

Proper Preparation
of Art Work
for Good Newspaper
Reproduction

Report No. 1

PREPARED BY A.N.P.A. • A.A.A.A.

Joint Committee on Newspaper Printing

DECEMBER, 1948

**Proper Preparation
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This brochure is the first of a new series prepared by the "A.N.P.A.—A.A.A.A. Joint Committee on Newspaper Printing." This committee is composed of a group of advertising production experts appointed by the American Association of Advertising Agencies, who are working jointly with a group of mechanical experts chosen by the American Newspaper Publishers Association.

The members of the committee have embarked on a long-range program to further improve the printing of advertising in newspapers throughout the country. Their study and recommendations will embrace every aspect of the subject from the preparation of advertising material to the final printing of the newspaper. They recognize that this task is not an easy one. The problem of good newspaper reproduction is always with us.

In "The Continuing Study of Newspaper Reading," compiled by the Advertising Research Foundation, Inc., a survey shows that photographs have from 40 to 50 per cent higher readership than line or wash drawings. Still, there are art directors and production men who shy away from this more productive medium of advertising because they are afraid of the printing results. Yet, day in and day out, newspapers print in their own news columns—with a degree of success—halftones of photographs taken in all sorts of weather and of subjects and under conditions which they frequently cannot control.

Then why shouldn't advertisements reproduce even better than news illustrations, since the advertiser and agency can control the conditions under which photographs are made?

The answer is that a more thorough knowledge of correct selection of the model, background, lighting, quality of print, retouching, engraving, duplicate plate, etc., down to the final newspaper impression is necessary. This will assure newspapers doing a good job.

We cannot escape the fact that the process of newspaper printing brings about a loss of contrast and detail. For best results, art should not be viewed solely as such, but in the light of its ultimate purpose—for reproduction in the newspaper. Nor should art selection be based upon our own pet notions as to what should or should not reproduce well. Selection should be based upon the facts as to what actually does or does not produce good results. This brochure explains in brief the fundamental and basic importance of good newspaper art and its contribution to good newspaper reproduction.

If we expect good newspaper printing, we must begin with the selection and preparation of good newspaper art. If we begin with improperly prepared art, there is little the production department, engraver or newspaper can do to improve it, and the chances are the advertisement will not print well.

With that in mind, this brochure is dedicated to the art directors, artists, photographers and others throughout the country who prepare and select newspaper art. The recommendations set forth here should enable them to achieve more artistic results and yet do so within the confines of the process. We are all striving for fool-proof newspaper printing and better results for our mutual clients.

Let us now consider the various types of artwork in the light of proper treatment for good black-and-white newspaper reproduction.

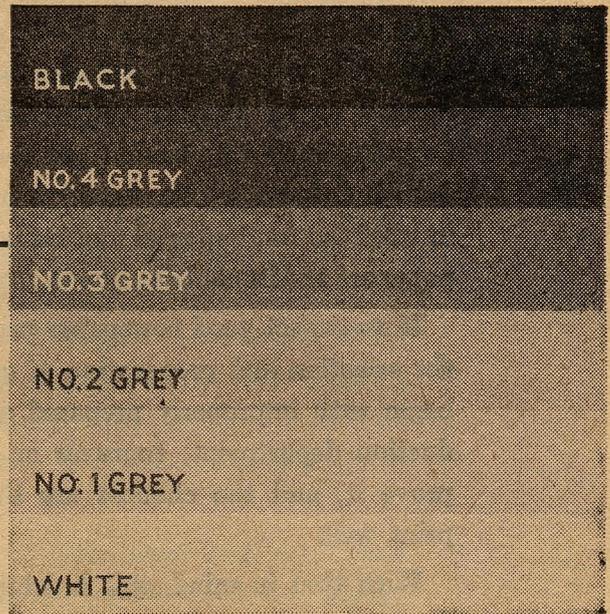


PRINTED BY THE NEW YORK TIMES
UNDER ACTUAL NEWSPAPER PUBLISHING CONDITIONS

This is a graphic presentation of what happens when reproducing wash drawings or any other artwork of a "tonal" nature (requiring a halftone screen) for newspaper printing.

Range of Tone Values

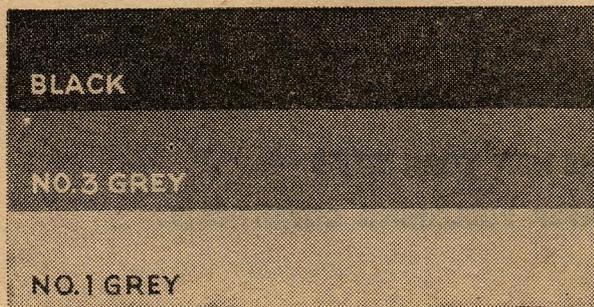
Advertising in many newspapers is not printed directly from material furnished. A matrix is made of the entire page from which a curved stereotype is cast for use on the press. These progressive steps bring about a loss in tone values and lessen the contrast still further. Therefore, it is well to prepare artwork based on an expectancy of dropout, No. 1 grey, No. 3 grey, and black.



DROPOUT (NO SCREEN)

NOT RECOMMENDED

Where the range of tone value is close, as in the above exhibit, the gradation is lost. Note particularly the black in relation to the number 4 grey.



