



Vari-Typing on Transparencies

● AMONG the many jobs the Vari-typing department may be called on to do, the job requiring the most ingenuity is the one which calls for lines of type running in various directions. Typical of such jobs are maps, with streets and highways to be identified, mechanical drawings with 'call-out' identifications running around a circle or other curved shape, direction charts and diagrams such as lubricating charts and operating instructions.

Sometimes the problem can be solved by grouping all the copy together and Vari-typing it on a separate sheet. Afterward, the individual words, lines, or characters, are cut apart and pasted into position as called for in the layout.

However, there is one factor in this method which limits its use, and that is, by pasting a strip over a drawing some of the linework is concealed. The camera then picks it up as a break in the drawing. The problem of pasting down identifying type matter without breaking up the line drawing thus became a subject of study. The results of the experiment and research are discussed in this article.

The solution was obvious. The Vari-typing for such paste-up jobs had to be done on some form of transparency, such as cellophane. But, Vari-typing on cellophane presented its own problems.

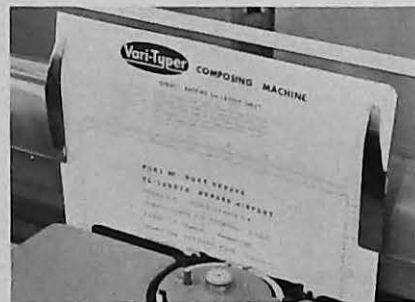
Research and experiment brought to light a transparent substance known as 'Lumarith.' It is manufactured by the Celanese Corporation of America and sold through all good art supply stores. The specifications of Lumarith to be used with the Vari-Typer are—*thickness .002 and mat surfaced on one side, only.* The material can be purchased in roll form and the size necessary for the job can be cut from the roll as needed.

For Vari-typing on Lumarith use a regular stencil backing sheet. It needs the backing substance because of its extreme lightness. Use a Vari-Typer Carbon Paper Ribbon No. 1225. Experiment has shown this ribbon to be the best for the job. Corrections on this substance are very easy. Simply erase with a pencil eraser—and as many times as you like. The substance can stand it.

Now, type on this sheet, composing all the copy you need for the layout,

small type, large type and symbols, leaving enough space between lines and words for cutting them apart. When the typing is done spray, lightly, with Krylon to preserve the carbon against smudging. The job is now ready for cut-out and paste-up. For cutting, place the transparency on a clean cardboard, and, with a sharp knife of the 'Exacto' type, cut out the individual identifications trimming close to the copy.

Next, coat the underside of the strips thinly, with rubber cement, holding the cut-out firmly with a pair of tweezers. Mount the coated strips on to the drawing, in the position desired. Note how the line-drawing, underneath, shows through the type clearly. It may be necessary to maneuver the strip slightly. This will avoid the confusion of the lines in the drawing falling directly in line with one of the characters or letters on the transparency.



Use a stencil backing sheet for typing.

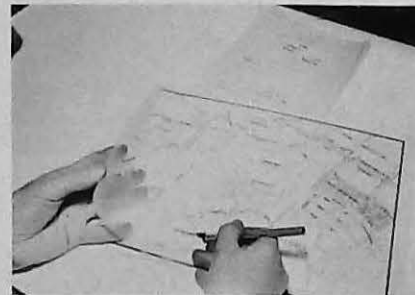


Photo shows use of the plastic overlay in mounting down the cut-out strips.

When placed as desired burnish the paste-down flat and smooth removing any surplus rubber cement. The copy is now ready for the camera, neat, clean with not a single line of the drawing obliterated.

There are times when the drawing cannot have any paste-ups on it at all, yet must be identified by type composition. To accomplish this is also an easy task. Simply cover the drawing with a sheet of transparent overlay, cellophane, plastic or even the Lumarith itself. Tape down securely with scotch tape so that handling won't change the position of the overlay sheet.

Next, paste down the cut-out strips on the overlay sheet as you would the drawing itself. The camera will pick up the line drawing and the pasted-up overlay as a single unit. Thus you accomplish the same purpose without, in any way, pasting up the drawing.

This method is also valuable where the type matter is to appear in the final reproduction job as a second color. In this case show register marks on the outside borders of the drawing and overlay sheet. Paste up as described. Your camera man will then make separate negatives of the drawing and the overlay so that in printing the second color, the type will register on the drawing exactly as you have it in the layout.

