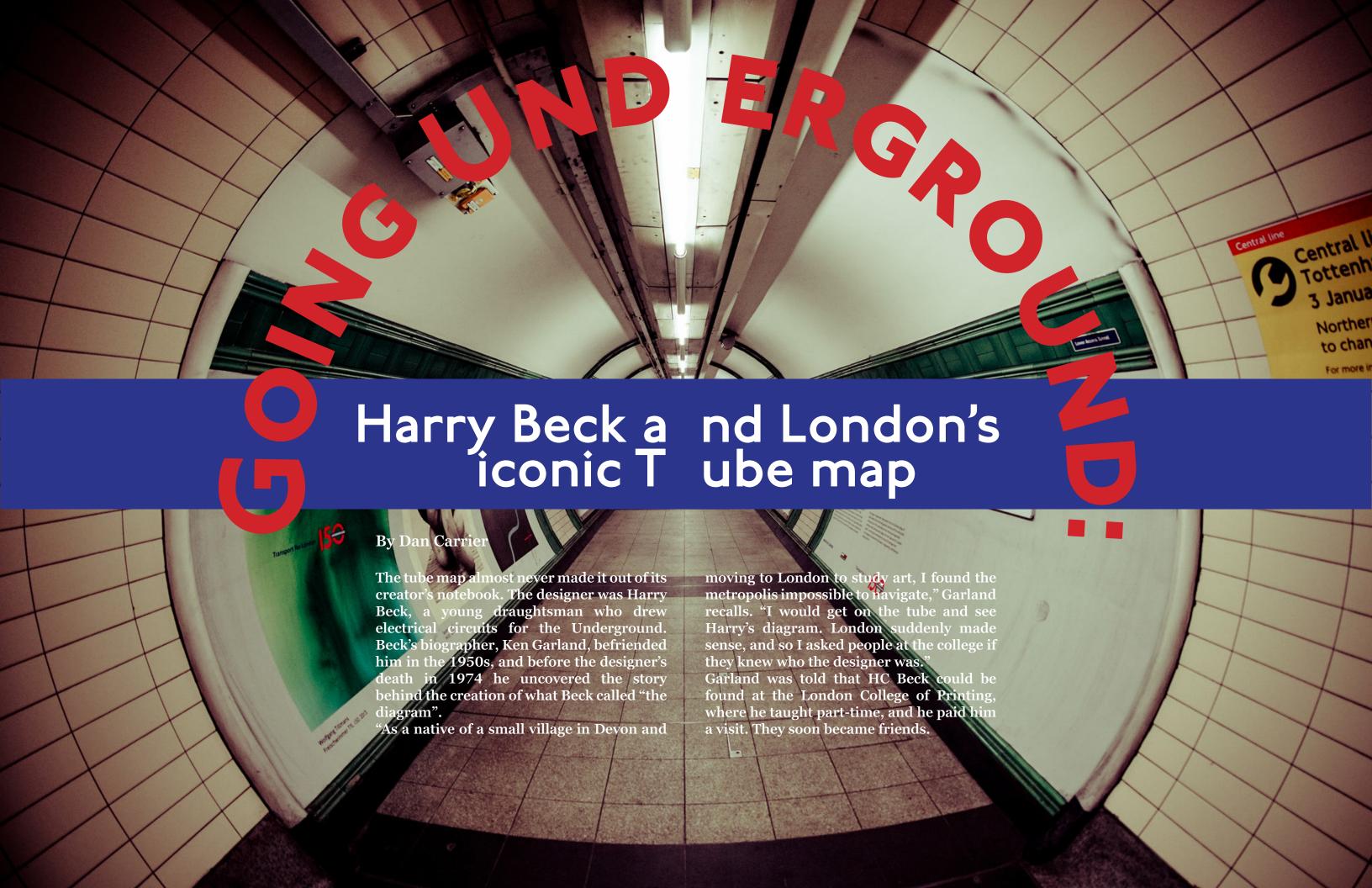


Going Underground: Harry Beck and the iconic Tube map

Keep It Simple and Carry On: 5
British masters of

Giacometti at the Tate: After 50 years, the prodigal son

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Damien Hirst
UK Design Icons
Vivienne Westwood





Original London Underground Tube map by Henry Beck, 1933

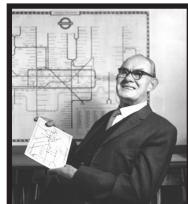
eck first drew his diagram in 1931 – a difficult time to be working for the newly established London Transport Passenger Board. With money tight, the board's employees could be laid off at short notice. Beck, then 29, had been employed as a "temporary" since he first started in 1925. While at work drawing an electrical circuit diagram, he had an idea: a new map that would raise the profile of the tube and attract much-needed new passengers, and that would make the system seem modern, quick, efficient – and, above all, easier to navigate.

