

Adrian Frutiger: A personal perspective

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Most of my career I've worked as a graphic designer and art director.
But ever since college, I have been interested in type design.
At first, it was more like a hobby.
More recently, it has become my main activity.

I have never met Adrian Frutiger.
I don't consider myself an expert on him or his work.
And I'm sure I will learn some new things from others presenting today.

One thing I can say is that Adrian Frutiger played an important part
in my development as a type designer.

In early 1973, during my junior year in high school,
the staff of the school newspaper disbanded due to lack of interest.

I offered to step in if they let me do my own thing with it.

HIL—HOP 28

Official*

WORLD'S MOST LARGEST publication

5

RIP 15¢ OFF



WINTER 1973

TRY A

TRINOICE

Our First Futile Attempt To
Resurrect The School Paper

UGLY RUMORS

SCREEAM THUD

Perhaps out of desperation,
the newspaper advisor accepted my offer.

Official*

WORLD'S MOST LARGEST publication

5 PAGES!



all new! NUMBER 1

RIPI 15¢ OFF

WINTER 1973

TRY A

Trojen

write in this
spaceRECEIVING DUPLICATE COPIES
OR INCORRECT ADDRESS?

If you receive extra copies of this catalog, please send us the address labels from any undesired copies and we will delete these from our mailing lists. Also, if your address is incorrect, send us the address label along with your correct name and address (including ZIP code) and we will make the necessary changes.

please print

Our First Futile Attempt To
Resurrect The School Paper

UGLY RUMORS
SPREAD THRU
TURNER HIGH-
are they true?

sports
Edited by Coward Wholesale

Chess Made Easy

BY Bobby Fishook

In order to play chess you must first know the pieces. They are, as you can see on the board at the right, King, Queen, Bishop, Pawn, Rook, and Knight and can be abbreviated P, K, N, R, B, Q, and Z. Isn't this simple?



Black moves

For further information send 25 dollars to Bobby Fishook, and learn how you too can be a chess nut like me!

Polish Hockey Tips

BY Al... K...

Inspired by things like Mad magazine and National Lampoon, I decided to turn it into a humor paper.

5 PAGES
COUNT 'EM

LATE : : FOUR
EDITION STAR

NEW LEMON REFRESHED

FREE
CALENDAR

number
VOL. 1 TWO 2



FOR
LEMON
SCENT
sniff
here

Trogan



Guaranteed by
Good Housekeeping

April
1973

OUR
DEBT

SERIES
9E
OFFICIAL

ARNER HIGH SCHOOL, BELOIT TOWNSHIP, WISCONSIN

WISCONSIN'S MOST UNORTHODOX SCHOOL NEWSPAPER

Our Second Futile Attempt To Resurrect The School Paper

FREE
GUM



FREE LEMON-FLAVORED GUM INCLUDED IN EACH ISSUE! THIS MONTH ONLY

sports

Edited by Coward Wholesale

Student Council Report

It was silly and sophomoric, but it was fun to do,
and the other kids seemed to like it.

5 PAGES
COUNT 'EM

SPECIAL ECOLOGY ISSUE THIS ISSUE IS
EDIBLE

VOL 1 NO 3



LATE FOUR
EDITION

Troglion

A WHOLE
MEAL
ONLY
15¢
MAY &
JUNE 1973

SERIES
9E
OFFICIAL

F. J. TURNER HIGH SCHOOL, BELOIT TOWNSHIP, WISCONSIN

WISCONSIN'S MOST UNORTHODOX SCHOOL NEWSPAPER

Our Third Futile Attempt To
Resurrect The School Paper

**RESTROOMS TO
BE CONVERTED
INTO SMOKING**

**LOUNGES: will we be able
to make the transition?**

SEE
PAGE
FOUR

drama in real life:

This space has been dedicated to those students and/or teachers who will not be with us next year, the lucky jerks. If you are among this group of people, please sign your name below so that everyone will know who you are. Thank you.

I wrote most of the articles,
designed it,
illustrated it,

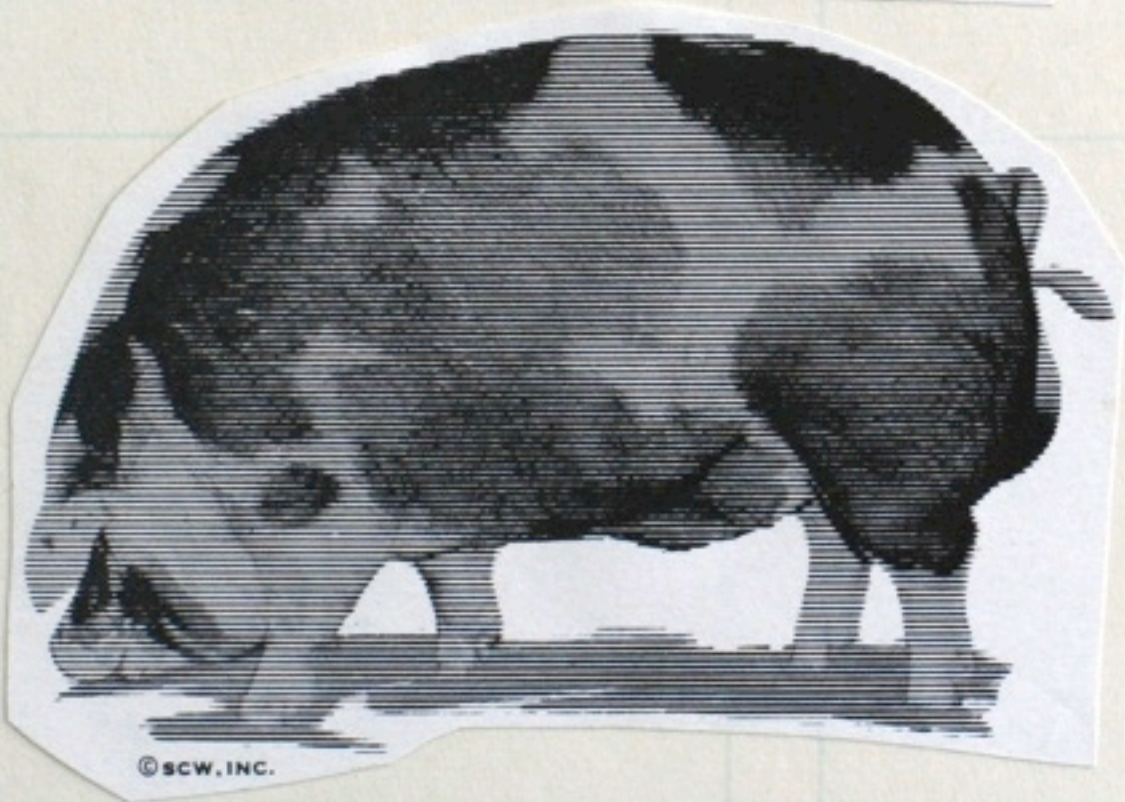
It's easy to win!
No purchase necessary!

Entries must be in by the next issue.
Winners will be notified by phone.

Void in South Beloit!

Second Prize

SPOTTED POLAND BOAR



Date Of Birth _____ Age _____
Favorite Color _____ Lucky Number _____
Color Of Eyes _____ Hair _____ Weight _____
Height _____ Social Security Number _____
Male _____ Female _____ Measurements (if female) _____
Occupation _____
Astrological Sign _____
References _____
Anything Else _____
I think the next issue of Trojin will be dated: _____

Slide all entries under the door at the newspaper office!

and in the process
learned to do paste up.

One of the interesting things I learned
was how they set headlines for the paper.

