, F.Inst.P., M.I.Chem.E., F.r.M.S., General Manager, Northfleet Paper Mills	142	XXXVII	1935
The Advantages of Offset-Deep Plates	Rolf Rau, Ammendorf	145	XXXVII	1935
The Graphic Arts in France	Fréd Thévoz, Sadag Société Anonyme des Arts Graphiques	147	XXXVII	1935
Teaching of the Photo-Mechanical Processes in France	L. P. Clerc, Hon. F.R.P.S., Editor, Le Procédé, Paris	149	XXXVII	1935
The Advantages of Cold Enamel as a Resist	G. C. Laws, Hunter-Penrose Ltd.	151	XXXVII	1935
The Year's Invention in Plate-Making Methods	J. Francis Braun, London	153	XXXVII	1935
Advertisers' Note Book		159	XXXVII	1935
Editor's Review	R. B. Fishenden, M.Sc.(Tech.), F.R.P.S	1	XXXVIII	1936
D. B. Updike; The Merrymount Press	Paul Standard, Press Representative, Canadian Pacific Railway Co.	17	XXXVIII	1936
The Influence of Market Fluctuations on the Demand for Advertising	Professor H. K. Frenzel, Editor, 'Gebrauchsgraphik'.	23	XXXVIII	1936
Has Publicity Distorted Commercial Printing?	Frank Pick, Vice-Chairman, London Passenger Transport Board.	26	XXXVIII	1936
Book-jacket Design	Gregory Brown, Designer, London.	30	XXXVIII	1936
Experiments in Colour Reproduction, with Some Observations on Modern Colour Prints	Paul Nash, London.	33	XXXVIII	1936
The Psychology of English and German Posters	Dr. Nikolaus Pevsner.	36	XXXVIII	1936
In Defence of Prestige	W. D. H. McCullough, Director, Pritchard, Wood and Partners.	39	XXXVIII	1936
Mechanism or Humanism? Current Design in Publicity Printing	Howard Wadman, A.I.P.A., London.	40	XXXVIII	1936
What Does 'Modern' Mean in Typography?	Mrs. B. L. Warde, Advertising Manager, Monotype Corporation, London.	44	XXXVIII	1936
After Functionalism—Surréalism?	Frederick A. Horn, Designer and Typographer.	48	XXXVIII	1936
The Advertisements of Films	Noel Carrington, London.	52	XXXVIII	1936
The Evolution of Display Types	Ernest Ingham, Fanfare Press, London.	54	XXXVIII	1936

Goudy at Seventy	Paul Standard, Press Representative, Canadian Pacific Railway Co.	58	XXXVIII	1936
Experiments and Alphabets	Robert Harling, London.	60	XXXVIII	1936
An Advertising Manager's View-point	Norman H. Bower, Advertising Manager, Philco Radio and Television Corporation of Great Britain Ltd.	65	XXXVIII	1936
Pictorial Statistics and Diagrams	Peter Hood, A.R.P.S., Great Ayton, Yorks.	67	XXXVIII	1936
Early Lithography in England	A. F. Johnson, British Museum.	70	XXXVIII	1936
Where is Maclise's Canvas of Caxton's Printing Office?	W. Turner Berry, Manager, Saint Bride Foundation.	73	XXXVIII	1936
Commercial Monochrome and Colour Photography in England To-day	Edward Carrick, Association of Artist Technicians.	75	XXXVIII	1936
The Dufaycolor Process	F. F. Renwick, F.C.G.I., F.I.C., Hon. F.R.P.S., Director of Research, Ilford Ltd.	78	XXXVIII	1936
Problems in Commercial Photography	David Charles, Photographer.	81	XXXVIII	1936
Two Chemists Look at the Colour Printing Industry	D. A. Spencer, Ph.D., D.I.C., F.R.P.S., and H. D. Murray, B.A., F.I.C., Murray, Bull & Spencer.	83	XXXVIII	1936
Photogravure in South Africa, and in Particular the Printing of Postage Stamps	Major J. J. Kruger, Government Printer, Union of South Africa.	86	XXXVIII	1936
Gasparcolor Three-colour Positive Film	Major Adrian Klein, M.B.E., Gasparcolor Ltd.	92	XXXVIII	1936
The Open Road to Future Progress	J. S. Elias, Chairman, Odhams Press Ltd.; President, Printing Industry Research Association.	95	XXXVIII	1936
The Taylor-Hobson (Vivex System) One-Shot Camera	D. A. Spencer, Ph.D., D.I.C., F.R.P.S., Director, Colour Photographs (British & Foreign) Ltd., London.	96	XXXVIII	1936
The Klein Tri-colour Camera	T. P. K. Moloney, Farquhar & Moloney.	98	XXXVIII	1936
Coated and Uncoated Papers for Half-tone Printing	Dr. Julius Bekk, Research Chemist, Ullstein Druckerel.	99	XXXVIII	1936
A New Process for Postage Stamp Printing	W. Eckerlin, Herbst & Illig, Frankfurt-am-Main.	103	XXXVIII	1936
What's New in Photogravure	Raoul Pellissier, Director, Gravure Foundation Inc.	107	XXXVIII	1936
Alco Gravure	Stephen Horgan, Photo-engraver.	110	XXXVIII	1936

Modern Dry Plates for Screen Negatives	F. J. Tritton, B.Sc., A.I.C., F.R.P.S., Manager, Process Department, Ilford Ltd.	112	XXXVIII	1936
The Effect of the Shape of the Stop on Gradation with Coarse Screen Reproduction	C. E. Hallam, F.R.P.S., and E. L. Turner, F.R.P.S., L.C.C. School of Photo-engraving.	115	XXXVIII	1936
Electrical Dot Etching	J. S. Mertle, Director, Graphic Arts Division, G. Cramer Dry Plate Co., St. Louis, U.S.A.	117	XXXVIII	1936
Photogravure Positives	H. Mills Cartwright, F.R.P.S., L.C.C. School of Photo-Engraving.	119	XXXVIII	1936
A Modified Colour Chart	R. S. Cox and C. D. Hallam, L.C.C. School of Photo-engraving.	123	XXXVIII	1936
A Particular Use for Cold Enamel	Frank Smith, A.R.P.S., Photo-engraver.		XXXVIII	1936
The Characteristics of Fish Glue	G. Addison Brooks, Russia Cement Co., U.S.A.	127	XXXVIII	1936
The Allotropy of Zinc	John Haughton, D.Sc., F.Inst.P., National Physical Laboratory.	129	XXXVIII	1936
The Mounting of Process Blocks; Is this Perennial Source of Trouble Ended?	T. C. Eamer, Editor, Process Engravers' Monthly.	132	XXXVIII	1936
New Apparatus and Materials for Photo-engravers	C. Mason Willy, Hunter-Penrose Ltd.	134	XXXVIII	1936
A Revolutionary System of Letterpress Printing	Josh. Bailey, Bailey's Printing Inventions Ltd., Birmingham.	137	XXXVIII	1936
Lightfastness of Printing Inks	G. F. Jones and R. F. Bowles, B.Sc., A.I.C., Lorilleux & Bolton Ltd., London.	139	XXXVIII	1936
The Technique of Gravure Printing	Cleveland Hood, Director, Hood & Co., Middlesbrough.	141	XXXVIII	1936
Temperature and Humidity in the Pressroom	Rolf Rau, Gebr. Hartmann, Ammendorf.	143	XXXVIII	1936
Rotary Printing	E. Gurd, Publicity Manager, Timsons Ltd., London.	146	XXXVIII	1936
The Year's Notable Printing Patents	Victor Clough, Photo-engraver, London.		XXXVIII	1936
Advertisers' Notebook		157	XXXVIII	1936
Editor's Review	R. B. Fishenden, M.Sc.(Tech.), F.R.P.S	1	XXXIX	1937
Eating Your Cake	Eric Gill	17	XXXIX	1937
A Choice of Extremes	Herbert Read, Editor, 'Burlington' Magazine	21	XXXIX	1937
Paths to the Unleashed Colour Camera	L. Moholy-Nagy, Professor and Art Painter	25	XXXIX	1937
Development in Fashion Photography	H. W. Yoxall, Managing Director, 'Vogue'	29	XXXIX	1937
The Artist and his Agent	Donovan Candler, Managing Director, International Artists Ltd.	34	XXXIX	1937

W. A. Dwiggins—Artist-Dialectician in American Book Design	Paul Standard, Press Representative, Canadian Pacific Railway Co.	38	XXXIX	1937
The Nonesuch Century	David Garnett	45	XXXIX	1937
Evolution in the Printing of Railway Propaganda	C. G. Dandridge, Advertising Manager, London and North Eastern Railway Co.	50	XXXIX	1937
The Hand of William Caxton?	Charles Wm. Cousland, B.Com., Director, McLagan and Cumming, Ltd.	54	XXXIX	1937
The First Roman Tittlings	A. F. Johnson, British Museum	57	XXXIX	1937
German Typography To-day	Gustav Stresow, Bauer Type Foundry, Frankfurt a. M.	60	XXXIX	1937
Necessities and Novelties	Robert Harling, Typographer, London	65	XXXIX	1937
The Oxford Lectern Bible	Beatrice L. Warde, Advertising Manager, Monotype Corporation, London	69	XXXIX	1937
The Deberny and Peignot Type Foundry	Maximilien Vox, Deberny et Peignot, Paris	73	XXXIX	1937
Lizzi Pisk	H. K. Thomas, Copywriter, London Press Exchange	76	XXXIX	1937
Eye Appeal—A Plea for Simplicity	Frederick A. Horn, Designer and Typographer	78	XXXIX	1937
Waste in Printing	H. Carter, Nonesuch Press	82	XXXIX	1937
On Style in Typography	J. C. Tarr, Typographer, Chief Instructor, Chiswick Polytechnic	85	XXXIX	1937
Rationalization and the Printing Industry	H. F. Lock, Henry Hill Ltd.	89	XXXIX	1937
Reactions to the Reproduction of Photographs	J. Dixon-Scott, F.R.P.S.	92	XXXIX	1937
Co-operative Research by Industry	Lord Rutherford of Nelson, O.M., D.Sc., LL.D., F.R.S., Chairman of the Advisory Council of the Department of Scientific and Industrial Research	95	XXXIX	1937
Leadless Type Composition on the Orotypograph	R. B. Fishenden, M.Sc.(Tech.), F.R.P.S	97	XXXIX	1937
The Kodachrome Process	T. L. Bentley, D.I.C., A.R.C.S., B.Sc., A.R.P.S., Research Department, Kodak Ltd.	101	XXXIX	1937
The Arrival of Colour Photography	D. A. Spencer, D.I.C., Ph.D., F.R.P.S., A.I.C., Director, Colour Photographs (British & Foreign) Ltd.	104	XXXIX	1937
Pola Screens	E. W. Selwyn, A.R.C.S., B.Sc., F.Inst.P., Research Department, Kodak Ltd.	108	XXXIX	1937
Improvements in Photomechanical Processes in France	L. P. Clerc, Hon. F.R.P.S., Editor, 'Le Procédé,' Paris	112	XXXIX	1937

The Making of Paper Currency	Col. Sir George Willis, C.I.E., M.V.O., Chairman, Photo Electrograph Ltd.	115	XXXIX	1937
Notes from a Laboratory	H. D. Murray, B.A., F.I.C., and D. A. Spencer, PhD. D.I.C., F.R.P.S., A.I.C., Murray, Bull and Spencer Ltd.	118	XXXIX	1937
The First Dated and Published Half-tone	Stephen H. Horgan, Photo-engraver, New York	121	XXXIX	1937
Colour in Newspapers	F. W. Plews, Manager, Engraving Dept., 'Daily Record,' Glasgow	123	XXXIX	1937
Photo-lithography for Posters	F. J. Tritton, B.Sc., A.I.C., F.R.P.S., Manager, Process Department, Ilford Ltd.	125	XXXIX	1937
Highlight Half-tone Work with the Sterling Groesbeck Diaphragm	H. A. Groesbeck, Junr., Sterling Engraving Co., New York	129	XXXIX	1937
Etching and Tone Rendering	E. L. Turner, F.R.P.S. and C. D. Hallam, F.R.P.S., L.C.C. School of Photo-engraving	131	XXXIX	1937
Corrections by Engraving	C. D. Hallam F.R.S.P. and R. S. Cox, L.C.C. School of Photo-engraving	132	XXXIX	1937
Colour Photogravure	H. Mills Cartwright, F.R.P.S., L.C.C. School of Photo-Engraving	135	XXXIX	1937
Ink and Paper in Photogravure	Rolf Rau, Gebr. Hartmann, Halle-Ammendorf	140	XXXIX	1937
The Chrome-hardening of Photogravure Cylinders	H. Van Der Horst, 'Lemet Chromium,' Hilversum, Holland	143	XXXIX	1937
Heat-treated Electrotypes	R. H. Schwartz and J. Homer Winkler, The Ace Electrotype Co., Cleveland, Ohio	146	XXXIX	1937
Mercury Printing: Developments in 1936	Victor Clough, Photo-engraver, London	150	XXXIX	1937
The Schlesinger Inking System	Noel Montague, Litho Manager, Waterlow and Sons Ltd.	153	XXXIX	1937
The Printability of Paper from a Papermaker's Point of View	Dr. Julius Grant, M.Sc., F.I.C., Research Laboratories, John Dickinson and Co. Ltd., Watford	156	XXXIX	1937
The Physicist and the Printer	G. F. New, Ph.D., F.Inst.P., British Titan Products, Billingham-on-Tees	161	XXXIX	1937
Some Physical Aspects of Ink Manipulation	R. F. Bowles, B.Sc., A.I.C., Lorilleux & Bolton, Ltd.	165	XXXIX	1937
Advertisers' Notebook		170	XXXIX	1937
Editor's Review and The Wale Rotary Press	R. B. Fishenden, M.Sc.(Tech.), F.R.P.S	1	Forty	1938

Design Marches On	John Gloag, Director, Pritchard, Wood, and Partners Ltd., London	17	Forty	1938
The Significance of the Paris Exhibition	Noel Carrington, London.	21	Forty	1938
Art in Photography	Jan Gordon, Art Critic, "The Observer"	21	Forty	1938
"Drama" and the Camera	W. G. Briggs, F.R.P.S., Director, Studio Brigga	25	Forty	1938
The Detection of a Bibliographic Forgery	A. J. A. Symons, Secretary, First Edition Club, London	29	Forty	1938
Book Production To-day	I. M. Parsons, Partner, Chatto and Windus	33	Forty	1938
Penguins and Pelicans	Allen Lane, Director, Penguin Books Ltd.	41	Forty	1938
The Metropolitan Museum's Printing, and Its Scholar-Printer, Henry W. Kent	Paul Standard, Press Representative, Canadian Pacific Railway Co.	45	Forty	1938
The Advertising of Travel	Howard Wadman, A.I.P.A., London	50	Forty	1938
Imperial Airways' Publicity	Michael Gifford, Typographer and Designer	55	Forty	1938
The English Style in Advertisement Design	Frederick A. Horn, Designer and Typographer, Derby	60	Forty	1938
The Centenary of the Bauer Type-foundry	Gustav Stresow, Stuttgart	64	Forty	1938
Typography at the Cambridge University Press, c. 1700	A. F. Johnson, British Museum	68	Forty	1938
Spate in Progress	Robert Harling, Art Director, Everett Jones and Delamere Ltd.	72	Forty	1938
Size of Print	Beatrice L. Warde, Advertising Manager, Monotype Corporation	75	Forty	1938
The Printer and The Museum	Ellic Howe, London	80	Forty	1938
The English Illustrator	Hesketh Hubbard, R.B.A., R.O.I., R.B.C., Painter, Engraver	84	Forty	1938
"With Every Good Wish." A Review of Artists' Personal Greeting Cards	R. P. Gossop, Director, R. P. Gossop Ltd., Designers and Artists' Agents, London	89	Forty	1938
Whither Printing?	Allan Delafons, Editor, "Caxton Magazine"	93	Forty	1938
Autolithography	Harold Curwen, Director, Curwen Press Ltd.	96	Forty	1938
Illustrations. Using Half-tone Reproduction to the Best Advantage	Louis Flader, Commissioner, American Photo-Engravers Association	99	Forty	1938
Research in Industry	Sir Josiah Stamp, G.C.B., G.B.E., Chairman, London, Midland and Scottish Railway	101	Forty	1938
The Beginnings of Photogravure	A. J. Bull, M.Sc., F.Inst.P., F.R.P.S., Principal, L.C.C. School of Photo-Engraving	102	Forty	1938
The Work of Frederic E. Ives	W. B. Hislop, F.R.P.S., Director, Hislop and Day Ltd., Edinburgh	105	Forty	1938