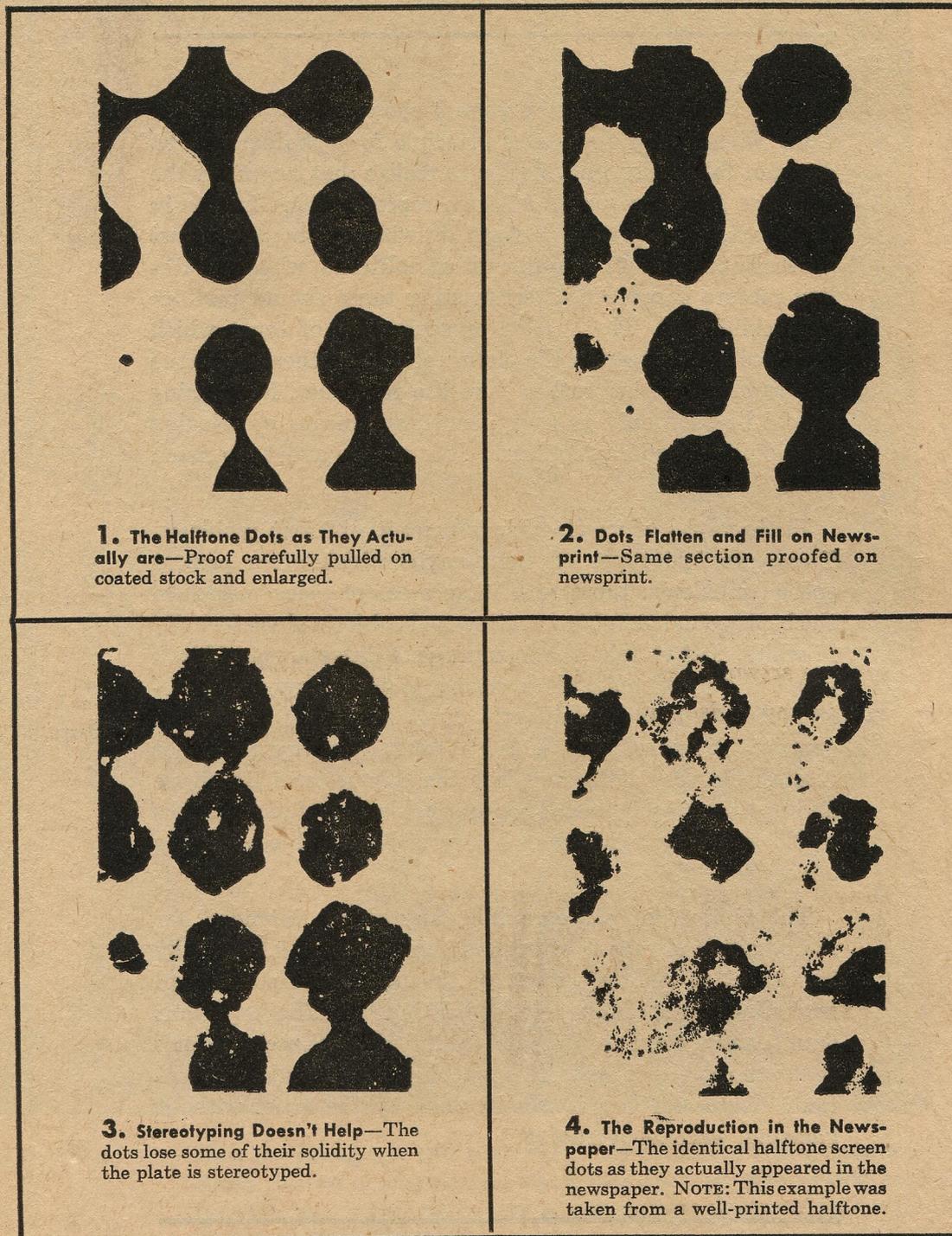
DROPOUT (NO SCREEN)

RECOMMENDED

Where the range of contrast is marked, as in this exhibit, the black stands out clearly.

The Halftone Dot . . .

