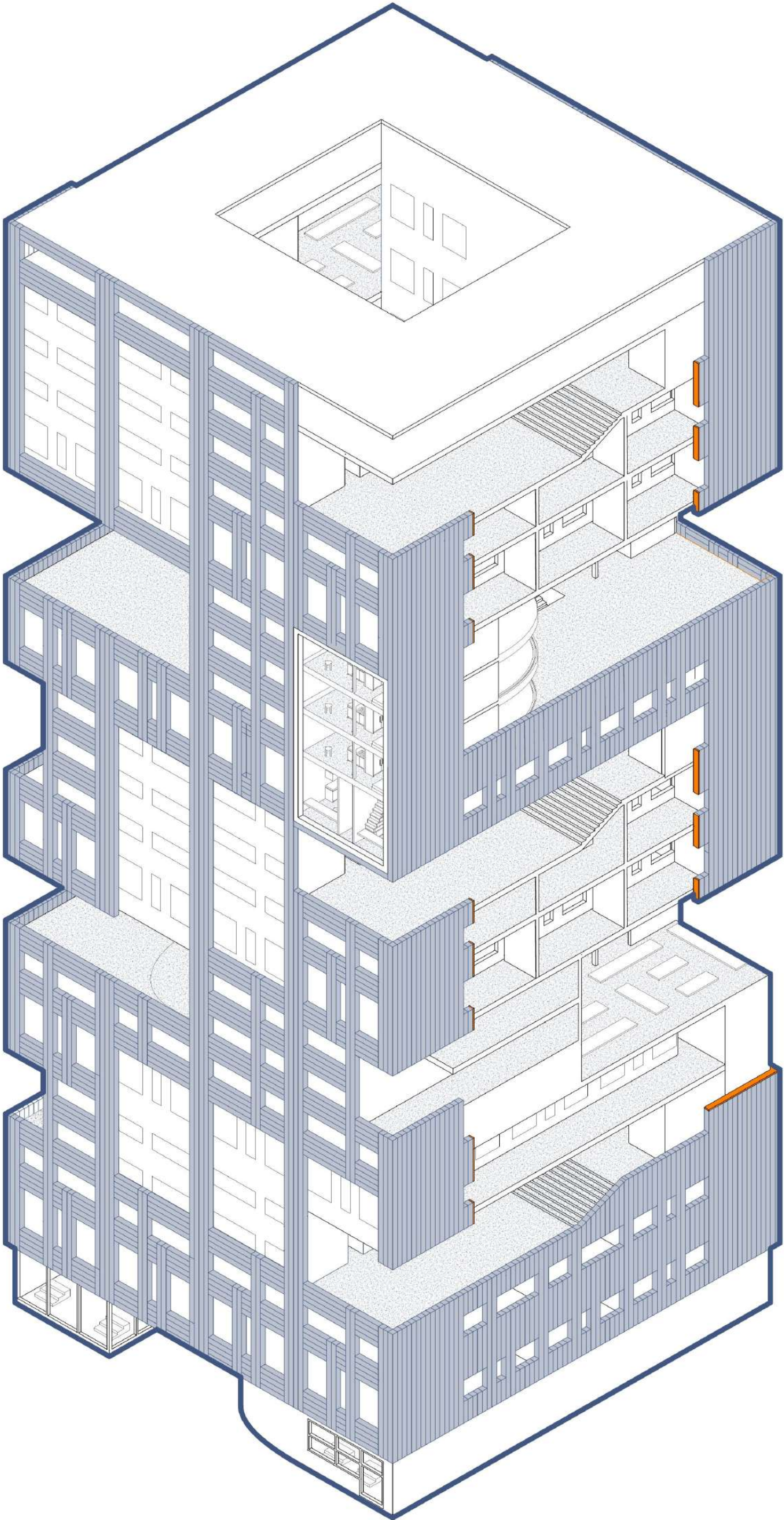


Violeta Mastronardi

**Master of Science in
Advanced Architectural
Design**

