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### Typography| Its development and its use as a means of expression

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TYPOGRAPHY: ITS DEVELOPMENT  
AND  
ITS USE AS A MEANS OF EXPRESSION

by


Harold J. Swan

Presented in partial fulfillment of  
the requirement for the degree of  
Master of Arts.

State University of Montana

1929

(Signed)

  
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## INTRODUCTION.

While this work deals with a subject that, according to definitions in Webster's dictionary, is technical and comes within the meaning of a "trade", it is designed for the layman and is based upon the difference in common interpretation between printing and typography.

The definitions are:

**Typography:** The art of printing with type; use of type to produce impressions on paper, vellum, etc. (Webster). The general term for the art of printing from movable (cast metal) types on paper, vellum, etc. (Encyclopedia Brittanica).

**Printing:** The act, art or practice of impressing letters, characters, or figures on paper, cloth or other material; the business of a printer, including typesetting and presswork, with their adjuncts; typography. (Webster).

It may be seen that typography and printing are defined as synonymous. In actual practice such is not true. But, if the definition of typography is to be accepted as it stands, one must add one phrase:

\*\* \* \* in such a manner as to produce a pleasing appearance, and so that the type faces used may be allowed to express their individual characters to the greatest advantage."

Without the above phrase, the definition of typography is merely one of the process of printing, caring nothing for good or bad typography, in its fullest meaning.

The trend of modern typography takes, to a large extent, the laying out and planning of printed matter from the hands of the printer and puts such duties in the hands of one who decides beforehand what is to be done. There is an effort to eliminate

the guesswork that comes from printers' efforts with haphazard designing and layouts. Hence, there is opened a field in which one needs know the characteristics of type faces, their classifications, their reactions to types of paper and of ink. Such a person need not be a printer, but he must know typography.

Compared with known human history, the history of typography is but a short chapter. It is not, in its plainest meaning, five centuries old from the time of the European discovery of printing. Expression through the use of manifold impressions by means of more crude methods--xylography, or block printing--was known only a short time before. Still, the rapid development of printing indicates that the art filled a long-felt want in human expression.

The mechanics of typography have been developed to a point where production is at an astounding rate of speed, due to the many intricate inventions that have been contributed by ingenious workers with type. This applies not only to the production of printed matter, but to the production of type faces themselves.

Naturally, typography has passed through some difficult periods and each of these periods has left its impression upon the ideals of typography. Changes in the form of good printing have been seen. Curiously, though, the development of typography has followed the development of business methods rather than the development of news expression. In some instances, news developments and the progress of typography have gone hand in hand, but such instances are rare and they are recent.

In the United States is to be found the greatest advance in practical typography, undoubtedly. This probably is true because traditions were less secure in their binding of typographers to ideals of the production of books and news-letters in

times before the invention of printing. On the other hand, all of the earlier inventions in printing have come from Europe, with the people of the United States surpassing the inventor in the use of the inventions.

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## P A R T I.

History and Development of  
Typography.

Although the history and development of typography has little bearing on this work, it is well to devote some attention to it in order to form a background that one better may understand the following chapters. An essentially correct history of the development of typography, in its most barren sense, is to be found in the Encyclopedia Britannica although in instances the information to be obtained from that source is faulty and in other instances old, obsolete practices are presented as though they still are in full effect.

The art of block printing, or xylography, was known to the Orientals long before it was invented in Europe,<sup>1</sup> although the development of printing in the Occident has no connection whatever with that of the Far East. The discoveries of Oriental typography have been relatively recent, after Occidental printing had traveled a long distance on the road that has brought it to its present state. The lack of influence is evident when one stops to remember the limited knowledge of other continents and of the lack of communication between the Far East and Europe at that time.

Neither, it is evident, has the development of the "book trade" in the Low Countries of Europe had any bearing upon the invention of typography. The "book trade" was carried on through hand-lettering through which has come the development of the original Gothic type, a type in no manner related to the present-day Gothic.<sup>2</sup>

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1 Ency. Britt., pp 510

2 Ency. Britt., pp 511, Vol.27

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The direct step in the production of books through printing practices came through xylography, or block printing, in which the monasteries apparently had the greatest interest. The invention of printing from movable types evidently came as a result of an accident.

Gutenberg popularly is credited with the invention of printing, but research as revealed by the Encyclopedia Britannica and legends carried down through the medium of Joseph Moxon's Mechanick Exercises point to a xylographer in Holland named Lourex Janzon Costner in 1425, 31 years before the accepted date of the invention of printing.<sup>3</sup> The legend says that Costner, while walking in a grove with his son one Sunday afternoon picked up a small piece of beechen wood and carved a capital "A" upon the small block, this action bringing the idea of printing from movable types.<sup>4</sup> Moxon credits Gutenberg with stealing Costner's tools and invention while he was the inventor's apprentice and fleeing to Germany with them. The first printed publications known to have been produced from movable types are of the date, about 1454.<sup>5</sup>

From this invention it has been a long stride to modern printing practices. The art has passed through the periods of hand casting of types down to the modern foundry methods. Composition, or typesetting, has traveled from hand work through the development of composing machines that used foundry types down to the line-casting machines and the Monotype. Presses have been advanced from the old hand-manipulated machine down to the intricate contrivances that produce printed works at astounding rates of speed and which require expert knowledge even to manipulate them.

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3 Ency. Britt., pp 519-520, Vol.27

4 Ency. Britt., pp 552, Vol.27

5 Ency. Britt., pp 516, Vol. 27

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The production of high-speed printed matter-- that is the highest speed developments--hinged upon the invention of a device that was unknown to early printers and which, in a measure, reverts to xylography. That is stereotyping of curved plates. This was made possible by the invention of the papier-mache matrix in which the Hoe Printing Press company pioneered in 1868.<sup>6</sup> The development of the modern, high speed rotary press, however, was not an outstanding success until a decade later.

The invention of the linecasting machine, commonly referred to as the linotype, was the product of Ottmar Mergenthaler in the late '80 s or the early '90 s. This composing machine revolutionized the composition of printed material, adding greatly to the speed of production. It utilized two previous inventions--the solid bar of type by T. W. Smith of the Caslon foundry and the wedge-shaped spaceband by Jacob W. Schuckers of Washington, D. C.<sup>7</sup> The development of the Monotype made use of the perforated roll of paper, first used by Alexander Mackie in 1871.<sup>7a</sup> Both of these machines work with molten type metal and one casts a solid line of type while the latter casts individual types similar to those produced by type foundries.

The real development of the mechanics of printing began with the invention of the American "penny press", the opening of a new era in the newspaper business. The first "penny" newspaper was the New York Sun (founded 1833), but the advent of the New York Herald in 1835, founded by James Gordon Bennett, saw the beginning of a more or less frenzied period of competition. The Bennett publication made the first outstanding appeal to the general reader class, where the former newspapers were designed only for

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6 Ency. Britt., pp 356, Vol.22

7 Ency. Britt., pp. 546, Vol.27

7a Ibid.

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the educated classes. The "penny press" had to have public support and shifted from the dry political reviews to the printing of news of interest to the greater portion of the public. The demand for such newspapers grew and consequently compelled publishers to look for other means to supply their equipment wants. The story of the development of the "penny press" is one of the romances of American history but aside from consideration of the effect on topography the development will not be considered here.

In considering type faces and their development, it is necessary to review a few technical terms and explain their meanings. Of the various parts of a piece of type, there are only four that need worry the typographer: The stem and serifs, namely and respectively, the vertical and horizontal lines that form the outline of the letter and the horizontal lines that complete the outline; the counter, that portion of the type body which determines whether the letters will fall close together or far apart, and the extension and relation of the so-called short letters (a, c, e, s), the ascending (f, h, t, b, d) and descending (g, p, j, q) letters. Of these four points, the stem and serifs are most important, inasmuch as they determine the character of the type face itself.

