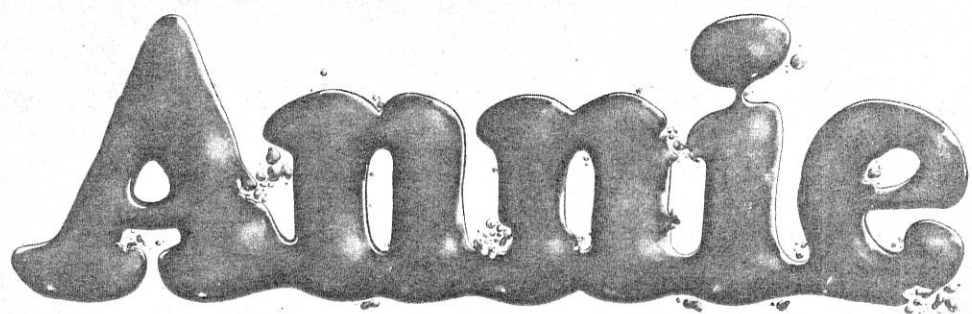


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The Typographic Element in Cubism, 1911-1915: Its Formal and Semantic Implications

Susan Marcus

Between 1911 and 1915 Braque and Picasso experimented with formal considerations of the typographic element. The two-dimensional quality of alphabetical and numerical symbols complemented the artists' attempt to find a new means for depicting three-dimensional objects within the format of the canvas. The typographic element assisted in the evolution of collage by encouraging the replacement of painted symbols with actual objects pasted to the canvas. The idea of a letter=word-number form as a sign representing a concept to which the sign bears no physical resemblance also provided semantic implications that these artists explored. In working with the typographic element, the Cubists acknowledged a common interest shared with contemporaries in literature and science.

In 1911 when George Braque stencilled a few letters, numbers, and an ampersand on the painting, *Le Portugais*, he introduced into Cubism the typographic element that ultimately served as a catalyst for the discovery of collage and for the evolution of its corollaries: the concept of the autonomous, constructed work of art, and the notion of the communicative qualities of the medium itself (Fig. 1). Through the typographic element, Braque also aided himself and Pablo Picasso in solving certain formal and semantic problems they faced at the time.

Typography is defined as the character and appearance of printed symbols. In Cubist paintings, the typographic element usually takes the form of letters, numerals, symbols, and printed material stencilled or painted free-hand on the canvas. With the medium of collage, printed material such as newspaper, bottle labels, musical scores, cigarette packages, and the like are pasted to the canvas. Whatever their form, these elements function within Cubist painting and collage of the years 1911 to 1915 as formal pictorial and compositional motifs, while also contributing to the iconographic or semantic program of Cubism.

321 Marcus: *The Typographic Element in Cubism*

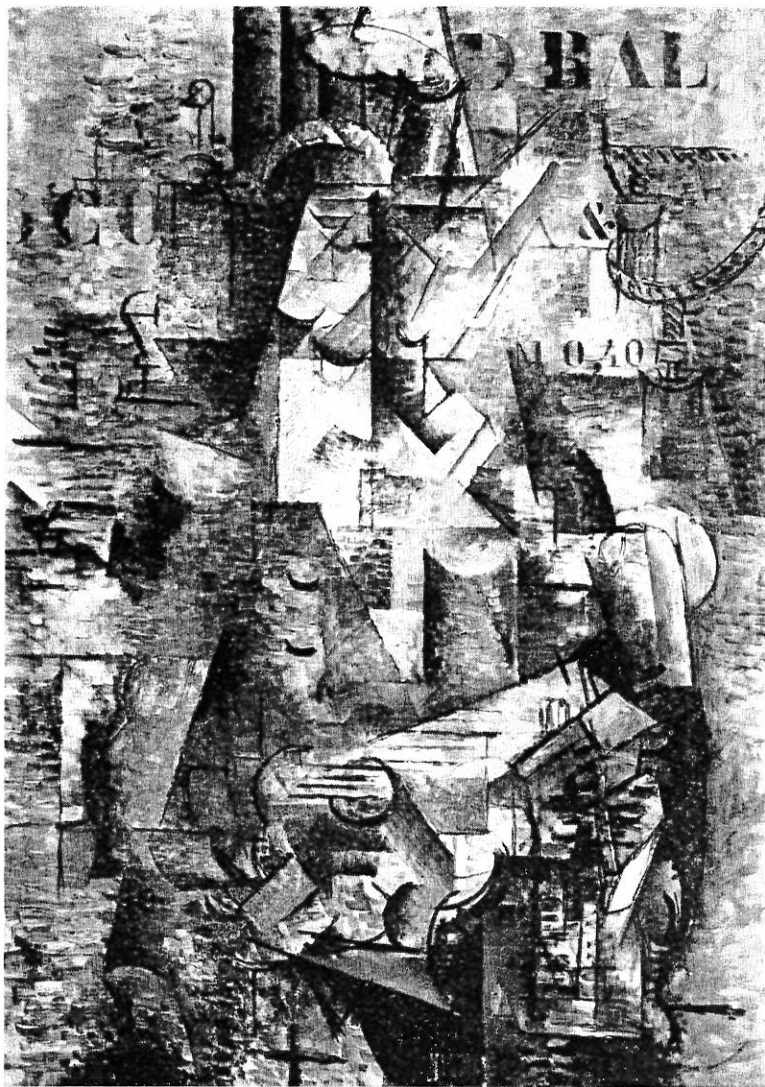


Figure 1. Georges Braque, *Le Portugais*. Spring 1911, oil on canvas. Kunstmuseum, Basel.

