

Jade Samara PIAIA, Priscila Lena FARIAS

University of São Paulo

Andris STRAUMANIS

University of Wisconsin–River Falls

LIHDUMNEEKS: THE USE OF ANTIQUA TYPEFACES IN A PIONEERING LATVIAN NEWSPAPER PRINTED IN BRAZIL

Abstract. This article analyses a pioneering Latvian newspaper published in São Paulo between 1907 and 1909. The focus of the analysis are the typefaces and the adaptations needed for printing Latvian using *antiqua*¹ rather than blackletter type², most commonly used in Latvia in that period. The adaptations made demonstrate the effort of the editor Jūlijs Malvess and the Brazilian printers of German descent, Hennies Irmãos (Hennies Brothers), to make the contents of the newspaper understandable for immigrants newly settled in Latvian colonies in São Paulo state. The typefaces used by the Brazilian printers in this publication were identified, revealing what seems to be a modern typographic taste that did not privilege the use of blackletter typefaces.

Keywords: Latvian immigration; transnational influences; design history; print culture; typefaces.

1. Introduction

The first Latvian immigrants arrived in Brazil in 1890, one year after Brazil ceased to be a monarchy and became a republic. They established a settlement in Rio Novo (part of what today is the city of Orleans), in Santa Catarina state, Southern Brazil. Later, in 1906, some of these immigrants and

¹ The expression *antiqua* (also known as Latin or Roman) is used in in this article to refer to letters that follow the rounded script style, mixing Roman majuscules and Carolingian minuscules, developed in Southern Western Europe in the 15th and 16th centuries, and that became prevalent in Western countries with the spread of printing.

² The expression *blackletter* (also known as gothic, fraktur or textura) is used in this article to refer to letters that follow the angular and rather dark script styles that evolved in Western Europe between the 10th and the 17th century, and remained popular in Northern Europe.

other groups newly arrived from Latvia settled in Nova Odessa, in São Paulo state's countryside.

The subject of this article is *Lihdumneeks*,³ a newspaper produced in São Paulo city for Latvian immigrants in the early 20th century, printed by Typographia Hennies Irmãos (Hennies Brothers Letterpress Print Shop). This was, as far as we could ascertain, the first artifact printed in the Latvian language in São Paulo and in Brazil. The newspaper, edited by Latvian immigrant Jūlijs Malvess (Júlio Malves, 1882–1968), circulated between 1907 and 1909, coinciding with the beginning of the Latvian immigration to São Paulo state.

Towards the end of the nineteenth century, São Paulo was becoming a wealthy city, and also the main Brazilian editorial and printing centre. In the late nineteenth century, many immigrants arrived in the city, speaking different languages and settling different cultures. “Typographia Hennies Irmãos” (Hennies Brothers Letterpress Printing Shop), was founded by German immigrants in 1890. Like other immigrants, the Hennies brothers brought with them materials and knowledge. Their contribution was particularly important given Germany's long typographic tradition, and the influence German printers and type founders had on local print culture. They were active for one century, producing printed artifacts aimed at the most varied sectors of society and for migrant communities who lived in São Paulo.

The main goal of the research reported here is to contribute to the reconstitution of the graphic memory of São Paulo's immigrants, as part of an effort to understand the relationships between immigrant communities and the history of printing in South American countries.

The steps towards achieving this goal included the identification of the typefaces used in the newspaper *Lihdumneeks* and their functions; the identification of adaptations of the Latin typefaces used by the printers for visually expressing the Latvian language; and a description of this process. Typefaces used in the *Lihdumneeks* were compared with those found in a periodical in circulation in Latvia in the same period that used blackletter type, leading to considerations about the use of antiqua *versus* blackletter type. Pictorial and schematic visual elements were considered due to the

³ Although in modern Latvian the title would be written *Lidumnieks*, the authors have maintained the older orthography used in the newspaper.

relevance for the articulation of verbal and visual language in an overview of visual aspects of *Lihdumneeks*.

The main question that the investigation reported here aimed to answer is: what typographic resources and strategies were used by German printers established in São Paulo to print a newspaper in the Latvian language.

The challenges faced by the publishers of *Lihdumneeks*, and the solutions they found, need to be understood from the standpoint of visual communication, and also take into consideration the historical context. The results reported in this article should contribute to studies that deal with the relevance of letterpress and printing culture to social processes.

1.1 Latvians in Brazil

Latvian migration to Brazil⁴ began in the late nineteenth century (Vilmane 2019; Rimšāns 2010; Tēraudkalns 2005; Ronis 1974; Cornford 1973; Brūvers 1970), spurred in part by a series of newspaper articles, public appearances and a book by Kārlis Balodis (1864–1931) and Pēteris Zālīte (1864–1939), who had scouted the southern part of the country as a potential “new homeland.” A combination of factors — a desire for land and economic well-being, a growing national awakening, and, for some, a search for religious freedom — led Latvians in the Russian Empire to consider emigration as an option. Balodis himself was among the first contingent of Latvian emigrants to move to Brazil’s Santa Catarina state, where in 1890 they established the Rio Novo colony. According to Cornford (1973, 44), the number of Latvian immigrants in Brazil after 1890 (including data up to 1970) may have reached 9,000 and the number of Latvians including their descendants may have reached 18,000. In the face of precarious socio-economic conditions and religious persecution in Europe, many may have been encouraged to travel as a response to the immigration campaigns promoted by the Brazilian government. The turn of the nineteenth to the twentieth century was a time of intense migratory movement to Brazil.

The Latvian immigrants who initially came to Brazil were Baptists and Lutherans. According to Cornford, “(...) the majority of Latvians proceeded

⁴ In some Brazilian references Latvians are sometimes referred to as *russos* (Russian) or *russos-letos* (Russian-Latvian), rather than just *letos* (Latvian). Latvia declared independence from the Russian Empire in 1918. In other nations, Latvians were also identified as Russians until the government formally recognized Latvia. In Brazil, this happened in 1921. Ministério das Relações Exteriores, Embassy of Brazil in Stockholm no date, <http://estocolmo.itamaraty.gov.br/pt-br/brasil-letonia.xml>.

as individuals with some minor collective or group migration; however, there was also a degree of involuntary exile within the confines of a new political state” (Cornford 1973, 39). As emigration from Latvia increased in the late nineteenth and early twentieth centuries, Brazil became one of the countries of interest. “Brazil fever” actually came a bit late to Latvia, given that groups like the Germans had already established a rather large presence in the country. Malvess and his family were among the earliest to immigrate, arriving in the early 1890s. Following the 1905 Revolution in the Baltic provinces of Russia, some Latvian socialists and anarchists also emigrated to Brazil.

In the Rio Novo colony, the Baptists eventually became dominant, in part because other Latvians became discouraged with Brazil and moved elsewhere or returned to the homeland. Latvian newspapers were generally hostile to the idea of emigration, especially to the “jungles” of Brazil. Ironically, those same newspapers often supported the idea of internal migration within the broader Russian Empire. Latvians who emigrated to Brazil came mostly from Kurzeme province (Courland) in Latvia, and from Latvian colonies established earlier in Russia’s Ufa province. This wave of migration continued from the late 19th century to the years prior to World War I (Rimšāns 2010; Ronis 1974; Cornford 1973).