FOTOTYPE
M I C A G O

PATENT APPLIED FOR

TRADE MARK REGISTERED

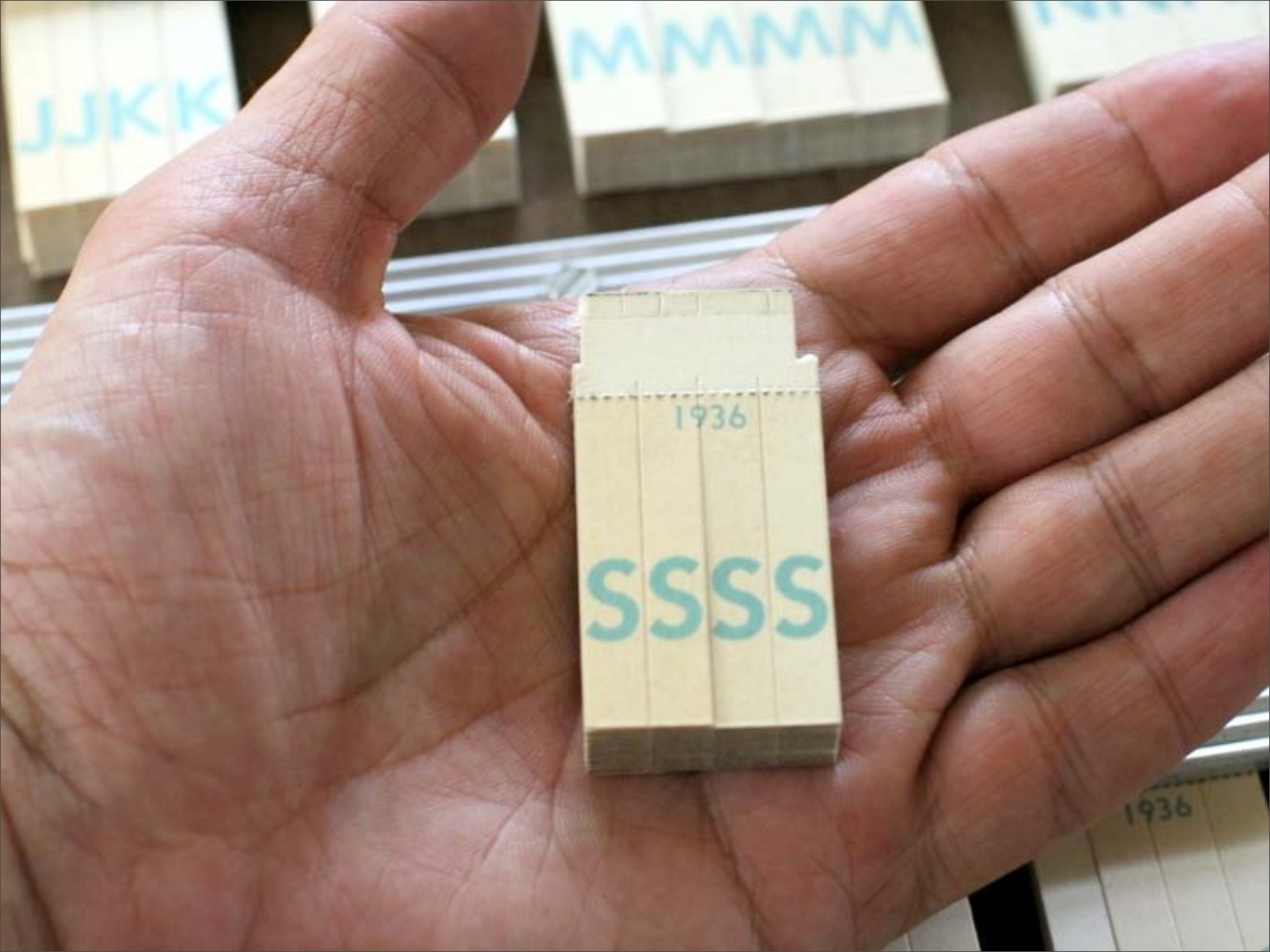
They used an inexpensive,
low-tech system
called FOTOTYPE.



The fonts, such as they were, consisted of pads of card stock with letters printed on them.



There was one pad for each character and the pad was cut to the width of each character.



The characters were printed on both sides--
non-repro blue on one side...



and black on the other.

To set a headline,



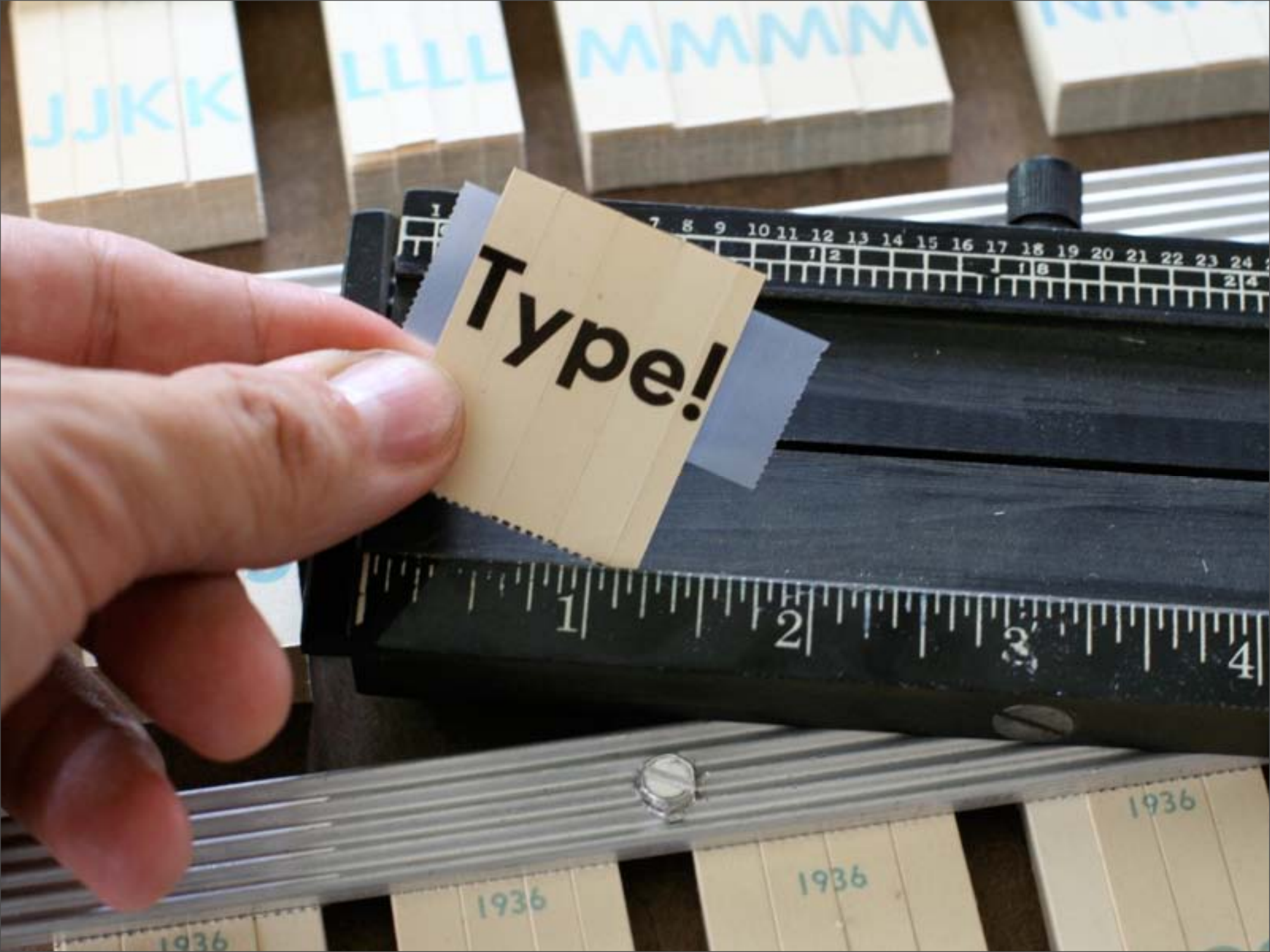
you tore off a character
from a pad



and assembled characters into words
with the black side down
on a sort of casting stick



When you finished a line,
you put a piece of tape
over the whole thing
and took it out of the casting stick.



