



THE CONTRIBUTION OF “*THE GRAPHIC PRINTER*” TO THE CHINESE GRAPHIC DESIGN MOVEMENT IN THE 1930S

Sun Mingyuan

Graduate School of Kyusyu University, Fukuoka Japan, sunmingyuanjp@yahoo.co.jp

Keywords: Graphic, Graphic Design, *The Graphic Printer*

ABSTRACT:

There has so far been insufficient research done from the perspective of printing technology on Chinese graphic design. This research chooses *The Graphic Printer*, which was established in 1937, as its subject, and intends to clarify the contribution made by *The Graphic Printer* to the Chinese graphic design movement in the 1930s.

The activities of Yin Wen Printing Bureau and its founder Lin Ho Ching are to be defined on the basis of the investigation the author carried out both in China and in the United States. This paper summarizes the design features and the content of *The Graphic Printer*, and its contribution to Chinese graphic design in the 1930s.

1. RESEARCH PURPOSE AND BACKGROUND

This research intends to clarify the contribution made by *The Graphic Printer*, which was established in 1937, to the Chinese graphic design movement in the 1930s.

Almost all the historical studies on Chinese modern graphic design were conducted from the perspectives of Chinese modern art development and modeling style¹. They all centered on the so-called “Shanghai Style”², which appeared in the 1920s and the 1930s in Shanghai and was taken as the symbol of Chinese Modern Design before World War Two. However, none of them studies graphic design from the angle of printing technology, which is one of the most significant problems now China is faced with in the field of graphic design³.

This paper chooses *The Graphic Printer* as its subject because *The Graphic Printer* was established in 1937; as the only professional printing magazine at that time, it covered printing technology and all aspects concerning Graphic Design; moreover, it was regarded as “the magazine which actively promotes Chinese printing modernization” in *Gutenberg in Shanghai: Chinese Print Capitalism, 1876-1937*⁴ written by Christopher A. Reed.

In the first place, this research describes the profile of the printing industry and graphic design in the 1920s and the 1930s in China and clarifies the background of the times when *The Graphic Printer* was established. Secondly, based on investigations made in both China and the U.S., it presents the process of the establishment of Yin Wen Printing Bureau, which published *The Graphic Printer*, and provides a biographical account of Lin Ho Ching, who was the founder of *The Graphic Printer*. Thirdly, it explores the purpose, editorial principles and content features of *The Graphic Printer*, analyses its design features and states its repercussions. Finally, it summaries the contributions made by *The Graphic Printer* to the Chinese graphic design movement in the 1930s.

2. A PROFILE OF THE CHINESE PRINTING AND GRAPHIC DESIGN IN 1930S

After the foundation of Republican China in 1912, the government set the establishment of modern industry as the most important issue for the new nation. With the promotion from the government, Chinese industry and commerce developed significantly between 1910 and 1930 and a modern consumer society formed gradually. After the Opium War, modern printing technology and graphic design became more and more popular in China. Therefore, the importance of art and crafts and design was gradually recognized in modern industry. After 1918, based on the Japanese model “Tu An”, an education system was established in China⁵.

In the 1920s and the 1930s, modern Chinese commerce and industry, literature and art flourished. A large majority of printing and graphic design activities took place, especially in Shanghai, the center of Chinese culture and industry. And with the development of printing and design, some professional associations, educational activities and various kinds of publications appeared one after another. For instance, Chinese Printing Institute (Shanghai,1935) and Chinese Industrial and Commercial Artists and Writers Association (Shanghai,1936)are the first two professional academic organizations in Chinese history. Their appearance indicated that Chinese printing and design had become an organized and conscious activity.

3. LIN HO CHING AND YI WEN PRINTING BUREAU

Lin Ho Ching (Fig. 1) was the founder of Yi Wen Printing Bureau⁶. He majored in science in Soochow University. In 1923, he quitted school and then pursued his study in the U.S. In 1925, he got a Bachelor's degree from the University of Illinois in liberal arts and sciences in Chemical Engineering. In the following year, he entered the Department of Printing of the College of Engineering at the Carnegie Institute of Technology in Pittsburgh and received one year's non-degree education specializing in Printing Management. In 1927, he returned to China and set up a foreign language books sales company named Xiu He Bookstore. And in 1929 he established a printing company in Shanghai. During the Civil War, he moved to Taiwan in 1948 and later moved to the U.S., and engaged in operating a book corporation. On November 8th, 1991, he died in a senior citizen home in San Diego⁷.

Although the Chinese printing industry developed at an unprecedented rate in the 1920s, it still lagged far behind the U.S., Japan and European countries. In order to improve Chinese printing technology and printing management, Lin went to the U.S. the second time. He purchased the most advanced printing equipment and European moveable type matrix, and set up Yin Ming Printing Corporation (Fig. 2) in GanShi East RD (now JianShan RD) in the Shanghai French concession. He put what he learned about printing and its management in the U.S. into use so that his corporation developed rapidly. In 1934, he got additional movable type matrix production equipment and Yin Ming Printing Corporation was renamed Yin Wen Printing Bureau, which began to produce the original *Yi Wen Round Hand* Chinese moveable type.(Fig. 3) In 1937 Lin established Yi Wen Monthly Office in Yi Wen Printing Bureau, which signaled its entry into the publishing trade. Till then, Yi Wen Printing Bureau had already developed into a medium-sized publisher, which possessed a great variety of Chinese and European moveable types, had rich experience in European movable type production and composition technology and had a certain share in Chinese and Southeast Asian markets.