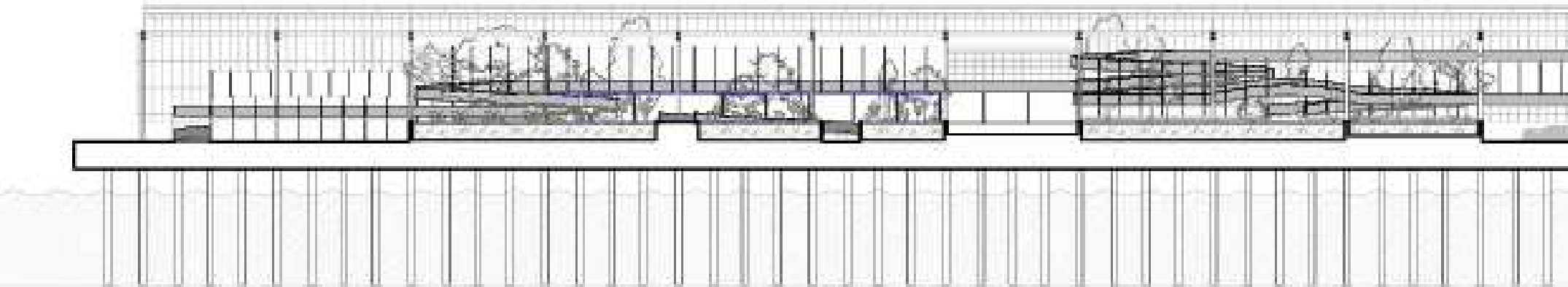
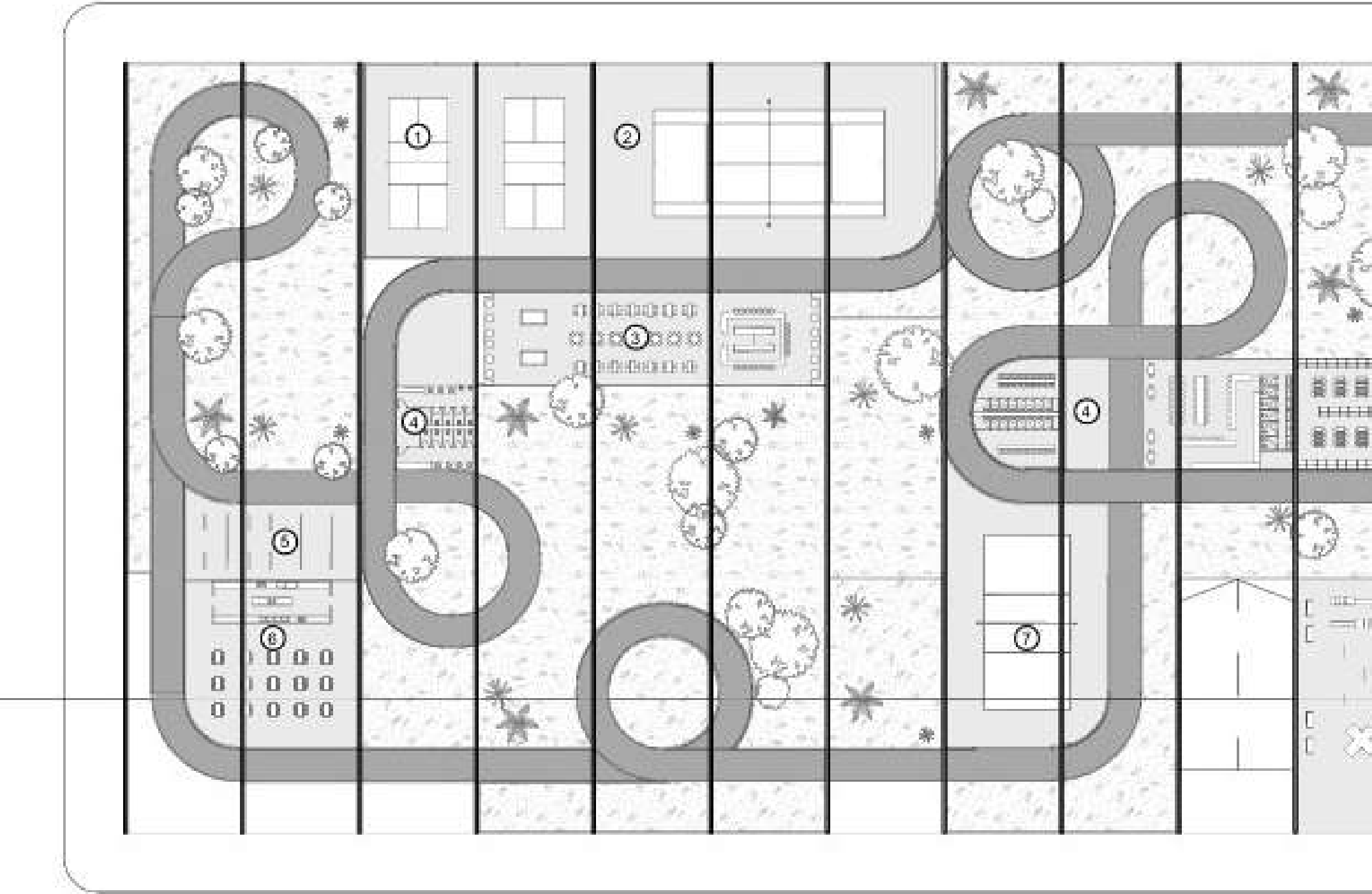
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