Flip it over and—voila—
camera-ready artwork
ready for paste up.

The selection of fonts they had was small.
A lot of the pads
—the ones with the e's, and t's, and s's—
were used up or missing.

FOTOTYPE®

*Do-it-yourself
pre-printed type
for photographic
reproduction*



FOTOTYPE INCORPORATED

1414 Roscoe Street Chicago 60657

This meant that I got to order some new fonts from the FOTOTYPE catalog.

(This is my own personalized copy.)

No. 7324 Caps and Lower Case

Highest Quality Reproduction Availa

No. 7336 Caps and Lower Case

Highest Quality Reproducti

No. B-7336 Caps and Lower Case

Highest Quality Reproduct

No. 7372 Caps and Lower Case

Highest Qual

No. 5348 Caps and Lower Case

Graceful Scripts Add C

No. 5372 Caps and Lower Case

Graceful Scripts A

No. 3936 Caps and Lower Case

Modern Type Faces at Your Finger

FOTOTYPE INCORPORATED

No. 127-36 Caps and Lower Case

Happy, Fresh Variatio

No. 9148 Caps and Lower Case

Hand Lettering Costs Drop and Her

No. 9172 Caps and Lower Case

Hand Lettering Costs D

No. 6624 Caps and Lower Case

Scripts for Emphasis Without the Necessity o

No. 6636 Caps and Lower Case

Scripts for Emphasis without th

No. 6648 Caps and Lower Case

Scripts for Emphasis

No. 6672 Caps and Lower Case

Scripts for Em

CHICAGO, ILLINOIS 60657

Most of the typefaces
looked dated and old-fashioned.

FANCY TYPE STYLES

You don't have to dress up your layouts with fancy type styles to attract the eye and give your work a professional touch. These type styles are the herbs and spices of typography—to be used sparingly and with an expert hand. (Lots of good eatin' is seasoned with nothing more than salt and pepper.) A complete and modern type selection must include at least

some of these typographical novelties, and experts can work magic with them. For the less experienced craftsman, observe how these styles are used in good printing; then add to your basic Fototype collection a few Fototypes of fancy styles and put to use the hints you've picked up from good examples of the printing art.

No. 11436 Caps and Lower Case

Distinctive Style for Q

No. 1048 Caps and Figures Only

FILLS BIG NEE

No. 1836 Caps and Figures Only

NEW, SMART, WIT

No. 3248 Caps and Lower Case

BEAUTY of design co

46

FOTOTYPE INCORPORATED

No. 11824 Caps and Lower Case

NO WAITING For proofs while the

No. 11836 Caps and Lower Case

NO WAITING For proofs

No. A-8424 Caps and Lower Case

Personality in the Printed Message is of

No. A-8436 Caps and Lower Case

Personality in the Printed M

No. A-8448 Caps and Lower Case

Personality in the Pri

No. 11136 Caps and Lower Case

BOLD And colorf

No. 6218 Caps and Figures Only

HOBO TYPE SUGGESTS FREEDOM OF

CHICAGO, ILLINOIS 60657

47

What we now call "retro."

No. 5030 Caps and Lower Case

CLEAN, SHARP, smudge-proo

No. A-5030 Caps and Lower Case

CLEAN, SHARP, smudge-proo

No. A-5048 Caps and Lower Case

CLEAN, sharp, sm

No. 5830 Caps and Lower Case

SERVICE For Your Equipment is

No. A-5830 Caps and Lower Case

SERVICE For Your Equipment is

No. 5730 Caps and Lower Case

ATTRACTIVE Styles in th

No. A-5730 Caps and Lower Case

ATTRACTIVE styles in the

No. 730 Caps and Lower Case

PROVIDES the variety

No. A-730 Caps and Lower Case

PROVIDES the variety

Familiar Scripts

Scripts impart some of the personal touch of handwriting. Some are gracefully feminine; others have an aggressive masculine quality. The experienced layout man knows that scripts are not to be over-used, and should not be subjected to extreme reductions. Use scripts for emphasis, for sparkle; not to tell the major portion of your story.

No. 4224 Caps and Lower Case

Selection of the Proper Type Face Determines t

No. 4230 Caps and Lower Case

Selection of the Proper Type Face Dete

No. 4236 Caps and Lower Case

Selection of the Proper Type Face D

No. 4324 Caps and Lower Case

Selection of the Proper Type Faces Determine

Also available in Transparent Fototype. Order No. TR-4324.

No. 4330 Caps and Lower Case

Selection of the Proper Type Faces D

No. 4336 Caps and Lower Case

Selection of the Proper Type Fa

But in one section,
where they put the newest releases,

No. 5030

Caps and Lower Case

CLEAN, SHARP, smudge-proo

No. A-5030

Caps and Lower Case

CLEAN, SHARP, smudge-proo

No. A-5048

Caps and lower Case

CLEAN, sharp, sm

No. 5830

Caps and Lower Case

SERVICE For Your Equipment is

No. A-5000

Caps and Lower Case

I saw this clean, sharp,

No. A-5048 Caps and lower Case

CLEAN, sharp, sm

No. 5830 Caps and Lower Case

SERVICE For Your Equipment is

No. A-5830 Caps and Lower Case

SERVICE For Your Equipment is

No. 5730 Caps and Lower Case

ATTRACTIVE Styles in th

No. A-5730 Caps and Lower Case

ATTRACTIVE styles in the

attractive sans serif face and decided:
That's what I want.

There were no names in the catalog
—just numbers—
but I soon found out that it was called...

Univers

Univers.

August 18-24 1974



Jodie Foster Can she and co-star Chris Connelly make audiences forget the O'Neals when 'Paper Moon' hits TV?
Page 5

I also became aware of a similar typeface
around the same time,



Jodie Foster Can she and co-star Chris Conner
audiences forget the O'Neals when 'Paper Moon'
Page 5

which I learned was called Helvetica.

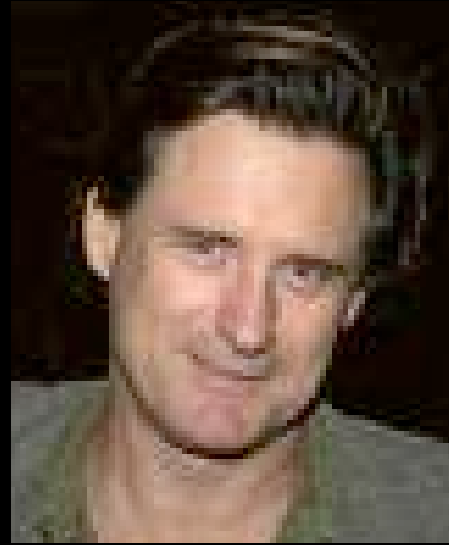
Univers Helvetica

It looked a lot like Univers.

And at first,

Helvetica? Univers?

it was not easy for me to tell them apart.



It was a bit like trying to tell apart
the two actors



Bill Pullman



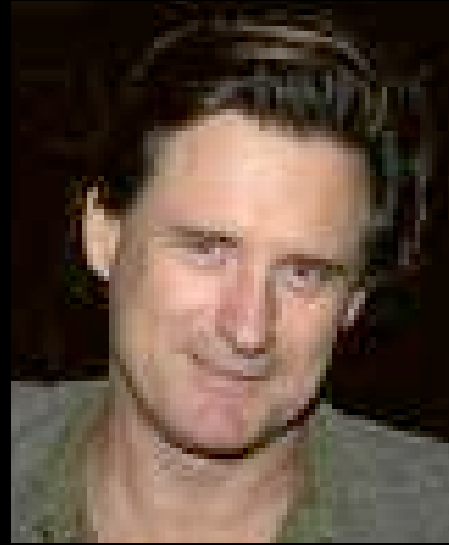
Bill Paxton

Bill Paxton and Bill Pullman.

Hold on...



Bill Paxton



Bill Pullman

There we go.

But soon...

The image shows a lowercase letter 'a' in the Univers typeface. It is a clean, geometric, sans-serif font with a rounded top and a straight vertical stem.