If one is to be a printer, he needs must know the technicalities and usage of type from the standpoint of assembling the letters in fact, not necessarily in assembling the faces with respect to their qualities and their values for various sorts of printing. One should, however, know the various type sizes in order to understand faces. So far as I have been able to find, there is no commentator, aside from the few trade magazines and type-face catalogs, who has familiarized himself with modern terminology.

It is true that until the present century type sizes universally were designated by name. Such a

practice has been dropped, being carried on only by a small proportion of individuals who belong to the old school of printers. Today type sizes are standardized and designated by points, a point being .013837 of an inch. The standard of measurement, however, remains the pica--but the pica now has a definite meaning, 12 standard points, with six picas (generally termed an inch) exactly .996 of an inch. The old-school printer had to know type names, because although points were known even from Moxon's day (he mentions them frequently) they were based upon no standard of measurement and even in the latter part of the last century type faces of like size but produced by rival foundries varied in size one to two standard points in actual measurement. In order to reconcile the former terminology with modern specifications of type, the following table is given:

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Former Name:	Size in points
Pearl .....	5 points.
Agate .....	5½ points.
Nonpareil .....	6 points.
Minion .....	7 points.
Brevier .....	8 points.
Bourgeois .....	9 points.
Long Primer .....	10 points.
Small Pica .....	11 points.
Pica .....	12 points.
English .....	14 points.
Great Primer .....	18 points.
Two-line Pica .....	24 points.
Two-line English (obsolete).....	28 points.

(Measurement of type faces is from the top of the ascending letter to the bottom of the descending letter).

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## P A R T II.

Development and Classification  
of Type Faces.

When the process of manufacture of and printing from movable types was discovered, all book matter was the product of hand-lettering or hand-carved on wood blocks and printed crudely. There were several book-hands or Gothics developed by that time and all of the early printed articles show an imitation of these hand-lettered faces. The faces that are referred to as Gothics have no relationship to the present-day Gothic, or serif-less, letter. The faces of that day, where they have been carried down to modern typography, are referred to generally as the "Old English" variety.

The so-called Roman type face is the one generally in use today. There is a clash of authority over the date when "Roman" type faces first were produced, and in that clash one probably will find the reason for the terminology "Roman" that is universally used to designate the mass of serified types in their light faces.

The Encyclopedia Britannica fixed the date of the "Roman" type sometime during the first quarter of the Eighteenth century.<sup>8</sup> That so-called Roman had no other name. It was a nondescript face designed to fill the needs of the newspaper, where type received rough usage and became worn out more rapidly than the types used in a commercial printing plant. The type remained in general use through the Eighteenth century and well into the present century. Historically its only usefulness was that it brought about

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8 Ency. Britt., pp 543, Vol.27

a name for the class of type faces it represented-- certainly it was characterless and was not legible with its generally pudgy and crude shape and hair-lines.

The research workers of the Mergenthaler Linotype company and the Intertype corporation have agreed upon the date of the first "Roman" face and they are undoubtedly right since several of the best-known "Roman" faces were cast long before the date fixed by the Encyclopædia Britannica. The first "Roman" font of type cast was that of Nicolas Jenson in 1470. He cast a letter that since has been revived in one of the most popular of present-day type face designs, the Cloister.

Following Jenson, the outstanding type caster and designer is Joseph Moxon who, by his publication in 1638, gave the world the first type that has embodied the present old-style Roman principles. Throughout his description of type design, Moxon has paid particular attention to the legibility of type faces. He created a type face that is believed to have inspired William Caslon (1692-1766) of England to produce the Caslon face that still holds first place in printers' hearts.

This consideration of roman and old-style roman types leads naturally to the grouping of the various sorts of type faces into classes. Here again commentators until recently have been decidedly unsuccessful. The classification contained in the Encyclopædia Britannica is typical of the classification that actually existed at the time the type it classes as "Roman" was cut and which persisted until a decade ago when the old traditional limitations of the uses of type faces were cast off. The classification follows:<sup>9</sup>

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9 Ency. Brit., pp 543, Vol.27

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- (a) Book types.
- (b) Job types.
  1. Antiques (those faces with virtually uniform strokes both in stem and serif.)
  2. San-serifs or grotesques.
  3. Blacks (those faces are along the lines of what commonly is known as the Old English class of type faces, but which undoubtedly have their origin in the hand-lettering preceding the invention of printing).

It will be noted that there is no mention of a type designed for newspaper use, either advertising display or for news production. A type was designed which answered the old printer's scruples against using such a delicate face as Caslon for printing of a newspaper, reserving such faces for the production of books. At the time the above classification was in general favor, so-called job work, or commercial printing, was in the midst of an era of highly decorative printing ideals. Type faces were cut with many decorative hairlines and curlicues that would have been destroyed in short order by the flatbed presses of that time, with their lumbering, crashing cylinders and heavy impressions. This classification, however, is valuable because it calls to attention the Antique or Clarendon type-face, a face that is a compromise between the present san-serif group and the Roman. A survey shows that this compromise is not a result of Gothic or san-serif type, but a step toward it when the earliest needs of blacker display type were needed. This face, (its date has not been determined) has the roman characteristics of form but its stems are of equal thickness while the serifs are blocky and of thickness equal to the stems.

A classification that has become apparent and which has been introduced by the Intertype corporation gathers the type faces in a classification that

meets present needs. It is:

1. Roman.
  - (a) Old-style (Caslon, a good example).
  - (b) Modern (Bodoni, Century, good examples).
  - (c) Classic (Garamond, Cloister, good examples).
2. Decorative (Monastery, Old English, good examples).
3. Block letters or san-serifs (Gothic of all sorts, such as ordinary Gothic and Broadway).

There are three groups of Roman type given, with Caslon classed as Old-Style Roman. That means that in Caslon are embodied certain characteristics not common with the two other classes of Roman type, which in turn are different from each other. There is no manner of classification that can draw out the peculiarities of the various sorts of type faces that exist but they must be grouped, in order to be workable, generally into these three classes.

The characteristics of the old-style variety are that there is but little difference between the fat and lean strokes of the stems of the letters, there is more of a tendency toward roundness of letters, and in some instances a smaller body compared with the strokes of the ascending and descending letters. This group will cover all types that embody these characteristics, whether the letter is delicate, like Caslon, or whether it is more substantial, like Cheltenham old-style or Ionic, one of the newest types designed. The Modern class embodies those types which are conventional in design, following the general trend laid down by Caslon and Moxon, but in which there is a sharper difference between the fat and lean strokes, a more sharp demarkation in the letter and more severity of appearance. Two of the best examples of these types are Century, a relatively new type, and Bodoni, one of the earliest of types. The Classic faces are those which in a measure throw

off the influences of the other two Roman groups and deviate from conventional forms of letters, thereby gaining a softness of face and appearance not akin to either of the other classes. The other two major classifications are self-explanatory.

It is interesting to note that this classification is not built upon periods, but upon types. The foundation types for each of these classes are among the earliest of known Roman types. Caslon is the first generally known of the old-style group, having been cut relatively early in the Eighteenth century, although his inspiration undoubtedly came from Moxon's productions, which no longer are known generally. About the same time the type that until recently was recognized as the first of the classic group was cut by Jean Baskerville in France in 1756.<sup>10</sup> Soon afterward Garamond, also a French production, made its appearance and is placed in the classic group. However, research has developed that the first type ever cast with a Roman face comes in the classic group--the production Nicolas Jenson in 1470. It is necessary to go to still another country for the beginnings of the modern group--Italy. It was there that Giambattisti Bodoni (1740-1813)<sup>11</sup> cut the face that is named after him and which is a splendid example of the modern group.