During the Sino-Japanese War (between 1937 and 1945), most of the printing and publishing enterprises supported with Chinese capital were forced to reduce their scale or close down. Nevertheless, Yi Wen Printing Bureau expanded its capital and business scope and in 1945 it was renamed Yi Wen Press. From then on, its business covered all the fields related to printing and publishing, which included books, magazines, movable type matrixes, paper printing, and sales of books and magazines. From 1937 to 1947, it published eleven magazines (Table1).

After Lin moved to Taiwan in 1948, Yi Wen Printing Bureau's operational conditions started to worsen and its publishing activities came to an end. After the foundation of the People's Republic of China in 1949, it combined with some small-scale printing enterprises. In 1956, it was moved to Beijing, which regrouped as Chinese Academy of Science Printing Press (Fig.4)⁸.



Figure 1: Lin Ho Ching (1940s)

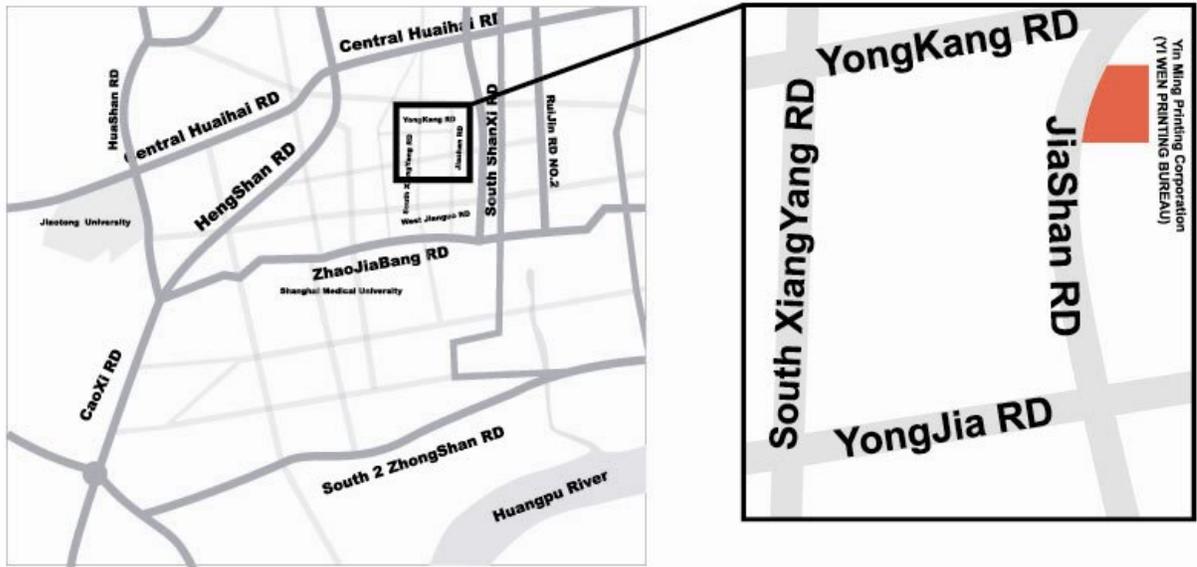


Figure 2: The location of Yin Wen Printing Bureau

(This map is made on the basis of Index of Every Walk of Life in Shanghai: the Distributing Map of Roads, Institutions, Business and Dwelling Houses (Shanghai Social Sciences Press, 2004))



Figure3: original Yi Wen Round Hand Chinese moveable type 1 hao

magazines	publishers	性质	editors	prices	Periods of print and publish	Number of issues
Zhong Hua Yin Shua	Correspondence school of Chinese Fine Arts, plate making and Printing	quarterly	Gao Yuanzai	1yuan	1935/2 ~ 1936/2	2 issues
Zhong Guo Yin Shua	China Association of Printing	quarterly	Liu Puqing	0.2yuan	1936	1 issue
Yin Shua Jie	Cuihua Printing Company	monthly	Yu Fanglian	0.02yuan	193?	Over 10 issues
Shen Zhou Yin Shua	?	?	?	?	?	
The Graphic Printer	Yi Wen Printing Bureau	monthly	LiuLongguang	0.2yuan/volume , 0.3yuan/two volumes, 0.4yuan/three volumes	1937/1 ~ 12, 1939/7 ~ 1940/7	25 issues
Zao Zhi Yin Shua Yue Kan	Sichuan State-run school of Paper Making and Printing	quarterly	The same as the publisher	1yuan	1941	4 issues

Table I: Magazines released by Yin Wen Printing Bureau

(This table is based on the investigation made by the author on the magazines found till now released by Yin Wen Printing Bureau)

