

...in this Issue!

Introducing the NEW

Coxhead-Liner



the
Vari-Typer

anvil

May 1955

No.18



The New **Coxhead-Liner**

Research plays an important part in all phases of modern business, and the reason is simple. Manufacturers are constantly striving to satisfy the growing needs of their customers, and this is where research enters the picture.

Intensive research, based on a close study of customers' requirements, has gone into the production of the *Coxhead-Liner*, a truly modern composing machine for headline copy. The first machine of this kind, the *Headliner*, was produced 20 years ago in a much cruder form, and during the intervening years many improvements were added to the original model. Then, a few years ago, the *Ralph C. Coxhead Corporation* decided to acquire the manufacturing rights to this

remarkable composing machine, realizing that it would be the perfect complement to the *Vari-Typer* in the field of Cold Type Composition. From that beginning came the new *Coxhead-Liner*, a complete departure from former models both in appearance and improved operation.

Speed - flexibility - economy - all were key factors in the design of this new composing machine, which produces headings or display copy, in sizes ranging from 14 to 72 points, at a rate of 25 or 30 characters per minute!

Comfort and simplicity of operation were also major considerations in producing the *Coxhead-Liner*. The machine can be placed on any desk and operated from a comfortable sitting position. All

controls have been reduced to simple push-button or lever operations and are within easy reach of the operator.

As for *appearance*, the *Coxhead-Liner* is far advanced in styling and color arrangement. An attractive desert tan was selected for the basic color of this machine and green and cream as contrasting touches. The color and design of the *Coxhead-Liner* make it a decided asset to the appearance of any office.

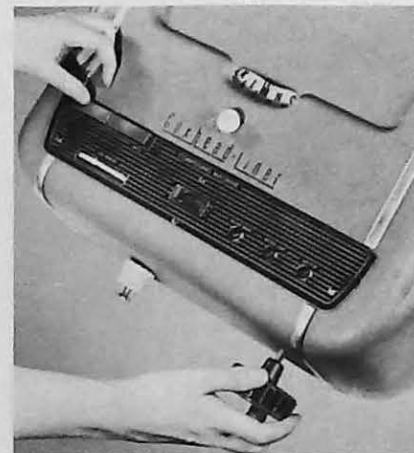
OPERATION

The *Coxhead-Liner* operates on a photographic principle, each character in the copy being exposed, through a negative, onto a photo-sensitized strip of paper which is then developed within the machine itself. The finished strip of copy comes from the *Coxhead-Liner* ready for paste-up.

Selecting the Type. The typemaster, or font, is the 'negative' in this procedure. It consists of a plastic disc on which a photographic negative of the type characters has been laminated. These typemasters are available in all conventional type styles and many foreign languages. A number on the type designates both the type size (in points) and the style. The operator of the *Coxhead-Liner* simply selects the style she wishes to use and fits it into the machine as she would a phonograph record. A spindle holds the type in place.



Dialing the Copy. With her right hand the operator dials the desired characters while, with her left hand, she presses a bar that prints or 'exposes' the characters onto the printing paper.

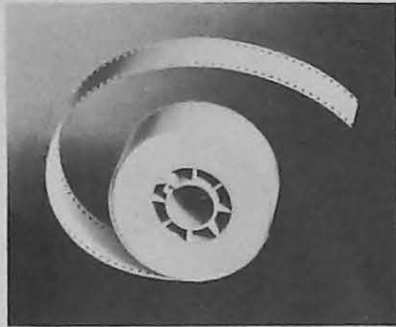


Developing the Copy. The copy feeds automatically through the developing tank—the 'dark room' of the *Coxhead-Liner*. The tank has three compartments in which the copy is developed, fixed, and washed—in one continuous operation. In a matter of seconds the copy appears at the right of the machine. While this strip of copy is passing through the developing tank, the operator can set more copy in another style of type.



PRINTING PAPER

The paper used in the *Coxhead-Liner* is made exclusively for this machine. It comes in 100 ft., 35 mm. rolls with perforated edges used to guide the paper through the developer tank. The special coating on this paper allows it to air dry a few seconds after it comes out of the machine. It is packaged in light-tight disposable boxes designed to fit easily into the machine.

