Content

- Adrian Frutiger The standard-setter

 Kurt Weidemann
- 7 A typeface is a tool Adrian Frutiger
- 8 How we made this book
- 10 How to use this book

12 Adrian Frutiger's teachers and mentors Career path

26 Président

About Président
Latins, Runic, Etienne, Renaissance
Business card typefaces
Basic forms of &
Additions to Président
Typeface comparison

36 Delta

The 'Delta' style

38 Phoebus

About Phoebus Swashes Typophane transfer sheets Typeface comparison

46 Element-Grotesk

A new approach to type

48 Federduktus

Experiments and designs

50 Ondine

About Ondine Formal derivation of Ondine Script fonts by Deberny & Peignot Deberny & Peignot market segments Typeface comparison

60 Méridien

About Méridien
Le Mariage de Figaro
Rhythm and proportion
The multitude of originals
Dualism of shapes in nature
Typeface comparison

74 Caractères Lumitype

About Lumitype Lumitype classification Possibilities of Photon-Lumitype Lumitype font range Em square and units

88 Univers

About Univers
Historical background
Univers diagrams
Static grotesque
Antique Presse and Univad
Non-latin typefaces
Univers extensions
Linotype Univers
Univers adaptations
Frutiger's thoughts on the new
Linotype Univers
Typeface comparison

118 Egyptienne F

A first typeface for photosetting Origins of Egyptian typefaces Problems of photosetting Development/adaptation of Egyptienne F Formal differences between the versions The quality of an atypical typeface Typeface comparison

130 Opéra

Development of Opéra Formal characteristics

134 Alphabet Orly

A signalisation without a system

138 Apollo

Production stages of Apollo Stylistic elements of Apollo Apollo as a book typeface Marketing Apollo Typeface comparison

148 Alphabet Entreprise Francis Bouygues

Collaboration

150 Concorde

The development of Concorde A dynamic sans serif The static aspects in the dynamic Concorde

156 Serifen-Grotesk / Gespannte Grotesk

An inscriptional roman for text setting The humane in the grotesque

160 Alphabet Algol

Typeface for a computer language

162 Serifa

Beginning of Serifa Serifa designs Twelve Serifa theses Slab serif typeface group Advertising Serifa Typeface comparison

176 OCR-B

Worldwide standardisation Machine-readable typefaces Character recognition Designing OCR-B Applications Typeface comparison

190 Univers IBM Composer

Cooperation with IBM
Typesetting and typeface quality
Typeface design for the Composer

198 Alphabet EDF-GDF

Architecture and typography

202 Katalog

A strong typeface for newsprint

206 Devanagari/Tamil

Scripts of the Indian cultures Indo-European scripts Indian scripts Working on the new Devanagari A linear Tamil type

214 Alpha BP

A better Futura or a typeface in its own right?

218 Documenta

A harmonious OCR typeface

220 Alphabet Facom

Catalogue design and corporate typeface

224 Alphabet Roissy

Projects involving flying Legibility and choice of typeface Unambiguous symbol recognition Information technologies

230 Alphabet Brancher

A typeface as viscous as honey

234 Iridium

The origin of Iridium
The noble form in a typeface
D. Stempel AG
'Der Mensch und seine Zeichen'
Typeface comparison

244 Alphabet Métro

The Métro in Paris, the Tube in London Univers as the basis for Métro The arrow

248 Alphabet Centre Georges Pompidou

The typeface Centre Georges Pompidou CGP

250 Frutiger

A signage type becomes a text type
Frutiger for phototypesetting
Comparison between Concorde, Roissy, Frutiger
Frutiger LT PostScript
Frutiger for form and the Post Office
A true cursive in addition to the grotesque
Is Frutiger Next really a Frutiger?
The digital versions
Imitations of Frutiger
The colour of a typeface
Typeface comparison
Back to signage type — Astra Frutiger

268 Glypha

Serifa versus Glypha Differences to Serifa Typeface comparison

276 Icone

Technical development The distortion of type Creative counterattack Typeface comparison

286 Breughel

Typographic designs for Breughel Relationship to Jenson A typeface suited to digitisation Leading of a typeface Typeface comparison

296 Dolmen

'Delta' and 'Dolmen' Curve junctures in 'Dolmen' A further 'Dolmen' project

302 Tiemann

Tiemann-Antiqua at *Die Zeit*The 20th century neoclassical Antiquas
Typeface comparison

308 Versailles

Historically 'correct' latin typeface
Designing the curve endings
ITC latin typefaces at Linotype
Determining the letter spacing
Typeface comparison

318 Linotype Centennial

Linotype's demands
Characterisation of type
A standard neoclassical typeface
100 years of Linotype typesetting
Two design sizes
Typeface comparison



330 Avenir

Avenir - A humanist linear grotesque Studies on the linear grotesque Early geometric sans serif A new constructed grotesque New Wave and Techno Production and marketing Typeface comparison Avenir Next

346 Westside

Consistency in Westside The italienne subgroup Typeface comparison

352 Vectora

General remarks on Vectora American Gothics as the starting point Size and impact of a typeface Typeface comparison

362 Linotype Didot

The genesis of Linotype Didot Design sizes The originals Ornaments and decorative fonts Typeface comparison

370 Herculanum

'Type before Gutenberg' Historical analysis of Herculanum 'Type before Gutenberg' type sets Typeface comparison

378 Shiseido

A whiff of a typeface

380 Frutiger Capitalis

Another ancient roman typeface Frutiger Capitalis Signs

384 Pompeijana

Further development of 'TBG' The design of Pompeijana Typeface comparison

390 Rusticana

'Type before Gutenberg' – Third instalment Shape changes in the terminals Typeface comparison

396 Frutiger Stones / Frutiger Symbols

From stone to type Frutiger Symbols

400 Frutiger Neonscript

Neon - A typeface for fluorescent lettering

402 Nami

Half a century in the making Typeface comparison

408 Synopsis of Frutiger-Typefaces

Typeface classification Principles of form Proportion Stroke weight Formal considerations Punctuation and special characters Numbers Italics

Production of type Logos and wordmarks Handsetting 128 1957-1960 Lumitype photosetting 196 1961-1964 Machine setting - Single-letter casting 232 1965-1971 274 1972-1978 87 Monophoto photosetting 129 Machine setting - Line-casting 316 1979-1983 175 OCR technology 360 1984-1990 189 Strike-on composition 406 1991-2008 223 Transfer type

86

233 Linofilm photosetting

361 Digital typesetting

275 CRT setting

317 Lasersetting

Addendum

- 423 Notes
- 442 Biography
- 442 Awards and prizes
- 442 Lectures
- 443 Exhibitions
- 444 Publications by Adrian Frutiger
- 444 Specialist articles by Adrian Frutiger
- 445 Films/Videos
- 445 Radio interviews
- 446 Publications about Adrian Frutiger's work
- 446 Articles on Adrian Frutiger's work
- 448 Typefaces by Adrian Frutiger
- 448 Typeface manufacturers
- 450 Places of work and co-workers
- 450 Collaborations with other companies
- 452 List of illustrations
- 454 List of literature
- 458 Our thanks
- 459 Credits