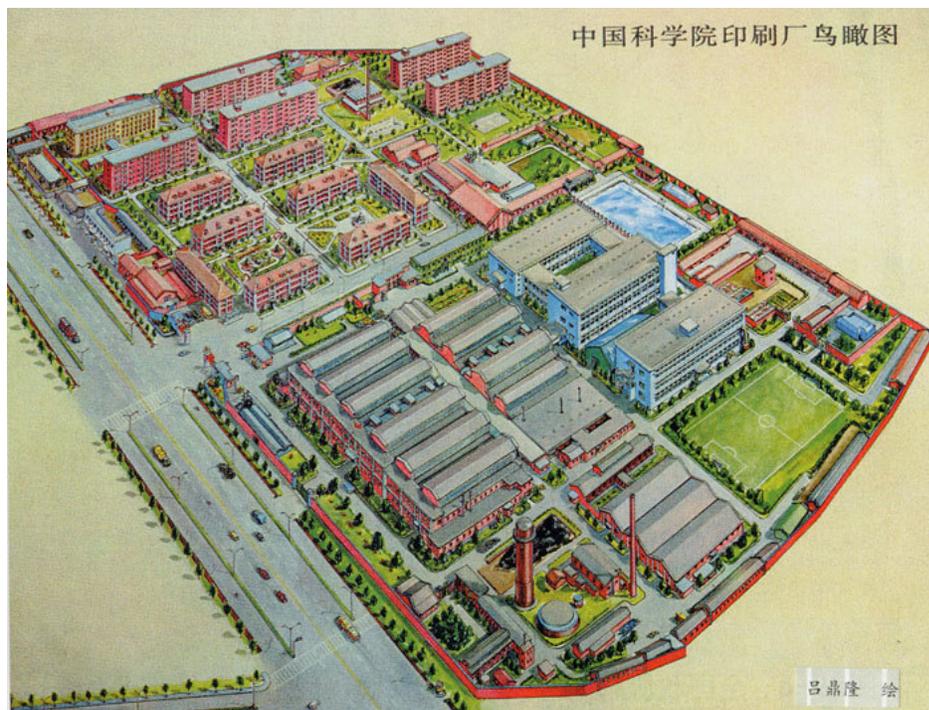


Figure 4: Chinese Academy of Science Printing Press

4. THE CONTENTS OF *THE GRAPHIC PRINTER*

The Graphic Printer is a professional printing magazine established by Yi Wen Printing Bureau in January, 1937. Its publisher is Lin Ho Ching and its editor is Liu LongGuang (Karl Liu, 1913-1995) (Fig. 5). Due to the Sino-Japanese War, *The Graphic Printer* stopped publication after Volume 1, with its 12th issue published in December 1937. In July 1939, it resumed publication (volume 2). But after the 1st issue of Volume 3 was published in July, 1940, *the Graphic Printer* again stopped publication. Since then, it has not resumed publication.

The Graphic Printer is 267mm long by 191mm wide, which is equal to sixteen mo of Chinese printing paper. Each issue in Volume 1 has around seventy pages including advertisements while each issue in Volume 2 and other volumes has about fifty pages or so.



Figure 5: Liu LongGuang(1970s)

4.1. THE PUBLICATION GOALS AND EDITION PRINCIPLES OF *THE GRAPHIC PRINTER*

The publisher of *The Graphic Printer* Lin Ho Ching presented the goals of the publication and the guiding editorial principle in its foreword⁹.

Lin stated that thanks to the flourishing new media such as radio and film, the ways of information transmission had increased and these media played a significant role in the modern society. In addition, he emphasized that the print media were characterized by preciseness and comprehensibility in information

transmission and that printing technology and culture will evolve along with the development of human society. Based on the ideas of the Enlightenment, Lin strongly proposed that what Chinese modernization needed most was the development of a printing industry with characters and graphs as its elements. *The Graphic Printer* was the professional magazine published in order to promote the development of Chinese modernization.

The goals of the journal's publication proposed by Lin could be generalized as follows:

- 1) Printing is resulted form a combination of science and art. *The Graphic Printer* would seek to develop the interaction between printing technology and art.
- 2) Chinese printing technology lagged behind that in the developed countries in the world. Popularizing printing education was one of the goals of *The Graphic Printer*
- 3) *The Graphic Printer* intended to become a comprehensive medium between printing technology and printing culture.

Influenced by foreign professional printing magazines such as *The Inland Printer* in the U.S., Lin designed *The Graphic Printer*. As regards the guiding editorial principles, Lin pointed out that *The Graphic Printer* aimed to import knowledge with the hope that the quality of printing products would be improved in terms of printing technology (in the field of graphic design including composition and binding) and arts.

Professional printing journals began to appear in the 1930s in modern China. Before World War Two, there were five magazines. These magazines except *The Graphic Printer* stopped publication after only one or two issues were published (Table2). Lin Ho Ching and Liu Long Guang believed that the transient existence of these journals was caused by the lack of talents and stable capital. Therefore, in order to ensure long-term publication, *The Graphic Printer* did not pursue profits. Instead, Yi Wen Printing Bureau adsorbed all its costs¹⁰. In fact, all these efforts made *The Graphic Printer* come to be the professional printing magazine, which stayed in publication for the longest time period and published the largest number of issues in modern China.

magazines	editors	categories	Periods of print and publish	Circulation of each volume	prices
The Graphic Printer	Liu Longguang	Professional printing	1937-1940	3000	0.2 yuan/volume 0.3yuan/2volumes, 0.4yuan/3volumes
Ming Zhu Xuan Fan Yi Yue Kan (English)	Liu Longguang, Cheng Tanzu	Cultural and academic	1939-1945	2500	0.4yuan/volume at the beginning 150yuan/volume after the inflation
Xiao Shuo Yue Kan	Liu Longguang, Yu Hangyong	novels	1939	?	0.4yuan
Ying Mei Za Zhi Jing Hua (English)	Liu Longguang	?	?	?	0.6yuan
Er Tong Yue Kan	Wang Renlu	Children's Reading	1940?	?	0.4yuan
Ren Sheng Yue Kan	Liu Longguang	information on daily life	1940?	?	?
Ying Wen Yi Wen Wen Zhai Yue Kan	Wu Kangqing	?	1946	2500	150yuan
Ke Xue Wen Zhai (English)	Liu Longguang	?	?	?	?
Zhen Tan Wen Zhai Yue Kan (English)	Lin Heting	?	1946	?	?
Xin Zhen Tan (semimonthly)	Cheng Xiaoqing	whodunit magazine	1946	2500	150yuan
Yi Wen Hua Bao	Liu Longguang	mass magazine	1946	10000	2000yuan

Table2: Modern professional printing journals released in China (This table is based on the author's investigation.)