Three different sections of Europe, then produced the types that have resulted in three different trends of type usage in the United States and have placed at the hands of typographers a range of type faces that is almost bewildering and, at times, exasperating if those available are not related in characteristics so that they may be used together.

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<sup>10</sup> Mergenthaler Linotype Research

<sup>11</sup> Mergenthaler Linotype Research

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## P A R T III.

Reliance Upon Type.

The advances in the reliance upon type in the United States must be considered under two headings, News Typography and Advertising Typography. The influences which have affected these two branches of Typography are wholly different. The development of News Typography is mildly akin to the development of newspapers from the standpoint of news content, however.

There have been two great historical events within the period of the United States' history that have had direct effect upon the typography of newspapers, the Spanish-American war and the World war. Naturally these effects go hand in hand with the effects of the news developed by these events which in themselves were not responsible but provided vehicles for news and typographical expression for which the groundwork had been laid as an aftermath of the Civil war. The unusual attention that is being given to newspaper "dress", however, is brought about as a result of the advances in advertising typography.

The first American newspapers brought to this continent the typographical ideals of England and planted them in American minds so firmly that it required virtually two centuries for their uprooting. The American printer in the Colonial period was working under an additional handicap, that of distressingly inadequate equipment. Nearly all of the American printers' equipment was second-hand, even the type, and in most instances virtually worn out. This period hardly can be compared fairly with a period a little later, after the foundation of the American republic, when there was generally better equipment available because of the relatively greater

independence of the printers from government oppression and making the newspaper industry a more stable undertaking, even though hardly more lucrative.

The development of newspaper typography and its reliance upon type centers principally about the use of headlines. This development of headlines bears a direct relationship to the pressing need of newspaper sales and the increasingly interesting quality of news handled. The original style of newspaper makeup was to start at the first column of the first page and continue an unbroken string of reading material throughout to the succeeding columns, making, of course, provision for what advertising obtained at that time. Occasionally a column would be broken by labels set in the same type as the body of the publication to break the monotony of the page. Once in a great while a printer would make so bold as to print the label in a type face a little bolder than the body (the first evidences of bold-face type). Since these publications were designed only for those who were willing to struggle through the laborious task of reading these early publications, the typography was sufficient for the period when one considers the material with which the printer was forced to work.

The first step that laid the groundwork for a period that saw grotesque front pages came with the change in the purpose of the newspaper, with the advent of the New York Sun in 1833.<sup>12</sup> This was the first of the Penny Newspapers. To James Gordon Bennett, however, goes the honor of providing the impetus in newspaper development that resulted in the development of American newspapers to their present standard. Bennett founded the New York Herald in 1835.<sup>13</sup> The Penny Newspapers changed the purpose of news publica-

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12 Foundation Issue

13 Foundation Issue

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tions entirely. Instead of appealing only to a small group that cared to read political reviews and foreign news digests, the new publications appealed directly to the interests of the masses. The news turned from the sole enlightenment of the learned to chronicling of events of interest to the common people. These changes did not result in a change in typography, however. The first signs of breaking away from the old tradition came during the time of the Civil war, when news gathering had reached the stage where competition between newspapers was remarkably keen and when the initiative of publishers was taxed to the utmost to cope with inadequate communication methods. During this period the pony express had its sway. In this period one finds that the labels of stories were blacker and deeper, resembling the modern headlines, but still only a label in content of information. The unbroken symmetry of makeup had not been disturbed.

Such a condition, however, was not to persist for much longer, however, for two notable journalists came upon the stage. In 1883 Joseph Pulitzer<sup>14</sup> introduced the first sensational newspaper to the public, and thirteen years later he produced the "Yellow Kid," which has led to the expression "yellow journalism". His ideals were taken up by William Randolph Hearst, who carried them still further. With this smashing type of news-handling, the question of impressing the reading public with the importance of news stories was a source of concern. The competition of newspapers had reached, by this time, a high level--not meaning that the methods of competition was on a high plane, however. Thus the stage was all set for the Spanish-American war.

Early during the Spanish-American war Hearst invented, and forced others to follow him in a meas-

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14 Bleyer on History and Principles of Journalism lectures

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ure, the black headline of larger type and epitomizing the contents of the story, and the banner headline.<sup>15</sup> Probably he would have done so had the war not come when it did, but the war undoubtedly hurried the development. Symmetry in newspaper makeup disappeared in nearly all publications. Following the war Hearst maintained his sensational makeup, but most of the newspapers were not ready to follow him with his broken columns and speckled pages and there followed again a period of general symmetry in makeup. There was one lasting result, however. The headings were here to stay. No longer was the label sufficient. The headings told the reader at a glance what was the news. During the period between the Spanish-American war and the World war the principal typographical advances centered around advertising typography where type was just getting its firm hold.

Then came the World war and the symmetrical ideas were sent helter-skelter because of the big news. The newspapers staffs had learned the value of headlines and most of them went the limit. The banner line became common throughout the entire nation and except with extremely conservative newspapers it, too, is here to stay now.

The developments since the World war period are centered principally upon the problems of legibility. There is a restoration of symmetrical makeup without reversion to the unbroken columns, and the retention of the advertising value of headlines. With the development of the modern newspaper page and the need for conservation of space because of the amount of news available and the space required for advertising which bears a great share of the cost of newspaper production, publishers are confronted with the improvement of the dress of the newspaper. Body type is growing smaller, but also the type is of

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better character--legible to an extreme degree. Headlines are growing smaller, but where a headline is reduced in size of type, a face that has greater legibility qualities and more character is chosen. The appearance of the publication has become a matter of great importance, for the dress of a newspaper is just what its name implies, having the same bearing to a page that an attractive dress has to the appearance of a woman.

The development of advertising typography dates from the forefront of the present century, or in the declining years of the Nineteenth century. Modern advertising typography, however, can safely be said to be covered by the span of the Twentieth century. It parallels the development of modern merchandising methods, and has carried to typography the window dressing principles that merchants adopted.

The earlier advertisements in the United States were mere recitals that certain firms had certain goods for sale. They never "broke" a column rule and usually were set in the newspaper body type. The first attempt to create attention is to be found in 1811, when advertisements carried display lines and some went even so far as to carry cuts. Later on the idea of white space developed, with little change in typography. The result was to have advertisements in which single lines were isolated in great--relatively so--areas of white space. The result was that in the late years of the Nineteenth century and the early years of the Twentieth century typography had developed to the point where notice was taken of type faces. Efforts were devoted to artistry and the letters carried all sorts of curlicues and adornments so that they were anything but easy to read. With this period came the belief that the greater the variety of type faces used, the greater the effectiveness. The advertisements were more an advertisement of the type equipment of the newspaper plant than of the merchant who purchased the advertising space.

As business competition grew, so grew the vogue of the heavy gothic types in advertisements, each crying loudly for attention. Since the World war, however, there has been a movement that is growing rapidly, for lighter and more effective typography. The use of white space and of attractive illustrations has become usual, with the result that many advertisements are pleasing to the eye and arrest attention readily.

## P A R T IV.

DISPLAY PRINCIPLES AS THEY APPLY  
TO THE NEWSPAPER FRONT PAGE

The newspaper front page has been selected for the general discussion of display principles because the variety of problems is much smaller than in other departments of typography. The principles apply rigidly, however, to all classes of display.

In the newspaper front page, after experiments show what best is adapted to the publication, a standard style is adopted. This style, so far as possible, is such as to create individuality so that the newspaper is recognized easily by the reader even before he has looked at the master-head.

Such style is based upon three principles of typography:

Display of type in relationship to the other type faces used in the aggregate.

Choice of type faces with relation to the general dress of the page.

