

REPORT OF THE COMMITTEE ON TRAFFIC SIGNS FOR ALL-PURPOSE ROADS



 **Departure
gates 1 to 18**

Telephones Toilets









103
PRINTED IN ENGLAND

Baggage room

→ Available during voyage

T

Destination address

P & O * ORIENT LINE * ORIENT & PACIFIC LINES



Madeira

PRINTED IN ENGLAND

 Hold

Not available during voyage

Destination address

F & O * ORIENT LINE X ORIENT & PACIFIC LINES

Honolulu



54

Jena-Lobeda

3 km



53

Jena-Göschwitz

1000 m

Ausfahrt

a



a g i j w 0.65"

j n a k w.

a g i j

.25"



.55"

<-475 x 0.65" >-475 x

0.975"

a b c d e
f g h i j k
l m n o p
q r s t u
v w x y z





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10483-I

HYDE PARK, LONDON.

ROTARY PHOTO. E.C.







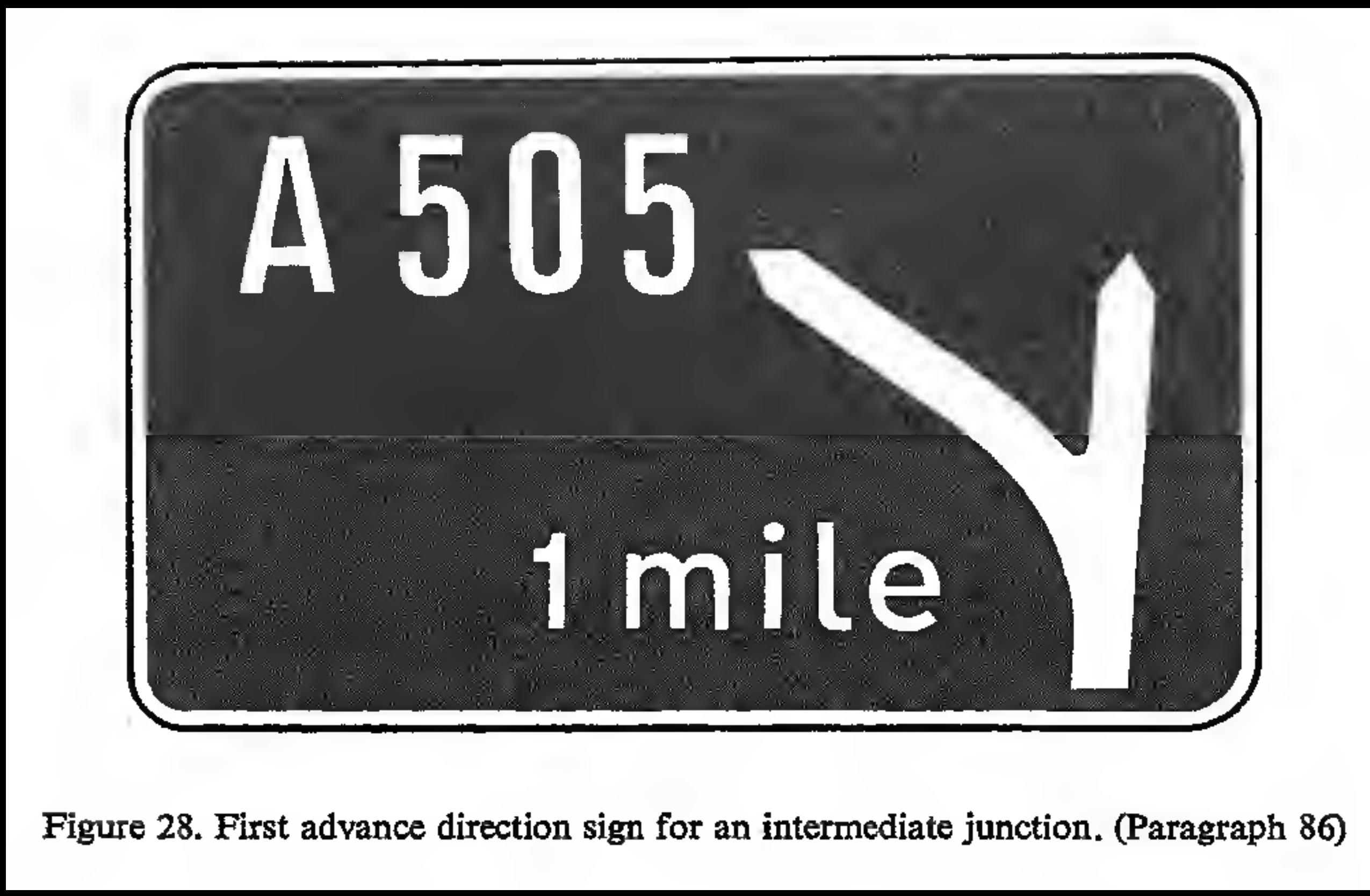


Figure 28. First advance direction sign for an intermediate junction. (Paragraph 86)