A small group of Latvians established a colony in Rio Novo, Santa Catarina state, in 1890 (Brabo 2009), and then spread out to other places. Latvians migrated to São Paulo state from 1906 on, and established mainly in Nova Odessa, an immigrant settlement that would eventually become a new inland city. The São Paulo Agriculture Secretary printed yearbooks between 1905 and 1911, sharing information about the number of immigrants arriving in São Paulo state, the agricultural progress, land for housing and agriculture issues (Secretaria... 1905–1911). This government agency was quite effective at recruiting immigrants from Europe, and it certainly helped that people such as Malvess worked for it.

Government decree number 1.286 of May 24, 1905, established Nova Odessa as a “colonial nucleus” — a locality specially destined to receive immigrants from Russia. A demonstration field for crops and agricultural cultivation processes were set up for them (Secretaria... 1905, 127). The first immigrants arrived in late May of that year. Part of the first immigrants who occupied the colony had no aptitude for farming and abandoned their homes, migrating to other places (possibly to the capital city) and soon

other immigrants arrived who populated the colony and cultivated the land (Secretaria... 1905, 139–144). The 1906 and 1907 (Secretaria...) yearbooks report the prosperity of the Nova Odessa nucleus, mentioning the arrival of new “Latvian Russians” who were very interested and engaged in cultivating land. The Nova Odessa nucleus was considered a model for other immigrant communities, and images of its buildings, plantations, and cattle farming were displayed in the 1908–1909 (Secretaria...) yearbook. In the 1910–1911 (Secretaria...) yearbook, the arrival of new immigrants and the delivery of land are mentioned, and the Nova Odessa nucleus was described as “completely populated”.

In an article on Latvian Baptists, Malvess (1916) mentioned himself as a mentor of Latvian migration to São Paulo state, and asserted that almost all of them were religious and migrated from Santa Catarina state. According to Malvess, those immigrants achieved material and religious success in São Paulo inland, and for that reason he contracted enmities with members of immigrant communities in the south of Brazil, who were opposed to the migration of Latvians to São Paulo. The official website for Nova Odessa City Hall (Nova Odessa, no date) claims that the city was formed by two groups: the Latvian Baptists who came from Santa Catarina, and Lutherans who came from Europe. The first group would have been transferred from the Jacu-Açu colony at the initiative of Malvess, and the second would have been sent from Europe by Jānis Gutmanis (João Gutmann), a Latvian Lutheran who worked as immigration officer for the Agriculture Secretary (Nova Odessa, no date).

1.2 Latvian periodicals in Brazil

Latvian immigrants in Brazil produced a number of periodicals to serve their communities and ideologies over a period of four decades during the early twentieth century. Bibliographers have identified more than fifteen titles, some of which continued an existing publication but under a new name, some of which became supplements of other periodicals. The titles were published either in the city of São Paulo, in the Nova Odessa colony, or in the large agrarian colony of Varpa, particularly in its Palma cooperative.

Perhaps the first attempt at mediated communication within a Latvian colony in Brazil was a late-nineteenth century wall newspaper, *Jaunības Draugs*, created in the Rio Novo colony by the Baptist congregation (Rimšāns 2010, 120). However, in February 1907 *Lihdumneeks* became the first printed publication. Although Malvess promised the newspaper would appear semi-monthly, publication soon became irregular as the editor faced

financial constraints and, in the latter half of 1909, health problems requiring surgery.

Latvian socialists, under the aegis of the Latvian Immigrant Society of South America (*Dienvidamerikas Latviešu imigrantu sabiedrība*), from 1911–1912 published the monthly newspaper *Biedrotājs* from the Nova Odessa colony. One of its collaborators, Jānis Kļava, in 1913 emigrated to Canada and eventually became the last editor of the Latvian socialist newspaper *Strādnieks*, published in Boston.

A short-lived Baptist periodical, *Grauds*, was published semi-monthly from 1919–1920 in Nova Odessa. At least four other smaller titles, representing widely divergent views on religion and politics, appeared in Nova Odessa during the same period.

The arrival of a new wave of Baptist immigrants in the early 1920s led to the creation of the Varpa colony in 1922 and, significantly for the history of Latvian periodicals in Brazil, its Palma cooperative. Unlike their predecessors, these Baptists immigrants were influenced by a millenarian movement that despite Latvia's recently achieved independence perceived impending doom (Vilmane 2019; Rimšāns 2010; Kārklis 1973; Augelli 1958). Varpa is in western São Paulo state, some 400 kilometers to the northwest of the city of São Paulo.

The print shop established in 1925 at Palma produced a series of Baptist publications: *Miera Vēsts*, 1925–1930; *Rīta Rasa*, 1925–1939; *Jaunais Līdumnieks*, 1926–1939; *Brazīlijas latviešu jaunatnes Gada Grāmata*, 1930–1932; *Kristīgs Draugs*, 1931–1941; *Brazīlijas Latviešu Kalendārs*, 1933–1939; and *Uz Laiku Robežas*, 1933–1935, a periodical that saw Malvess return to the role of editor. Although all began as separate publications, a number were eventually combined as supplements to *Kristīgs Draugs*.

Baptist youth in Varpa created at least two handmade publications, *Domas* around 1924 and *Trauksme* in the early 1930s (Rimšāns 2010, 144–145; Ronis 1974, 284). In the city of São Paulo, the nationalist-oriented Latvian Literary and Benevolent Society (*Latviešu literāriskā un labdarības biedrība*) in 1936 began publication of a newsletter. The following year, the periodical became *Jaunā Druva*, which appeared irregularly until 1938 with some issues presented as supplements to the Portuguese-language *O Baltico*.

As with other foreign-language publications, the early Latvian press in Brazil ceased during the dictatorship of President Getúlio Vargas, who first restricted and then in 1941 banned all foreign-language publications in a bid

to hasten assimilation and to quell resistance to his nationalist regime.

While the particular orthographic challenges Malvess faced in publishing *Lihdumneeks* are discussed later in this article, it should be noted that he was not alone, at least until the establishment of the print shop at Palma. The peculiar solutions he and the Hennies brothers developed using antiqua type were replicated to a degree by other Latvian publications until after the arrival of the millenarian Baptists in the early 1920s. In the homeland, reform of the written Latvian language — including replacement of Gothic letters with Latin script — had been debated for decades during the nineteenth century and early twentieth century, culminating in 1908 with a commission of the Rīga Latvian Society adopting a set of orthographic standards (Jansone 2008). However, acceptance of the standards took time. Some publishers resisted, concerned in part about the cost of investing in new typefaces. War, revolution, and the fight for independence slowed full adoption of the new standards into the 1930s. Meanwhile in the diaspora, availability of blackletter type that met the specific needs of written Latvian varied from country to country. Ironically, while Malvess and others who published in Brazil during the first two decades of the twentieth century resorted out of necessity to antiqua type, the print shop at Palma in the 1930s was printing *Kristīgs Draugs*, *Uz Laiku Robežas* and other periodicals in blackletter.

2. Methodology

Digitized versions of 31 issues of *Lihdumneeks*, belonging to the Latvians Abroad (LA) – Museum and Research Centre – at the National Library of Latvia in Riga, were examined.

Data treatment followed LabVisual general protocol for the Tipografia Paulistana project (2020) and the first steps included image straightening and alignment, adjustments of luminosity, enhancement of contrast and brightness, and stain removal. The resulting images have black letters over white background (figure 1).

