### CThe ystal ystal 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 ofsolid 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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# ecture to Typography Guild Ocotober 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.

#### **The Crystal Goblet,** or Printing Should Be invisible

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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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## Crystal Coblet

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

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## Personal Crystal Goblet

Beatrice Warde (1900-1969)

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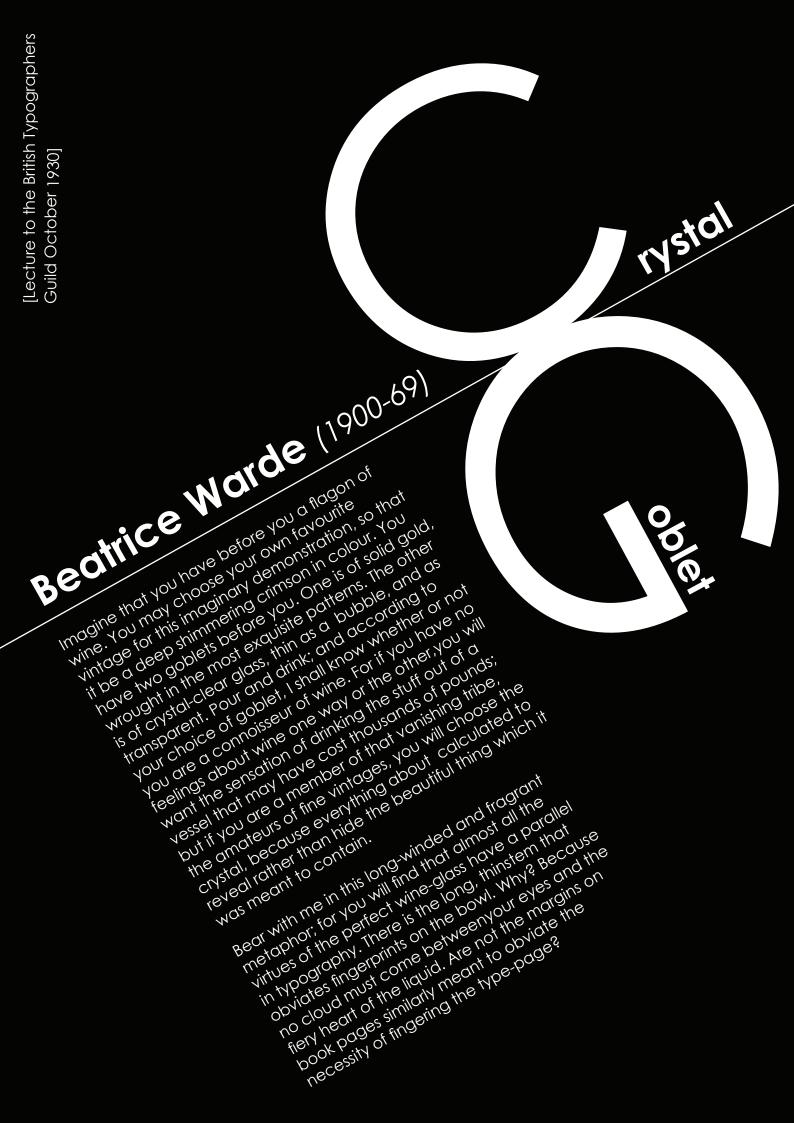
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THE CRYSTAL GOBLET

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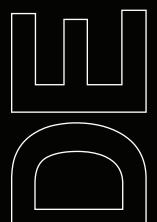
Issue

1930

Typography

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Lecture to the British Typographers Guild October 1930

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

Piror to the turn of the cneutry, pratitioners often argued over the virtues of personal style versus neutrality, which waas the underlying topic of a lecture given by Beatrice Warde (1900-1969) to the society of Typogragraphic Designer in London (later published as an esay). Warde, who used the pen name paul Beaujon, was a respoected type historian and critic of the graphic arts industry. in 1927, on the strength Beaujon's writing in the Fleuron, she was appointed editor of the Monotype Recorder, published in Englan by the Lanstone Monotype Company. " the Crystal Globel" is the Warde' 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 mant... people who in the nature of their work have to deal with the putting printeed words on paper- and who, for one reason or another, are in danfer of becoming as fascinated by the intriciacies of its techniques as birds are supposed to be by the eye of a serpeant."-SH

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The Crystal Goblet, or Printing should be invisible Imagine that you have before you a flagon of wine. You may choose your own favourite vintagefor this imaginary demonstration, so that it be a deep shimmering crimson in colour. You have two goblet before you. One is of it is solid gold, wrought in the mostexquisite patterns. The other is of crystal- clear glass, thin bubble, as transparent. Pour & 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 calculated to reveal rather than hide the beautiful thing which it was meant Bear with me in this long-winded and fragrant metaphor; for you will find that almost all the to contain. virtues of the perfect wine-glass have a parallel in typography. There is the long, thin stem that obviates fingerprints on the bowl. Typographer Guild October 1930 Lecture to the British

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Issue Prepared: Lecture to the British Typographer Guild October

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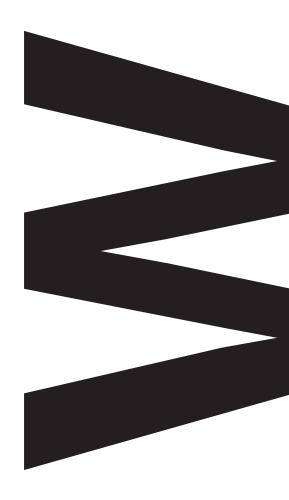
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