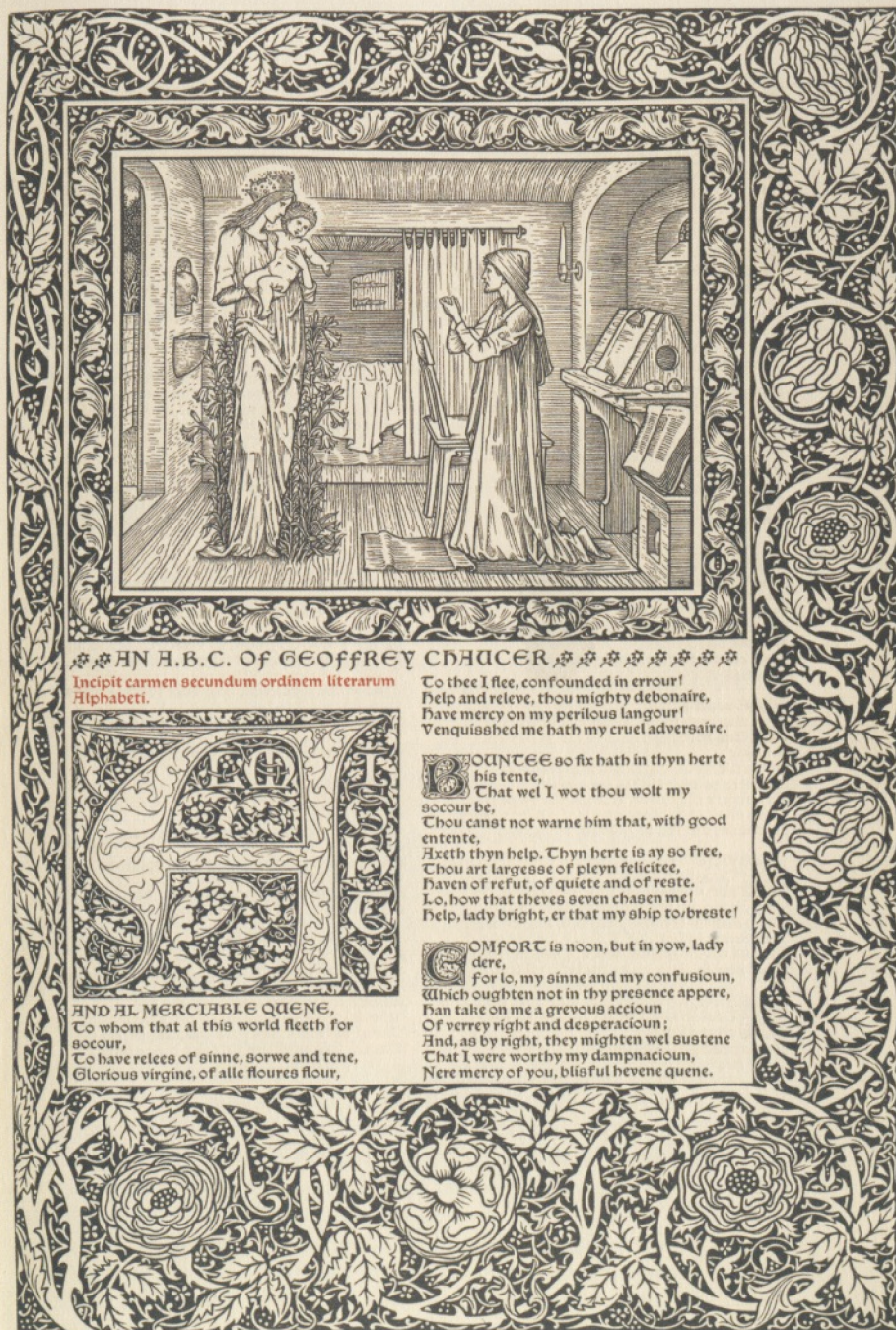


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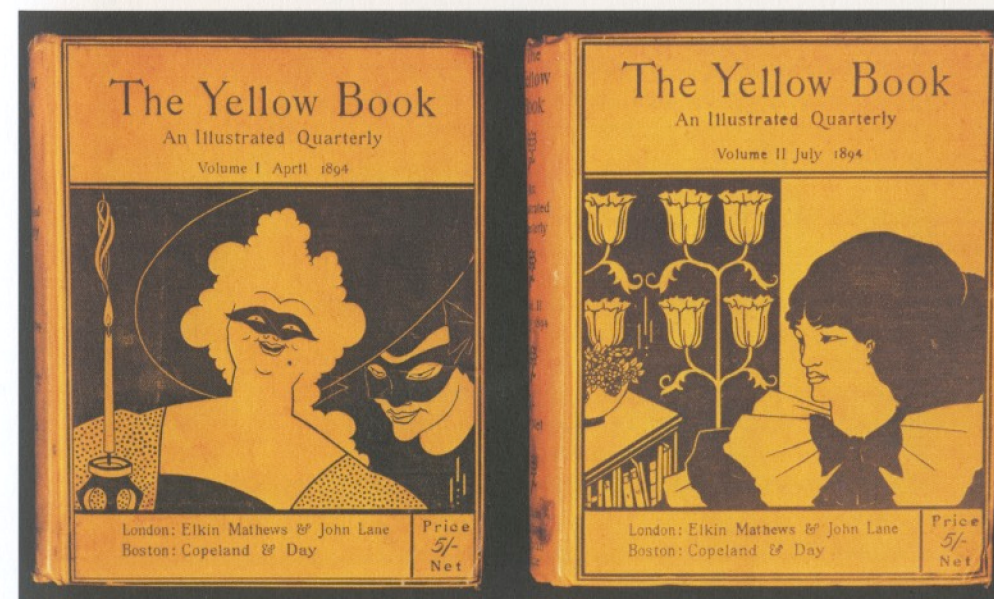


Left: *The Kelmscott Chaucer*, published in 1896 by the Kelmscott Press, featured a black-letter face called Chaucer, designed by the founder of the press, William Morris.

Below: Aubrey Beardsley's work for *The Yellow Book* typifies the late nineteenth-century Aesthetic style, which drew heavily on Japanese influences.

## Modernism

Towards the end of the nineteenth century a reaction against industrialization could be seen, first in the Arts and Crafts movement and later in the Aesthetic movement, both of which expressed their particular stances in distinctive typographic forms. William Morris (1834–96) and his followers produced work that harked back to an idealized medievalism. When Morris set up his own press towards the end of his varied career, he designed a black-letter face called Chaucer (1892). The Aesthetes, on the other hand, experimented with stylized letterforms that were heavily influenced by Japanese woodblock prints, as typified by Aubrey Beardsley's work for *The Yellow Book*.





A different sort of reaction was expressed by the radical designers of the German Bauhaus in the early twentieth century. At its birth, modernism was informed by a socialist ideology that echoed Morris's credo of 'art for everyone'. Ornament and decoration were rejected in favour of pure, rigorous form, and the machine, as the engine of mass production, was the inspiration behind the new functional aesthetic. Type became more geometric and pared back. Serifs were abandoned, and sometimes upper-case letters too, as in the Universal typeface designed by Herbert Bayer (1900–85) in 1925. Paul Renner's (1878–1956) Futura (1927) was the first sans-serif face designed for text. Around the same time the term 'graphic design' was coined for the practice of organizing material for reproduction.

Some of the most enduring typefaces from this period were the work of the English sculptor, stone-cutter, typographer and printer Eric Gill (1882–1940). Gill Sans (1926) and Perpetua (1928) have a certain lyrical quality and are based on classical proportions. In 1913 the calligrapher Edward Johnston (1872–1944) was commissioned to design a sans-serif face for London Underground. The typeface is still in use today (as New Johnston), albeit somewhat modified.

