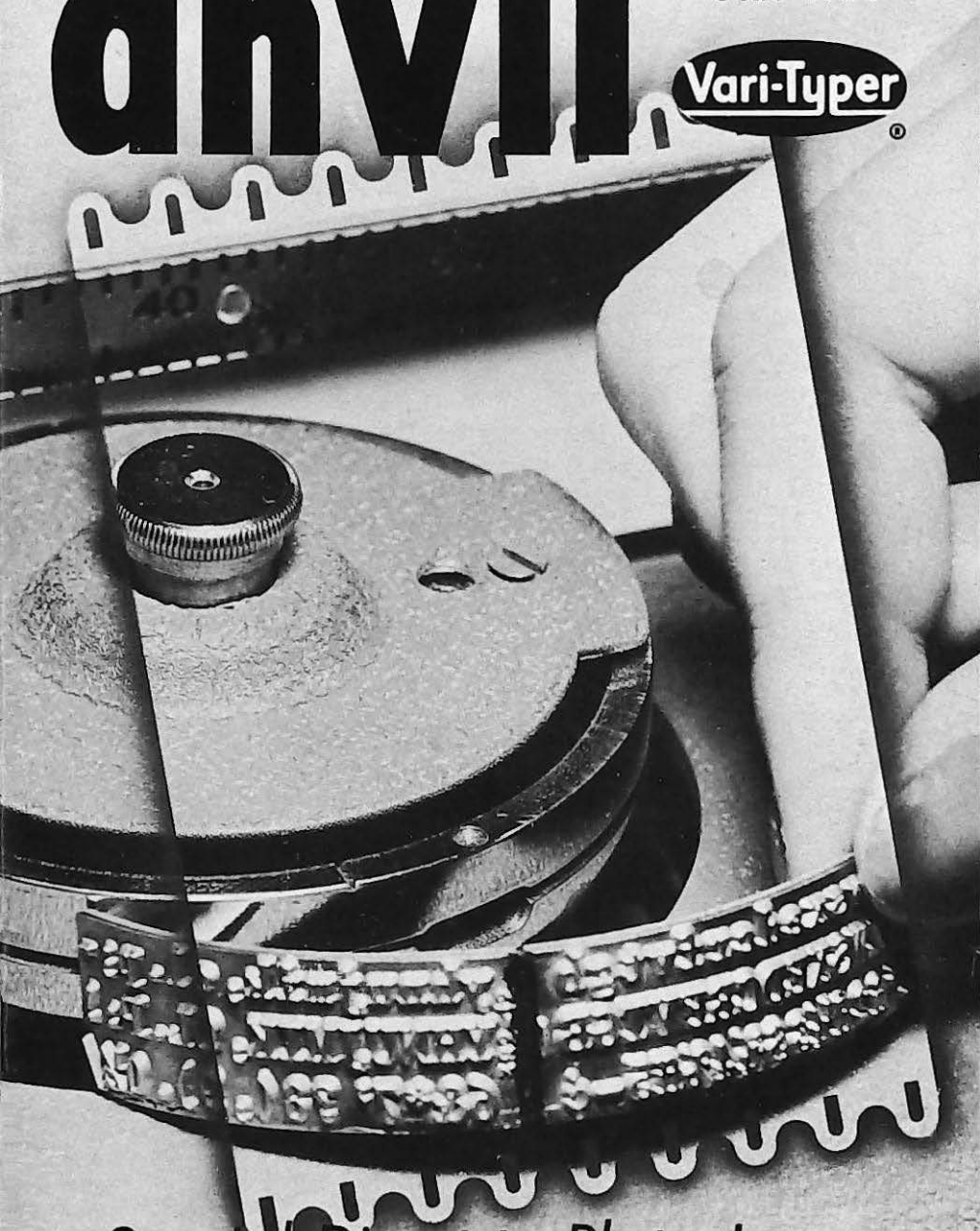


*the*  
**anvil**

Number 15

June 1953

**Vari-Typer**®



*Special Direct-to-Plate Issue*

# direct-to-plate

# process

One duplicating process which has developed rapidly in the past decade is *direct-to-plate offset*. As the use of offset duplicators grew, it became evident that some easy method of preparing plates for office duplication was needed. Not all offices which could afford an offset duplicator could also afford the necessary camera and plate-making equipment required for photo offset duplication—nor the trained personnel to handle this technical work. The development of, first, a metal (aluminum) plate and, later, paper plates on which copy could be typed directly was a natural outcome of the offset story. The direct plate process bridges the gap between stencil duplicating and the more costly photo offset method. Today thousands of offices prepare attractive reports, brochures, mailing pieces, instruction manuals, bulletins, and numerous other types of literature on the *Vari-Typer* or *DSJ Composing Machine* and reproduce them by the direct plate method.