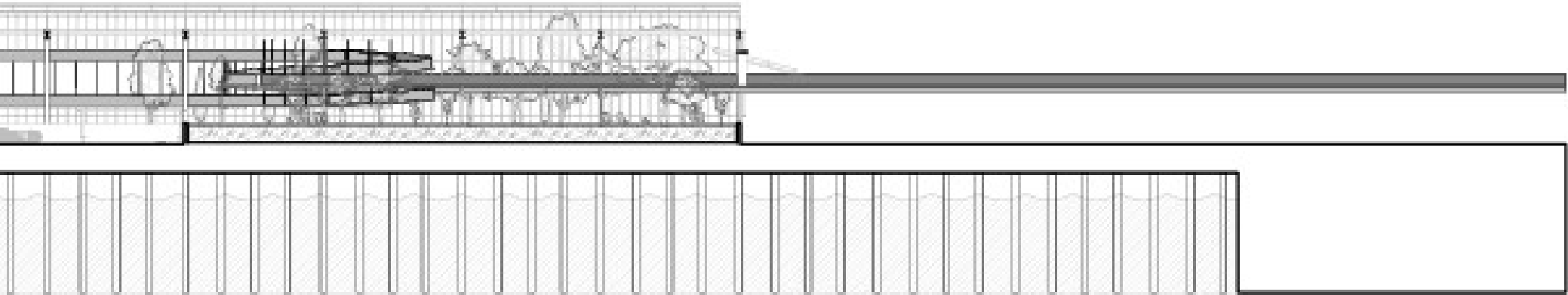
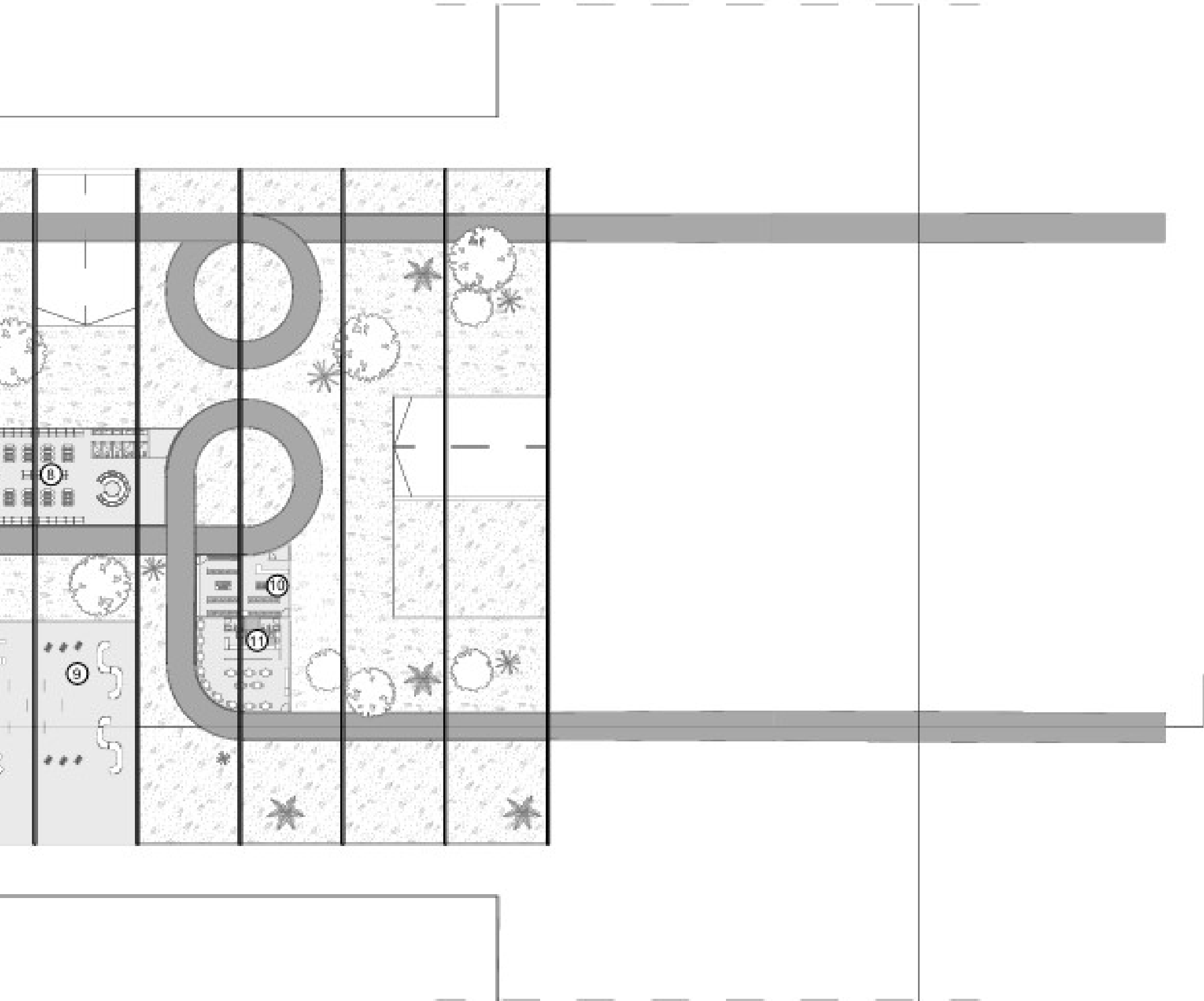