Formal Considerations

The use of the typographic element by Picasso and Braque can be linked to several basic stylistic goals of Cubism. The canvasses of both artists by the winter of 1910–1911 were becoming progressively more abstract as the small, flat, many-faceted plane shaded at its edge became the means for depicting the three-dimensional object. The limitations of the two-dimensional canvas, both artists felt, should define the limits of the medium. With the painting's suggested space contracted to a depth of only a few inches to either side of the picture plane, a new visual language emerged which adjusted the volumetric object to the canvas while suggesting an immeasurable depth through the use of high-lights and shading. John Golding sees the introduction of the stencilled letters and numerals in *Le Portugais* as a solution to the fundamental problem of Analytic Cubism: the reconciliation of mass and space with the picture plane.¹

Several years after the Cubist period, Braque said of the letters and numerals: "They were forms which could not be distorted because, being quite flat, the letters existed outside space and their presence in the painting, by contrast, enabled one to distinguish between objects situated in space and those outside it."² Gertrude Stein referred to the "rigid thing" which the painted surface could measure up against.³ Both comments refer to the essential flatness of the letter form, but from that early stage on other formal possibilities of the letter were explored.

In 1911 "D BAL," "CO," "10," "40," and "&" appeared in *Le Portugais* and, in the winter of 1911–1912, Picasso incorporated the full words "MA JOLIE" into a painting with the same name (Fig. 2). Before *Le Portugais*, Braque had occasionally used complete words in his works. Following a still-life tradition several centuries old, the results of these inclusions had been decorative—the straightforward identification of objects and places. *Le Portugais* represents a departure from that decorative tradition.

Added to the system of overlapping planes in *Le Portugais*, the fragmented words composed of letters with blurred and irregular

1. J. Golding, *Cubism: A History and Analysis, 1907–1914*. New York, 1968, p. 93.

2. *Ibid.*

3. *Ibid.*, p. 93f.

Figure 2. Pablo Picasso. *Ma Jolie*. Winter 1911–1912, oil on canvas. The Museum of Modern Art, New York.

edges began to change places with each other in the narrow space of the painting. Clement Greenberg, in his article “Pasted Paper Revolution,” calls the effect an *optical* illusion which he feels more precisely defines what happens than *pictorial* illusion.⁴ In *Ma Jolie* full letters and complete words more clearly define the surface plane. Two letters have slipped out of horizontal alignment with one another but remain on the picture plane. The two-dimensionality of the painted surface is articulated, and the existence of the canvas as an object is pointed out. The discovery of the medium of collage by which the surface can support actual objects allowed further exploration of both ideas.

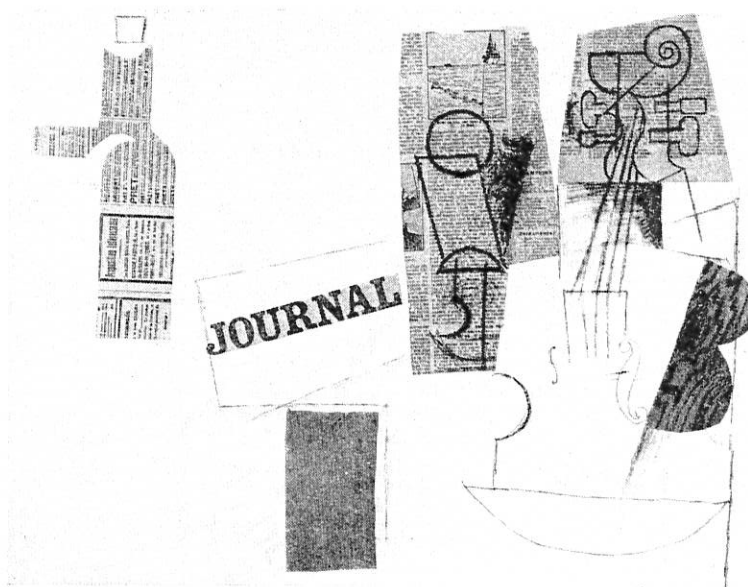
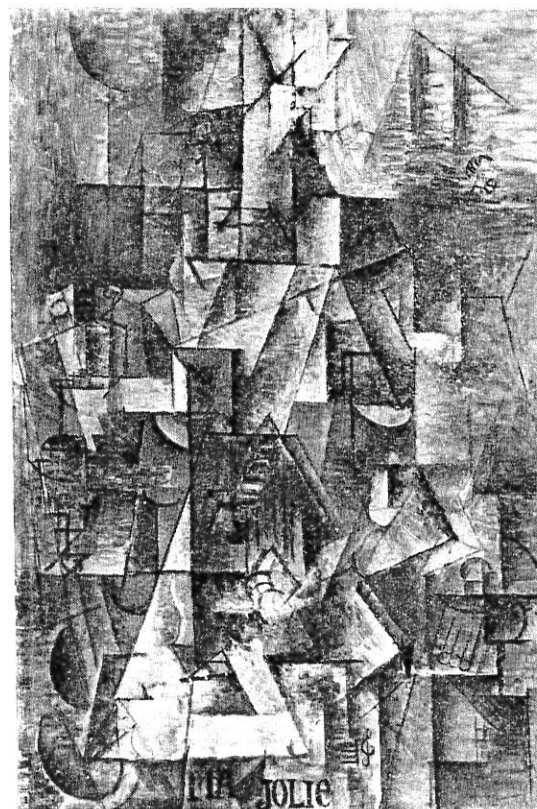
The stencilled letter defines and emphasizes the surface of the painting but, as in the case of *Le Portugais*, is not intended to sit immobile on that plane. The physicality of the picture plane is only suggested until the medium of collage explicitly demonstrates it by adhering actual material objects to it.

In 1913 when Picasso put together the collage *Bottle, Glass, Violin*, the compositional functions of the typographic elements became more complex than in either Braque’s or Picasso’s paintings just mentioned (Fig. 3). The typographic elements in this instance are cuttings from the body text of a newspaper and the word “JOURNAL” from the heading text. A seltzer bottle, a newspaper, a glass, and a violin relate undefinably to a table’s surface. On the left, newsprint becomes the body and the substance of the seltzer bottle. On the right, the surface on which a plan, section, and elevation of a glass and the head of a violin are drawn is irregularly cut newspaper. At other points, two pieces of *papier collé* without written material punctuate the large white space of the collage.