IN NEWSPAPER PRINTING



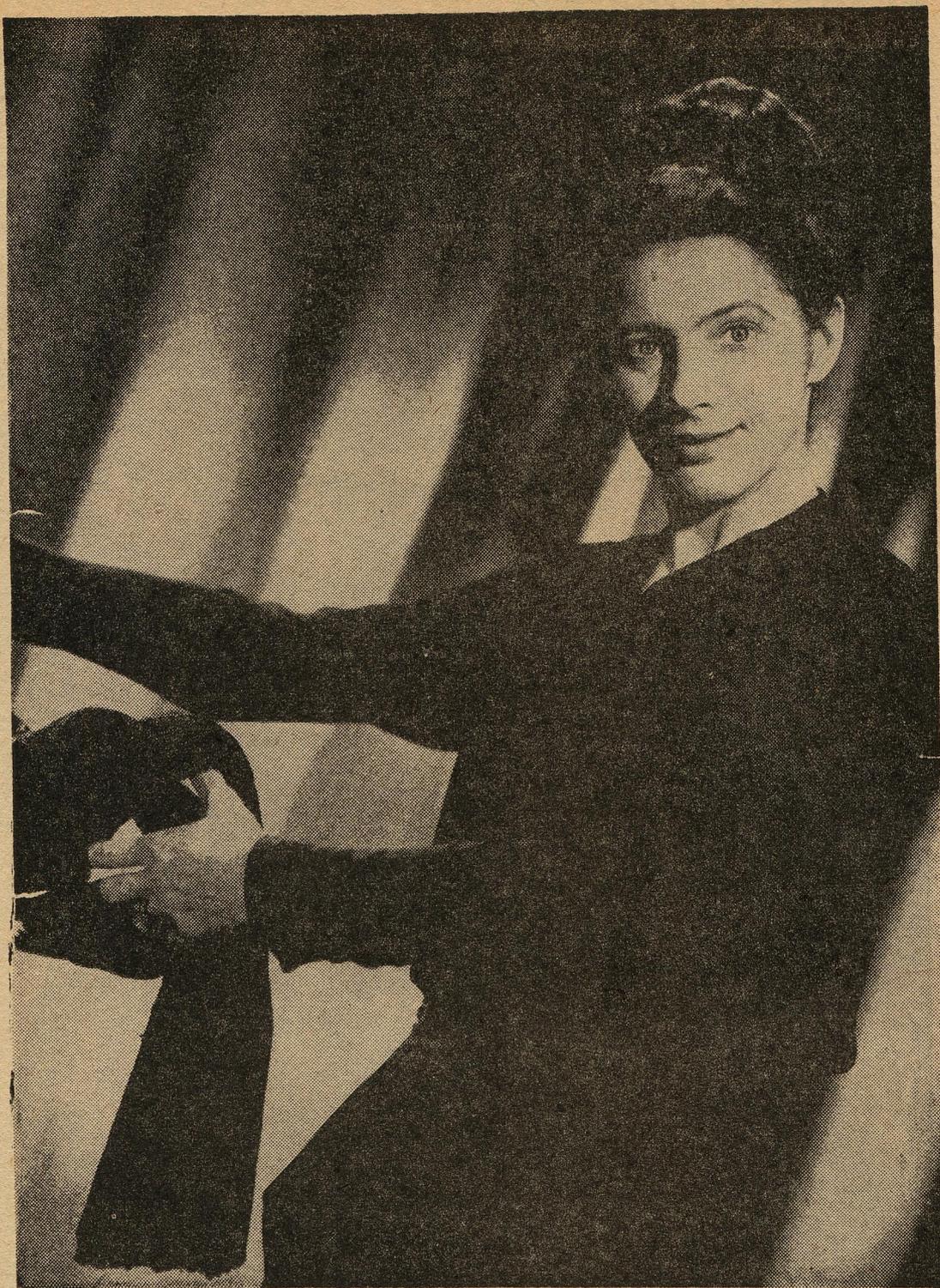
Photographs

Turn back to the chart on page 4 showing the "Range of Tone Values" and apply this principle to a photograph. It does not take much imagination to realize that *contrast* is the secret of good newspaper halftone reproduction. Just as in the chart, photographs or wash drawings without contrast generally result in flat, uninteresting halftones; while a sparkling picture composed of contrasting tones should produce a sparkling cut. The sparkle or separation of tones which provides the contrast in the picture should be there by virtue of the photographer rather than the retoucher. Retouching should be used only as a supplementary means of bringing out detail and adding contrast. It is well to avoid too much of it.

Photographs of varying kinds present different problems. There are two types of photographs which often present special problems: those with large areas of black masses in the background or subject matter, and subjects almost wholly in white. Let us take the first problem, large areas of black masses. For example, black garments often present a problem because details frequently don't show due to lack of contrast. Buttons, belts, folds and other necessary parts that display the very style, fuse into the silhouette of the figure and become meaningless. The same holds true of photographs of black cars or buildings or whatever black subject is being advertised.

The manner of photographing any object intended for reproduction always is of prime importance. It is especially important in photographing black subjects. Here careful background preparation, strong lighting reflecting important detail, and a good photographic print will produce a picture that will reproduce well. If retouching is necessary to accentuate details further, it can be done by the artist without guessing, without overdoing.

Improperly Lighted



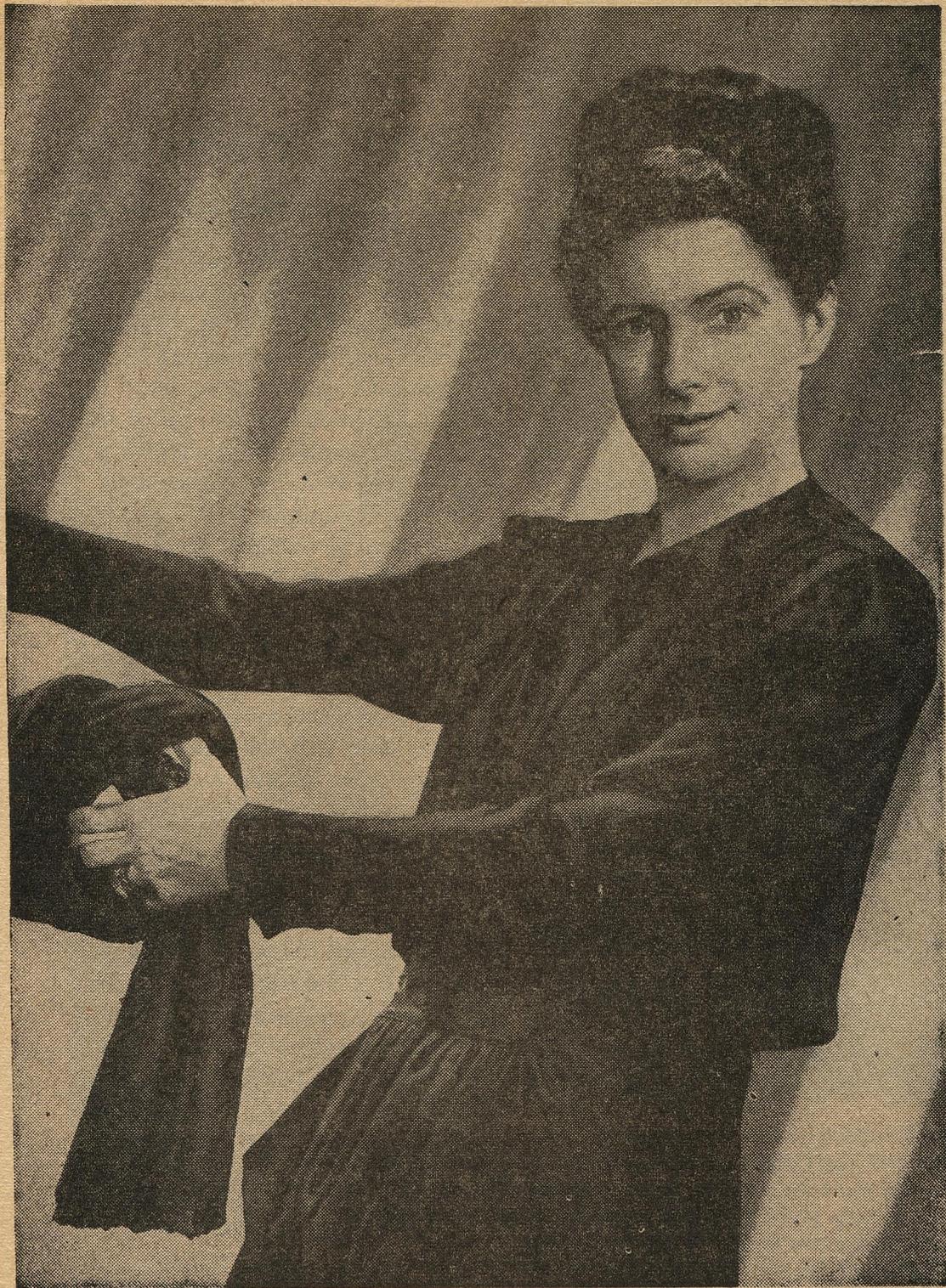
Here is a photograph that will print poorly because of improper lighting. Nearly all detail in subject is lost. Retouching won't help because artist can't tell what detail is like. Consequently, black subjects always present a reproduction problem. It should be pointed out that retouching be kept to a minimum. It is important to get control in the original photograph.