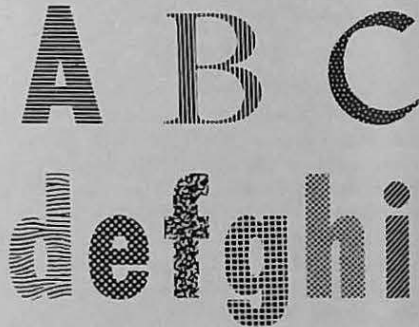


COXHEAD-LINER FILM

If the operator wishes to get positive copy on a transparent background, she merely substitutes a roll of light-sensitive film for the printing paper. This type of copy is frequently required for such processes as silk-screen, photo-stencil, ozalid color transparencies, or the new auto positive plates. Such copy may also be used for making reverses.

SPECIAL EFFECTS

Shaded or patterned copy may also be obtained on the *Coxhead-Liner* by using *pattern screens* between the paper and typewriter. Designs in horizontal or diagonal lines, spatter effect, Benday, or coarse-weave are some of the screens that may be used.



COPY ENLARGEMENT

One of the most remarkable features of *Coxhead-Liner* copy is that it is microscopically sharp. Being a photographic negative, the typewriter has all the sharpness that only a good negative can give. The finished print can be enlarged as much as *fifteen times* its original size and still retain razor-edge sharpness—something not possible with the ordinary letterpress proof.



A Few of the Many Type Styles Available

Coxhead-Liner

APPLICATIONS

There is scarcely any limit to the uses of *Coxhead-Liner* copy. Display headings for advertising literature, book and chapter titles, heads in pamphlets and magazines, copy for charts and graphs—these are some of the common ways in which copy is used. Ordinarily the copy is reproduced by photo-offset, but other processes are frequently employed. Some of the alternate methods, mentioned in connection with *Coxhead-Liner* film, are the silk-screen and ozalid processes, photostencil method, and any other processes that require opaque copy with a transparent background.

The fact that enlargement does not affect the quality of the copy further increases the scope of this machine. For example, show card lettering may be accomplished through the use of *Coxhead-Liner* copy. The copy is first set and then arranged in the layout. A photostat, enlarged or reduced as desired, is made, eliminating paste-up marks in the negative, and then mounted and colored as they are needed.

Names for convention badges and for desk name plates—copy for labels, directional signs, or for decals that give instructions in the use of vending machines—all may be composed on the *Coxhead-Liner*. Wherever you look you will see places where *Coxhead-Liner* copy has been or may be used.

Advertisements

—*Newspaper, magazine, direct mail promotions, etc.*

Books

—*Chapter heads, title pages, etc.*

Bulletin Boards

—*Topic heads, notices*

Bulletins

—*Service, sales, parts*

Catalogs

—*Products and Parts*

Charts and graphs

—*Sales, technical, etc.*

Convention badges

Decals

Directories

Display signs

—*Window and counter*

Labels

Manuals

—*Instruction, sales, service*

Name plates

—*Desk, etc.*

Newspapers (Offset)

—*School papers, house organs, etc.*

Plant and Office Layouts

Presentations

—*Sales, advertising, etc.*

Price Lists

Programs

Proposals

Reports

—*Financial, Sales, Research, etc.*

Silk Screen

—*Production or Specialized*

Slides

—*Lantern slides for projection*

Television

—*Copy and prompter cards*

The new *Coxhead-Liner* will give you the best in Cold Type Composition—in quality...simplicity of operation...and in economy. Samples of *Coxhead-Liner* applications and descriptive literature about this modern composing machine are available upon request. A return postcard is enclosed for your convenience in ordering the free literature and samples.

WILLIAM R. STUEBEN

WILLIAM D. STUEBEN, Vice President

Desk name plates are a decided asset to the appearance and efficiency of any office. Although you know the names of the persons in your department, an outsider, from another department or another company, does not. Name plates on each desk can eliminate confusion, distractions, unnecessary interruptions, and also *save time*—that all-important factor in any business. To the employee the name plate represents recognition as an individual and a closer association with the company that employs him.