The Hassing Electro-Mechanical Engraving Machine	O. Hassing and J. Oskar Nielsen, Copenhagen	108	Forty	1938
A Note on Tricolour Separation Filters	D. A. Spencer, D.I.C., Ph.D., F.R.P.S., F.I.C., Director, Colour Photographs Ltd.	112	Forty	1938
Reproduction with Agfacolor Small-size Film	Dr. Gerhard von Kujawa, Agfa Photo. Ltd., Germany	115	Forty	1938
The Bassist Masking Process	J. S. Mertle, Director, Graphic Arts Division, G. Cramer Dry Plate Co., St. Louis, U.S.A.	118	Forty	1938
An Outline of the Knudson Process	A. C. Austin, Photo Process Consultant, California	121	Forty	1938
The Illumination in Three-colour Negative Making	E. L. Turner, F.R.P.S., and J. Clarke, L.C.C. School of Photo-Engraving	124	Forty	1938
The Black Printer Negative	F. J. Tritton, B.Sc., A.I.C., F.R.P.S., Manager, Process Department, Ilford Ltd.	126	Forty	1938
Pattern in Four-colour Half-tone	R. S. Cox, A.R.P.S., and C. D. Hallam, F.R.P.S., L.C.C. School of Photo-engraving.	129	Forty	1938
Sheet Zinc for Photo-engravers	W. H. Finkeldey, Director, Singmaster and Breyer, New York	132	Forty	1938
Photo-Mechanical Progress in France	L. P. Clerc, Hon. F.R.P.S., Editor, "Le Procédé," Paris	135	Forty	1938
Press Photo-Lithography to a Time Schedule	T. W. Brown, Illustrations Manager, "The Argus," Melbourne	137	Forty	1938
Ink and Papers for Litho-Offset Printing	Rolf Rau, Gebr. Hartmann, Ammendorf.	141	Forty	1938
Printing Research	J.A.V. Fairbrother, Ph.D., F.Inst.P., The Printing and Allied Trades Research Association	144	Forty	1938
Ballard Plating Process for Photogravure	Russ B. Leech, President, Standard Process Corporation, U.S.A.	148	Forty	1938
Photogravure Type	H. Mills Cartwright, F.R.P.S., L.C.C. School of Photo-Engraving	151	Forty	1938
Reflex Copying: The Lumière-Van der Grinten Process	H. D. Murray, M.A., F.I.C., Murray, Bull and Spencer Ltd.	155	Forty	1938
Newspaper Printing by Mercury Method	Victor Clough, Palmolive, Paris	157	Forty	1938
The Kodak Transmission and Reflection Densitometer	R. F. W. Selman, M.Sc., A.I.C., Research Laboratory, Kodak, Ltd.	160	Forty	1938
Automatic-Focusing Vertical Camera	C. Mason Willy, Hunter-Penrose Ltd.	163	Forty	1938
The Electrical Transmission of Colour Photographs for Newspaper Printing	F. W. Plews, Manager, Engraving Dept., "Daily Record," Glasgow	166	Forty	1938

Advertisers' Note-book		168	Forty	1938
Editor's Review	R. B. Fishenden, M.Sc.(Tech.), F.R.P.S	1	41	1939
Modern Art in Advertising	J. R. M. Brumwell, Director, Stuart Advertising Agency Ltd.	17	41	1939
Editor's Review	R. B. Fishenden, M.Sc.(Tech.), F.R.P.S	1	41	1939
Modern Art in Advertising	J. R. M. Brumwell, Director, Stuart Advertising Agency Ltd.	17	41	1939
Post Office Publicity	John Cuff, A.I.P.A., Account Executive, Mather & Crowther Ltd.	22	41	1939
Painting with Light—A New Medium of Expression	L. Moholy-Nagy, Director, The New Bauhaus, Chicago	25	41	1939
The Typophiles of New York	Paul Standard, Press Representative, Canadian Pacific Railway Co.	32	41	1939
Print, Politics and Propaganda	Frederick A. Horn, Designer and Typographer, Derby	37	41	1939
Tinned Art: The Use of Reproductions	Anthony Bertram	42	41	1939
"Contemporary Lithographs"	Jan Gordon, Art Critic, "The Observer"	46	41	1939
Hungarian Printing and the Development of Advertising	Charles Rosner, Hungarian Correspondent, "Studio Publications," London	49	41	1939
The Necessities of the Printer's Library	A. J. A. Symons, Secretary, First Edition Club, London	51	41	1939
John Day	A. F. Johnson, British Museum	54	41	1939
Pictures of Written Words	Beatrice L. Warde, Advertising Manager, Monotype Corporation	58	41	1939
The Significance of American Periodicals	James Shand, Director, Simson Shand	61	41	1939
The Swing of the Pendulum	John C. Tarr, Typographer and Chief Instructor, Twickenham Technical Institute	65	41	1939
Souvenir Programmes and Film Publicity	Edward Carrick, Director, Association of Artist Technicians	68	41	1939
Advertising Goes Round and Round	C. Maxwell Tregurtha	71	41	1939
Victorian Revival	Robert Harling	73	41	1939
Wood-engraving in Modern Illustration	Herbert Furst, Editor, "Apollo"	77	41	1939
The Miracle within the Commonplace	Howard Coster, F.R.S.A., Photographer	81	41	1939
Colour Photography in Industry	Noel Griggs, F.R.P.S., Director, Studio Briggs	85	41	1939
The Royal Photographic Society Appeal	E. A. Robins, F.L.S., F.R.M.S., F.R.P.S., President, Royal Photographic Society	88	41	1939

Printing Research Overseas	G. L. Riddell, PhD. A.I.C., Director, Printing and Allied Trades Research Association	90	41	1939
Vivex-Linked Photo-engraving	D. A. Spencer, Ph.D., F.I.C., (Hon.) F.R.P.S., Director, Colour Photographs Ltd.	94	41	1939
Kodachrome in the Graphic Arts	R. F. W. Selman, M.Sc., A.I.C., Research Laboratory, Kodak, Ltd.	98	41	1939
Prints by the Dufaycolor Process	W. A. Balmain, Director, Dufaychromex Ltd.	103	41	1939
Infra-red Photography of Paintings and Similar Objects	Dr. Gerhard von Kujawa, Agfa Photo. Ltd.	105	41	1939
Lithographic Images on Metals other than Zinc and Aluminium	F. J. Tritton, B.Sc., A.I.C., F.R.P.S., Manager, Process Department, Ilford Ltd.	107	41	1939
Direct Projection to Sensitized Metal	Wm. C. Huebner, Director, Huebner Laboratories, New York	112	41	1939
Gravure Developments	J. S. Mertle, A.R.P.S., Technical Director, International Photo-engravers' Union, U.S.A.	115	41	1939
Pattern in Four-colour Half-tone	R. S. Cox, F.R.P.S., and C. D. Hallam, F.R.P.S., L.C.C. School of Photo-engraving.	120	41	1939
Photo-electric Cells	D. H. Follett, M.A., F.Inst.P., Science Museum, South Kensington	122	41	1939
A New Photo-electric Density Meter	H. Mills Cartwright, F.R.P.S., L.C.C. School of Photo-Engraving	127	41	1939
A New Collodion Emulsion	C. Mason Willy, Hunter-Penrose Ltd.	130	41	1939
"Fixed-stop" Exposures	Frank Smith, A.R.P.S., L.C.C. School of Photo-Engraving	133	41	1939
Photo-engraving and Braille Maps	E. L. Turner, F.R.P.S., L.C.C. School of Photo-engraving	135	41	1939
High-pressure Electric Discharge Lamps and their Application	S. Anderson, B.Sc., Illuminating Department, General Electric Co. Ltd.	137	41	1939
High-pressure Mercury-vapour Lamps for "Carbon" Printing	F. W. Sharp, B.Sc., A.R.P.S., Works Chemist, Autotype Co. Ltd., and H. J. A. Turner, B.Sc., A.R.C.S., Research Laboratories, General Electric Company Ltd.	142	41	1939
Massey Process-coated Paper	Edward Reeve Angel, M.Sc., A.R.C.Sc., Director, H. Reeve Angel & Co. Ltd.	146	41	1939
Random Notes on European Printing Technique	Victor Clough, Palmolive, Paris	148	41	1939
The Trend of Letterpress Printing	H. Langley Jones, Printing Consultant	152	41	1939
Neoprene in the Printing Industry	R. B. Clarke, Rubber and Resins Section, Imperial Chemical Industries	155	41	1939

Solvent Hazards	H D. Murray, M.S., F.I.C., Director, Murray, Bull & Spencer Ltd.	158	41	1939
Developments in Ink Drying	R. F. Bowles, B.Sc., A.I.C., Lorilleux & Bolton, Ltd.	162	41	1939
Characteristics of Letterpress Printing	Rolf Rau, Gebr. Hartmann, Ammendorf	166	41	1939
Advertisers' Note-book		169	41	1939
Editor's Review	R. B. Fishenden, M.Sc.(Tech.), F.R.P.S	1	forty-two	1940
Current Advertising—A Commentary	John Betjeman, London	17	forty-two	1940
The Future of "Picture Post"	Edward Hulton, Managing Director, Hulton Press Ltd.	21	forty-two	1940
Realism and Fantasy in Advertisement Presentation	Frederick A. Horn, Designer and Typographer	25	forty-two	1940
Looking Forward	Howard Wadman, London	29	forty-two	1940
Fleet Street to Tahiti	Robert Gibbings, Artist and Engraver	34	forty-two	1940
Czechoslovak Industrial Art	Method Kaláb, Director, Industrial Printing Works, Praha, C.S.R.	37	forty-two	1940
Design in Continental Magazines	Bertram Evans, Bertram Evans and Personal Staff Ltd.	42	forty-two	1940
Calligraphy in Recent U.S. Book Production	Paul Standard, Press Representative, Canadian Pacific Railway Co.	45	forty-two	1940
London Transport Publicity	Christian Barman, Publicity Manager, London Transport	50	forty-two	1940
Business Booklets and Men-of-Letters	Holbrook Jackson, Author, "The Printed Book," and other works on Typography	55	forty-two	1940
Men's Fashions in England and America	Ashley Havinden, Director, W.S. Crawford Ltd.	63	forty-two	1940
The Sale Catalogue of the James Foundry, 1782	A. F. Johnson, British Museum	67	forty-two	1940
The Platform of Print	Beatrice L. Warde, Advertising Manager, Monotype Corporation Ltd.	71	forty-two	1940
Waiting for Fame	Robert Harlling, Editor, "Typography," Typographer	74	forty-two	1940
This Packaging	Milner Gray, R.D.I., Industrial Design Partnership	77	forty-two	1940
New Art Forms in Packaging	Charles Rosner, Manager, Packaging Department, Ford, Shapland & Co. Ltd.	80	forty-two	1940
Auto-Lithography or Skilled Interpretation	T. E. Griffiths, Director, Baynard Press Ltd.	82	forty-two	1940

Colour in Advertising	H. D. Murray, M.A., F.I.C., Director, Murray, Bull & Spencer Ltd.	85	forty-two	1940
The Advertiser and the Colour Photograph	D. A. Spencer, Ph.D., F.I.C., (Hon.) F.R.P.S., Director, Colour Photographs (British & Foreign) Ltd.	88	forty-two	1940
An Epilogue to the Centenary of Photography	Edward Epstean, New York	93	forty-two	1940
The First Colour Photograph	D. A. Spencer, Ph.D., F.I.C., (Hon.) F.R.P.S., Director, Colour Photographs (British & Foreign) Ltd.	99	forty-two	1940
Progress in Photographic Type Composition	V. E. Goodman, Managing Director, Waterlows Ltd	101	forty-two	1940
The Aller Process	Eric Humphries, Director, Lund Humphries & Co. Ltd.	105	forty-two	1940
"Life" Production	N. L. Wallace, Assistant Vice-President, "Life," New York	108	forty-two	1940
Further Gravure Developments	J. S. Mertle, A.R.P.S., Technical Director, International Photo-Engravers' Union, U.S.A.	111	forty-two	1940
Chemical Discoloration of Printed Matter	Charles Ockrent, Ph.D., D.Sc., Chief Chemist, Printing and Allied Trades Research Association	114	forty-two	1940
Colour Measurement	H. Mills Cartwright, F.R.P.S., L.C.C. School of Photo-Engraving	118	forty-two	1940
The Eastman Colour Temperature Meter	R. F. W. Selman, M.Sc., A.I.C., Research Laboratory, Kodak Ltd.	121	forty-two	1940
Colour Synthesis in Trichromatic Printing	Dr. J. Berk, Amsterdam	125	forty-two	1940
The Necessity for Retouching in Monochrome Photolithography	F. J. Tritton, B.Sc., A.I.C., F.R.P.S., Manager, Process Department, Ilford Ltd.	130	forty-two	1940
A Colour Chart for Photo-Offset Work	F. G. S. Cackett, A.R.P.S., Brown Knight & Truscott	133	forty-two	1940
"Triplemetal"—A New Zinc Alloy Photo-Engraving Plate	Wm. H. Finkeldey, Consulting Metallurgist, Edes Manufacturing Co., Plymouth, Mass., U.S.A.; Director, Singmaster & Breyer, New York	136	forty-two	1940
Some Recent Developments in Photo-Engraving Material	C. D. Hallam, F.R.P.S., and R. S. Cox, F.R.P.S., L.C.C. School of Photo-Engraving	141	forty-two	1940
Tint Backgrounds for Halt-tones	E. L. Turner, F.R.P.S., L.L.C. School of Photo-Engraving	143	forty-two	1940

Developments in High-Brightness Electric Discharge Lamps	J. N. Aldington, B.Sc., A.I.C., F.Inst.P, Assistant Works Manager, Siemens Electric Lamps and Supplies Ltd.	145	forty-two	1940
Spraying Printed Sheets	Fred. A. Hacker, Manager, New Products Division, American Type Founders Inc., New Jersey, U.S.A.	150	forty-two	1940
Paper, Ink, and Printability	R. F. Bowles, B.Sc., A.I.C., Lorilleux & Bolton, Ltd.	153	forty-two	1940
The Practice of Bumping	Victor Clough, Printing Consultant, London	158	forty-two	1940
Advertisers' Note-book		160	forty-two	1940
Editor's Review	R. B. Fishenden, M.Sc.(Tech.), F.R.P.S., Print Consultant, Spicers Ltd.	1	XLIII	1949
The Crisis in Bookcraft	Herbert Read, Director, Routledge and Kegan Paul Ltd., London	13	XLIII	1949
Modern and Traditional Typography in America	Paul Rand, Typographer, The William H. Weintraub Advertising Agency, New York	19	XLIII	1949
Clay in the Potter's Hand	Jan Tschichold, Typographer to Penguin Books Ltd.	21	XLIII	1949
Reactions in Anglo-German Design, 1900–1930	Dr. Nikolaus Pevsner, Lecturer, History of Art, University of London; Editor, King Penguin Books	23	XLIII	1949
Typographia, or the Printer's Instructor	A. F. Johnson, British Museum	26	XLIII	1949
A Critical Discursus on Type Legibility	John C. Tarr, Manager, Type Drawing Department, Monotype Corporation Ltd.; Typographer	29	XLIII	1949
Magazine Survey	Vivian Ridler, University Press, Oxford	32	XLIII	1949
Symmetry v. Assymetry in the Newspaper Title-Piece	Robert Harling, Editor, Alphabet and Image; Typographer	34	XLIII	1949
Training the Young Printer in Typography aand Design	Beatrice L. Warde, Advertising Manager, Monotype Corporation Ltd.	37	XLIII	1949
The National Book League	John Carter, Managing Director, Scribner's Sons Ltd.; Member of Council of National Book League	39	XLIII	1949
Arts Council Exhibitions	Gabriel White, Assistant Art Director, The Arts Council of Great Britain	42	XLIII	1949
The Contemporary Christmas Card	Noel Carrington	45	XLIII	1949