Data analysis included a careful examination of the pages, with special attention towards the typefaces in use, taking note of the spelling of words in Latvian language. The elements of graphic language, as proposed by Twyman (1979), were used as a reference in the first stage of data treatment, when an extensive spreadsheet was organized in order to record visual data: presence of verbal elements and typeface styles (serif, grotesque, fantasy, script, blackletter); pictorial elements (photographs, images and ornaments) and schematic elements (dividing lines and borders) as typographic composition

Lihdumneeks		Y1, 1907																								Year 2, 1908			Y3, 1909				
issues		1	2	4	11	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	1-2	5	7	
1st page		✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	
verbal	serif	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	
	grotesk	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	
	fantasy	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	
	script																																
	blackletter																																
align text	left					*	*	*	*	*	*																						
	center																																
	justify	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	
	others					*	*			*	*																						
pic-toric	photography	*	*																						*								
	ornament					*		*	*	*	*								*						*								
	others																																
schematic	line divisor	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	
	border					*																				*							
inside		✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓		
verbal	serif	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	
	grotesk	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	
	fantasy	*				*	*			*	*											*			*								
	script																																
	blackletter																																
align text	left					*				*	*										*	*	*	*	*	*	*	*	*	*	*		
	center																																
	justify	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	
	others					*	*			*	*																						
pic-toric	photography	*	*																														
	ornament					*	*	*	*	*	*								*						*								
	others																																
schematic	line divisor	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	
	border					*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	
last page		✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓		
verbal	serif	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	
	grotesk	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	
	fantasy	*				*	*			*	*											*			*								
	script																																
	blackletter																																
align text	left					*				*	*										*	*	*	*	*	*	*	*	*	*	*		
	center																																
	justify	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	
	others					*	*			*	*																						
pic-toric	photography	*	*																														
	ornament					*	*	*	*	*	*								*						*								
	others																																
schematic	line divisor	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	
	border					*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	
ads highlight			*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	
top ads names	Awots		*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	*	
	Jauniba												*	*	*	*					*	*	*	*	*	*	*	*	*	*	*	*	*
	Latwija					*			*				*																				
	Tehwija												*	*																			
	Salktis												*	*																			
	Seemelblahsma												*	*								*	*	*	*	*	*	*	*	*	*	*	*
Rigas Awise																								*	*	*	*	*	*	*	*	*	
Nº	pages	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4		

Figure 2. Detail of the spreadsheet for systematic visual data analysis.

resources used by printers. Text alignment (left, center, justified and others like cascade arrangement) was also observed and recorded.

Lihdumneeks was published monthly in the first year, fortnightly in the second year, decreasing the frequency in the last year of existence. In the visual data analysis spreadsheet (figure 2), the issues were described separately, taking into account the contents and distinct visual characteristics of the first page, inside pages and last page. Ads were present only in the last pages, and the names of the most frequent advertisers were recorded.

Selected samples of the typefaces found in the issues of *Lihdumneeks* were overlapped to pages of a type specimen issues by the Hennies brothers (Hennies & Cia, no date), aiming to check for similarities and eventually identifying the typefaces used in the newspaper, following the comparative analytical method proposed by Aragão & Farias (2017). Adobe Photoshop was used to compare samples in detail, placing them in layers with 50% opacity so that characters could be observed as they overlapped. An example of this can be seen in figure 3, where the newspaper title, *Lihdumneeks*, as set in an issue printed in 1909 was compared with typefaces found in the Hennies's specimen.

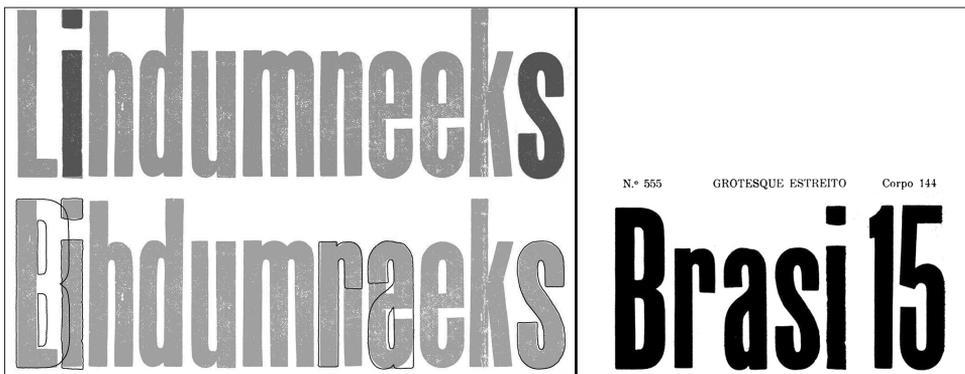


Figure 3. Comparison between *Lihdumneeks* main title as used in 1909 (Year 3, N^o 5-10 March 1909, 1) with typefaces from Hennies & Cia (no date, 38). LA and private collection.

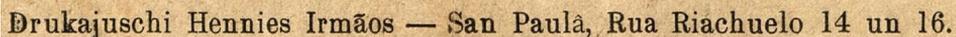
Letters present in both sources (lower case 'i' and 's'), were compared first (figure 3, top line). Outline versions of other characters (such as uppercase 'B' and lowercase 'r' and 'a') were produced in order to expand the comparison

to similar letters (uppercase ‘L’, that shares uppercase ‘B’ high and stem; lowercase ‘r’, that shares lowercase ‘n’ width, stem and shoulder; and lowercase ‘a’, that shares lowercase ‘e’ width and curves) (figure 3, bottom left). This method⁵ was applied for all typefaces found in the 31 issues of *Lihdumneeks*. The results were compiled in a spreadsheet, along with samples of the typefaces collected from *Lihdumneeks*, the typeface’s name in the Hennies’s type specimen and the names of the type founders or distributors who are known to have traded them.

3. Results:

An overview of visual aspects of *Lihdumneeks*

Aimed at Latvian immigrants in Brazil, *Lihdumneeks* was edited by Malvess and printed in São Paulo by the Hennies Irmãos (Hennies Brothers) letterpress printing shop, who included their name and address in the last pages of every issue of the newspaper (figure 4). A note published in *O Estado de S. Paulo* (The State of São Paulo) newspaper in 1907 mentioned that the government would have paid “145\$000 réis” for 3,500 units of the newspaper *Lihdumneeks*, suggesting that it was partially supported by São Paulo state government.



Drukajuschi Hennies Irmãos — San Paulã, Rua Riachuelo 14 un 16.

Figure 4. Detail of the last page of *Lihdumneeks* 4, 1907. LA collection.

“*Lihdumneeks*” (Līdumnieks) means “the pioneer”. A “līdums” is a clearing in the woods, so the “līdumnieks” is the one who makes the clearing, hence, a pioneer. The newspaper clearly supported (and at times defended) Latvian migration to Brazil. The newspaper received correspondence from Latvians in the homeland, from Russia and from the United States, many of them interested in moving to Brazil. The newspaper published detailed reports of life in various “colonies” (Nova Odessa, Nova Europa, Rio Novo, etc.). Malvess spent a number of issues dispelling what he saw as misinformation about Latvian immigrant life in Brazil that was published in homeland newspapers. At one point, he noted the irony that negative

⁵ The same method had been applied before, comparing the typefaces in the Hennies & Cia (no date) specimen and German type specimens from different foundries.

reports in homeland newspapers had resulted in an increase in interest for subscriptions to “*Lihdumneeks*”.

Even though the majority of Latvian immigrants to Brazil were Baptists, and even though Malvess himself was a Baptist, the editor adopted a “liberal and progressive” approach to the newspaper. He seemed to want to avoid creating rifts within the Latvian community. Malvess seems to have been a somewhat gifted and fair editor, well versed in the Latvian language.