It is characteristic of the collages of both Picasso and Braque that

4. C. Greenberg, “Pasted Paper Revolution,” *Art News*, LVII (September, 1958), 48.

Figure 3. Pablo Picasso, *Bottle, Glass, Violin*. 1912–1913, charcoal and pasted papers. Moderna Museet, Stockholm.



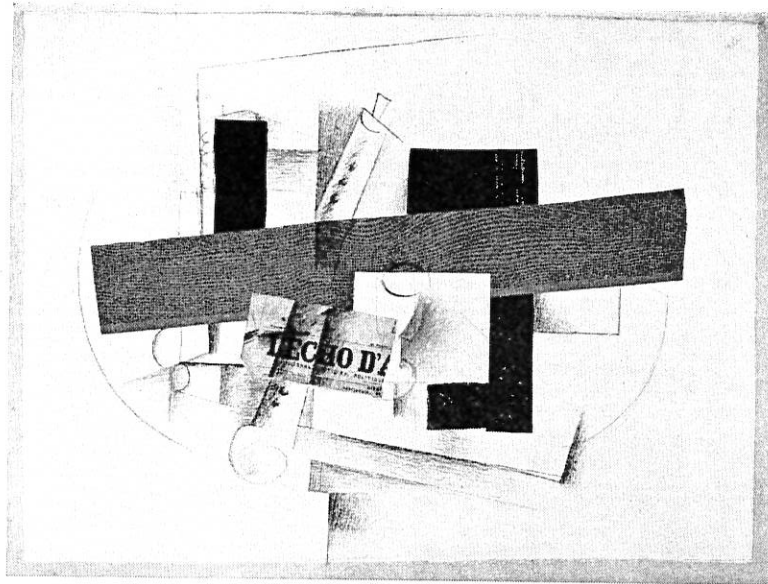


Figure 4. Georges Braque, *The Clarinet*. 1913, pasted paper, charcoal, chalk, and oil on canvas. Private Collection, New York.

the space is not totally limited to the surface of the canvas or the paper. In expanding the principles used in *Le Portugais*, each plane in the collage lies within, in front of, or in back of the picture plane and parallel to it. Each plane may potentially occupy every other plane.⁵ When *Bottle, Glass, Violin* is seen in terms of planes, the bottle and the rectangle of paper in the center appear to lie on the picture plane. But the drawn shape on which the word “JOURNAL” rests appears to lean back in space slightly. The portion of the violin’s body described by a piece of solid colored paper overlaps the table’s edge, the position of which is indeterminable in relation to the surface of the collage. Although pasted to the work’s surface, the newsprint also lies behind the drawings of the glass and the head of the violin.

Braque’s collages tend to make fuller use of the kinesthetic potential than do Picasso’s. For example, in *The Clarinet* from 1913 Braque incorporates one piece of newspaper and several solid-colored or imitation wood-grain papers (Fig. 4). To emphasize the ambiguity of planar space and fragments of illusory depth, Braque draws the table’s edge and the clarinet with shading to give a feeling of space. The overlapped pieces of pasted paper cannot individually define the picture’s surface. The clarinet disappears momentarily behind the paper of wood-grain becoming visible again through the newspaper. The planes are simultaneously opaque and translucent. The clarinet is at once behind the wood-grained paper which is itself sometimes behind the newsprint, and then again above the newsprint but translucent.

Aside from these generally recognized functions in which the typographic material can both establish and violate the picture plane, material containing printed typography serves in several other compositional and pictorial roles.