French Painters and the Book	Denys Sutton	47	XLIII	1949
Can Film Posters be Improved?	Jack Beddington, Deputy Chairman, Colman, Prentis and Varley Ltd., London	50	XLIII	1949
Book Illustration and the Painter-Artist	John Piper	52	XLIII	1949
Printed Pictures	Christian Barman, R.D.I., Publicity Manager, British Transport Commission	55	XLIII	1949
The King Penguin Books	Eric Newton	58	XLIII	1949
Typographical Virtues and Photo-Mechanical Vices	James Shand, Founder-Director, Shenval Press; Publisher, Alphabet and Image	61	XLIII	1949
Colour Complex	R. B. Fishenden	63	XLIII	1949
Photography in Battledress	H. J. Deverson, Picture Editor, Picture Post	65	XLIII	1949
Fashion Photography	H. W. Yoxall, Managing Director, Vogue	68	XLIII	1949
Autolithographic Process and Plastic Film	R. Geoffrey Smith, Chairman, Joint Managing Director, W.S. Cowell Ltd., Ipswich	71	XLIII	1949
Patra: Inception to Maturity	G. L. Riddell, Ph.D., F.R.I.C., Director, PATRA	74	XLIII	1949
A Paper Technician Considers Printing Research	P. H. Prior, B.Sc., F.R.I.C., Research Chemist, A. E. Reed and Co. Ltd., London	77	XLIII	1949
Modern Processes of Colour Photography	D. A. Spencer, Ph.D., F.R.I.C., Hon.F.R.P.S., Past President, R.P.S.	79	XLIII	1949
An Electronic Method of Colour Correction	Prof. A. C. Hardy, A.B., M.A., Sc.D., Massachusetts Institute of Technology, and F. L. Wurzburg Junior, A.B., Interchemical Corporation, New York	82	XLIII	1949
The Electronographic Process	W. C. Huebner, Director, Huebner Laboratories, New York	85	XLIII	1949
Recent Optical Developments and the Surface Coating of Lenses	A. H. Anstis, A.Inst.P., M.B.K.S., A.R.P.S., Optical Designer, Ross Ltd., London	87	XLIII	1949
Type and Pictures by Radiotelegraphy	J. A. Smale, B.Sc., M.I.E.E., Engineer-in-Chief, Cable and Wireless Ltd., London	90	XLIII	1949
Deep Pictures'	C. Butement, Research Manager, Deep Pictures Ltd., London	93	XLIII	1949
Light Sources for the Graphic Arts	J. N. Aldington, B.Sc., Ph.D., F.R.I.C., F.Inst.P., F.I.E.S., Director of Research, Siemens Electric Lamps and Supplies Ltd., Preston	96	XLIII	1949
Artificial Daylight	H. M. Cartwright, F.R.P.S., Acting Principal, L.C.C. School of Photo-engraving, London	101	XLIII	1949

Polyvinyl Alcohol Enamel	R. S. Cox, F.R.P.S., L.C.C. School of Photo-engraving, London	104	XLIII	1949
Moisture-Set Inks	J. G. Curado, Ink Research Chemist, Sun Chemical Corporation, New York	106	XLIII	1949
The Fotosetter Photo Composing Machine	H. R. Freund, M.Sc., Chief Engineer, Intertype Corporation, New York	109	XLIII	1949
The Hadege Photo Typesetting Machine	Dr. H. J. de Goeij, formerly Director, Dutch Printing Research Institute	111	XLIII	1949
The Westover System of Photographic Type Composition	G. Westover, B.Sc., Consulting Engineer, London	112	XLIII	1949
The Monotype Photo Typographical Composing Machine	E. Silcock, General Manager, Monotype Corporation Ltd., London	114	XLIII	1949
Typewriter Composition for Newspapers	The Editor [R. B. Fishenden]	115	XLIII	1949
Plastic Printing Plates	H. H. Ball, Research Development, Bakelite Ltd., London	117	XLIII	1949
Patramold and Patralytes	W. H. Banks, Ph.D., Research Superintendent, PATRA	120	XLIII	1949
Bi-Metallic Processes	R. Adams, B.Sc., A.R.I.C., Research Staff, PATRA	123	XLIII	1949
De-Sensitization of Lithographic Plates	G. Macdougall, Ph.D., Information Officer, PATRA	125	XLIII	1949
Colour Reproduction y the Photo-Litho Process	D. C. Gresham, F.R.P.S., Research Laboratory, Kodak Ltd., Harrow	128	XLIII	1949
The Magenta Masking Method	F. W. Coppin, F.R.P.S., Administrator, Research Laboratory, Kodak Ltd., Harrow	131	XLIII	1949
Contact Screens and the Reproduction of Half-Tones in Lithography	H. J. Jarrold, M.A., Chairman, Jarrold and Sons Ltd., Norwich	132	XLIII	1949
The Henderson Process	J. S. Mertle, F.R.P.S., F.P.S.A., Photo-Mechanical Consultant, U.S.A.	134	XLIII	1949
Intaglio Half-Tone	H. M. Cartwright, F.R.P.S.	136	XLIII	1949
Screen Process Printing	F. W. Mackenzie, L.C.C. School of Photo-engraving, London	138	XLIII	1949
Editor's Review	R. B. Fishenden, M.Sc.(Tech.), F.R.P.S., Print Consultant, Spicers Ltd.	1	44th	1950
The Publisher and the Typographer	Desmond Flower, Publisher and Bibliographer, Cassell & Co. Ltd.	13	44th	1950

Notes on Some New Types and Revivals	John Dreyfus, Assistant University Printer, Cambridge	18	44th	1950
The Swedish Style	Torsten Platin, D.G. I., Lerum, Sweden	23	44th	1950
The Books of Albert Skira	Douglas Cooper	28	44th	1950
The Publishing Programme of New York's Museum of Modern Art	Monroe Wheeler, Director of Exhibitions and Publications, Museum of Modern Art, New York	32	44th	1950
The Printing of His Majesty's Stationery Office	Charles Batey, O.B.E., M.A., Printer to the University, Oxford	34	44th	1950
Improving the Compulsory Book	Beatrice L. Warde, Advertising Manager, Monotype Corporation Ltd.	37	44th	1950
History at Printing House Square	M.R.D. Foot, M.S.Oxon	41	44th	1950
The Book Jacket: First Principles	Charles Rosner, Managing Director, Sylvan Press Ltd. Organizer of the first international Book Jacket exhibition, Victoria & Albert Museum, London, 1949	44	44th	1950
The Future of the Typographer	Charles L. Pickering, H.M.I., Formerly Head of Dept. of Printing, Mid-Kent Region (Kent Education Committee)	48	44th	1950
Pattern Papers'	Enid Marx, R.D.I., Artist and Designer	51	44th	1950
Music Titles	James Laver, Print Dept., Victoria & Albert Museum	54	44th	1950
Colour Line	Gordon Cullen, F.S.I.A., Illustrator	57	44th	1950
The Trade and Technical Press	Alec Davis, Technical Editor	58	44th	1950
Autolithography or Substitute Works of Art	Barnett Freedman, C.B.E., R.D.I., Painter, Designer, Lithographer	62	44th	1950
Autolithography of Plastic Plaes	Noel Carrington	64	44th	1950
The Stencil	F. W. Mackenzie, L.C.C. School of Photo-engraving, London	67	44th	1950
Contemporary Bindings: A Commentary	Thomas Harrison, M.B.E., Bookbinder	71	44th	1950
Colour Photography: A Painter's Comment	Patrick Heron	75	44th	1950
The Colour Photographer at Work	Gilbert Cousland, F.R.P.S., Photographic Consultant, W. F. Sedgwick Ltd. And Wren Studios Ltd.	78	44th	1950
The First Year at Leatherhead	G. L. Riddell, Ph.D., F.R.I.C., Director, Printing & Allied Trade Res. Ass.	81	44th	1950

British Standard Four and Three-Colour Letterpress Printing Inks	D. A. Spencer, Past President, R.P.S.	84	44th	1950
A Comparison of Colour Masking and Hand Correction in the Four-Colour Half-Tone Process	F. W. Coppin, M. Hephher, J. Lee and D. J. Wells, Research Laboratory, Lodak Ltd., Harrow	88	44th	1950
Kodak 'Flexichrome' Process	Mortimer Shapley, Research Laboratory, Kodak Ltd., Harrow	91	44th	1950
The Onset Electronographic Press	W. C. Huebner, Director, Huebner Laboratories, New York	93	44th	1950
Xerography and Xeroprinting	R. M. Schaffert, Ph.D., M.A., A.B., Battelle Memorial Institute, Ohio, U.S.A.	96	44th	1950
The Land 'One-Step' Photographic Process	E. Steffens	100	44th	1950
Monotype' Photo Typographical Composing Machine	E. Silcock, General Manager, Monotype Corporation Ltd.	102	44th	1950
The Justowriter	Frank DeWitt, Commercial Controls Corporation, New York	103	44th	1950
The 'Kemart' Process	J. S. Mertle, F.R.P.S., F.P.S.A., Photo-Mechanical Consultant, U.S.A.	107	44th	1950
The Darkroom Camera	W. B. Hislop, F.R.P.S., F.R.S.E., Hislop and Day Ltd.	110	44th	1950
Lateral Transposition by Chemical Reversal	F. G. S. Cackett, A.R.P.S., Brown Knight & Truscott Ltd.	112	44th	1950
Magnesium Metal for the Graphic Arts	Louis Flader, Commissioner, American Photo-Engravers Association, Chicago, U.S.A.	114	44th	1950
The Etching of Magnesium Alloys for Photoengraving	R. S. Cox, F.R.P.S., and R. V. Vannon, L.C.C. School of Photo-Engraving, London	116	44th	1950
Some Uses of Plastics, Particularly in Lithography	Albert Kirk, Technical Secretary, British Federation of Master Printers	119	44th	1950
Half-Tone Intaglio	E. E. Loening, Research Laboratory, Kodak Ltd., Harrow	122	44th	1950
Photo-Offset in Israel	Frank E. Read, A.R.P.S., E. Lewin-Epstein Ltd., Israel	127	44th	1950
Pigments for Printing Inks	J. G. Gillan, B.Sc., Ph.D., A.R.T.C., Dyehouse Laboratories, Imperial Chemical Industries Ltd.	130	44th	1950
The 'Finish' of Printing Papers	V. G. W. Harrison, Ph.D., F.Inst.P., A.R.P.S., Optics Dept., Printing & Allied Trades Research Association	134	44th	1950

Radioactive Isotopes for Neutralizing Static Electricity	C. C. Mill, M.Sc., A.Inst.P., Rheology Dept., Printing & Allied Trades Research Association	138	44th	1950
Editorial Review	R. B. Fishenden, M.Sc.(Tech.), F.R.P.S., Print Consultant, Spicers Ltd.	1	45	1951
Books for exhibitions	Harry Carter, Head of the Layout section, H.M. Stationery Office	13	45	1951
Black and White-Smith: W. A. Dwiggins	Jackson Burke, Director of Typographic Development, Mergenthaler Lintotype Co, Brooklyn, New York	17	45	1951
An appraisalment of Swiss printing	Willy Rotzler, Assistant Curator, Museum of Arts and Crafts, Zurich	20	45	1951
The Swiss poster exhibition	Ashley Havinden, O.B.E., R.D.I., F.S.I.A., Director, Crawfords Ltd	25	45	1951
Booksellers & stationers' trade-cards of the eighteenth century	Sir Ambrose Heal	29	45	1951
Advertising films intelligently	John Piper	33	45	1951
Artist and fashion editor	Audrey Withers, Editor of 'Vogue'	35	45	1951
Decline of art in advertising?	J. R. M. Brumwell, Managing Director, Stuart Advertising Agency Ltd	38	45	1951
Impressions of the typesetting industry in America	Beatrice Warde, Publicity Manager, Monotype Corporation Ltd	42	45	1951
The exhibition of design in business printing	C. W. Cousland, Technical Manager, Crawfords Ltd	45	45	1951
Design in publishers' bindings	Ian Parsons, Partner in Chatto & Windus	48	45	1951
The American Institute of Graphic Arts	Peter Beilenson, The Peter Pauper Press, Mount Vernon, New York	51	45	1951
The Society of Industrial Artists	James de Holden Stone, F.I.S.A.	55	45	1951
The publications of UNESCO	Henri Steiner, Head Designer, Unesco Publications	58	45	1951
Projecting the Festival of Britain	Paul Wright, Director, Public Relations, The Festival of Britain	60	45	1951
The official catalogues of the Great Exhibition of 1851	Charles Hasler, M.S.I.A., Typographer and Designer	63	45	1951
Mid-nineteenth-century colour printing	Charles Hasler, M.S.I.A., Typographer and Designer	66	45	1951
Printing at the turn of the century	Ralph C. Hazell, Director, formerly Chairman, Hazell, Watson & Viney Ltd	69	45	1951

Some aspects of colour in photography	Frank Ormrod, Painter and University Lecturer in Design	71	45	1951
The illustrations for 'Forsyte Saga'	Anthony Gross	74	45	1951
The Herkomer lithographic technique and applications	T. E. Griffiths, Director, Vincent Brooks, Day & Son Ltd	77	45	1951
Co-operative industrial research	Sir Ben Lockspeiser, K.C.B., F.R.S., Secretary of the Department of Scientific and Industrial Research	79	45	1951
Derivations' from colour photographs	Ralph M. Evans, Eastman Kodak Co, Rochester, New York	81	45	1951
The Ektacolor process	W. A. Reedy, Eastman Kodak Co, Rochester, New York	84	45	1951
Colour masking and tone correction in four-colour offset work	M. Hephher and J. Lee, Kodak Ltd, Research Laboratory, Harrow	86	45	1951
Co-ordinated production and research at Time Incorporated	B. D. Chapman, Operations Manager, Time Incorporated, New York	89	45	1951
The Time-Springdale colour scanner	Nathaniel Bishop, Electronic Consultant, Time Incorporated, New York	92	45	1951
The Higonnet-Moyroud Photographic Type Composing Machine	W. W. Garth, Jr, President, Graphic Arts Research Foundation Incorporated, Cambridge, Mass, U.S.A.	95	45	1951
The Fairchild lithotype	Fairchild Camera & Instrument Corporation, Jamaica 1, New York	98	45	1951
Justowriter progress	Frank DeWitt, Director, Graphic Arts Research, Commercial Controls Corporation, Rochester 2, New York	100	45	1951
The Fairchild Photo-Electric Engraver	C. A. Harrison, Vice President, Fairchild Camera & Instrument Corporation	104	45	1951
Studies in letterpress printing	R. G. W. Croney, B.Sc., A.Inst.P., Printing Packaging & Allied Trades Research Association	106	45	1951
Ink coverage and the duct	R. F. Bowles, Ph.D, F.R.I.C., Chief Chemist, B. Winstone & Sons Ltd	108	45	1951
Some printing defects investigated by PATRA	F. B. Meech, B.Sc, A.R.I.C., Printing Packaging & Allied Trades Research Association	112	45	1951

Photographic transmission densitometry	H. M. Cartwright, F.R.P.S., Head of Department of Photo Processes, London School of Printing	114	45	1951
British darkroom cameras	D. C. Gresham, F.R.P.S., Photo Mechanical Advisor, McCorquodale & Co Ltd	118	45	1951
Collodion emulsion and new techniques	Frank H. Smith, F.R.P.S., Department of Photo Processes, London School of Printing	121	45	1951
Electrolytic etching of copper	Luther E. Vaaler, Battelle Memorial Institute, Columbus, Ohio	124	45	1951
Mounting blocks true to point	Louis Flader, American Photo Engravers Association, Chicago, U.S.A.	127	45	1951
The development of PVA plastic offset plates	Robert J. Lefebvre, B.(Chem), S.P.E., Chief, State Service Office, U.S. Government Printing Office, Washington	129	45	1951
The Ektalith plastic litho plate	Walter Clark, Eastman Kodak Co, Rochester, New York	132	45	1951
Lithographic plates by xerography	L. E. Walkup, B.S., B		45	1951
Offset duplication without dampers	C. H. Van Dusen, Jr, A.B., Manager, Chemical Research Department, Addressograph—Multigraph Corporation	136	45	1951
The Aulgraph I.P.I. Tri-Metal Lithographic Plate	H. A. Idle, Director of Research, Ault & Wiborg Ltd	138	45	1951
The decay of books	Dorothy M. Evans, B.Sc., Printing, Packaging & Allied Trades Research Association	139	45	1951
Editorial Review	R. B. Fishenden, M.Sc.(Tech.), F.R.P.S., Print Consultant, Spicers Ltd.	1	XLVI	1952
The Visual Impact of Books	Alan Pryce-Jones	15	XLVI	1952
Reflections on the Festival Book Exhibition	John Hadfield, Proprietor of the Cupid Press. Former Director of the National Book League	19	XLVI	1952
The Printed Publicity of the Festival of Britain	Paul Reilly, Chief Information Officer, Council of Industrial Design	23	XLVI	1952
Lettering and the Festival on the South Bank	Dr. nikolaus Pevsner, Slade Professor of FineArts in the University of Cambridge	28	XLVI	1952
German Type Founders and German Type Design	James Shand, Director of the Shenval Press	31	XLVI	1952
Punch Cutter v. Pantograph	Herbert Spencer M.S.I.A, Typographical Adviser, Lund Humphries & Co Ltd. Editor of <i>Typographica</i>	34	XLVI	1952