Use of white space as an aid to the proper display of type faces.

Arrangements of the headings and their size are entirely up to the person choosing them--whether he desires to enter one of three general classifications of newspaper display style. The principles of display apply equally to all classifications, regardless of style or makeup.

The Use of Lower-Case Headlines as  
Contrasted to All-Capital Letter  
Headlines.

In this comparison, the relative legibility of capital-letter lines and lower-case lines is settled by quotation of the generally-accepted axiom: That lower-case letters are easier to read than are capital letters, when they are arranged in words, lines of type or masses of text. That axiom is accepted by psychologists and typographical experts--apparently by almost everybody concerned with the production of newspapers, except most editors and managing editors. This premise leaves one free, then, to devote his attention to the matter of relative display. In this work type faces representing two of the Roman classes have been available for examples in headlines as well as Gothic. The old-style and classic Roman faces are carried with the Gothics on Plate I for comparison. The characteristics that apply to these two Roman faces apply in a measure to the modern Roman, except that the latter is more sharply defined than are the other two classes. The effect attained through the use of the modern Roman is more austere than is the case with the other two Roman classes.

The commonly accepted point of view is that the old standby--Gothic--puts to shame any other letter in its visibility, and that all the Romans can claim is superiority in legibility after attention has been attracted. Advertisers and display men of that school, which is by far the largest in number of members, demand "make it black--make it so that it can be seen." And the only answer accepted is Gothic--black Gothic--as the only adequate face for such display. Such is not the case however. Gothic has greater visibility than some faces of type, but not greater than others. For instance Gothic certainly has greater visibility than Caslon regular or Cheltenham regular. But put Gothic up against Caslon bold and Cheltenham bold or extra-bold and see what the answer is.



All this leads to one conclusion--display is not blackness, if the ink is black. Display is the ability to type to attract attention--to stand out and arrest the reader's attention, whether it is the front page of a newspaper, an advertisement or a billboard. To stand out effectively, there is a great deal more than the breadth of the strokes of a letter to be considered. There are: Background, spacing, the body matter in connection with the display line, and its legibility at a distance. A black blur will arouse nothing more than passing curiosity.

Regarding full-rounded Gothic, there is something to be said. It has a full face and is, as a fact, more easily read in the capital letters than are most type faces--but not in the lower case. In this one instance the bleakness of a Gothic face is its saving grace. In the headline illustrations on Plate I Gothic condensed and extra-condensed--the most generally used Gothic faces are compared with Caslon bold condensed and Cloister bold regular. What is said regarding the Caslon bold condensed and the Caslon bold regular, applies to the modern group in bold face except that the latter will stand out in sharper relief.

In comparison of the condensed Gothic and the two Roman faces this fact may be seen: The condensed Gothic headline, all capitals, is visible. It shows up well and can be seen for a considerable distance. Compared with Caslon bold condensed of the same size, it carries about the same blackness of major strokes and from that standpoint is equally visible. The Caslon bold condensed lower case, however, has the advantage of being more clearly defined against its background of paper and, therefore, stands out more sharply and vividly, taking the display honors from the Gothic face. The Cloister example is in type six points larger, made necessary because of the vast shoulder necessary to carry the descending letters. The Cloister, being

a softer face, gives up to Gothic and Caslon on point of visibility, but is reasonably easily seen. Its softness of face, its classical outlines, however, give it a personality that is arresting. Once it has attracted attention to itself, it is more likely to hold that attention through personality than either the Caslon or the Gothic in the bold faces.

Turning to the extra-condensed face of Gothic, one must notice that everything has been sacrificed in order to crowd a great number of letters into a line. The strokes are thin and close together, making the line hard to read, and visibility is in negligible quantity. Both Cloister and Caslon in the bold faces are far more visible than is the extra-condensed Gothic.

Continuing with the study of Plate I, it will be seen that the lower-case headline has this advantage over the all-capital headline: The lower-case headline utilizes its background by allowing it to peep through more effectively than does the capital-letter heading. Likewise, the differentiation between the lower case letters and the capital letters in a lower-case heading permits a more clear distinction in the beginning and ending of a word than does the all-capital headline. Proper use of this background or white space--so-called because most printing is on a background of white--enhances the value of the type face. It does not detract from the display; rather, through a more pleasing appearance, a readier assimilation by the glance, it makes a type face more visible by many degrees.

It is not to be understood that all Gothic type varieties are to be condemned, although the entire series would not be too sorely missed if it were eliminated entirely. There are some species of Gothic that are excellent for display purposes, particularly in the larger sizes, where the width of the letters permits of legibility. It is safe to say, however, that there is not a Gothic letter

that could not be replaced by a lower-case Roman letter of some sort.

When one is choosing type faces for head-letters, he necessarily is governed by the general dress of the page in which the headlines are to be used. There are two extremes to be avoided--one is the washed-out appearance caused by lack of adequate contrast between light-faced types, and ultra-heavy, chopped-up appearance that forbids the sense of continuity and precludes an attractive appearance.

If the dress of the newspaper is a trifle heavy in appearance, the headings must be a little heavier than otherwise would be the case. Under such conditions, the use of white space in headings will have to be a little more generous in order to secure pronounced display without grotesqueness that would result from heavy display through the use of a type face alone. If the page is light, a little lighter head-letter may be used, and the white space need not be so great.

Above all, the combination that must be secured for good appearance is life and character. The character ordinarily is the character of the man who is designing the page, and in the long run will represent his best characteristics. Considerable experimenting is necessary with type combinations before one finds a combination that best suits his purpose. The novice, will have his best results in securing life in his page if he adopts a makeup that is a little dark, in which faults of typography do not show up so strongly as they do in the more delicate, light-faced makeup.

#### The Use of White Space.

White space is to type what a well-chosen frame and background is to a picture. It can make type stand out attractively or it can make the same type look lost, while the lack of white space can take

the display from a layout in degrees varying with the weight of type face with which the display lines have to compete for attention. This is as true with advertising as it is with headlines in newspapers, although consideration at this time is confined to the newspaper page.

The white space, then, forms the background against which the headline stands, while the type-matter of the page is the frame. In this one respect the headlines differ from the handling of white space in an advertisement. The whole advertisement is the picture with the page as its frame, and the handling of the white space within the space taken up by the advertisement is a problem in itself with relation both to the type faces within the border and with the whole page, too.

On Plate II illustrations are presented that show that the same sort of heading can give different effects with the varying white space used. The use of white-space is a three-way proposition: First, the white space at the ends of the lines; second, the white space produced by the spacing between lines and between the top deck and the following sections of the heading; and, third, the white space as regulated by the spacing between the words themselves. Poor adjustment of any one of these three allotments of white space can spoil the effect.

In the examples presented, complicated tests were avoided, and the heads chosen are nearly correct in their use of white space between lines and between words. The shoulder of the types--except in the case of full-face special head-letter types--aids greatly in the handling of white space between lines. The handling of the spacing between words can be solved rather easily, in a general way, by sticking to the use of "three-em" spaces. With experience, however, one can arrive at finer adjustments of these two spaces so that greater

effects may be obtained. White space at the ends of lines, however, is another matter. There is no rule of type that will come to the aid of the beginner in the use of type.

Too little white space at the ends of lines has the effect that a "flush" or full-lined heading will have. The type is brought against the other type so that part of the background is hidden and holds down the contrast in type faces that the small patch of white space would permit. Too much white space emphasizes the void to the detriment of the headline itself, in addition to being detrimental to general appearance of the page. Where too much white space has been allowed, there is the lost appearance of the lines. A beginner in the use of typography can obtain good results by sticking to the letter-space for the step-down of a headline.

