

ISSUE 1

NOVEMBER 2020

TYPE

1920s / 1930s / 1940s



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WWI & WWII Propganda Designs

Graphic design was coined by W.A Dwiggin in 1922. The 1920s and decades were a time where typography and design had exceptional growth and experimentation (White, 2009). By 1923, mechanical typesetting spread and became a starting point for innovation for the future. The widespread use of mechanical typesetting made it possible for people to access typography and leave their own impacts on it, advancing the craft even more (ibid.).

From the start of WWI until the end of WWII there was stress on making sure that designs helped convey a message and not distract from it. During the 1920s, print was at the forefront of communication whether it be political, social, entertainment, or marketing (White, 2009). There was power in a well-designed poster, which could be accredited to the typography choice and visual layout. For print pieces that had to communicate to an audience, there was a deep dependence on the typography choices to best display the message and make it legible (ibid.). In regards to the World Wars, the term "heroic realism" is used to describe the style of mass print media (Schenker, 2018). Governments came up with propaganda in the form of designs, such as posters, to ensure people were helping the war effort by purchasing war bonds, donating, serving, and participating in war work, or volunteering. If the message of the printed pieces were positive or seemed to bring glory to the task they appeared much more attractive in the eyes of the viewer (ibid.). These posters had features of uprising symbols of resistance, rebellion, power, and strength that deepened the meaning that they were serious. The designs also included rays, circles, stars, and finger-pointing to directly attach the viewer with a sense of nationalism (ibid.).

World War I used mainly slab serif fonts that made the intended message stand out. The art choices were realism style with lots of colour contrast making the posters visually appealing. The head-

lines were often sans serif fonts, and the additional lines of information were serif fonts (Schenker, 2018). The purpose of the typeface was to support the illustrations to best convey the message and the viewer's consciousness of the illustrations. Sans-serif fonts were found to be less legible and therefore were not used when more information had to be conveyed at once (Wells, n.d.).

Throughout the 1920s more styles became popular as people began to experiment in their styles with art and design. Art Deco became a popular style that was defined as modernist, with geometric designs, luxurious materials, and colours (Fussell, 2017). The Art Deco style influenced type during this time. In 1928, the popular Gill Sans typeface was created by Eric Gill (Freyalou, 2017). The typeface was an immediate success and remains popular to this day. Inspired by Art Deco, the typeface appears modern with geometric shapes that were similar to what would be seen in that style. Gill Sans was classified as a 'humanist' sans serif making it easy to read, making it better than previous sans serif typefaces (ibid.). A year previous in 1927, Paul Renner created the Futura typeface in Germany that would spread internationally. Renner created this typeface as a response to the current blackletter style typefaces that were most popular at the time (Creative Market, 2016). His typeface was much more legible and understandable than the German Fraktur or blackletter style, however, it was deemed futuristic and modern and Nazi Germany decided to outcast it along with other sans-serif fonts. Years later when the Nazis realized that their stylistic choices made it hard for people to understand their messages they looked to adopt Futura after deciding Fraktur was a Jewish typeface and stopped using it. However, by that time Futura was already a globally known typeface and could not be made to be purely German font (Vox, 2017).

