

# Capixaba Press

## *analysis of the graphic and editorial production of Chanaan magazine, published between 1936 and 1939<sup>1</sup>*

*Júlia Sousa Azerêdo,  
Letícia Pedruzzi Fonseca*

### **PREAMBLE**

The press arrived in Espírito Santo in 1840 and upon the fall of Monarchy and the beginning of the Republic, the official press of Espírito Santo was born in 1890. This was a new phase for the capixaba printed media.

1929 was a prosperous year for the Official Press of Espírito Santo, with new shops and facilities of the newspaper *Diário da Manhã* located in Palace of Anchieta. They purchased two linotype machines and used typographic printing process instead of mobile linotype types, “instead of type by type, the ramifications started to be composed of full lines, merged together” (Villa-Boas, 2008, p. 99).

It had perfectly equipped and large facilities for production and for the newspaper; a machinery section, comprising the most perfected bindery and formatting shop; in addition to a living room, a waiting room, offices for the editor-in-chief and for the commercial director, plus a writing room, luxuriously furnished (Mattedi, 2005, p. 41)

After such investment period, the printing plant started taking requests for graphic production from all over the state. During the time the printing service was provided, *Chanaan* magazine was printed (the subject of this research).

In November 1939, the same year *Chanaan* magazine ceased to circulate, there was a fire in the Official Press of Espírito Santo, which caused the loss and destruction of almost all the equipment and inventory of the institution. Up to this date, the causes of the fire are unknown, but it is believed to have been caused by a short circuit fail in the electrical installations of the building, which were

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<sup>1</sup> Translator’s note: Capixaba is the name attributed to things and/or people originally from the State of Espírito Santo, Brazil

very precarious and undergoing renovation at the time (Mattedi, 2005). The end of the magazine coincides with the fire in the printing facilities, so it is assumed that this is the reason why Chanaan magazine interrupted its course.

### The creation of Revista Chanaan

Intense political ruptures marked the decade of 1930; the starting point was the ascension of Getúlio Vargas to power, as well as a series of changes in the national political structure and to the then current constitution. The most prominent figure of Espírito Santo was Captain João Punaro Bley, Interventor between 1930 and 1943, who represented the interests of Getúlio Vargas against the communist movements that were coming to the state (Achiamé, 2010).

Within such political context in Espírito Santo, it is believed that an economic group (probably from the coffee production sector who supported Bley and his liberal and democrat ideology), conceived Revista Chanaan to compete with a magazine named *Vida Capichaba*, published between 1923 and 1959, although they did not have opposite political positions (Achiamé, 2010). Captain Bley was often portrayed in Chanaan, where his political achievements were showcased and the pictures showed him in political and social events, reaffirming his political image before the capixaba society.

The frequent presence of politicians giving testimonials about the magazine can be seen as cues to Chanaan's idealization, which from the third issue on began to display in its second cover - a prominent place - some statements made by noticeable politicians. For example, the Minister of Education Mr Gustavo Capanema said that "Chanaan brilliantly portrays the development of this state"; a minister of the Supreme Military Court said "Chanaan magazine is the certificate of the cultural development of the prosperous and futuristic Espírito Santo state", and a minister of the Supreme Court said that "Chanaan represents Espírito Santo. It speaks well of its intellectual and artistic progress, the capacity of its administrators and graphic artists" (Chanaan, issue 3, p. 2).

## **MATERIALS AND METHODS USED IN THE RESEARCH**

The data presented in this article results from two steps of research, the first focused on general graphic aspects, whereas the second part focused on the adverts published in Chanaan.

For such analyses, we applied the Methodology for research in history of design from collections of printed materials (Fonseca et al, 2016) used in the Laboratory of Design: History and Typography (LadHT), with the purpose of studying the capixaba graphic memory through the survey of different archives and graphic analysis.

## METHODOLOGY FOR RESEARCH IN HISTORY OF DESIGN FROM PRINTED MATERIALS ARCHIVE

- 1** APPROACH OF THE SOCIO-HISTORICAL CONTEXT OF THE MAGAZINE
  - Literature Review
  - Interviews
  
- 2** GRAPHICAL ANALYSIS OF THE PRINTED MATERIAL
  1. Identifying and mapping archives
  2. Photographic records of the archive
  3. Organization of the digital archive
  4. Creating the analysis form
  5. Data collection
  6. Statistics analysis
  7. Discussion

Picture 1: Methodology structure for research on history of design from printed material archives. Picture created by Daniel Dutra Gomes (FONSECA et al, 2016).

The collection of Channan magazine is available at the Public State Library Levy Cúrcio da Rocha and at the Central Library at UFES (Federal University of Espírito Santo). We have found thirty two issues dated from 1936 to 1939.

Part of the digitalized collection was provided by the office of Special Collections of UFES Central Library and the other part was photographed. After the digital collection was organized; the nomenclature was standardized with the initials of the magazine, followed by the issue number, year and type of page: CH\_01\_1936\_01.

During the next step, we drafted datasheet models using the datasheet of Revista Vida Capichaba magazine as a reference (Tonini et al, 2010).

We divided the final version of the general graphic aspects datasheet into cover, middle images and printing area, as well as the general data used to identify the issue. The cover contained information on the structure, grammage and format, image data and signature. The images of the middle were divided into photographs, illustrations and photocompositions, and within the types of images there was information such as type of paper, use of colour and what was pictured on the image. The printing area comprised the structure of the magazine such as number of pages, type of paper, columns structure and total number of

images and ads, and use of typography, lettering and calligraphy in the text, section titles, section signatures, titles and captions.

The datasheet for ads consisted of data related to the graphic aspects of the ads - product, origin and location on the page.

To complement the typographic data collection, we developed a typographic rule to measure the size of the text and its variations throughout the issues. The choice of material was vegetal paper.

We completed the datasheets for all of the thirty-two issues, which was a critical step of the research.