At the time, the maps of the network showed individual lines run by different railway companies. It was geographically correct, but impossible to read. The lines snaked all over the place. The first map, published in 1908, betrayed the fact that different operators were competing with each other and could not agree where the Underground ended.

Harry laid out London's Underground routes as he would

a circuit board, and took it to the publicity department. He told Garland: "Looking at the old map of the railways, it occurred to me that it might be possible to tidy it up by straightening the lines, experimenting with diagonals and evening out the distances between stations."

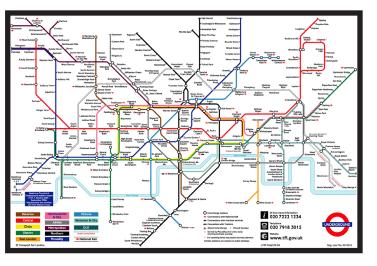
"He was modest," recalls Garland. "He'd quietly taken the diagram to them and said: 'You may be interested in this.' The publicity chiefs replied:



Harry Beck holding a copy of his famous diagram, 1960's

"You can't do it like this – the public will be really confused by the idea, no one will understand it.'"

His idea was dismissed as ridiculous – people couldn't understand why it wasn't geographically accurate – and later he was laid off. Beck's dismissal made him suspicious of London Underground. He chose to sell the idea to them as a freelancer (for just ten guineas), giving him control over the future integrity of his design. But as work in his old office began to pick up, his former colleagues remembered him: they had appreciated his help in the tube workers' orchestra and, in 1933, he was back on board and pitching his idea again.



London Underground updated Tube map, 2004

Garland continues: "Beck would not take no for an answer. He went back with a revised copy, and finally they agreed to produce a small print run of 1,000 fold-out versions, put them in central London train stations and ask passengers for comments. One

"BECK'S MAP WAS THE CATALYST" - KEN GARLAND

of the publicity team went to Piccadilly Circus and asked staff if anyone had been interested in the diagram. The maps had

gone within an hour. Beck had been proved correct, and the publicity department arranged for a print run of 750,000."

Harry Beck was good news for the tube. Passenger numbers had leveled off, and they needed a bright idea to sell the Underground. "Beck's map was the catalyst," says Garland.

More than a million were in circulation within six months of being commissioned. Wall maps were next: Beck was paid a further five guineas to produce one. But for something that is so recognizable as a piece of "trademark" art, Harry Beck was not, according to Garland, part of the modernist movement that was sweeping through the pysche of painters, sculptors, other designers and filmmakers of the period. "He was not influenced by contemporary art," says Garland. "He knew little or nothing about it."

"The diagram", as Beck insisted it was called, was a lifelong obsession. As new routes were added, Beck would tinker with his design. He was constantly seeking to improve its clarity, and when the publicity department realized they had a hit on their



A London Underground train blurs past the platform beneath an exit sign.

hands, he had to fend off "helpful" suggestions from tube bosses.

"For the best part of 30 years, his home was turned over to the map," recalls Garland. "There were sketches all over the place. The front room would often have a massive copy spread out on the floor for Harry to pore over. His wife Nora would find, when making their bed,

a pile of scribbled notes under the pillow that Harry had been working on in the middle of the night."

But in 1959, after nearly three decades of working on the diagram, he was unceremoniously dumped from the project. Garland explains: "Harry went one morning to his local station and there on the wall was a diagram that was not done by him. It was devastating. To add to the insult, he thought it was a crude and ineffective version of his own diagram. It was signed by Harold F Hutchison, not a designer but head of the publicity department." According to Garland, Beck had become known in the publicity department for being "difficult" when it came to

"IT HAS TOUCHED SO MANY PEOPLE. THE TUBE
DIAGRAM IS ONE OF THE GREATEST PIECES
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the diagram, and there were moves to remove his stewardship.
Beck embarked on a letter-writing campaign to take back control of his

Beck embarked on a letter-writing campaign to take back control of his life's work. It was fruitless. London Underground accepted no argument that the current map was influenced by his work, or that it was an inferior design.