Variation in the amount of white space used is necessary as one varies the deepness of the color of his page. It is to be remembered, however, that a well-chosen head-letter will stand out effectively with less white space on a light page, while a fairly heavy head-letter will need a greater amount of white space to frame it for good display. Where the headline itself is light, on a light makeup, some addition to the white space will have to be made.

As surely as "flush lines" kill display, so surely does the lack of space between lines cut down the individuality of those lines and presents rather than easily-read and easily distinguished heads, the effect of a dark blot that is easily seen, but must be held at a close range to be distinguished. Lack of proper spacing between words makes the line hard to read at any distance. It prevents the sharp demarkation between words. These rules may be understood better after a study of Plate III.

### Classes of Front Pages.

There are, generally speaking, three classes of front pages. First is the conservatively-displayed front page. Second is the medium-displayed front page. Third is the lavishly-displayed front page. In each of these classes there is an unlimited variation of sub-classifications. It would require much too great an amount of space to deal with the sub-classifications, so this section will deal with the sharply-drawn differences between the main classes.

The front page has come into prominence as the display window of the newspaper and should, as surely as does an advertisement, be an index to the character of the establishment.

The first class of makeup, exemplified by such newspapers as the New York Times, the Boston Transcript, the Christian Science Monitor and the Kansas City Star, is quiet. Heavy headlines are avoided, and a relatively important story is required before a column is broken to provide for two- or three-column heads, excepting in the case of a so-called feature heading. This type of makeup does not appeal to the sensational, although it can lend itself to such purpose with startling effectiveness through glaring contrast with its usual course. Newspapers that have adopted this style of makeup develop individuality of appearance that is jealously guarded and once the readers become accustomed to such a makeup they find it much easier to read. In handling this sort of makeup one must guard constantly against flatness--the lack of life and punch. The best examples of the ills of such makeup are to be found in the New York Times and the Kansas City Star, two of the recognized leaders in the country. It is possible, however, by the proper manipulation of a light makeup to gain an efficient punch. Most certainly greater latitude for displaying big news is allowed when the base is conservative.

In the medium-displayed classification, one finds such newspapers as the Chicago Tribune, the

New York Herald-Tribune, the Detroit Free Press and in Montana, the Montana Standard and the Anaconda Standard. In these newspapers, and others of their class, a more strenuous display is used. The seven- or eight-column banner is used whenever possible and oftentimes it is made the rule, as is the case with the Chicago Tribune and the Montana Standard, the latter using the red banner-line. On the other hand, there are newspapers, such as the New York Herald-Tribune, that come under this classification and yet adhere to many of the principles of the first class of newspapers. Such a display is not unpleasant in appearance, although giving a more decided attitude of sensationalism to the stories handled and carrying exaggerated importance to the reader. Since there is a little sharper demarkation between the dress of the page and type faces used in the headlines, it patently is easier for the beginner to handle. The faults in display are not so readily apparent as they are in the more delicate makeup. One needs be careful, however, to have a balance between the banner line and the type beneath it. On the other hand, when the "big news break" comes, the newspapers using this style of makeup are compelled to step into the realm of the third-class to tell the readers that there is something unusual afoot--and then there is not too much assurance that the size of headlines will assure iron-clad credulity.

In the third group are those newspapers of the Hearst order and those who have "out-Hearsted Hearst". These newspapers take great amounts of space on the front page to spread streamers. They call out to the people in strident tones that there are juicy bits of news to be read--all for a cent or two, the "greatest show on earth". For a time such tactics win favor, but it is not long before readers learn that the headlines are over-emphatic and turn to a more mild newspaper. This contention is supported by a statement accredited to the Hearst circulation manager of the New York Journal to the effect that he estimates that the subscription list of the New York Journal and other similar newspapers changes

completely every three years. While it is easy to get display under this form of layout, it is extremely hard to display unusual stories. If there is a bigger "news break" than the ordinary run of news, newspapers of this sort are compelled to go to ridiculous ends to attract the desired attention. Witness Hearst's page one in August, 1914, announcing the declaration of the World war, when the single word "WAR" was printed in red on the front page of the New York Journal. That word took up the entire front page. In the state of Montana one finds a good example in the Great Falls Leader, companion newspaper to the quietly madeup Great Falls Tribune. This newspaper, examination of its front pages indicates, is finding that it is necessary to use larger and heavier display in order to hold its readers. Illustrations of the three classes of front pages are accumulated on Plate IV, while Plate V carried the Leader through a cycle of display.

With the third class—and to an extent the second class—one is likely to find himself in the grip of a vicious circle. One gaudy display calls for another, and then another, and then on and on. On the other hand, the person working with the newspaper of the first class finds a bit of unusual display electrifying in its effect and finds that the readers have been taught, by previous policy, to recognize the value of news.

Interpretation of news given is taken to be only the choice of topics. What is in a sense, and far more difficult and at least equally important, is the handling of the news so that the reader is provided with a complete cross-section of the news in its entirety. The handling of the news in a newspaper is a daily battle and one in the newspaper's office will deal with the daily



## P A R T V.

## TYPE AS AN AID TO THE EVALUATION OF NEWS.

The Basic Makeup

For many years reference to the work of a newspaper has been summed up in these words: "The newspaper is the moulder of public opinion." The same is true with reference to the use of headlines, except that the force of the headlines is many times more forceful than from the editorial standpoint.

A newspaper is confronted with two problems: First, no editor or subordinate has the moral right to distort the cross-section of the day's history as represented by the news, either wilfully or through misunderstanding of the needs of the community. Second, the publication is confronted with the task of paying its own way; a subsidized publication may not be confronted with this problem, except in that it must please the senses of whoever may be backing it, whether the backers are industrial concerns or so-called liberal-minded groups. Nevertheless, there is always the financial consideration.

What may be the nature of the financial considerations--advertising or subscription sales--I do not intend to discuss. I will confine myself to the mechanics, having laid the groundwork of editorial considerations which decide the choice of news in their relative importance.

Interpretation of news often is taken to mean only the choice of stories. That is important, but far more difficult and at least equally important is the handling of that news so that the reader is provided with a graphic cross-section of the day's history. Consideration of the three classes of newspaper display pages was had in the preceding chapter. This section will deal with the principles

of providing the reader with the cross-section of the day's history--the atmosphere that conveys to the reader the relative importance of the occurrences. The principles are the same for all types of makeup.

It is necessary first to decide upon a "usual" makeup; that is, the type of page that will be used on normal days when there is no particularly large story developing. This may be a conservative base, or it may be semi-sensational, or it may be extreme--it is the base from which to work up to greater emphasis for special news "breaks". I have pointed out the difficulties encountered in my previous discussion of front pages when the sensational types of newspapers are confronted with an unusually large story.

Having decided upon the basis, it is necessary to adhere rigidly to it. The patronage that is developed is developed almost as much through appearance as through the contents of the newspaper. There should be, too, an effort to allow each head to stand alone so that no part of its effect is stolen by adjoining heads. Such care will enable the reader to place each story in its proper category, for the first impression one gains of a news item is that which is conveyed through the heading.

It is necessary for one to know the community which is to be served. Much fun is made of the Hearst publications and their displays. But, distasteful as the Hearst makeups may be in instances, Hearst knew his community. His newspapers frequently have been referred to as the "immigrants' primer". They serve a purpose, definitely, and Hearst has made money in the business. This is not to say that only immigrants read these publications, for many others follow them closely. But Hearst serves a definite class, and he has to an extent modified his policy in certain communities, other than New York.

On the other hand, one will find in New York one of the most conservative newspapers, both in

handling of news and in the handling of display. Yet this newspaper has a following quite as large as the Hearst publications and exerts an influence that is much more powerful. Then, in the same community, there are a couple that come in the middle class and they, too, are powerful and have large followings. The newspapers are handled in a manner that best serves the interests of the community in which they find their circulation.