After completing the datasheets, we began the tabulation of the information to organize and systematize data. This enabled the creation of charts, generating important results for the conclusion of graphic information and allowing the comparison between the behaviour of the same variable during different periods of the magazine. The reference for this step was the data tabulation of *Posição* newspaper (Dutra and Fonseca, 2013).

## DEVELOPMENT

### Chanaan magazine

Chanaan magazine was published between 1936 and 1939, in the city of Vitória, state of Espírito Santo, Brazil under the direction of Carlos Madeira. It represented the portrait of local life during a time of great political and socio-economic transformations for the state, which was formed by an oligarchic community where public officials, coffee colonels and merchants who played roles of great social relevance (Achiamé, 2010).

There is an article on the first issue of the magazine named “Letter to the press”, presenting the intentions of the magazine

(...) try to do some sort of exchange – it is one of the paragraphs of its cultural expansion program: show Brazil what Espírito Santo has and can show, and bring us all that is good and beautiful, interesting and curious they give us in exchange (Chanaan, issue 1, p. 50).

Chanaan was a variety magazine targeting the intellectual audience of that time, including articles wrote in English, Spanish and French.

During the research on the name of the magazine, we have found an article (page 21 of the first issue) about Valley of Chanaan, written by José Cardoso. It mentions the Bible and the piece by Graça Aranha. The article states that Santa Tereza was the biblical reality of the Promised Land. In another issue, there is another mention of the bible, the Promised Land and the work of Graça Aranha, ending with the following passage:

Now it is time for the new Hebrews of the capixaba press, full of faith and affection, climbing mountains to decant and spread throughout Brazil (as per caption in the magazine), the divine Chanaan of splendour and honourable traditions, the one Graça Aranha found, after many years, still in Jewish clothing, although opulent, folded vegetation and yet, showed it would be the symbol of love and beauty intertwined in labour (Chanaan, issue 7, p.67).

This led to the conclusion that the name was inspired by the great and successful work of Graça Aranha, named Canaã and published in 1902. The book approaches the story of German immigrants in capixaba territories and portrays Espírito Santo as a sacred place due to its fertile soil.

Several other issues also have pieces on the writer and his work. One of the articles says:

Graça Aranha was an innovative person who, without losing a trace of his rare sense of style, gave Brazilian literature the malleability and correctness with which it could better incorporate the modernizing currents of the greatest reformist masters (Chanaan, issue 05/06, p. 44).

The same article mentions the novel ‘which focuses on one of the most fertile regions of Espírito Santo’ (Chanaan, double issue 5/6, p. 44).

According to information contained in the magazine itself, it reached audiences in several Brazilian capitals. The second cover of issue 15 has a list with representatives of the magazine outside the capital of Espírito Santo, listing the following places: Amazonas, Pará, Maranhão, Piauí, Ceará, Rio Grande do Norte, Paraíba, Pernambuco, Alagoas, Sergipe, Bahia, other cities of Espírito Santo, Rio de Janeiro, São Paulo, Paraná, Santa Catarina, Rio Grande do Sul, Minas Gerais, Goiás and Mato Grosso.

There are also other indicators of the magazine’s popularity in other cities. There is an article where Elemer Toporcz (collaborator and advertising director) was in the capital of Bahia and was welcomed not only by the population, but also by the local press. This would be the reason for a tribute held in another issue in June. In that same issue, there is a note stating that another collaborator, advertising director Antonio Balbino, was in Rio de Janeiro to promote the magazine.

Still on the popularity of Chanaan, some magazine issues had notes on its prosperity, as seen in the seventh issue, referencing the magazine's success in the capital of Minas Gerais. It once more emphasises the purpose of the magazine:

The magazine of Espírito Santo (as our monthly periodic is known) has had, as in São Salvador, an extraordinary acceptance in the capital of Minas Gerais. From there we continually receive literary collaborations, photographs, etc., which we publish from time to time. This increases our circulation which, at the moment, does not find parallels in Brazil, except for the large magazines from Rio, São Paulo and O Globo, from Porto Alegre, in Rio Grande do Sul. Therefore, we are faithfully and successfully fulfilling our purpose of spreading the blatant realities of Espírito Santo, and to promote initiatives that in our land determine the use of sources of wealth and leverage the march of Brazilian civilization (Chanaan, issue 7, p. 46).

The thirteenth issue has an article with several quotations of other printed media mentioning the magazine's circulation in other cities, named 'How the Brazilian press received Chanaan and how Chanaan receives the press', with *Correio da Manhã* from Rio de Janeiro, *Correio do Paraná* from Curitiba, *Revista da Semana* and *Tanagra* from Rio de Janeiro (Chanaan, issue 13, p. 55):

It was launched, in the Capital of the small State of Espírito Santo, a magazine that recommends the capixaba people. Chanaan is an index of culture worthy of great centres of intellectual activity. In Rio de Janeiro it competes with the best publications. It is already available here on the newsstands of Avenida (*Correio da Manhã*, Rio de Janeiro, January of 1936); Bringing the sigma of Vitória, Chanaan magazine auspiciously blossomed in the Capital of the State of Espírito Santo; an excellent monthly magazine, which, without any favours, matches its Rio de Janeiro counterparts, equal in its graphical features and in its spiritual orientation (*Correio do Paraná*, Curitiba, January 1936); Chanaan - Victoria, the insular city that is the beautiful capital of the Capixaba land, is not only proud of its flowered squares, its regatta clubs that create champions, the beautiful eyes of its beautiful girls. Today, the small and graceful city can include among its noble things, a fine magazine: Chanaan. *Revista da Semana* magazine - the oldest in South America - records the appearance of Brazil's newest magazine, and do so with an abundance of affection and enthusiasm, predicting for 'Chanaan' magazine - that emerges so gallantly in the journalistic arena - a glorious future (*Revista da Semana*, April 4, 1936); Some days ago, we received the luxurious illustrated monthly periodical Chanaan. The first issue of this magazine, headquartered and written in Vitoria, co-written by the brightest intellectuals from Espírito Santo, brilliantly began a life that we wish to be

long. Chanaan will soon have wide circulation throughout Brazil (Tanagra, Rio de Janeiro).

