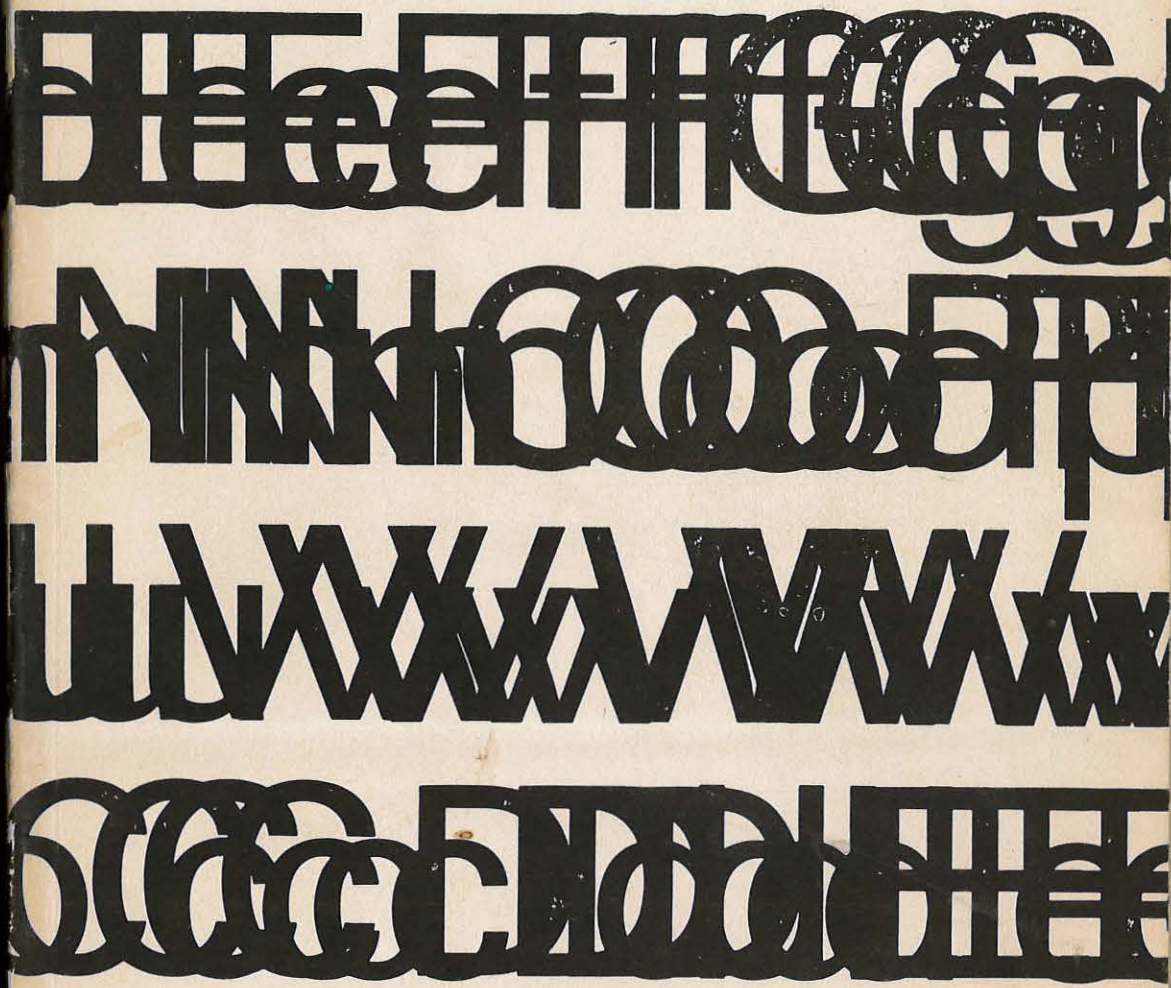


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Changes in Journal Subscription Policy

Effective immediately, the Journal's two-level subscription rate schedule (individual and institutional subscriptions) is being discontinued. The subscription rate schedule—for all subscribers to *The Journal of Typographical Research*—will remain the same as the institutional rates which have been in effect:

One year	\$11.00
Two years	\$21.00
Three years	\$30.00

The price for back numbers of the Journal remains at \$3.00 each.

Beginning January 1, 1970, new subscriptions to *The Journal of Typographic Research* will be entered only on a calendar-year basis. In other words, subscriptions received at any time during 1970 will receive all four Journal numbers for 1970. Special arrangements for adapting current subscriptions which expire at various times during the year will be outlined to subscribers with their renewal notices.