Univers

The image shows a lowercase letter 'a' in the Helvetica typeface. It is a clean, geometric, sans-serif font with a rounded top and a straight vertical stem, very similar to Univers but with a slightly different proportion and a more uniform stroke width.

Helvetica

I learned to tell which was which on sight.

I was beginning to appreciate
the subtle differences and details
and I was getting more and more interested in type.

In college, I studied graphic design.

Emil Ruder Typographie Typography



One of the required books was
"Typopography" by Emil Ruder.

Der Autor, der 21 Jahre Typographie unterrichtete, beschäftigt sich in seinem Buche mit den Formproblemen, die sich für den Typographen bei der Ausübung seines Berufes ergeben. Technische Vorgänge sind insofern erläutert, als sie an der Formgebung beteiligt sind. Die abgebildeten Arbeiten stammen vom Autor selber, oder es sind Arbeiten seiner Schüler, die während des Unterrichtes entstanden sind.

In 19 Kapiteln zeigt dieses Buch eine Vielfalt von Möglichkeiten und Anregungen zu einem bewußten Einsetzen typographischer Mittel. Typographie ist zweckgebunden, sie untersteht den Gesetzen der Lesbarkeit und der Vervielfältigung. Deshalb muß sich der Typograph über Art und Wert der eingesetzten Mittel klar sein, er muß die Werte gegeneinander abwägen nach den Aspekten der Proportion und des Kontrastes.

Zeitgemäße Typographie basiert nicht in erster Linie auf dem originellen Einfall und der ausgefallenen Idee. Sie beruht auf dem Lernen und Erkennen der grundlegenden und wesentlichen Gesetze der Form, auf dem Denken in Zusammenhängen, damit sie vor schematischer Sturheit und Einförmigkeit einerseits und vor unmotivierten, eigenmächtigen Interpretationen bewahrt bleibt. Das Buch ist bewußt auf die reine Typographie beschränkt, auf den Umgang mit vorfabrizierten Typen, die einem genauen Maßsystem untergeordnet sind. Es soll damit die Eigengesetzlichkeit der Typographie sichtbar gemacht werden, der Gegensatz – trotz gemeinsamen Zügen – zur Gebrauchsgraphik, die sowohl in der Auswahl der Mittel als auch in deren Anwendung freier und vielschichtiger ist.

Der Autor möchte in seinem Buch nicht der «Unsitte des Kopierens Vorschub leisten», sondern die Erkenntnis fördern, daß das gut gestaltete Druckwerk auf Wissen, Erfahrung und Überlegung beruht. Er ist der Ansicht, wichtiger noch als individuelle Spekulationen über das Endergebnis sei das Wissen um den Aufbau eines Druckwerkes, seine die entsprechend konsequente Über-



Emil Ruder

1914 geboren in Zürich, gestorben 1970 in Basel. Besuch der Primar- und Sekundarschulen in Zürich.

Berufslehre als Schriftsetzer.

Studienaufenthalt in Paris. Französisches Sprachdiplom des Cercle Commercial Suisse de Paris.

Tätigkeit als Akzidenzfaktor in Zürich

Tagesschüler an der Kunstgewerbeschule Zürich, Klassen für Schriftsatz und Buchdruck. Schriftunterricht bei Willimann und Kaech.

Wahl als hauptamtlicher Fachlehrer für Typographie an die Allgemeine Gewerbeschule Basel.

Abteilungsvorsteher der Abteilung 3 der Allgemeinen Gewerbeschule Basel (kunstgewerbliche Lehrlingsabteilung).

Initiant und Begründer der Tagesfachklasse für Buchdruck. Leiter dieser Fachklasse.

Obmann der Ortsgruppe Basel des Schweizerischen Werkbundes.

Mitglied der Jury «Die gute Form» an der Schweizer Mustermesse Basel.

Mitglied des Zentralvorstandes des Schweizerischen Werkbundes als Nachfolger von Georg Schmidt.

Mitglied des geschäftsleitenden Ausschusses des SWB.

Landesdelegierter für die Schweiz der ATYPI (Association Typographique Internationale).

Mitglied der Eidgenössischen Kommission für angewandte Kunst als Nachfolger von Dir. B. von Grünigen. Künstlerischer Berater der PTT, Wertzeichenabteilung.

Mitbegründer von «The International Center for the Typographic Arts» (ICTA), New York.

Direktor der Allgemeinen Gewerbeschule und des Gewerbemuseums Basel.

2. Vorsitzender des Schweizerischen Werkbundes.

It seemed obvious that Emil loved Univers.
That he thought it was the ideal typeface.



In the book, he explained how Univers had been rationally devised with a range of weights and widths for every purpose, each style with its own number, instead of old-fashioned, language-specific names like “bold” or “italic.”

Albert
Bernard
Claude
Denis
Eugène
Félix
Georges
Henri
Isidore
Jean
Ber

Eine Anthologie
dadaistischer
Dichtungen in
englischer,
französischer,
spanischer,
und deutscher
Sprache
Herausgegeben
von
Eugen Schläfer
im
Arche-Verlag
Zürich-Stuttgart

dada
new-york
berlin
madrid
paris
genève
zürich

Die Buchstaben sind in der
Reihenfolge der alphabetischen
Reihenfolge der Buchstaben
angeordnet.

Letztes Buchstaben der
Reihenfolge der Buchstaben
angeordnet.

Page 26

of type layouts using



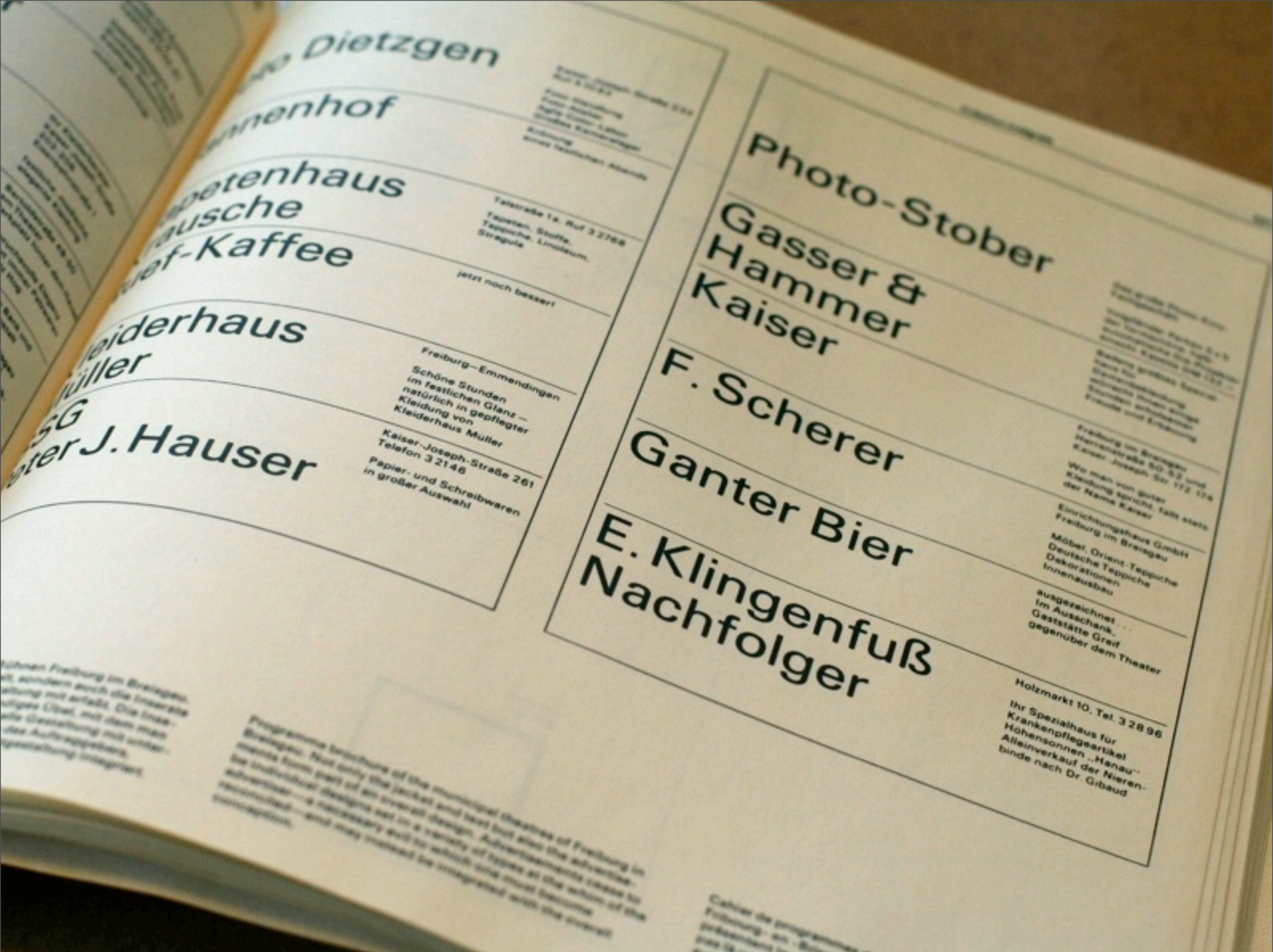
nothing but Univers.