Properly Lighted



The same photograph with additional light reflecting on important details of subject. Now an artist can do the necessary retouching that will help printing.

Properly Lighted and Retouched



Here is the same photograph properly lighted and retouched. The secret of good newspaper printing is contrast, and the extent to which the contrast is carried out depends upon the purpose and nature of the advertisement. Here the tones have been vividly separated to insure better newspaper printing.



White subjects present a real problem. It is difficult to show detail. As shown here it is lost to the point where the retoucher cannot accentuate detail to help printing. If the photographer's negative is good, another print should show enough detail for the artist to follow through.

White Objects

White objects also present a special problem, for it is difficult to show detail in an all-white field. Here too, we must depend upon the photographer, for, if the details are not in the print there is little hope for a good engraving. An over-retouched picture will result in an unnatural reproduction. A good print should require a minimum amount of retouching.

Yet it often happens that a properly retouched newspaper photograph, because of over-emphasis, sometimes may not be pleasing to the eye. As a result it may displease the advertiser.

These objections can be overcome by explaining that some of the over-emphasized contrast will be lost or minimized in the process of newspaper reproduction; that the exaggeration has been deliberate to get a clean, bright result in the newspaper.



This second print carries enough detail to assist artist in retouching.

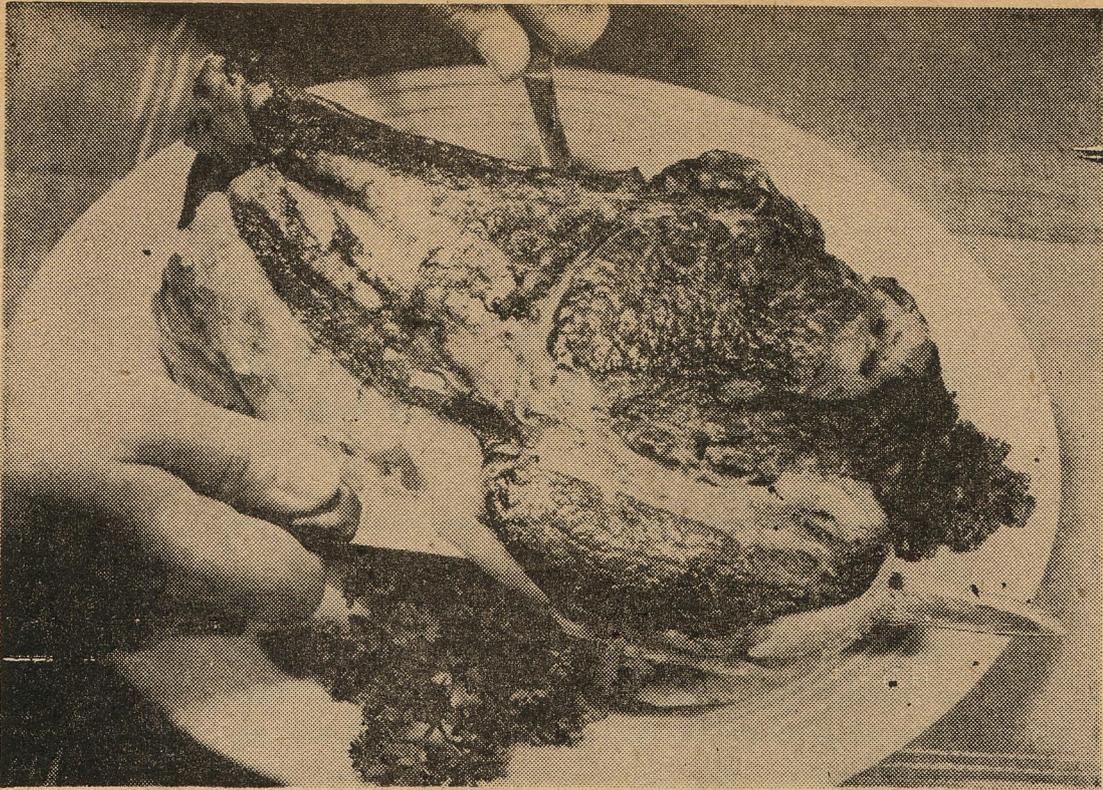


With an extra print as guide, the artist has retouched the photograph to the point where good newspaper printing is possible.