TYPOGRAPHY TRENDS & IMPACTS ON WAR

Gill Sans

Aa Qq Rr
Aa Qq Rr

a

COLLEGIUM

abcdefghijklmnop
nopqrstuvwxyz
0123456789

Futura

Aa Qq Rr
Aa Qq Rr

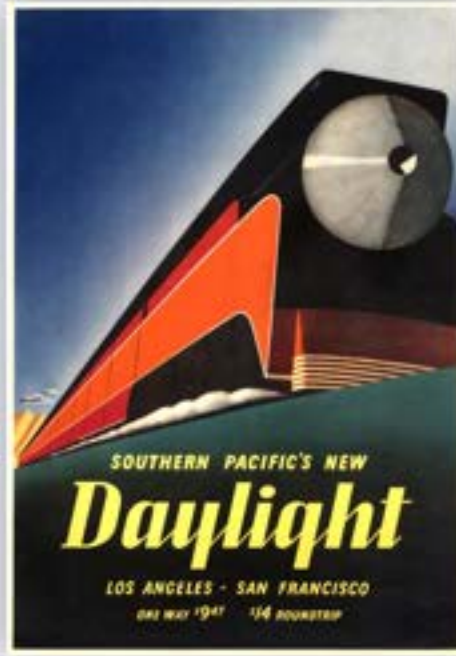
a

Zuführung

abcdefghijklmnop
nopqrstuvwxyz
0123456789

During the 1930s, type evolved yet again as modern technology such as electricity, the automobile, and the telephone became more accessible. The futurist movement of art also began around this time emphasizing the supremacy of technology, speed, and industry; with a focus on movement and scale in design (Freyalou, 2017). This art style form followed the creation of the Futura typeface created by Paul Renner only a few years previous. During World War II, there were themes of duty to the country, tradition, patriotism, and inspiration that were relevant in design. Bold slab serif fonts were used to catch the attention of viewers and seem impactful with the messaging. The designs were also often paired with solid colour backgrounds making them appear bold and strong (Schenker, 2018).

By the 1940s, design revisited the Art Deco style, however, with a more Constructivism approach. Constructivism was a Russian art movement that emphasized art as having a social purpose). Paired often with abstract illustrations, irregular layouts, and minimal colour palettes designs were created to be interesting to look at to catch the attention of viewers and then would portray an important message (Freyalou, 2017).



Example of Art Deco Style



Example of Constructivism Style

KEEP CALM & CARRY ON POSTERS



The Keep Calm and Carry On Posters that are known today were originally part of a series of three posters created by the British Government in 1939 (Prisco, 2017). The posters were created to have clear instructions that were easy to follow and bear a distinctive uniform look, meant to look like the proclamation of a king. The first two posters had messages of “Your Courage/ Your Cheerfulness/ Your Resolution Will Bring Us Victory” and “ Freedom Is In Peril/ Defend It With All Your Might.” These posters were disrupted immediately after printing, while the infamous Keep Calm poster never left the press, even after 2.5 million copies were printed (ibid.). The typeface used in the poster was Caslon Egyptian, which was known to be the first commercially produced sans-serif font. The font was inspired by block lettering, with no curves, and holds a very British feel to it (“Stop keeping calm and carrying on”, 2013). This use of font was influential in design choices in the following years as the rise of sans-serif popularity grew (ibid.)

PENGUIN BOOKS



Three of the Original Penguin Covers

In 1935 Allen Lane published the first Penguin books. The vision of Penguin was to make quality books available to the masses at low prices. The company used orange for fiction, blue for biographies, and green for crime. The original cover design utilized Gill Sans as their font of choice, adhering to the popular Art Deco style of the time ("Our History," n.d.).



Times New Roman

Aa Ee Rr **a**
 Aa Ee Rr **a**
 Publisher

abcdefghijklmnop
 nopqrstuvwxyz
 0123456789

TIMES NEW ROMAN

In 1929, Stanley Morison was hired by the Times in London to create a new typeface to use in their papers. Morison led the project while Victor Lardent drew the letterforms. The font was a bit narrower than that of most serif fonts, as it had to fit stories into small newspapers. Since it was used in daily paper it quickly became popular amongst many printers of the time. Today, Times New Roman remains a staple font in books, documents, papers, and advertisements ("A brief history of Times New Roman", nd.).

Ethnic lettering or type suggests the culture of a specific ethnic or religious group, without necessarily being truly authentic. Many designers and critics intentionally choose to use these typefaces as they are often linked with racial insensitivity (PrintMag, 2009). In 1923, Rudolf Koch created the typeface Neuland. The typeface was created to reminisce the German expressionist wood-cut letter styles. However it was often described as exotic (as it featured African and Arabic inspirations) and was recommended to be used in advertising of airplanes, boats, books, coffee, gifts, lacquers, rugs, tea, and tours. Neuland was widely used in the 1930s, and was repopularized after it was used in the original Jurassic Park logos (Heller & Cassanre, 2003). Around the same time the typeface Chop Suey raised to popularity and by the 1930s was commonly used to promote Chinese restaurants. The appearance of the typeface is curved with pointed wedge strokes that superficially resemble basic strokes of Chinese calligraphy, however, the font when forced onto Roman letters bears no real relation to the Chinese culture that it promotes. Overall, these fonts are known as "garbage fonts" by people who study type since they are culturally inauthentic and are deemed politically insensitive of the ethnic groups they represent (PrintMag, 2009).

STEREO TYPES

**ABCDEFGHIJKL
 MNOPQRSTU
 VWXYZÀÁ&1234
 567890(\$£.,!?)**

Neuland



Neuland Inspired Design

**ABCDEFGHIJKLM
 NOPQRSTUWXYZ
 abcdefghijklm
 nopqrstuvwxyz**

Chop Suey



Chop Suey Inspired Design

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