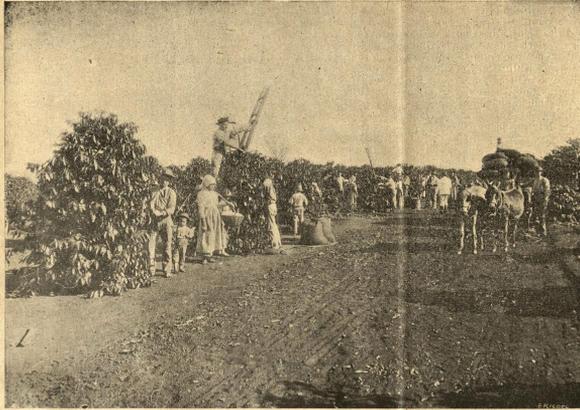
All the 31 issues examined were printed only in black color, have a similar size, about 33x49 cm (13x19 pol.), and four pages. The first issue of 1909 was an exception to this, as issues number one and two were published together, with six pages. Some changes in layout were observed between the first and the last year of the newspaper, especially in the first page (figure 5).

Changes in the first page included the masthead at the top of the page, that shows different arrangement of elements, information hierarchy, alignment and typefaces. The cover printed in the last year (figure 4, right) includes a subtitle below the newspaper name, that reads “Latweeschu laikraksts Deenwidus–Amerikâ” (Latvian Newspaper in South America).

The texts were predominantly justified with titles centralized in the column. In some cases justification is imposed, causing excessive spacing between letters. As for the composition, left alignment was rare and centering was more common in ads. Some compositions of poems had stanzas aligned to the left, sometimes distributed in a cascading composition, with different distances from the left side. The dividing lines were a constant schematic element in all issues.

Photographs appeared in only 7 issues, predominantly on first and inside pages and associated with main reports. The images show Latvian immigrants working on plantations, harvesting bananas and coffee, objects, and immigrant hostels in São Paulo city and Nova Odessa (figure 6). The ink marks and small dots in the images reveal that those were photo engraved plates, a standard print practice in the late nineteenth and early twentieth centuries.

Text was set in four columns, using antiqua types only, with a serified typeface for text. Fantasy typefaces were used in all issues, except in the very first one. Fantasy typefaces are usually employed in headlines and in the advertisements found in the last pages. Grotesque or sans-serif typefaces appear in all editions, usually in short texts or titles. Script and blackletter typefaces were never used. This is an important point for this analysis: *Lihdumneeks* is typographically quite different from Latvian newspapers of



Strādnieki kafijas laukā pēc kafijas ogu eevahščanas.

zuhkas, zik veen tik katrs wehla. Tāpat ir gaubis, kur war katrs strādnieks sirgu un, ja wehla, ari gowit turet. Ari kasas war audinat. Tikai strādniekiem paschoem wisseem kopā ir wisseemē ar reālno ar wisseem.

Ihss aistrādijums
par kultiwatoru
„Planet Junior.”

panem līhdsi. Pahreezināšanas pelz war wirak kaimiņu kopā pirk; preeškos dīwoem saimnekiem wina peeteek.
Mans nolūhks, ka katrs sapratīs, naw wēlābāks bet šķēl wābēlotei bet mēh.

gus isidewumus ar samehā dīwoegam masajiem panākumeem. Zēras, ka priwat isidewumē rōdās echi lesta ari waretu tik ar dāus labakeem panākumeem wadita, nekā līhds schim.
Kas atsewas us jauno senokopības ministri Dr. Kandido Rodrigues, tad jadomā, ka winsch buhs dāus apdomīgaks un tauņīgaks wihrs sawā departamentā. Aisidewochem ministrim dāwai pahmet leelos nāudas isidewumus, kurus tas eeguldijis neskaitamos jaunajos usahķitimos un eerihkojumos sawas darības laikā. Teek issestās domas, ka tiksot atstahti dāus jaunee usahķumi schis ministrijas rihzībā un wisur eetrēta leelāka tauņība un melrenība. Dāus no echi wissa tika ir wehli aisspreedumi un pascha Dr. Rodrigues domas atklāhtībā wehli mas siņnams. Wispahriģi jadomā, ka kolonizāzijā notiks schādi waj tahli pahgrošumi. Jadomā ari ka eezlotasjem wirak atweģelos semes oguhsčanti, teem dōdēt semī par lehtu zenu, waj pat par wehti. Semes dahrgums kolonijas bij līhdsčinejā administrāzijā weena no leelākajam kuldām, kurās pastahweja aš leetas ihlas nosprāščanas, bet kura ahresemē atbaidija loti dāusis izelotajus, zaur ko kolonizāzija newareje atstāt galditās sešmes. Ari līhdsčinejā administrāzija ir dāus eewehrojami wihi, kuru eekats ir, ka walidai newajadētu ar semī tingotes, bet to dot katram eezlotajam par brihu un ka tika nahkōnē, eedihwotōjem pawarjōtōes, isagaidā tagadējo isidewumu uatmaksčanos. Ari no sawas pusēs mehs un ziti esem zensčoes eelad un tad tazadējai administrāzija aistrāditi, ka — neskatōtes us to, ka walidai eezlotajōem peschir dāus wirak pabalsta, nekā warbut; to istasia semes zona — schis

Figure 6. Latvians harvesting coffee in Brazil. *Lihdumneeks* 8, 1908. LA collection.

that period, which were predominantly set in blackletter (or *fraktur*) types, both for titles and text (figure 7).

The ornaments, discreet and small, rarely appear on the covers and inside pages, but were often used in the ads in the last pages. Ornaments in linear



Figure 7. Blackletter typefaces used for titles and text in Latvian newspapers *Dienas Lapa* (1889–05–11), and *Rīgas Avīze* (1905–02–22) and *Awots* (1909–12–02). National Digital Library of Latvia.

geometric Jugendstil style, printer's fists (or pointing hands) and floral ornaments were frequently found. Frames were rarely used on first or inside pages, but were extensively employed to differentiate ads in the last pages. The frames were in Jugendstil style, organic or geometric, linear or filled (figure 8).

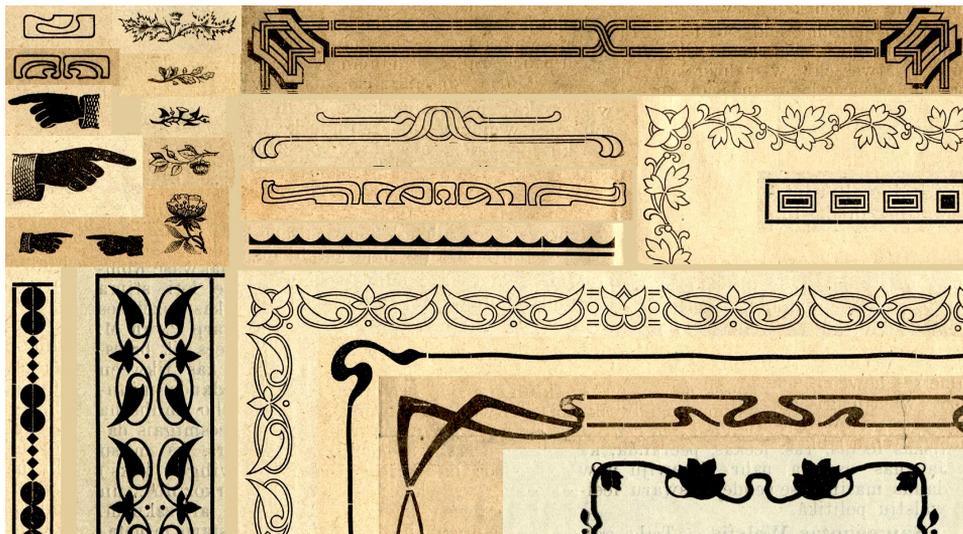


Figure 8. Ornaments and frames details found in issues of *Lihdumneeks*.