One desk sign manufacturer has developed a unique name plate which incorporates modern, attractive design and the use of *Coxhead-Liner* copy for the preparation of names. The name plate holder consists of a molded, black *Polystyrene*, easel-style frame with a grooved edge at top and bottom that conceals the sprocket holes of the *Coxhead-Liner* copy and provides a smart contrast above and below the name. A variety of colors are available for the name section of the holder—black lettering on white, silver, or gold backgrounds, or white lettering on black. The names are well protected from dust or damage by a heavy strip of transparent vinyl plastic. The holders, which come in 7 and 10 inch lengths,

can be obtained with the names already set, or you can purchase these holders separately and compose the names on your own *Coxhead-Liner*. The open ends of the holder provide an interchangeability feature that the more permanent name plate does not have.

These name plates are ideal as gifts to customers. They are unusual, personalized presents, and on the back of the holder is space for an advertising message and name and address of the donor. The point-of-decision advantage of this type of advertising is obvious. Gift boxes for the holders are also available, adding the proper finishing touch to these unique and attractive gifts.

The name plate holders are not restricted to the use of personal names. Many informative and directional signs can be composed on the *Coxhead-Liner* and inserted into these holders—for example, *Information, Cashier, Apply Here, Register Here*, etc.

The price of these name plates is reasonable—yet they compare favorably in appearance with more expensive name plates produced by other means. They will give your office a distinctive, professional appearance. Write to us for further details about these name plates.

CASLON



A new Vari-Typer type face

Two new styles have been added to the ever-increasing family of DSJ types. Though new for the DSJ, both the *Caslon* style (No. 830-10B) and the *Monastery* (No. 840-12B) are founded on the classic tradition of type design.

The *Caslon* face, the most familiar of all type styles, is a product of the early 18th Century. *William Caslon*, creator of the type that bears his name, started his career as a silversmith but was destined to become England's greatest type de-

signer. At the age of 28 he turned from his first craft to letter founding and issued his first specimen sheet 14 years later. From then until his death in 1766 (at age of 74) he continued to devote his time and skill to the designing of type. His most famous design is *Caslon Old Face* from which many later adaptations were made. Caslon's son succeeded to the business, and the type-founding firm of *H. W. Caslon & Co.* still flourishes.

Caslon Old Face was a development rather than a single stroke of genius; it was the ultimate step in an evolution of English type design that had started some sixty years earlier with the importation by *Dr. John Fell* of some Dutch type for the use of the *Oxford University Press*. The Dutch influence continued to predominate, and Dutch models, to which William Caslon added much of his own individuality, served as a basis for his designs. The fact that Caslon's style has been so widely imitated is strong evidence of the lasting quality of his work and has prompted someone to remark that "*Types come, types go, but Caslon goes on forever.*"

The abiding comfort and simplicity of the Caslon face seems to fit the peculiar groupings of letters that occur in English words. A curious thing about Caslon is the fact that in some series the different sizes are not exactly the same in design or proportion, yet they present a similar appearance when set. The high degree of readability which Caslon possesses accounts for its popularity. It is the finest vehicle for conveyance of the printed word that has ever been devised.

The Caslon face has been adapted to the DSJ by our own type designer, *Mr. Bently Raak*. The same qualities inherent in the original Caslon style have been retained in this new *DSJ Caslon*. The uses for this style are numerous. Caslon is particularly appropriate for any copy implying worth, reliability, excellence, or usefulness. This type has a classic grace that makes it ideal for literary copy yet also suitable for advertising messages of a formal or institutional nature.

PRINTING IN AMERICA

CHAPTER VII

THE FIRST ISSUE from the first press in British America is said to have been "The Freeman's Oath," which was printed on a small half-sheet. No copy of this has come down to us, nor have we any copy of the second issue of this press, which is supposed to have been "An Almanac for the year 1639, made for New England by Mr. William Pierce, Mariner." This volume, so far as we know, was the first book printed in the English Colonies. "The Bay Psalm Book," printed in 1640, which is the earliest example of book-printing which we possess, shows poor punctuation and many typographical errors; the presswork, however, is excellent, which would seem to indicate that Stephen Day—at that time proprietor of the press—was a craftsman rather than an all-round printer. The book is an octavo and contains 147 leaves without cover and only ten copies are known to be in existence, and collectors have recorded four only as perfect. By the year 1668 the equipment brought to this country by Stephen Day became so worn that Samuel

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CASLON TYPE (No. 830-10B)

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z &
a b c d e f g h i j k l m n o p q r s t u v w x y z
1 2 3 4 5 6 7 8 9 0
\$ £ fl fi % . , ; ' ? ' () * - - ! / ¼ ½ ¾ ¢