Figure 29. Second advance direction sign for an intermediate junction. (Paragraph 87)



Figure 30. Third advance direction sign for an intermediate junction. (Paragraph 88)

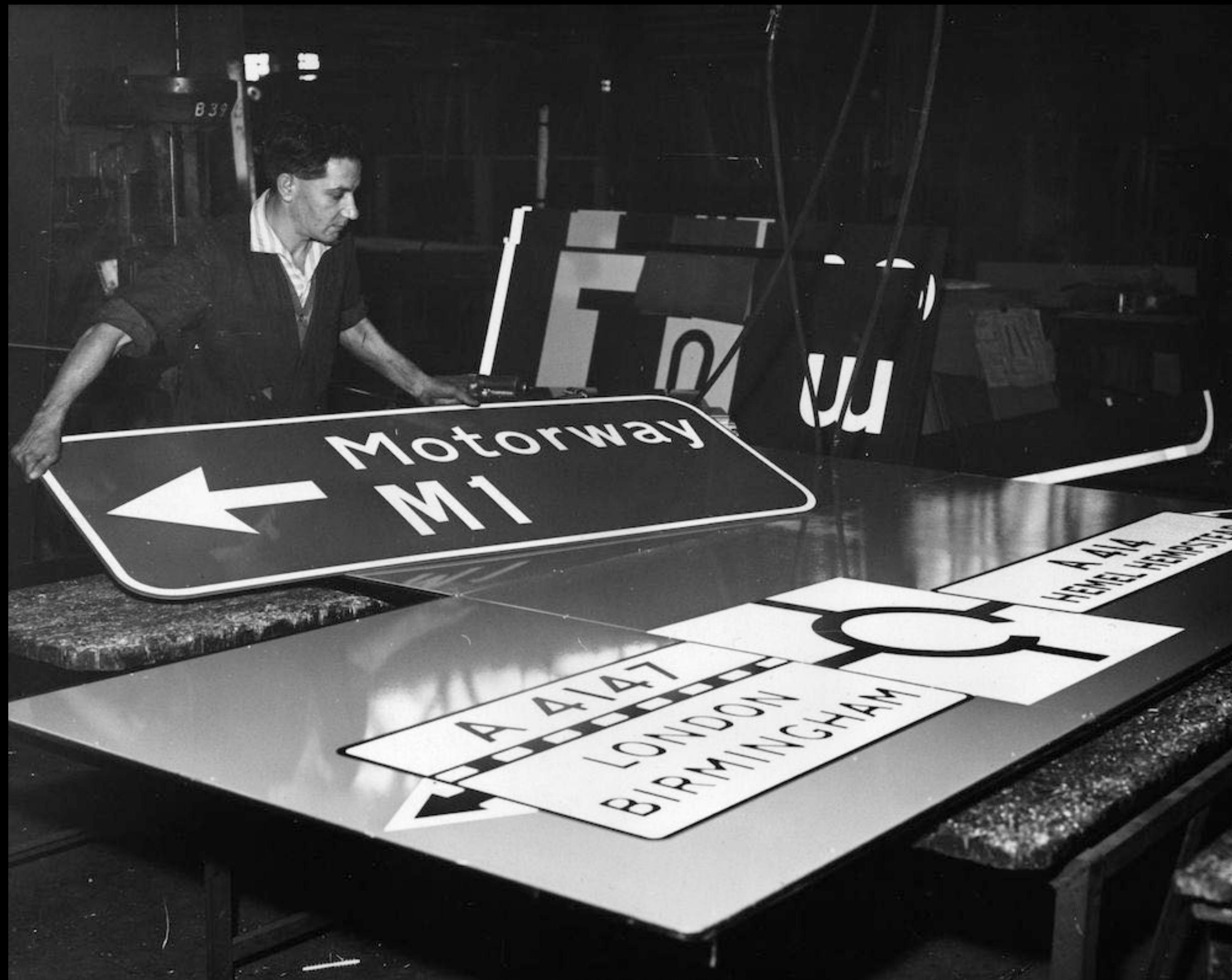
MINISTRY OF TRANSPORT

TRAFFIC SIGNS
FOR
MOTORWAYS

Final Report of Advisory Committee



LONDON
HER MAJESTY'S STATIONERY OFFICE
1962

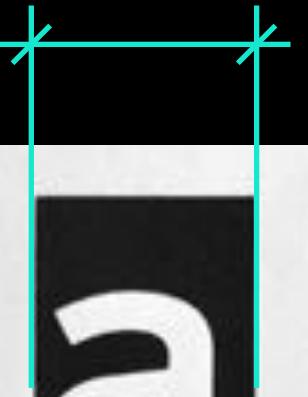








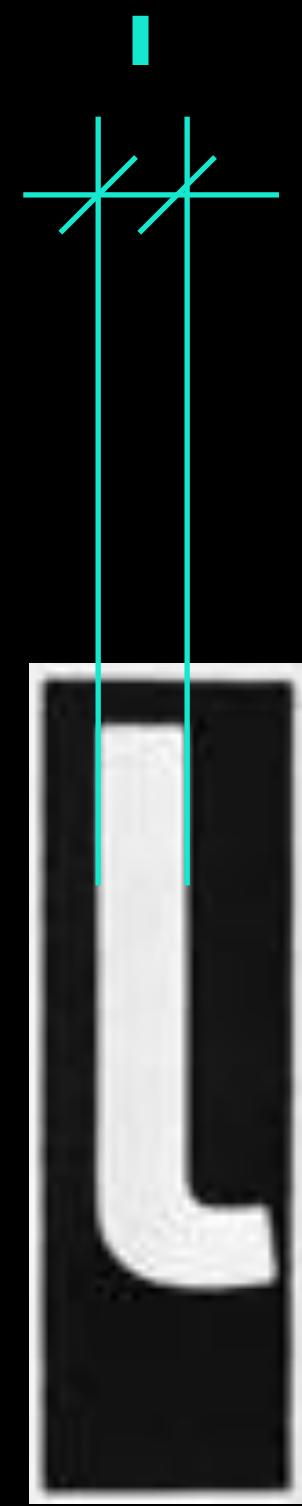




a b c d e
f g h i j k
l m n o p
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mail



Maidenhead A4

Gerrards
Cross

Windsor

A 331

Datchet

(B 376)