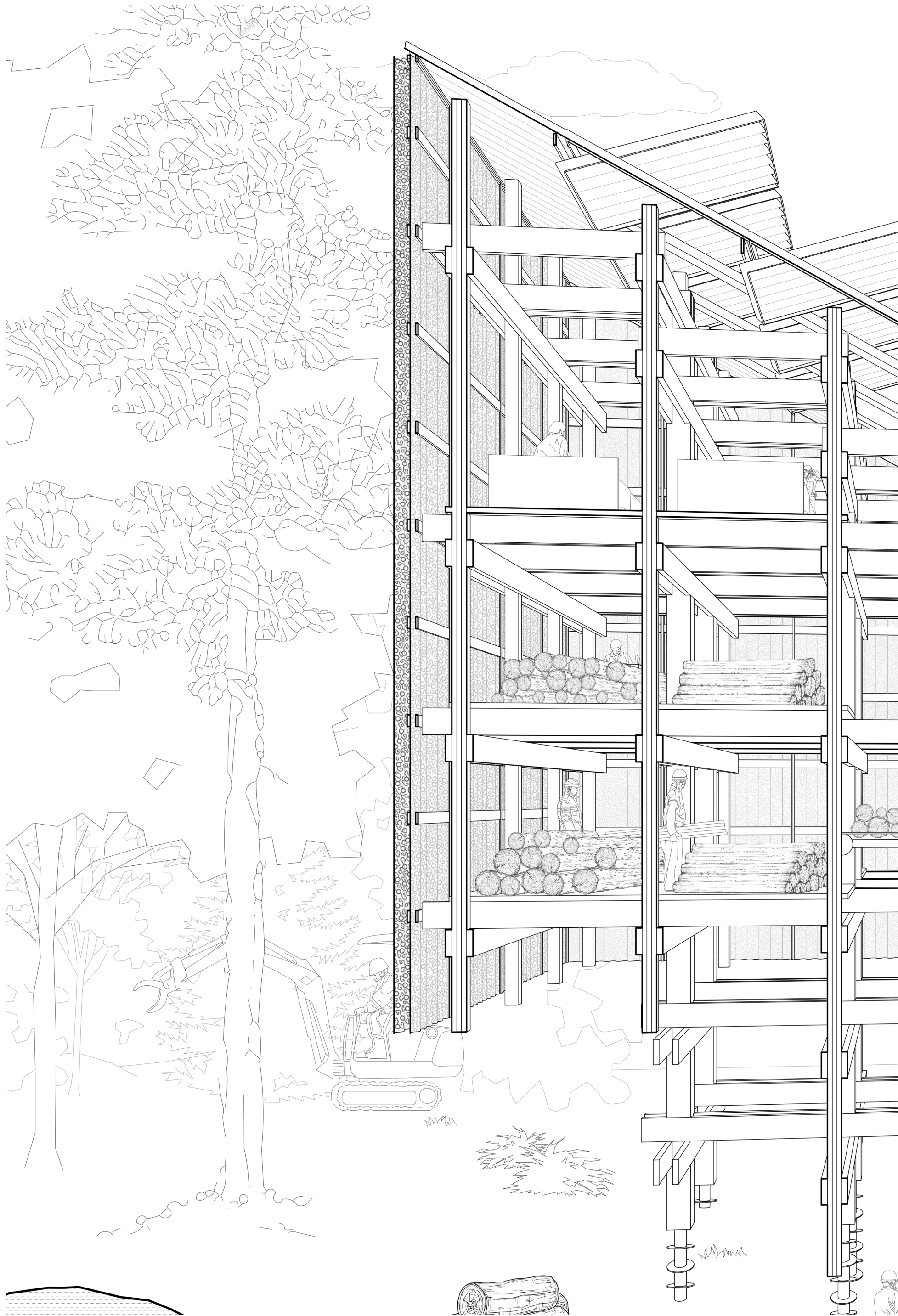


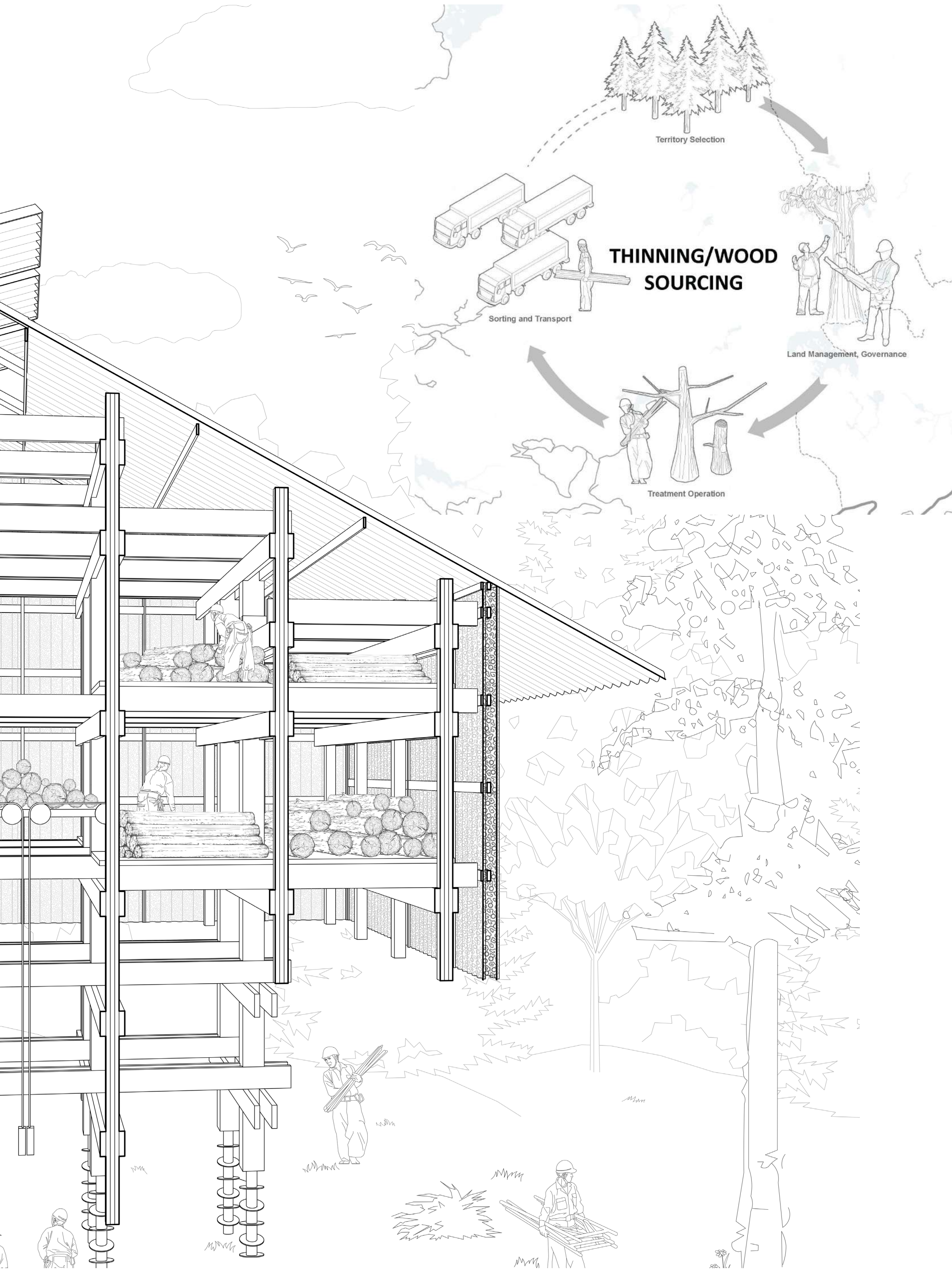