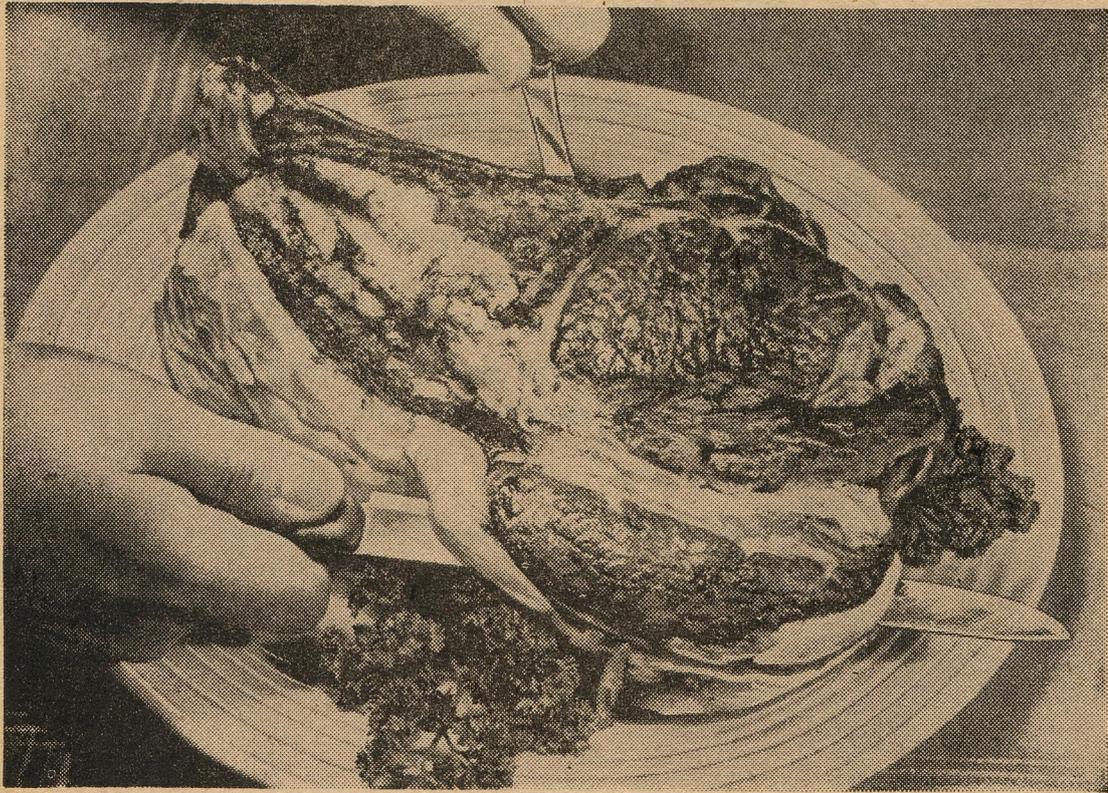
Photographs of Food



Photographs of food present another problem. The meat in the above photograph was properly cooked for table use. But the results make it appear burned and overdone.



Here is a good photograph of a food subject. Achieved by partially cooking the meat.

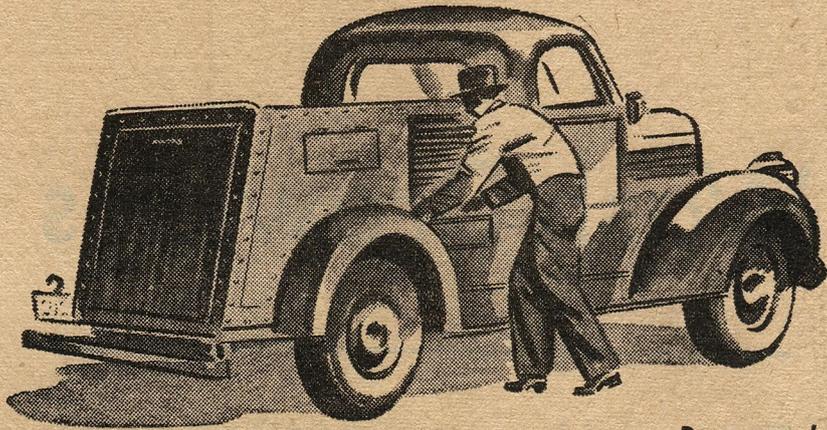


The above photograph was further improved by slight retouching for newspaper reproduction.

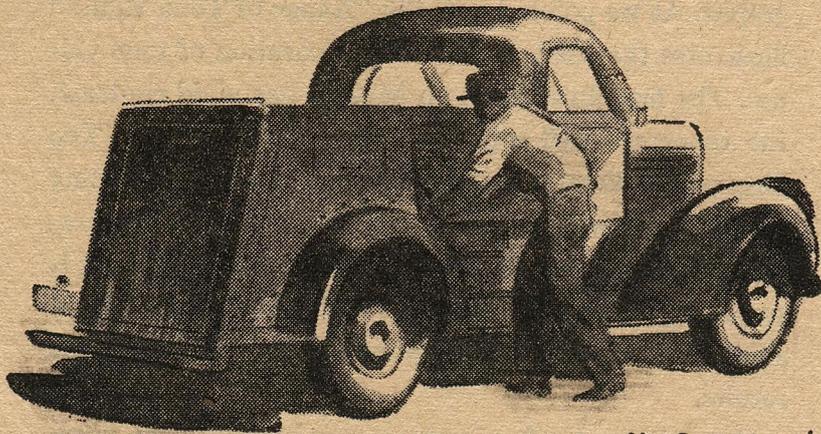
Wash Drawings

The same principles apply to wash drawings as to photographs. As we pointed out, the "Range of Tone Values" illustrates the need of contrast—separation of tone values. The first illustration on page 16 has vivid contrast, the tones are well separated and will print well. The illustration directly underneath has the tones running together and will not print well. When the two illustrations appear together, the difference is obvious, yet it is surprising how many drawings and plates are prepared similar to the lower illustration, and with unpleasant results.

Vignettes and soft or unnecessary backgrounds, often print poorly. Vignettes especially are troublesome. The supposedly soft edges harden and blacken during the process of newspaper printing and often ruin the effect of the illustration. Much better to eliminate them altogether. (See bottom of page 16.)



