France

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Great Britain

Trends in the makeup and typography of London national and leading provincial newspapers toward imitation of American newspaper techniques have not yet run their course.

The last decade has been noteworthy for the adoption of American body types and the increased use of display headlines and more attractive head types. Early reforms initiated by Northcliffe and other publishers in the effort to increase circulation by brightening newspa-
per pages led to more thoughtful and effective improvements by their successors; but there is still much to criticize in today's British newspaper typography.

Except in a few cases, makeup is still conservative and dignified, sometimes to the extent of being dull. In general body types have been improved, but headline types require betterment. Newspaper technicians are realizing this, and increasing attention is paid today to type dress and makeup, especially by the London national papers.

London typographers point to several highlights in the movement. An early practical expression of it, they say, occurred in 1928 when the first of the specially-designed newspaper body type faces, Ionic No. 5, was introduced into British newspapers. Among the first to adopt this face was the Daily Mirror, which announced it with a fanfare of publicity.

The movement was given impetus in 1932 when the Times was completely restyled and a new type series, Times Roman and associating head faces, was designed for its use by Stanley Morison. Meantime the Odhams Press had taken over the production of the Daily Herald and had set a standard for press work that led to imitation by other national newspapers. The quality of impression, making possible better halftone printing, had direct effect on type and makeup as well.

Five years ago other new fonts already popular in America came into use for straight news matter among both national and provincial newspapers.

Changes such as these, coupled with the intense competition of the morning papers, brought about varying degrees of restyling. The News Chronicle, the Daily Express, the now defunct Morning Post and the Daily Herald sought to vitalize news and features through improved typography and makeup. Some two years ago Reynolds News, the oldest independent national Sunday paper, was completely redressed by Allen Hutt, now retained as this paper's typographer.

In papers such as the Daily Express, the Daily Mail (whose first page is still solid advertising), the Sunday Express, the Manchester Daily Dispatch and similar mass circulation organs, restyling has been in the main a gradual development, more in relation to makeup than to typography as such.

This applies particularly to the Daily Express, a paper boasting the greatest circulation in the British Isles, which has developed an extreme "circus" makeup. News pages are dominantly made up of panels, nearly every news or feature item carrying a display headline. Headlines may sometimes run across three columns, while the news story may be only a "stickful" or so. Pictures are captioned in varied shaped boxes.

Heavy advertising linage handicaps uniformity and symmetry. Practically every page of each issue is a mixture of headlines, illustrations and advertisements, an arrangement which does not make for readability and generally leads only to confusion.

The following analysis of the makeup and typographical features of important British papers, arrived at after consultation with expert
typographers, is intended as a summary only.

London Newspapers

Times: This paper's own body and heading faces, Times Roman, are used exclusively throughout its pages. One of the best examples of the dignified and standardized makeup, the paper rarely indulges in a headline more than 24 point in size or two columns in width. Its leader page is exceptional in being a right-hand page. The title line is hand-lettered in a character similar to its type dress. The front page is devoted to small advertisements.

Daily Telegraph and Morning Post: The paper is of a more popular nature than the Times, although it falls in the conservative, dignified class. Generally speaking, its typography and makeup are efficient. The paper uses Excelsior body type with Bold Face No. 3 for accentuated paragraphs. For most of its sub-heads, it employs a modern lettering and uses Century Extended and Century Bold for its main news stories. The front page is given over to small advertisements, including political, shipping and concert announcements.

Daily Express: Typography and makeup of Lord Beaverbrook's extremely popular daily have been described. The paper uses Excelsior for body face and Bold Face No. 2 for important paragraphs. Main news stories carry Century Bold Extended heads, and stories of lesser importance Century Bold. It makes use of the Bodoni family, Cooper Black, Metroblack and Metrolite for introductory paragraphs in 14 point and 15 point type. A variety of faces adorn its feature pages, including Garamond Bold, Garamond and occasionally Tempo Black. The front page is devoted to news.

Daily Mail: The paper founded by Lord Rothermere to capture mass circulation has a "broken up" and popular style of makeup, one less extreme than that of the Daily Express. It uses an Excelsior body type with accentuated paragraphs in Doric and a variety of faces for headlines, minor headings and feature heads, including Century Bold Expanded, Bodoni Bold and Bodoni Bold Italic. Clearface Bold, Tempo Sans-Serif Bold and Light, and Goudy Bold.

News Chronicle: This is a newspaper of the popular class with Liberal political opinions. It has a more straightforward makeup, and typographical dress than either the Mail or Express but in recent months has tended to indulge in some of the news and features display tricks of the latter.