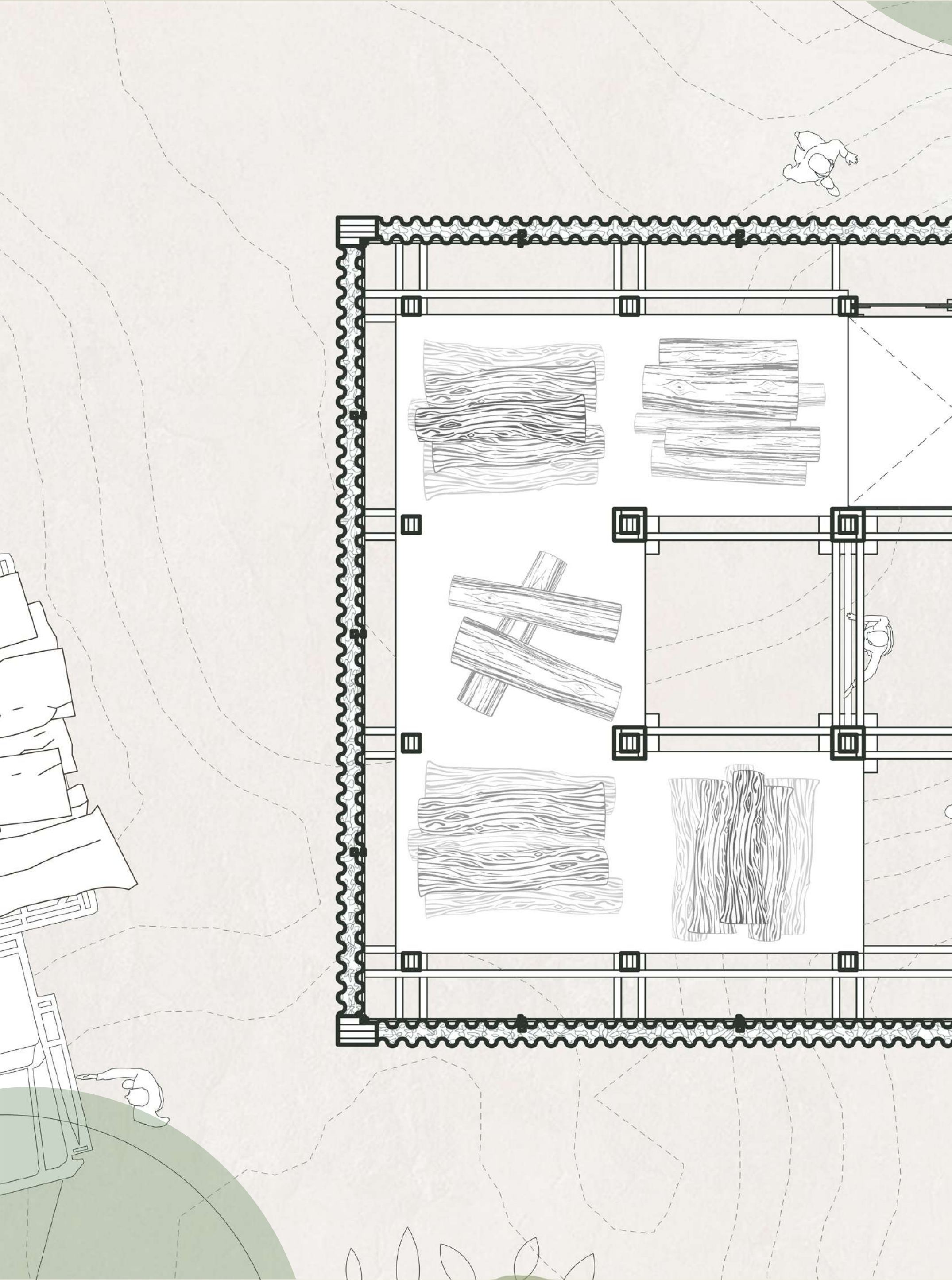


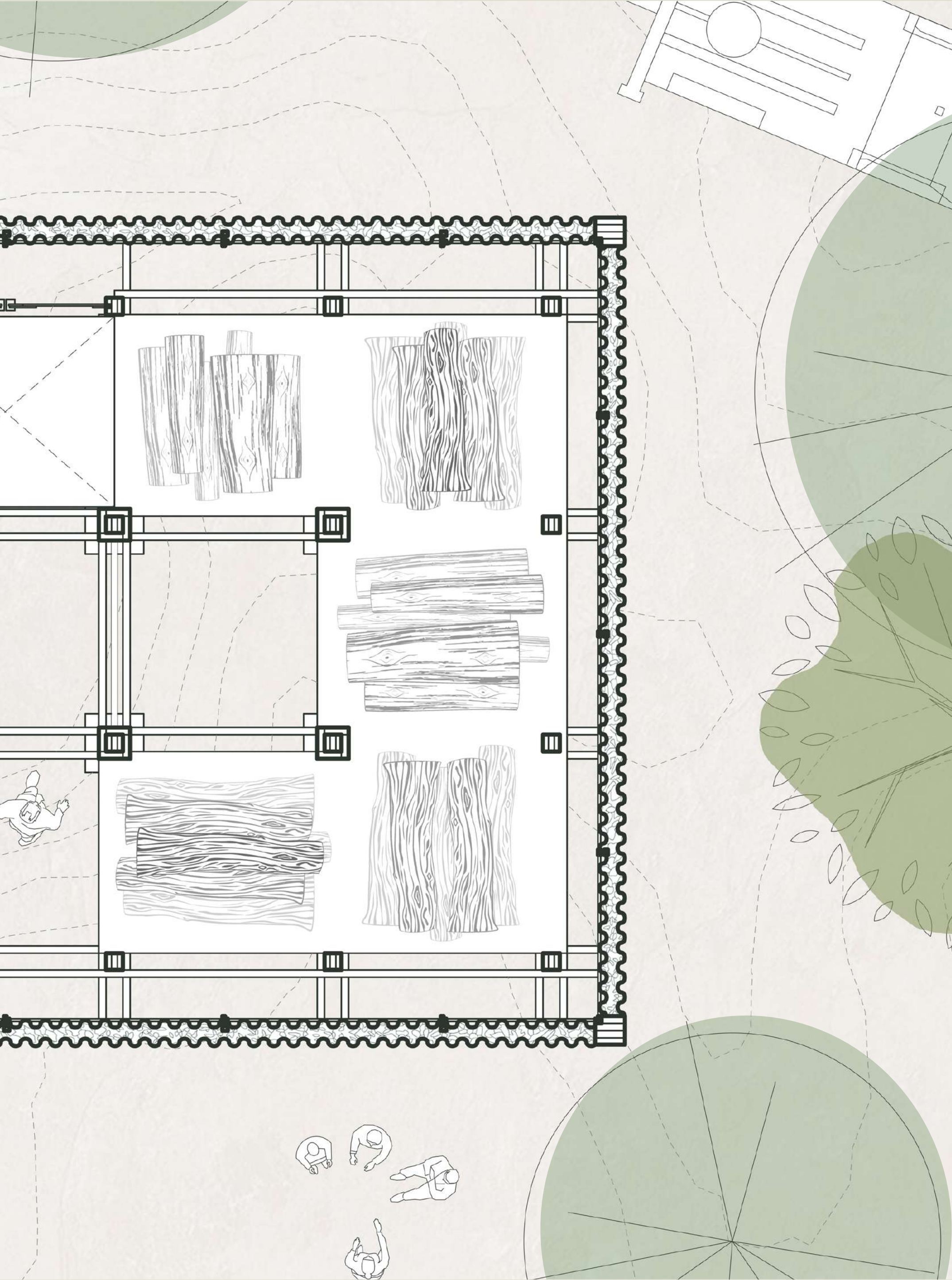