Uxbridge

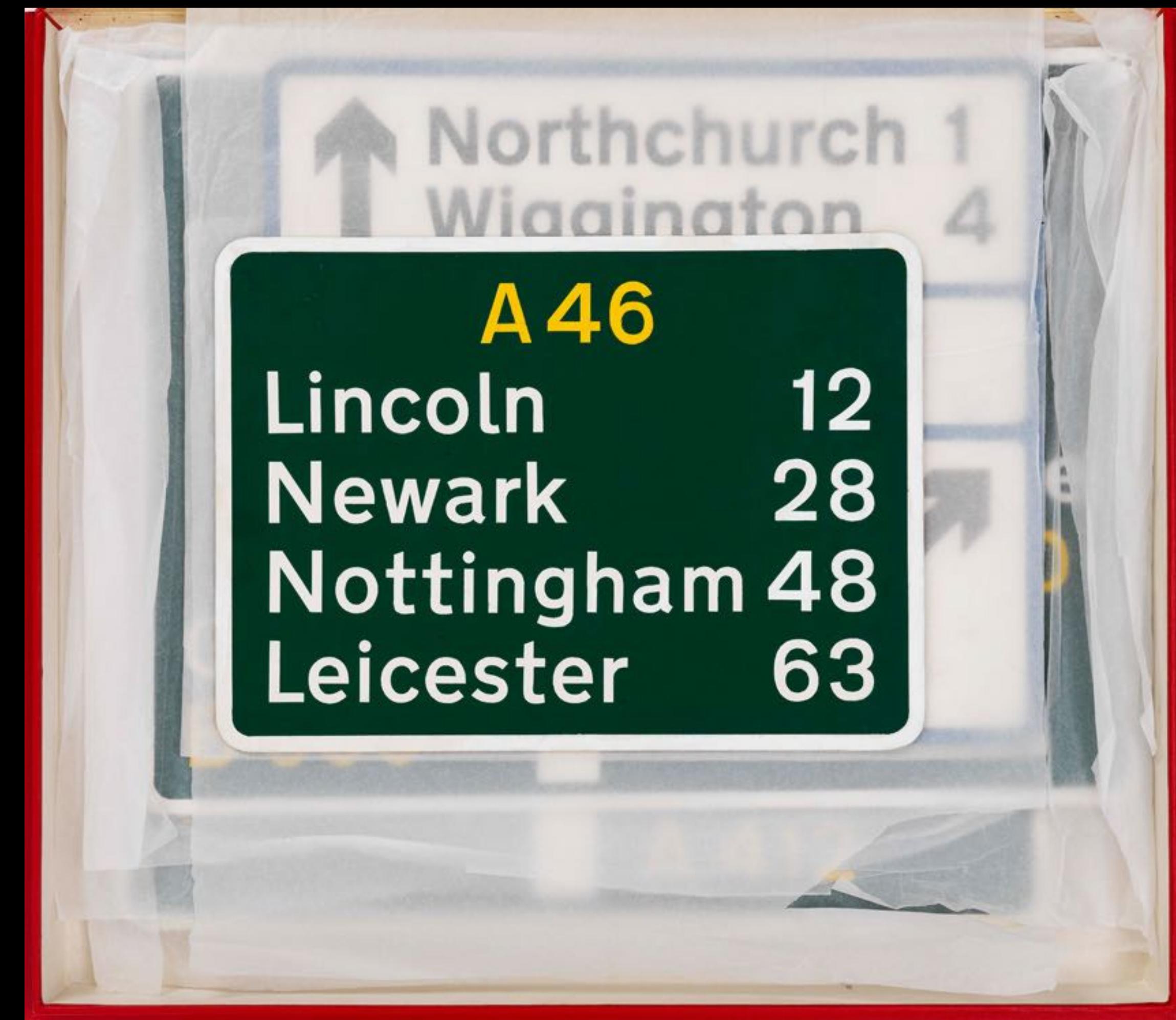
Watford

A 412

