



You can see it in the leg of the uppercase R, the hooked shapes of the uppercase S, the stubby crossbar of the uppercase Q, the straight legged cap of the numeral 3, and the rounded forms of the question mark ?; Johnston is the stricter, more angular and economically—setting of the two very British types.

Easy to identify by its diamond-shaped dots above lowercase i and j and in the punctuation marks, Johnston's inspiration is said to have been some block lettering on a delivery van's tarpaulin, but the classic proportions of the Roman capitals and a restrained logical approach to the letterforms are there too.

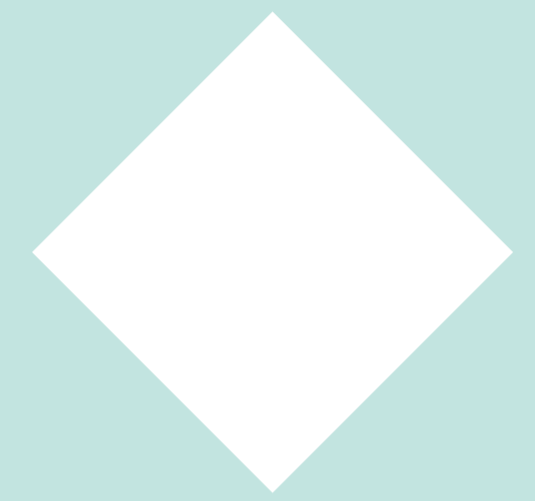
Although it was protected for many years by its function as signage within the London Underground and the absence of any commercial licensing, by the late 1970s Johnston had fallen out of favour with its owner and was increasingly hard to reproduce.

A 1980 translation into a digital font called New Johnston and a later relaxation of its licensing protection actually saved this typeface from the historical scrapheap, and promoted it to national treasure status. Now, after a century of service, it has been overhauled by Monotype and reissued as Johnston100 for TFL.



ABCDEFGHIJKLMN OPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890 !?&%\$#@!\$%&()\*]]

JOHNSTON



GILL SANS

ABCDEFGHIJKLMN OPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz 1234567890 !?&%\$#@!\$%&()\*]]