The last page of almost every issue presents a number of advertisements. Recurring advertisers were identified, all of them other Latvian newspapers and journals in the homeland: *Rīgas Awise*⁶, *Tehwija*⁷ and *Awots*⁸ (figure 9),

⁶ *Rīgas Awise*, modern spelling *Rīgas Avīze* (The Riga Newspaper), a daily newspaper published in Rīga.

⁷ *Tehwija*, modern spelling *Tēvija* (Fatherland), a national newspaper published three times a week in Jelgava.

⁸ *Awots* (*Avots*) means “the well” or “the source” and was published in Rīga from 1905-1915. *Avots* was the leading Baptist publication and circulated in the homeland as well as in North and South America. It used grotesque typefaces for the newspaper name, like *Lihdumneeks*.

*Jaunība*⁹, *Latvija*¹⁰, *Salktis*¹¹, and *Seemelblahsma*¹². Fantasy or bolder and bigger typefaces used in the titles combined with ornaments and frames making compositions that would differ from the overall layout of the newspaper and compete for attention resulting in a lively visual language (figure 10).



Figure 9. Ads for *Rigas Awise*, *Tehwija* and *Awots* found in *Lihdumneeks*.

It is most likely that none of these (from figure 9) were true advertisers in the sense that they would not pay for the space in *Lihdumneeks*. Rather, the advertisements most likely were either published as compensation for publishers sending their publications to *Lihdumneeks*, or as a trade for similar advertisements for *Lihdumneeks* that appeared in homeland newspapers. This was a common practice for readers from distant locations.

Lihdumneeks' main title or flag had the same look in the 1907 and 1908 issues. Apparently made of wood, a common practice of the period, the typeface shows imperfections in print and contours. The name of the newspaper is set in upper case only, with a grotesque typeface. The 1908

⁹ *Jaunība* (Youth), a Christian journal published in Liepāja and meant for young adult readers.

¹⁰ *Latvija*, modern spelling *Latvija* (Latvia), a daily newspaper published in Riga.

¹¹ *Salktis*, modern spelling *Zalktis* (Grass Snake), a journal of arts and literature, published in Riga. In Latvian mythology, the grass snake, unlike other snakes, is seen as good. It brings blessings to a home and farmstead.

¹² *Seemelblahsma*, modern spelling *Ziemeļblāzma* (Northern Lights), a semi-weekly newspaper covering politics, society and literature. It was published in St. Petersburg, Russia, which had a sizable Latvian community.



Figure 11. Comparisons between *Lihdumneeks*' main title (4, 1908, 1) and *Natilus* typeface sample found in *Hennies & Cia* specimen (no date, 36).

issue n° 4 has a good print quality and was compared with letters from the *Hennies & Cia* type specimen (no date, 36). However, the sample in *Hennies* specimen has only one uppercase letter ("B"), that could be compared with *Lihdumneeks*' letter 'D'. The superimposition of letters showed that they have the same height and a compatible design. Without further characters to compare, it is difficult to be sure, but of all samples available in the *Hennies*' specimen, typeface "N° 250, *Natilus*", with 96 points body, is the one closest to that used for *Lihdumneeks*' main title in 1907–1908 (figure 11).

The wooden typeface used for *Lihdumneeks*' main title changed from 1909. The word was then set with upper and lowercase. The new typeface is also a grotesque, but more condensed and taller. The comparison shown in figure 3 makes it possible to say that the typeface used is the one named "No. 555, *Grotesque Estreito*," 144 points, in *Hennies & Cia* type specimen (no date, 38).

This comparative method used to check the two wooden typefaces was also applied for all lead typefaces. Some of them proved to be identical or very similar to typefaces found in *Hennies & Cia* (no date) type specimen (numbers 1 to 13 in table 1). Other typefaces, numbered 14 to 23, weren't found in the specimen, but some of them were similar to typefaces found in German type foundry specimens.

Künstler-Schrift, from F. Schweimanns for D. Stempel foundry, was often used in *Lihdumneeks* for titles, poems, and advertising. The black version of this typeface (table 1, n° 2) dates from 1901, and the regular (n° 1 in table 1) from 1902. The design of this typeface has hand-drawn organic letters as a source, and is reminiscent of movements and contrasts characteristic of blackletter typeface designs, combined with *Jugendstil*, the German variant of *Art Nouveau* style, but is structurally an antiqua type. Among all the typefaces observed, this is the one closest to blackletter. This kind of typeface that mixed roman and blackletter forms produced between 1900 and 1914 was called 'German hybrid typeface' by Christopher Burke (2021). *Künstler-Schrift* includes numbers, Western European diacritics

(acute, grave, circumflex accents and tilde), ligatures like ‘ch’, two options for character ‘T’ (uppercase) and a long ‘s’. The Hennies had a wide range of sizes of this typeface in their repertoire¹³ (figure 12). This was also the preferred typeface for prints in German language by the Hennies Brothers.

Table 1. **Typeface samples collected from *Lihdumneeks* issues printed in 1907, 1908 and 1909, the typeface names from Hennies & Cia (no date) type specimen or other German type foundry specimens, and the possible foundry or distributor.**

Proportional sizes were preserved.

Nº	<i>Lihdumneeks</i> sample	Typeface name	Foundry or distributor
1	Redaktors un isdewejs	Künstler-Schrift <i>Claro (magere)</i>	D. Stempel A.G.
2	Ʒ. Malweis.	Künstler-Schrift <i>Meio Preto (halbfette)</i>	D. Stempel A.G.
3	Ahrseemes.	Corinna	H. Berthold AG. / Bauer & Co.
4	Ahrstneeziba un weselibas	Secession <i>Meio Preto (halbfette)</i>	H. Berthold AG. / Bauer & Co.
5	Kahds wahrds par	Hudson	H. Berthold AG.
6	Par Brasiliju.	Moderne Egyptienne	H. Berthold AG.
7	San Paulâ	Elzevir <i>Estreito Preto (schmale fette)</i>	H. Berthold AG. / S. Emil Gursch
8	serumterapeutiskais	Renaissance <i>Estreito (schmale)</i>	Bauersche Giesserei / Genzsch & Heyse

¹³ Künstler-Schrift Claro 8, 10, 12 and 14 pt; Künstler-Schrift Meio Preto 8, 10, 12, 14, 20, 28, 36, 48, 60, 72 pt. Hennies & Cia (no date).

Nº	Lihdumneeks sample	Typeface name	Foundry or distributor
9	ekspedizijâ.	Mediaeval <i>Estreito (schmale)</i>	[?] H. Berthold AG. / Bauer & Co. / AG für Schriftgiess
10	PAULISTA	Versaes Modernas (Moderne Versalien)	H. Berthold AG. / Bauer & Co.
11	S. PAULO	Alexandra	H. Berthold AG. / Bauer & Co.
12	Anti-Febrin	Gloria <i>(schmale fette)</i>	Emil Gursch
13	SIRSNIGU PATEIZIBU	Loreley	H. Berthold AG. / Bauer & Co.
14	Domajam, ka tihri leetderigi pak posim muhsu lauksaimneekem schim peesihmem, aisrahdidami us S	<i>text serif, modern</i> <i>(used in all issues)</i>	-
15	Ao jornal «Lihdumneeks» Rua dos Andradas SÃO PAULO.	<i>italic serif</i>	-
16	Apskats.	<i>grotesque</i>	-
17	(PAULISTANU LOPK	<i>typewriter</i>	-
18	Gouvernement de l'Etat de St. Paul	<i>serif</i>	-
19	(Treschdeen, 10. martâ 1909. g.)	<i>serif</i>	-
20	„Jauniba“	<i>fantasy</i> (Renaissance- Gotisch)	Schelter & Giesecke
21	WINAI	<i>fantasy</i> (Zierschrift Aurora)	Schelter & Giesecke
22	Ahrstneeziba	<i>fantasy</i> (Secession)	H. Berthold AG. / Bauer & Co.
23	Eekschseme.	<i>serif</i> (Angelus Mediaeval)	H. Berthold AG.