4.2. THE CONTENTS OF *THE GRAPHIC PRINTER*

The Graphic Printer consists of both articles and advertisements. Among all the articles from Volume 1 to Volume 3, the majority of the articles are about printing technology; second, the ones about operational management and trade organization in the printing industry; third, the ones about graphic design and typography, and lastly, the ones about domestic printing conditions, printing history and printing figures.

These articles could be classified into three groups in terms of the authors. 1) The articles written by the employees of Yi Wen Printing Bureau. 2) The translation of the articles about printing in foreign countries. 3) The contributed articles.

1) The first group of articles were mainly authored by Lin Ho Ching and Liu Long Guang. The articles written by Lin are about printing management, the establishment and the development of the printing associations and graphic design, for instance, the relationship of typesetting and its furnace, and the proportions between lead, antimony and stannic in typesetting¹¹ (in the 1st issue, Volume 1), *On the disadvantages of competition in printing industry*¹² (in the 3rd issue, Volume1) deals with printing technology

and printing management. *How to Improve the Effects of Advertisements in Newspapers*¹³ (in the 7th issue, Volume 1) deals with graphic design.

As the editor of *The Graphic Printer*, Liu Long Guang wrote a lot of articles. In particular, in Volume 1, he contributed one third of the articles, which include the translations of articles about printing from foreign countries and original ones in the fields of printing history, printing education and graphic design. In their articles, both Lin Ho Ching and Liu Long Guang aimed to establish a printing culture with the Chinese characteristics by absorbing foreign printing technology and culture.

2) A fair proportion of the articles in *The Graphic Printer* are translations, the contents of which mainly involve American, Japanese and European printing technology and graphic design.

The sources of the translations are an American journal named *The Graphic Printer*, a British journal with the same name and a Japanese journal named *Innsatu Zassi*. In fact, *The Graphic Printer* centers on the import of design theories from Japan and also pays close attention to design movements in the U.S. and Europe.

3) Since the release of Volume 2, contributed articles began to increase. More than half of the articles were contributed ones, which dealt with all the fields in printing and graphic design.

The advertisements published in *The Graphic Printer* covered the most advanced printing machines, inking and moveable types, which played an important part in information transmission in the Chinese printing trade at that time.

5. THE DESIGN OF THE GRAPHIC PRINTER

The goal of *The Graphic Printer* is to seek to explore the combination of printing technology and art, and its effects. This goal can also be found in the design of its cover and composition. An analysis will be conducted as follows.

5.1. THE DESIGN OF THE COVER

The Graphic Printer changed its cover for every issue and had no fixed style. Its covers could be classified into three types in terms of the ways they display: 1) the ones using illustrations 2) the ones exploring the possibilities of printing technology 3) the ones formed by applying typography.

It seems that the illustrations of *The Graphic Printer's* covers are of various kinds. However, they all display the same theme – printing. For instance, there are paintings of modern high buildings, factories, printing machines and figures which remind people of the Statue of Liberty and movable type matrix on the cover of the 6th issue of Volume 1 (Fig. 6). All these manifest that *The Graphic Printer* is an enlightening professional journal.

In Volume 1 there is an advertisement that collected cover illustrations ¹⁴, and so it is very likely that some of the cover illustrations in that volume were collected. It has been proved that the author of the illustrations in the 3rd and 7th issues of Volume 1 was Xu RunShen.

The cover of the 8th issue of Volume 1 (Fig. 7) was printed in silver ink, which was coated with red and green blue. The cover of the 1st issue of Volume 3 (Fig. 8) displays the depth of space by applying lines printed in transparent ink. All these manifest the superb printing technology of Yi Wen Printing Bureau.