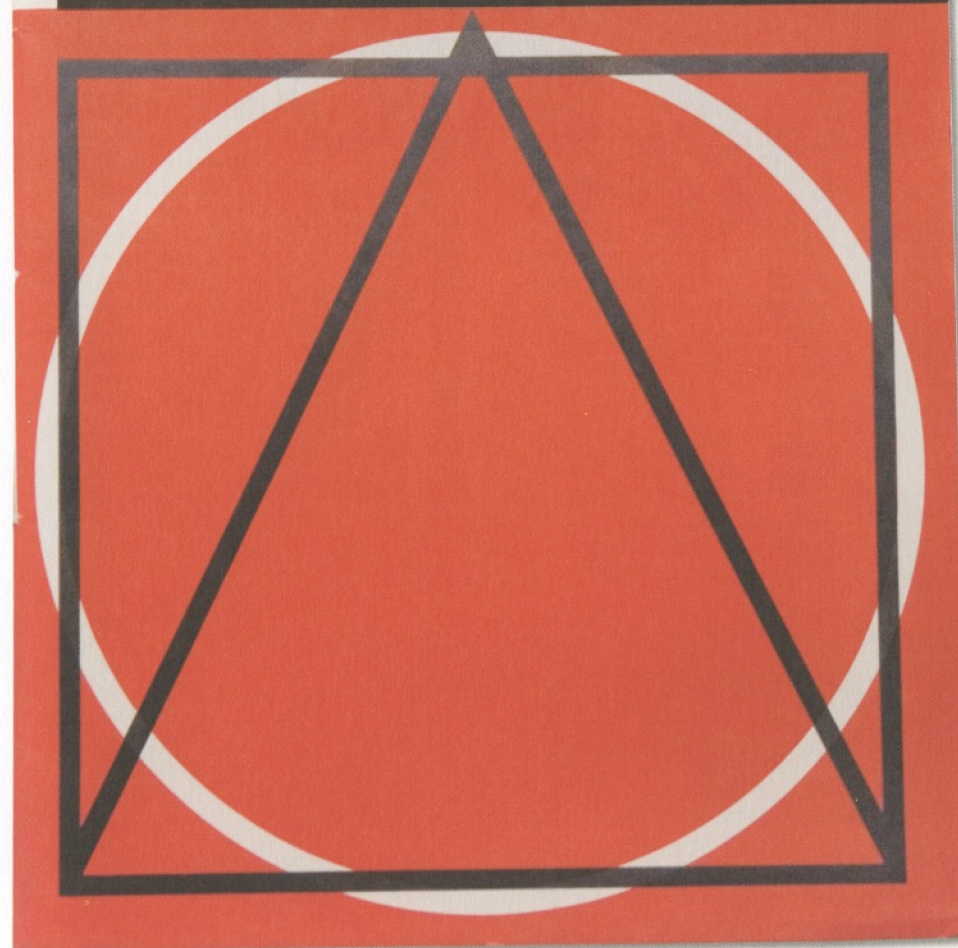
In the aftermath of World War II, modernism lost much of its utopian agenda and mutated into an international style, applied across the board to furniture, buildings, products and type. Typography was dominated by the so-called Swiss style, the best examples of which were Helvetica and Univers (both released in 1957). A new type process, photosetting, freed type from its physical base. Previously, letter spacing had been constrained by the physical properties of type – the body of metal on which the type was cast. Univers, designed by Adrian Frutiger (1928–), was the first font to be designed for both hot metal and the new photosetting process.

Paul Renner's Futura (1927), commissioned by the Bauer Type Foundry, was based on the geometric forms of the triangle, circle and square. The first sans-serif face designed for text, Futura was chosen as the typeface for the inscription on the plaque left on the Moon in July 1969.