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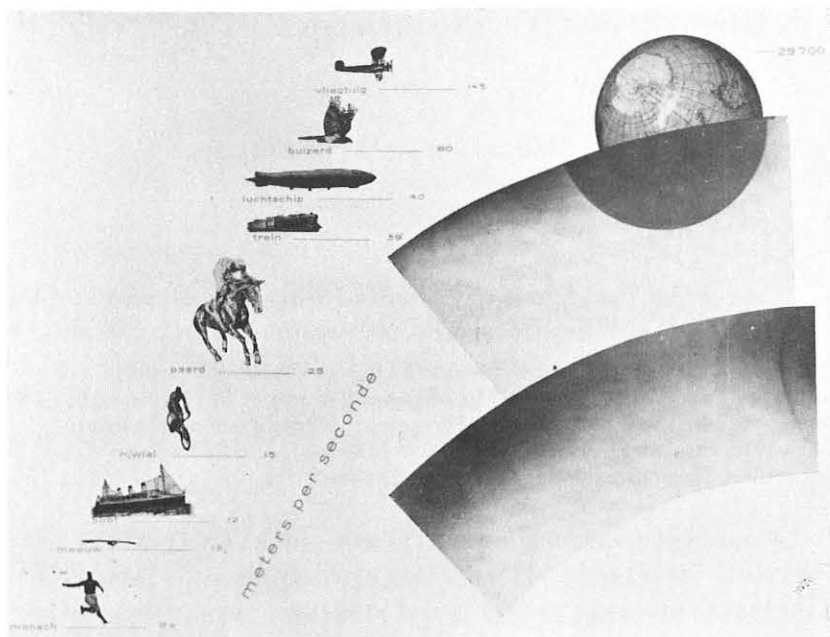
The House-style of The Netherlands PTT

Pieter Brattinga

"House-style" is defined as the aesthetic ordering of all facets of a corporation's business, both public and private. The origins and history of The Netherlands PTT house-style is briefly traced from the pioneer work of Jean Francois van Royen (circa 1910) through Dr. Hein van Haaren's direction today. Examples of stamp and booklet design through this period are illustrated.

Today most self-respecting industries have—for a variety of reasons—a so-called "house-style." Not too long ago only idealistic chairmen of the board initiated an aesthetic ordering of all facets of their industry. Consider, for example, Adriano Olivetti for the Olivetti Corporation and Walter Paepke for the Container Corporation of America. Olivetti sells to the consumer market; Container Corporation produces protective covers for the products of others, containers in cardboard and paper. Guided by their intellectual interest and motivated by a deep belief in human relations, their house-styles were more than a mere visual appearance. Health centers, vacation sites, and even a commune had equal interest of Olivetti with the corporation's products, factories, and sales organizations. The advertisements for Container Corporation, as initiated by Herbert Bayer in the series "Great Ideas of Western Man," gave the Container Corporation tremendous good will with the business public. But Paepke not only drew attention to the services of his industry, he also founded a center for intellectual exchange in Aspen, Colorado.

Other industries have acquired a house-style or corporate image mainly for reasons of advertising—airlines, electronic companies, etc. And there are industries who for the sake of the ordering of elements both inside and outside their company have initiated very correct, intelligent, and highly aesthetic corporate designs—IBM, Westinghouse, Pirelli, and others. Nowadays it is even fashionable for indus-



PTT Booklet. Designer: Piet Zwart.

PTT Booklet. Designer: Piet Zwart.

de post, heen in 10 dagen, in medan en batavia aansluiting vindend op de indische luchtlijnen naar alle voornaamste plaatsen in den archipel in enkele uren; het antwoord, wanneer men 4 dagen den ontvanger daarvoor gunt, weer na 14 dagen in handen van den verzender; een gedachtenwisseling in 24 dagen heen en terug, terwijl nu een enkele brief héén er 24 dagen over doet.

welke ontzagelijke voordeelen dit biedt, behoeft geen betoog, het verkort den afstand tusschen amsterdam en batavia tot de helft.

nu nog zijn van de 100 poststukken er gemiddeld slechts 20 van zakelijke aard (al zijn ze daarom ook vaak heel wat zwaarder), de overige gedachtenwisseling gaat per codetelegram en een ieder weet hoeveel moeite en kosten dit medebrengt, maar men kan nu eenmaal niet twee maanden op een antwoord wachten, maar wel 24 dagen! tenminste in de meeste gevallen, de enkele vluchten, tot nu toe gehouden, zijn reeds voor verscheidene verzenders van zakelijk belang geweest.