We would be glad to study any problem you have for this process and make recommendations accordingly.



The finished reproduction showing type and drawing as a single unit of copy.

Announcing



● THE type designing department of the Ralph C. Coxhead Corporation is working on a stepped-up schedule in new designs for use with all DSJ machines now in operation.

It will be noted that the newer designs begin to probe more and more into highly specialized applications. Take for example the new design 730-10B, the *Bell Gothic Medium*. This type was especially developed for use with directory work. It is condensed yet sufficiently bold and legible to be highly readable in directory work and other types of listings.

The beautiful *Bookman* faces now have matching italics making this design complete for every possible use.

In addition to the *Cramer Italic*, another entirely new family of type designs is also being started with the introduction of style 770-8B, the *Modern Roman*. It is a popular and universally useful design—ideally suited to book and pamphlet work.

12 New DSJ type designs

----which include an original design by Bently Raak, student of the late Frederic Goudy

For a truly conspicuous style of type which is large but still affords economy in space, the new 12 point *News Gothic Condensed* is a brilliant achievement. It is ideal where space is at a premium for a message that is both bold and condensed. See the whole new spread shown in the center fold of this booklet.

...yes...even a specially designed type for directory work on a large scale.

		Turiel-Turner	
3-0889	Turk B furs 129W27	ALnqn 5-3751	
2-3061	Turk B statry 611LexAv	AUdbn 3-8551	
4-8752	Turk Beatrice 10Dwnng	CHelsea 3-1785	
4-551	Turk Bernard 16W90	TRaffgr 3-5046	
4-667	Turk Chas E b 1450Bway	LOngacr 5-7239	
4636	Turk David bkr 30Pine	BOwGm 9-8760	
5252	Turk David 390E10	ORchrd 4-4467	
1870	Turk Doris 370E10	SPrng 7-5645	
281	Turk Eliz F 1349LexAv	SACrmnto 2-0734	
921	Res 20 IrvingtonPl Bklyn	MAnsld 6-5559	
426	Turk Everett R 360 1Av	OREgn 3-1553	
980	Turk Harold 154AvC	OREgn 7-5217	
81	Turk Harold L atty 26Court Bklyn	TRiangl 5-2303	
19	Turk Harry ins 75MaidenLa	HAnovr 2-4044	
90	Turk I minry supls 509MadAv	PLaza 3-4202	
87	Turk Jack & Co Inc fcty 500W52	JUdson 6-3100	
90	Branch 40W27	JUdson 6-3100	
3	Showroom 132W36	JUdson 6-3100	
6	Turk Jerry 649E9	MUryhill 4-2933	
2	Turk Jos Mfg Co metl firm 67W...		

CRAMER ITALIC

An Entirely New and Original Design By

Bently Raak



THERE will always arise an occasion when a special message of either documentary importance or sentimental vein must be composed in type. However, the emotional value of such a message is dimmed when committed to the ordinary type styles of everyday use. A type design, for such work, should bespeak emphasis with dignity and importance with delicacy. And, for such a job, the *Cramer Italic* has been specifically designed. It has strength with delicacy of lines and curves. It has flowing grace with the full dignity of conservativeness. Its sharpness of cutting gives it a brilliance of printing quality so delightful to the lover of good printing. *Cramer Italic* will prove an important font in your library of types.

More new type styles and still more to come

690-12B

THIS IS A SPECIMEN OF TWELVE POINT News Gothic Condensed Style (by Coxhead), leaded two points. The new census gives us a new sense of proportion. We are a growing nation both in population and wealth. With it looms up a new problem, space. Whither are we growing?

795-12A

THIS IS A SPECIMEN OF TWELVE POINT Cramer Italic, leaded two points. This is the first of a series of original type faces for "cold type" composition designed by Bently Raak. Based on sound tradition but with freedom from formalism, this face

680-12A

THIS IS A SPECIMEN OF THE TWELVE Point Garamond Bold Style (by Coxhead), leaded two points. This beautiful face was first designed in the middle of the Sixteenth Century. Despite its antiquity it remains a popular face in great demand even today.