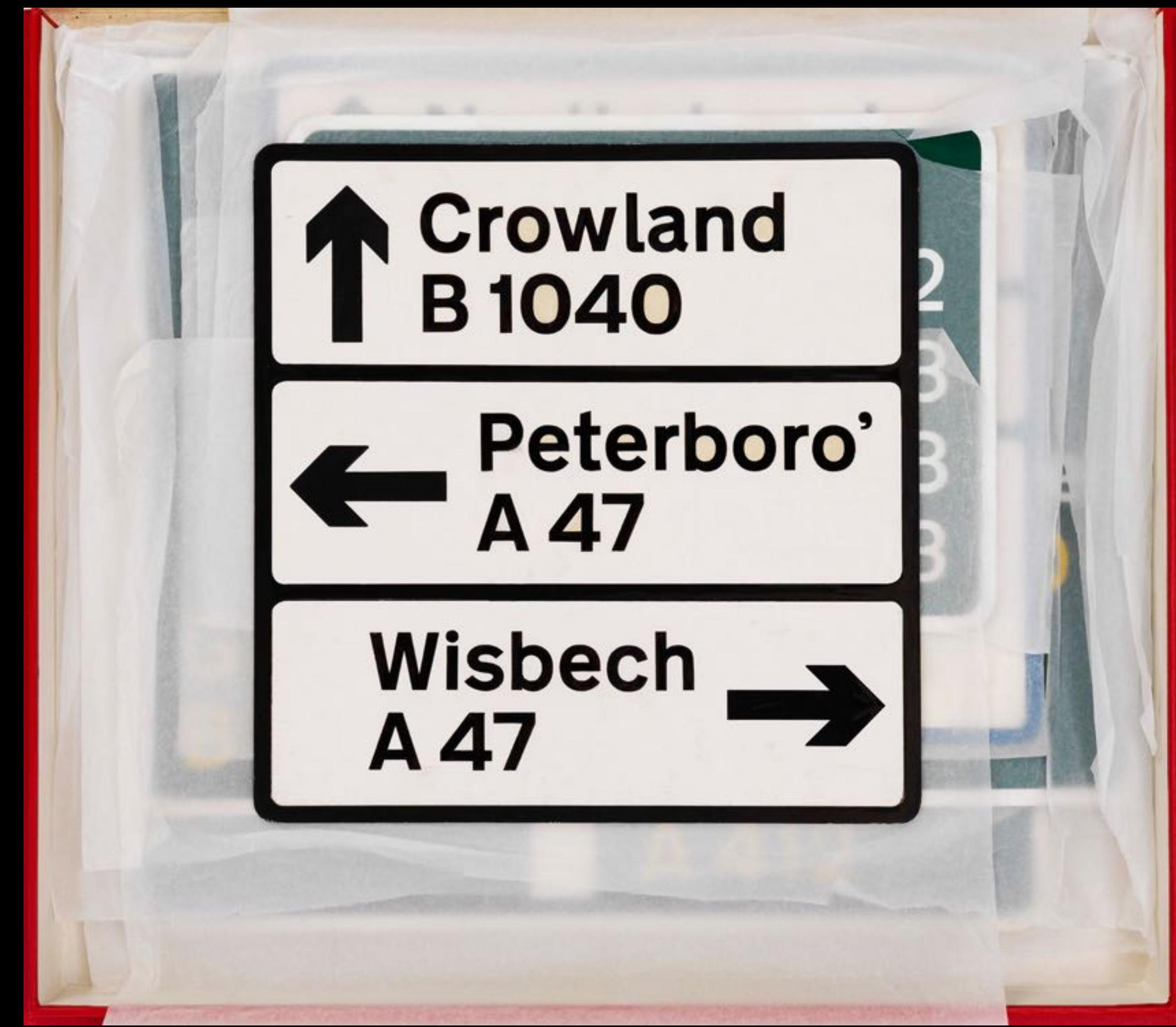












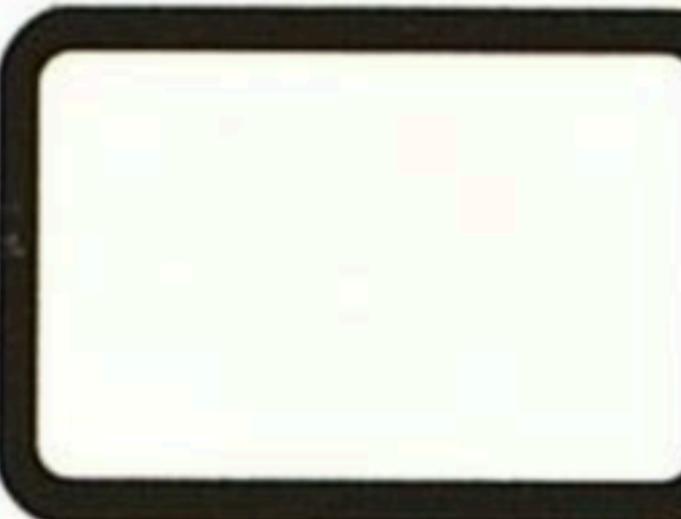