Monastery style

No. 840-12B

FOR DSJ MODELS

CHARACTERS IN FONT

ABCDEF GHIJKL MNOPQR

STUVWXYZ &

abcdefghijklmnopqr

stuvwxyz

⊕@#%&£-¢'?(½)*,./-:;!†

1234567890

The DSJ *Monastery* type, an original design by Mr. Raak, is based on the manuscript hand of 13th Century monks and scribes. Each letter in manuscripts of that era was drawn by hand with painstaking care. The resulting copy had distinctive grace and beauty but, by present day standards, was difficult to read. Mr. Raak has succeeded in translating the artistic qualities of that manuscript lettering into a legible and practical type design for modern usage.

The *Monastery* style has a quality of formality and elegance that is highly effective on announcements, invitations, special programs, certificates of achievement or honor, and similar copy material. Expressions of sentiment, such as testimonials, are conveyed with a personal touch when this type is employed.

Many churches issue a bulletin to their congregation each Sunday listing the Order of Worship and news of interest to

members. The *Monastery* type is ideal for this and other religious publications. A Maltese Cross (⊕) and a plain cross (†) are included on this type—symbols that are particularly useful in religious text material.

Types of ornate design often lose their effectiveness when composed exclusively in capital letters. The *Monastery* style is a pronounced exception to this rule, for it is both attractive and legible when set in all caps. This is due largely to the distinctive serifs and flowing design of the capital letters which make each word a complete and closely-knit unit.

The many ways in which the *Caslon* (shown on previous page) and the *Monastery* types may be used make these types a valuable asset to the field of DSJ composition. Broaden the scope of your own *Vari-Typer* work by securing these types for your DSJ. Check your selection on the enclosed return postcard.



THE PRESIDENT'S INAUGURAL PRAYER

ALMIGHTY GOD, as we stand here at this moment, my future associates in the executive branch of the Government join me in beseeching that Thou will make full and complete our dedication to the service of the people in this throng and their fellow citizens everywhere. ⊕⊕⊕⊕⊕⊕

GIVE US, WE PRAY, the power to discern clearly right from wrong and allow our words and actions to be governed thereby and by the laws of this land. ⊕⊕⊕⊕⊕⊕⊕⊕⊕

ESPECIALLY WE PRAY that our concern shall be for all the people, regardless of station, race or calling. May cooperation be permitted and be the mutual aim of those who, under the concept of our Constitution, hold to differing political beliefs—so that all may work for the good of our beloved country and for Thy glory. ⊕⊕⊕⊕⊕⊕ AMEN



THE PROBLEM

When justifying copy, it is frequently necessary to change the column width to allow space for a picture, to indent an outline of procedure, or merely to change the appearance of the copy. This change in column width is known as an *indentation* or *run-around*.

The narrowest column width that can be justified automatically on "A" model *Vari-Typers* is a 1.9" width. If the run-around or indentation is narrower than 1.9", the *Vari-Typist* must find some method of justifying the new width without creating a distorted appearance in the copy.

Many solutions to this problem have been proposed, but each has been either time-consuming or has spoiled the appearance of the copy. Half-back spacing on narrow widths may work on some lines of copy, but if there are only two words (or one) on the line, half-back spacing cannot be used. Letterspacing a word sometimes works but not always. If the indentation is from the right and if the new column width is *exactly* 1/2 the width of the full column, one can solve the problem by setting the dial pointer manually for *twice* the number of spaces short on each line (2 if line is 1 space

Justifier Hint

by

Nicholas J. Cornelia

Vari-Typing Instructor
Daniel P. Sweeney High School
Bayonne, N.J.

short, 4 if line is 2 spaces short, etc.). The copy will be justified—but what can one do if the indentation is from the *left* or the run-around copy is *not* exactly 1/2 the width of the preceding copy?