A full understanding of the direct plate method is essential to obtain the best results. There are many trade names or brands of plates on the market, and each person is inclined to have his or her personal preference. Our purpose here is not to change your preference for a particular plate, but rather to acquaint you with the proper techniques for handling all plates, since most of them have common characteristics.

## CLEANLINESS

It is important that all parts of your *DSJ* or *Vari-Typer* be thoroughly clean—

the paper basket, feed rolls, ribbon shield, alignment guides, or any part which will contact the writing surface of the plate. Use either denatured alcohol or carbon tetrachloride to clean these parts.

## HANDLING

Learn to handle the plates at the corners and edges. Do not put your hands directly on the writing surface, because your fingers contain a natural oil which will attract the ink of the offset press, thus producing fingerprints on the run-off copy.

Before placing the plate in the *Vari-Typer*, take a piece of clean cotton and wipe any powder or calcification from the surface of the plate. Some plates have a basic clay surface, which may tend to powder. If this is not removed, the carbon image remains on top of the powder and when the plate is treated, before running, some of the powder comes off and takes the carbon particles with it. This will be prevented if the plate is cleaned before typing.

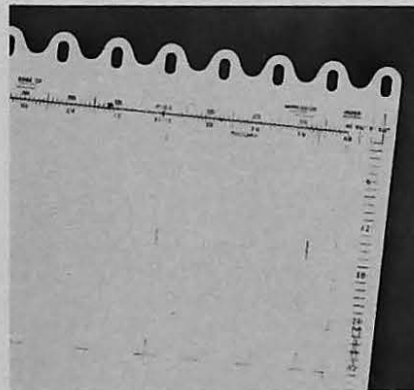
## INSERTION

Although *Vari-Typists* use different methods of inserting paper plates in the machine, they all use the split wooden roller. Some operators insert the bottom edge of the plate into the split roller, wind the plate around the roller, and slip the plate and roller into the machine from the right side. Others find it easier to use this method:

Place the split roller in the basket with the jaws of the roller open and up.

Then drop the plate into the basket and catch the bottom edge of it in the jaws of the roller. Close the roller and lock it; turn roller away from you, rolling the *writing surface in*. When the plate is rolled down in machine to writing position, close feed rolls and straighten plate. Press each edge of the plate against alignment guide and adjust plate until printed lines on plate edge line up in the same way on both edges.

*Always turn split roller when rolling plate down in machine.* This takes up the "slack" on the plate and eliminates creases or bumps in the plate. Creases in the plate are actually cracks which will pick up ink thus producing a black line through the run-off copy.



The printed lines on the edge of the plate are used to straighten plate before *Vari-Typing*.

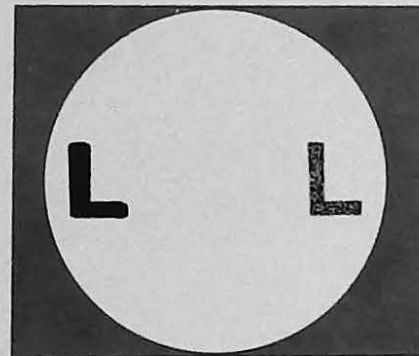
## CHECKING PLATE ALIGNMENT

Most paper plates will remain straight in the machine as you type down the page. As a precaution, though, it is wise to check the plate alignment three or four times while typing a page. Do this in the same manner that you test the original alignment, when plate is first inserted (by pressing side edge of plate against alignment guides to see if printed lines line up in the same manner on both edges). If plate has slipped, straighten it between paragraphs or at

other breaks in copy—never between lines. Sometimes a very thin plate may have a tendency to slip. This may be eliminated by placing a *narrow strip* of masking tape (brown, corrugated tape) on the back of each edge of the plate. The strip should be about six or seven inches long and not over 1/2 inch wide—so that no tape is behind the typing area. These strips allow the feed rolls to grip the plate better and eliminate slipping.