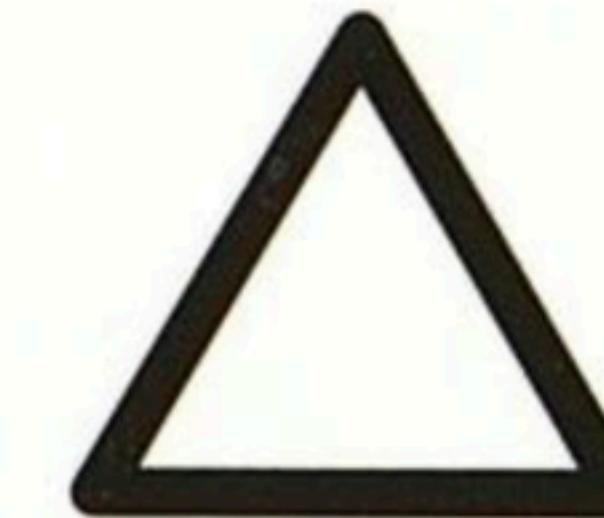
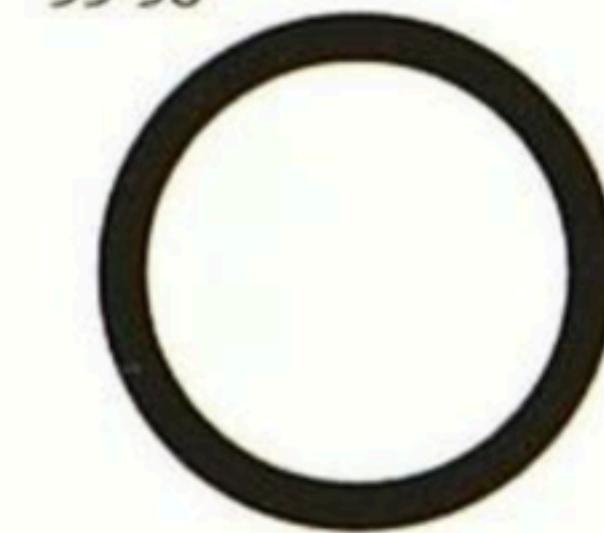