I thought: Wow.
Here was a school of design



where the only typeface you needed



Dietzgen

Frauenhof

Kleiderhaus Müller

Peter J. Hauser

Photo-Stober

Gasser & Hammer Kaiser

F. Scherer

Ganter Bier

E. Klingenfuß Nachfolger

Telestraße 14, Ruf 3 2768
Taschen, Stoffe,
Tasche, Linoleum,
Stragula

jetzt noch besser

Freiburg—Emmendingen
Schöne Stunden
im festlichen Glanz —
natürlich in gepflegter
Kleidung von
Kleiderhaus Müller

Keiser-Joseph-Straße 261
Telefon 3 2148
Papier- und Schreibwaren
in großer Auswahl

Freiburg im Breisgau
Herrnstraße 50 52 und
Kaiser-Joseph-Str. 172 174
Wir man von guter
Kleidung spricht, fällt stets
der Name Kaiser

Einrichtungshaus GmbH
Freiburg im Breisgau
Möbel, Orient-Teppiche
Deutsche Teppiche
Dekorationen
Innenausbau

ausgezeichnet ...
Im Ausschank ...
Gaststätte Greif
gegenüber dem Theater

Holzmarkt 10, Tel. 3 28 96
Ihr Spezialhaus für
Krankenpflegeartikel
Höhensonnen „Manau“
Alleinverkauf der Nieren-
binde nach Dr. Gibaud

Programme brochure of the municipal theatre of Freiburg in
Breisgau. Not only the jacket and text but also the advertise-
ments form part of an overall design. Advertisements create in
the individual designs in a variety of types as the union of the
advertisement—a necessary evil to which one must become
accustomed—and may instead be integrated with the overall
conception.

Cahier de programmes
Freiburg im Breisgau
Herrnstraße 50 52 und
Kaiser-Joseph-Str. 172 174

was Univers.

Something I've wondered, though.

Univers Helvetica

During the sixties and seventies,
there was a kind of rivalry between Univers and Helvetica
among graphic designers.

Helvetica

By 1980, Helvetica seemed to have the upper hand.

Helvetica
Times
Courier
Symbol

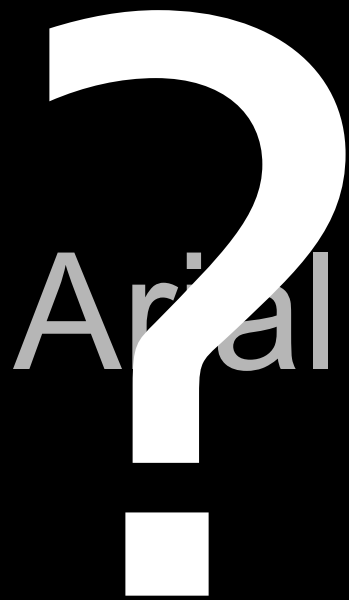
and Adobe chose Helvetica
as one of the core fonts
in its PostScript page description language.

But, what if things had turned out differently?

Univers
Times
Courier
Symbol

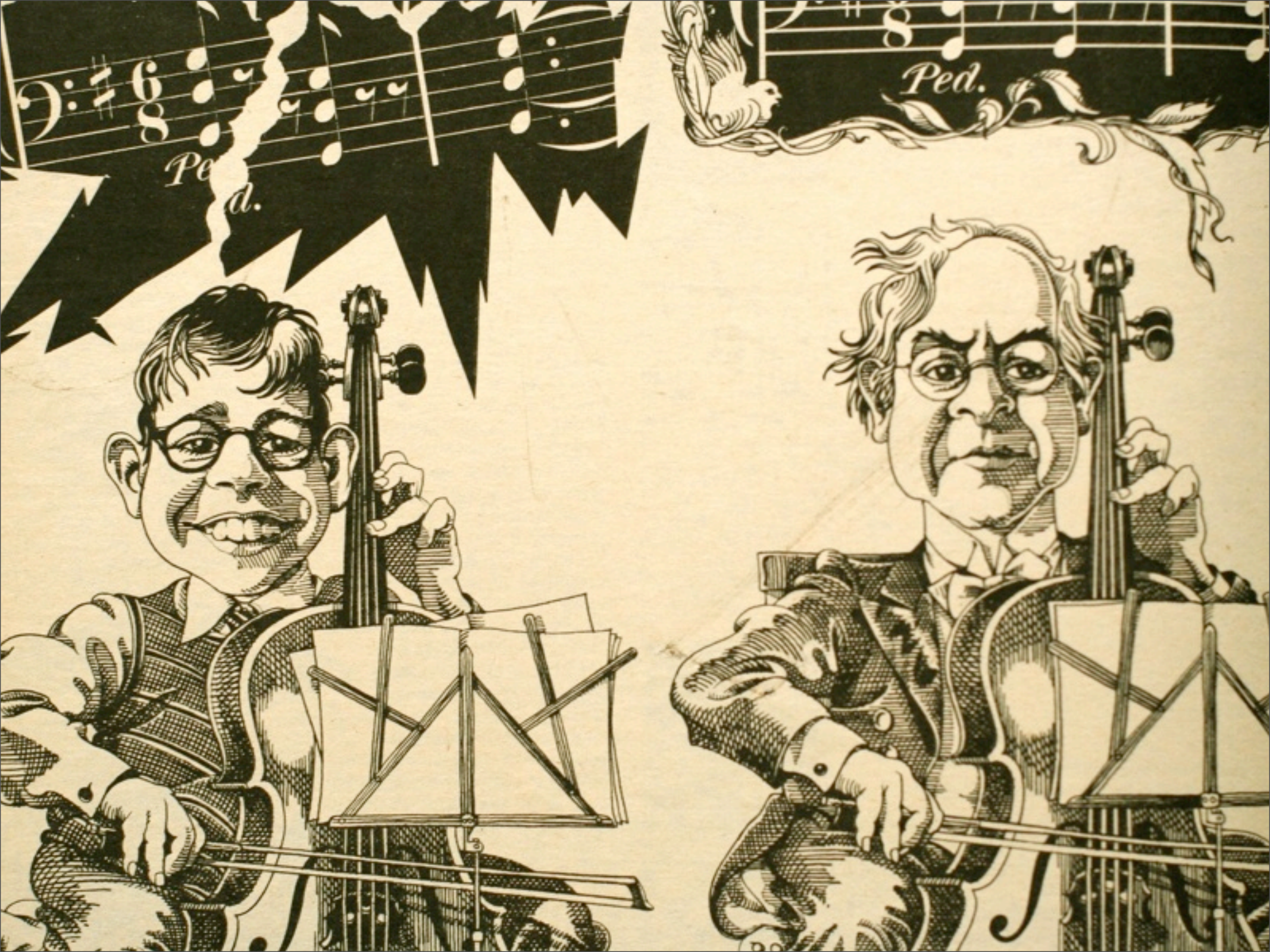
What if Univers had prevailed?
And become one of the basic fonts we have on our computers,
instead of Helvetica?