Recommended



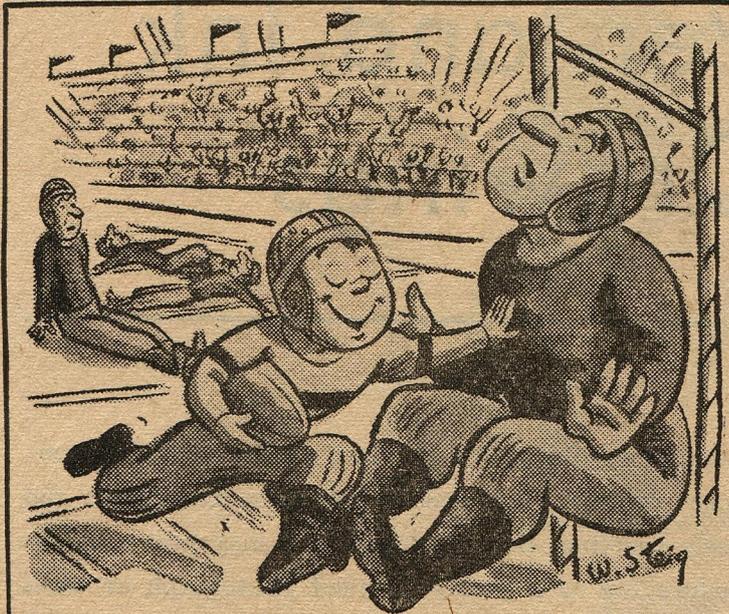
Not Recommended



No



Yes



Dreams of Glory

Maybe Jimmie couldn't make a spectacular touchdown run against a championship football team, just because he'd eaten an energy-rich Peter Pan Peanut Butter sandwich. But it *is* a fact that Peter Pan Peanut Butter is one of the best sources of energy and stamina there is. Deliciously good, too, with its real, fresh-roasted peanut flavor. And it's the smoothest peanut butter made—no oil separation—it does not stick to the roof of your mouth. Ask for it... it's America's favorite!



Here is a sample of a good wash drawing for newspaper use. Notice the definite, clean edges on the shadows and highlights which permit the engraver to make a good newspaper dropout halftone. This advertisement printed well in every newspaper in which it appeared.

Pen and Ink Drawings

Generally speaking, line drawings are the safest for newspaper printing. However, when lines are drawn too closely together, the printing results may prove just as discouraging as a poorly planned photograph or wash drawing.

A hairline will seldom reproduce as such. A one-point or two-point line will hold up. Also, white lines that are finer than two points usually fill in. Plan the reduction of your drawing so that the drawn lines, when reduced, will meet these specifications.





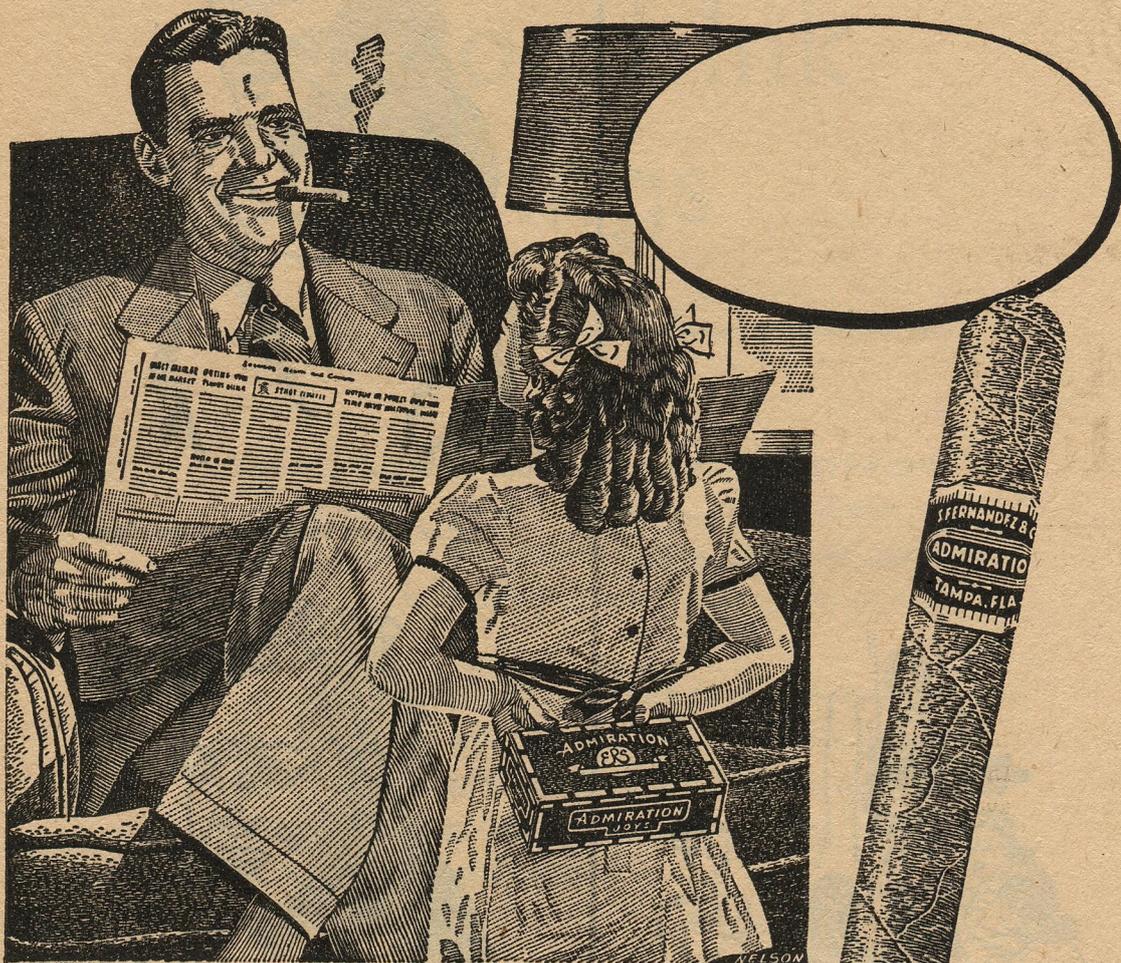
Lines drawn too fine and too close.



This cut was made from a drawing well suited for newspaper reproduction.



Lines properly drawn.