Figure 6: The cover of the 6th issue of Volume I

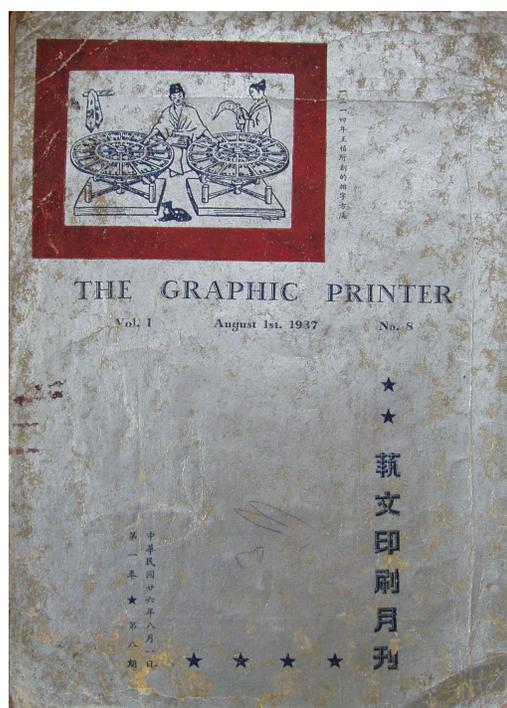


Figure 7: The cover of the 8th issue of Volume I

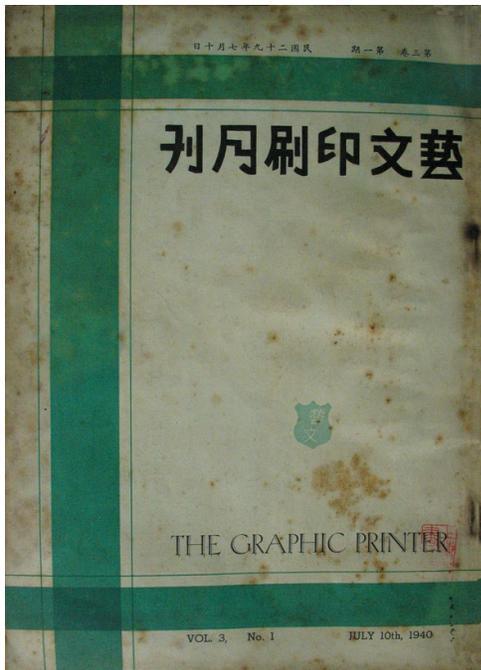


Figure 8: The cover of the 1st issue of Volume 3



Figure 9: The original manuscript of The Graphic Printer's cover

The most distinguishing feature of the design of *The Graphic Printer's* covers is that it paid much attention to European typography. More than half of its covers were designed with the application of typography. Volume 2 is a distinct example. In Volume 2, there are no advertisements collecting cover design. And in Chinese and European Fonts, the original manuscript of *The Graphic Printer's* cover design was published (Fig. 9). Therefore, from these facts, it could be concluded that all these covers were designed by the employees of Yi Wen Printing Bureau.

The use of the typeface, line and layout in these designs manifest the great concern shown by the employees of Yi Wen Printing Bureau over American and European typography. The employees were likely to have designed the covers by consulting "*The Inland Printer*" and "*The British Printer*" that Lin Ho Ching subscribed to.

Compared with other professional art magazines at the time, *The Graphic Printer* has distinct characteristics. Its cover design does not display the works of individual artists or the influence of Japanese design, which could be easily found in other art journals. For example, another professional printing magazine name Chinese Printing (1936) uses photolithography (Fig. 10). The works of paintings were used on the covers of Arts & Life (1934) (Fig. 11) and The Public (1933) (Fig. 12). Instead, what *The Graphic*

Printer's cover design manifests its concern over its American and European contemporaries and the typography displayed with advanced printing technology on its theoretical basis. With the application of these design patterns, *The Graphic Printer's* cover displays the characteristics of a professional printing magazine more clearly and more effectively.



Figure 10: The cover of Chinese Printing (1936)

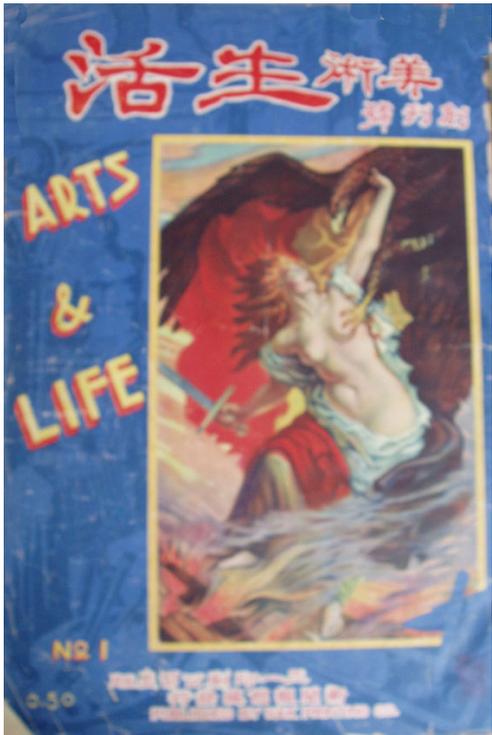


Figure 11: The covers of Arts & Life (1934)



Figure 12: The cover of *The Public* (1933)

5.2. TYPOGRAPHICAL COMPOSITION DESIGN

The composition design of *The Graphic Printer* also manifests great attention paid to typography. *The Graphic Printer* used traditional vertical composition instead of horizontal composition, which had newly appeared. One page is divided into two paragraphs. The space between paragraphs is 12mm. And there are 16 lines in each paragraph and each line has a capacity of 21 characters. The 4 hao (14pt) Fang song was applied to the font with SBC case. Wide white space was left on the edges of each page of the magazine (Fig. 13). A new punctuation mark style was applied, which was produced on the basis of European punctuation marks. There are two grids in the beginning part of each paragraph; punctuation marks are positioned on the right side of each line; horizontal lines are positioned on the left side of a person's name whereas wavy lines are positioned on the left side of nouns.

This composition pattern with punctuation marks on both sides of characters was proposed in 1919¹⁵. However, it wasn't popularized then in China because of its complicatedness (Fig.14)¹⁶. Since the 1930s, the composition pattern which sets punctuation marks in the middle of each line has been fixed for the purpose of increasing the efficiency of composing and lowering costs. It began to be put into use in Volume 2 of *The Graphic Printer* (Fig.15, 16¹⁷).