It was quite common to see advertising for the magazine itself, as seen on issue 16. It informs that Chanaan is 'The magazine with the highest promotion on the North of the country. It advertises the most reputable products of Brazil' (Chanaan, issue 16, 2nd cover).

Another issue reinforces its image of good advertising distribution, highlighting what the magazine aimed to achieve by showing

Three reasons that make Chanaan an essential carrier for good advertising in Espírito Santo, in Brazil and in the World: '1st - It is distributed free of charge in all official circles of the interior of Brazil and abroad; 2nd - It is sold throughout the country for 1\$000 per copy; and 3rd - It has the largest circulation of all Brazilian magazines, except for the largest magazines of Rio de Janeiro, Sao Paulo and Rio Grande do Sul.

The magazine also shown a large amount of data about its collaborators. The second cover of the third issue clarifies that the sections are fixed and have fixed writers, who were invited to talk about specific topics, but that they 'welcome anyone who is worthy of the magazine audience'. In the same issue, the magazine mentions its fixed collaborators: Julia Penna, who owned a school frequently advertised on the magazine, Eurypede Queiroz do Valle, Augusto Estelita Lins, Christiano Fraga, Frei David Arias, Jones Filho, Judith Castello, Clovis Ramalheite, Nilza Braga, Dario Darenzi, Heitor Rossi Bellache, Norberto Madeira da Silva, Claudionor Ribeiro, Hermar Wanderley, Cyro Vieira da Cunha, Olintho Aguirre, Luiz José Barbosa, Nicanor Paiva, Ayrton Machado and Alfredo Gomes.

It also brought notes regarding other roles within the magazine, such as photographers who were often recognised. On issue 4, for einstance, there is a note on the cover: 'The photographic work is by Osvaldo Camara, especially for Chanaan, in cliché of J. Barreto and Fazano (...)'. The same note also mentions the names of other collaborators: 'Pagination by Jayme Almeida; Affonso Sant'Anna who, together with Arthur Silva, Arlindo Nunes da Silveira, Aureliano Barreto and Durval Muniz, form the team of graphic artists at Chanaan. Photographers Paes and Mazzei are also mentioned, 'Mazzei is an element of inestimable value for Chanaan' (Chanaan, 4, p. 13).



Presence of Punaro Bley - Interventor of Espírito Santo - at Chanaan

As mentioned earlier, Punaro Bley was the Interventor of Espírito Santo between 1930 and 1943, and represented the interests of Getúlio Vargas in the state.

We carried out analyses of the portrayal of Bley in the magazine, for it was a frequent topic. We believe Chanaan was created with the aim of supporting him. Taking into account that Vargas government encouraged other periodicals to promote his administration, he probably also promoted the publication of Chanaan and publicized the accomplishments of Bley in the State. In the first issue of Chanaan, there is a full-page photograph of him on page 22, with a message to the magazine: 'To Chanaan, my vows of prosperity and of a brilliant life in the vigorous literary duality of Espírito Santo'.

We made this assumption on the creation of the magazine after identifying that during the period Chanaan circulated, there are pictures and articles on Bley in 16 issues exclusively in political events, on top of the issues that mention him and his family, also frequently seen in several articles.

In addition to the portrayals of Bley in the magazine, other politicians were often present; but it was common to mention only their title instead of their full name. This evidences a different nature in his relationship with the magazine. In issue 4, there is an article on the election of the presidency of the Espírito Santo Legislative House, with the presence of Bley and others, including the Head of Congress, Secretaries of the Interior, Finance, Education and Health, among others, but only Punaro Bley is identified by his name and not only by his role, like the other authorities.

The same way Bley was portrayed in political events, Chanaan also publicized several social events in which he was present, such as the inauguration of Monte Líbano Cement Factory in Cachoeiro de Itapemirim (Chanaan, issue 4, p. 24). There is a photograph with representatives of the state and the caption reads they 'posed especially for Chanaan during the launch of the offices of such an important enterprise'. In the same photograph are Carlos Lindenberg, Secretary of Agriculture, a federal representative and other members who are not named. After the inauguration, there was a commemorative ball, with a photo of Bley and his wife.

The magazine also frequently presented Bley supporting sports. One of the magazine reports highlights the launch of the Rio Branco Football Club stadium - Estádio Governador Bley -, named after him in gratitude. One of the photographs captures Bley and the caption reads 'Captain João Punaro Bley, Governor of the State, who has given all the official support to the sport in Espírito Santo, determining, with his encouragement, the beautiful performance by the sports



representatives of our land' (Chanaan, issue 06/06, p. 34). In another issue, there is a tribute to 'Alvares Cabral Rowing and Swimming Club', which also honoured his wife. During a speech, the president of the club 'focused on the positive achievements by the honourable Governor for capixaba sports.' (Chanaan, issue 10, p. 27).

In addition to these forms of representation of the state interventor, the magazine also portrayed his actions in Espírito Santo. This is noticed in the seventh issue, which contains passages of the governor's message to the population of Espírito Santo about his government: 'In this document I publish the most possible precise and extensive description of all the different activities of the public administration, in the first constitutional year of my Government' (Chanaan, issue 7, p. 23). After this speech, he details his acts, the expenses related to debts, management, construction, military police, civil police, health and education, among others.

As a means to thank the Governor for what he was doing for the state during his government, issue 11/12 has four pages with photocompositions of his actions, highlighting a photograph of him signing the settlement of the latest debt of the state.

On page 41 of issue 18/19, there is an article publicising an award that Puna-ro Bley received from then President Getúlio Vargas, at Catete Palace in Rio de Janeiro. The award was granted because Espírito Santo opened the largest number of schools in Brazil during a given year.