Typography and House Style in Industry	Alec Davis, Editor of <i>Design</i>	36	XLVI	1952
Penguin Books—Style and Mass Production	Lynton Lamb, Painter and Illustrator. Production Adviser to the Publisher, Oxford University Press	39	XLVI	1952
Some Victorian Illustrated Music Titles	A. Hyatt King, M.A, Assistant Keeper in charge of Music Room, British Museum	43	XLVI	1952
Autolithography at the Royal College of Art	Edwin La Dell, R.B.A., A.R.C.A., Painter and Illustrator. Teacher of Lithography at The Royal College of Art	46	XLVI	1952
Designers for Printing	William Stobbs M.A, M.S.I.A. Head of Design Department, The London School of Printing and Graphic Arts	49	XLVI	1952
The Publications of the BBC	Douglas Cleverdon Producer, BBC Features Department. Formerly Bookseller and Publisher	52	XLVI	1952
A Flourish of Arts in Advertising	Cecil D. Notley Cecil D. Notley Advertising Ltd.	56	XLVI	1952
A.C.C. Hulton Scholarships for Advertisement Designers	Harry Jones A.I.P.A Immediate Past President, Advertising Creative Circle. Deputy Creative Director of Mather & Crowther Ltd.	60	XLVI	1952
Designing for Fluorescent Printing	Ashley Havinden, O.B.E, R.D.I, F.S.I.A, Director and Art Director, Crawfords Ltd.	63	XLVI	1952
A Simple Technique in Line and Colour Wash	Edward Ardizzone F.S.I.A, Painter and Illustrator	66	XLVI	1952
Wrapping Papers: A New Conception	Charles Rosner, Managing Director, Sylvan Press. Art Director, Balding & Mansell	68	XLVI	1952
Texture in Autolithography	T. E. Griffiths, Director, Vincent Brooks, Day & Son Ltd. Director, The New Era Studio Ltd.	71	XLVI	1952
Colour Photograms	Geoffrey Ashburner A.R.P.S, Colour Photographer	72	XLVI	1952
Productivity Teams—The Marshall Plan in Action	L. E. Kenyon A.C.A, Secretary, British Federation of Master Printers	74	XLVI	1952
The McCorquodale–Gresham Process	D. C. Gresham, F.R.P.S., McCorquodale & Co Ltd.	77	XLVI	1952
The RCA–Interchemical all Electronic Colour Correction System	Harold E. Haynes B.S, Engineering Products Division, Radio Corporation of America	83	XLVI	1952

Agfacolor Negative-Positive Process	Dennis Holt, Production Manager, John Swain & Son Ltd. Barnet	87	XLVI	1952
Tone and Colour Correction by Masking in Photogravure	M. Hephher and J. Lee, Graphic Arts Department, Research Laboratory, Kodak Ltd.	90	XLVI	1952
Colour Masking by Projection	H. M. Cartwright, F.R.P.S, Head of Department of Photo Processes, London School of Printing and Graphic Arts	93	XLVI	1952
A New Colour-Masking Technique	Frank H. Smith, F.R.P.S, Lecturer, Department of Photographic Processes, London School of Printing and Graphic Arts	97	XLVI	1952
Pre-Press System	H. Strehler, Editor of <i>Schweizer Graphische Mitteilungen</i> , St Gallen, and W.S. Tripp, Director of Pre-press	100	XLVI	1952
Rubber and Thermoplastic Printing Plates	R. G. W. Croney, B.Sc, A.Inst.P, In charge of Letterpress Printing Research, Printing Packaging & Allied Trades Research Association	104	XLVI	1952
The Fairchild Scan-a-Graver	C. A. Harrison, Vice President, Fairchild Camera & Instrument Corporation	107	XLVI	1952
Magazine and News Production by Offset at New High Speeds	T. W. Brown, Melbourne Argus	108	XLVI	1952
Letterpress Offset from Thin Plates	N. E. Funk, Engineering Department, American Type Founders Inc.	111	XLVI	1952
Justowriter—The Galvin Type	Robert Galvin, Graphic Arts Research Commercial Controls Corp., U.S.A	115	XLVI	1952
Technical Features of the Higgonenet–Moyroud Photocomposing Machine	Dr Samuel H. Caldwell, Graphic Arts Research Foundation Inc.	119	XLVI	1952
Monophoto Machines	E. Silcock, Director and General Manager, The Monotype Corporation Ltd.	124	XLVI	1952
Experimental Low-Cost, Short-Run Colour Printing	Walter Clark, Ph.D, F.R.P.S, Eastman Kodak Co, Rochester, N.Y, U.S.A	125	XLVI	1952
Small-Scale Newspaper Production from Ektalith Plaes	David M. Cumming, Rochester Institute of Technology, U.S.A	128	XLVI	1952
Lufaco Steel-Nickel Relief Plates	R. B. Fishenden	130	XLVI	1952
The Kodalith Plate	M. Hephher, Graphic Arts Department, Research Laboratory, Kodak Ltd.	131	XLVI	1952

Controlled Etching of Zinc with Nitric Acid	Dr Donald J. Byers, Batelle Memorial Institute, U.S.A	133	XLVI	1952
Deterioration of Birchomated Colloid Solutions	R. A. C. Adams, B.Sc, A.R.I.C, In charge of Lithographic Research Dept, Printing, Packaging & Allied Trades Research Association	135	XLVI	1952
Intaglio Halftone	J. S. Mertle, F.R.P.S, F.P.S.A, Photo-Mechanical Consultant, U.S.A	138	XLVI	1952
A Layman Examines Tungsten Lighting	R. F. G. Holness, B.Sc, A.R.I.C, Chief Chemist, Waterlow & Sons Limited	142	XLVI	1952
Fluorescent Printing Inks	K. J. Reed, A.R.C.S, D.I.C, Ph.D, Chief Chemist, Photocolour Laboratories Ltd.	146	XLVI	1952
Editorial Commentary	R. B. Fishenden, Print Consultant, Spicers Ltd	1	47	1953
The Return of Illustration	Christian Barman, R.D.I., Publicity Officer, British Transport Commission	15	47	1953
Coronation Printing	Misha Black, O.B.E, F.S.I.A., Architect and industrial designer	20	47	1953
The House of Enschedé, Haarlem 1703–1952	J. Van Krimpen of Haarlem	24	47	1953
Typography and Authorship	Brooke Crutchley, M.A., Printer of the University of Cambridge	28	47	1953
Press-book Production, 1945–52	Christopher Sandford, M.A., Artist and illustrator	31	47	1953
Reprints: Aldine and After	Hans Schmoller, Typographer to Penguin Books Ltd	35	47	1953
Contemporary Graphic Art in Italy	Giulia Veronesi, Author and art critic	39	47	1953
The Pencil Draws a Vicious Circle	Beatrice Warde, Publicity Manager, The Monotype Corporation Ltd	43	47	1953
The Arts Council and the Graphic Arts	Philip James, C.B.E., Director of Art, The Arts Council of Great Britain	46	47	1953
Art in the Teashops	Noel Carrington	50	47	1953
Eric Gill's Pilgrim (né Bunyan) Type	Robert Harling, Publisher	53	47	1953
Printing for Commerce in the U.S.A	P. K. Thomajan, Formerly Director, Art Directors' Annual, U.S.A	55	47	1953
Graphic Design at the Central School	William Johnstone, Principal, Cnetral School of Arts and Crafts, London	58	47	1953

In the case of Art v. Advertising: a summing-up	Milner Gray, R.D.I, F.S.I.A., Designer of the Design Research Unit; James de Holden Stone, F.S.I.A., General consultant designer and art editor	61	47	1953
The Growth of Fashion Illustration	Madge Garland, Professor of Fashion Design, The Royal College of Art	65	47	1953
The Growth of the House Magazine	John W. Hazzlewood, Sales Manager, Edward Mortimer Ltd, London	67	47	1953
Aspects of Present-day Photography	James de Holden Stone, F.I.S.A., General consultant designer and art director	70	47	1953
The Scope of Scraperboard	C. W. Bacon, M.S.I.A., Artist and designer	74	47	1953
A New Approach to Mechanical Tints	Michael Rothenstein, Painter, lithographer, and book illustrator	77	47	1953
Texture in Halftone on Uncoated Paper	James Shand, Shenvall Press	79	47	1953
The Royal Photographic Society Centenary	J. Dudley Johnston, O.B.E, Hon.F.R.P.S. Hon. Curator, Royal Photographic Society	81	47	1953
A Back Room View from PATRA	W. H. Banks, Ph.D, B.Sc, Printing Packaging and Allied Trades Research Association	85	47	1953
The Potentials of Letterpress Offset Printing	Charles W. Baker, Photomechanical Consultant, American Typefounders Inc, Elizabeth B, New Jersey, U.S.A	88	47	1953
The Intertype 'Fotosetter' Machine	C. L. Boileau, Sales Manager, Intertype Ltd	91	47	1953
Typewriter Type Composition	Charles W. Cousland, B.Com, D.A.A., Technical Manager, W. S. Crawford Ltd	95	47	1953
The Practice of Pre-Make-Ready	Robert Brown, Director, Tillotsons (Bolton) Ltd	97	47	1953
The Primaton Overlay	R. Bottomley, Lund Humphries & Co. Ltd	100	47	1953
Braille Printing and the Periprinter	F. W. Mackenzie, Department of Photographic Processes, London School of Printing and Graphic Arts	102	47	1953
The Colour Reproduction System of J. A. Ball	Frank Preucil, Research Director, Chicago Rotoprint Co, Eyanston[sic], Illinois, U.S.A; Robert M. Leekley, Time Inc. Springdale laboratories, New York, U.S.A	105	47	1953
Methods of Colour Correction	H. M. Cartwright, F.R.P.S., Head of Department of Photo Processes, London School of Printing and Graphic Arts	109	47	1953

Multichrom Masking Demonstrations	Dr R. Conrad, Leathley Publications Ltd	112	47	1953
Diffraction and Halftone Reproduction	V. G. W. Harrison, Ph.D, F.Inst.P, A.R.P.S., Head of Optics Department, Printing and Allied Trades Research Association	113	47	1953
A Comparison of Ruled and Vignetted Screens	M. Hepher, Graphic Arts Department, Research Laboratory, Kodak Ltd.	116	47	1953
Presensitised Lithographic Printing Plates	J. S. Mertle, F.R.P.S, F.P.S.A, Photomechanical Consultant, U.S.A	118	47	1953
The Spectral Sensitivity of Dichromated Albumin	Richard W. Koch, Batelle Memorial Institute, Columbus, Ohio, U.S.A; Robert E. Rossell, Engineer, Research and Development Laboratories, Fort Belvoir, Virginia, U.S.A	122	47	1953
The Air Doctor Dampening System	William G. Mullen, Consultant, A. B. Dick Co, Illinois, U.S.A	126	47	1953
A New Bi-metal Dampening Technique	A. C. B. Matthews, D.I.C, M.I.Chem.E, Development Manager, Coates Bros Ltd	129	47	1953
Carlson-Eppler Vapour Blast Graining	Gus Carlson, The Western Printing & Lithographing Co, Wisconsin, U.S.A	131	47	1953
The Breakdown of Publishers' Bindings	P. B. G. Upton, Printing, Packaging and Allied Trades Research Association	133	47	1953
The Roneo Electronic Stencil Machine	Dr R. Lant, Research Chemist, Roneo Ltd	135	47	1953
Lamps and Lighting Units for Colour Work	W. Harrison, B.Sc, Research Department Siemens Electric Lamps and Supplies Ltd	137	47	1953
Editorial Commentary	R. B. Fishenden, Print Consultant, Spicers Ltd	1	XLVIII	1954
By Command of the Queen . . .'	Sir Francis Meynell, R.D.I., A member of the Committee on Coronation Printing appointed by Garter King of Arms	19	XLVIII	1954
The Maturing Taste of the Mid-century	Paul Reilly	24	XLVIII	1954
Desgng in Dutch Printing	Dick Dooijes, G.K.P., Designer and Typographer; Head of the Design Department, Typefoundry Amsterdam	28	XLVIII	1954
Pocket-books on the Continent	H. Strehler, Managing Director, Zollikofer & Co., St Gall, Switzerland; Editor of Typographische Monatsblätter	32	XLVIII	1954
George Macy and The Limited Editions Club	Beatrice Warde, Publicity Manager of The Monotype Corporation Ltd	35	XLVIII	1954
Sir Emery Walker 1851–1933	Noel Rooke	40	XLVIII	1954

French Typefounders and French Type Design	Charles Rosner, Art Director, Balding & Mansell Ltd; Co-Editor, <i>Graphis Annual</i>	44	XLVIII	1954
Spectrum: Designed by J. van Krimpen	John Dreyfus, Assistant University Printer, Cambridge	47	XLVIII	1954
A Trio of Mast-heads	Robert Harling, Typographer and Writer	54	XLVIII	1954
Typographical Libraries and St Bride	Ellic Howe, Master Printer; Writer on the economic and social history of printing	58	XLVIII	1954
The School of Graphic Design at the R.C.A.	Stuart Rose, M.S.I.A., Typographer and Print Advisor to F.B.I.; Art Editor of <i>Progress</i> (Unilever)	60	XLVIII	1954
Training in Typographic Design	Charles L. Pickering	64	XLVIII	1954
An Opportunity for Penmen	Will Carter, Rampant Lions Press, Printer, Calligrapher, and Letter Cutter	68	XLVIII	1954
Three Thousand Years of Advertising	Georg Ohlson, Artist and Art Director	71	XLVIII	1954
Unconventional Illustrations in Line	Charles Mozley	75	XLVIII	1954
Engraving, Photography, and Plastic	S. L. Hartz, General Art Director, Joh. Enschedé en Zonen, Haarlem, Holland	77	XLVIII	1954
The Coronation Stamps	Misha Black, O.B.E, F.S.I.A.	80	XLVIII	1954
The Colour-photographer as Artist	Eric Newton	83	XLVIII	1954
Colour Photography in Journalism	Michael Middleton, Art Editor, <i>Picture Post</i> 1949–53	86	XLVIII	1954
Colour Reproduction and the Cinema	George Ashton, Assistant Editor, <i>British Journal of Photography</i>	89	XLVIII	1954
Screen Negatives Without a Screen	J. A. C. Yule and R. E. Maurer, Research Laboratories, Eastman Kodak Co., Rochester, New York	93	XLVIII	1954
Ferromagnetography	J. P. Hanna, Supervisor of Engineering, General Engineering Laboratory, General Electric Co., Schenectady, New York	96	XLVIII	1954
Developments in Xerography	R. M. Schaffert, Ph.D., M.A., A.B., Battelle Memorial Institute, Ohio, U.S.A.	99	XLVIII	1954
The klischograph Engraving Machine	Rudolf Hell, Dr.-Ing., Diplomingenieur, Proprietor of Dr.-Ing. Rudolf Hell, Kiel, Germany	101	XLVIII	1954
The Monophoto Machine	E. Silcock, General Manager, The Monotype Corporation Ltd.	104	XLVIII	1954

Teletypesetter for Book Work	Jackson Burke, Director of Typographic Development, Mergenthaler Lintotype Co, Brooklyn, New York	106	XLVIII	1954
Thoughts on Pre-make-ready	D. Hopewell, Works Manager, Kynoch Press	109	XLVIII	1954
Acid' Papers and Ink Drying	R. R. Coupe, B.Sc., Printing, Packaging and Allied Trades Research Association	113	XLVIII	1954
Dry Offset	C. M. Flint, Research Director, American Newspaper Publishers' Association	116	XLVIII	1954
Ungrained Metal Plates for Lithography	M.H. Bruno, Research Manager, Lithographic Technical Foundation, U.S>A.	120	XLVIII	1954
Phosphorus-Nickel Alloys for Lithography	R. A. C. Adams, B.Sc, A.R.I.C, Printing, Packaging & Allied Trades Research Association	124	XLVIII	1954
Photographic Colour Proving	J. S. Mertle, F.R.P.S, F.P.S.A, Photomechanical Consultant, U.S.A.	127	XLVIII	1954
Colour Masking and Removing Under-colour	Frank H. Smith, F.R.P.S, Lecturer, Department of Photographic Processes, London School of Printing and Graphic Arts	131	XLVIII	1954
Letterpress Halftone Gradation and Resolution	H. M. Cartwright, F.R.P.S., Graphic Arts Consultant, and R. S. Cox, F.R.P.S., Lecturer, Department of Photographic Processes, London School of Printing and Graphic Arts	135	XLVIII	1954
An Improved Photo-mechanical Resist	M. Hephher <i>and</i> E. E. Loening, Research Laboratory, Kodak Ltd, Harrow, Middlesex	139	XLVIII	1954
A British Magnesium Alloy	R. S. Cox, F.R.P.S. <i>and</i> R. V. Cannon, Department of Photographic Processes, London School of Printing and Graphic Arts		XLVIII	1954
Printing Electrical Circuits	Dr Paul Eisler, Technical Director, Technograph Printed Circuits Ltd	145	XLVIII	1954
Investigations relating to Gravure Etchings	James M. Dugan, Graphic Arts Research Division, Batelle Memorial Institute, Ohio, U.S.A.	147	XLVIII	1954
Progress in Aniline Printing	J. Ingram, Brown, Bibby & Gregory Ltd, Speke, Liverpool	151	XLVIII	1954
Editorial Commentary	R. B. Fishenden, O.B.E., Print Consultant, Spicers Ltd	1	49	1955