This is one of a series of advertisements which reproduced well in all newspapers. The drawings were so made that the few spots which might fill would serve as accents. The details in this instance printed well in all newspapers.

Lettering and Type

Lines too Close

White Lines More Open

Too Condensed More Open

What the ad has to say—in type—is just as important as the illustration. In many cases lettering or type, or both, are the all-important part of the advertisement. Keep lettering and type sharp, clean and open.

**HAIRLINE
TOO THIN**

**PROPER
HAIRLINE**

Lettering or type surprinted over a screen interferes with the legibility of the message. In some cases the screen unavoidably fills, in the process of printing, and the result is bad.

CASH?

Whatever your job or work, we do our best to say "Yes" to everyone who asks for a loan. Proof: 4 out of 5 who ask—get a loan! However, we don't encourage unnecessary borrowing. But when a loan does solve a problem—for you or a friend—avoid the risk of a "No"—see or phone us today. Remember . . .

this is the
company
that says

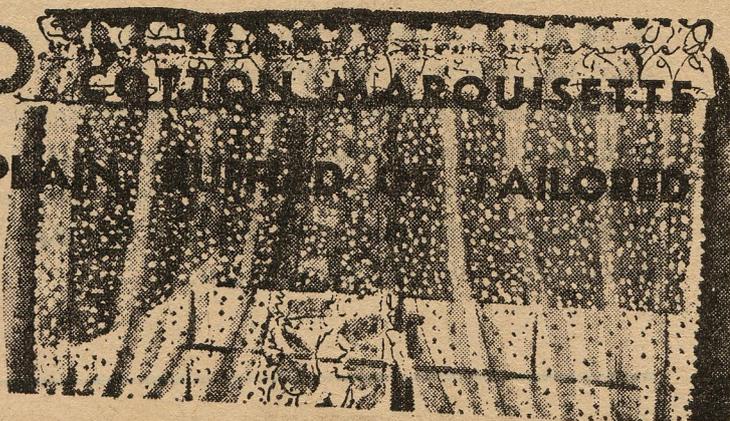
'YES'

to 4 out of 5 who ask for a loan.

CEDE COTTON MARQUETTE

OR PLEAS SUFFED OR TAILORED

Do not surprint lettering or type over an illustration as shown here. If it must be done, have your engraver tool a strong white line around the type.



Type Faces

The question often arises as to what type faces and sizes are suitable for body matter to insure good newspaper printing.

There are many faces available, and to name them all would be impractical. Most newspapers carry what might be termed "standard" faces which are in greatest use. The committee suggests the following type faces, or their equivalent, as suitable for newspaper use.

8 POINT AND LARGER

Bodoni	Garamond Old Style
Bookman	Garamond Bold
Caslon	Goudy Old Style
New Caslon	Goudy Bold
Caslon Bold	Kennerly
Cheltenham	• • •
Cheltenham Bold	San Serif Series
Cloister Old Style	Futura Medium
Cloister Bold	Futura Demi
	Futura Bold

6 POINT AND LARGER

Century Old Style	Stymie Medium
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Avoid including type in your engraving. Etched type usually does not print well and is not recommended.

As explained in the next chapter on printing solid blacks, it is well to avoid printing reverse cuts (white type on black background) whether screened or unscreened. However, if you must use reverse engravings, it is suggested that you choose a type face that would be equivalent to about 12 pt. Gothic caps, or larger.

PRINTING

Solid Blacks

This brochure is not concerned with a discussion on the esthetics of black newspaper advertisements. Our concern is with the fact that black masses generally do not print well and are not recommended.

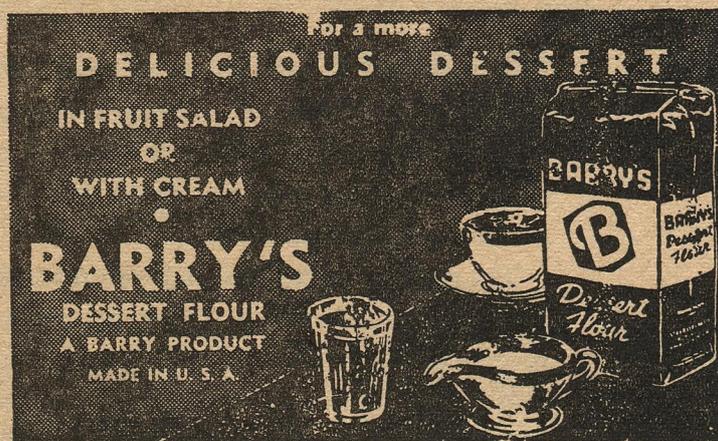
The committee realizes that, recommendations notwithstanding, black masses and reverse cuts still will be used. Here are suggestions on how to prepare such black masses, lettering and type for reverse-plate printing, with the hope that ads so prepared may withstand, to some degree, the filling in or unevenness of newspaper printing and the screening done by some newspapers to lighten these areas.

Reverse Cuts

When a newspaper is furnished with a reverse cut, it has two alternatives: (1) to print it with the ink properly covering the entire cut. When it does, the beginning of the press run may look good but, as the run continues, ink accumulates on the plate and begins to streak. It also runs into the etched portions, filling detail as shown below. (2) The other alternative is to cut down on the ink. This not only affects the legibility of the advertisement in question, but also all the other news and advertising fed from the same ink fountain keys.

This Treatment is Not Recommended

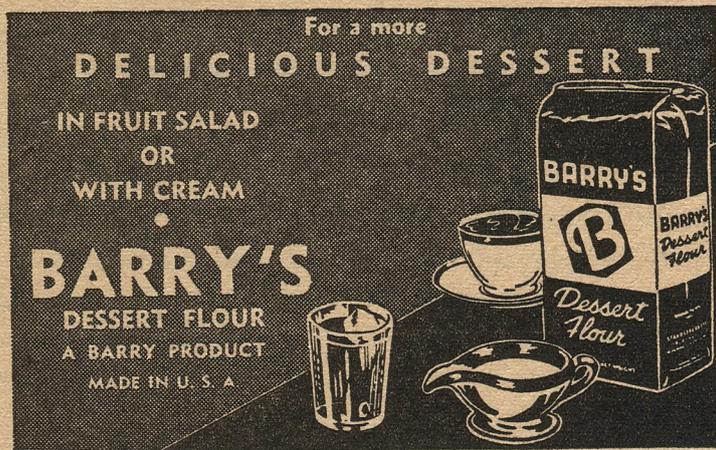
This background plate does not print well.