When one is deciding his basic lay-out, it is necessary to consider the method of sales. If it is a newspaper, or an issue of a newspaper, that depends much on street sales, greater display is necessary. If it is one that is delivered at one's doorstep of a morning, great display is not necessary. However, display of a degree is necessary to carry the effect of a story--or to interpret the news and to mould the opinion regarding its importance to the reader. Likewise, geographic considerations are important, both as to style of display and as to choice of stories that are important, relatively.

A common mistake that is noticed in newspapers, particularly those in the smaller cities, is the unwillingness of a news editor to settle upon any one story that leads the field so far as his community is concerned. Rarely is there any item that needs conflict with another. There is almost always some difference--one is nearly always of more importance than another.

Taking up this trait, one will find a tendency to crowd everything to the top of the first page, or to fill the first page with the jumble of headings and run-over lines, and with juxtaposition of closely-related headings. The result to the reader is a jumbled mass, with the effect that he is called upon to decide for himself what is the principal news of the day--and the reader as a rule does not care to do that. There are a few readers capable of making such judgments, but most of them are too en-

grossed in their own activities to know, particularly in the field of foreign news or news from other districts of the country, or to be in a position to analyze the news.

The newspaper that uses a heavy display should place its reliance upon one most important story and let it stand. That is the story that will catch the eye. If one uses a banner line, let it be of sufficient distinctiveness that it will be inalienably separated in effect from the second banner. Also, make sure in the balance of the make-up that the reader does not lose sight of the story.

As to the relative importance of news, it is well to cite a few examples. When Western Montana shows an unusually good record in farm output, it is of primary importance to Western Montana. In Eastern Montana, it would carry some weight because it concerns the welfare of the state. In Northern Idaho and in Spokane, it would be mentioned, because Western Montana is considered in the trade area of that district. Beyond that, no mention would be given unless it were used for a "two-head filler".

In the case of crime news, there are instances when such a story comes to the front with a bang. This is particularly true in instances where there is deep human interest attached to the occurrence. Another matter to be considered is that readers follow crime news more readily than they do news of an improvement and thoughtful nature, and in a community where there is not a sufficiently large following for the latter class of news, those who prefer the sensational news must be held to the paper, too. On the other hand, the average public does not like to have crime news hoisted upon it for a steady diet. On the other hand, the newspaper with a sensational makeup oftentimes resorts to overplaying of crime news to get the punch into its headlines. This, I believe, is not necessary. I

know it is difficult at times to get as enthused over an improvement story as it is to set forth the lurid details of a crime story, but improvement news can be played just as effectively as can crime and disaster news.

The news editor must not rely upon what interests him, but on what interests the community he is serving. He must interpret the news, as well as sort that which is best from the large amount of copy that comes across the desk. Having made these decisions, he must display them so that their relative importance is apparent to the reader--not an easy task.

### Headings as Interpreters of News.

There are some persons in the newspaper profession who ask: "What size of headline is suitable for the metropolitan newspaper and what size is suitable for publications in smaller cities?" Apparently it is considered that the two problems of makeup and news interpretation are different as between the two classifications and there is no purpose in using large headlines in smaller publications.

Such a theory, I believe, is superficial. I believe that whoever expounds it has missed one of the vital purposes of headlines. In journalism we are taught that a headline has two purposes: To advertise the story it heads, and to tell what the story contains. Let us add a third purpose: To place properly in the mind of the reader, among the many items that are in the newspaper, the story's proper importance in the day's history.

As it has been pointed out in the preceding chapter, the selection of headlines rests not with the size of the community but with the individual quality of the market with which the paper has to deal. Accordingly, one can not say that a smaller community should have smaller headlines in its newspapers, while the city publications reserve the

right for heavier display. It is true that the average small city newspaper runs a little heavier to headlines and the waste of precious space at times than does its big sister of the same general mien. That is because many a publisher does not consider why his subscribers take his newspaper, but imagines that display is the primary means of competition against outside publications. In some instances this attitude is correct, but in many others it undoubtedly is not correct.

Each newspaper that adheres to its unity of purpose lays its style from the basis of its needs. From that it works outward in relation to the strength of the stories handled. Perhaps the banner line is a regular thing; perhaps the one-column heading only is the regular thing. At any event, that is the regular avenue for the interpretation of the news, and variations from that lead to the emphasis that is desired.

A comparison of the specimens in Plates IV and V will enable one to pick out the various types of makeup from the standpoint of mechanics for interpretations that are followed. As it has been pointed out, the newspaper with a mild makeup has the greater advantage for emphasis, since it is not necessary to go to ridiculous extremes to get the sharp contrast with the ordinary makeup. One can see, however, that the relationship of the important stories, in the headlines, to those of lesser importance to a community is the same. It is an unalterable law that some stories are of less concern to the community than others and that their headlines will be graded downward. Contrast in headlines and in type can not be too great without violating the principles of good taste in makeup and printing. Consequently the relationship is maintained throughout the newspapers of all types of makeup.

In this section there is no intention of considering the merits of the different styles of headlines and their legibility. There is no con-

elict in this section with the principles laid down previously. This section deals with the interpretation of news through the use of headlines and is designed to illustrate the unchanging relationship of stories, one to another, in the day's history, and to show that this relationship is based upon the same principles in every style of makeup.

#### Character as Shown by Headlines.

One of the moral obligations of a newspaper to its readers is to indicate, in a measure, the character of the publication in its makeup. This obligation comes with the obligation of the newspaper to give the reader a cross-section of the day's history and is just as important to the reader as is the choice of the news articles and the judgment as to their relative importance in the community served.

It is incongruous for one to pick up a newspaper that is lavishly and sensationally displayed only, upon reading it, to discover that it is ultra-conservative. It may seem absurd to suggest that such illustrations exist, but they do--but seldom in the newspapers of the larger cities. Such lack of harmony between the makeup and content of the news stories exists frequently, however, in the smaller dailies who are aping larger newspapers. It is just as incongruous, too, for a conservative makeup to hide a sensational mien in smaller newspapers.

There is a distinct reason for this, and one that apparently has not been considered by many persons. The general idea is to get a "hot" front page, an idea just as prevalent in the conservative as in the sensational publications. In one instance "hot" means important, and in the other "hot" means sensational from a human interest or curiosity-arousing standpoint. That is well enough, each newspaper meeting the demands of its community

of readers.

But--headlines create impressions before the story ever is read, and very often the reader's eye does not roam beyond the headlines themselves. Accordingly, a newspaper may convey to the prospective regular customer and to the regular reader, too, a false impression.

It is seen, then that the relationship of the type in the headlines is an important consideration. A dignified newspaper must appear dignified, as well as be dignified in its final analysis. A newspaper that is more or less sensational should show itself--and usually does under any circumstances.

There are more men in the newspaper offices that are able to sense news value and appreciate its relative importance than there are those who seem to give a thought to the individuality of appearance and the harmony of type and content--whether they are able to do so or no, I will not hazard a guess, but will rest with the comment that they do not consider the problem.

To be dignified and conservative in appearance does not mean "flat". In fact the more attractive arrangement of type faces from an artistic point of view is possible with the radical layout, it has been pointed out before.

Now we will come to the illustration of certain features of harmony. The New York Times has gained its strength, for instance, through its conservatism and absolute reliability. There is that strength of character visible in its general appearance. The Times, however, is a little flat, from makeup standpoint. It is that distinguished appearance that belies the character of news one might expect when he picks up the newspaper.

On the West Coast we have the Portland Oregonian,



often referred to as "The Boston Transcript of the West". Certainly one knows what sort of reading he expects in that newspaper, and it can not be said to be flat and uninteresting in appearance solely because it looks reliable.