770-10A

THIS IS A SPECIMEN OF TEN POINT Modern Roman Style (by Coxhead), leaded two points. Typography is architecture and the typographer is the architect. The building bricks he uses are the type faces and the mortar is the spacing he selects for his

730-10B

THIS IS A SPECIMEN OF THE TEN POINT Bell Gothic Style (by Coxhead), leaded two points. The clean vigorous quality of the Sans-Serif letter is the delight of the advertising lay-out man. Where the advertising man wants to convey a feeling of strength and simplicity the Sans-Serif type is employed in the typographic layout. The

635-10B

THIS IS A SPECIMEN OF THE TEN POINT Bookman Italic Style (by Coxhead), leaded two points. Typography is architecture and the typographer is the architect. The building bricks he uses are the type faces and the mortar is the spacing he selects for his composition. His blueprints are called layouts and his type rule is his

770-8B

THIS IS A SPECIMEN OF THE EIGHT POINT Modern Roman Style (by Coxhead), leaded two points. Typography is architecture and the typographer is the architect. The building bricks he uses are the type faces and the mortar is the spacing he selects for his composition. His blueprints are called layouts and his type rule is his stock of drafting instruments. The typographer is

635-8C

THIS IS A SPECIMEN OF THE EIGHT POINT Bookman Italic Style (by Coxhead), leaded two points. Typography is architecture and the typographer is the architect. The building bricks he uses are the type faces and the mortar is the spacing he selects for his composition. His blueprints are called layouts and his type rule is his stock of drafting instruments. The typographer is versatile for his is both artist and technician.

740-8D

THIS IS A SPECIMEN OF EIGHT POINT SANS-SERIF Medium Condensed Style (by Coxhead), leaded two points. The new census gives us a new sense of proportion. We are a growing nation both in population and wealth. With it looms up a new problem, space. Whither are we growing? Apartments become apartmenettes, kitchens become kitchenettes, restaurants become luncheonettes. This new suffix describes the new architecture of the latter half of the twentieth century.

635-6D

THIS IS A SPECIMEN OF THE SIX POINT BOOKMAN Italic Style (by Coxhead), leaded two points. Typography is architecture and the typographer is the architect. The building bricks he uses are the type faces and the mortar is the spacing he selects for his composition. His blueprints are called layouts and his type rule is his stock of drafting instruments. The typographer is versatile for his is both artist and technician. The hard unyielding rules of mathematics must be combined with the unfettered movement of lines, masses and spaces. The extremes

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Superior and Inferior Figures
 Complete Fractions
 Solidus and Denominator
 Math Signs

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Superior and Inferior Figures
 Complete Fractions
 Solidus and Denominator
 Mathematical Signs

760
10B

760
8C

765
8C

typography tips

● **FIRST...and always first...** begin your layout-plans with ruled margins. No matter what goes into your copy the margins must be the retainer of your layout. Poorly planned margins will mean a poor layout...no matter how good your copy may be.

Margins function for a layout much the same as a frame functions for a picture... And...in a very large sense, you are

framing a picture...a picture of typography...with margins.

Margins should be approximately the same at top and sides but wider at the bottom. This rule is premised on the optical illusion of center...that is...that the eye places the center of any rectangle slightly above the mathematical center. This is known as the *Golden Rule of Placement*. Look at the title page of any book. Note how the main title is always *above* the actual center. If it were

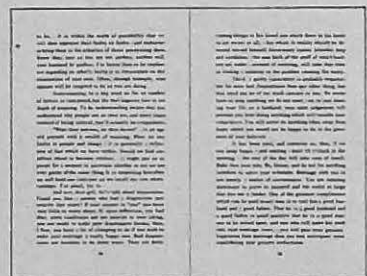
in the mathematical center the copy would appear "dropped."

Don't crowd your copy too close to the edges of the paper. Be generous with margins wherever expedient. Copy, too close to the edge makes it appear as though the paper were carelessly trimmed.



Which is the better looking 'center'...?

In book work the rule of margin placement varies somewhat because consideration must be given to the appearance of the opened book. A book opened flat blends the two pages into a single layout and all margins combine to form a single unit.



But when the book is opened flat....

Suppose you had laid out the individual pages with margins, top and sides, about equal. When the book is opened the margins at the center binding will combine to form a particularly wide space, throwing the whole layout out of balance.