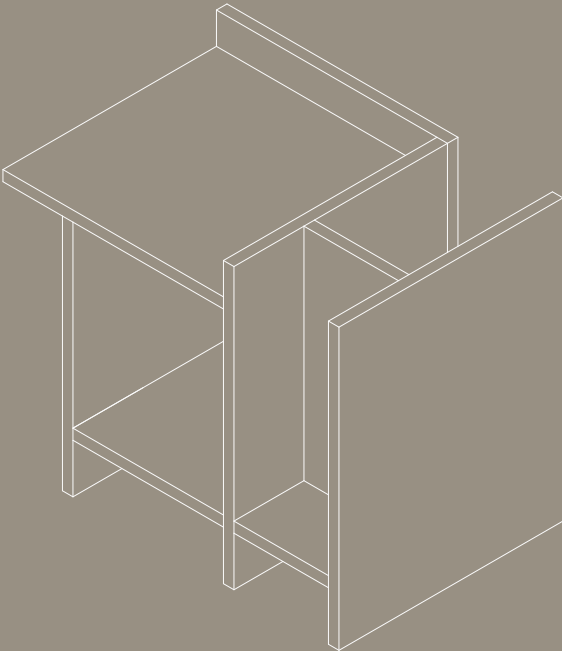
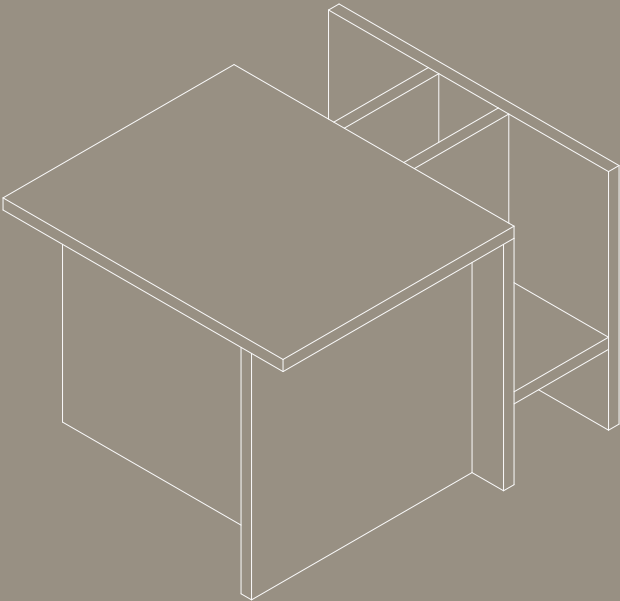