The Marriage of Content and Form	Richard Guyatt, Professor of Graphic Design, Royal College of Art	17	49	1955
Entente Cordiale	Charles Rosner, Art Director, Balding & Mansell Ltd; Co-Editor, <i>Graphis Annual</i>	21	49	1955
Claud Lovat Fraser	James Laver	25	49	1955
Nineteenth-century Broadsheets	W. Turner Berry, Librarian, St Bride Library, and George Buday, A.R.E., Wood Engraver	28	49	1955
Will Bradley	Paul A. Bennett, Mergenthaler Linotype Co., Brooklyn, New York	31	49	1955
The Craft of Lettering	Arnold Bank, Designer, Letterer and Lecturer, Senior Fulbright Fellow	34	49	1955
Why should Lettering be neglected?	Walter Tracy, M.S.I.A., Manager of Typographic Department, Linotype & Machinery Ltd	38	49	1955
Burin Engraving on Metal and Wood	John Buckland-Wright, A.R.E.	41	49	1955
British Transport Hotel Printing	Charles Batey, O.B.E., M.A., Printer to the University, Oxford	45	49	1955
Book-production at Maidstone College of Art	Frank Jessup, M.A., formerly Deputy County Education Officer for Kent	48	49	1955
New Types from Klingspor and Bauer	John Dreyfus, Assistant University Printer, Cambridge	51	49	1955
Monotype Spectrum	Will Carter, Rampant Lions Press, Printer, Calligrapher, and Letter Cutter	54	49	1955
A New Face for Newspaper Text	Allen Hutt, Editor, <i>The Journalist</i>	56	49	1955
The Importance of 'Company Handwriting'	Ashley Havinden, O.B.E, R.D.I, F.S.I.A, Director and Art Director, W. S. Crawford Ltd.	58	49	1955
The Picture and Press Advertising	Frederick A. Horn, Art Director, T. Booth Waddicor & Partners Ltd	62	49	1955
Art and Photography	Sir Kenneth Clark	65	49	1955
Werner Bischof—A Personal Tribute	Charles Rosner	70	49	1955
Fashion in Fashion Photography	John Parsons, F.S.I.A., Art Editor, <i>Vogue</i>	73	49	1955
An Artist's Thoughts on Screen Printing	R. M. Lander, M.S.I.A., Designer and Painter	76	49	1955
The Uses of Flexichrome	George Ashton, A.R.P.S., Editor, <i>Popular Photography</i>	78	49	1955
The RCA-Interchemical Colour Corrector	A.E. Ohler, Engineering Products Division, Radio Corporation of America	80	49	1955

The Belin System of Colour Correction	H. M. Cartwright, F.R.P.S., Graphic Arts Consultant	83	49	1955
New Horizons for Printing Education	G. F. Smith, B.Sc.(Econ.), Assisstant Director, City and Guilds of London Institute	85	49	1955
The Dow Method for Etching Magnesium	John A. Eadley, The Dow Chemical Co., Midland, Michigan	87	49	1955
The ANPA Modification of the Dow Process	C. M. Flint, formerly Research Director, American Newspaper Publishers Association	91	49	1955
An Ink Distribution Meter	W. L. Rhodes and H. B. Archer, Rochester Institute of Technology, U.S.A.	94	49	1955
Production by Relief (Dry) Offset	E. W. Thomas. Speaker-Hines Printing Co., Detroit, Michigan	97	49	1955
Electronics in the Printing Industry	R. L. B. Wall, B.Sc., Printing, Packaging and Allied Trades Research Association	100	49	1955
The Elgrama Scanner	R. Conrad, Ph.D., Leathley Publications Ltd	103	49	1955
Lens Design and Straight Line Reversal	David J. Day, M.Sc., A.R.C.S., D.I.C., Photographic Lens Designer, Wrays Optical Works Ltd	105	49	1955
Sensitometry of Continuous-tone Xerography	W. E. Bixby, Battelle Memorial Institute, U.S.A.	108	49	1955
An Introduction to Linofilm	Jackson Burke, Director of Typographical Development, Mergenthaler Lintotype Co., Brooklyn, New York	110	49	1955
Paper Absorbency and Printability	R. R. Coupe, B.Sc., and A. H. Smith, B.Sc., Printing, Packaging and Allied Trades Research Association	111	49	1955
The Non-metal Colloblock Halftone Process	C. C. Ammonds, B.Sc.(Lond.), A.R.I.C., A.R.P.S., Head of Department of Photographic Processes, London School of Printing and the Graphic Arts	114	49	1955
Photo-resists	J. S. Mertle, F.R.P.S, F.P.S.A, S.P.E., Photo-Mechanical Consultant, U.S.A	118	49	1955
Reversed Stencils Based on Diazo Compounds	M. Hepher, Graphic Arts Department, Research Laboratory, Kodak Ltd	122	49	1955
A Study of the Sensitivity of Carbon Tissue	Sr H. J. A. de Goeij, Technical Director of 'De Spaarnestad', Printers and Publishers, Haarlem, Netherlands	125	49	1955

Aqua-trol Damping Control in Lithography	Warren Childers, Inventor of Aqua-trol, Interstate Offset Products Co., Houston, Texas	128	49	1955
Short-wave Light in the Albumin Process	J. Kenneth Creber, Photolitho Department, Moores S.A. (Printing) Ltd, Port Elizabeth	129	49	1955
Editorial Commentary	R. B. Fishenden, O.B.E., Print Consultant, Spicers Ltd	1	50	1956
Picture-printing and Word-printing	Stanley Morison	21	50	1956
The Graphic Designs of William Nicholson	Lynton Lamb, Past President, Society of Industrial Artists; Production Advisor to the Publisher, Oxford University Press	27	50	1956
Harold Curwen	Christian Barman, British Transport Commission	31	50	1956
The Book Illustrations of E. McKnight Kauffer	Desmond Flower	35	50	1956
Art is Indivisible	Charles Rosner	41	50	1956
American Graphic Design	Peter Selz, Ph.D., Chairman, Art Department, Pomona College, California, and Robert Kostka, B.S., M.S., Art Supervisor, The Educational Television Station, Chicago	45	50	1956
New Light on Typographic Legibility	Beatrice Warde, The Monotype Corporation Ltd	51	50	1956
Post Office Printing	Misha Black, O.B.E, P.S.I.A., Architect and Industrial Designer; Senior Partner, Design Research Unit	56	50	1956
The Picture on the Pack	Alec Davis, Manager, Spearhead Services Ltd	60	50	1956
Lettering and the Advertising Message	Frederick A. Horn, Designer, Typographer, and Letterer; Art Director, T. Booth Waddicor & Partners Ltd	63	50	1956
On the Teaching of Lettering	John Brinkley, Hon.A.R.C.A., M.S.I.A., Senior Tutor in Graphic Design, Royal College of Art	66	50	1956
Back to Humanism in Type Design	G. W. Ovink, Advisor, Typefoundry Amsterdam, Amsterdam, Netherlands	69	50	1956
Fell Music Type	Harry Carter, Archivist, University Press, Oxford	73	50	1956
Script into Type	John Dreyfus, Assistant University Printer, Cambridge	75	50	1956

Minerva	Vivian Ridler, Assistant Printer, University Press, Oxford	78	50	1956
New Types from Nebiolo	John Dreyfus	80	50	1956
Chinese and Japanese Printing in England	B. Schindler, Ph.D., Manager of Lund humphries' Publications; Editor of 'Asia Major'	82	50	1956
Education and Design at IPEX	Charles L. Pickering	85	50	1956
Thoughts on Colour Photography for Industry	Gilbert Cousland, F.R.P.S., Colour Photographer	88	50	1956
Education for the Printing Industry	The Rt Hon. Sir David Eccles, K.C.V.O., M.P., Minister of Education	91	50	1956
Evolution of the Process Camera	W. B. Hislop, F.R.P.S., F.R.S.E., Hislop and Day Ltd.	94	50	1956
Autoscreen Halftones from Subjects in Relief	R. E. Maurer, Research Laboratories, Eastman Kodak Co., Rochester, New York	97	50	1956
Colour-photogravure Technique	Emil Spühler and Walter Guler, Colour Photogravure Department, Conzett & Huber, Zurich	99	50	1956
The McCorquodale–Gresham Process for Gravure	D. C. Gresham, F.R.P.S., Photo-mechanical Research, McCorquodale & Co. Ltd	102	50	1956
New Thoughts on Halftone Colour Masking	F. Pollak and M. Hephher, F.R.P.S., Kodak Research Laboratories, Harrow	106	50	1956
H.P.K. Autoscan	R. Kilminster, Bentley Photo-Litho Co. Ltd, Oldbury, Nr Birmingham	111	50	1956
The Fairchild Scan-a-Sizer	S. W. Levine, Ph.D., Director of Research and Engineering, and R. N. Hotchkiss, M.S., Research Associate, Fairchild Graphic Equipment Inc.	115	50	1956
A Simplified Posterizing Technique	J. A. C. Yule and R. E. Maurer, Research Laboratories, Eastman Kodak Co., Rochester, New York	119	50	1956
Photo-composition of Chinese Characters	Mokichi Ishii, Co-inventor of the SK 111 Photo-composing Machine	121	50	1956
The Colloplas Process	H. M. Cartwright, F.R.P.S., Graphic Arts Consultant	125	50	1956
Electrofax ¹ —an Electro-photographic System	Meyer L. Sugarman, B.S., M.S.C., Research Engineer, Radio Corporation of America	128	50	1956

Applications of Xerography in Printing	G. R. Mott, Ph.D., A.B., Section Leader, Line Copy Xerography Research, The Haloid Co., Rochester, New York	133	50	1956
Electroluminescence	N. H. Townsend, B.S.C., The General Electric Co. Ltd	137	50	1956
Electro-magnetic Future	J. S. Mertle, F.R.P.S., F.P.S.A., S.P.E., Photo-Mechanical Consultant, U.S.A	140	50	1956
British Standard Offset-lithographic Inks	D. A. Spencer, Ph.D., Hon.F.R.P.S., Chairman of the British Standards Institution Committees on Four-colour Letterpress and Lithographic Inks	143	50	1956
Fountain Solution and Ink	W. H. Banks, Ph.D, Printing, Packaging and Allied Trades Research Association	146	50	1956
A New Approach to Paper Conditioning	W. H. Wass, M.B.E., Production Director, Wass, Pritchard & Co. Ltd	149	50	1956
Standardizing Bookbinding Materials	P. B. G. Upton and G. E. Busby, Printing, Packaging and Allied Trades Research Association	152	50	1956
In Memoriam Richard Bertram Fishenden	Beatrice Warde, Editorial Manager, The Monotype Corporation Ltd		51	1957
Editorial Commentary	R. S. Hutchings, Editor, 'The British Printer'	1	51	1957
Alliance Graphique Internationale	Charles Rosner	13	51	1957
The Influence of Reproductive Techniques on Book Illustration	David Bland, Director, Faber and Faber Ltd	16	51	1957
Printers' Royal Arms, to 1956	Harry Carter, Archivist, University Press, Oxford	20	51	1957
Architectural Photography	Nikolaus Pevsner, C.B.E., Ph.D., Head of the Department of the History of Art, Birkbeck College, University of London	25	51	1957
The Graphic Art of Frank Brangwyn	James Laver, C.B.E., Victoria and Albert Museum	28	51	1957
Training for Photography	Ashley Havinden, O.B.E, R.D.I, F.S.I.A, Director and Art Director, W. S. Crawford Ltd.	32	51	1957
The Reproduction of Paintings in Colour	Geoffrey Ashburner, A.R.P.S., Colour Photographer	35	51	1957
David Kindersley's Contribution to Street Lettering	John Dreyfus, Assistant University Printer, Cambridge	38	51	1957

Old Types, New Layouts	Herbert Spencer, F.S.I.A., Editor, 'Typographica'	42	51	1957
The English Book	Alan Pryce-Jones	44	51	1957
Decorated Papers	Olga Hirsch	48	51	1957
Henri Cartier-Bresson; Notes on the Relations of Photography and Painting	Basil Taylor, Librarian, Royal College of Art	54	51	1957
The Canterbury Portent	Beatrice Warde	57	51	1957
A Century for Puffin Picture Books	Noel Carrington	62	51	1957
The Evolution of Klang	Will Carter, Rampant Lions Press, Printer, Calligrapher, and Letter Cutter	65	51	1957
A Note on Oliver Simon	Herbert Simon, The Curwen Press	67	51	1957
Printing and the Graphic Arts in Czechoslovakia	Method Kalab	71	51	1957
Research in Relation to Printing	Sir James Waterlow, Bart, M.B.E.	76	51	1957
The Forces Involved in the Transfer of Printing Inks	Charles H. Borchers, Supervisor, Paper and Ink Division, Lithographic Technical Foundations, U.S.A.	80	51	1957
The Present British Dow-etch Position	Peter Siviter Smith, Managing Director, V. Siviter Smith & Co. Ltd	84	51	1957
Xerography and the IBM Electrostatic Card Printer	W. D. Bolton and W. E. Goetz, International Business Machines Corporation, U.S.A.	89	51	1957
The Linofilm Phototypesetting System	Louis Rossetto, Mergenthaler Linotype Company, U.S.A.	94	51	1957
The Kodak Short-run Colour Process	M. Hepher, F.R.P.S., Research Laboratory, Kodak Ltd	102	51	1957
Reciprocity Failure and the Exposure of 'Lith' Type Films	Raymond Alfaya, Technologist, E. I. du Pont de Nemours and Co. inc., U.S.A.	108	51	1957
A New Resist for Photo-engraving Metals	R. S. Cox, F.R.P.S. and R. V. Cannon, Department of Photographic Processes, London School of Printing and Graphic Arts	112	51	1957
The 3M Brand Make-ready Process	H. Urmson	115	51	1957
The Colour Klischograph	Rudolf Hell, Dr.-Ing, Kiel Germany	117	51	1957
Prototype: a New System of Display Photo-composition	R. S. Hutchings	121	51	1957
Ink Density Measurement and Colour Quality Control	Gordon S. Allen, Chief Research Engineer, J. F. Crosfield Ltd	124	51	1957

Correctone	Charles C. Ammonds, B.Sc.(Lond.), A.R.I.C., F.R.P.S., Head of the Department of Graphic Reproduction, London School of Printing and Graphic Art	128	51	1957
The New Alco-gravure Process	H. M. Cartwright, F.R.P.S., Graphic Arts Consultant	131	51	1957
Recent Concepts in the Halftone Printing Process	F. R. Clapper, Research Laboratories, Eastman Kodak Company, U.S.A.	134	51	1957
Exposure-development Relations in High-contrast Films	F. J. Drago, Research Laboratories, Eastman Kodak Company, U.S.A.	139	51	1957
Kemlectro Printing	J. S. Mertle, F.R.P.S, F.P.S.A, S.P.E. Phototechnologist, U.S.A	142	51	1957
Light Sources for Colour Matching	E. E. Miles, B.Sc., A.Inst.P. and D. C. Peach, Research Laboratories, General Electric Co. Ltd	145	51	1957
Modern Arc-lamps for the Printing Industry	E. Rouse, The Autotype Company Ltd	150	51	1957
Static Electricity	C. C. Mill, M.Sc., A.Inst.P., Packaging and Allied Trades Research Association	153	51	1957
Collimo I — A New Precision Press	R. M. P. Conrad, Ph.D., Koch Processes Ltd	156	51	1957
The First Photogravure Perfector Press	Otto M. Lilien, K. S. Paul Ltd	159	51	1957
Cutting and Creasing Research	D. J. Hine, MSc., A.Inst.P., Printing, Packaging and Allied Trades Research Association	161	51	1957
Trend and taste in English typography	David Thomas, Typographical Advisor to University College London	1	52	1958
Advertising art in an atomic age	Paul Peter Piech, Graphic Arts Designer, London	7	52	1958
The wallpaper designs of C. .F. A. Voysey	Peter Floud, C.B.E., Keeper of the Circulation, Victoria & Albert Museum, London	10	52	1958
The magic power of magazines	Herbert Jones, Phoenix House Ltd, London	15	52	1958
A new look for news	Edwin W. Shaar, Art Director, The Intertype Company, U.S.A.	19	52	1958
Fine binding: a craft and its craftsmen	Bernard C. Middleton, F.R.S.A., Craft Binder, London	22	52	1958
A gentleman of Verona	Hans Schmoller	29	52	1958
L'École de Lure	James Moran, Editor, 'Printing, Press & Publishing News', London	35	52	1958

