

Semiquad v A4 comparison

This mockup shows SemiQuad paper size (blue outline) compared to A4 (black outline).

The SemiQuad page on the right shows that acceptable double column presentation is both possible and desirable when a text is to display numerous smaller images, such as head and shoulder portraits. Images requiring larger spaces can be spread across both columns.

Single column presentation in SemiQuad requires generous margins.

SemiQuad paper has the advantage of being closer to many Imperial traditional book page sizes.

The text and image on right page are for demo purposes only.

The *Inkling* interval

Brett told Hayward 'I freelanced and did quite a lot for Pegasus. Then I went overseas, about 1949 to 1952 in England.'

This bland statement hides a very substantial and influential body of work he provided for *Inkling*. His first contribution was in issue No. 5 (October 1947) was a drawing supporting a story about the trials of a salesman caught up in serious flooding on the West Coast. This issue was the second to last printed by Coulls Somerville Wilkie Ltd. There is no record of how Brett met either the management of the publisher or the printer, or whether the drawing was commissioned or offered.

His work did not appear again in *Inkling* until No. 7, when the design was now with Albion Wright Advertising and the printing transferred to Pegasus Press, where it remained for the duration of the journal's life.

Brett contributed at least one drawing to every issue for the remainder of the journal's brief life — 92 images in total. A very few were repeated as the heading to a serial story over four issues; the remainder were individual images. Some, usually one but sometimes two or more, were minor sketches, enlivening particular articles or text.

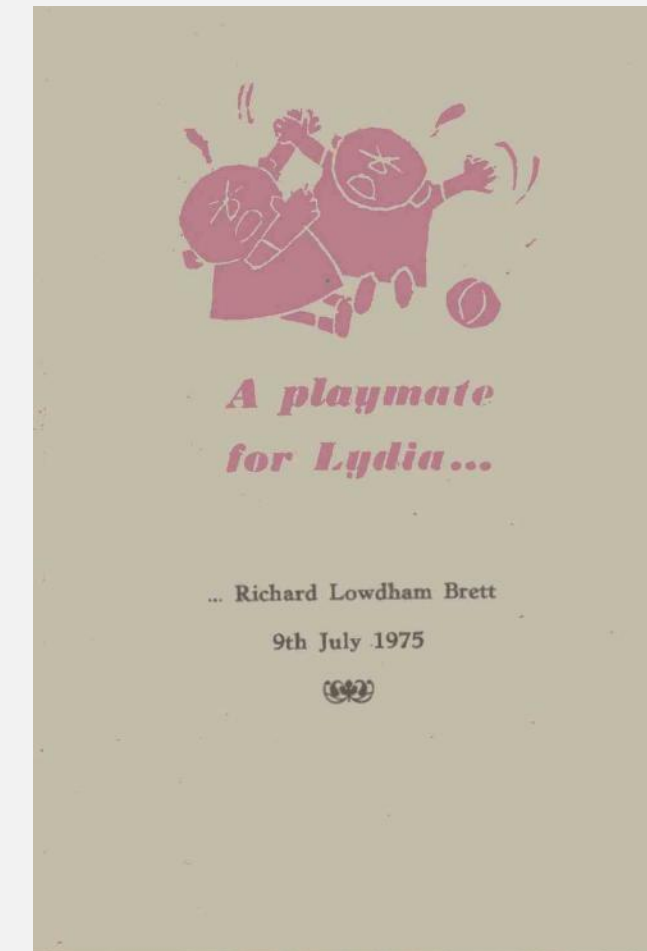
For issues No 8 to 37, with a single exception, Brett's trademark contribution was an image on the inside front cover [IFC]. The exception was an image on the 1948 Christmas issue front cover. The 24 IFC images fall into three distinct groups.

The inside front cover is a premium position sought after by advertising agents. In this case, the advertisements in the first and third groups were promoting Morrison & Morrison's products or services. M&M were also *Inkling's* publisher.

Each page had a cartoon-like drawing, supported a modest, usually humourous text, always ending in a reference to the publisher. Typographically, the catch line to the illustration and the reference to the company were always in the slab serif Rockwell Condensed, letter spaced; the text in Baskerville italic.

The second group, twelve in total, were all identified in a running head as 'Familiar Customers'. Each drawing captured the character of the customer type: The

Pamphleteer; The Hustler; The Bride To Be; The Poetess or Printer's Pest; The Odd Job (Very odd); The Amateur Editor; The Lino Cutter; The Note Collector; The Last-Minute Man; The Fast Worker; The Advertising Man; The Sporting Type.



The typography of this series was restrained but absolutely consistent. Each drawing was supported by four text elements: description, hobbies, requirements, treatments—set text-sized small capitals.

The descriptions and hobbies were sometimes kindly; other humourous; some slightly pejorative. The requirements were universally difficult or time consuming for the printer and expensive for the customer. The treatment invariably made passing reference to the publisher's products or services.

This series proved so popular that they were issued as a pamphlet that became a much prized collectors' item in the printing and related trades. Its summary description in the NZ Libraries' Catalogue reads