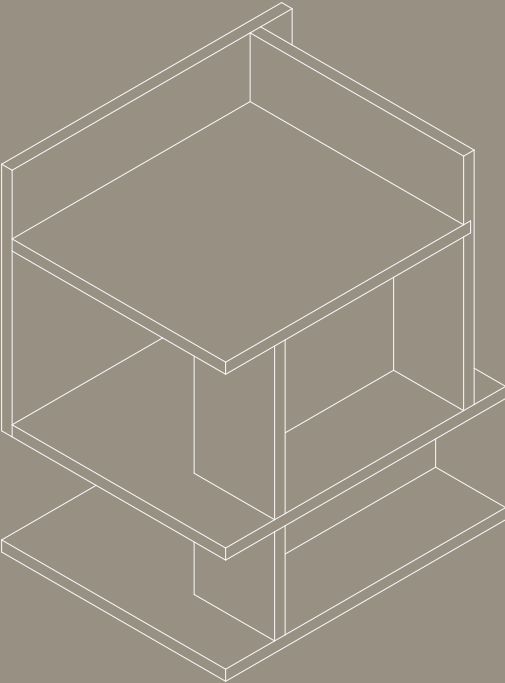
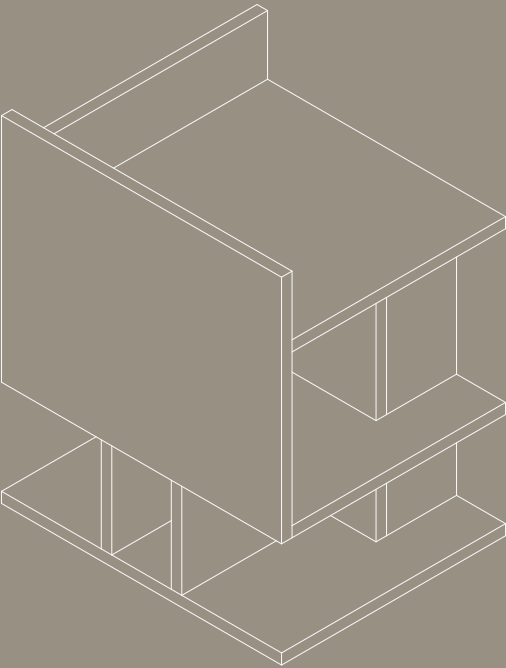




