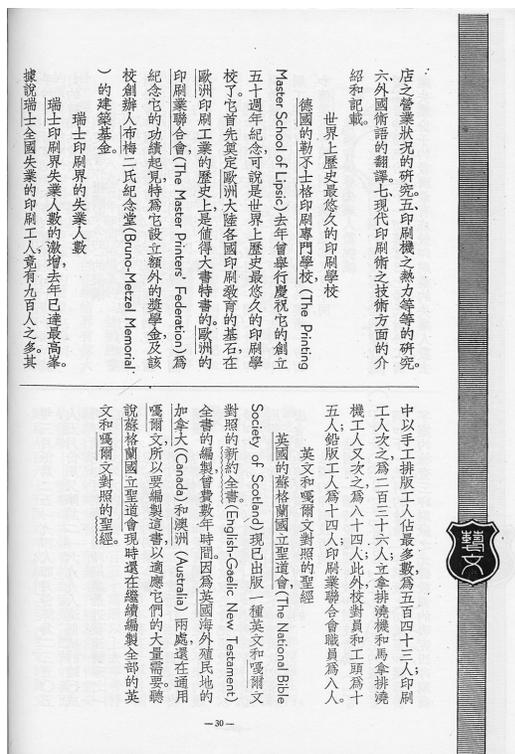


Figure 13: The composition design of *The Graphic Printer*, 1st volume



Figure 14: The composition pattern with punctuation marks in *The Graphic Printer*, 1st volume



Figure 15: The composition design of *The Graphic Printer*, volume 2



Figure 16: The composition pattern with punctuation marks in *The Graphic Printer*, volume 2

The composition design of *The Graphic Printer* is distinct from the majority of the books and magazines using Song Font at the time (Fig.17). The high readability of *The Graphic Printer*, which was brought about by the application of wider line space and 4 hao Fang song Font, resembles that of traditional Chinese books.

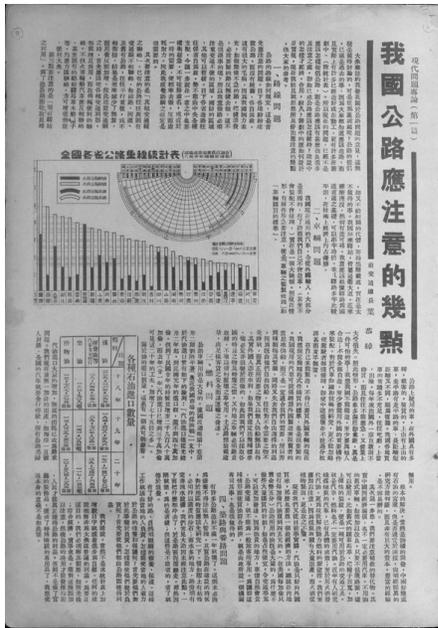


Figure 17: The composition design of *The Public* (1933)

5.3 THE INTRODUCTION OF THE GRAPHIC DESIGN THEORIES AND THE PRACTICE MADE BY THE GRAPHIC PRINTER

The Graphic Printer actively introduced the theories and the practice concerning Chinese and European typography.

For example, in *How to Increase the Effects of Advertisements in Newspapers*¹⁸, Lin Ho Ching made the following exposition: "Whether or not advertisements can attract readers' attention in single-color printed newspapers depends on 'the edition of contents' and 'composition technology'. The former is the duty of advertisement designers while the latter is the duty of compositors. Neither of them can be dispensed with." Lin summarized composition technology as follows: 1) The important words and sentences should be highlighted with the characters printed in big type in order to draw readers' attention. 2) Frames should match types. 3) The margins of layout should be actively utilized in order to achieve an effect of contrast. 4) Single type had better be used, which is extremely significant in European composition. 5) Layout should be noted. 6) Illustrations ought to be actively applied. Based on the principles above, Lin redesigned some advertisements as samples in his article. The influence of the contemporaneous rationalism can be found in Lin's presentation.

There are many other articles concerning the introduction of American and European designing theories and their application in Chinese design especially in Volume 2.

For instance, in *On Western Advertisement Style*¹⁹(in the 6th issue, Volume 2), Karl Liu presented the same view as Lin Ho Ching in *How to Increase the Effects of Advertisements in Newspapers*. In the article, Liu stated the importance of composition in European advertisements. And then he listed some examples and redesigned them according to his statements. He stressed the needs to study English composition rules and apply them to Chinese advertisements.

Remarkably in *The Graphic Printer* were published the articles which applied traditional Chinese modeling theory to the explanation of American and European design theories. For instance, in *A Book Was Printed - ----Self-criticism on Its Forms*²⁰(in the 12th issue, Volume 2), the author performed self-criticism by applying the principle "Qi yun sheng dong" emphasized by Xie He of Nan Dynasty in Chinese painting theory to the discussion about the elements in layout design such as margins, lines, paragraphs, Chinese and European composition and punctuation marks. It is an example to show that Chinese people at that time made attempts to understand and explain modern layout and binding design from the perspective of the traditional Chinese aesthetic ideology.

The Graphic Printer is not only restricted to the theoretical introduction of graphic design. From the 7th issue of Volume 1 to the 3rd issue of Volume 3, it published *Chinese and Western Format Samples* in installments (Fig.18, 19), which is a summary of the theories and practices introduced by *The Graphic Printer*. It covers the designs of various print products including labels, business cards, envelopes and postcards in both Chinese and European composition. From the signatures, it could be concluded that all these designs were produced by the employees of Yi Wen Printing Bureau.