### General graphic aspects

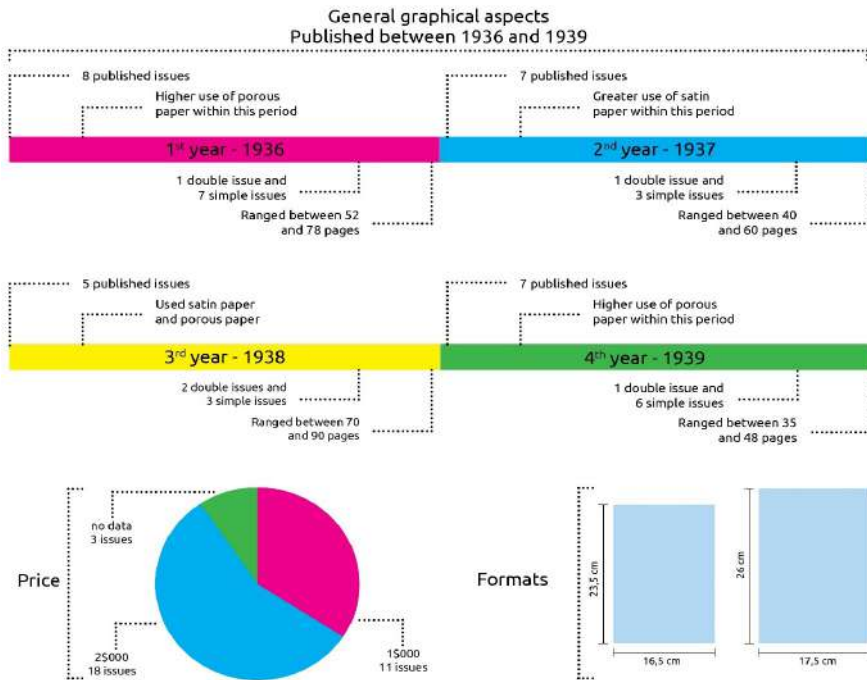
Chanaan was published for four years in thirty-two issues, divided into singles and doubles, one issue for every two months. The first four issues averaged sixty-five pages; the following were shorter, with forty pages each. There was little difference between the single and double issues. The use of satin paper and canoe-type binding was predominant, probably because it is simpler, cheaper and faster.

There were two formats: 23.5 cm x 16.5 cm and a slightly larger one of 26 cm x 17.5 cm.

The magazine used two types of paper: satin and porous. We carried out a price comparison for the magazine using the different types of paper and the number of pages, and we could notice that there was no direct relationship. The price ranged between 1\$000 and 2\$000. Some issues were printed only in satin and the price was lower, but the opposite also occurred. The same goes for the number of pages.

When comparing the use of images and the price of the magazine, we could not find a direct connection between the price and the use of images, since issues with a larger numbers of images oscillated between the two prices.

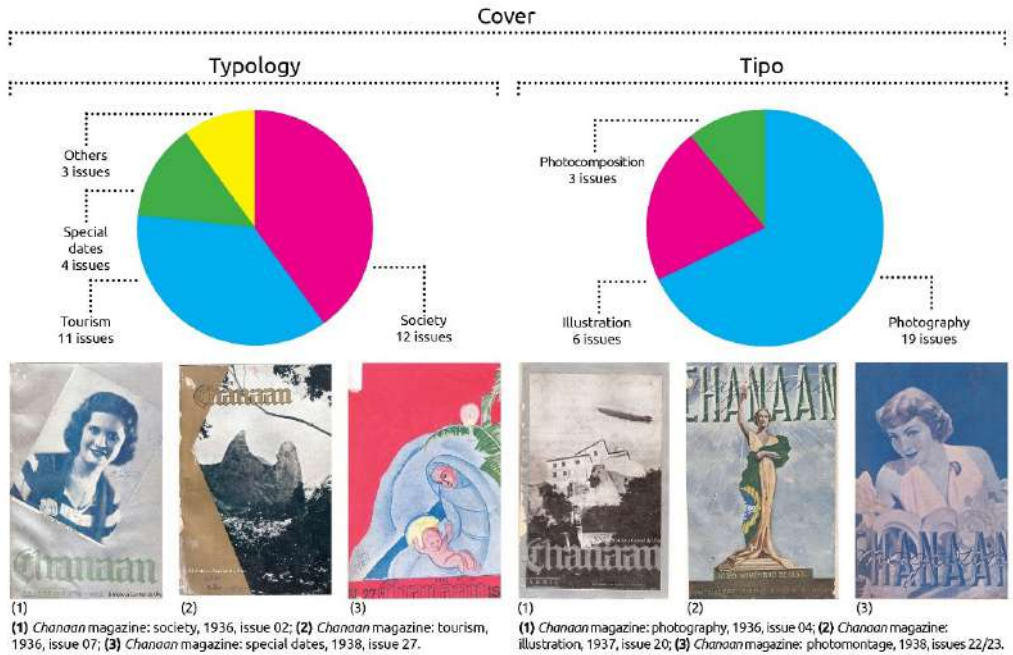
We have also compared the type of paper with the frequency of images on the issues, and again we could not notice a direct connection. There is a large number of images in issues printed exclusively in satin paper, as well as in those printed in porous paper.



Picture 2: Data regarding general graphic aspects of the magazine (created by the author).

### Covers

On the covers of Chanaan, the type of images oscillated between illustration, photocomposition and photography (the most common with 68%). The typology of the images on the covers varied between personalities (40%), tourist spots (37%), commemorative dates and others. Picture 3 shows such data and examples of covers portraying the identified types.



Picture 3: Data on graphic aspects of the magazine covers (created by the author of this paper).