THE SOLUTION

A successful answer to the problem of narrow, run-around copy has been submitted to us by *Mr. Nicholas J. Cornelia*. He teaches *Vari-Typing* as part of an *Office Practice* course conducted at the *Daniel P. Sweeney High School*, Bayonne, N.J., and supervises student composition of copy for "*The Beacon*," the school's prize-winning newspaper. A story of this paper, produced on the *Vari-Typer* for the past six years, appeared in the June, 1953, issue of *The Anvil*. From his extensive practical experience *Mr. Cornelia* has devised the method he describes below. Examples pertain to copy dimensions used in "*The Beacon*," but the underlying principle applies to copy of any dimensions. Here is his method of handling indented copy:

"It is possible to justify lines shorter than 1.9" without creating noticeable distortion even if a line contains but one word and that word is 4 strokes short of filling the line! You need not type the

line twice as you do when justifying automatically. You need not change marginal stops, character scale, or trolley settings. You do use two dial pointer settings, but these are made quickly and easily and require less time than is needed to half-back a short word. You merely type the first letter of the line with dial pointer at zero and remaining part of the line at a dial pointer setting from 9 to 1 depending on the number of strokes that are to be spread out.

PROVIDING FOR AN INDENTATION AT THE LEFT OF AN ARTICLE

"To get a one-inch square blank space at the *left* of an article that is only 1.9 inches wide and Vari-Typed at 16 strokes to the horizontal and 7 lines to the vertical inch with machine set for automatic justification, follow these directions:

1. Do not type shortened line (less than 15 strokes) in the rough. Just tabulate and space to get to the beginning of the justified portion of the article.
2. Set dial pointer manually at zero.
3. Strike space bar 16 times (to get the 1 inch blank space).

4. Type *only the first letter* of the shortened line.
5. Bank carriage without turning the paper up one line.
6. Tabulate and space to get to the beginning of justified portion of the article.
7. Manually set dial pointer at:
 - 2 for lines 1 stroke short
 - 4 for lines 2 strokes short
 - 7 for lines 3 strokes short
 - 9 for lines 4 strokes short

Since the line has only 14 strokes, you can quickly determine how many strokes are to be spread by counting or by using ruled paper described on page 15.

8. Move carriage so that ribbon shield pointer is one space to right of the already typed letter and finish line.
9. Follow same procedure for remaining seven lines. You do not have to strike space bar 16 times for the second and succeeding lines—just set dial pointer at zero and move carriage so ribbon shield pointer is under first letter of preceding line. Justified article will look like the example shown below.

NARROW COLUMN WIDTH INDENTED FROM LEFT MARGIN

The following article demonstrates an easy way to

vari-typed lines begin and end at the same point. It also is based on the fact that every automatically justified line ends at the same point regardless of dial pointer setting.

The following article demonstrates an easy way to justify lines that measure less than 1.9 inches. This method is based upon the principle that at zero the

vari-typed lines begin and end at the same point. It also is based on the fact that every automatically justified line ends at the same point regardless of dial pointer setting.

PROVIDING FOR AN INDENTATION AT THE RIGHT OF AN ARTICLE

"To get a one-inch square blank space at the right of an article that is only 1.9 inches wide and Vari-Typed at 16 strokes to the horizontal and 7 lines to the vertical inch with machine set for automatic justification, follow these directions:

1. Do not type shortened line (less than 15 strokes) in the rough. Just tabulate and space to get to the beginning of the justified portion of the article.
2. Set dial pointer manually at zero.
3. Strike space bar 13 times.
4. Type *only the last letter* of the shortened line.
5. Bank carriage without turning the paper up one line.
6. Tabulate and space to get to the beginning of justified portion of the article.
7. Manually set dial pointer at:
 - 2 for lines 1 stroke short
 - 4 for lines 2 strokes short
 - 7 for lines 3 strokes short
 - 9 for lines 4 strokes short

NARROW COLUMN WIDTH INDENTED FROM RIGHT MARGIN

The following article demonstrates an easy way to

vari-typed lines begin and end at the same point. It also is based on the fact that every automatically justified line ends at the same point regardless of dial pointer setting.

8. Now type remaining part of line (do not retype last letter).
9. Follow same procedure for remaining seven lines. You do not have to strike space bar 13 times for the second and succeeding lines—just set dial pointer at zero and move carriage so ribbon shield pointer is under last letter of preceding line. Example of justified article shown at bottom of this page.

COMPOSING DIAL POINTER SETTING SCALE FOR LINES TOO SHORT TO JUSTIFY AUTOMATICALLY

You can establish a scale to fit your individual problem. Let us suppose that you have a justified column 30 strokes wide at 16 characters per inch and you wish to use an indentation of 6 spaces, leaving 24 spaces in remaining column width. Follow these directions:

1. With the dial pointer at zero, strike the space bar as many times as is necessary to provide the blank space you need. In this example, you need six spaces so you would strike the space bar six times.