I wonder:



What Arial would look like?

Anyway.
One day,
during my second year studying graphic design,



I found pages of a tabloid-sized publication scattered around several of the art classrooms.

Typ. ah.

grrrr.

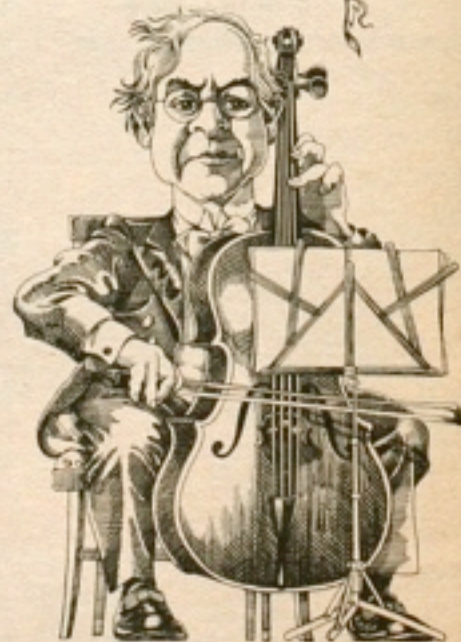
A I W

1

NORMAL LETTERSPACE
UNIT LETTERSPACE
UNITS LETTERSPACE
UNITS LETTERSPACE

2

L Hillbilly Schoolbook
r Hillbilly Schoolbook
s Hillbilly Schoolbook
s Hillbilly Schoolbook



**Nine Capabilities for
Typographic Excellence**



space that can be removed from between letters, shown in units or fractions of an inch. This category refers to overall

7. Typeface and Type Size Within a Line. The ability to vary the variety of typefaces and

36-POINT E
PLUS 1 U
NORM
MINUS 1 U
MINUS 2 U
MINUS 3 U

It seemed to be something about type.

on our troubled Hamlet, in short,
y and report. There doesn't seem
be any evidence that they betray
eir friend, just trying to keep up
h Hamlet and his neuroses leaves
em thoroughly bewildered. After
mlet puts the dagger to old, talka-
e Polonius (there's a sub-lesson
here somewhere), Claudius sees
his family accident a chance to
mp Hamlet and sends him off to
gland with Rosencrantz & Guild-
stern. The two buddies have sealed
ers to deliver an early goodnight
he sweet prince. Hamlet, neurotic
not nutty, has the orders and
mes switched with the trusting
sencrantz & Guildenstern. A
ate attack and a few dastardly
ts later, the melancholy Dane
ds out that Rosencrantz &
ildenstern got the business in-
ded for him. So much for friend-
p, or there's no business like
w business.



I found as many pages as I could
and reassembled most of the issue.

It turned out to be something called

U&lc

Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp

Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz 1234567890 & Æ Ç \$ % £ ! ? () []

AND LOWER CASE, THE INTERNATIONAL JOURNAL OF TYPOGRAPHICS

PUBLISHED BY INTERNATIONAL TYPEFACE CORPORATION, VOLUME TWO, NUMBER THREE SEPT., 1975

This Issue:

Word Processing, Typography, and the gigo Principle

Doebler provides U&lc readers with a broad spectrum of exactly how the new office word processing technology may reshape the graphic communications industry of the future, and cautions against the gigo principle — “garbage in, garbage out.”

ah.grr.phy

A dazzling wave of new hardware is producing a fistful of misconceptions like “Now my secretary can give me the typography we need right on her own keyboard!” Wrong. Aaron Burns draws a clear-cut line from input to output, essential for typographic excellence by all users of the new technologies.

Promotion

Macy’s tell Gimbel’s? In this instance, yes. U&lc herein presents the self-promotional efforts of twelve of the common — twelve outstanding designs by creative groups needed the old adage: “Promote Thyself!”

Big Apple

There’s nothing you can say about New York that somehow, somewhere, isn’t true. Illustrator Diana Bryan captures the whole look and life of it with a few perceptive strokes of her remarkable razor blade.

La Larcher’s ’75

Meet a young French designer-typographer-calligrapher a



PAGE 4



PAGE 8



Word Processing, Typography, and the gigo Principle

The good old typewriter “ain’t what she used to be” — and neither is the copy coming from it for typesetting.

The reason is technology — the same kinds of computer electronics that have been upsetting traditions in the typesetting field. Except that in the offices of America, it’s being called “word processing,” and not computerized composition, or computer-based editing and revision, or other such buzz words more familiar to the typesetting trade.

Word processing is the youngest of the automation movements to hit the ancient process of preparing copy. The concept, an outgrowth actually of copy preparation techniques embodied in the IBM MT/SC strike-on composition system, was first introduced to the office less

Perhaps, however, this status of specially-anointed growth market should not be surprising. After all, those two giant suppliers of office equipment, IBM and Xerox, are the leading forces driving toward the word processing revolution in office operations — and just incidentally toward what is regarded as potentially phenomenal sales of new office equipment and systems. Behind them follows an impressive list of Fortune 500 names also seeking a piece of a pie that dwarfs the graphics arts many times over.

With all this prestigious weight behind them, the most impassioned word processing zealots foresee their movement sweeping through all corners of corporate organization — encompassing not only typeset-

Upper and Lower Case.

It was like a bolt of lightning to my interest in type at the time, and was a major factor leading to my interest in designing typefaces.

I dropped out of school the following year
and took a job as a designer
at a small advertising art studio in Minneapolis.



One of the things I soon discovered was that they regularly received issues of this Upper and Lower Case magazine from the local typesetting shops.

They usually threw stuff like this away after a little while, so I saved them. After I left five months later...

12:00 NOON-2:00 PM
THE ART OF HERMANN ZAPF
A 22-MINUTE FILM

MOVING
CHANGE OF
ADDRESS:

2567253
MARK SIMONSON
3050 EWING AVE S
MINNEAPOLIS

IT CR2

MN 55410

I got my own subscription.

Through Upper and Lower Case,

berg brought us lettercasting, page
and left and right justification."

fifteenth and sixteenth centuries, the
stress of the broad quill pen deter-
e shape of both gothic and roman
pecially in the lower-case."

ly as the end of the seventeenth cen-
particularly in the eighteenth century,
ters began to veer away from existing
much the same speed as calligraphers
creasing use of pointed pens, and
rpness and fine lines into their ideal."

portant influence towards a departure
naissance typefaces was exerted by
...outlines of the letters for the new
were laid down on a grid of forty-eight
ight squares. However these carefully
outline drawings had to be transferred
plates as engravings, and then cut by
on punches by Grandjean...in so
departed to some extent from the
.it, nevertheless, set the general pat-
pecasters of that time, and the prin-
stronger vertical stress."

development of calendered paper by
e and Bodoni, and the invention of
in France, made it

Technical Training for Technicians and Typographers

By Adrian Frutiger



he norms,
there's a good reason for them.
That's Adrian Frutiger's position and here are
some of the things he said to support it...