An approach to type designing	S. L. Hartz, General Art Director, Joh. Enschedé en Zonen, Haarlem, Holland	39	52	1958
Business bonhomie	Alec Davis, Director, Spearhead Services Ltd, London	43	52	1958
What lies ahead?	Lord McCorquodale of Newton, P.C., President of the British Federation of Master Printers	46	52	1958
The unresolved problem	Noel Montague, Managing Director, James Upton Ltd, Birmingham	49	52	1958
Management training: the new concept	Major-General C. Lloyd, C.B., C.B.E., T.D., B.Sc., F.Inst.P., Director of the City & Guilds of London Institute	52	52	1958
New light on copyright	Eric Dixon, B.Com., Legal Secretary, British Federation of Master Printers	57	52	1958
Graphic '57'	Charles Rosner, Chartles Rosner & Associates, London	61	52	1958
Graphic arts book list	W. Turner Berry and J. Mosley, St Bride Foundation Library, London	64	52	1958
Research in retrospect	G. L. Riddell, Ph.D., F.R.I.C., Packaging Research and Development Division, Reed Paper Group, Maidstone	70	52	1958
Printing quality: an international review	W. H. Banks, Ph.D, B.Sc., Superintendent of Research, Printing, Packaging and Allied Trades Research Association, Leatherhead, Surrey	77	52	1958
Examination of photogravure cells	Francis N. Goode, M.A., S.Inst.P., Grad.I.E.E., Manager, Fundamental Research Department, Sun Printers Ltd, Watford, Hertfordshire	80	52	1958
Bank-note engraving	P.A. Waterlow, H. H. Todd, and M.F.W. Brown, Waterlow & Sons Ltd, London	87	52	1958
Colour web offset on newsprint	James W. Marshall and Warren L. Rhodes, Graphic Arts Research Department, Rochester Institute of Technology, New York, U.S.A.	91	52	1958

Colour correction: the control of variables	Frank Preucil, Supervisor, Photographic Division, Lithographic Technical Foundation, Chicago, Ill., U.S.A.	94	52	1958
The fluffing of litho papers	Evelyn Pritchard, Printing, Packaging and Allied Trades Research Association, Leatherhead, Surrey	99	52	1958
Litho from xero plates	John J. Rheinfrank and Philip F. Kurz, Battelle Memorial Institute, Columbus, Ohio, and Frederick C. Myers, Engineer Research and Development Laboratories, Fort Belvoir, Virginia, U.S.A.	103	52	1958
Map production in the Ordnance Survey	Lt.-Col Derrick Heald, O.B.E., R.E., Ordnance Survey Office, Southampton, England	107	52	1958
Newspaper ROP Colour	James R. Spencer, General Manager and Associate Editor, 'The Liverpool Daily Post and Echo'	113	52	1958
Chromatic giant	Allan Delafons	118	52	1958
Electronic colour correction	Gordon S. Allen, A.M.I.E.E., Chief Research Engineer, J. F. Crosfield Ltd, London	123	52	1958
Nylon printing plates	Robert M. Leekley, Time Inc., Springdale Laboratories, Springdale, Connecticut, U.S.A.	127	52	1958
Screen rulings and print quality	S. D. Winn, B.Sc., The Printing, Packaging and Allied Trades Research Association, Leatherhead, Surrey, England	131	52	1958
Filmsetting for letterpress printing	Frank H. Smith, F.R.P.S., Development Department, The Monotype Corporation Ltd, Redhill, Surrey	134	52	1958
Notes on a filmset 'Penguin'	L. S. F. Elsbury, Manager, Fotosetter Division, Intertype Ltd, Slough, Bucks.	137	52	1958
From the Rigid to the Flexible	Edward Rondthaler, director, Photo-Lettering Incorporated, New York.	1	53	1959
Australian Rendezvous	Beatrice Warde, editorial manager, The Monotype Corporation Limited, London.	10	53	1959
American Printmakers	Fritz Eichenberg, chairman, Department of Graphic Art and Illustration, The Pratt Institute, Brooklyn, New York.	14	53	1959

Bruce Rogers 1870–1957	Joseph Blumenthal, The Spiral Press, New York.	22	53	1959
The Diuturnity of Eric Gill	Paul Beaujon.	26	53	1959
Graphic Art in Belgium	Mark F. Severin, Member, Royal Academy of Belgium; N.R.D.;; professor of engraving, Institut Supérieur des Beaux Arts (Antwerp).	30	53	1959
19th-century Illustrators – and Others	Harold Barkley, research assistant, Department of Engraving, Illustration and Design, Victoria and Albert Museum, London.	36	53	1959
Company Magazines	John W. Hazzlewood, Director, Edward Mortimer Limited, London.	43	53	1959
Microscope on Management	E. E. Butten, chairman, Personnel Administration Limited, London.	48	53	1959
Gamblers' Printed Art	J. A. S. Morrison, M.Sc., F.R.I.C., former chief chemist, Security Division, Thomas De La Rue and Company Limited, London.	51	53	1959
The Talking Book	Yasushi Hoshino, director of graphic arts research, the Institute of Technology, Tokyo, Japan.	57	53	1959
A Graphic Arts Bibliography	W. Turner Berry and J. Mosley, St Bride Technical Library, London.	61	53	1959
Whither Patra?	V. G. W. Harrison, F.Inst.P, F.R.P.S., F.I.E.S., director of research, The Printing and Allied Trades Research Association, Leatherhead, Surrey.	64	53	1959
A Practical Application of Dirats	Specially contributed.	71	53	1959
Newsprint Applications of Web Offset Colour	Herbert E. Phillips, supervisor, Applied Research Section, Graphic Arts Research Department, Rochester Institute of Technology, New York.	77	53	1959
A Bookbinder Makes Paper	John Mason, F.R.S.A., lecturer in bookbinding and papermaking, College of Art, Leicester, England.	80	53	1959

Synthetic Latices in Printing Papers	N. D. MacLeod, B.Sc., A.R.I.C., Technical Service and Development Department, Imperial Chemical Industries Limited (Plastics Division), Welwyn Garden City, Hertfordshire, England.	84	53	1959
Electronic Printer Enlarger	Harold W. Cox, M.B.E., F.R.A.S., technical development and management, Graphic Arts Division, E.M.I. Electronics Limited, Hayes, Middlesex, England.	88	53	1959
A Case for the Standardization of Densitometers	K. E. Woods, B.Sc., The Printing and Allied Trades Research Association, Leatherhead, Surrey, England.	92	53	1959
Depth of Etch and Print Quality	Sylvia D. Winn, B.Sc., The Printing and Allied Trades Research Association, Leatherhead, Surrey, England.	96	53	1959
Negative/Positive Colour Prints	Gordon McLeish, director, Gordon McLeish and Associates Limited, London.	101	53	1959
Contrast of Moiré Patterns	F. Pollak, B.Sc., F.R.I.C., F.R.P.S., Research Laboratory, Kodak Limited, Harrow, Middlesex, England.	105	53	1959
The Quality of Letterpress Machines	W. H. Banks, Ph.D, B.Sc., research superintendent, The Printing, Packaging and Allied Trades Research Association, Leatherhead, Surrey, England.	110	53	1959
An Experiment in News Setting	L. S. F. Elsbury, manager, Fotosetter Division, Intertype Limited, Slough, Buckinghamshire, England.	113	53	1959
Editorial Notes	Allan Delafons, editor, <i>The Penrose Annual</i>	xv	Fifty-Four	1960
Structure and Substance	Kenneth Garland, art editor, <i>Design</i> magazine, London	1	Fifty-Four	1960
Designed for Doctors	R. S. Newton, deputy head of promotion, Geigy Pharmaceutical Company Limited, Manchester, England	11	Fifty-Four	1960
TV is in Print	E. E. F. Boer, director, Perry Press Productions Limited and L. Delow & Company Limited, London	14	Fifty-Four	1960

Evidence of Study	Stanley Hickson, ATD, MSIA, head of the graphic design department, City of Canterbury College of Art, Canterbury, Kent	17	Fifty-Four	1960
Typophiles' Adventures in Bookmaking	Paul A. Bennett, typographic promotion manager, Mergenthaler Linotype Company, Brooklyn, USA	21	Fifty-Four	1960
van Krimpen	S. L. Hartz, General Art Director, Joh. Enschedé en Zonen, Holland	28	Fifty-Four	1960
Lettering and the Letterhead	William M. Gardner, ARCA, MSIA, MSSI, FRSA	31	Fifty-Four	1960
Porson's Greek Types	J. M. Mosley, librarian, St Bride Printing Library, London	36	Fifty-Four	1960
The Wallpaper Designs of William Morris	Peter Floud, CBE, Keeper of Circulation, Victoria and Albert Museum	41	Fifty-Four	1960
Book Design and Illustration in the DDR	Allan Delafons	46	Fifty-Four	1960
Report on Poland	Charles Rosner, director, Charles Rosner & Associates, London	50	Fifty-Four	1960
The Conscience of the Press	Sir Linton Andrews, LLD, editor, <i>The Yorkshire Post</i>	54	Fifty-Four	1960
Black Alphabet	P. M. Handover, London	64	Fifty-Four	1960
Newspaper Format	Allen Hutt, editor, <i>The Journalist</i> , London	70	Fifty-Four	1960
Obscene Publications	Eric Dixon, B COM, London	73	Fifty-Four	1960
Newspaper Facsimile Equipment	J. V. Foll, OBE, chairman and managing director, Muirhead & Company Limited, Beckenham, England	78	Fifty-Four	1960
Facsimile Transmission of Daily Newspapers	Masao Yoshimura, engineering director, <i>The Asahi Shimbun</i> , Japan	82	Fifty-Four	1960
Registration of Pre-printed Gravure Webs	D. H. Bent, technical director, J. F. Crosfield Limited, London	87	Fifty-Four	1960
Electronics in Colour Printing	Gordon S. Allen, AMIEE, ARPS, chief research engineer, J. F. Crosfield Limited, London	90	Fifty-Four	1960
Work Study	Charles Mansell, managing director, Balding and Mansell Limited, Wisbech, Cambs., England	95	Fifty-Four	1960
Collectors' Pieces: Gravure Printed Stamps	Kenneth F. Chapman, editor, <i>Stamp Collecting</i> , London	99	Fifty-Four	1960

Printing Transparent Wrappings	Bruce Samways, MA, AINSTP, technical director, Colodense Ltd, Bristol	103	Fifty-Four	1960
Programme of Printing Research	V. G. W. Harrison, PhD, F Inst P, FRPS, FIES, director of research, the Printing, Packaging and Allied Trades Research Association, Surrey, England	108	Fifty-Four	1960
Theory of Impression and Rolling Contact	R. D. W. Miller, BA, letterpress research department, PATRA	111	Fifty-Four	1960
European Photolitho	F. G. Wallis, ARPS, instructor in camera operating, London School of Printing	115	Fifty-Four	1960
Cockroaches and Bookbinding	D. M. Evans, BSc, FRES, entomologist, PATRA	118	Fifty-Four	1960
Editorial Notes	Allan Delafons, editor, The Penrose Annual	xv	55	1961
Trends in Dutch typograpy	S. L. Hartz, general art director, Joh. Enschedé en Zonen, printers, Haarlem, Holland	1	55	1961
Italian graphic design	Germano Facetti, MSIA	6	55	1961
Design laboratory	John O'Connor, ARCA, head of the School of Art, North-East Essex Technical College, Colchester	11	55	1961
Univers in action	John Dreyfus, typographical consultant	15	55	1961
Distinguished American book designers and printers	Paul A. Bennett, typographic promotion manager, Mergenthaler Linotype Company, New York	20	55	1961
Design and printing in India	Norman E. Ellis, editor, <i>Indian Paper & Print</i> ; superintendent, the Baptist Mission Press, Calcutta	43	55	1961
Homage to Walt Kelly, as a depicter of conversation	Beatrice Warde	46	55	1961
Reforming the form	John L. Young, Controller of Publications, the General Post Office	52	55	1961
Restyled for reading	Alastair M. Dunnett, editor, <i>The Scotsman</i> , Edinburgh	59	55	1961
The point	Walter Tracy, manager of typographic department, Linotype and Machinery Limited, London	63	55	1961
The artist as reporter	Paul Hogarth, FSIA	71	55	1961

Plans for an Institute of Printing	Sir Dennis H. Truscott, GBE, TD, chairman, Brown, Knight & Truscott Limited, printers, London	88	55	1961
Future pattern of printing education	G. F. Caldwell, head of Department of Printing, Nottingham and District Technical College	93	55	1961
At the Elephant and Castle	Ellis Thirkettle, CB E, MBIM, principal, London School of Printing and Graphic Arts	100	55	1961
Decorative laminate prints	Edward Hughes, ARCA, designer and Typographer; lecturer in design at St Martin's School of Art, London	105	55	1961
ROP colour in Germany	Dr Walter Matuschke, technical director, Axel Springer & Sohn, printers & publishers, Hamburg	108	55	1961
The wraparound rotary letterpress plate	Peter Siviter Smith, managing director, V. Siviter Smith & Company Limited, photo-engravers, Birmingham, England	111	55	1961
Electrofax for photo-engraving	R. W. Prince, technical research director, American Newspaper Publishers' Association Research Institute Inc., Easton, Pa.	120	55	1961
Offset printing for daily newspapers	Masao Yoshimura, engineering director, <i>Asahi Shimbun</i> , Tokyo	124	55	1961
New colour diagrams for the graphic arts	Frank Preucil, Lithographic Technical Foundation, Chicago, Ill.	131	55	1961
The hard-dot positive in gravure	James M. Dugan, MS, Applied Physics Division at Battelle Memorial Institute, Columbus, Ohio, and Theodore A. Pine, BChE, president, Springfield Gravure Corporation, USA	135	55	1961
Magenta contact screen in photogravure	Lester E. Goda, JNR, assistant to the manager, Graphic Reproduction Sales Division, Eastman Kodak Company, Rochester, New York	140	55	1961
Brightype process of letterpress conversion	George L. Morrison, Lidlow Typograph Company, Chicago, Illinois, USA	147	55	1961

There's more in a carton than the contents	D. J. Hine, MSc, AInstP, Printing, Packaging and Allied Trades Research Association, Leatherhead, England	150	55	1961
Editorial Notes	Allan Delafons	xvii	56	1962
Whither graphic design?	F. H. K. Henrion, MBE, RDI, FSIA, consulting designer, London	1	56	1962
Projecting a corporate image	Dr Robert L. Leslie, co-owner The Composing Room Inc., New York, USA	8	56	1962
The presentation of company accounts	E. E. F. Boer, director, Perry Press Productions Limited, industrial publishers, London	12	56	1962
A decade of type design	Ken Dickinson, MAA, MSIA, executive director, Alfred Pemberton Limited, advertising agents, London	16	56	1962
Variations on the typographer	Linda René-Martin, London	24	56	1962
Random notes on Russian typography	Allen Hutt, newspaper design consultant; editor <i>The Journalist</i> , London	31	56	1962
Photography has arrived	Gilbert Cousland, FRPS, photographer, London	34	56	1962
A lithographic workshop in Florence	Germano Facetti, MSIA, art director, Penguin Books Limited	39	56	1962
The world as oyster	J. E. Morpurgo, director, The National Book League, London	41	56	1962
Printing types and books: an expression of their times	Hermann Zapf, designer, Frankfurt am Main, Germany	47	56	1962
Learning to read with the augmented roman alphabet	Sir James Pitman, MP, chairman, Sir Isaac Pitman & Sons Limited, publishers, London	54	56	1962
Children and their books	Dr Anders Hedvall, the Royal Library, and Bror Zachrisson, director, Graphic Institute and Institute of Advertising, Stockholm	59	56	1962
Children's book illustration in England	David Thomas, typographical advisor, University College London	67	56	1962
American children's books in a changing world	Paul A. Bennett, typographic promotion manager, Mergenthaler Linotype Company, Brooklyn, New York, USA	75	56	1962
Joseph Cundall: A Victorian editor, designer, publisher	Ruari McLean, editor <i>Motif</i> , London	82	56	1962