The covers of *Chanaan* most frequently portrayed personalities ranging from local politicians' wives or daughters, high society people, businesspersons, and politicians themselves. They also portrayed tourist attractions from Espírito Santo, such as the Convent of Penha (which made the cover more than once), the legend of 'o Frade e a Freira', Glória theatre and Moscoso Park (located in the centre of Vitória), the landscape of Alegre waterfall with the Força e Luz hydroelectric plant Alegre-Veado (information inside the magazine). There is also an issue depicting Salvador on the cover, and with a visual report of the city inside the magazine, advertising the administration and the development of the capital of Brazilian state of Bahia.

### Printing area

*Chanaan's* printing area was composed mostly of two or three columns with similar sizes and justified text. We noticed variations occurring in fixed sections, special reports, poetry, short stories or chronicles with left alignments and experiments such as columns on the diagonal.

The highest frequencies of number of fonts used in texts varied between the 1, 2 and 3 families per issue. In most of the issues, we could find two typographi-

cal families in the composition of the texts. Four issues with four families (issues 2, 24, 31 and 36/37) and one issue with 5 families (issue 35) were also found. The use of typographic families had little variation; the most used ones were those with serif and sans serif with round edges.

Using the typographic ruler we produced, we could analyse the body of the texts and notice that the most frequent one was 7 pt. We also verified that when the body of the text was larger, the body of the text was often placed in the fixed sections or in highlight texts. The Guri section, for example, measured 9 pt in all issues, and the Dona section in some issues measured 11 pt. In page twenty-one of the first issue, there is a featured article about the Chanaan Valley, where the body of text was 9 pt. This technique of using a larger body in prominent articles is present in several issues. On the first issues, the name of the magazine is in capital letters, centralized on the top of all pages, body of 6 pt.

Among the variations used in the text, the most used ones were in bold and italic; there are 18 issues which used bold and 17 that used italics. Issue 20 is the one comprising more variations, with use of normal, bold, expanded and light typographies. Most issues presented between 2 and 3 variations, including regular, bold, italic, light, expanded, and condensed, and some only used the regular type (issues 15, 17, 18/19, 22/23, 25, 26, 28).

The most commonly used text alignment was justified. The left alignment was used for poetry, tales or chronicles, as shown in picture 5. There were also several experiments regarding alignment with images inserted in the text, as seen in picture 4 - where the alignment was arranged diagonally, accompanying the image.



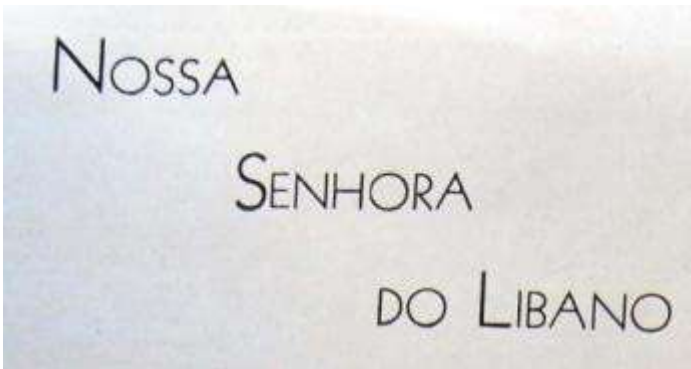
Pictures 4 and 5: Experiments of alignment, on the left we see alignment with the image in the text, and on the right, we see the use of left alignment. Source: Chanaan magazine, 1936, issue 11/12, page 01 and 1937, issue 21, page 15.

The captions varied among typographic and calligraphic basis. There was variation in the use of typography; however the most used one was sans serif with round and regular edges. Among typographic variations, bold, italic and light were the most frequent ones; expanded was less used. Issue 22/23 has the greatest number of variations in the captions; the others vary between two and three, among typography and calligraphy.

As seen in the body of the texts, the body size of the most common captions was 7 pt., but sizes varying between 8 pt. and 11 pt. were also found. In photo-montages and articles about then current politicians and society, the captions were larger (9 pt. or above), the largest one was 11 pt.

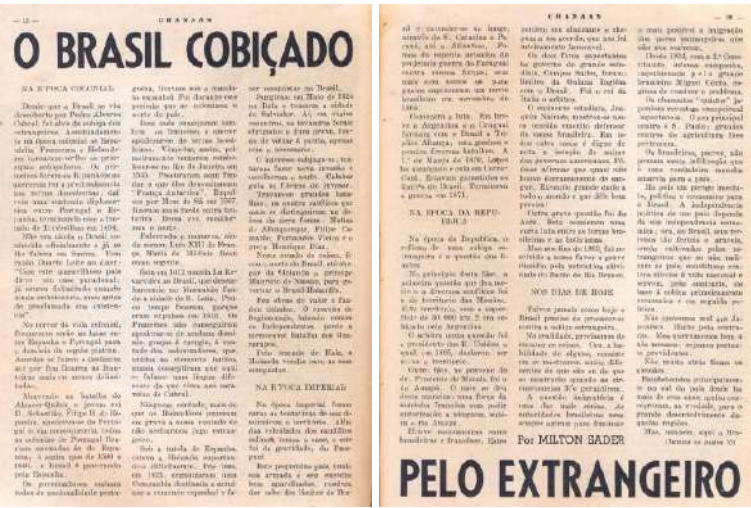
The study of the titles refer to several topics, poetry, short stories and chronicles that varied between typography and lettering. Issues 1, 4 and 22/23 contained the largest variations between typography and lettering, the other issues varied between four and seven different uses.

The most commonly used alignment was centralized, but we have found experimentations on the alignment of some titles, such as the one seen on Picture 6. As shown, each word is placed on a different line, and in pictures 7 and 8, we see the title beginning at the top of a page and ending at the bottom of another.



Picture 6: Title with each word on a line with different backspaces. Source: Chanaan magazine, 1937, issue 14, page 11.





Pictures 7 and 8: Title starts at the top of a page and ends at the bottom of another. Source: Chanaan magazine, 1939, issue 29, pages 12 e 13.