zijn ze van finantieel oogpunt bezien ook mogelijk? zeer zeker, reeds heden, want de opbrengst van ruim 350 k.g. post met een extra luchtrecht als het thans vastgestelde dekt, reeds ongeveer de uitgaven per vlucht.

het is slechts zaak, dat in de toekomst ook 500 k.g. en meer vervoerd kan worden, indien ze aangeboden wordt, dit zal - nu men aan reserve-deelen slechts het hoogst noodige medeneemt - mogelijk blijken, en de 500 k.g. zullen er zeker komen, **wanneer het publiek het belang van de luchtpost tusschen nederland en indië besefend, de ontwikkeling ervan krachtig steunt door zijn post aan de vliegtuigen toe te vertrouwen.**

24 dagen

gedachtenwisseling in

wissels	brieven
couranten	begrotingen
monsters	notulen
akten	teekeningen
	offertes

De juiste plaatsing van het adres op de envelop is van veel belang.

Het adres mag niet alle ruimte in beslag nemen, er moet plaats blijven voor postzegels en voor dienstaanwijzingen, b.v. per luchtpost, aantekenen, aangegeven waarde. En er moet ook nog plaats blijven voor de naam van den afzender, een firma-naam of een reclame.

Om alles netjes op de juiste plaats te krijgen deel je de envelop het beste zóó in

De bovenste 4 cm moet je **vrij houden** voor postzegels en voor dienstaanwijzingen: de postzegels rechts, de dienstaanwijzingen links.

Van wat onder deze strook overblijft is het rechter gedeelte (a) ter breedte van ongeveer **11 cm** voor het **adres**.

In het linker strookje (b) kan het adres van den afzender komen of een firma-naam of een reclame.

In deze strook van 4 cm komen alleen postzegels en dienstaanwijzingen.

hier het volledige adres

1 2 3 4 5 6 7 8 9 10 11 cm

Behalve vakje **b** is ook de achterkant van een envelop een uitstekende plaats om er je eigen adres **te schrijven**, natuurlijk goed leesbaar en volledig. Als je brief soms niet besteld kan worden, b.v. omdat de geadresseerde op reis is, dan kan de post de brief altijd aan je terugbezorgen.

PTT Instruction Booklet for Children. Designer: Piet Zwart.



1913. Designer: K. P. C. de Bazel.

1921. Designer: Chris Lebau.



1924. Designer: Chris Lebau.



1931. Designer: G. Kiljan.

tries to have a corporate image if only for the sake of competition.

But one does not often find state or federal departments which have a house-style of their own, because too often house-styles are considered a luxury by government officials. Very clear exceptions to this are the house-styles of the London Transport and that of the Netherlands Postal, Telegraph and Telephone Authorities (PTT). The Netherlands PTT appears to the public only through the design of stamps, letterboxes, forms, and offices. But within this huge state enterprise many more elements of aesthetics in relation to economic management are felt.

The Netherlands PTT was first brought in contact with the world of aesthetic visual communication about 1910 through the interest of their management-secretary Jean Francois van Royen. It was the immense influence of Van Royen which resulted in today's appearance of Netherlands' stamps. Around 1911, for example, the PTT management decided to publish a series of stamps to commemorate the independence of The Netherlands. Against the wishes of the then responsible minister in the Dutch cabinet, Van Royen convinced the famous Dutch architect De Bazel to design the stamps.

In 1916 Van Royen founded his own private press in his home. In 1918 he was made general secretary of the PTT, and, in this capacity, turned his attention to the design of stamps. But at the same time Van Royen emphasized the arts in and around the postal buildings. From 1918 to World War II the author Gouwe assisted Van Royen in the selection of artists and designers. After the war the so-called Aesthetic Department of the PTT was founded. Gouwe became its head and was put in charge of the design of stamps as well as the design of the interior and exterior of all PTT service buildings. Gouwe was followed by Christian de Moor, a painter; and De Moor, in turn, was followed briefly by a former curator of the Haags Gemeentemuseum, Karel Schuurman. At the present time the head of the aesthetic service is Dr. Hein van Haaren, a former curator of the Haags Gemeentemuseum in charge of the educational services.