”

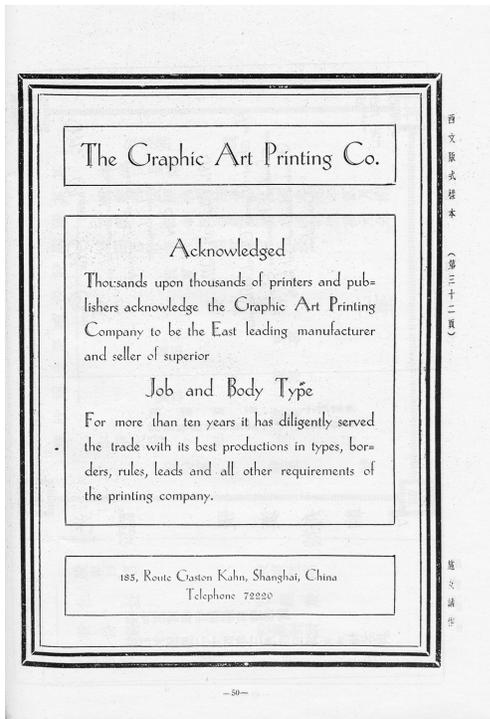


Figure 18: Chinese and Western Format Samples

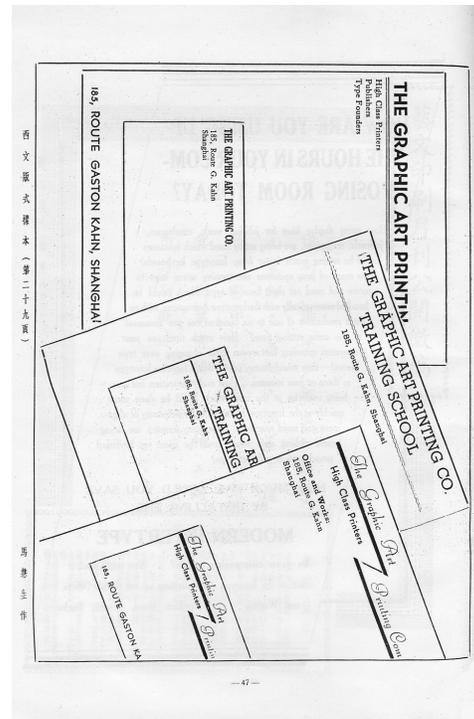


Figure 19: Chinese and Western Format Samples

6. THE REPERCUSSIONS OF THE GRAPHIC PRINTER

The Graphic Printer had thousands of subscribers in China. In Japan and Southeast Asia it also had some subscribers. In April 1937, the publisher of the magazine “Innsatu Zassi” named Koriyama Yukio mailed Lin Ho Ching, asking for communication and exchange between the two journals. Koriyama introduced *The Graphic Printer* to the Japanese printing trade by publishing an article with the title of Chinese Printing Magazine in the 4th issue, Volume 20. Below is the main content of the article.

The size of *The Graphic Printer* is “Yonnrokubaiban”²¹, a particular size of the printing paper sheet used in Japan. Every issue has about sixty pages. Articles are printed in 3 hao Fang song font²², virtually 4 hao Fang Song Font and regular script²³, which are extremely elegant. Its standard has exceeded the one in Japan in terms of the European format samples published in the magazine and the use of western punctuation marks such as [;] [,]²⁴.

Obviously the report of “InnsatuZassi” noted the composition and the Yi Wen Round Hand font of *The Graphic Printer*. These comments show that the design features of *The Graphic Printer* and the achievement of its design were recognized.

7. CONCLUSION

The contributions of *The Graphic Printer* to the Chinese Graphic Design Movement in the 1930s could be summarized as follows:

1) *The Graphic Printer* is the most important professional printing magazine about printing technology and graphic design in modern China. It was published by Yi Wen Printing Bureau, which Lin Ho Ching established after he finished his study on printing in the U.S. *The Graphic Printer* studied printing in terms of technology, history, management and graphic design and introduced American and European advanced technology and management so that it promoted the modernization of Chinese printing.

2) *The Graphic Printer* studies graphic design from both theoretical and practical perspectives. All these theories and practices are concerned with typography. And it is remarkable that they manifested the kinship between rationalism and typography, which has not been noted in the researches about Chinese graphic design history up to the present. It proved that a movement appeared in Chinese printing and graphic design in the 1930s, which differed from "Tu an" design traceable to Japan.

3) *The Graphic Printer* drew a lot attention both in and outside China. Its contributions to typography in particular were noted in Japan. Its design reflected the standard Chinese graphic design reached in the 1930s.

All these mentioned above prove that *The Graphic Printer* has made great contributions to the Chinese Graphic Design Movement in the 1930s by introducing theories about graphic design and putting them into practice.

NOTES:

1. The leading studies of Chinese modern graphic design can so far be listed as following: *The History of Chinese Modern Art Design* by Chen Rui Lin (Hunan scientific & Technical Publishers, 2005), *Chinese Modern Design: A Retrospective* (Design Issues, Vol6.1 , 49-78, 1989) by Shou Zhiwang and *Chinese Graphic Design in The Twentieth Century* by Scott Minick and Jiao Ping (London: Thames and Hudson, 1990) . In addition, *The Fine Art History of the Republican China, 1911-1949* by Ruan Rongchun and Hu Guanghua (Sichuan Fine Arts Publishing House, 1992), a study on the modern fine arts history of China, touches upon the modern graphic design as well.
2. Shanghai Style is the English version for a Chinese phrase “Hai Pai”. It originally refers to the painting mode emerged in Shanghai and its surrounding areas at the end of Qing Dynasty, which assimilated the Western painting techniques. Since then, Shanghai Style has been widely used to describe the modern culture and lifestyle of Shanghai, and in the field of graphic design although it is not strictly defined. Take *The Chinese Modern Advertisement Culture* (Jilin scientific & Technical Publishers, 2001) as an example, Shanghai style basically refers to the commercial posters and paintings designed as calendars. In *Chinese Graphic Design in the Twentieth Century*, however, Shanghai style suggests the design mode appeared in 1920-1930s, which influenced by both plastic arts movement, i.e. Art Deco and Cubism taken place in the West and the traditional Chinese mode. The common ground of these studies is that Shanghai style is used to indicate the design mode arose in 1920-1930s, combining the techniques of plastic arts of both Western and Chinese styles.
3. This viewpoint can be traced in the designing books and art magazines published in 1920-1930s in China. For instance, in *The Latest Designing Laws* by Yu Jianhua (The Commercial Press, 1926), designing is defined as a process in a series of industrial activities. In *Tu an Gou Cheng Fa* by Chen Zhifo, (Kaiming Publishing House, 1937), designing is regarded as an industrial activity with art involved.
4. Christopher A. Reed: *Gutenberg in Shanghai: Chinese Print Capitalism, 1876-1937*, University of British Columbia Press, 2004
5. The department of “Tu An” in the State-run Beiping Fine Arts School was the initial designing education mechanism set up in China, which was advocated by Cai Yuanpei and modeled the Tu An education of Japan. Tu An, as a subject was thereafter established one after another in art schools, marking the popularity of designing education in China.
6. In order to avoid confusions caused by its name being changed for four times, “Yi Wen Printing Bureau” will be the only agreed name used in the following.

7. Till now, Lin Ho Ching's experience had not received enough attention of researchers. The information of Lin in this paper is based on the research carried out at Alumni Relations, College of Engineering Carnegie, Institute of Technology and Lin's status as a student offered by 19 Main Library of University of Illinois. The author also referred to the narration and record about Lin in World Chinese biographies ; Shanghai commercial and professional edition (Lee, William Yinson: Globe Publishing Co.,1944) , and found Lin's death records on the web site <http://www.familytreelegends.com> . The interview to the Chinese Academy of Science Printing Press is conducted in June, 2006 and the research to its archives was done by the author. Liu Long Guang's daughter Liu Zhen Zhen and his Son Liu He Ping were interviewed by the author on 18th, June, 2006. Lin Ho Ching and Shanghai Yi Wen Printing Bureau by Liu Zhen Zhen and Biographies of Chinese Printing Industry Figures, Volume 1 (Printing Industry and Machinery Association of China, P 23-25, 1993) were both consulted.
8. The vicissitude of Yin Wen Printing Bureau discussed in this paper is rooted in the resources collected in Shanghai Archives and Chinese Academy of Science Printing Press.
9. The Foreword, the 1st issue of Volume 1, *The Graphic Printer*, P 1-2 by Lin Ho Ching
10. An Urgent Notice, *The Graphic Printer*, the 5th issue of Volume 1, December, 1937
11. The Relationship of Typesetting and its Furnace, and the Proportions Between Lead, Antimony and Stannic in the Typesetting by Lin Ho Ching, *The Graphic Printer*, 1st Issue of Volume 1, 1937
12. On the Disadvantages of Competition in Printing Industry by Lin Ho Ching, *The Graphic Printer*, 3rd Issue of Volume 1
13. How to Improve the Effects of Advertisements in Newspapers, by Lin Ho Ching, *The Graphic Printer*, 1st Issue of Volume 1, 1937
14. Advertisement of collecting cover illustrations for *The Graphic Printer*, 7th issue of Volume 1, 1937
15. Punctuation marks had not been used in China until 1904, when Yan Fu (1854-1921) introduced them in his book *Ying Wen Han Gu*. Thereafter, some books on science and technologies and such journals founded by radical revolutionists as *The Young*, 1915 started adopting European punctuation marks. In 1919, Hu Shi (1891-1962), Zhou Zuoren (1885-1967) and some others publicized Application for Enacting a Bill on the New Punctuation Marks (Amendment), in which the punctuation marks are regulated the same way as those of Volume 1 of *The Graphic Printer*.
16. Figure 14 indicates the typeset used in Volume 1 of *The Graphic Printer*, in which the grey parts are for the interlines, the red parts indicate the punctuation marks while the lattice represents body of the interlines and types.

17. Figure 16 shows the typeset used in Volume 2 of *The Graphic Printer*, in which the grey parts are for the interlines, the red parts indicate the punctuation marks while the lattice represents body of the interlines and types.
18. Refer to note 13.
19. On Western Advertisement Style by Liu Long Guang, serial in the issues 6th and 8th in Volume 2, 1939
20. A Book was Printed ---- Self-criticism on Its Forms, by Xu Run Shen in the 12th issue of Volume 2, *The Graphic Printer*
21. A particular size of printing paper sheet used in Japan.
22. Koriyama mistook the character size in the text being 4 as 3.
23. The regular script here refers to the Yi Wen Zheng Kai designed by Yi Wen Printing Bureau.
24. This article was republished in 6th issue of Volume 1, *The Graphic Printer*.

REFERENCES:

- Chen, Ruilin. 2005. *The History of Chinese Modern Art Design*. Hunan scientific & Technical Publishers
- Ruan Rongchun and Hu Guanghua. 1992. *The Fine Art History of the Republican China*. Sichuan Fine Arts Publishing House,
- Minick, Scott and Jiao Ping. 1990. *Chinese Graphic Design in The Twentieth Century*. London: Thames and Hudson
- Reed, Christopher A. 2004. *Gutenberg in Shanghai: Chinese Print Capitalism, 1876-1937*. University of British Columbia Press
- Shou, Zhiwang 1989. *Chinese Modern Design: A Retrospective*. Design Issues, Vol6.1 , 49-78.