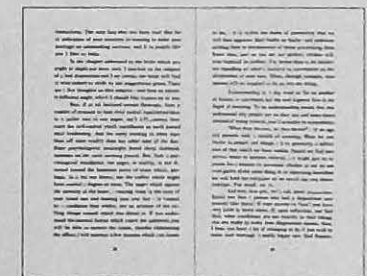
Accordingly, the good typographer, in planning the pages of the book skips margins at the binding edge. Thus when the book is opened flat all the running margins of top, sides and center appear pleasingly uniform.

If you have a booklet job to do, with many pages, here's a tip on preparing the margins. First, lay out a double page-spread ruled up exactly as you want it... margins on top, sides, center and bottom. Then, take a quantity of sheets exactly the same size as your master margin



Which is the better page 'center'....?

layout, stacking them evenly with the layout on top. Take a pin or some other sharp instrument and perforate at the intersecting lines of your layout, as deeply as you can. Now, these pin holes will be your guide in ruling up the marginal lines of your layouts. Every page



.... center margins add up to one unit.

will thus be ruled uniformly.

When planning for a page of several columns of type remember that the white spaces between the columns can, in themselves, act as ruled dividers in separating the columns. Therefore, it is not always necessary, where you have a page of several columns, to rule dividing lines. The flow of white space running vertically is an effective separator. Too frequently a ruled line tends to pull the type together rather than separate



The rules may not always be necessary.

the galleys of type. Look at the greatly reduced specimens on this page. Note how white space seems to accentuate the separation of the columns. Note how



White space can act as a good divider.

the ruled lines mass them together. Actually, the width of the columns and the area between them is exactly the same in both—but what a difference.



A layout that is not carefully ruled up first may result in a finished job like this.



Good typography starts with carefully planned and clearly ruled margins.

The unused margin space can frequently be exploited by the "Bleed" method. In this method the illustrations are permitted to run off the margins, clear to the edge of the paper. However, careful planning is necessary to get the proper effect so as to avoid a "noisy" layout. A general rule to follow is...if the illustration is too big to be reduced into the column width then let it run clear off the page. An oversize illustration that merely juts into the margin tends to make the columns appear somewhat crooked. The extra space reserved as margin area can be successfully exploited as illustration area without injuring the smoothness of your layout.



This photo layout may be O.K., but...

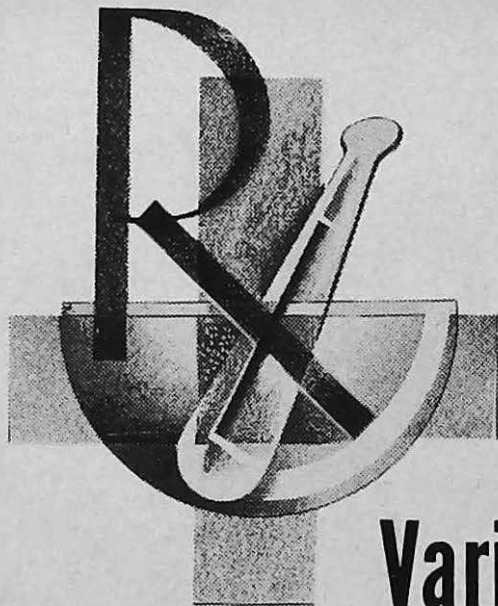


This 'bleed' will give you 15 more lines of copy with same size photos.



Another 'layout-casualty' is the portrait picture. Frequently, house organs will show pictures of individuals. Sometimes they are placed haphazardly with unwanted effects. For example...two individuals will be placed so that they appear to be turning their backs on each other. While they may be separate pictures still the illusion exists of impoliteness. A rule to follow is, have the subjects face each other...or have them looking *into* the page. Try these arrangements in your next layout, calling for individual pictures. You'll see a great difference.

And, always a good tip—when you look through a book, catalog or magazine take special note of the relative arrangement of type and illustrations. You may find some helpful and revealing ideas.



Clinic for Vari-Typography

● WHY NOT send your individual problems in Vari-Typography to us. Perhaps we can help you. Or—if you like—send us some printed jobs which you have already produced, for helpful criticism and suggestions. The Editorial Staff of the ANVIL has already received many letters asking for frank criticism of a Vari-Typed job or for help in solving a problem in layout and typography. Now, this invitation is issued to all Vari-Typists. You are welcome to use this service. Of course, there is no obligation, glad to do it.

The **Vari-Typer** ANVIL

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