Returning to Picasso’s *Bottle, Glass, Violin* (Fig. 3), the typographic

5. *Ibid.*

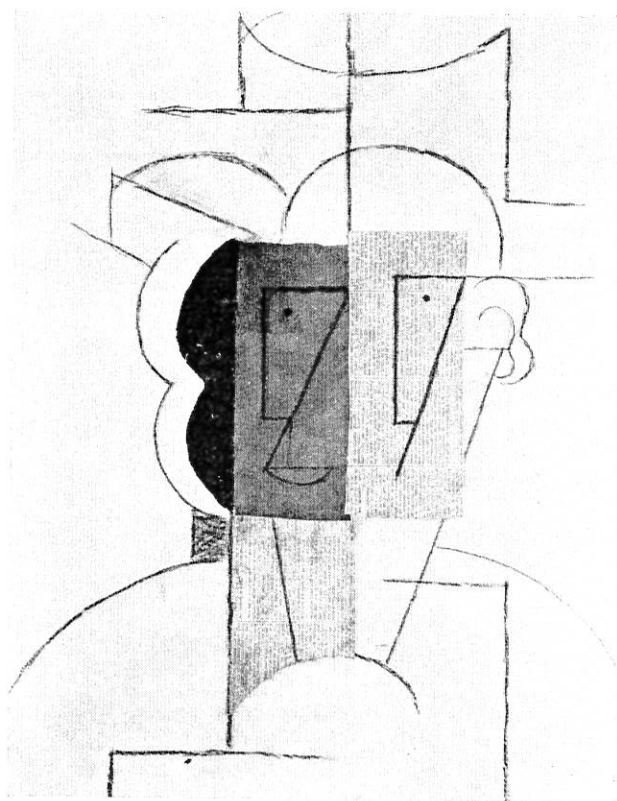
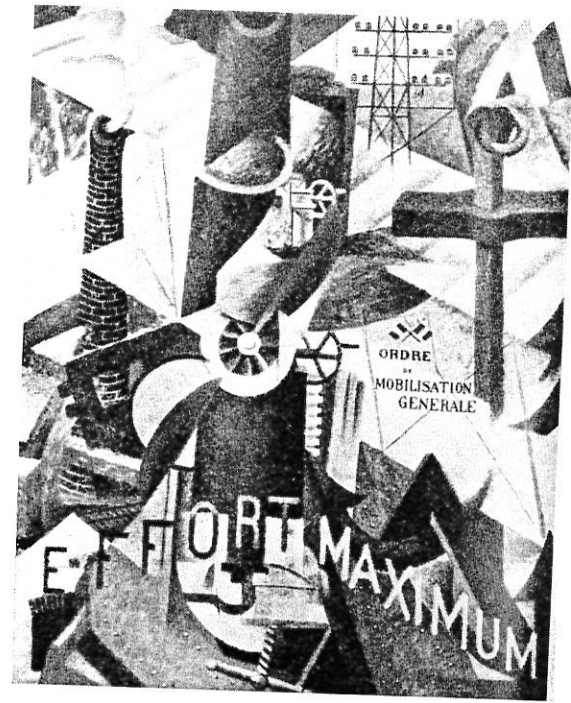
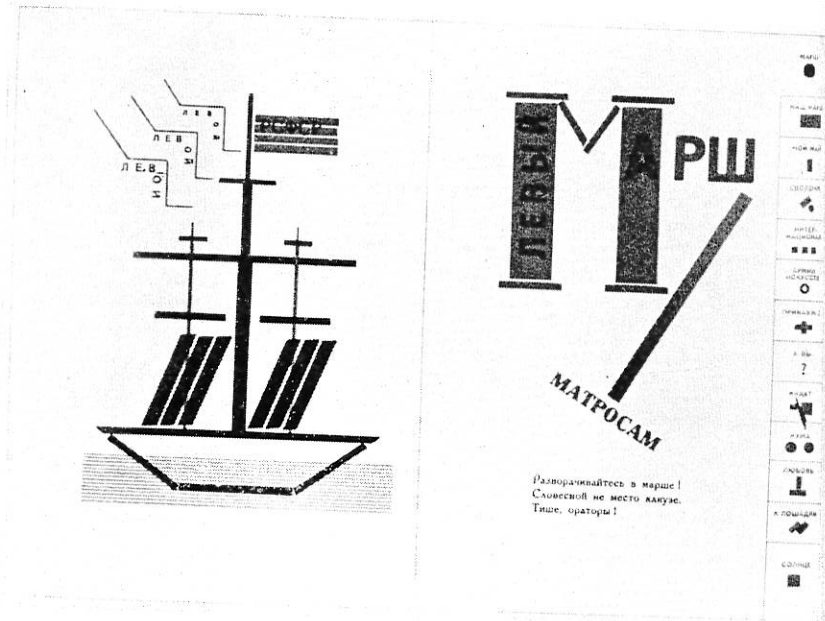


Figure 5. Pablo Picasso, *Man with a Hat*. December 1912, charcoal, ink, pasted paper. The Museum of Modern Art, New York.



Figures 6 and 7. El Lissitzky, *Left March* and *Our March* from Mayakovsky, *Dlya Golosa (For the Voice)*, 1923, RSFSR State Publishing House, Berlin. (Reproduced from *El Lissitzky* by Sophie Lissitsky-Kueppers, courtesy of New York Graphic Society.)

matter here acts as a directional force within the composition. The slant of the word “JOURNAL” provides a pivotal point in the center of the work, balancing on the left the vertical type of the seltzer bottle and on the right, the horizontal type of the randomly cut newspaper.

In Picasso’s *Man with a Hat* of December 1912, the body text of a newspaper turned ninety degrees from its normal reading position provides a gray value and texture in the face and neck of the man portrayed (Fig. 5). Less dense than the solid colored papers next to it, the newspaper becomes the partially lighted area of the face but creates the shadow in the neck.

Picasso and Braque never experimented with typography as an art in itself as did, for example, El Lissitzky in Russia (Figs. 6, 7). Neither did they exploit its propagandistic aspects as did the Dadaists and the Futurists (Fig. 8). Instead, the formal functions of the typographic elements in the Cubism of Picasso and Braque can be broadly categorized as planar, directional, coloristic (gray value), and textural. These areas indicate that both artists recognized and utilized the typographic element as pictorial motifs assisting in the evolution of their style.

Semantic Implications

The semantic and iconographic functions of the typographic element are also important. The semantic functions answer the question, to what does the art object as a sign refer? The iconographic analysis refers to the secondary or conventional subject matter.

The introduction of the letter and the word into painting asks that both the artists and the viewer respond to a new motif that is conventional, arbitrary, learned, and foreign to its role on the canvas. The letter form is doubly suited to the Cubists’ work. Not only is it a flat and dimensionless object, it is also a symbol standing for a concept, an event, or another object. It is a symbol recognized by all who

Figure 8. Gino Severini, *War*. 1915, oil on canvas. Whereabouts unknown.

Figure 9. Juan Gris, *The Sherry Bottle*. 1912, oil and pasted paper on canvas. Formerly Collection of G. David Thompson, Pittsburgh. Also called *The Watch*.

can read its language. It is a symbol which therefore requires a learning experience before it becomes intelligible. Finally, it is an abstract notation that bears no natural pictorial relationship to that for which it stands. The word “table” bears no resemblance to any of the physical forms that are tables.