Turning to the Hearst newspapers, one will see where the hint of sensationalism lies, and the layout is true to the content of the publication, as a study will show. It is even known that the Hearst newspapers will "take a chance", if they think there is a chance of getting away with it.

Within the state we have two good examples of lack of harmony between display and content. In one instance the publication is an afternoon newspaper and a different standard of appearance is needed from the makeup of its companion morning publication. However, the principles in question are the same in both publications. The Great Falls Leader and the Livingston Enterprise both display their news lavishly, yet a study of the contents of the newspaper shows that they are conservative. The reader does not get fooled often. He is likely to compare such newspapers with those of conservative qualities that use identically the same news and learn that such display is unwarranted. These comparisons may be made in Plates IV and V.

For the smaller city newspapers that are inclined to ape the sensational publications of the larger cities, doing so without analysis of their needs, the problem is serious. There is not that great space available for the smaller newspapers. Ever large headline that is used unnecessarily precludes news to which the reader is entitled. Likewise it prevents effective emphasis upon news that is really important and sensational that breaks for the conservative newspapers at times.

As a general rule, unless the newspaper community demands such display (as is shown by patronage

in comparison with other types of newspaper publications) and such handling of the news as is indicated by the general appearance of the newspaper, the manager is doing the publication harm rather than good by stealing space for meaningless display.

## P A R T VI.

## TYPE IN THE ADVERTISEMENT

Harmony of Type With Subject Matter.

Harmony of Type With Illustrations.

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Consideration of this subject properly is divided into two sections as set forth in the headlines, although there are other things to be considered.

First is the problem of comparison of advertisements and their use of illustrations as an index of the class to which the advertiser is appealing. After a study of a large number of newspapers, three examples were taken, one for the so-called "Jewish type" of store, one for the store appealing to the middle classes and one appealing to those who seek exclusiveness and the implied prices one must pay for such exclusiveness.

The first type (Plate VI) is characterized by its unusually black typography, with the wording cut down to the minimum, although terms are extravagant when used to describe the bargains that are to be had. The advertisement is crowded to get the maximum of advertising in the minimum amount of space. In this type of advertisement, too, one always finds price emphasized to the Nth degree. Where illustrations are used they obviously are then only because one must use an illustration, you know, and not because the cut actually represents the goods. As a rule such an advertisement is lacking any touch of finesse and usually is poorly balanced. A study of the range of newspapers will show that this type of store ordinarily--as is true in all generalities, not always--caters to bargain hunters and to persons who may be classed as the cheapest of

all purchasers.

The middle-class (Plate VII) store is recognizable, too, by its advertising. Such a store usually is selling on a profit margin that will not permit individual advertising by departments, so we have the common department store advertising, carrying characteristics that are true, also, of specialty stores that cater to the same sort of trade. In the latter instance, however, the space is smaller and a fewer number of items is included. In the middle class advertisement one is more likely to find an attempt at individuality and real display, under limitations of appropriation for each department. These advertisements, however, do not carry the individuality of typography that is evident in the class next to be considered, although there is a definite trend toward seeking the better class of display on the part of those who come under this classification. In this advertising, too, one will find that price is more or less a dominant factor, in common with the first class, but there is more moderation in the sort of copy used and there is a definite attempt to portray an idea of the character of the goods through illustrations even though they obviously are not individual cuts exclusively for the use of the one business establishment. As a rule there could be a more generous use of white space for greater display effect in these advertisements, and at times one sees an illustration of unusual effectiveness where the advertisement is handled by one who understands his typography.

In the exclusive type of advertisement (Plate VIII) one will find a great array of quality on the part of the printer. Where the advertiser knows exactly what he wants and insists that it be given him one will find as a rule a rich appearing piece of work. In instances where the compositor has the say-so in the construction of the advertisement, one is likely to find that the principal effort has been

to fill the space and get the advertisement up. There is a disappointing lack of individuality in the smaller exclusive advertisements and an enjoyable richness in others of this class. However, they carry definite characteristics that one can not miss and mark all of them as productions of establishments catering to the best of the trade. In the first place, price is a secondary matter, and is in the body type of the advertisement, if it is carried at all. There is a more generous use of white space--at times apparently extravagant--and there is an attempt to convey the impression that illustrations used are illustrations of the actual articles advertised. There is a great field for improvement in these advertisements, the first of which is to impress upon one the value of distinctiveness in type faces and arrangement, aside from the other mechanics of advertising of this class. There are two classes in which the choice of type--mostly unconscious choice--portrays exactly the sort of store that has purchased the space, the so-called Jewish class and the middle-class. In the third instance there is an evidence of an appreciation of real display, but lack of understanding of type faces. Where the policy has been, in the smaller newspaper institutions, to use the plain roman faces, it is necessary for the advertiser to pick a face from one of the three roman classes (modern, old-style and classic) that conveys the spirit of his institution and then to stick to it. There are many substantial faces that carry dignity and which would be an asset to the equipment of a newspaper. It is by no means necessary to choose unusual type faces to secure individuality.

#### Illustrations in the Advertisement

A study of the relative value of illustrations in advertisements is best brought out through analysis of advertisements carried in the better classes of national magazines. It will be seen here

that there are three classes of advertisements: First, those in which the illustrations themselves are the principal parts of the advertisements (Plate IX); second, where there is a combination of copy and illustration, with the picture illustrating the copy which is the predominant part of each advertisement (Plate X); and, third, where the illustrations are not related to the subject advertised but are allegorical. The first class is divided into two parts, first where action and utility of the article itself is demonstrated and, second, where it is merely an illustration, resting solely upon its attractiveness.

In the first class, one will notice that there is no direct selling appeal to the individual, leaving that to the local person to follow up in his advertisements. The second class finds direct appeal to the individual through a combination of copy and illustration. The third--well, it is difficult to decide just what is the aim; one finds instances where there is a definite reference to one's thriftiness or, on the other hand, to his desire for the finest of things, and then there are those that have neither connection with the copy nor with the article advertised. Few instances of this sort of advertising are to be found, however.

Plate XI gives one a graphic illustration of how the poor choice of type can detract from the value of the illustrations. In this illustration both advertisements were taken from the same page of the same newspaper and advertise exactly the same brand of goods.

### White Space as an Aid to Emphasizing

#### Character of Type Faces

Although the character of type faces is dependent upon white space for individual elegance, it is necessary, a study of many examples shows, for

the one handling the type to understand it. White space that makes up the units of type through their strokes and serifs and the manner in which the small bits of white space are permitted to peep through at the reader is automatically regulated by the designer of the type and can not be changed. White space that is located beyond the limits of the letter, however, is equally as important to the type face if it is to be permitted to express itself fully--and that white space area is at the mercy of whoever is handling an advertisement. Unless one understands the face, there is likely to be too much white space or too little allowed, or the border may be too large or too heavy, or both.

A study and analysis of the illustrations chosen (Plate XII) reveals that there are few examples aside from those advertisements prepared by expert layout men for the institutions of the most high class that permit the display types to express themselves. Some times the space has been too crowded, where the mere dropping in size of the secondary display lines would have improved the appearance 100 per cent and would have permitted both the primary and secondary display lines ample room in which to express themselves. In other instances an orbate border has been chosen that was too heavy for the type chosen and for the illustrations--and invariably where such borders have been chosen there has not been sufficient allowance made for the space required for such borders and, to add to other deficiencies, there was a crowding. Occasionally one will find an instance where the white space allowed is too great and the display line has been isolated to the point where effectiveness has been lost.

Writing display lines in an advertisement is little different from the writing of headlines for newspaper display, but the advertiser as a rule does not take this into consideration and is likely to let a display phrase run where it will. In such instances there is nearly always a crowding of the

advertisement because lines take up more space than they should, resulting in a reduction of the display lines to a size too small for the body type.