A new printing house in Cambridge	Brooke Crutchley, CBE, university printer, University Press, Cambridge	90	56	1962
Web offset: progress and prospects	Peter Robinson, director, Taylowe Limited, printers, Maidenhead, Berkshire	93	56	1962
Lithographic research in the USA	Michael H. Bruno, research director, Lithographic Technical Foundation, Chicago, Illinois, USA	106	56	1962
Photo-engraving: a survey of six decades	W. B. Hislop, FRPS, editor <i>Graphic Technology</i> , London	112	56	1962
Printability and gloss factors	DR A. C. Zettlemoyer, research director, National Printing Ink Research Institute, Lehigh University, Bethlehem, Pennsylvania, USA	116	56	1962
Developments and trends in photogravure	Raymond A. Walker, technical director, Sun Printers Limited, Watford, Hertfordshire	120	56	1962
Xeronic: computer output printer	H. Dagnall, MA, electronics department, Rank Precision Industries Limited, London	125	56	1962
Press palace	J. E. Holroyd, deputy director of production and personnel, The Daily Mirror Newspapers Limited, London	133	56	1962
Subjects of enquiry	Roy W. Prince, technical research director, American Newspaper Publishers Association Research Institute Inc., Easton, Pennsylvania, USA	138	56	1962
The printability of newsprint: the GFL rotary test printing press	Dr Gosta E. Carlsson, MA, director of research, Grafiska Forskningslaboratoriet, Stockholm, Sweden	140	56	1962
Printability research in Finland	Lars S. Nordman, Oy Keskuslaboratorio Centrallaboratorium AB, Helsinki	143	56	1962
Graphic research in Switzerland	Dr. Paul Fink, director, Eidgenossische Materialprüfungs- und Versuchsanstalt für Industrie, Bauwesen und Gewerbe, St Glalen, Switzerland	146	56	1962
Paper and printshop conditions	nestor J. Devoitille, manmaging director, Centre d'Etude du Papier et des Industries Graphiques, Brussels, Belgium	148	56	1962

Research and education in Denmark	Chr. W. Christensen, head of the research department, Den Grafiske Højskole, Copenhagen, Denmark	150	56	1962
Research and development in Hungary	Kálmán Lovász, director, and Kálmán Szalai, engineer, of the Nyomdaipari Kiserleti Uzem es Laboratorium, Budapest	151	56	1962
A graphic arts booklist: 1959–61	James Mosley, librarian, Saint Bride Printing Library, Saint Bride Foundation, London	155	56	1962
Late section	Allan Delafons	161	56	1962
Co-operative research in the graphic arts industries	Dr V. G. W. Harrison, F.Inst.P., F.R.P.S., F.I.E.S.	1	57	1964
The rationalization of papers and inks	F. H. K. Henrion, M.B.E., R.D.I., F.S.I.A.	9	57	1964
The responsibilities of the design profession	Herbert Spencer, F.S.I.A.	18	57	1964
Mondadori	Alan Bartram	24	57	1964
Books that never see a bookshop	Karl Dallas	40	57	1964
The integrated book	Germano Facetti, M.S.I.A.	53	57	1964
Communication through photography	John Hopkins	64	57	1964
For new openings see local Press	Charles Fenby	78	57	1964
The future of newspaper design	Allen Hutt	86	57	1964
Innovation in American newspaper design	Jack Z. Sissors	94	57	1964
Revolution in creative printmaking	James Burr	102	57	1964
H. N. Werkman: printer, painter, poet	Jasia Reichardt	117	57	1964
Look! No hands!	C. J. Duncan, M.A., F.R.P.S., F.R.M.S	121	57	1964
New worlds of map making	G. Rattray Taylor, section editor (introduced by)	169	57	1964
The early map printer and his problems	R. A. Skelton	171	57	1964
Recent trends in map use and presentation	Derek Maling, Ph.D.	187	57	1964
Progress in surveying	A. Stephenson, O.B.E.	199	57	1964
Designing 'thematic' maps	Dr E. C. Willatts, O.B.E.	203	57	1964
How Britain's national maps are produced	Brigadier R. A. Gardiner, M.B.E.	210	57	1964
Automatic cartography	David Bickmore	219	57	1964
Mapping the Moon and beyond	Dr Gilbert Fielder	223	57	1964
Must the artist disappear from map making?	Ruari McLean, F.S.I.A.	239	57	1964
Technical research in rotary photogravure	Professor Wolfram Eschenbach	241	57	1964
Automation and design	S. Augustinb and R. Schoonman	252	57	1964

New methods of quality control	Dr J. W. Schouten	255	57	1964
The GATF Print Quality Instrument	George W. Jorgensen	260	57	1964
Gas chromatography	L. H. Adcock, F.R.I.C.	265	57	1964
Paper distribution in Holland	J. Weidema	273	57	1964
Handmade paper in India	Mini Boatwala and Wilfred Maciel	281	57	1964
Graphics international	Michael Middleton	284	57	1964
The Penrose Survey		289	57	1964
Fashion in typography	Nicolete Gray	16	58	1965
Closing the gap	James Elphick	37	58	1965
Parkinson's lore	Frederick Barter	42	58	1965
Poster design as a newspaper image-builder	Karl Dallas	62	58	1965
Perfumed printing inks	A. H. Soane, A. Bernstein and P. F. Walker	80	58	1965
The missing link	Germano Facetti	84	58	1965
A decade of powderless etching	Eric A. Williams	101	58	1965
Radio-isotopes in printing research	W. G. Bainbridge	107	58	1965
The presentation of technical information	Peter Sieber	114	58	1965
Communication — a key to progress	Peter Dingley	132	58	1965
Kalvar dry process conversions	Richard C. Gearhart	137	58	1965
The changing pattern of technical education for printing	T. C. Hart	140	58	1965
The making of a designer	Christopher Bradshaw	147	58	1965
Photographic training for graphic designers	Julian Mathison	152	58	1965
School magazines: the new image	Melville Hardiment	161	58	1965
Training by production	Henri Friedlaender	167	58	1965
Words in colour	Caleb Gattegno	174	58	1965
Training on the job	William Braasch	177	58	1965
First principles first	Robert Ranc	181	58	1965
Keeping the craftsman up to date	Michael H. Bruno	185	58	1965
Easing the distortion dilemma	W. C. Ross	189	58	1965
Engineering research for the graphic arts	M. Graneek	193	58	1965
A revolution in 3D printing	Marvin C. Whatmore	199	58	1965
Type in art	Jasia Reichardt	205	58	1965
The quickest eye in research	J. A. Cairns	229	58	1965
Find binding as a contemporary art	J. J. de L. Meyer	237	58	1965

Half-tones by letterset	Paul J. Hartsuch	249	58	1965
Printing with magnetic inks	L. E. Boxall	259	58	1965
How strong to run the colour?	Frank Preucil	273	58	1965
Adhesives research for packaging	C. V. Hawkes	279	58	1965
Typography in Japan	Hisashi Furukawa	289	58	1965
The Penrose Survey	Michael H. Bruno, Will Burtin, Allen Hutt, James Moran (with contributions from)	297	58	1965
A well-justified postscript...	Stefan Themerson		58	1965
Photography for print	Bob Brooks	16		1966
The lasting power of black-and-white	Eric de Maré	28		1966
Are consumer magazines a 'good buy'?	Ken Baynes	43		1966
Japan — growing power in print	E. A. Possnecke	54		1966
Printing for the arts	Bernhard Baer	59		1966
Need the craftsman feel frustrated?	W. B. Hislop	94		1966
The Asia Magazine	John Anstey	97		1966
Coloured hearing' and 'number-forms'	Barbara Duncum	109		1966
Colour as a code for connotative communication	Percy H. Tannenbaum	115		1966
The well-tempered colourchord	Benno Wissing	121		1966
Instrumental colour control	J. M. Adams	125		1966
Progress in new colour process inks	Frank Preucil	131		1966
Printing on a cast-coated surface	Bryan H. Smith	134		1966
The use of colour coding in business systemsq	Daphne Rands	139		1966
Electrostatic printing	Daniel Smith	143		1966
A true electrostatic printing process	Clyde Childress	151		1966
Typographyt in emergent Africa	Allen Hutt	157		1966
The art school dilemma	James Holland	162		1966
From basic to graphic design at Wuppertal	J. J. de L. Meyer	175		1966
Economics of c olour printing and buying	Robert Austin	189		1966
Photo-solubilization	J. F. Strange	197		1966
Mechanics of adhesive binding	William O. Faxon and Robert E. Fogg	203		1966
Graphic design in the Soviet Union	V. Lyakhov	210		1966
Margins in the manuscript and printed book	F. W. Ratcliffe	217		1966
A realistic approach to colour reproduction	F. R. Clappwer and T. C. Montrois	235		1966
Powderless etching of printing plates	Marvin C. Rogers	243		1966

Electrostatic colour-proofing process	Owen R. Cormack	251	1966
Advanced computer printing systems	John Duncan	254	1966
The Penrose Survey	Michael Bruno, James Moran, G. W. Ovink (with contributions from)	269	1966
The Penrose Survey	Michael Bruno, C. J. Duncan, Allen Hutt, James Moran, G. W. Ovink (with contributions from)	17	1967
Mirror to the printing art	W. B. Hislop	28	1967
Baedeker's airborne offspring	Karl Dallas	33	1967
Michelin maps and guides	Germano Facetti	40	1967
Sky-high house styles	Eckhard Neumann	53	1967
Discoverer with a camera	Jan van Keulen	63	1967
The graphic arts in Yugoslavia	Vera Horvat-Pintaric	74	1967
The newspaper in Britain today	James Moran	87	1967
Can newspapers move from the Stone Age to the Space Age?	Clive Irving	106	1967
Time-Life's vast venture in books	Edward A. Hamilton	119	1967
International unification of typographic measurements	Ernest Hoch	123	1967
Experiments underground	John Willett	136	1967
Growing scope in stamp design	Bernard Orna	143	1967
The publications of T. N. Foulis	John Russell Taylor	148	1967
Where have all the flowers gone?	Herbert Jones	158	1967
Display composition on the Photo-Typositor	Klaus F. Schmidt	170	1967
Electrostatic printing's year of progress	Samuel B. McFarlane	180	1967
New scanners, old problems	E. R. Fisler	185	1967
Faces without bodies	James Sutton	199	1967
Changes in Chinese typography	Peter Mayer	207	1967
Inkless proofs made from metal	Neil Maizner	220	1967
Technology's paper eyes	Bryan H. Smith	222	1967
Recent progress in flexographic tone and process printing	Douglas E. Tuttle	230	1967
Gradar screen at 'The Times'	G. A. Smyth	238	1967
Continuous-tone lithography	Robert J. Lefebvre	246	1967
The role of hydraulics and pneumatics	M. A. Jeans	251	1967
The Penrose Survey	James Moran, Robert Austin, Michael H. Bruno, Allen Hutt (with contributions from)	14	1968

Geoffrey Ireland: poet with a camera	Aaron Scharf	29	1968
Typographic design and the computer	Maurice Goldring	41	1968
Designing Australia's decimal currency notes	Alistair Morrison	47	1968
New notes, new techniques	M. F. W. Brown	58	1968
Sabon: the first 'harmonized' type	John Dreyfus	63	1968
Supergraphics	Ken Baynes, Ann Roberts and Steve Storr	76	1968
Print for poor-vision readers	Alison Shaw	92	1968
Reform of the English writing-system	John Downing	102	1968
Documentation, print and the relevance of hardware	Herbert Coblans	107	1968
A general purpose type fount suitable for use with optical reading equipment	G. G. Scarrott	117	1968
The role of dichromated colloids	W. B. Hislop	132	1968
The change to metric measures	Lyndon B. Wainwright	139	1968
Ink to match the machine	F. W. Stoye	150	1968
Programmed monochrome reproduction	Clive Nash	159	1968
IARIGAI	Kenneth Hoare	176	1968
New uses of stamping foils	H. L. Hunter	181	1968
The editorial revolution	N. I. Korman	186	1968
Advertising for a type foundry	J. J. de L. Meyer	198	1968
Programmed learning in the printing industry	B. W. Blunden	209	1968
The abstracting process and the British Museum Catalogue of Printed Books	John Commander	216	1968
Electrophotography today	G. R. Mott and S. F. Royka	224	1968
Photocopying and copyright	Ronald E. Barker	234	1968
Types of the sixtiesq	Kenneth Day	241	1968
Harmonic system for computer-controlled type-setting	Louis Rosenblum	257	1968
Research on paper for printing	Michael H. Bruno	267	1968
The Penrose Survey	Michael H. Bruno, C. J. Duncan, Ernest Hoch, Allen Hutt, James Moran (with contributions from)	14	1969
Captivating the road knights	P. G. Ryan	29	1969
The motor-car in photography	Eric de Maré	45	1969
Role call	Ann Gould	57	1969
The design of the London Underground diagram	Ken Garland	68	1969

Book restoration after the Florence floods	Peter Waters	83	1969
The impact of Stanley Morison	John Dreyfus	94	1969
The use and abuse of photographs	Eric de Maré	112	1969
Printing in the seventies	James Moran	125	1969
Design practice in the seventies	Dorothy Goslett	141	1969
Graphic output	Richard Guyatt	147	1969
Wanted: a new deal in art schols?	Stuart Brisley	154	1969
Draw me a thought	Anthony Page	157	1969
Optical letter spacing	David Kindersley	167	1969
Sensation on the street	Sarah Whitcombe	177	1969
Semiotics – not semi-idiotics	F. H. K. Henrion	188	1969
The ink-water relationship in lithography	C. C. Mill	196	1969
Linotron 1010, page maker	V. M. Corrado	201	1969
Standardized invoicing	T. B. Ward	208	1969
Export outlook for print in the seventies	A. E. Walsh	213	1969
The future role of research in the printing industry	G. L. Riddell	219	1969
Early Japanese printing and technique in Ukiyo-e	Robert Austin and Charles Pomeroy	225	1969
The Printing Historical Society	Berthold Wolpe	235	1969
The link between Garamont and Van Dijkck	G. W. Ovink	245	1969
Sixteenth-century French typefounders: the Le Bé memorandum	James Mosley	250	1969
A checklist of Penrose articles 1895–1968	John Taylor (compiled by)	252	1969
The Penrose Survey	Robert Austin, Michael Bruno, Allen Hutt, Erwin Jaffe, James Moran (with contributions from)	11	1970
A little scandal in the street'	F. H. K. Henrion	25	1970
Romano Cagnoni: total photography	J. J. de L. Meyer	40	1970
The boxwood illustrators	Eric de Maré	49	1970
Beatrice Warde, the First Lady of typography	John Dreyfus	69	1970
Newspaper graphics	Harold Evans	77	1970
Jan Tschichold	Ruari McLean	89	1970
The future of Optical Character Recognition	J. A. Weaver	107	1970
Swiss t typography today	Darrell Hyder	117	1970
The pioneer work of Maurice Spitzer	Israel Soifer	127	1970
Short-run publishing	A. R. Turnbull	143	1970

Transatlantic Shakespeare	Walter Tracy	153	1970
A computer is not a piece of paper	R. J. Wakefield	157	1970
Redesign book design	Nicholas Jenkins	159	1970
The grid: an aid or an end?	Alan Bartram	169	1970
A 'Modern' for news	Allen Hutt	181	1970
Gravure in search of simpler controls	Tom Armitage	191	1970
Microwave drying	Roy Ritchie	193	1970
Outlook for sheet-fed rotary letterpress	James Moran	197	1970
EVR: the moving picture book	John Wren-Lewis	201	1970
International Standard Book Numbering	David Whitaker	209	1970
The phototypesetting jungle	L. W. Wallis	213	1970
The first word on magazine design	Allen Hutt	224	1970
The Penrose Survey	Michael Bruno, Allen Hutt, James Moran (with contributions from)	11	1971
The lettering is the message	John Curtis	25	1971
The plate that outlasts all others'	Geoffrey Clarke	38	1971
The newspaper cartoon	Ann Gould	47	1971
Design problems in developing countries	J. Paul Brack	69	1971
Picture perception in Africa	Jocelyn Chaplin	79	1971
E. McKnight Kauffer	Mark Haworth-Booth	83	1971
The art of drawing on stone	Michael Twyman	97	1971
Driography: lithography without water	John L. Curtin	125	1971
Tides of man and nature	Minor White	128	1971
Microfilming microfilm: a photo-chromic process	E. B. Garsed	136	1971
Music and print	Roy Brewer	144	1971
Typewriters to the rescue!	John Beverley	153	1971
The 'telenewspaper': the potential and the problems	James Moran	157	1971
Let's stay at home and go to the movies	David Hale	163	1971
The Suncure System	Daniel Carlick	168	1971
Transparency duplication	R. W. G. Hunt	171	1971
Typesetting metamorphosis	L. W. Wallis	176	1971
A look at the paper	A. D. Winsor	189	1971
The Colmap System		192	1971
Book listing by computer	David Whitaker	193	1971

