

# The Unseen Work of Comic Production

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LAP!

## Comic Reprints

Alan Class Comics was a British comic company that did not hire writers or artists. Instead, they reprinted American comics from companies like Marvel, American Comics Group, Charlton Comics and Archie Comics. These comics inexpensively introduced British children to many American characters, including Ant-Man, who is featured in the comic below.

## Localization

Alan Class was inspired by British comics when he adapted American comics into a format more familiar to British people. He did this by printing in a larger size, with a black and white interior and with perfect binding (also called square binding). This makes Alan Class Comics unique to both America and the UK. His use of American stories in British formats helped to keep the British tradition alive in a time when comics made in the UK were struggling.

## No Cover Dates

Alan Class Comics were printed without dates, so unsold copies could be collected and resold during the summer holidays in resort areas. Since their profit margins were so tight, this extra bit of income helped keep Alan Class Comics running.

## Comic Book Sizes

Though Alan Class Comics were not as large as many British comics, they were bigger than American comics so they had larger borders inside. *Sinister Tales* #115 is 7.25" x 9.25" and most American comics from the same era were 6" x 9.5".

## Copied Cover

The top section of the cover with the name of the book was replaced in this reprinting, but the rest of it used the original cover art of Charlton's *Strange Suspense Stories* #72. Class reused cover art as well as stories in his reprints.

## Printing Plates

Alan Class kept many of the printing plates for his comic covers, which is rare as the plates are typically melted down and reused. These four plates are in Binghamton University's Special Collection and are the CMYK plates used to print the cover. There is one plate for blue (cyan), red (magenta), yellow, and black (key). When printed one after another, the four plates create the cover.



## Sinister Stories

This is a copy of Alan Class Comics' *Sinister Tales* #115 which is in Binghamton University's Special Collections. Its contents are reprinted from American companies, like most Alan Class Comics titles.

*Sinister Tales* #115 contains several different stories including "The Painting", "Marie Antoinette" as well as "Giant-Man versus the Wonderful Wasp!" Class bought the rights to many different old comics and mixed them together in each reprint. He tended to favor supernatural and mystery stories, with one superhero story per issue.

## Black & White Interiors

The interior pages of Alan Class comics were printed in black and white primarily as a cost-saving measure. Modern readers would be shocked to see a black and white comic for sale. However, in the British tradition of comic printing it wasn't odd to have a black and white comic, so audiences had no reason to skip over Alan Class Comics.