**Print area – titles, texts and captions**

<p>Ranged between 6 and 13 typographies on the titles</p> <p>Ranged between 2 and 4 typographies on the text</p> <p style="text-align: center;"><b>1<sup>st</sup> year - 1936</b></p> <p>Ranged between bold and italic on the texts</p> <p>Ranged between 1 and 4 typographies or calligraphy on the captions</p>	<p>Ranged between 3 and 10 typographies on the titles</p> <p>Ranged between 1 and 3 typographies on the text</p> <p style="text-align: center;"><b>2<sup>nd</sup> year - 1937</b></p> <p>Ranged between italic, bold, condensed, expanded and light on the texts</p> <p>Ranged between 2 e 3 typographies or calligraphies on the captions</p>
<p>Ranged between 3 and 13 typographies on the titles</p> <p>Ranged between 2 and 4 typographies on the text</p> <p style="text-align: center;"><b>3<sup>rd</sup> year - 1938</b></p> <p>Ranged between expanded, light, italic and bold on the texts</p> <p>Ranged between 2 and 6 typographies or calligraphies on the captions</p>	<p>Ranged between 2 and 1 typographies on the titles</p> <p>Ranged between 1 and 5 typographies on the text</p> <p style="text-align: center;"><b>4<sup>th</sup> year - 1939</b></p> <p>Ranged between light, bold and italic on the texts</p> <p>Ranged between 1 and 4 typographies or calligraphies on the captions</p>

Houve um corre-corre (parabéns). Cadeiras caíam, copos paravam, e vozes sussurrantes galgavam pelos cantos, pavidas!

(1)

Em Siqueira Campos foi organizada, no Grupo Escolar, uma exposição de trabalhos executados por professoras e alunos.

(2)

dependência do Brasil. 4—Última reunião saldanhista na sede primitiva. 5—Uma parada náutica saldanhista

(3)

(1) Serif typography on the text, 1937, issue 21, p. 19; (2) Bold typography, 1937, issue 14, p. 82; (3) Serif typography on the caption, 1937, issue 17, p. 14;

O "Espadarte" marcou nossos escoteiros do ma

(4)

mas muito ao sabor da sua genie; *aurivindia* dizia eis de uma situação acadêmica; como de volta batida e com o hostia em volve eram frazes corriqueiras nos seus diálogos, in-

(5)

Equipes das escolas.

(6)

(4) Sans serif typography with rounded edge, 1937, issue 21, p. 23; (5) Italic typography on the text, 1937, ed. 21, p. 82; (6) Calligraphy on the caption, 1938, issue 22/23, p. 22;

**VALLE DO RIO DOCE**

(7)

(8)

Dr. Antonio Carlos Mello Barreto, dd. Director da Escola Profissional, Federal, de Victoria.

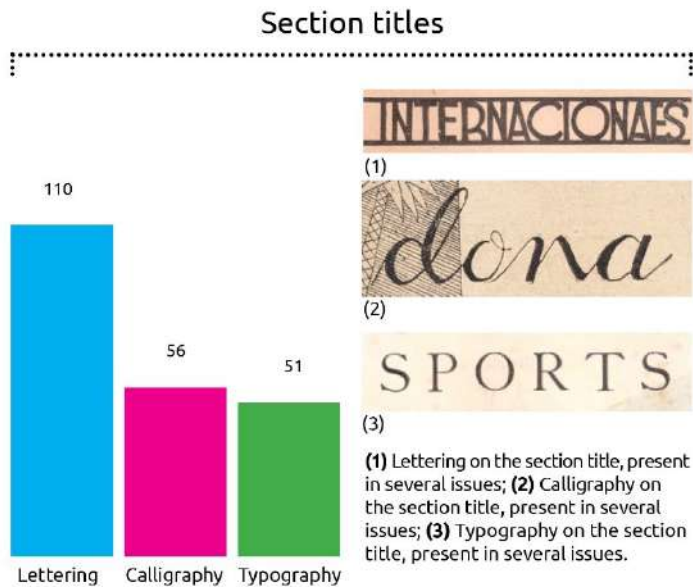
(9)

(7) Typography on the title, 1936, issue 3, p. 4; (8) Lettering on the title, 1937, issue 17, p. 30; (9) Caption in sans serif typography with rounded edge, 1939, issue 31, p. 12.

Picture 9: Data on graphic aspects about titles, text and captions (created by the author).

There were three types of section headings: typographic, calligraphic and lettering, as seen in picture. The most common was lettering, as seen in 110 examples of section titles using this technique. The use of typographic and calligraphic title was similar: 51 and 56, respectively. Most of the issues had samples of the three types of titles in its sections, where the 20th issue has the highest number of sections and variations with 9 titles in typography, 6 in lettering and 5 in calligraphy. The only issue with no fixed section was the 29th. The most frequent typographic variations in section headings were regular, bold and light.

Variations have been published in the section headings throughout the magazine's publication. These variations were in configuration and alignment. The most common form of alignment of the section titles was centralized. To the right and to the left had similar use: 42 and 49 times each, respectively.



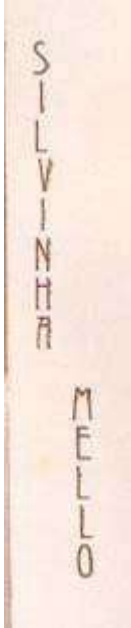
Picture 10: Data regarding graphic aspects of the section titles (created by the author).

It was common to find signatures of the authors of the sections and articles on each page. The most frequent type of signature was typographic, totalling 104 amongst all issues. There were also signatures in calligraphy (29 signatures) and lettering (20 signatures).