Recognizing this, Robert Rosenblum draws the parallel between the traditional symbol of the word and the new visual symbols the Cubists invented for depicting three-dimensional objects on the two-dimensional canvas. He writes: “Confronted with these various alphabetical, numerical, and musical symbols, one realizes that the arcs and planes that surround them are also to be read as symbols, and that they are no more to be considered the visual counterpart of reality than a word is to be considered identical with the thing to which it refers.”⁶

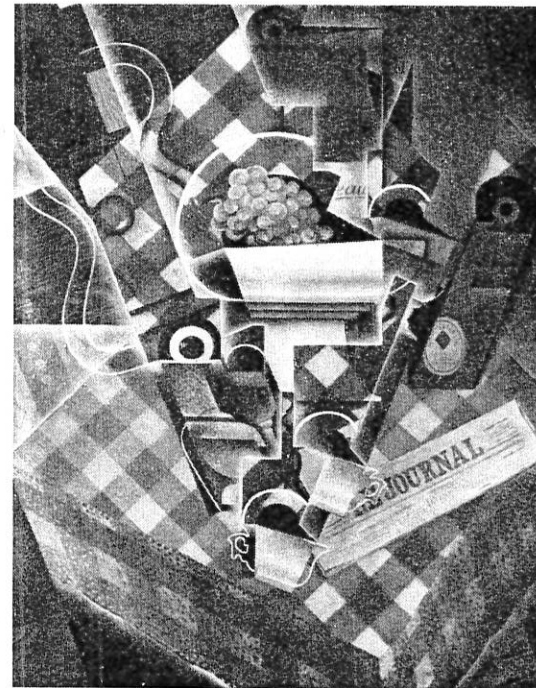
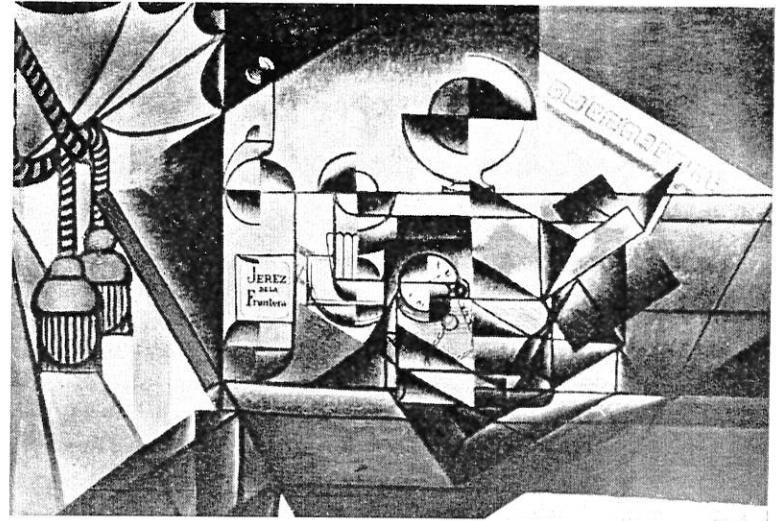
In its role as a sign, the word mirrors the painting that collectively is an object separate from what it represents. The capacity for communication in both cases is greater than the component parts.

Familiarity with a word may mean that only a portion of the letters may be sufficient to enable the reader to complete the word-idea. The principle is called closure by psychologists, but the Cubists need not have known of the principle to have made use of the phenomenon.

From the point of view of the literal meaning of the words, the Cubists began within the traditional approach. Certain genre and still-life paintings included readable information for the purpose of identification and greater reality as, for example, in a still-life painting showing a dead pheasant pegged to a barn wall on which is posted a legible hunting license. In *Le Portugais* the letters and numerals are taken from the posters and price lists on the walls of a bar, the setting for Braque’s musician. The Cubists eventually expanded the simple

6. R. Rosenblum. *Cubism and Twentieth-Century Art*, New York, 1966, p. 66.

Figure 10. Juan Gris, *The Check Table Cloth*. 1915, oil on canvas. Private Collection, Switzerland.

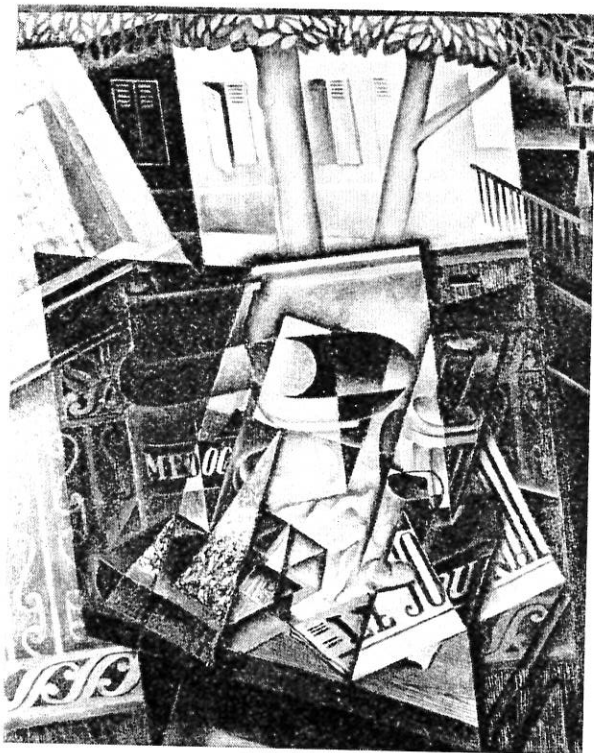


referential aspect associated with the previous use of the written word in painting.

Much of Juan Gris' work with typographic elements fits under the heading of decorative. *The Sherry Bottle (The Watch)* and *The Check Table Cloth* provide two examples of additive typography within his oeuvre (Figs. 9 and 10). One painting, *Still Life before an Open Window*, shows a surprising degree of experimentation with typographic elements (Fig. 11). Here Gris attempts to determine what happens to a letter form when submitted to various distorting processes of light versus shade and a lens.

Two portraits illustrate that other artists within the larger circle of the Cubists failed to use typography for other than direct restatements or elaborations of the subject matter. In the painting of 1913 of Eugène Figuiere and the collage that carries the date 1912–1920 of Guillaume Apollinaire, the artists (Albert Gleizes and Louis Marcoussis, respectively) surround their sitters with the titles of their literary

Figure 11. Juan Gris, *Still Life before an Open Window (La Place Ravignan)*. 1915, oil on canvas. Philadelphia Museum of Art, The Louise and Walter Arensburg Collection.



accomplishments and miscellaneous personal background information (Fig. 12). There is no sophistication in the coordination of a visual image with verbal information. As with Gris, the formal aspects of the typographic elements are not explored.