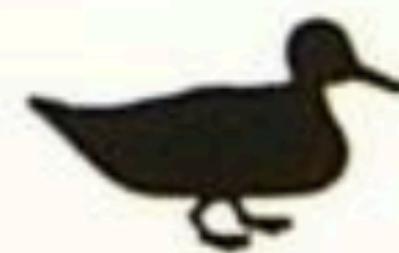
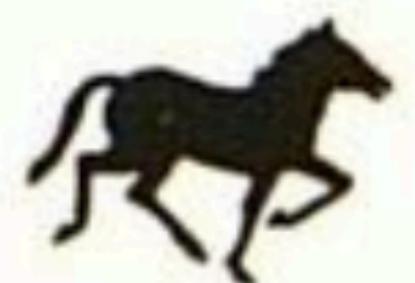
Potten End 2
Gaddesden 3
Ashridge 4



33-38



24-32



I J L T F Y C P
S V Z E X G A
U K O R B H
D Q N M W
1 2 3 4 5 6 7 8
9 0

Mike Ashworth Collection

WOLVERHAMPTON
KEIGHLEY

WOLVERHAMPTON
KEIGHLEY

Wolverhampton
Keighley

Wolverhampton
Keighley



Preston
Blackpool
Blackburn
Skipton
A 59





MINISTRY OF TRANSPORT

Report of the Traffic Signs Committee

18th April 1963



LONDON
HER MAJESTY'S STATIONERY OFFICE
1963

DESIGN
RESEARCH
UNIT

FOUNDED BY THE ADVERTISING SERVICE GUILD



AIMS

CONSCIOUS OF THE SUPREMELY IMPORTANT PART WHICH DESIGN IS GOING TO PLAY IN POST-WAR PRODUCTION, AND AT THE REQUEST OF MANY OF THEIR CLIENTS, THE ADVERTISING SERVICE GUILD HAS ESTABLISHED A DESIGN RESEARCH UNIT WITH THE FOLLOWING AIMS

- 1 To seek out the best industrial designers wherever they may exist and actively to place their talents at the service of British Industry
- 2 To find out by comparative research where British products lag behind the products of other countries and to provide British manufacturers with the means of reversing the position
- 3 To carry out research into the needs of the consumer, realised or unrealised, and into the ability of the machine to meet those needs, and from this research to evolve types of design which are efficient and beautiful
- 4 To improve existing design by bringing together designers and technical experts to experiment in new materials and new uses of old materials
- 5 Generally to study design in relation to the needs of contemporary life and to give it a direction in conformity with the progressive spirit of the age

ORGANIZATION

To direct the Design Research Unit the Advertising Service Guild has secured the services of Herbert Read. For ten years on the staff of the Victoria and Albert Museum, during which time he made a thorough study of the historical and theoretical aspects of design in relation to industry, Mr. Read left the Museum to become Professor of Fine Art in the University of Edinburgh. More recently he has been editor of the *Burlington Magazine* and director of a well-known firm of publishers. Among his many books, *Art and Industry* is recognized, not only here but also on the Continent and in America, as a standard work on the principles of industrial design and it is widely used in art schools and technical colleges specialising in the training of designers.

Mr. Read will work in close conjunction with a team of research assistants (including architects, draughtsmen and technical experts) who will review the requirements in any particular case. The work will then be allocated to the most appropriate designer. At every stage the designs produced by the Unit will be given expert supervision, and studied in relation to the standards of existing design throughout the world. The final designs submitted to the manufacturer will thus be the result of a selective investigation into all the factors involved.