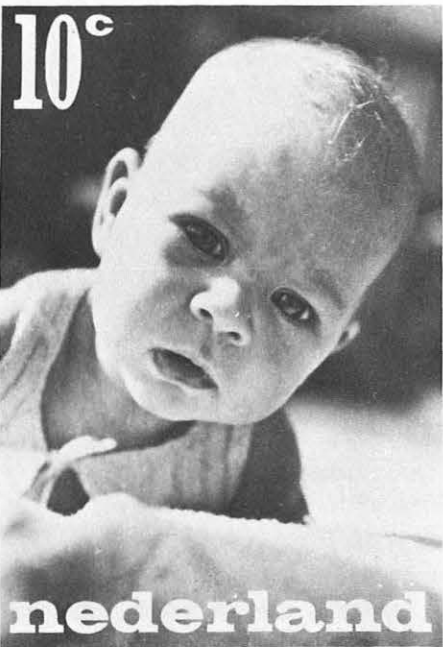
The department for aesthetic design can be divided in three:

1. Typographic design
2. Spatial design (including the monumental arts for new buildings)
3. Aesthetic counsel (the consultant is also the head of the Esthetic Department)

1945. Designer: Otto Treumann.



1931. Designer: Piet Zwart.



1947. Photographer: Eva Besnyö.



1946. Designer: Jan van Krimpen.



1956. Designer: Jan van Krimpen.

The design of stamps in the Netherlands shows a very clear history of art, architecture, and design in the Netherlands since 1918. Influences of the De Stijl group, Amsterdam Expressionism, New Functionalism, the Delft School of Architecture, and the Swiss influence in typographic design are all clearly visible in the design for stamps.

In addition, the selection of designers and artists to develop publicity material for the PTT is a clear indication of an open policy. One of the pioneers of Dutch typography, Piet Zwart, designed very early for Van Royen a number of brochures, some stamps, and also several forms for the checking system of the post office. Even if Van Royen (at that time a typographer himself) was not in agreement with the aesthetic directions of Piet Zwart, he had the courage to commission him.

Because of the growth of the PTT, the services of the Aesthetic Department also multiplied, and plans are underway to co-ordinate activities with the Department of Press and Publicity in informing the public about new stamps, new instructions, etc. It is Dr. van Haaren's plan to co-ordinate all communications of the PTT, both internal and external. Dr. van Haaren has a sympathetic ear in the director-general of the Netherlands PTT, Hendrik Reinoud. Reinoud is known, mostly outside the Netherlands, for his activities in regard to the automatization of all services of the postal authorities. The sensational new Netherlands giro system, completely computerized, was developed under the responsibility of Reinoud before he became director-general. The new trend which Dr. van Haaren wishes to give to the appearance of the PTT can best be illustrated by a quotation from his comment on the postal giro building in Arnhem: "The city will have to accommodate the pedestrian at all times. If the pedestrian feels lost in a world which is built according to a measurement which is much larger than the human scale, one has to make provisions on the 'natural pedestrian level.' In the Arnhem giro complex—a community for 2000 people—we have tried very hard to combine these two facets. The architects were able to analyze from their program of demands a number of responsible architectural decisions." Under the direction of someone who will guard and also will guide the aesthetic appearance of a state department, we can expect that in the coming years the Netherlands PTT will not only continue its good appearance but will become an example for many similar institutions around the world.



1968. Designer: Wim Crouwel.



1962. Designer: Cor van Weele.



Designer: Rein Draaier.



Designer: O. Oxenaar.

Search: An Approach to Cartographic Type Legibility Measurement

Barbara S. Bartz

It is proposed that a new task be selected for measuring the effect of type variation in cartographic context, and that since every name on a map must be found before it can be processed further, "search" would be such a meaningful task. From this, a definition of cartographic legibility would be held to include the notion, "the speed with which the map can be searched." Some literature is cited to show the utility of the search task in general, and various considerations which would restrict its use in map research context are also outlined.

Although the type used on any map is often the graphic element which attracts the most attention and tends to be the most criticized, there has been no substantive research conducted on the topic of cartographic type legibility. In the standard body of experimental type legibility research,¹ the word "map" never appears. We have seen in a previous article² how different are the ways in which type functions on a map, compared to standard text usage. The letter-forms encode meaningful sounds on the map, as they do in text, but they are also used to encode a variety of other quantitative and qualitative information about places. Any consideration of "legibility" in the cartographic context must be based upon quite a different array of assumptions, tasks, and questions.

Lacking experimental data from the map context, cartographers have resorted to the application of research findings from other type-use situations. Analysis points up the questionable nature of such application. For one thing, the type on a map is expected to function in a variety of ways. To put it another way (with the emphasis shifting from the map itself to the user of the map), the map user can carry out a wide variety of activities which involve type use.

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