Picasso, however, expands the simple semantic role of the typographic element. In his painting, *Ma Jolie* (Fig. 2), of a woman singing and playing a guitar, "MA JOLIE" is simultaneously a reference to his friend Eva or Ma Jolie and to a popular song whose refrain went "O Manon, ma jolie, que mon cocur te dit bonjour." The reference can be understood as the song being sung, a general term of endearment, or a specific person. "MA JOLIE" also acts as the artist's signature or the painting's title in its position in the center of the lower canvas.⁷ Although the painting does not make formal use of

7. See Golding, p. 93, for a discussion of the importance of the signature. Aside from an occasional work, I would not agree that the typographic element serves any more than the rest of the composition to individualize a work. Cf. Rosenblum, p. 98.

Figure 12. Louis Marcoussis, *Portrait of Guillaume Apollinaire*. 1912–1920, etching and drypoint. The Museum of Modern Art, New York.



the typographic element to the same degree as Braque's *Le Portugais* (Fig. 1), it introduces into Cubism the potential of several stratifications of meaning inherent in the nature and use of typography as legible symbols.

The process of juxtaposing word and image goes beyond self-contained references and provides the opportunity to comment more generally, more philosophically, more ironically, and more humorously. With collage, typography of many kinds—body text, headlines, large type from labels and advertisements are employed to extend ambiguity, an essential element in the the Cubist aesthetic.

Picasso proved to be the master in this area. His versatility with the semantic gave him the range from a pun to a metaphysical comment on contemporary man. In *Student with a Newspaper* of 1912–1913, Picasso shortens “journal” to “urnal” making what Rosenblum terms a “slightly indecent pun.”⁸ In *Bottle, Glass, Violin* (Fig. 3) the rendering of a glass lies over a cartoon with a boat and water, the head of the violin is drawn on the entertainment page, and the seltzer bottle is created from an advertisement for wines reading “*propositions interessantes*.” The newspaper, normally covered with type, is here described only by an outline and the word “JOURNAL.” The December 1912 *Man with a Hat* (Fig. 5) suggests another side of Picasso's sensitivity to the messages contained in the bits and pieces of printed matter he used. This collage is a comment on mankind. Part of the text, written in the first person relates this statement: “Et moi, j'ai honte, et je perds toute estime de moi-meme. . . .”

The use of incomplete words allows the artist to refer to objects which may be part of the composition and, at the same time, to suggest or allude to other objects not represented. Consider for instance, the word “journal” that occurs in whole or in part more frequently than any other word in Cubist collages and paintings. The word is often left incomplete because the artist must have assumed that his audience would automatically add the missing letters to complete the word. He could assume this because the generic term “journal” was commonplace, in fact, a major Parisian newspaper called itself *Le Journal*.

8. Rosenblum, p. 96.

However, when the word is incomplete, the onlooker is free to complete the word as he wishes. Rosenblum's comment quoted above and Gris' below both demonstrate that the Cubists understood that the interpretation of their works depended on the viewer. It is not unreasonable to suspect, for example, that the stencilled letters “JOU” in Picasso's *Still Life with Chair Caning* of May 1912 may alternately be finished as “jouer,” “jouir,” “jouter,” or left as “jou.” Each of the verbs and the noun fit the mood of Picasso's Cubism in the early teens. The noun “jou” may also refer to a specific game object within a still life. Dice are not uncommon in the table still lifes. They can be found in his *Still Life with Calling Card* and *Still Life, Ma Jolie*. The noun may also be a reflection of Picasso's idea of how the collage itself plays upon the nature of reality. If the latter is the case, it is not a solitary instance of the work of art making within itself a statement as to its function as an art object.

A 1914 collage by Juan Gris, *The Table* (Fig. 13), depicts among other things a drawer in a table with an illusionistic key in its lock. For all the pictorial deceptiveness of the key, the surface of the table lies in a plane parallel to the picture plane and at right angles to its drawer. A cigarette is seen twice, once in ghost form. A book, illusionistically drawn, aligns exactly with a printed page from a book, compounding and emphasizing the illusion. Rosenblum notes the tension created between the two-dimensional newspaper that possesses greater density than a pipe that appears as a shadow, without mass and volume.⁹

Underlying these and other visual ambiguities is the newspaper headline, “LE VRAI ET LE FAUX,” that verbalizes one of the primary ambiguities of the Cubist collage. Rosenblum writes: “An essential aspect of Cubism is to deny a single definition of reality and to replace it with a multiple reality.”¹⁰ This collage masterfully juxtaposes fragments of reality within the context of another reality, namely that of the work of art.

Various kinds of typography expanded the referential possibilities of the collage. *Man with a Hat* (Fig. 5) illustrates this as do the portraits of Gleizes and Marcoussis. The semantic function of the typographic