Beyond the galleys	A. H. Phillips	197	1971
Measurement of light sources in relation to spectral sensitivity of plate coatings	R. J. Huckle	205	1971
Printing and computers: the changing scene	D. L. Cooper and C. D. Nield	211	1971
The Penrose Survey	Michael Bruno, Allen Hutt, James Moran, Edward Rondthaler, Lawrence Wallis (with contributions from)	19	1972
A photographer's 'Temple of Flora'	Eric de Maré	53	1972
Plastics papers	L. Leese	63	1972
A Golden Age of comics	Denis Gifford	69	1972
The original print: an epitaph	John Curtis	93	1972
The printmaker and the public	John Thompson	103	1972
The digital computer-controlled scanner for colour separation	Nathaniel I. Korman	111	1972
Henry van de Velde and book design	Fernand Baudin	117	1972
Printing machinery exhibitions	James Moran	133	1972
Business forms and the Driographic plate	R. J. O'Brien	141	1972
Holography and its application to design	A. E. Ennos	143	1972
Technical developments for the newspaper industry	M. Graneek	151	1972
Cinderella makes good	Evelyn J. Pritchard	159	1972
Flexography's bright outlook	Douglas E. Tuttle	167	1972
Page adhesion and paper properties in unsewn binding	C. V. Hawkes	171	1972
Colour proofing systems and the customer	Joseph M. Foley	176	1972
Display photo-setting in the seventies	Robert Norton	179	1972
Typeset maps	J. M. Adams	190	1972
Stamps by students	Stuart Rose	203	1972
New combined intaglio/gravure stamp press	Richard Harrison	207	1972
Typometric progress	Ernest Hoch	212	1972
The Penrose Survey	Michael Bruno, Allen Hutt, James Moran, A. E. Walsh (with contributions from)	18	1973
English fairground decoration	Geoff Weedon and John Gorham	33	1973
Don't overlook the underground press	Herbert Jones	49	1973
Twenty-five years of the Folio Society	Peter Guy	63	1973
Unsung heroes of printing, 1900–50	James Moran	77	1973
Ben Shahn and lettering	Bernarda Shahn	89	1973

Walter Tracy, type designer	Allen Hutt	101	1973
Graphic design in newspapers	Raymond Hawkey	116	1973
Scientific and technical illustration	Romek Marber	125	1973
Tools for schools	Michael Shayer	133	1973
Literacy for what?	Theo H. Oltheten	141	1973
Graphic design in Poland	Szymon Bojko	147	1973
What future for plastics papers?	N. K. Bridge	159	1973
The evolution of Times New Roman	John Dreyfus with drawings by Matthew Carter	165	1973
Composition '72	Lawrence W. Wallis	175	1973
Computer-aided design: an exploration	Aaron Marcus	191	1973
Press coatings	William A. Rocap	199	1973
Cathode ray consoles in composition	Collier A. Elliott	203	1973
Tension control for web-offset	John R. Martin	209	1973
Water-based printing inks	Hugh Dunn	215	1973
A standard specification system for print production	Maurice Goldring and Angela Hackelsberger	225	1973
The Penrose Survey	Brian Blunden, Michael Bruno, John Dreyfus, Kenneth Hoare, James Moran, Bryan (with contributions from)	9	1974
AGI 'Graphic design for the community' exhibition	Colin For=bes	25	1974
Design's debt to Ashley	F. H. K. Henrion	33	1974
Allen Hutt's 'Changing Newspaper'	James Moran	47	1974
Sir' Tom Morgan of lithography	Michael Bruno	49	1974
Exhibition graphics and the British Museum	Alan Bartram	57	1974
The changing face of the Royal Mail	Geoffrey Bensusan	69	1974
Open University—design in a new dimension	Douglas Clark	85	1974
Colour sets the fashion	Bernat Klein	97	1974
All the 'firsts' of the Illustrated London News	R. H. Smith	101	1974
ILN's new lease on life	James Bishop	113	1974
The manuscript book	Fernand Baudin	121	1974
Victor Pasmore and the printer	Bryan Smith	137	1974
Printing for packaging in the EEC	H. J. Hemmen	147	1974
Legibility research in information publishing	Herbert Spencer	153	1974
Systems thinking in the composing room	David Dew	163	1974

Composition '73	Lawrence Wallis	169	1974
Inks, pollution and the energy crisis	Chris Williams	177	1974
A systematic approach to gravure	R. T. H. Harrison (Transfer fabric printing, pages 193–196)	183	1974
Printing paper progress	A. T. Franklin	199	1974
Computer process control in papermaking	George F. Beecroft	205	1974
Quality control and the PIRA Electronic Planimeter	A. E. Bardouleau	209	1974
Kodak International Colour Calendar Contest	Kodak AG	217	1974
Kodak Marketing Education Centre		221	1974
Penrose Anthology		223	1974
Some biographical notes		246	1974
Editor's notes: Inveresk and Tullis Russell paper mills	[Bryan Smith, editor]	249	1974
The Penrose Survey	Brian Blunden, Michael Bruno, Kenneth Hoare, James Moran, Caryl Holland (with contributions from)	9	1975
Milton Glaser and Seymour Chwast	Jerome Snyder	25	1975
Journalism and design: a marriage can be arranged	Jeanette Collins	37	1975
Composition input supermarket	Lawrence Wallis	53	1975
An urban elegy	Robert D McClelland	69	1975
Design and print – an educational issue	James Holland	77	1975
Photolitho Sturm	Dennis Edwards	82	1975
IARIGAI – ten years on	Kenneth N Hoare	89	1975
The need for techno-economic studies in printing	Brian Blunden	94	1975
Electronic 'imagination'	Bryan H Smith	97	1975
A new dimension for photographs	Michael Maddox	109	1975
Methods to evaluate paper smoothness	Innocenzo Fabbri and Alessandro Laurenzi	115	1975
Arabic without tears	Walter Tracy	121	1975
Gilchrist's new graphic reproduction house	Ian Gilchrist	127	1975
Electronic scanning	Brian Chapman	130	1975
Waste paper chase	Peter Whiting	141	1975
Training people for presses	Flip Mayer	149	1975
Around the courtyard	Flip Mayer	154	1975
The print-maker of Amsterdam	Bryan H Smith	160	1975
Litho press supermarket?	Johann Hock	169	1975

Optimum' printing and system analysis	Paul Fink	178	1975
Book design's debt to Tschichold	Ruari McLean	181	1975
Whitechapel print-in	Brian Coe	185	1975
Penrose Portrait: Herbert Spencer		193	1975
The Cambridge tradition since 1930	John Trevitt	209	1975
Developments in Japanese printing	Shozo Imoto	217	1975
Laser-Graph – a new technology	Anthony F Dernbach	227	1975
Long-life paper and Winston's works	Alwyn James	239	1975
Some biographical notes		258	1975
William Caxton – man of business and inspiration for today	James Moran	11	1976
The Penrose Survey	Paul Radcliffe, Michael Bruno, Bernard Barry, Roy Brewer, Caryl Holland (with contributions from)	17	1976
Tom Eckersley and the art of the poster	Penrose Profile: Rene Elvin	33	1976
WHAmithr – many faces but one image	Nick Jenkins	45	1976
Anson Hosley, Photographer Extraordinaire	Michael Bruno	53	1976
Newspaper and magazine design in Poland	Szymon Bojko	61	1976
Klett and the 'new technology'	Bryan Smith	70	1976
A new high speed digital colour scanner	Peter Pugsley	79	1976
Reproducing the Kelmscott Chaucer	Peter Guy	87	1976
The private press of Paul Piech	Kenneth Hardacre	98	1976
Imaging science and engineering	Eiichi Inoue	113	1976
Photosetting: Buyer know thyself	Robert Norton	119	1976
Offset in germany	Pincus Jaspert	129	1976
The transformer	Michael Macdonald – Ross and Robert Waller	141	1976
Water water everywhere	Chris Williams	153	1976
The Gentleman touch	Mel Calman	157	1976
Micropublishing – the new recruit to the media	Bernard Williams	169	1976
The Letraset story	Anthony Wenman	173	1976
A computer-based information service for the printing industry	Yuri Gates	184	1976
Old maps made new – Harry Margery's methods	Dennis Edwards	188	1976
AGI Canada	Graham Crabtree	202	1976
The making of the paper	Simon Barcham Green	215	1976

W R Lethaby and the Revival of Printing	Godfrey Rubens	219	1976
Editor's notes: Penrose text papers	[Stanley Greenwood and Clive Goodacre]	233	1976
Advertisements		241	1976
Some biographical notes		254	1976
Biographical notes		10	1977
The Penrose Survey	Bob Bloomfield, Michael Bruno, Ryutaro Yamamoto, Ernest Hoch, Clive Goodacre (with contributions from)	14	1977
Penrose protrait: Mike Bruno	David Gandelman	31	1977
The private press of Otto Rohse	Richard brown	38	1977
Magazine design in the Seventies	Allen Hurlburt	51	1977
The bird paintings of Henry Jones	Colin Cohen	60	1977
Photography's general practitioner	Mark Keighley	70	1977
Self-adhesive labelling – a study in application	Peter Stubbs	80	1977
Labelling in the Land of Green Ginger	Eric Gibson	97	1977
When no news is bad news	Caryl Holland	105	1977
Japanese posters at the Stedelijk	J J de Lucio-Meyer	113	1977
Recreating the original	Alan Stephenson	121	1977
Analysis of a paper campaign	Clive Goodacre	129	1977
The gap in the assembly line	John Westwood	137	1977
KC's new camera-speed silverless film	Mike Bruno	142	1977
Tone reproduction objectives in colour printing	Tony Johnson	151	1977
Basil Harley and the Curwen Press	Basil Harley	157	1977
A new technique for gravure etching	Bob Bradley	173	1977
Felt-tip pen power	Michael Willard	181	1977
Tailoring type to technology	John Latham	189	1977
All the print that's fit for news	Harold Evans	199	1977
Giving the design clients something of his own	Geoffrey Bensusan	211	1977
No home without a stereoscope'	Michael Leitch	221	1977
Can the designer draw his own profile?	John Dawson	233	1977
Advertisements		239	1977
Biographical notes		10	1978/1979

The Penrose Survey	Pincus Jaspert, Michael Bruno, Henri Henrion, Gerry Withers, Clive Goodacre (with contribution from)	13	1978/1979
The mysterie of playing cards	Bob Bloomfield	32	1978/1979
Penrose profile: James Moran	Roy Brewer	51	1978/1979
Five centuries of the OUP	Richard Russell	57	1978/1979
From the grass roots, Giovanni Caselli	Richard Souper	73	1978/1979
Typographic treasures at St Bride's	James Mosley	85	1978/1979
The photopolymer challenge in flexo	Nicholas Lister Moore	99	1978/1979
A Typographer's lament	Fernand Baudin	105	1978/1979
A Business in futures	Tony Shaw	111	1978/1979
The Scholarly facsimile	Gerry Withers	121	1978/1979
Gwasg Gregynog lives	Mike Hutchins	136	1978/1979
Breaking the mind-forged manacles	Robin Bath	148	1978/1979
Longo, the stone age maniac in the house of electronics	Bob Bradley	154	1978/1979
Printing in India	Bob Durrant	160	1978/1979
Whatever happened to electron curing?	Jason Weisman & Ted Tripp	171	1978/1979
The ink jet set	Graeme Minto	177	1978/1979
Olaf Leu: 'A Renaissance man among designers'	Uwe-Jens Philipp	193	1978/1979
Tin printing progress	Elizabeth Park	205	1978/1979
Frank Preucil – Star gazer, violinist, colour expert	Michael Bruno	218	1978/1979
Keeping the presses in condition	Richard Brown	224	1978/1979
Image of a shop	Roy Brewer	233	1978/1979
Ilrw – Italy's gravure giant	Clive Goodacre	241	1978/1979
Inplant expertise	Eric Fordham	257	1978/1979
Advertisements		264	1978/1979
Biographical notes		10	1980
Preface		13	1980
The Penrose Young Illustrators	Gerry Withers	16	1980
Penrose profile: Ernest Timson	Caryl Holland	49	1980
Kodak's class of '31	Michael H Bruno	57	1980
Calligraphic capers	Geoffrey Bensusan	65	1980
Paging the Eighties	Bob Bradley	77	1980
Not just the jacket – but the whole suit	Bob Bloomfield	85	1980

Response 300: On-line retouching	Clive Goodacre	97	1980
Media college	Robert Hedley Lewis	101	1980
Peter Strausfeld: Poster maker to the Academy	Elizabeth M B Park	113	1980
Gerrit Noordzij: Master of crafts	Juib van Krimpen	121	1980
Westerham's long pursuit of excellence	Geoffrey Bensusan	129	1980
Caldecott's gentle art with children	Michael Hutchins	145	1980
A matter of education	Bernard Orna	157	1980
The Shoestring Press of Ben Sands	Richard Brown	163	1980
Photosetting's short span	Frank J Romano	173	1980
Marks of identity	Peter Wildbur	176	1980
Sampling the samples	Colin Cohen	185	1980
Graphics from Piccadilly's favourite grocer	Clive Goodacre	198	1980
DeSchutter, Antwerp	Frits de Winter	209	1980
The Sanomaprint marketing package	Pincus Jaspert	225	1980
The Penrose Survey	Michael H Bruno, John Willson, Rupert Cannon, John Arnold, Pincus Jaspert, Colin Cohen, Ilaurie Young, David Casey, Chris M Williams, Roy Brewer, Tony Johnson (with contributions from)	233	1980
Advertisements		266	1980
Nigel Holmes: Time's graphic statistician	Richard Brown	8	1981
Unravelling the Chinese typesetting puzzle	Brian Gaines	25	1981
Profile of a pacesetter	Pincus Jaspert	41	1981
The marketing ingredient in the design brief	Rod Davies	45	1981
What's in the brain that ink may character'	Fernand Baudin	53	1981
The Penrose Young Illustrators	Gerry Withers	57	1981
Germany's gravure giant	Giorgio Gianoli	96	1981
Of dragon's blood and Bolt Court	Rupert Cannon	100	1981
Thomas Bewick	Ray Watkinson	109	1981
The CAPS connection	Gerry Withers	118	1981
Cadillac's in-line Eldorado	Clive Goodacre	127	1981
Vic Kettle's total repro	Sean Cregan	134	1981
Art on the rostrum	William Stokes	150	1981
Penrose profile: Charles Wood at Southeastern Printing	Mike Bruno	165	1981

Erik Ellegaard Frederiksen	Aage Damm	181	1981
The press in Englands Lane	Charlene Garry	193	1981
Roswitha Quadflieg – a private press philosophy	Huib Van Krimpen	205	1981
Pira's Golden Jubilee	Keith Bridge	215	1981
Early British coloured books	Ruari McLean	227	1981
A treasury of swaps	Brian Webb	238	1981
Non-stop web	Pincus Jaspert	245	1981
Penrose Survey		253	1981
Advertisements		269	1981
The search for the 'Inimitable Note'	Clive Goodacre	8	1982
A Stone unturned	Pincus Jaspert	29	1982
Pollyanna's progeny – the Sari Fabrics story	Jane Farrow	35	1982
Videotex – the electronic challenge	Brian Gaines	47	1982
L'Ecole Supérieure d'Arts Graphiques	Bernard Orna	57	1982
Neugebauer, scribe of Austria	Huib Van Krimpen	65	1982
Understanding the animals	Colin Cohen	73	1982
Profile of a portrait engraver	Michael Hutchins	91	1982
Hand drawn lettering		97	1982
The Kohan colour technique	Pincus Jaspert	105	1982
Supercomputers and the designer	Bruce Brown	113	1982
A word in your eye'	Stanley Harrison	119	1982
The Penrose Young Illustrators	Gerry withers, Aage Damm	129	1982
Digital surrealism		161	1982
The Kodak Museum		165	1982
Victorian Poster Books	Brian Webb	175	1982
Media City graphics	Michael Hodgson	181	1982
The bibliophile bindings of Kerstin Tini Miura		191	1982
Arthur Sanderson and William Morris	Gerry Withers	206	1982
Television typography		215	1982
How Wolff Olins learnt about corporate identity		221	1982
Penrose profile: Gerard Huerta	Nigel Holmes	230	1982
American lithography's third man	Michael H Bruno	241	1982

The Penrose Survey	Michael H Bruno, Pincus Jaspert, Richard Southall, Brian Gaines, Simon Kanter, Nick Halling (with contributions from)	249		1982
Advertisements		270		1982