## RIBBONS

Unfortunately, there is an erroneous theory which exists in connection with paper plate work. It is that copy on a plate must be *black*. Blackness of copy is *not essential* to good direct-to-plate reproduction. What is important is the *coverage of carbon* on each letter. A bold letter may have a gray appearance but still have a full coverage of carbon. These tiny particles of carbon are what attract the ink of the offset press and produce the final results. A particularly good ribbon for most direct plate work is the No. 1810, a sharp carbon ribbon. This ribbon, with its fine carbon consistency, produces copy which has a gray appearance, but the final run-off copies are sharp and black! Whatever ribbon you use or try, *do not judge the copy until you have run the plate on your own press.*



*COMPLETE COVERAGE, not blackness of copy is essential to good direct plate reproduction.*

## TYPE SELECTION

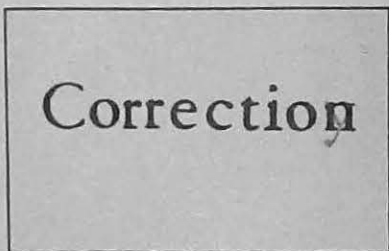
Medium-broad faces will, as a general rule, produce better plate copy and longer runs than the very sharp or very broad types. As a result, the *Bodoni*, *Garamond*, *Bookman*, and *Alexandria* faces are recommended for text copy. The bold types, such as 670-10, may be used for headings and need be repeated only once or not at all—if letters are fully covered.

## IMPRESSION

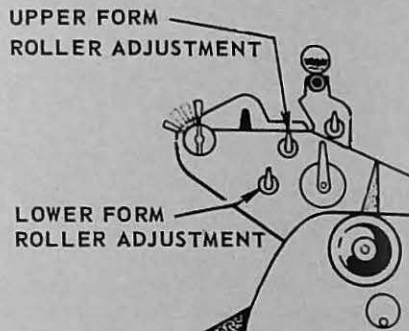
Another fallacy is the belief that heavy impressions are desirable to obtain black copy on direct-to-plate work. Quite to the contrary, too heavy an impression will cause characters to be imbedded into the plate, and the ink of the press cannot penetrate to the depth of the impression. The result is a hollow-looking letter—only the outline is reproduced. To discover the best impressions for your types, try each of them at several impressions on a test plate and then run the plate. You will then know which impression will give you the best results.

## CORRECTIONS

Most plates have a coated surface which must be removed when making a correction. Learn to erase with short, light strokes, removing just the top carbon from the letter. A "ghost" of the



Erasures should be made **LIGHTLY**, leaving a "ghost" of the old letter under the correction, as shown above.



*Set the impression rollers on the offset press so that they will pass over plate lightly.*

original letter may remain but will not reproduce. Type the correct letter in its place. This new deposit of carbon will pick up ink on the press. Erasing too heavily may cause a blot of ink around corrections when plate is run.

## RUNNING THE PLATE

After the plate has been *Vari-Typed*, it should not be run for at least an hour or more. This will give the carbon an opportunity to adhere to the surface of the plate. If immediate run is required, it is recommended that the plate be placed under an electric light bulb for a few moments. This will tend to soften the wax in the image and give it an opportunity to obtain the footing on the plate. The same thing can be achieved by placing the plate on or near a radiator.

Before running the plate, it should be covered with a light application of Platex. The plate should be completely covered, but the application should be light. Scrubbing the image with Platex will remove some of the carbon and result in broken characters and short runs. Clean cotton should be used and the plate should be moistened, *not* saturated.

The form rollers or impression rollers on the offset press should be set with as light a tension as possible in order that

the impression roller will pass over the plate lightly. Much of the cause of short runs will be found in impression rollers set too heavily, which means each revolution of the plate is removing carbon from the surface of the plate and thus breaking down the image. The moisture roller should be damp, not wet. It should feel cool and clammy to the touch but should not be oozing with moisture.

Immediately after the Platex has been applied, the plate should be put on the press, the ink rollers dropped and the press allowed to rotate for about twelve revolutions, without dropping the moisture rollers. Then, the press should be stopped, the ink rollers raised and the plate should again receive a light application of Platex. After this light coating of Platex, turn on the press, drop the moisture rollers and ink rollers and feed.