The most serious errors from a typographical standpoint, it will be seen, come from the use of certain new types which come under the Gothic classification. There are types in which the designers have attempted to retain Gothic visibility and at the same time give the serifless letters something of the beauty of Roman letters. These are unusually hard to handle, because of their relationship to two principles. The result of the efforts has been to produce a type that to my mind has lost some of the Gothic visibility and nearly all of the Roman face's legibility.

It is impossible to lay down a dogmatic formula for relative sizes of type and the amount of white space that shall be used for the various effects. So much depends upon conditions and arrangements of advertising. It is a good rule, however, to practice this: Do not have a subordinate line adjacent to a display line more than half nor less than a third of the size of the display line, and wherever possible avoid "catch-lines" which throw in an unnatural white area that easily can wreck an advertisement. Do not be afraid of the use of white space, for it requires quite a bit of it to destroy a type face's effectiveness.

#### Workability of a Limited Number of Type Selections.

Now comes the question of whether the limitation of the number of type faces permitted in a newspaper, a policy adopted by the New York Times, hinders the variation and individuality of display in a newspaper. At the beginning, it is safe to say that such a limitation wisely made enhances individual display rather than limits it.

In the section division, it is noticeable that



The pages of the New York Times (Plate XIII) were compared directly with those of other leading newspapers (Plate XIV) in the United States, and these facts are evident:

1. There was much greater individuality on the part of each advertisement in the case of the New York Times.
2. There was evident, also, a more harmonious arrangement of advertising in the New York Times than in the other newspapers.
3. There was a harmony between advertising and the news in the New York Times that permitted each to bear greater force than in the other newspapers.

In the first case, the advertisers, faced with the necessity of securing individuality, "literally went out and got it". They used the type faces to their utmost advantage, allowing fullest expression of character. But, in so doing they resorted to arrangement of white space in various manners and in various degrees so that there was distinctiveness in each one. There was application of that principle generally agreed by printers as the greatest factor in the advertisement--the use of white space. In the other papers, one is struck by the sameness of the advertisements even though there is a bewildering array of type faces to be seen. The advertisers are depending upon type to carry their message across and only in a few cases has there been any intelligent attempt at individuality apparent. Advertisements that are not in preferred positions are buried in the wild scramble for attention. Likewise, there is no harmony between the advertisements and the news on the pages. A shining example of the power of white space is found in the Spokesman-Review, where the Coty advertisement is buried under two black advertisements, yet the Coty space, extremely light, far outshines its competitors for attention.

In the section division, it is noticeable that

PART VII.

the New York Times carefully has avoided conflict of classes of advertising--those in related lines being carefully grouped on a page or on pages. There is the pleasing harmony of arrangement that avoided conflict of interests, and there is not an instance of an advertisement being buried, even though some are completely covered. In the other newspapers, this important part of advertising has been almost totally ignored. We find such things as Patent Medicine advertisements, Automobile Accessory advertisements and Dress Goods advertisements jumbled together, with all sorts of type faces screaming for attention.

Turning to the third point, which has been largely covered in the above paragraphs, there is something to be said for the news. It is reader-value that makes a newspaper worth anything to the advertiser and consequently news should get first consideration, business office forces notwithstanding. The news should not be buried. Under the New York Times plan, the news and its display through the use of headlines is given a fair shake and is able to stick up for itself. There is an orderliness and an interesting appearance that is not to be found in other newspapers I have used in this comparison.

- Paragraph 3--10
- Paragraph 4--11
- Paragraph 5--12
- Paragraph 1--13
- Paragraph 2--14

Regarding legibility, the preference is given to the paragraphs printed on colored paper.

- Paragraph 3--15
- Paragraph 1--16
- Paragraph 2--17
- Paragraph 4--18
- Paragraph 5--19

## P A R T VII.

Relationship of Type to Paper and  
Relationship of Type and Ink to  
Paper.

In preparation for this section, a test with printed matter was conducted through the State University Psychology department to determine in a measure the reaction to the reader to different spacing of type. The test provided was as simple as I could devise, the two sizes of type used being pronouncedly different. (Plate XV) Of sixty-five persons, forty were correct in stating that there are two sizes of type used, on the white, while twenty-five guessed wrongly some stating that there were as many as eight sizes of type used. The results on the red sheet were numerically the same, except that some who were correct in their replies regarding the printing on the white paper were wrong in their answers on the second test, while some who were wrong in their judgment of the type faces on the white paper were correct when they viewed the printing on the red paper.

Regarding legibility, the preferences regarding the paragraphs printed upon white paper were:

Paragraph 5--26  
Paragraph 2--12  
Paragraph 3--11  
Paragraph 4--5  
Paragraph 1--11  
Paragraph 6--0

Regarding legibility, the preference regarding the paragraphs printed upon red paper were:

Paragraph 5--25  
Paragraph 1--14  
Paragraph 3--13  
Paragraph 2--9  
Paragraph 4--3  
Paragraph 6--1

In Plate XVI and its divisions I have provided an array that will show the relationship of type to paper. All four examples on each sheet carry body type set in 10 point Cheltenham, the upper two in light face and the lower pair in bold face. Those on the left are set tightly spaced, while those on the right are set unusually widely spaced. These examples will show that the spacing of an advertisement and the depth of the type face that should be used varies with the quality of paper. The darker and the rougher the paper, the stronger and more openly-spaced type is necessary for printing. Where the background of the paper is bright and light-colored, more pleasing results are obtained through the use of lighter--not too light--type and closer spacing is needed to carry out the effect of the advertisement and to avoid a straggling appearance in the body type. Yet, in darker and rougher grounds, this same open-spaced type does not have the appearance of straggling.

In Plate XVII and its divisions a similar set of illustrations has been prepared. In these illustrations, the body type is set in 10 point Devinne, light face and bold, and in 10 point Cheltenham, light face and bold. The upper two are Devinne. Spacing of the letters in the illustrations have been normal, the desire being to show the relationship of type and ink to paper. Where the former set of illustrations has been set in Cheltenham and printed in black, the set now under consideration is printed on all classes of standard paper, in colors, with four colors of ink used: Black, Red, Blue, and Yellow.

A study of this set of illustrations will show that with three colored, black, red and blue, the same rules regarding relationship of type to paper will rule when it comes to strength of type in relation to the background upon which the matter is printed. In the case of yellow, it will be found that the ink is too readily affected by the paper

to be practical. The only papers upon which yellow can be used effectively, except as a background ink itself is upon white and papers with a yellowish cast. Red paper all but absorbs all of the color and makes the printed matter illegible. The blue paper changes the cast of the yellow ink to green and although it is not bad appearing, it might work out to the detriment of the plans of one who desired its use unless he knew ahead of time of the affect.

It is shown by these examples, in addition to the mechanical relationships of spacing and depth of type face, that where effectiveness and display are sought one must choose ink that contrasts with the paper. The nearer to the color of the paper that the color of ink approaches, the less becomes its value for display. On the other hand, if display is not the matter considered, but harmony and softness are sought, then it will be seen that some pleasing effects can be attained. The last plate exhibits virtually the entire range of problems in color printing, since the three cardinal colors are presented and any variation will be but a mixture of those represented here.

Quality of ink has a great deal to do with printing, too. A good illustration is shown in the white bond paper printed with blue ink. This ink worked well on all of the other paper, the bond colored paper included, until it was used on the grade represented by the white when there was exhibited a lack of affinity between the paper and the ink. Consequently, one must consider, too, the inks available when planning commercial work.

It will be seen, too, that in straying from the path of plain printing on smooth paper, one must be careful to choose type that has a face strong enough to carry over all the irregularities of the surface. Small type can not be used successfully on rough paper.