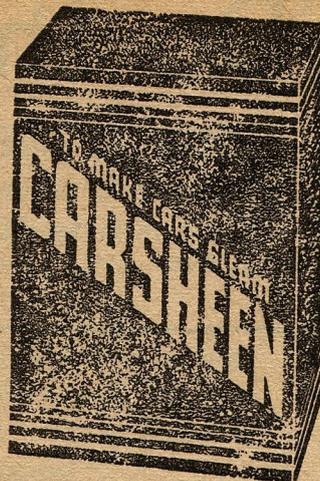
This Treatment IS Recommended

Some newspapers do not accept black cuts. Reverse cuts have a much better chance to print well when screened with a very open and light Ben Day to equal about 50% off black.

By treating your own black cuts in this manner, you not only insure better printing but will obtain uniformly good results in most papers.



Where there are large areas of solid blacks, there is a tendency for the accumulated ink to travel from the mass into the white areas.



Where the white lines are wide and deep, the ink will not show, but where the type or lettering is thin, a trap forms and the ink will accumulate.

Where you must use white type or lettering, the thinnest line recommended should be equivalent to 12 point heavy Gothic caps. This does not insure clean printing on the black mass but the white type should show or withstand screening when applied by the newspaper.

THIS IS 12 POINT
GOTHIC CAPS

THIS IS 12 POINT
GOTHIC CAPS

The printed effect of a solid black cut varies in a newspaper depending upon the length of run, speed, location of page and many other variables. This accounts for the fact that the same black cut may print differently in the same plant on different days. Often the difference may be noted in the same edition, on a different press or in other parts of the press run. The illustrations, on this and preceding page, are intended to simulate actual examples as they appeared in the newspapers.

"Do This!...Not That!"

Here is a quick check list of Do's and Don'ts for artists, art directors, production managers, advertising managers and all others engaged in preparing material for newspaper reproduction.

PHOTOS

Do's

Always have photographer play for details and contrast by using sufficient lighting.

Separate tone values by strong retouching.

Retouch enough to enable engraver and newspaper to retain required detail.

Don'ts

† Don't expect to save a bad picture by retouching, for excessive retouching destroys photographic values. Better have a new photo taken.

Don't expect the engraver to produce a better cut than your copy. Play safe by starting with a good, contrasty photo, with a minimum of retouching.

WASH DRAWINGS

Do's

Draw with sufficient contrast. Best results when only four tones are used: black for accents, one shade of gray for middletone, white, and drop out (no screen). (See tone chart.)

Some of the most successful newspaper results have been obtained with wash illustrations drawn same size.

Don'ts

Don't use too many tones. Stick to four. (See tone chart.)

Don't use black areas that are too large. It is always best to break up black areas into about $\frac{1}{8}$ " accents thereby separating tone values.

Don't depend upon too great a reduction. If you can't draw same size, then strive for one-fourth or one-third off.

Don't use vignettes. They do not print clean.

DRY BRUSH

Do's

Will reproduce well if there is a strong, rough texture in brush-strokes with details sharply defined.

Don'ts

Don't reduce too much. Same size produces safest results. Finer texture in drawing fills in printing. Difficult to control.

LINE DRAWINGS

Do's

Print well under newspaper conditions of paper stock and ink.

Readily stand a reasonable reduction or enlargement.

Always safe if simple rules are followed. Require no special handling.

See that lines in drawings are opaque.

Don'ts

Don't reduce line drawings beyond the point of safety. Study the lines. If a drawing carries lines about one point wide and calls for one-half or more reduction, the resulting lines will be lost in the plate or be blurred. Don't expect a line thinner than one point to print in a newspaper. Strive for a point and a half, or two points.

Don't draw lines too closely together. A newspaper plate that has less than two points of space between lines may fill. This is especially true on reverse plates.

BEN DAY

Do's

Line drawings with Ben Day are well adapted to newspaper printing.

It must be remembered, however, that the Ben Day must be coarse enough for newspaper printing.

Don'ts

Do not use large areas of Ben Day unless absolutely necessary.

Do not use fine Ben Day.

PENCIL

Do's

Don'ts

Avoid whenever possible. Pencil lines are impractical, because results are not always certain.

TYPE

Do's

(See type recommendations on page 22)

Select type that is open and well formed.

Use type size 8 pt. or larger:

Don'ts

Don't use reverse cuts unless you must. If you do, then select a bold face and not smaller than 12 pt. Remember some newspapers will screen the black background. Smaller sizes or thinner face may fill or look too ragged.

Don't engrave type. As a rule it does not print well. If you must, then select an engraver who has the experience of engraving type for newspapers.

In preparing this report the committee has tried to convey to you in brief, usable form, the basic requirements of good newspaper art.

We have used the picture-caption technique to make it easy to read and understand.

It is our hope that you will use this as a constant guide in preparing material for newspaper reproduction. If you do, we feel certain it will eliminate to a large degree the all too frequent complaints of bad newspaper reproduction.

THE A. N. P. A. • A. A. A. A.
Joint Committee on Newspaper Printing

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Charles M. Kirk	<i>Stereotype Superintendent</i>	<i>Detroit News</i>
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It is the desire of the committee to make this report available to everyone. If you want additional copies, just write to either of the following associations: American Newspaper Publishers, 370 Lexington Avenue, New York 17, N. Y. . . . American Association of Advertising Agencies, 420 Lexington Avenue, New York 17, N. Y. They'll be sent to you without charge.