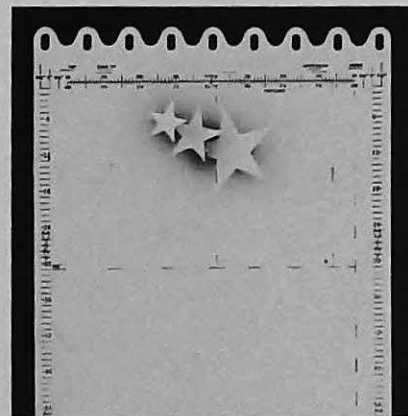
## SPECIAL PLATES

Besides the group of plates discussed above, there is a plate on the market which has a plastic coating. This plate is less sensitive to normal handling. There is a special black carbon ribbon available for use on these plates, which is sharper than the ribbon formerly used. Heavier erasures may be made because the surface is then restored with a *thin* coating of a plastic fluid. Care must be taken to allow this fluid to dry thoroughly before retyping.

## GUIDE LINES, RULING, ART WORK

When placing guide marks or lines on a plate, it is important to use a non-reproducing pencil (one that is water soluble). When art work is desired, a waxy pencil or crayon is necessary to attract the ink of the press.

Anyone who is familiar with the use of the air brush can apply that skill to paper plates and obtain attractive and interesting effects. One technique is to cut a template of any desired shape from



*Apply air brush ink around edge of template just enough to give a distinct outline of the shape.*

a piece of card stock. Lay the template on the plate and air brush around it. Apply the air brush ink around the edge of the template—just enough to give a fairly distinct outline of the shape. Too heavy an application of the air brush ink attracts too much offset ink when the plate is on the press and makes the final run-off copy too black.

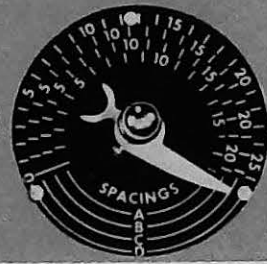
Those operators fortunate enough to have a Forms Design machine with its special ruling device can use this for any straight lines or general forms work. Others will find that every plate manufacturer has a ruling fluid to use on their particular plate. Red india ink is also a good ruling fluid for all but the plastic plate. It does not dry up or clog in ruling pens. It produces red lines on the plate which, of course, are black on the run-off copies. The plastic plate requires a special carbon paper for ruling.

Check all the above factors. Are you observing all of them? If you desire any further information as to brand names, ribbons, or duplicating techniques, please write to us and we will provide the necessary information to improve your direct-to-plate work.





# ..... do you know your DSJ justifier ?



One of the most interesting features on the DSJ Composing Machine is the justifier—and it is more versatile than many operators realize.

## PLACEMENT OF JUSTIFIED COPY

Once the justifier is set for a given column width it is possible to subtract any amount from that width—and from any side—left, right, or from both sides. This procedure we commonly call *run-arounds* or *indentations* and are described in the operator's manual.

It is also possible to place the justified copy in any position we please. For example, if we are doing a price list which shows an item number, description (2" justified), weight, price, and price per dozen, we would set the justifier for the width of the justified description. Instead of placing the stops at 4 and 6 on the marginal scale, however, we would place them at 0 and 2. Using an oversize sheet of paper,

(larger by at least 2" than the finished page), we could then type the rough copy in 2" space outside of finished paper edge, tab, and put justified copy in the proper position under "Description." The rest of the page would be treated like any other tabular job, with positions marked on the plastic ring around the left (marginal) dial.

Always remember that the justified copy may be placed *anywhere* on the page. The only necessary mechanical operations are (1) typing of rough copy (to set the line), (2) tabulating (to set justifier in motion).

## LINES LONGER THAN COLUMN WIDTH

Frequently we have lines that extend beyond zero on our rough copy, and it is desirable that our justified copy be evenly spaced between words. Taking out an increment at a few places, of course, makes the space between words uneven.

Here is how we can take out the necessary increments and yet retain the even space between words:

1. Type rough copy line.
2. If pointer goes beyond zero on justifier dial, 1/3 back until pointer is on zero.
3. Press 1/3 back spacer once for every space on line (space between words).
4. Press 1/3 forward spacer once for every increment rough copy line is over zero.
5. Tabulate.
6. Type justified copy removing one increment (1/3 back spacing) at every space on justified side.

This procedure will remove the necessary amount of space but leave equal space between the words.

An easy way to count the spaces in the line (at step 3) is simply to call off each word on the line, omitting the last word.

## CORRECTION TECHNIQUES

Single word corrections on DSJ justified copy need not be typed, because the correction can be cut from the rough copy. (There is no stretch within the word itself.)

Corrections containing more than one word, however, must be retyped. In order to get the proper stretch between words we must retype the rough copy, then tabulate, and type the desired words. It is not necessary to retype the entire justified line—only the words needed for the correction. The only time we should retype the complete line is when the whole line is wrong or does not justify.