Figure 12. **Künstler-Schrift** typeface samples from *Lihdumneeks* issues.

The long ‘s’ (“f”) has a higher form, similar to an ‘f’ without bar but with a spore on the left. This letter appears in figure 12 in the words “Malvēs” and “Fr. Lāfsmāna”. In English it was used until the 18th century as a substitute of the ‘s’ in initial or middle position within a word, reserving the short ‘s’ to the end. It is still used until today in blackletter writing. In German language, the connection between long and short ‘s’ created the ligature ‘ß’, *eszett* (Bringinghurst 2012).

The Hennies Brothers, however, did have blackletter typefaces in their repertoire. Samples of two 20th century blackletter typefaces were found in their type specimen (Hennies & Cia, no date), estimated to have been printed around 1935. The two typefaces are Felicia, attributed to Ferdinand Theinhardt, released in 1911 (Wetzig 1926), and Prinzess (Kartenschrift Princeß / Prinzess Kupferstich-schrift), released in 1905 (Wetzig 1926). The first is a blackletter following the ‘schwabacher’¹⁴ variation. The second is a light version of the Gutenberg Gotich typeface, designed by Gottfried Wilhelm Theodor Friebe in 1882 (Reichardt 2011).¹⁵ Both typefaces were released by H. Berthold, but Felicia only in 1911, so the Hennies certainly didn’t have that font at the time they printed *Lihdumneeks*. The absence of this typeface in other publications issued by the Hennies between 1906 and 1909 suggests that they might have acquired Prinzess after the date of the last edition of *Lihdumneeks* examined in this article.

¹⁴ ‘Gebrochene Schriften / Schwabacher’ according to DIN16518.

¹⁵ ‘Gebrochene Schriften / Gotisch’ according to DIN16518.

4. Discussion:

The *antiqua* types in *Lihdumneeks* versus the blackletter tradition in Latvia

The publisher and editor of *Lihdumneeks*, Jūlijs Malvess, seems to have made a practical choice: He wanted to publish a newspaper and, lacking access to Latvian type, made what he considered a compromise. In the first issue he discussed why *Lihdumneeks* was printed using *antiqua* (or *latin*) and not blackletter (or *fraktur*) type:

As concerns our type and orthography, we must beg much patience from our readers. It is very unpleasant that we have to print with Latin letters, but there is no printer here with *Fraktur* letters. In São Paulo, there are many German printers and many German periodicals are published, but they all use Latin letters. Missing from this alphabet are soft Latvian consonants, that is, soft¹⁶ g, k, l, n, r, and the long and soft s. Lacking these letters it was recommended that they be softened by combining them with “j”, from which combinations arise softened consonants, for example, gj, kj, lj, nj, and so forth. But it seems to us that this would be an even greater disruption to reading, because for the most part Latvian readers have not studied our etymology as a science. Even for those who have studied, such writing would be rather unusual and would look like Swedish writing. Considering this we remain with the accepted way, thinking that if it becomes necessary, we in the future will order from Europe the required type commonly used for Latvian writing. Until then we beg you to be patient. Lacking the long ‘s’ makes words look quite unfamiliar, such as “gaiss”, “viss” and others¹⁷. (Malvess 1907, 1, 2)¹⁸

¹⁶ Malvess used the word “jotēts” to describe the softening of consonants using a *cedilla*. Today, Latvians use the word “mīkstināts”, which Malvess also used.

¹⁷ It is ironic to read the final sentence, because what to Malvess seemed unusual is today the accepted form: “gaiss” (air) and “viss” (all) are the modern spellings.

¹⁸ Translated by one of the authors. Original text: “(...) Atteezotees us muhsu druku un ortografiju, mums jāluhds dauds paze[e]tības no muhsu lasitajeem. Loti nepa[?]-tihakami, ka mums jādrukā ar latinu burteem, bet te neweeni tipografijei nāv frakturas burtu. San Paulā ir laba teesa wāhzu tipografiju un isnahk dauds wāhzu laikrakstu, bet tee wisi leeto latinu burtus. Schaī alfabetā pawisam truhkst latweeschu mihkstinātee lih-dsskani, t. i. jotetee g, k, l, n, r, un garais un jotetais s. Scheem burteem truhkstot eeteiz winus mihkstinat saweenojot ar “j”, no kuras saweenoschanas zelas mihstinatee lih-dsskani, peem. gj, kj, lj, nj, u. t. t. Bet mums leekas schis buhtu wehl leelaks trauzejums pee lasischanas, jo latweeschu lasitaju leelakā dala nāv mahzjuschees muhsu etimilogiju, kā sinatni. Ari teem, kas mahzjuschees, tahds raksts buhtu deesgan neparasts un isskatitos, hā swedru rakstiba. Pāhrdomajot palikām pee peenemtā weida, domadami, jā israhditos

In the first issue of 1908, Malvess returned briefly to the issue of orthography and noted that some readers wished for the newspaper to be printed using blackletter, or the old fraktur type. However, he also wrote that some preferred Latin (antiqua) type, because it would be easier therefore to learn Portuguese.

The newspaper's second issue was delayed by two months, appearing only in April rather than as expected during the second half of February 1907. Malvess blamed the delay on his workload and other hindrances, but promised that in the future all semi-monthly issues for the year would be delivered to readers (Malvess 1907, 1, 1–2).

Although in the first issue Malvess had explained the choice of antiqua type over blackletter, as well as had detailed some of the resulting orthographic challenges, the many errors left him — and, no doubt, some readers — dissatisfied with the final product. He addressed these concerns in a note published in the second edition, placing the blame at least in part on the Hennies brothers' print shop:

The many errors that found their way into the first issue of *'Lihdumneeks'* require that we explain something. It seems that we have many more stumps to rip out and a long way to go along this untrodden path before our periodical's spelling will be smoother and more level. Here [in São Paulo] there is not a Latvian printer, or at least typesetters who know the Latvian language. Our heart sank completely upon seeing the first issue with so many mistakes. All the very careful proofreading and critiques were for naught. In some places, punctuation also is completely messed up. Also, the “jumtiņš” (macron)¹⁹ is often replaced with a “pusjumtiņš” (accent)²⁰. In addition, correct hyphenation by syllables — where the typesetter must break an incomplete word and continue it on the next line — seems almost impossible. We ask our readers'

par vajadsigu, us preekshu pastellet no Eiropas vajadsigos, latweeschu rakstneezibā pa[r]jastos, burtus. Lihds tam laikam laipni luhdsam pazeestees. Garajam “s” truhstot pawisam neparasti isskatās wahrdi “gaiss”, “wiss” [u]n ziti. (...)” (Malvess 1907, 1, 2).