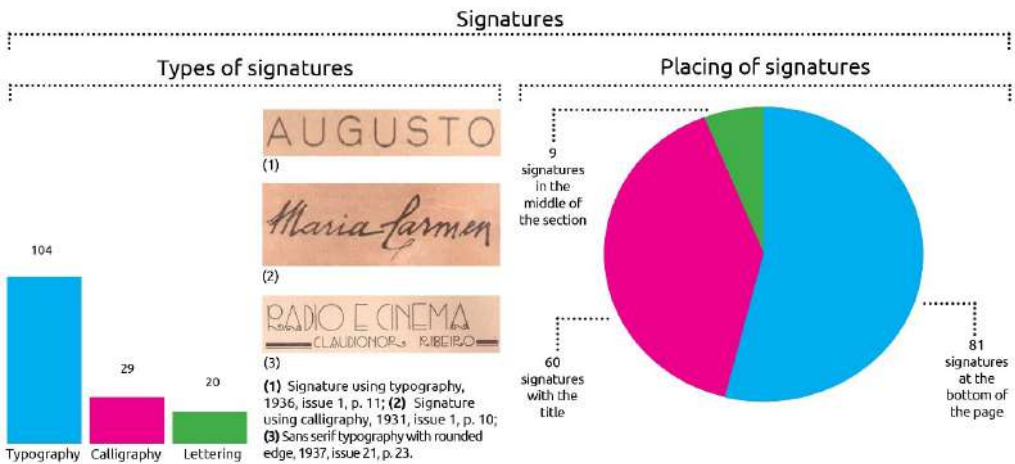
In typographic signatures, the present variations are regular, bold, italic, light and expanded. The use of each type is quite similar, but regular was used the most. The most frequent body size was 7 pt., but it ranged between 10 pt., 12 pt. and 14 pt. in some issues.



The most common positioning of the signatures was the bottom of the pages, followed by the signature with the title. Signatures were also found in the middle of the page and vertically, as shown in picture 11.



Picture 11: Experiment with vertical signature. Source: Chanaan magazine, 1936, issue 01, page 42.



Picture 12: Data regarding graphic aspects of signatures (created by the author).

## Ads

The ads published on Chanaan were frequent and were part of its visual identity.

The magazine had four advertising directors, Antônio R. Balbi, Geraldino Drummond, Wilson Laranja and Elemer Toporz.

Most advertisers were Capixaba companies, but there were also some national ads from Rio de Janeiro, São Paulo, among others. National advertisers are still seen today, such as Colgate, Palmolive and Granado.

To allow a better analysis of the ads, they were split into categories: typographic, imagery, classified and hybrids (ads with images, but where the main focus was a text).

The typographic ads often had edges as a visual aid, which in this analysis were divided into simple, ornate or absent.

It is relevant to point out that the edge was considered simple when it used a single thread, used to make compositions. The ornate edges were formed by elements like circles, triangles, dashed with 'x' between the traces, among others. At a glance the ads without borders seemed to belong to the text or to some other type of advertisement, as in the case of *aguardente*<sup>2</sup>, whose advertisement was simply a sentence "Engenho Araçatiba is the mill that produces the best *Aguardente* in the State", located at the bottom of the page (Chanaan, issue 1, p. 12).

Most ads used two typographic families in its compositions, followed by three families, and then just one.

In addition to typography, the ads had lettering and calligraphy in their compositions. Lettering was more frequent, used in 31 ads in the second issue of the magazine.

The page use by typographic ads varied between one, two or three columns, bottom, heading, full page or half page. The most common were in one column and at the bottom of a page.

Image ads ranged from pictorial illustration, photography, comics, and others (which were usually a mix of illustration and photography). The pictorial illustrations were more frequent (80% of the ads), followed by photography (9.5%).

Until issue 23, the composition of the image ads was predominantly made with two typographic families; on the following issues this changed to only one family.

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<sup>2</sup> *Aguardente* is a Brazilian spirit made of sugarcane.

The use of calligraphy and lettering in image ads was higher than typography, and lettering came first place.

Image ads most commonly took one and two columns, and from the thirteenth issue on it became common for these ads to take entire pages.

Not all issues had hybrid ads, those that did had only one ad; the only issue that posted two was 34. Typographic families ranged from one to four different ones per ad.

Most hybrid ads took a full page, and the others took one column or half a page. The type of image present in the ads varied from pictorial illustration to photography.

It was quite common for these ads to be connected to women's health, followed by an explanation about the produced effects, such as the following text for female hormone Ovariuteran:

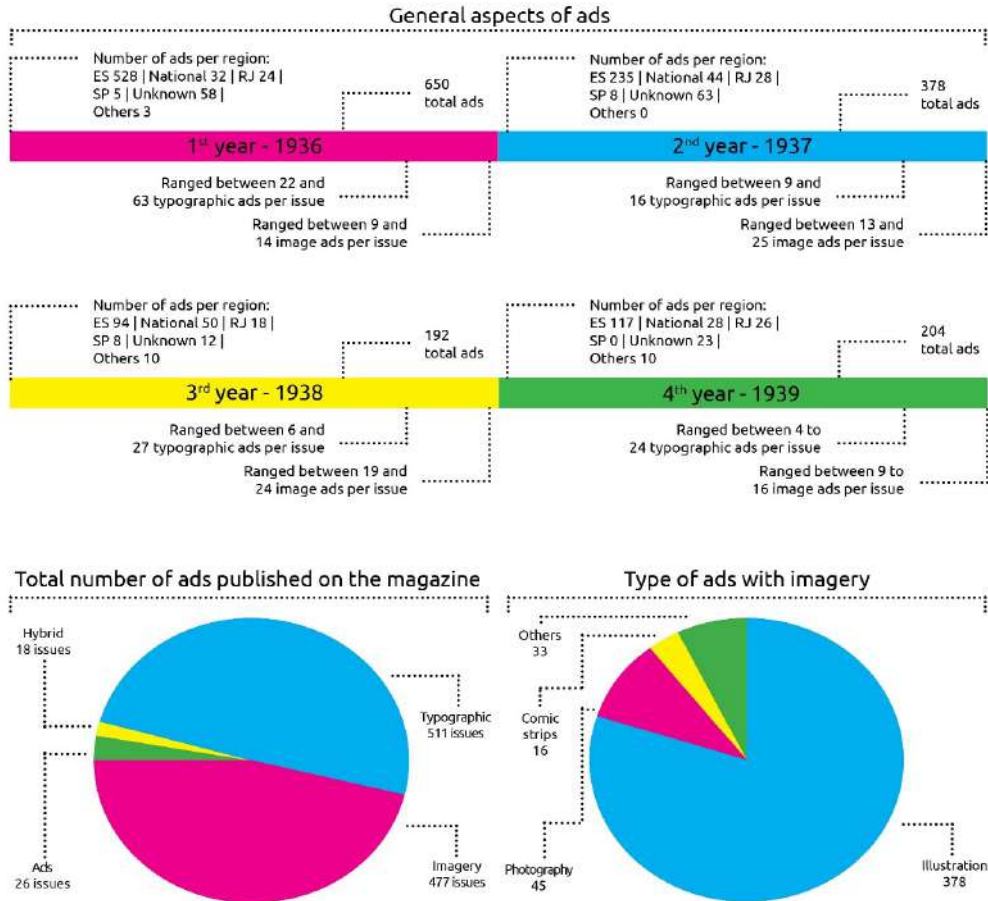
Hormones are the active principle of certain organs, which act in the body maintaining the normality of its functioning, and therefore, health. The lack of a certain hormone soon causes disturbance, diseases. For example, ovaries are very important organs for the health of the ladies. Any deficiency of these organs soon brings about disturbances that make women suffer: period delays, colic, haemorrhages, nervousness, etc. However, when you are sick, take the medicine containing the hormone and your health comes back as if by a spell (Chanaan, 1936, issue 09, p. 7).