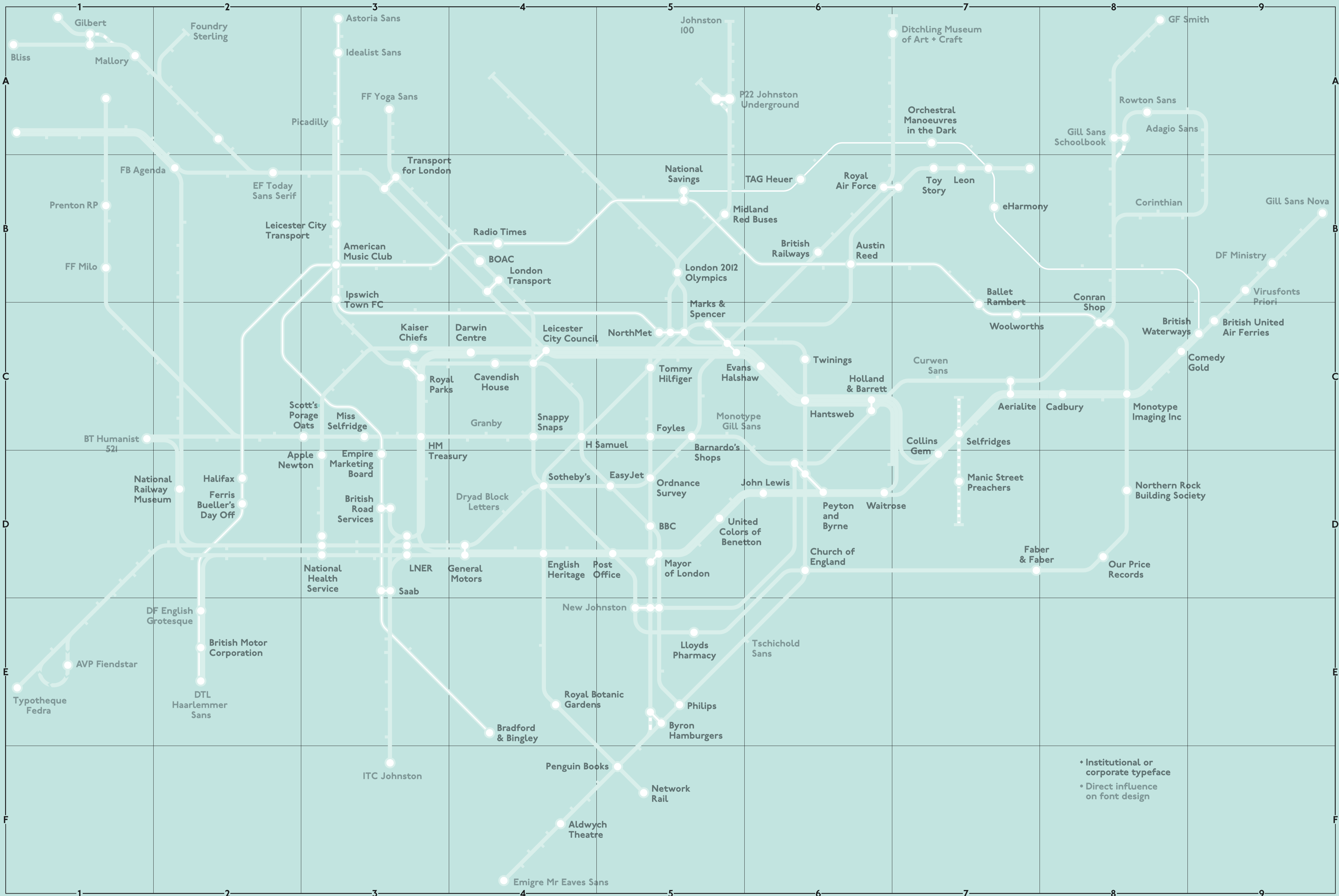


You can see it in the leg of the uppercase R, the curves of the uppercase S, the tail of the uppercase Q, the stem of the early numeral 7, the neck of the numeral 2, the squiggle of the question mark ? and the rounded forms of the numeral 3; Gill Sans is the wider, more curvaceous and sinuous of the two very British types.

For all that Gill acknowledged Johnston's lettering as an inspiration, he thought his sans serif was a definite improvement on it. Lowercase i and j sport simpler rounded dots, capital widths are extended and Monotype's own production staff entered into a lengthy correspondence over what the designer called 'crotches' (stem terminals joining bowls) on lowercase b, d, p & q.

Early Monotype proof sheets from the 1930s and surviving wooden letterpress examples of Gill Sans Titling offer two different widths for uppercase R (a regular width and the wide one we're used to seeing), as well as an uppercase Q and J that don't have descenders and details in the lowercase that are never seen in the digital versions of this font.

This 'face of authority' that best represents British mid-century modernism is widely recognised, much-loved, and has been updated to include a new semibold weight and a variety of international languages. *Mais plus ça change, plus c'est la même chose*; late in 2015, Monotype launched Gill Sans Nova with a popular exhibition about Eric Gill's type designs.



# JOHNSTON & GILL SANS: ZONES OF INFLUENCE

ACKNOWLEDGEMENTS: TUBE MAP COURTESY OF TRANSPORT FOR LONDON © TfL 2009. MONOTYPE GILL SANS, GILL SANS SCHOOLBOOK, GILL SANS NOVA, ITCJOHNSTON, JOHNSTON100 ALL © MONOTYPE. ALL OTHER FONT NAMES © THEIR RESPECTIVE COPYRIGHT HOLDERS.

COLOPHON: PRODUCED IN CONJUNCTION WITH JOHNSTON & GILL: VERY BRITISH TYPES. A PUBLIC TALK AND EXHIBITION AT THE LEICESTER PRINT WORKSHOP IN ASSOCIATION WITH MARK OVENDEN, CULTURAL EXCHANGES 2017, DE MONTFORT UNIVERSITY & MONOTYPE. FROM AN IDEA BY BEN ARCHER & DAVID WEIGHT. TEXT & LETTERPRESS PHOTOGRAPH BEN ARCHER © 2017.