The Crystal Goblet **Beatriz Warde**

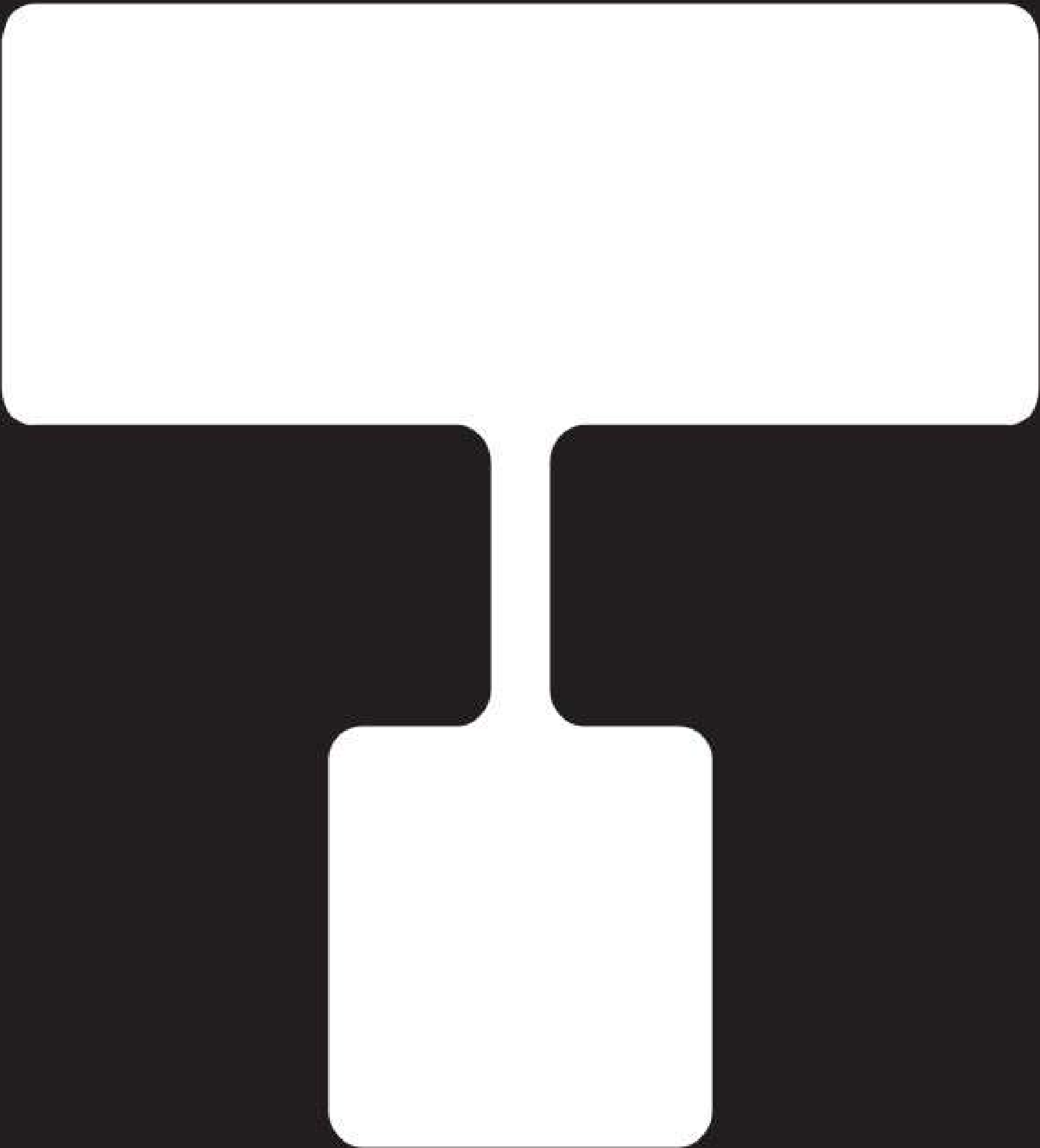


or Printing Should be Invisible

The Crystal Goblet Beatriz Warde

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. Bear with me in this long-winded and fragrant metaphor; for you will find that almost all the virtues of the perfect wine-glass have a parallel in typography. There is the long, thin stem that obviates fin-gerprints on the bowl. Why? Because no cloud must come between our eyes and the fiery heart of the liquid. Are not the margins on book pages similarly meant to obviate the necessity of fingering the type-page? Again: the glass is colourless or at the most only faintly tinged in the bowl, because the connoisseur judges wine partly by its colour and is impatient of anything that alters it. There are a thousand mannerisms in typography that are as impudent and arbitrary as putting port in tumblers of red or green glass! When a goblet has a base that looks too small for security, it does not matter how cleverly it is weighted; you feel nervous lest it should tip over. There are ways of setting lines of type which may work well enough, and yet keep the reader subconsciously worried by the fear of 'doubling' lines, reading three words as one, and so forth. 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. 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 a virago with a 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. There is no 'explanation' whatever of the fact that I can make arbitrary sounds which will lead a total stranger to think my own thought. It is sheer magic that I should be able to hold a one-sided conversation by means of black marks on paper with an unknown person half-way across the world. Talking, broadcasting, writing, and printing are all quite literally forms of thought transference, and it is the ability and eagerness to transfer and receive the contents of the mind that is almost alone responsible for human civilization. If you agree with this, you will agree with my one main idea, i.e. that the most important thing about printing is that it conveys thought, ideas, images, from one mind to other minds. This statement is what you might call the front door of the science of typography. Within lie hundreds of rooms; but unless you start by assuming that printing is meant to convey specific and coherent ideas, it is very easy to find yourself in the wrong house altogether. Before asking what this statement leads to, let us see what it does not necessarily lead to. If books are printed in order to be read, we must distinguish readability from what the optician would call legibility. A page set in 14-pt Bold Sans is, according to the laboratory tests, more 'legible' than one set in 11-pt Baskerville. A public speaker is more 'audible' in that sense when he bellows. But a good speaking voice is one which is inaudible as a voice. It is the transparent goblet again! I need not warn you that if you begin listening to the

The Crystal Goblet **Beatriz Warde**



The Crystal Goblet Beatriz Warde

said, 'No:
 you're wrong; if
 the reader had not
 been practically forced
 to read---if he had not seen
 those words suddenly imbued
 with glamour and significance--
 -then the layout would have been a
 failure. Setting it in Italian or Latin is only
 an easy way of saying "This is not the text as it
 will appear". Let me start my specific conclusions
 with book typography, because that contains all the
 fundamentals, and then go on to a few points about
 advertising. The book typographer has the job of erecting
 a window between the reader inside the room and that land-
 scape which is the author's words. He may put up a stained-glass
 window of marvellous beauty, but a failure as a window; that is, he
 may use some rich superb type like text gothic that is something to be
 looked at, not through. Or he may work in what I call transparent or invis-
 ible typography. I have a book at home, of which I have no visual recollection
 whatever as far as its typography goes; when I think of it, all I see is the Three
 Musketeers "The Crystal Goblet,"

swaggering up and down the streets
 is one in which the glass is broken into
 corresponds to what is called 'fine printing'
 is a window there, and that someone has enjoyed
 a very important fact which has to do with the
 that the mental eye focuses through type and not
 warping of design or excess of 'colour', gets in the
 bad type. Our subconsciousness is always afraid
 and too-wide unleaded lines can trick us into),
 headline that keeps shouting at us, the line that
 together without hair-spaces---these mean sub-
 if what I have said is true of book printing, even
 times more obvious in advertising, where the one
 that you are conveying a message---that you are
 reader. It is tragically easy to throw away half the
 simple and compelling argument in a face which
 ness of the book-face. Get attention as you will by
 you like if you are sure that the copy is useless
 enough to have really good copy to work with, I

Beatrice Warde 4 and their comrades
 of Paris. The third type of window
 relatively small leaded panes; and this
 today, in that you are at least conscious that there
 building it. That is not objectionable, because of
 psychology of the subconscious mind. That is
 upon it. The type which, through any arbitrary
 way of the mental picture to be conveyed, is a
 of blunders (which illogical setting, tight spacing
 of boredom, and of officiousness. The running
 looks like one long word, the capitals jammed
 conscious squinting and loss of mental focus. And
 of the most exquisite limited editions, it is fifty
 and only justification for the purchase of space is
 implanting a desire, straight into the mind of the
 readerinterest of an advertisement by setting the
 is uncomfortably alien to the classic reasonable-
 your headline, and make any pretty type pictures
 as a means of selling goods; but if you are happy
 beg you to remember that thousands of people