BAUER TYPE FOUNDRY

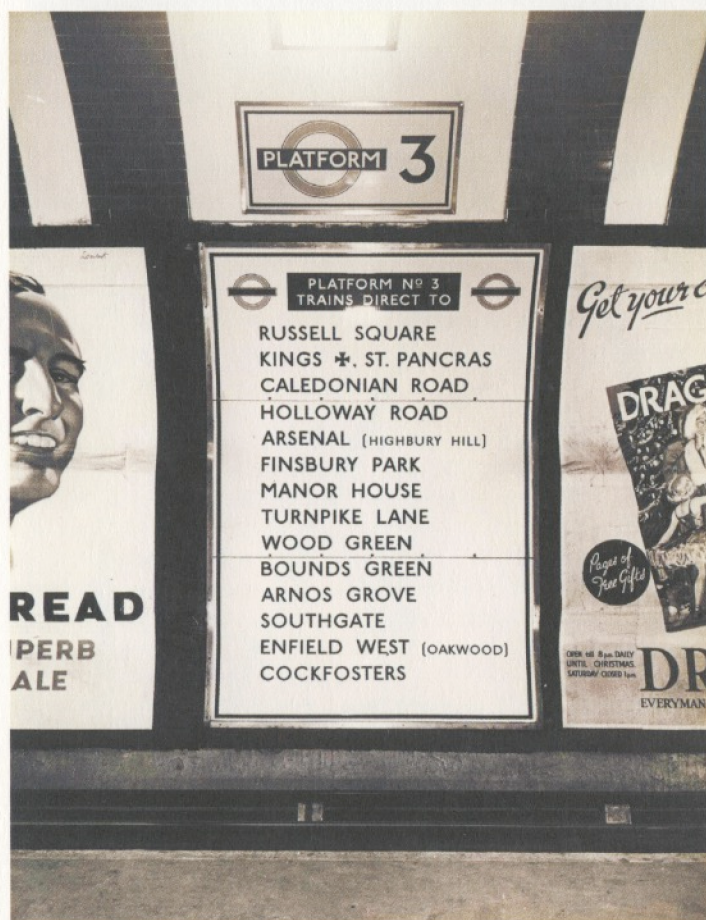
FUTURA

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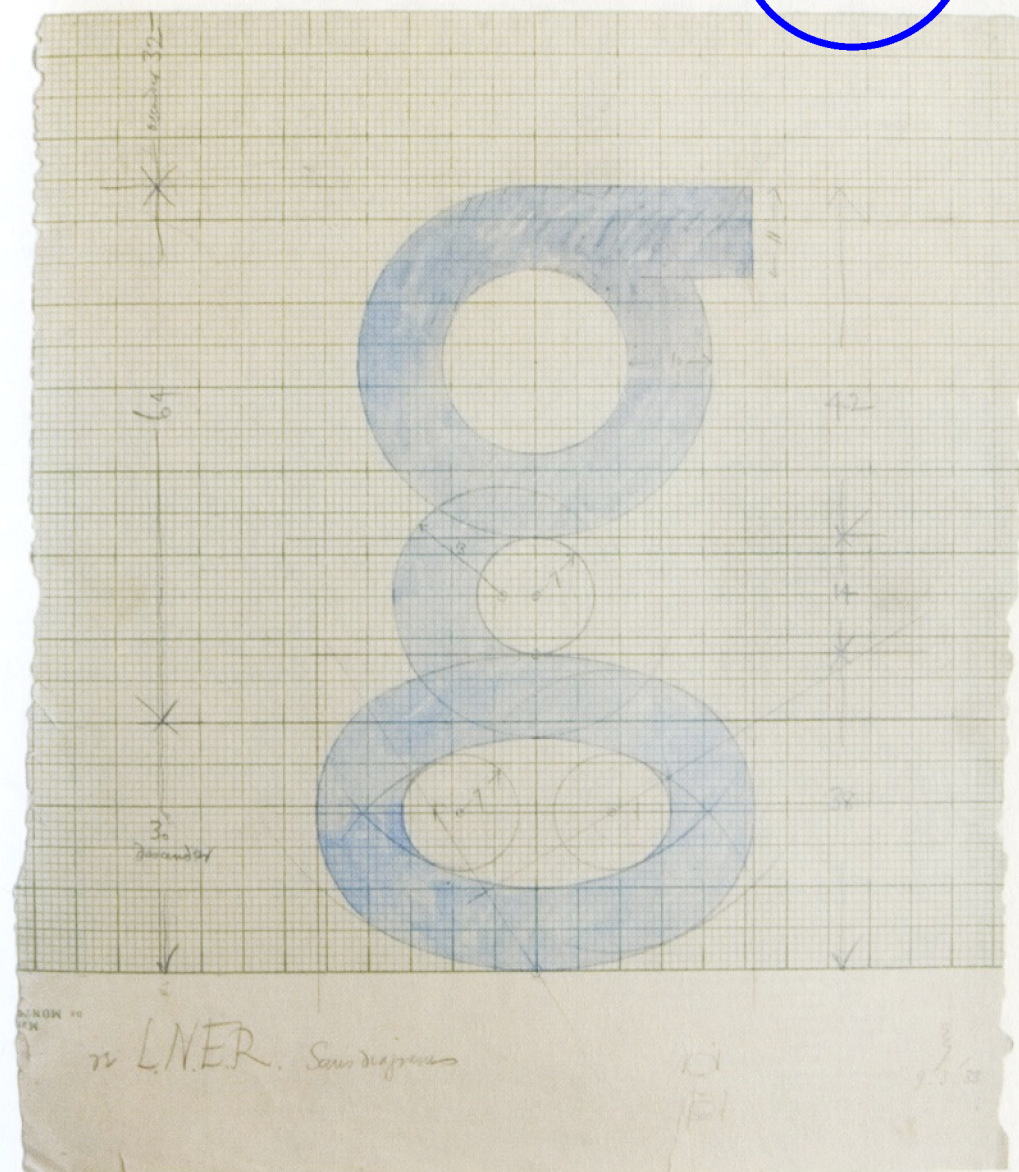


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Left: The distinctive sans-serif typeface designed for London Underground was the work of Edward Johnston and was first adopted in 1916. By the 1930s the typeface had become a key component of London Transport's corporate identity. Redesignated as New Johnston in 1979, it is still in use today.

Right: Sketch by Eric Gill for the 'g' in Gill Sans. Gill Sans, a humanist sans-serif face, was originally created in 1926 and released by the Monotype Corporation in 1928. It won widespread popularity in 1929, when it was chosen by the London and North Eastern Railway (LNER) for use across its entire network, from locomotive nameplates to timetables and posters. Other notable users of Gill Sans include the BBC and Penguin Books, as well as the former British Rail.





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# The Great Bear



Simon Patterson's playful, subversive lithograph *The Great Bear* (1992) reworks the iconic London Underground map, which also uses the New Johnston typeface. Four-colour lithograph in glass and aluminium frame, edition of 50, 109.2 x 134.6 cm.