

# The Crystal goblet or Printing should be invisible

Beatrice Warde  
1900 – 1969

Imagine that you have before you a flagon of wine. You may choose your own favourite vintage for this imaginary demonstration, so that it be a deep shimmering crimson in colour. You have two goblets before you. One is of solid gold, wrought in the most exquisite patterns. The other is of crystal-clear glass, thin as a bubble, and as transparent. Pour and drink; and according to your choice of goblet, I shall know whether or not you are a connoisseur of wine. For if you have no feelings about wine one way or the other, you will want the sensation of drinking the stuff out of a vessel that may have cost thousands of pounds; but if you are a member of that vanishing tribe, the amateurs of fine vintages, you will choose the crystal, because everything about it is calculated to reveal rather than hide the beautiful thing which it was meant to contain.

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Beatrice Warde  
1900-1969

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Lecture to Typography Guild October 1930

**BEATRICE WARDE,**  
*(1900-1969)*

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Now the man who first chose glass instead of clay or metal to hold his wine was a 'modernist' in the sense in which I am going to use that term. That is, the first thing he asked of his particular object was not 'How should it look?' but 'What must it do?' and to that extent all good typography is modernist.

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1960–1969

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**“Printing demands a humility of mind, for the lack of which many of the fine-arts are even now floundering in maudlin & self-conscious experiments. There is nothing simple or dull in achieving the transparent page.”**

Wine is so strange and potent a thing that it has been used in the central ritual of religion in one place and time, and attacked by virago with hatchet in another. There is only one thing in the world that is capable of stirring and altering men's minds to the same extent, and that is the coherent expression of thought. That is man's chief miracle, unique to man.

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B W

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(1900-1969)

Beatrice Warde

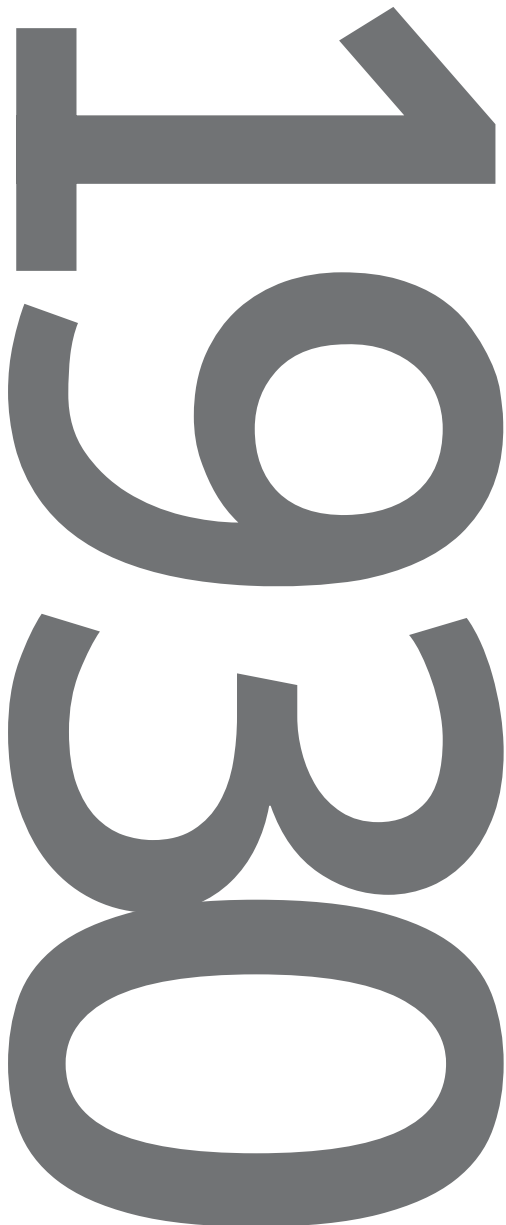
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# THE CRYSTAL GOBLET OR PRINTING SHOULD BE INVISIBLE

By **BEATRICE WARDE**  
(1900- 1969)



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# THE CRYSTAL

# GLOBLET

By *Beatrice Warde* (1900-96)