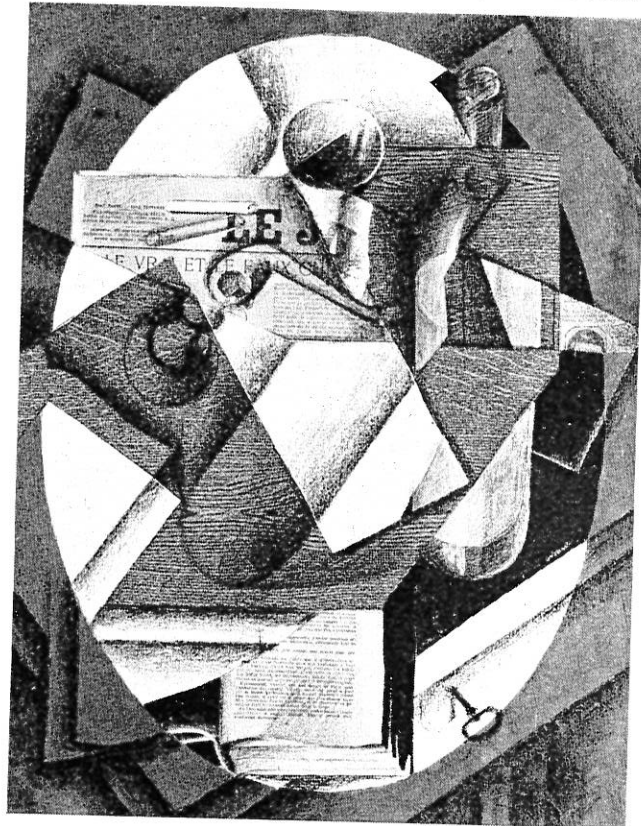
9. *Ibid.*, p. 121.

10. *Ibid.*, p. 69.

element takes meaning not only from this form of reference but also from its quality as a phonogram, i.e., a visual sign which refers to a sound. Braque's collage, *The Clarinet* (Fig. 4), acknowledges that a pictorial representation of a musical instrument is not necessarily sufficient encouragement to produce a sound in the mind of the onlooker. A newspaper heading from *L'Echo d'Alger* cut to an abbreviated form, "L'Echo d'A," stimulates a phonetic reference to the characteristic tone of the clarinet while also indicating the presence of a newspaper on the table.

As the dimensionless letter form suggested the road to a solution of the formal problems of Cubism in 1911, so the referential possibilities of typographic material offered Braque and Picasso a vehicle for augmenting several semantic aspects of the Cubist aesthetic.

Figure 13. Juan Gris, *Still Life (The Table)*. 1914, colored papers, printed matter, gouache on canvas. Philadelphia Museum of Art, The A. E. Gallatin Collection.



Many works of the 1911–1914 years connected the typographic element to the interplay of levels of reality—the parallels created between visual and verbal or non-visual ambiguities—and the self-consciousness and objectivity of the work of art that comments within itself, about itself, while defining the limits and goals of its medium and the necessity of viewer participation.

The Philosophical Milieu

In these ideas, the use of typographic elements in Cubism bears broad cultural relationships to the time. Two themes in particular emerge. The first is the growth in importance of the role of the medium for its own communicative nature. The second is the idea of relativity.

The typographic experiments of such mid-nineteenth and early twentieth-century poets as Stéphane Mallarmé and Guillaume Apollinaire, respectively, parallel the Cubists' need to re-evaluate the materials used and the final form appropriate for their works. For Mallarmé the printed word added to its reading function the potential of its form activating a spatial field. "The spatial field across which the poet casts his words is gratuitous, irrelevant in tradition verse; but [in Mallarmé's poetry] it must be understood to be an integral part of the poem itself, in the same way that silence forms an essential part of a musical composition," writes G. L. Burns.¹¹ While the image produced through writing and its relationship with other visual images have been investigated at other times over the centuries, Mallarmé worked with typography toward the creation of a medium that is itself legible. Mallarmé's interests led him to substitute the words' placement on the page for grammatical syntax (Fig. 14). His poetry gave impetus to later work, especially that of Apollinaire, e. e. cummings, the Dadaists ("Mots en liberte"), and Gris. Mallarmé demonstrated the flexibility of typography as well as attaching great importance to the medium, per se.

Apollinaire's *Calligrammes* (Fig. 15), written and published between the years 1913 and 1916, carry Mallarmé's experimentation to the point of bending letters and words into recognizable pictures such as hearts, mirrors, waterfalls, and rain patterns. "Quant aux

11. G. L. Burns, "Mallarmé: The Transcendence of Language and the Aesthetics of the Book." *The Journal of Typographic Research*, III (July, 1969), 230.

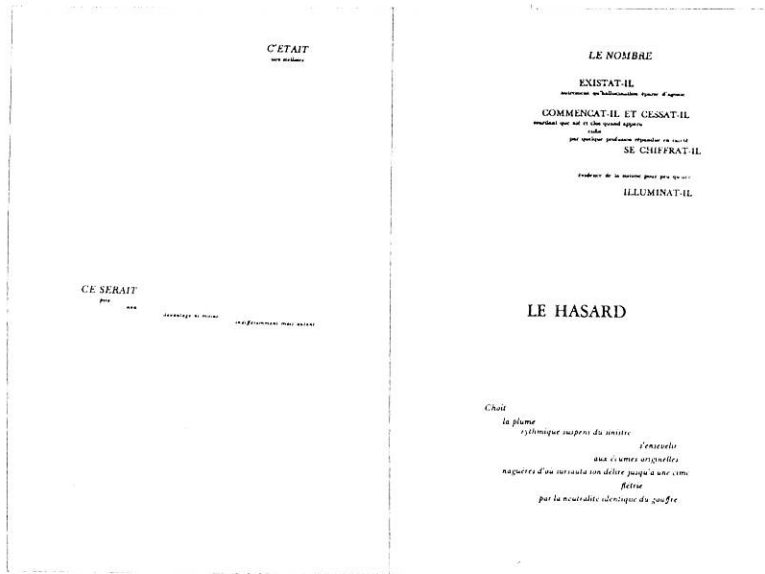


Figure 14. Stéphane Mallarmé, *Un coup de dés jamais n'abolira le hasard* (one page). 1879, Paris. © Editions Gallimard.

Calligrammes, ils sont une idéalisation de la poésie vers-libriste et une précision typographique. . . .”¹² The description is Apollinaire’s.

By the publication date of *Calligrammes*, the Cubists had been experimenting through collage with methods of liberating the image from its traditional context. The visual image helped free the word in the realm of poetry; the word form helped free the visual image in painting.