The paper was restyled about four years ago by Francis Meynell. It is the only important newspaper using a sans-serif, Granby Bold and Light, for most of its main headlines and minor heads. An unfortunate use is sometimes made of Century Bold and Italic on a page where the main body lines are the feature pages use a mixture of faces, including Caslon Old Face Heavy, Garamond Bold and Granby. The front page is a main news page.

Daily Herald: As is generally known, this paper is the exponent of Labour Party and trade union principles and policies and enjoys a circulation of more than 2,000,000. The Daily Herald has sought a compromise between a "jazzy" and conventional style of makeup, but nevertheless its dress falls into the popular class. It makes use of Bodoni and Bodoni Bold, having gone over to this type from Cheltenham on May 3. It joins the London Evening Standard in preference for a type that years ago established the New York Herald Tribune as one of the most attractive typographically in America. Even sports articles and displayed feature stories carry Bodoni in the Daily Herald now.

The editors of the paper say they gave up Cheltenham Bold, which has been in use since Odhams took over the journal in March, 1939, because they believed it was too black. The Daily Herald still leans heavily on two- and three-column heads throughout the paper. Daily Mirror: This popular morning picture tabloid plays tricks with makeup and typography within the limits of its small page size. It sometimes features the news with a headline on page 1 in 72 point Black Gothic Condensed, several varieties of Gothic Bold Condensed faces are used in its headings, with Excelsior for body face and Bold Face No. 2 for accentuated paragraphs.

Sensationalized hand-lettered titles appear on its feature articles.

Daily Sketch: This morning picture tabloid rival of the Daily Mirror prides itself on "clean news and clean pictures." Since it does not take so sensational a line in covering news, it chooses a less "jazzy" makeup. It uses bold sans-serif for head letters, as well as occasional Caslon Old Face Heavy and Cheltenham Bold.

Body type is Excelsior with accentuated paragraphs in Bold Face No. 2. For more important items Metroblack and a variety of faces for headline headings are set mainly in Garamond Bold, Cloister Bold, Italic and roman. The name-plate is hand-lettered roman caps.

Evening News: This Rothermere-owned daily tops its rivals in circulation in the London evening field. Characterized by a straightforward makeup, the seven-column paper usually displays its principal first page story with a six-column streamer, and this headline treatment is often followed on inside pages. The general appearance of the Evening News is fairly conservative, without dullness.

Cheltenham Bold and Bold Italic, combined with other members of the Cheltenham family, are utilized in news heads, with a modern condensed roman titling for minor news items. The body face is Excelsior with accentuated paragraphs in Doric. A variety of faces, usually of a restrained nature, are used for features.

Star: Second in circulation in the London evening field, this paper is in the Cadbury group ownership. The feature pages use a mixture of faces, including Caslon Old Face Heavy, Garamond Bold and Granby. The front page is a main news page.
visibly the least effective in this sphere in the evening field. Too much white space is left around headlines and minor news heads and the heads themselves are set in too great a variety of fonts. Caslon Old Face Heavy Condensed, Bold Sane, Cheltenham Bold Italic, Clearface Bold and Caslon Old Face Heavy predominate. It spoils its pages with too great a variety of faces over feature articles. The Star does not go in for six- or seven-column streamers, resorting to double and triple deck heads across three columns.

Evening Standard: Lord Beaverbrook’s tabloid afternoon newspaper, although its format imposes some limitations on makeup, nevertheless is one of the most readable and attractive journals in all Britain. Headlines on major and minor stories are set mainly in the Bodoni family, well varied in size and weight. The body type is Excelsior. Rare 1188 is made of accentuated paragraphs. In recent months the high standard of excellence in makeup and typography has been minimized for the sake of a circulation drive. Inside pages carry more display type than formerly and news illustrations are more numerous. Despite these changes, the Evening Standard ranks high in type dress and makeup. Its leader page is especially alluring to the lay reader, as leader pages go.

Provincial Newspapers

Manchester Guardian: One of the few national newspapers not published in London, this paper is conservative and conventionalized in makeup, never using a head more than 18 point in size. Minor news heads are never set in more than a 14 point letter. They are in nondescript caps rather light in color. The result of its lack of attention to modern makeup and typography assuredly handicap this excellent newspaper in its quest for circulation. The dull, gray massed appearance of its pages is not particularly inviting. Since it reaches London news stands and street vendors later than London national papers, the Guardian thus suffers from two major handicaps in its competitive fight with rivals.