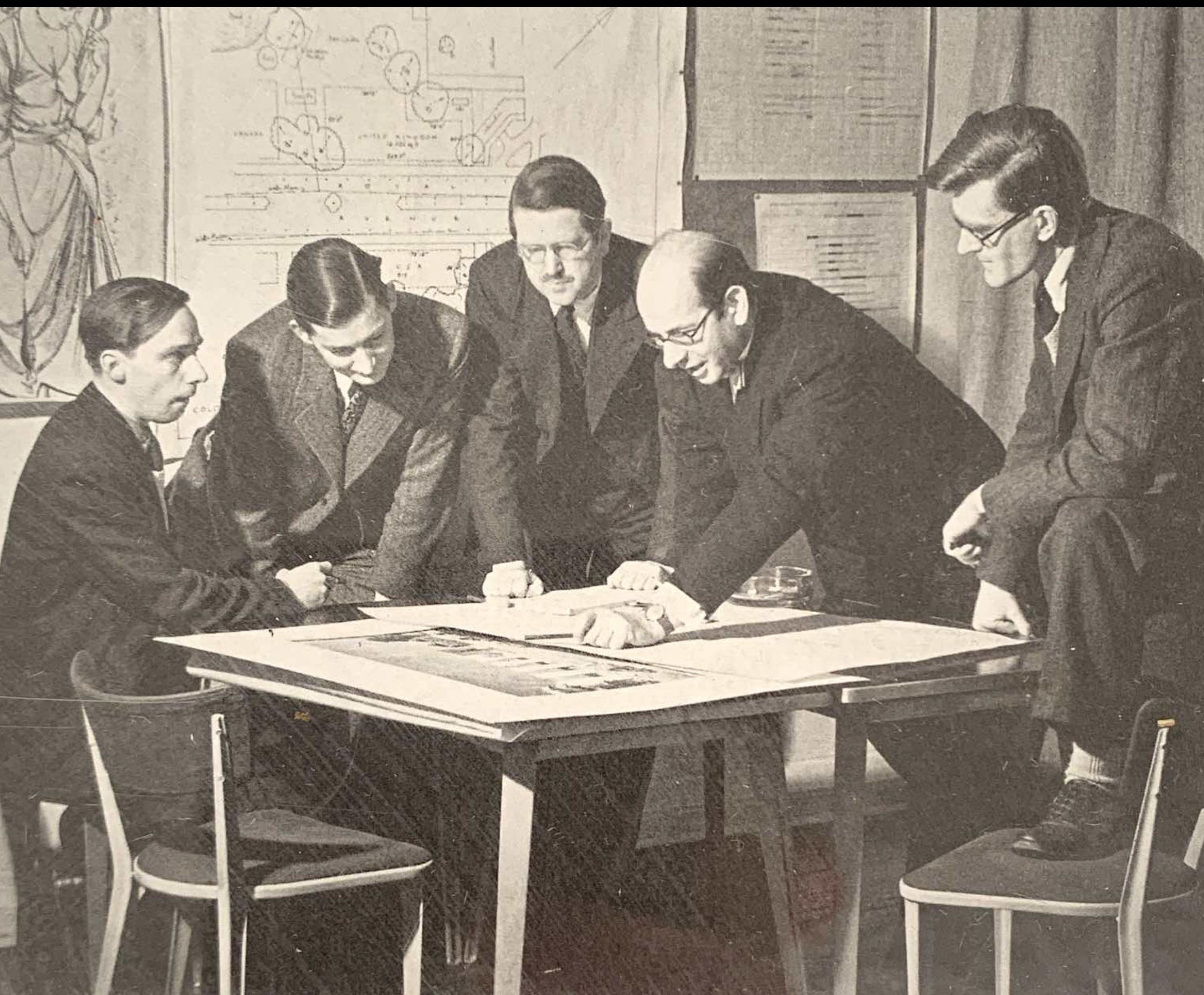
PROCEDURE

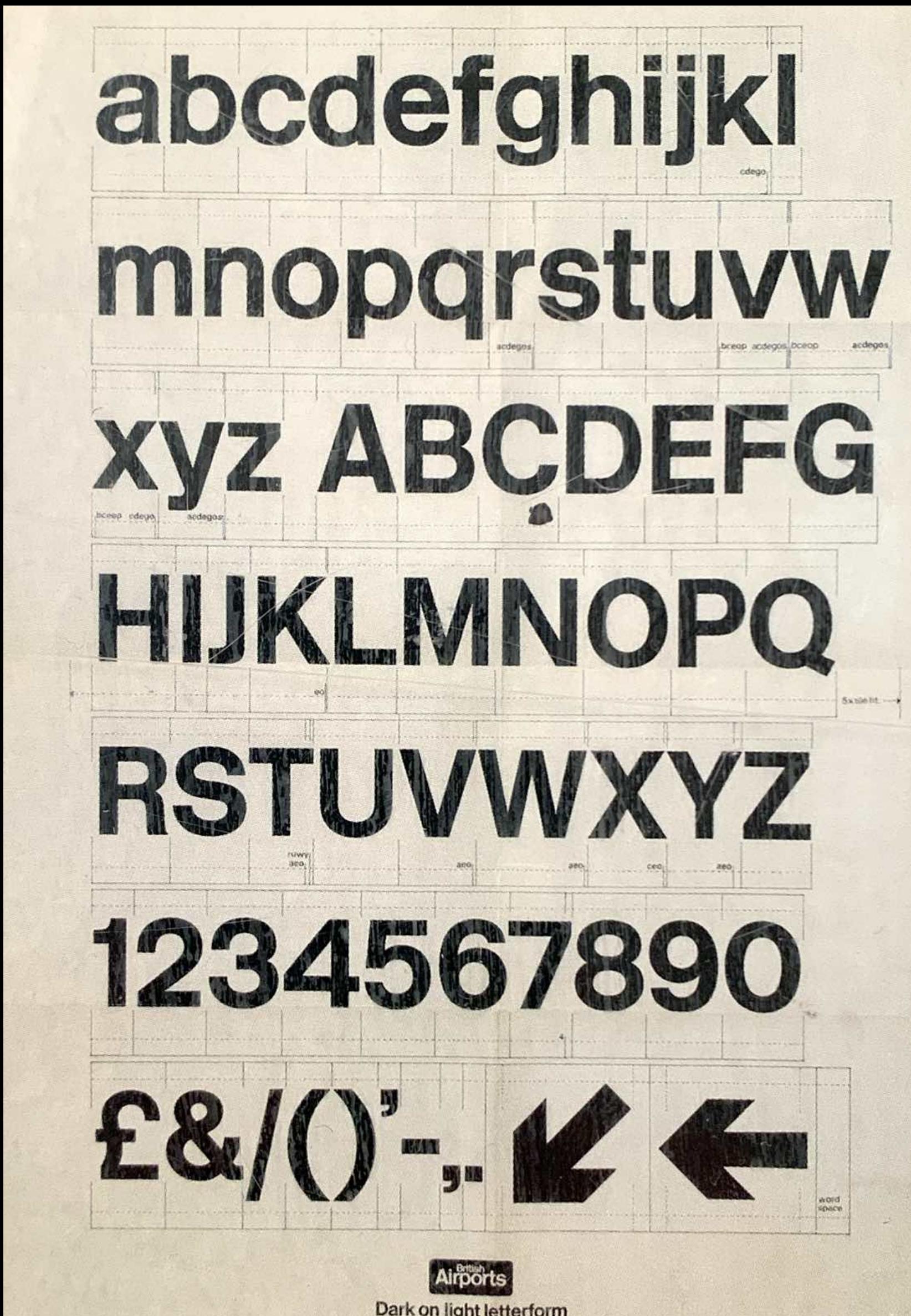
The Design Research Unit is prepared to supply designs for industrial products of any kind. It will be ready to make a critical examination of existing designs and generally to give expert advice on all design problems. It will seek to co-operate with the technical experts who are already a component part of many industries. Its obvious function is to give "style" to

the specifications which the technical expert supplies to the manufacturer, but this does not mean that our designers should be expected to apply superficial ornament to ready-made articles. *Design is essentially an expression of function*, and in most cases the designer will be an artist who fully comprehends the technical processes of manufacture and the functional and economic aspects of the materials he works with. Where industrial organizations already have their inside technical designers, it may still be desirable to bring their work into relation with general standards of design in other fields

POST-WAR DESIGN

Industrial evolution is entering upon a new phase. Hitherto it has been mainly pre-occupied with technical inventions and their exploitation in an open market. Though no doubt much still remains to be done to increase the efficiency of most products, relatively speaking technical and economic standards tend to become stabilised, and as a result *design* gains more importance as a competitive factor. The United States in particular has in recent years been paying great attention to the design aspect of its manufactures, both for home consumption and for export. Whilst we have been fully engaged in war production, the United States and other countries have advanced still farther in this field, and we are in danger of starting the peace-time production of everything, from airplanes and motor-cars to textiles and furniture, with a disastrous handicap. But even apart from the competitive aspect of the problem, there is no doubt that in general good design is an index to national vitality and efficiency. We shall have to make many changes to meet the new conditions





British
Airports

Dark on light letterform





The answers to a problem can be found in the problem itself.