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# 1930



# THE CRYSTAL GOBLET

Lecture to the British Typographers Guild  
October 1930

BEATRICE  
WARD

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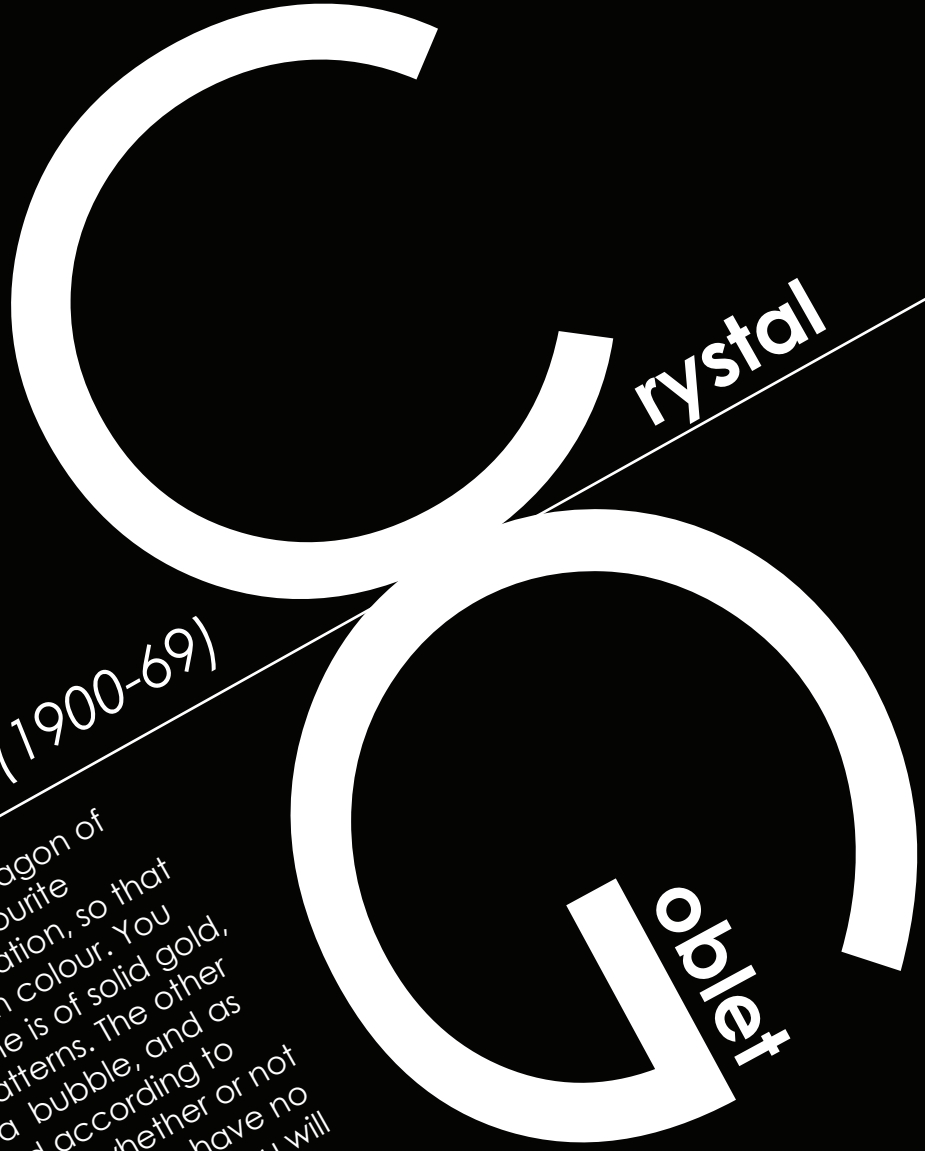
**Beatrice  
Warde**

1960-1969

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Issue  
**1930**

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1900- 1969*

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By **Beatrice Warde**  
(1900-1969)

Prior to the turn of the century, practitioners often argued over the virtues of personal style versus neutrality, which was the underlying topic of a lecture given by Beatrice Warde (1900-1969) to the society of Typographic Designer in London (later published as an essay). Warde, who used the pen name Paul Beaujon, was a respected type historian and critic of the graphic arts industry. In 1927, on the strength of Beaujon's writing in the *Fleurbaey*, she was appointed editor of the *Monotype Recorder*, published in England by the Lanston Monotype Company. "The Crystal Goblet" is the Warde's best-known (and most reprinted) essay on clarity of type and design. In the introduction to her book of collected writing, *The Crystal Goblet*, she asserts that the essay contains ideas that must be "said over again in the other terms to many... people who in the nature of their work have to deal with the putting of printed words on paper - and who, for one reason or another, are in danger of becoming as fascinated by the intricacies of its techniques as birds are supposed to be by the eye of a serpent." -SH

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A large, stylized, light gray letter 'W' graphic that spans the width of the page, partially overlapping the text on the left.

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*By Beatrix Warde  
(1900-1969)*

Lecture to the British  
Typographer Guild October 1930

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**BEATRICE  
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1900

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**Issue Prepared:**  
Lecture to the British  
Typographer Guild October

**1930**

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## THE CRYSTAL GOBLET OR PRINTING SHOULD, BE INVISIBLE

By **Beatrice Warde** (1900-1969)

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