¹⁹ Malvess most likely was referring to the circumflex that appeared over vowels such as ‘a’ or ‘i’. In modern Latvian, the **macron** is used to indicate a long vowel (*ā, ē, ī* and *ū*). However, in *Līdumnieks* and other Latvian periodicals of the period, sometimes the circumflex was employed, at other times an acute accent. Today “jumtiņš” (literally, “the little roof”) could just as well refer to the caron that appears above the letters *č, š* and *ž*.

²⁰ In the first issue, the use of the diacritics was inconsistent. In some cases, acute appears over long vowels; in other cases, grave was used. Malvess referred to the character as “pusjumtiņš” (literally, “the half little roof”).

indulgence with these discomforts until such time as our course is freed from these disruptions. (Malvess 1907, 2, 4)

Besides the differences in letter design they had to deal with the lack of consonants with diacritical marks. In this sense, an effort has been made to make up for the lack of slashed letters²¹.

Table 2 shows the differences between what Latvian readers would expect to find if words in their native language were set in blackletter types, and what they found instead the texts set with antiqua types.

Table 2. Comparison of the same words as printed in the newspaper *Awots* (48, 1909), using a blackletter typeface (fraktur); in *Lihdumneeks*, with antiqua typefaces; Latvian current spelling for those words; and the English translation for them.

National Digital Library of Latvia and LA collections.

Samples in blackletter (Fraktur) typefaces	Samples in antiqua (Latin) typefaces	Latvian current spelling	English translation
„Lihdumneeks“	Lihdumneeks	Līdumnieks	the pioneer
Brasilijs	Brasilijas	Brazīlijas	Brazilian
latweeschu	latweeschu	latviešu	Latvian
Treschdeen	treschdeen	trešdien	on Wednesday
eespehjams	eespehjams	iespējams	possible
maksà	maksá	maksā	costs
peesuhtifchanu	peesuhtischanu	piesūtišanu (typically “ar piesūtišanu”)	with delivery

²¹ According to Bringhurst (2012) the letters with phonetic value modified by lines are called “barred” (“barred h, l, t”) or “slashed” (“slashed o”). We use in this article the expression “slashed” because the lines in question are always diagonal.

The letterforms learned by young Latvians in the early twentieth century can be verified in the page from an alphabet primer published in 1907 (figure 13). The last two lines, at the bottom (“Lielie un mazie striķētie burti”, or ‘Big and small slashed letters’), show consonants with thin diacritical marks needed for Latvian traditional orthography.

From the primer, some consonants have softened versions: *c ċ, g ģ, k ķ, l Ⱥ, n ņ, r r̄* (no longer used in Latvia, but still found in post-World War II exile publications), *s š* and *z ž*.



Figure 13. *Ābece* (1907, 1), Riga. National Digital Library of Latvia.

Some of these replacements mentioned by Malvess to soft Latvian consonants were found in the first issue of *Lihdumneeks* (figure 14). In the words “gaiss” and “wiss”, the ‘ss’ refers to the long ‘s’. Many of the words with ‘ss’ are in fact compound words, such as “lihdschim” (lihds + schim) = “līdzšim” (“so far” or “up to now”).

Figure 14. Words “gaiss” and “wiss” as found in the *Lihdumneeks* 1, 1907, word “lihdsschim” in *Lihdumneeks* 4, 1907.

In view of the difficulties faced, Malvess and the Hennies adopted the linguistic solution of denoting vowel length with a silent letter or circumflex accent, such as in “mahjâs” = “mājās” ($ah = \bar{a}$, $\hat{a} = \bar{a}$) and “pagahjuschâ” = “pagājušā” ($ah = \bar{a}$, $\hat{a} = \bar{a}$). The long ‘a’ could be represented as ‘ah’ or ‘â’, as in “Leelâ”; the fricative ‘s’ sound would be represented by ‘sch’, as in “isschkirtos” = “izšķirtos” ($sch = \check{s}$); the long ‘i’ and the long ‘u’ could be represented by the addition of ‘h’, as in “lihdjsuhtibu” = “līdzjūtibu” ($ih = \bar{i}$, $uh = \bar{u}$). In some words, characters of another typeface or another size were used (‘â’ in “Leelâ”), or were replaced by a similar rotated letter (“Awots” start with a rotated ‘V’). Such adaptations were probably due to the lack of orthographically precise characters in specific typefaces (figure 15).

Figure 15. Some typesetting solutions found in *Lihdumneeks*.

Any element above the vowel (circumflex, grave or acute accent) refers to the function currently attributed to the ‘little roof’. Circumflex, grave, acute and tilde are diacritics needed for Portuguese, and any Brazilian letterpress printer, in the early twentieth century, would have a good assortment of vowels cast with such diacritics in their repertoire. The circumflex seems to be used mostly when the long vowel appears at the end of the word, while the grave or acute seems to be used when the long vowel is in the middle of a word. This variation seems random, but was perhaps a way of not going out of sorts. Some combinations of vowels and diacritics, such as ‘î’ and ‘û’ are not used in Portuguese, but they could be present in foundry types produced for the French language, for example, or for other Western European languages.

With regard to the hyphenation problems mentioned by Malvess, an attempt that he may have made would be to send the texts exactly as they should be composed in justified columns. This would explain the compositions with extra spacing between letters, as seen in figure 16 — something not common in the Hennies Brothers print shop.

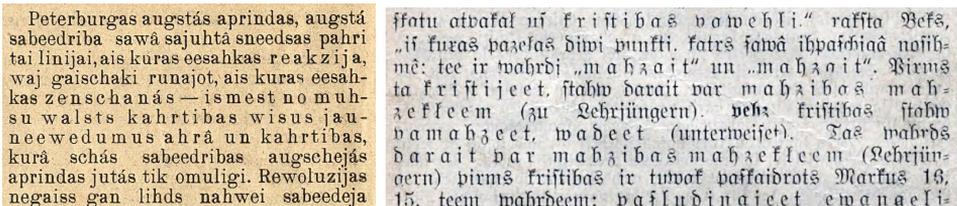


Figure 16. Extra spacing in the first issue of *Lihdumneeks*, and a comparison with extra spacing in *Awots* (1909-12-02). National Digital Library of Latvia.

The lists of typographic problems pointed out by Malvess in the first and second issues of *Lihdumneeks* are indicative of his preoccupation towards printing texts that would be properly understood by Latvian immigrant readers, and of the particular standards of quality by which the work of the Hennies Brothers was judged.

Lihdumneeks seems to have played an important role in establishing an orthographic standard for Latvian publications in the forthcoming years. For example, *Biedrotājs*, the socialist paper published between 1911–1912 in the Nova Odessa colony, used antiqua type as well, even though it was not printed by the Hennies brothers. The same orthographic standard with antiqua type was adopted by the periodicals *Grauds* (1919–1920) and *Rūgtā Patiesīban* (1920–1921), printed in Nova Odessa, *Miera Vēsts* (1925–1930), produced on Palma and *Rīta Rasa* (1925–1939), published in Varpa.

5. Final considerations

The typographic challenges faced by Latvian editor Jūlijs Malvess and the São Paulo city printers of German descent Hennies Irmãos are an example of the huge complexities involved in the production of printed texts for different languages and orthographies with limited resources. A small part of the required adaptations seems to have been facilitated by the use of special characters (in particular the long s) present in Künstler-Schrift typeface. Portuguese, German and Latvian orthographies, however, are quite different, and therefore using German typefaces was not enough to produce text that would look absolutely correct to the eyes of Latvian immigrants in Brazil.