• • •

These are just a few hints and ideas about the justifier—we will have more in future issues.

## SAMPLE OF LINES LONGER THAN COLUMN WIDTH

This is a sample of justified copy showing a line which extends beyond zero. In the line we are now typing (third line of this copy) the rough copy line extended one increment beyond zero. To remove that increment we back-spaced (from zero) once for every space on the rough copy line; then we pressed the 1/3 spacer once (for the one increment over zero). We tabulated and typed the justified line removing one increment at every space on the justified line—by 1/3 back spacing.

This is a sample of justified copy showing a line which extends beyond zero. In the line we are now typing (third line of this copy) the rough copy line extended one increment beyond zero. To remove that increment we back-spaced (from zero) once for every space on the rough copy line; then we pressed the 1/3 spacer once (for the one increment over zero). We tabulated and typed the justified line removing one increment at every space on the justified line—by 1/3 back spacing.

CATALOG PAGE					
Style Number	Description	Weight	Retail Price	Price Per Dozen	
7592	This copy is a sample of a catalog description column on a price list or catalog page. This is the only column that is justified. The other columns are simple, one-item columns of a tabular nature.....	6 lbs.	59¢	\$6.00	

(Blue line)

## SAMPLE CATALOG PAGE

How To Prepare Catalog Page Requiring Only One Column To Be Justified

# The Story of a High School Newspaper



Daniel P. Sweeney High School, Bayonne, New Jersey.

For many years high school students have been obtaining their first journalistic experience by publishing their high school newspaper. Today students in many schools are adding to that experience by participating in the actual composition and production of their school papers.

One of the pioneers in this field of student education and newspaper composition is Daniel P. Sweeney High School in Bayonne, New Jersey. It is interesting how the idea for Vari-Typer composition of their school paper originated and grew.

It was customary at this school for the Senior Class to raise funds and give some type of gift to the school, usually

a plaque or some item of adornment for the school. It occurred to the members of one Senior Class that it would be nice to donate something of more practical value. They knew about the Vari-Typer and decided this machine would be an ideal gift. Not only would it serve as an inexpensive means of composing their newspaper, "The Beacon," but it would also provide students with training in a new vocation—as Vari-Typists.

That Senior Class must have had the right idea, for *The Beacon* is now in its fourth year of Vari-Typer composition, and it has set a record worthy of admiration. During the past four years the paper has been awarded first, second, third, and, this year, second place again

in interscholastic competition among school newspapers produced by offset. This competition is sponsored by the Columbia Scholastic Press Association and awards are made on a national basis.

Aside from the honors achieved by the paper, many other benefits have been derived as well—a particular benefit being the experience the students receive in the practical problems of production. At Sweeney High School there is no class in journalism. All the work is done on a volunteer basis.

The Vari-Typer is kept in a classroom with other office machines. It is used in a course called "Office Practice," which includes training on use of calculators, duplicating equipment, adding and bookkeeping machines, and machine transcribers. All students in this class, conducted by Mr. Nicholas J. Cornelia, receive introductory training on the Vari-Typer so that, at the end of the year, approximately 30 students have a working knowledge of the Vari-Typer.

In addition to the students enrolled in the Office Practice course, there is a group of from six to ten students who volunteer to devote one period a day to learning Vari-Typer operation and composing copy for *The Beacon*. These students are selected on the basis of their typing accuracy and speed and their willingness to devote their spare time to the paper.

When the first issue of the paper comes out in October, the Beacon workers are given just enough training to type the copy for the paper—a couple of lessons on touch, typing for justification, etc., enough to produce the first issue of this monthly publication. After the first issue and about two weeks' additional training, the students are ready to operate on their own.

While the Vari-Typists are learning to produce copy for the paper, the editors and reporters are writing copy under the supervision of Miss Shirley Lipman and Miss Helen Yeaton, editorial staff advisors. The editorial staff consists of an editor-in-chief and four assistant

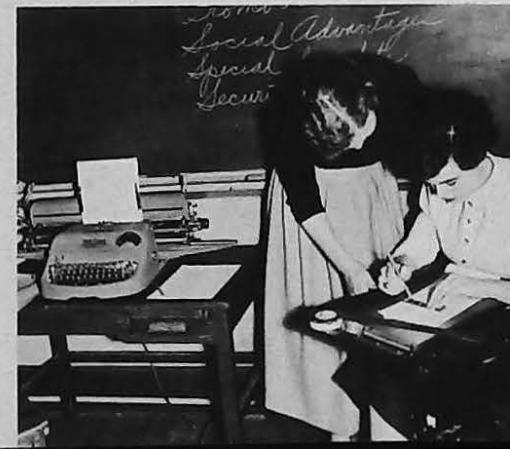


1—"The Beacon" staff, guided by Miss Yeaton and Miss Lipman, writes and edits the copy before it is Vari-Typed.