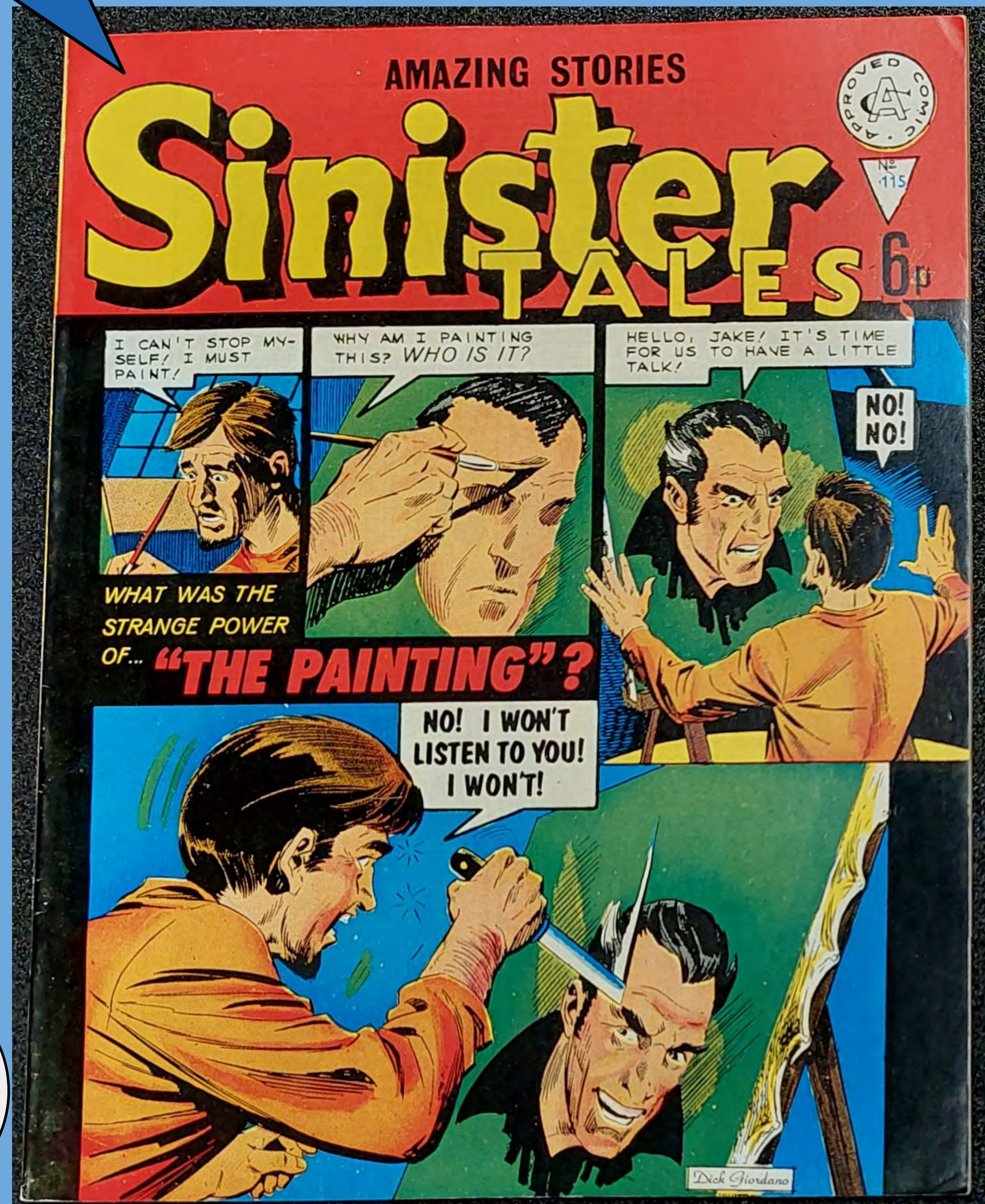
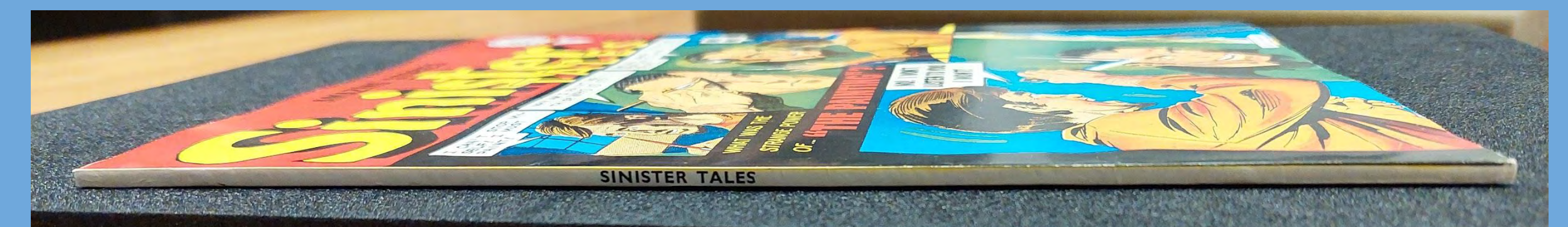


## Square Binding

Also known as perfect binding, this method is done by applying glue to a stack of pages with a flat edge. A cover is then wrapped around the comic, and excess edges are trimmed. Class preferred this more expensive process over saddle-stitch for his comics.

## vs Saddle Stitch

The more common method of binding for comics. The folded comic is placed on a saddle-like stand with the spine facing up and is threaded with metal wire, creating staples in the spine. This produces a flat spine that cannot be printed on, but allows the comics to be fully opened.



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