Using fraktur or blackletter typefaces would probably be a good way of producing a more familiar texture to the page of text, more pleasing to the eyes of Latvian readers. But why would Malvess and the Hennies have opted not to do that? It is possible to imagine some reasons for this. The Hennies

might not have had any blackletter typeface in their repertoire by the time they published the *Lihdumneeks*. As far as the examination of their 1930's type specimen and 1906-1909 publications shows, blackletter typefaces might have been incorporated to their repertoire only later, in 1911 or even after. This would corroborate Malvess' complaint about the lack of Fraktur letters among São Paulo printers. It is also possible that the Hennies had only a limited amount of sorts of blackletter, or that they somehow convinced Malvess that antiqua fonts would be more adequate than blackletter for performing the adaptations required for Latvian orthography. We cannot rule out the possibility that the Hennies or Malvess consciously opted for antiqua in search of a less ornamental, more innovative or 'pioneering' look (this would be expressed particularly by the choice of grotesque type for the newspaper masthead).

Malvess' texts show that the appropriation of Latin types by the Latvian immigrant culture wasn't easy but required. The next printed publications in Latvian language in Brazil that followed these adaptations confirm this trend.

The visual analysis shows that the Hennies Brothers articulated a rather modern typographic repertoire in the *Lihdumneeks*. The visual analysis of the pages suggest a modern taste for composition, expressed by a clean layout, and the use of a restricted selection of typographic elements, many of them in Jugendstil style. The fact that these printers, despite their German origins, have not used blackletter typefaces in the *Lihdumneeks* suggests a possible strategic positioning of the company, aimed at modernity and to a sense of internationalism, and a will to provide services for everyone (and not only the German immigrant community).

LIHDUMNEEKS: LATIŅU BURTVEIDOLU IZMANTOŠANA LATVIEŠU LAIKRAKSTU CELMLAUZIM BRAZĪLIJĀ

Kopsavilkums

“Lidumnieks” bija latviešu valodas laikraksts, ko no 1907. līdz 1909. gadam izdeva Sanpaulu pilsētā Brazīlijā. Jūlija Malvesa (1882–1968) rediģēto laikrakstu iespieda “Typographia Hennies Irmãos” (Brāļu Henisu spiestuve). Cik mēs varējām pārliecināties, “Lidumnieks” bija pirmais latviešu valodā drukātais artefakts Sanpaulu un vispār Brazīlijā. Lai gan latviešu imigranti jau 1890. gadā nokļuva Brazīlijā un Santa Katarinas

štatā nodibināja Rionovas koloniju, tikai ap 1906. gadu viņi sāk meklēt jaunas iespējas Sanpaulas štatā, it sevišķi Nova Odesas kolonijā. Malvess ar savu avīzi veicināja latviešu imigrantu centienus un atspēkoja, viņaprāt, dezinformāciju par dzīvi Brazīlijā, kas parādījās dzimtenes laikrakstos.

Laikmetā, kad latviešu periodikas un grāmatu iespīšanai dzimtenē galvenokārt izmantoja gotiskos burtus un sabiedrībā vēl tikai diskutēja par pārēju uz latīņu burtiem, "Līdumnieks" izcēlās ar savdabīgu ortogrāfijas risinājumu, kas, iespējams, bija praktiska atbilde tam, ka gotiskie burti vienkārši nebija pieejami. Sekojot laikraksta "Līdumnieks" piemēram, citi latviešu izdevēji Brazīlijā pieņēma līdzīgus risinājumus līdz tam, kad jauns latviešu baptistu imigrantu vilnis 1920-os gados nodibināja Vārpas koloniju, kuras Palmas spiestuvē izmantoja gotiskos burtus.

Pētījuma galvenais mērķis ir palīdzēt atjaunot Sanpaulu imigrantu grafisko atmiņu kā daļu no centieniem izprast imigrantu kopienu attiecības un tipogrāfijas vēsturi Dienvidamerikas valstīs. Deviņpadsmitā gadsimta beigās Sanpaulu kļuva par turīgu pilsētu un arī par galveno Brazīlijas redakcijas un poligrāfijas centru. "Typographia Hennies Irmāos" 1890. gadā dibināja vācu imigranti. Tāpat kā citus imigrantus, arī tipogrāfijas dibinātāji nesa sev līdzī materiālus un zināšanas no savas dzimtenes. Viņu ieguldījums bija īpaši svarīgs, ņemot vērā Vācijas senās tipogrāfijas tradīcijas un ietekmi uz drukas kultūru.

Tipogrāfiskās problēmas ar kurām saskaras Malvess un "Hennies" spiestuve ir piemērs milzīgajām sarežģītībām, kas saistītas ar drukāto tekstu ražošanu dažādām valodām un ortogrāfijām ar ierobežotiem resursiem. Šķiet, ka nelielu daļu no nepieciešamajiem pielāgojumiem ir veicinājusi īpašo rakstzīmju izmantošana. Portugāļu, vācu un latviešu ortogrāfijas tomēr ir diezgan atšķirīgas, un tāpēc ar vācu burtu lietošanu nepietika, lai izveidotu tekstu, kas Brazīlijas latviešu imigrantu acīs izskatītos absolūti pareizs.

Mūsu galvenais jautājums bija noskaidrot kādus tipogrāfiskos resursus un stratēģijas Malvess un "Hennies" spiestuve izmantoja, lai iespiestu avīzi latviešu valodā. Soļi šī mērķa sasniegšanā ietvēra laikrakstā "Līdumnieks" izmantoto burtu un to funkciju identificēšanu; latīņu burtveidolu adaptāciju identifikācija, ko laikrakstā izmantoja, lai vizuāli izteiktu latviešu valodu; un šī procesa aprakstu. Rakstzīmes, kas izmantotas Malvesa avīzē, tika salīdzinātas ar tām, kas atrastas tā laikmeta laikrakstos Latvijā. Tika apsvērti grafiskie un shematiskie vizuālie elementi, ņemot vērā verbālās un vizuālās valodas artikulācijas atbilstību "Līdumnieks" vizuālo aspektu pārskatā.

Vizuālā analīze parāda, ka "Hennies" spiestuve piedāvāja diezgan modernu tipogrāfisko repertuāru. Lappušu vizuālā analīze liecina par mūsdienīgu kompozīcijas garšu, kas izteikta ar tīru izkārtojumu, un ierobežotas tipogrāfisko elementu izvēles izmantošanu, daudzi no tiem ir Jugendstil stilā. Fakts, ka spiestuve, neraugoties uz tās īpašnieku vācu izcelsmi, drukājot "Līdumnieks" nav izmantojuši gotu burtus, liek domāt par uzņēmuma

iespējamo stratēģisko pozicionēšanu, kas vērsta uz mūsdienīgumu un internacionālisma izjūtu, un vēlmi sniegt pakalpojumus visiem (un ne tikai imigrantu kopienām).

Malvesa un “Hennies” spiestuves izaicinājumi un viņu piedāvātie risinājumi ir jāsaprot no vizuālās komunikācijas viedokļa un jāņem vērā arī vēsturiskais konteksts. Šajā rakstā norādītajiem rezultātiem vajadzētu veicināt pētījumus, kas nodarbojas ar augstspieduma un drukas kultūras nozīmi sociālajos procesos.

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Jade Samara PIAIA, Priscila Lena FARIAS

University of São Paulo

Rua do Lago, 876

05508-080 São Paulo

Brazil

[jadepiaia@usp.br]

[prifarias@usp.br]

Andris STRAUMANIS

University of Wisconsin-River Falls

410 S. 3rd St.

WI 54022, River Falls

United States of America

[andris.straumanis@uwrfa.edu]