"...The strength with which memories are
retained depends upon the strength of our
feelings when they were formed, or upon the
number of times they are repeated. The letters
of our alphabet are part of the 'images' which

development of new kinds
are consulted too late in
example the 18-unit system
for the years ahead. Yet on
the fact that typography usi
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tomorrow, for a limited inv
possible to produce a typ
have no limitations at all
widths. So it seems paradox
already made of necessity, a
of letters which are limited
current use are fixed to form
reader's subconscious (for
hand composition are today
to correspond with the 'stan
a make of typesetting mach
use)... Those responsible
obtained are no longer only
but also the filmsetter opera
their hands the possibility
damental forms, of altering t
of changing upright lines to
playing around with the weigh
"Therefore it is a most imp
some artistic training be g

I learned more about the man
who had designed Univers,
Adrian Frutiger.

berg brought us lettercasting, page
and left and right justification."

fifteenth and sixteenth centuries, the
stress of the broad quill pen deter-
e shape of both gothic and roman
pecially in the lower-case."

ly as the end of the seventeenth cen-
particularly in the eighteenth century,
ters began to veer away from existing
much the same speed as calligraphers
creasing use of pointed pens, and
rpness and fine lines into their ideal."

portant influence towards a departure
naissance typefaces was exerted by
...outlines of the letters for the new
were laid down on a grid of forty-eight
ight squares. However these carefully
outline drawings had to be transferred
plates as engravings, and then cut by
on punches by Grandjean...in so
departed to some extent from the
.it, nevertheless, set the general pat-
pecasters of that time, and the prin-
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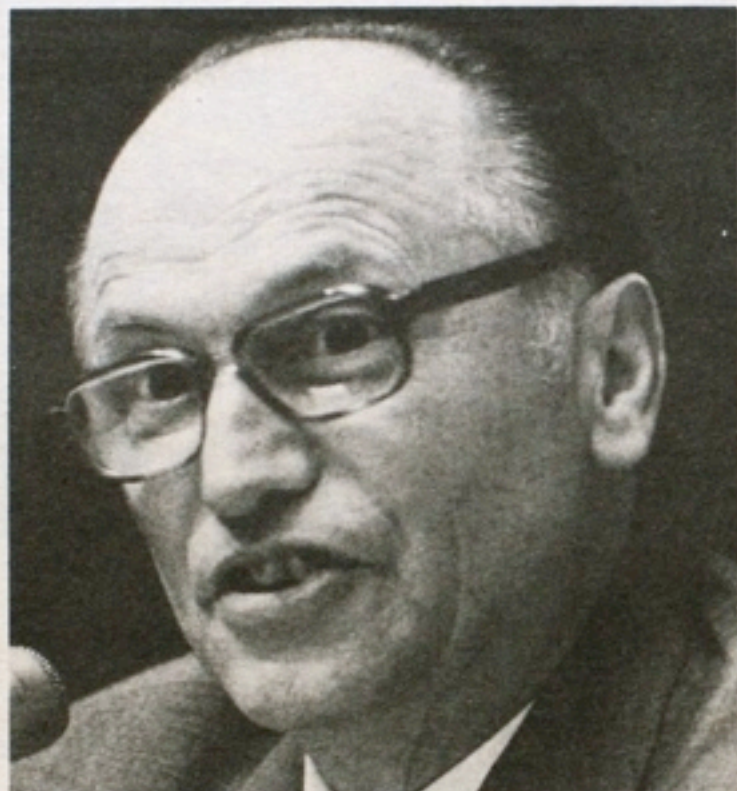
keting risks and the ease
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no one else should be
ruits of these labors and



RT AND DESIGN

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Zapf, Adrian Frutiger and Matthew Carter.



DESIGN PROBLEMS
HERMANN ZAPF

Mr. Zapf opened with an anecdote about the Japanese artist commissioned to paint a picture of apples for the emperor. Two years went by without a painting. The emperor ordered the artist beheaded. As a final wish the artist asked for five minutes, a sumi-set and a piece of silk. Within two minutes he painted the picture. When the emperor asked why it took him two years to paint a two minute picture, the artist explained, "It took two years of hard training and study to paint such a perfect picture so quickly."

Mr. Zapf noted that a blackboard dem-

an upper case I, for example, from the numeral 1 or the letter l.

But beyond technical perfection, "A good type design has life like every real expression of art. It has not only skill and perfection—this is easy to learn with patience. The virtuosity of type design lies above the ordinary horizon of pure craftsmanship and ability to execute.

"Nobody should take a creative work of art for copying or any commercial use without the written permission of the creator, for he alone is the owner of the reproduction rights."



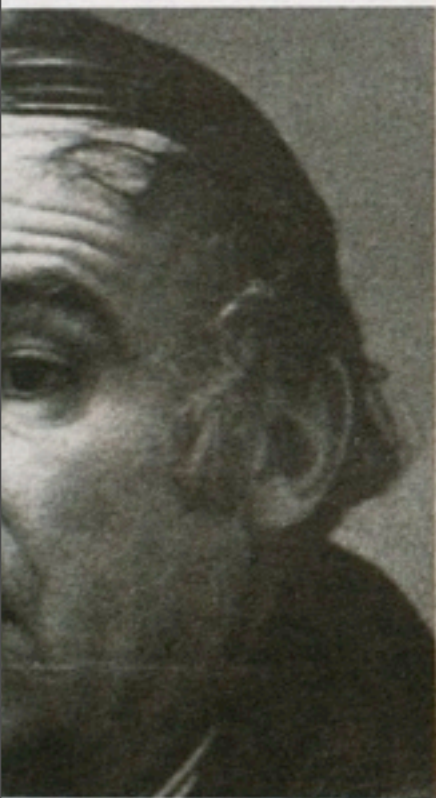
DESIGN AND DEVELOPMENT OF ONE BASIC TYPEFACE INTO A FAMILY OF 21 DIFFERENT WEIGHTS AND PROPORTIONS
ADRIAN FRUTIGER

Presenting a mixture of philosophy and artistry in his approach to type design, Adrian Frutiger, creator of Univers, led

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in the publication.

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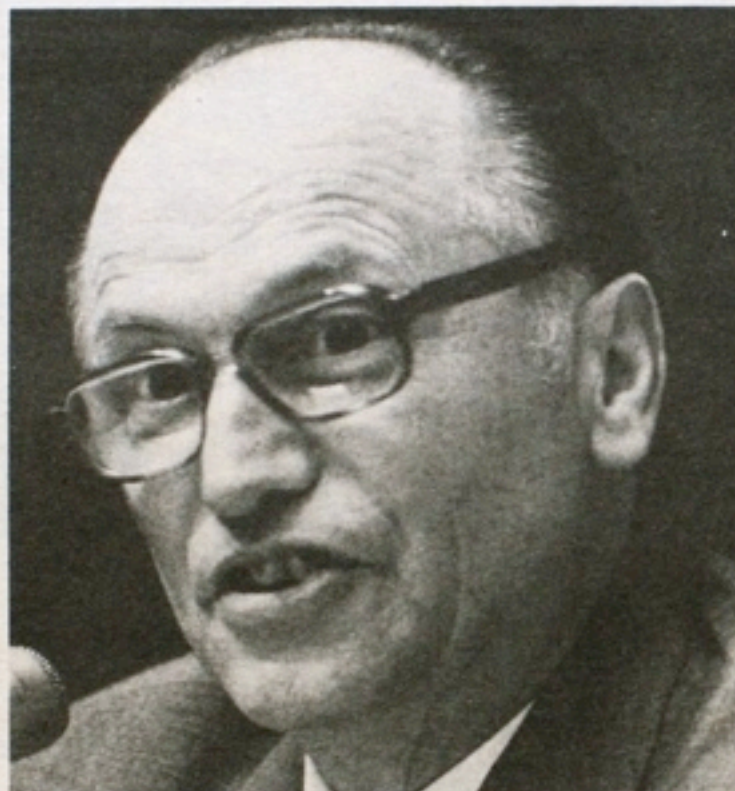
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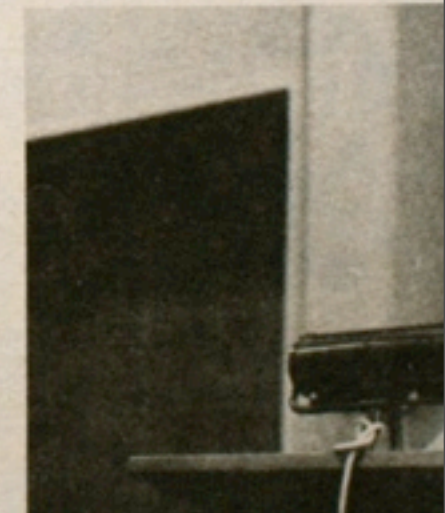
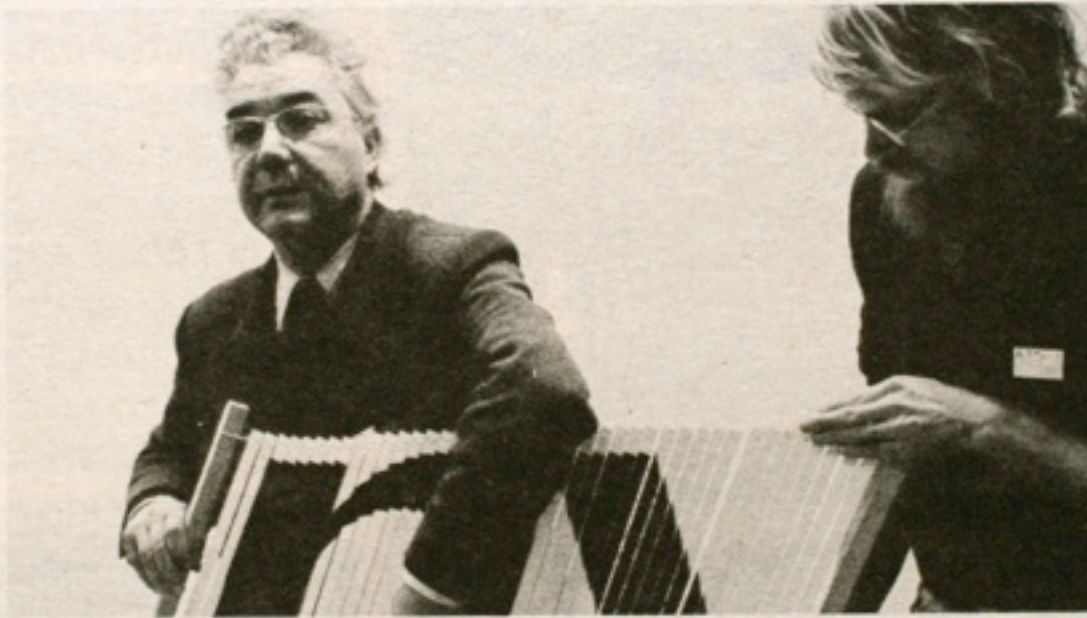