Until the fourth issue, there were 34 ads; afterwards the number was reduced: between 17 and 14; placed on the second or on the third cover.

There was little typographical variation, and until the twenty-fourth issue the use of one typographic family prevailed, from the thirtieth issue on, the use of two families became more frequent.

The most common advertisers were physicians, clinics and lawyers.

The data is shown in the following picture:

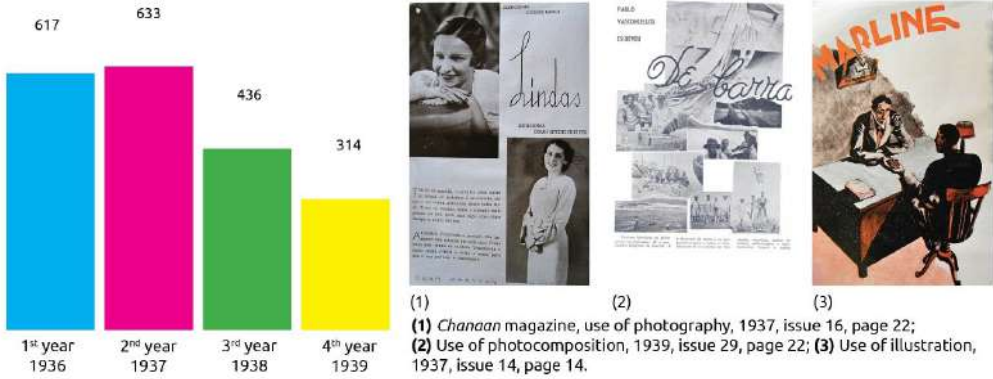


Picture 13: Data regarding general graphic aspects of ads published in the magazine (created by the author).

### Use of images

In the first issues of Chanaan there was a smaller number of images, but this number increased and in the 20th issue there were 120 images. The issue with the least number of issues is the 31st, with 28 images. The issues of the last years are the ones with the smallest number of images, but the last issue (36/37) has one of the highest numbers (82 images). The images were categorized according to their typology: photomontage, photography and illustration. The photomontages contained several experiments composed of photos, illustrations, calligraphic texts and letterings. Picture 14 contains examples of the typologies identified in the analyses.

## Images



Picture 14: Data about the images posted in the magazine (created by the author).

## CONCLUSION

The results of the present research show the rhythm of the experiments and the capixaba graphic production from the viewpoint of design in the 1930s. They revealed the technological and editorial advances in the state of Espírito Santo, contributing to studies related to the graphic memory of the state.

Archive survey, data collection, analysis of charts and editorials enabled us to identify graphic resources of a repertoire that is a reflection of its time, proving to be a rich source of visual aids in composition.

It also showed that Chanaan made several experiments, both in graphic aspects and in content - this was a characteristic of the magazine. Even with these experiments, there was a pattern, such as the use of text body, of typography with serif and of a specific size. When the reports and fixed sections were more prominent, the typography was larger, sans serif with round edges. We can also consider as a pattern the justified alignment of the sections and reports, and the alignment to the left for poetry, stories and chronicles.

We were able to identify the following graphic aspects: the captions, which were mostly the same size standard as the body of the text, the main typography was sans serif with round edges; but they also applied the use of lettering and calligraphy, mostly in the photomontages. In the signatures of the fixed sections and reports, the differential was the signatures using calligraphy, to legitimize that they were actually written by the author. In the section titles, lettering was

the most used resource, with a great variation from one issue to another.

The popularity of the magazine is noticed on the large amount of advertising found in the issues, and by the frequency of the ads placed by companies from other states, plus national companies such as Colgate, Palmolive and Granado.

We could also notice the great repercussion of the magazine amongst several states and its relationships with other periodicals from other capitals that referred to the magazine, as well as affinity with other cities, as seen on the issue about the city of Salvador.

The results also show a strong politic tone on the articles, especially related to the portrayal of Punaro Bley, which could be the actual motivation behind the creation of the magazine. He also reinforced the political content with his testimonials in a prominent area within the magazine, aiming to legitimize the government support for the publication of Chanaan.

Studying Chanaan varieties magazine allowed us to understand the capixaba graphic and editorial production in the 1930s, and we can assert that its pages display the yearnings and records of the local elite, being an important memory token for the capixaba press.

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