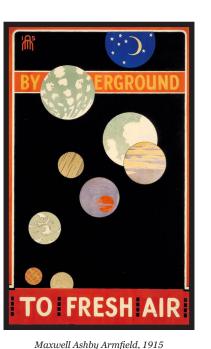
When Beck fell ill, his piles of

sketches were destined for the dustbin, but Garland stepped in and saved them – recognizing that they were crucial to understanding its development. Among the papers Garland saved was the first pencil sketch of the diagram, now at the V&A Museum

The diagram's iconic status should not be overlooked, says Garland. "It has touched so many people. The tube diagram is one of the greatest pieces of graphic design produced, instantly recognizable and copied across the world. His contribution to London cannot be easily measured, nor should it be underestimated."



Edward McKnight Kauffer, 1931



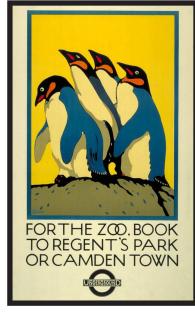
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Maxwell Asnby Armfiela, 1915



Charles Paine, 1921

## POSTER PARADE

After World War I, striking modern posters began to transform the stations of London's underground railway system into public art galleries. The posters, now part of an exhibit at the Museum of Modern Art, were the crucial face of a pioneering public transport campaign for coherence and efficiency that also included station architecture, train interiors — and Harry Beck's map.

## Reader's poll: The 5 best album covers

... ever

he album cover dates from 1939, when Columbia Records art director Alex Steinweiss decided his label's offerings might find a wider audience with some added visual appeal. Since the very first Steinweiss design, an album of showtunes by Rogers and Hart, album covers have represented the apotheosis and nadir of graphic design, and have touched all points in between.

Last month, we asked our readers to select the best album covers of all time. In the age of the digital download, the album cover is sadly a lost art – which probably explains why 90 percent of the albums that readers selected come from the 1960s and the 1970s. Here are the Top 5:

5



The Clash, 'London Calling' (1979, CBS Records)

Pennie Smith was snapping photos of the Clash at New York's Palladium when she captured one of the most iconic images in rock history. Paul Simon was annoyed by the relatively quiet audience, so he began smashing his bass guitar against the floor. Clash singer Joe Strummer loved the photo, but Smith tried to convince him it was too out-of-focus for the cover. The pink and green lettering of the design was an intentional echo of Elvis Presley's 1956 debut album.



Nirvana,
'Nevermind'
(1993. Geffen Records)

Spencer Elden, the naked baby on the cover, said he feels weird about his bizarre role in history. "It's kind of creepy that many people have seen me naked," he said. But what does this cover mean? "Kurt was intellectual and deep-thinking about his work," says Fisher. "I must assume that the naked baby symbolized his own innocence, the water represented an alien environment, and the hook and dollar bill his creative life entering into the corporate world of rock music."

3

2



Pink Floyd, 'Dark Side of The Moon'

(1973, Harvest Records)

Hipgnosis had designed several of Pink Floyd's previous albums, with controversial results: the band's record company had reacted with confusion when faced with the collective's non-traditional designs that omitted words. Their initial inspiration for Dark Side was a photo of a prism on top of some sheet music. It was black and white, but a color beam was going through it. Hipgnosis presented the prism design along with some others ideas to the band.

4



The Beatles, 'Abbey Road' (1969, Apple Records)

Beatles nuts who believed that Paul McCartney died around 1967 and was replaced by a dopplegänger found a lot to examine on this cover. They saw the picture as a funeral procession: John as the preacher, Ringo as the mourner, George as the gravedigger and barefooted Paul as the corpse. Iain Macmillan shot the cover on August 8th, 1969, outside of Abbey Road studios. The shoot involved just six frames and 10 minutes of work. Tourists flock to the spot, and it's been parodied countless times.



The Beatles, 'Sgt. Pepper's Lonely Hearts Club Band'

(1967, Apple Records)

The cover was originally going to show the Beatles playing in a park. That slowly evolved into the final concept, where they stand amidst cardboard cutouts of their heroes. The band originally planned on including Leo Gorcey, Gandhi, Jesus Christ and Adolf Hitler. Common sense kicked Hitler off the cover, the still-lingering bitterness of John Lennon's "bigger than Jesus" comment eliminated Jesus and Gandhi got the boot over concerns that India wouldn't print the album.