2—Mr. Cornelia advises Vari-Typist in composition of galley copy.

3—Vari-Typists make corrections on copy.





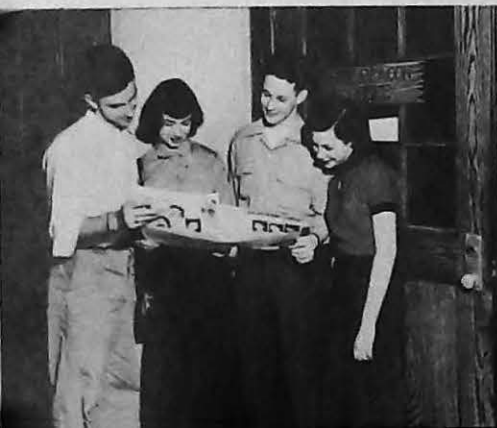


4—"The Beacon" editors cut and mount Vari-Typed copy on page layout.



5—The editors and advisors check final pages before sending them to offset printer.

6—Students enjoy reading a copy of "The Beacon," just off the press.



editors. Their time is not devoted exclusively to editorial matters; rather, it includes the planning of the layout of the paper, type selection for advertising matter, and the final paste-up or make-ready of the copy for camera. In fact, one of the editors is also the official press photographer for the paper.

Like the *Vari-Typists* who compose the copy, the editors have to be gradually trained into the various phases of their work, and here the faculty advisors play an important part. These teachers devote three periods of each school day to this task—giving editorial advice, checking copy, helping to select types for advertising, and teaching paste-up methods and proper page layout.

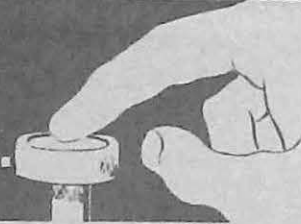
The advertising and circulation staff of *The Beacon* functions under another advisor, Miss Marguerite Reid. The students in this group solicit advertising from local merchants and also handle subscription sales to the student body.

It is interesting to note that since this school adopted the *Vari-Typer* method of composition they have been able to produce each monthly issue (eight issues per year) without the two or three weeks of delay they previously had.

This is truly a student publication—even the art work is drawn by students and the student photographer produces prints to actual size for the layout, thus eliminating reductions and trimming for the offset printer.

The experience these students obtain from working on *The Beacon* will certainly be of practical value in later jobs, and the knowledge the *Vari-Typists* get produces immediate benefits, for most of them obtain jobs in commercial firms or government offices as soon as they graduate. Some even take part-time jobs as *Vari-Typists* before graduation. Such are the opportunities offered to students in *Daniel P. Sweeney High School*, (a school of approximately 2,000 students), aside from the fact that they are able to produce a prize-winning newspaper.

## the repeat key



Did you know that the Repeat Key on the *DSJ* has special talents or uses? It is used, of course, for the purpose of repeating large, bold letters, but, because of its special action, it may be used in numerous other ways.

As you know, the repeat key merely holds the carriage in position while you strike the same letter several times, thus depositing extra carbon on the letter. But it will also hold the carriage in one place while you strike *different* keys.

Why would you ever want to strike different keys in the same position?

Let's suppose that you have a page of tabular copy to do. One column of the table consists of numerous special symbols which require a different type from the rest of the copy. If you type this copy *across* the page, it is necessary to change type twice on each line (from text type to symbol type and back to text type again). However, if you keep your machine in position for the special symbol column, it is possible to type symbols, one below the other, by holding the repeat key and moving the paper up for each line. At least 10 or 12 lines can be typed at one time in this manner; then you can return to the first line and put in the re-

maining columns with the other type. This procedure is quicker and eliminates chances of error by reducing the number of type changes to a minimum.

Another case in which the Repeat Key is useful is in the placement of accents over English letters, where a special accent type is used in combination with an English type.

Of course, it is best to have a Foreign Language type of the desired language, with accented letters already on the type. If, however, you have only an occasional demand for such copy and the language frequently varies, it would be advisable to have a special accent type such as the PA-1 Polyglot type.