The following article demonstrates an easy way to justify lines that measure less than 1.9 inches. This method is based upon the principle that at zero the vari-typed lines begin and end at the same point. It also is based on the fact that every automatically justified line ends at the same point regardless of dial pointer setting.

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
deal at 2															
deal at 4															
" " 2															
" " 4															
contract "is"															
deal at 0															
" " 9															
" " 7															

Ruled Form For Counting Strokes and Lines

To facilitate the counting of strokes use ruled paper that has lines running horizontally and vertically 3/8 of an inch apart. Across the top of the form number the horizontal spaces from 1 to 14 (for example cited in this article) and along the side of the form number the vertical spaces from 1 to 8 (one line for a margin around the picture). Quickly write out each line using one space for every letter, mark of punctuation, symbol, or space. Be sure to keep the line within the maximum number of strokes. Use X's to indicate spaces to be spread out.

2. Begin with an indentation line that is one space short of right edge of column.
3. With the dial pointer still at zero, type *only the first letter* of the shortened line.
4. Move the carriage back to the beginning of justified portion and set dial pointer at number one.
5. Move the carriage so that the ribbon shield pointer is to the right of the last letter in the preceding line and back space for the remaining 22 letters.
6. Now type the shortened line. You will notice that the space between the first and second letters is nearly the same as between the other letters on the line, indicating that this is the correct dial pointer set-

ting for a line one space short. Record this finding as follows:

Set dial pointer at 1 for lines 1 space short.

7. Now experiment with a line that is 2 strokes short. With dial pointer at zero, type *only the first letter* (below first letter of preceding line).
8. Move carriage to beginning of justified portion of line and set dial pointer at 2.
9. Move carriage so that ribbon shield pointer is to right of last letter of preceding line and back space for remaining 21 letters.
10. Now type shortened line. You will notice that the space between the first and second letters is greater than the space between other letters on the line, indicating the dial pointer should have been set at 3.

11. Move carriage to beginning of justified portion. Repeat previous procedure with dial pointer set at 3. Line will be perfectly justified.

Continue with the same procedure to establish the dial settings for lines that are 3, 4, 5, and 6 spaces short. The entire scale can be completed in just a few minutes and, in this example, will look like this:

Set dial pointer at —

- 1 for lines 1 stroke short
- 3 for lines 2 strokes short
- 4 for lines 3 strokes short
- 5 for lines 4 strokes short
- 6 for lines 5 strokes short
- 8 for lines 6 strokes short

Before you set up your own table of dial pointer settings, compare the new copy width with the width of the original column. If the indented width is nearly the same as the original (with only a few spaces of indentation), try the same dial pointer setting you would use for the original width and then adjust the setting up or down as is necessary. If the indented copy is nearly *half* of the original width, first try *doubling* the dial setting and then adjust as necessary; if indented width is close to *one-third* of previous width, *triple* the setting, etc.

The automatic justifier hint that Mr. Cornelia has outlined so fully here can also aid many of you when you are faced with similar copy situations.

The ANVIL

●This issue of the ANVIL was composed on the Vari-Typer (Composomatic Model) using Garamond Bold Style (No. 680-8C) for the main-body text with the matching italic (No. 685-8C). Sans-serif style (No. 660-8C) was used for subheadings and Garamond Bold Italic (No. 685-8C) for picture captions. Larger heads were photo-composed on the Coxhead-Liner. The entire publication was reproduced by the photo-offset lithographic process in the U.S.A. The ANVIL is distributed, free, to all Vari-Typer operators and others interested in the new developments and new applications of the Vari-Typer and Coxhead-Liner machines. It is published by the Ralph C. Coxhead Corporation, manufacturers of Vari-Typer and Coxhead-Liner, 720 Frelinghuysen Ave., Newark 5, N.J. Officers of the Corporation are Stuart P. Coxhead, President; G. J. Farmer, Vice-President; William Dreichler, Secretary-Treasurer. Copyrighted 1955 by the Ralph C. Coxhead Corporation. Reproduction of any or all parts of this issue may be made by special permission.

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720 FRELINGHUYSEN AVENUE · NEWARK 5, NEW JERSEY