The stencilled letter functioned as a catalyst in the invention of the medium of collage which itself proved the test for the authenticity of the separateness of the framed, decorative painting *à la salon* but calling into the work of art objects from the worlds of craft and technology. The techniques suddenly included the craft of stencilled letters and pasted paper. With Cubism, the “fine art” of painting enters the machine age. The machine product such as the newspaper clipping, the printed cigarette package wrapper, and other printed papers could be incorporated upon a canvas as readily as paint, ink, or charcoal. Cubism required its audience to re-see these things.

Ideas of the new context are shared in the literary realm as well. Authors such as James Joyce and André Gide developed a form for the novel that echoes the notion of the constructed, autonomous art object which uncovers reality instead of reproducing it.¹³

The second cultural theme to which the typographic element in Cubism can be tied is the principle of relativity. European intellectual circles from the end of the nineteenth century to the time of Cubism had been intrigued with concepts of relativity. In 1905 when Albert Einstein made known his Special Theory of Relativity, he acknowledged his debt to those debates by selecting the term “relativity.” His thesis, which overthrows the absolutism of time and space of Euclidean

12. G. Apollinaire. *Calligrammes*. Paris, 1966, p. 7.

13. W. Sypher. “Gide’s Cubist Novel: *Les Faux Monnayeurs*,” *Kenyon Review*, XI (1949), 291-309.

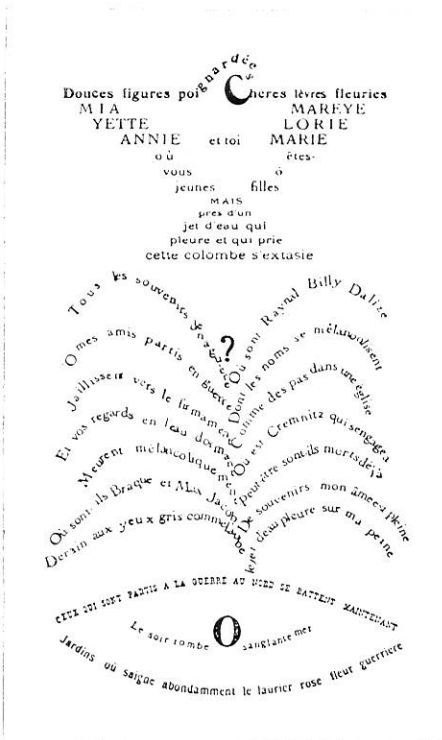


Figure 15. Guillaume Apollinaire, *Calligrammes*: “La colombe poignardée et le jet d’eau” in *Poèmes de la Paix et de la Guerre, 1913-1916*. 1918, Mécure de France.

geometry, substitutes the principle that the position of one body can only be stated relative to another body and not to a fixed reference point.

Paul Laporte in "Cubism and Science" writes: "The best manner to explain the new concepts in [Cubist] painting is by correlating them to modern physics."¹⁴ He juxtaposes the failure of traditional explanations to offer solutions in both fields, suggesting that the remedy lay only in the reversal of basic ideas germane to each. In physics, non-Euclidean geometry in the form of the "special Theory of Relativity" provided a solution. Of painting, Rosenblum writes: "For the traditional distinction between solid form and the space around it, Cubism substituted a radically new fusion of mass and void. In the place of earlier perspective systems, Cubism offered an unstable structure of dismembered planes in indeterminant spatial positions."¹⁵

In an essay from 1924, Juan Gris put the principle of relativity to use in his own realm. "The power of suggestion in every painting is considerable. Every spectator tends to ascribe his own subject to it. One must foresee, anticipate, and ratify this suggestion, which will inevitably occur, by transforming into a subject this abstraction, this architecture which is solely the result of pictorial technique."¹⁶

Conclusion

The development of the typographic element in Cubist painting began with the earliest use of such elements as a motif beyond their traditionally decorative role. It ended with the invention and exploration of a new medium: collage. The visual nature of the typographic element was such that it proved a valuable tool in solving formal problems that Cubism faced in its early stages. It terminated its career in Cubism when its users had investigated those formal and semantic possibilities of interest to them. The abstract, symbolic motif of the alphabetical and numerical forms by that time had served them well.

14. P. Laporte. "Cubism and Science," *Journal of Aesthetics and Art Criticism*, VII (March, 1949), 244.

15. Rosenblum, p. 9.

16. D. Kahnweiler. *Juan Gris, His Life, Work and Writings*. New York, 1947, p. 139.

The Changing Responsibilities of the Typographic Designer

G. W. Ovink

At our present level of audio-visual output, we are faced with a sensory overload. The typographic designer must help cut this "mental pollution" by insisting on less and better-designed print. He must increase his understanding of both the readers' and the clients' attitudes and responses—while maintaining his unique contribution as a graphic designer. Primarily through broadened education and research awareness he must develop as a general "informatician." The typographic designer is not playing his rightful role in the development of new printing technology. He must assert leadership for flexible development of the new processes, based on his responsibility as the reader's representative and on the age-old traditions of graphic communication.

We know that the development of professional life moves—inexorably, it seems—towards ever greater specialization. Yet we know, too, that specialization got our society into its present mess. We see around us what happens when specialists proceed on their own, without due regard for those consequences of their work which they all too often consider to be outside their own province. We see scientists and technicians working without moral consciousness, but also moralists judging without scientific and technical knowledge; we see economists working without social consciousness, but also social idealists making plans without economic insight.

So the typographic designer hardly ever questions the content of the piece of print he has helped to make more penetrating. True, the designer would be in trouble *if* he questioned it! His principal would

This article has been adapted from Dr. Ovink's Beatrice Warde Lecture given in London, March 1972. The general purpose of the lecture series—instituted in 1971 by Dr. Bror Zachrisson—is to invite each year an authority of international standing to illuminate some aspect in the field of communications, particularly with regard to printing and typography.