When combining the accent type with an English type, hold the repeat key and type the desired letter; continue holding the repeat key, change type, and type the accent. Release the repeat key. The carriage will move the width of the letter struck (e.g. three increments for a "u"; two, for an "i.>").

These are a couple of special uses for the Repeat Key. The same principles apply to any types—they need not be symbol or accent types. Try using the Repeat Key to save time and improve the quality of your work.

153	MIs	September 28, 1952	154
‡11:05 AM	0	Elkins	‡4:30 PM
†11:13 "	2.9	Canfield	⊕4:19 "
§11:22 "	6.1	Lumber	*4:08 "
*11:27 "	7.7	Meadows	‡4:03 "

The above copy is a portion of a time-table on which, typically, various footnote symbols are used. These special symbols were inserted vertically, using the repeat key as described above. The number of type changes was thus reduced 50%.

# new segments for forms design

There are now ten different segments which may be obtained for use on your Forms Design machine. These segments, illustrated below, offer a wide range of leaders and rules for forms composition.

Segment I consists of a double-dot leader (on lower case row), a hairline rule (on capital shift), and a parallel rule (on the figure shift). This segment was the first one designed and is suitable to a variety of forms.

Segment II is the same as Segment I except that it has a hyphen leader instead of a dot leader on the lower case row.

Segment III has a 1/2 point, 1 point, and 2 point rule on the lower case, cap, and figure shifts respectively.

Segment IV has a hairline rule, a scotch rule (heavy line and light line below), and an inverted scotch rule (with the light line on top). This segment provides attractive variety to rules used in forms layout.

Segment V has a double-dot leader and a hairline rule. The position of the figure shift is blank for tabular work. Here the forms design button may be used to move from column to column on a tabular page.

Segment VI has a hairline rule, a 3/4 point rule, and a 1 1/2 point rule. This segment was originally designed for Army and Air Force forms, but it has many commercial applications as well.

Segment VII was designed primarily for Navy forms and has a hairline rule, a 1/2 point rule, and a 1 point rule. Like Segment VI, this segment can be used on many business forms.

Segment VIII consists of a single dot leader at each shift level. This enables the operator to use the dot leader at any shift level and at any spacing.


Segment IX is the same as Segment I except that it has a single dot leader on the lower case row. Like Segment VIII, the single dot leader on this segment may be used at any spacing.

Segment X has double-dot leaders on all shift levels so that the leaders may be typed at any shift position.

All ten segments are available on A, B, C, and D spacings. The font which will be used for text copy in combination with the leaders is the one on which the leader segment should be placed. It is also advisable to have bold rules placed on A or B types.


## ACTUAL SIZE

	I	II	III	IV	V
L. C.	—	—	—	—	—
CAP	—	—	—	—	—
FIG	—	—	—	—	—
VI	—	—	—	—	—
VII	—	—	—	—	—
VIII	—	—	—	—	—
IX	—	—	—	—	—
X	—	—	—	—	—




### SOME OF THE MANY TYPE FACES AVAILABLE FOR THE COXHEAD DSJ

Font Name	Point Size	Weight	Style	Character Set	Notes
... (many rows) ...	...	...	...	...	...



#### The Instantly Changeable Type Font

The type font mechanism is a unique feature of the DSJ. It allows the user to change the type face and size of the characters on the type bar by simply turning a knob. This is done by moving the knob to the desired type face and size, and then pressing the forms design button. The type font mechanism is a simple and effective way to change the type face and size of the characters on the type bar.




125 FOLSOM STREET, NEW JERSEY, U. S. A.

Branches in all Principal U. S. Cities. Distributors throughout the World.

Canadian Branch  
**RALPH C. COXHEAD CORPORATION L.M.**  
Ottawa, Toronto and Montreal

... (more text) ...



## INSTANTLY CHANGEABLE TYPE STYLES, SIZES, AND SPACING

### ...new wall chart of DSJ type faces

This wall chart is an invaluable aid to the DSJ user in selecting, at a glance, a type by size or family—or—to quickly match existing copy type. It also features a listing of foreign types, and an explanation and diagram of character changes where types for special applications are to be used. A section describing type segments for forms design work with a few illustrated applications is also included.



# new types

for the  
**DSJ**



Mr. Bently Raak, *Type Designer and Director of Typography*, has recently announced the release of several new type styles for the DSJ.