The paper uses Cheltenham Bold for main news heads, caps and caps and lower case, and a great deal of white space between decks. Feature pages are restrained. The body face is Excelsior, with no accentuated paragraphs. The front page is devoted to small advertisements.

Yorkshire Post, Leeds: While not classified by some authorities as a national paper, it enjoys a circulation over many parts of Britain and is read by many readers. Its makeup falls in the Manchester Guardian class, but is rather more compact and a little brighter. It bears some similarity to the Times.

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The paper makes use of Caslon Old Face Heavy and Cheltenham Light, never above 14 point, for its principal head letters and smaller sizes of the same faces for most of the subsidiary news heads, with sometimes a line in Bodoni. Feature headings are in the same faces. The body type is Excelsior. The front page is devoted to small advertisements and restrained display announcements.

Birmingham Post: This is a Midlands newspaper of a very restrained typographical and makeup style. Only single column heads are used and there is little to live up to the “grim grey pillars of the page.” to resort to a characterization of a London typographer. It distinguishes the main news stories by using three or four decks instead of the two usually reserved for subsidiary news items.

The Post still clings to a modern roman for body face and never uses accentuated paragraphs or bold introductory paragraphs. Its head letters are in various sizes, never above 18 point, of Transit, a medium weight roman. Its name-plate is in hand-lettered bold roman, upper and lower-case and hand-tinted. This is one of the most pleasant typographical spots in the whole paper. Daily Dispatch, Manchester: With a circulation of about 100,000, the Daily Dispatch, owned by the Kemaley group, is one of the North of England’s popular newspapers. While similar to the London Daily Mail in makeup, it is typographically more standardized, using Caslon Old Face Heavy and Caslon Bold Condensed almost exclusively for its main and subsidiary news heads and bold introductory paragraphs. For feature headers, it uses a medium weight roman, and sometimes resorts to Tempo. It has chosen Ionic No. 5 body type and for accentuated paragraphs makes use of Bold Face No. 2. Page 1 is devoted to news.

Generally speaking, the Daily Dispatch has one of the best styles among British daily newspapers.

Scotsman, Edinburgh: This paper maintains the best tradition of British imperialism and in its field is a dominant paper. It has made few concessions to popular movements in makeup and typography. In style it seems more like the Times, although its makeup is somewhat less restrained than the more famous London journal. News headings are exclusively in Bodoni, with Tempo Medium for main articles on its features page. This paper uses Excelsior body face, with occasional accentuated paragraphs in Bold Face No. 2. Small advertisements appear on the front page.

Herald, Glasgow: This paper has come to be as well known as its Scottish cousin, the Scotsman, and it enjoys more than local influence. While it, too, is conservative in makeup, the Herald has a more “broken up” appearance through the almost exclusive use of Century Bold for news heads in 24 point and sometimes in 30 point. The body type is Excelsior, with almost no accentuated paragraphs in Bold Face No. 2. Several faces are used for feature articles, including Goudy Bold.
Mexico

MEXICAN papers played up the expropriation of foreign oil companies and subsequent happenings in a very partisan manner. All news in the papers must agree with the government for, although there is no official censor at the local office of the newspapers, fear of governmental disapproval makes the editors careful to toe the line on their coverage of all news events. One can notice how far the newspapers bow to government dictation when, as recently, the two largest rival papers in Mexico City come out with almost identical editorials lamenting the death of the "Good Neighbor policy."

Propaganda has assumed amazing proportions. Talks have been given by high public officials to thousands of school children to work, through them, for the conversion of their parents to the government's point of view. The news columns abound with editorializations; the cartoons, columnists and even the advertisements themselves are crying out against "Foreign Imperialism" in an attempt to solidify the Mexican people in this crisis. In this they are succeeding for the present.

All governmental news emanating from any office or in any way appearing in an official capacity is released to the press, local and foreign, through an agency known as the DAPP. This stands for the Autonomous Department of Press and Publicity. This is a very efficient organization which issues reams of copy. But when boiled down by American correspondents it often means very little. The foreign press corps rarely sends anything to the United States from these releases, preferring to go to the sources themselves. However, the local press, full of polite phraseology and redundant phrases, almost always publishes these governmental announcements.

Censorship interferes with the sending of news only once in a great while. Even then, the censorship is not above board. Correspondents merely discover that a certain page has been "lost" or that the agent "could not read" certain words which have been mysteriously obliterated. Most of the news is sent out by Radio Wireless but, if the