Two of these new styles are the *Modern Roman Bold* (820-10A) and the *Bodoni Bold* (780-10B). Both are bold types with serifs, and both provide an interesting and attractive contrast to the text face of the style, where italics and sans-serif bold styles are not suitable.

It is now possible to use the *Bodoni Book* face (600) for text copy, the *Bodoni italic* (605) for emphasis in the copy, and the *Bodoni Bold* (780) for headings, subheadings, captions, or lead-in copy. At present the *Bodoni Bold* is available in three sizes: 12 point, 10 point, and 8 point. The seven-point size, which will complete the series, will be available soon.

The *Modern Roman* face (770) was originally designed to duplicate the text type used by the U.S. Government Printing Office in the publication of books and manuals. The 10 point size of this style is set at A spacing on the DSJ because of its broad design. (Most 10 point types are set at B spacing.) The wider horizontal spacing of the type causes it to appear larger than other 10 point faces. This design is particularly adaptable to manuals and lengthy text where clarity and easy readability are the primary requirements. An 8 point

size of this type is also available, set at B spacing. The *Modern Roman Italic* (775) and the *Modern Roman Bold* (820), recently released, provides a variety of effects within the same series.

Also available are additional sizes of the Copper Plate Gothics, featured in the last issue of *The Anvil*. The list of those Copper Plate Gothics now obtainable are listed below, including the three new sizes—800-7C, 800-9B, and the 800-12A:

800-2D  
800-3D  
800-4D  
800-5C  
800-6C  
800-7C  
800-9B  
800-12A

When this entire series is completed, there will be three sizes for each spacing. It will be possible to use these types in combinations of large and small caps, such as this: **SPECIAL TYPES**, where the 800-7C was used for the large caps, S and T, and the 800-5C for small caps. The base line of all sizes in the Copper Plate series is the same so that any of the sizes may be combined.

Examples of the *Modern Roman*, the *Bodoni* family, and the *Copper Plate Gothics* are shown on the following pages.

## PRICE LIST No. 1

Effective February 28, 1953

### RETAIL AND WHOLESALE

CODE	BRAND NAME	BOTTLE SELLING PRICES		PROOF	AGE	VENDOR
		RETAIL	WHOLESALE			
	Str. Rye B/B		Whiskey			
24-B	Old Overholt	5.59	4.93	100	5	National
24-G	Old Overholt	3.51				
31-B	Old Crow	5.94	5.22	100	4	National
31-C	Old Crow	3.73				
49-B	Rittenhouse	4.70	4.19	100	4	National
49-C	Rittenhouse	2.94				

The price list above illustrates one of the many uses of the Bodoni series. The *Bodoni Bold* (780-12A) was used in the main heading, the 10 point of the *Bodoni Bold* (780-10B) for the heading, "Retail and Wholesale," and the 8 point (780-8C) for all column headings. The 10 point of the *Bodoni Book* (600-10B) was used in the second line, the 8 point *Bodoni Book* (600-8C) for the tabular copy with the 8 point *Bold* for retail prices, and 8 point italic for proof and vendor listings.

## CHAPTER XV

### PROFIT AND LOSS ANALYSIS

**Changing Conditions in Relation to Profit and Loss Analysis.**—While a great deal has been published at different times on the subject of balance sheet analysis, little if anything has been written about *analyzing* profit and loss statements.

*What is the reason for this?*

Until recently books and articles dealing with analysis of financial statements have approached the subject purely from the viewpoint of the credit man, engaged in either

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HERE IS A SECTION OF A FORM ON WHICH MOST OF THE COPPER PLATE GOTHICS ARE USED.

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- 800-2D - GRADE COMPLETED
- 800-3D - LEVEL
- 800-4D - INDUCTED
- 800-6C - 16. NAME
- 800-7C - COLLEGE
- 800-12A - MEMBERSHIP
- 665-7D - (Circle highest)

14. INDUCTED <input type="checkbox"/> YES <input type="checkbox"/> NO (If yes, give day, month and year)		DISCHARGED <input type="checkbox"/> YES <input type="checkbox"/> NO (If yes, give day, month and year)		MILIT							
15. GRADE COMPLETED (Circle highest)				HIGH SCHOOL GR <input type="checkbox"/> YES <input type="checkbox"/>							
1	2	3	4	5	6	7	8	9	10	11	12
LEVEL		NAME AND LOCATION									
COLLEGE											
COLLEGE POST-GRADUATE											
OTHER EDUCATION											
16. MEMBERSHIP IN NATIONAL		NAME AND LOCATION									

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