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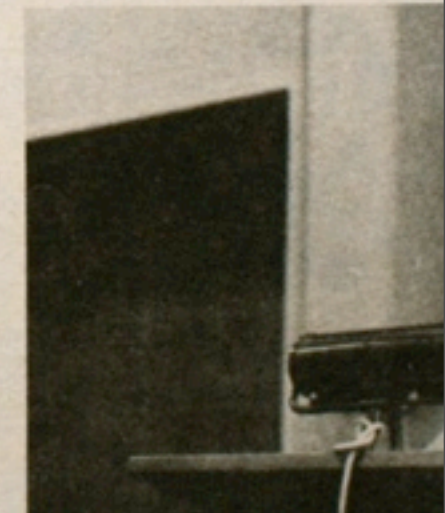
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rooms. Earlier in the day,
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grilled sausages and
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for some time to come."
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his assignment and
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ertainly worthwhile. And



even though its sponsor,
ITC,

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cerned itself more with the process of design thinking rather than specific solutions, and all the participants came to understand that the development of good communications among the members of each small group was the main benefit of the workshop.

Workshop II was in the hands of **France's Adrian Frutiger**, whose subject was "Writing and Reading: an attempt to comprehend both concepts in their widest technical and deepest psychological sense." The problem under examination during the sessions of this workshop was formulated by the question: "With the historical and material development of writing, lettering — the vehicle of communication — has grown to embrace a kind of esthetics all its own. And as a result of mass communication, it is increasingly making its presence felt in the subconscious of readers. In terms of legi-

culture and civilization has clearly become so vast and complex that we cannot manage with only one kind of language. This means that we can no longer allow ourselves to operate with only a part of our perceptual capability and allow the rest to develop as it may. On the other hand, we must not regard a language of signs as a mere substitute but rather as a further entry into our world. This is an indispensable means of understanding and appreciating our surroundings. Aicher addressed his lecture to this absorbing challenge.

FHK Henrion of England re-emphasized his favorite topic in his talk on "The Rules of the Game. Design problems: the necessary and logical criteria for the solutions." Design is being described lately as a problem-solving activity, whether it is in industrial, communication, or information design — or in any other design-related activity like architecture and town

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If you need
type by—Frutiger, Zapf,
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Just as often,
he showed up in ads for Mergenthaler Linotype.

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Meridien*

Liberty, Equality, Fraternity

The French are famous for a few things
Freedom fighting, food, fashion
Things like that

Things you can't do without. **Like Champagne & Meridien**
Adrian Frutiger's popular French classic, Meridien
Designed in 1957 for Deberny & Peignot
A standard in France ever since

I found out that Univers
was only one of the typefaces
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51

It's happening all across the country for the fourth time, on Mergenthaler's V-I-P.

Wherever good type is set on the Mergenthaler V-I-P you may find Typography Plus, Mergenthaler's new subscription plan, bringing good new faces to your typesetter on the date of release:

•••••

ITC Zapf International Light *with Italic*
ITC Zapf International Medium *with Italic*
ITC Zapf International Demi *with Italic*
ITC Zapf International Heavy *with Italic*

•••••

Hobo

•••••

PEIGNOT LIGHT
PEIGNOT DEMI-BOLD
PEIGNOT BOLD

••

Serifa 55
Serifa Italic 56
Serifa Bold 65
Serifa Black 75

•

Weiss Roman
Weiss Italic
Weiss Bold
Weiss Extra Bold

This month:

Weiss designed by Emil Ruder

7

1968

It seemed for a while like every issue of Upper and Lower Case contained ads for more of his fonts.

51

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This month:

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It seemed for a while like every issue of Upper and Lower Case contained ads for more of his fonts.

**The Frutiger series
The alphabet designed for the
Roissy Airport.**



In 1968 Paul Andreu was invited to

To meet all the rec

A new one was released around this time, originally designed for an airport in France. It seemed significant that it was named after Frutiger himself, tacitly acknowledging his stature as a type designer as well his confidence in the new design.

My own interest in designing typefaces
was becoming more intense
in the late seventies.

Typologia

STUDIES IN TYPE DESIGN & TYPE MAKING

WITH COMMENTS ON THE INVENTION OF

TYPOGRAPHY · THE FIRST TYPES

LEGIBILITY AND FINE

PRINTING



by

FREDERIC W. GOUDY

I discovered several books on the subject
by Frederic Goudy.

another sheet of the same material with paste or glue, which because of the extent of surface to be covered would not always hold securely, owing to the partial drying out of the glue on some parts while it was being applied on others. But even when the patterns seemed amply correct, a condition developed which precluded the use of fiber or "bakelite," as they proved unstable under varying atmospheric conditions; on a damp, humid day the height dimension might increase a thirty-second of an inch or more over the measurement of the same dimension on a dry day, depending on the condition when the tracing was made. So that method was out. I then tried cutting letters in metal, but that required work for which I was not equipped; the soldering of the cut letter plate to the base plates quickly and accurately was too difficult for me without special equipment for such work.

The method which proved efficient, quick, and much more precise than previous attempts was so simple that I wonder now why I did not try it sooner. I selected a sheet of 4-ply drawing paper or thin drawing board of good quality and about 0.020 inch thick; this I cut into pieces about 8 by 12 inches in size, and on each of these pieces I ruled five parallel lines [the long way of the sheets], with a 9H drawing pencil, making the upper and lower lines exactly $7\frac{1}{2}$ inches apart; these lines represent the point size of the type body [as though it were a type that high]; the second line from the upper one gives the height of the capital letters, the third the top of the lower-case *x*, and the fourth the base line of the letters, also fixing the height of the lower-case *x*. Each piece of cardboard carries the same five parallel lines, and, to insure accuracy for all, I

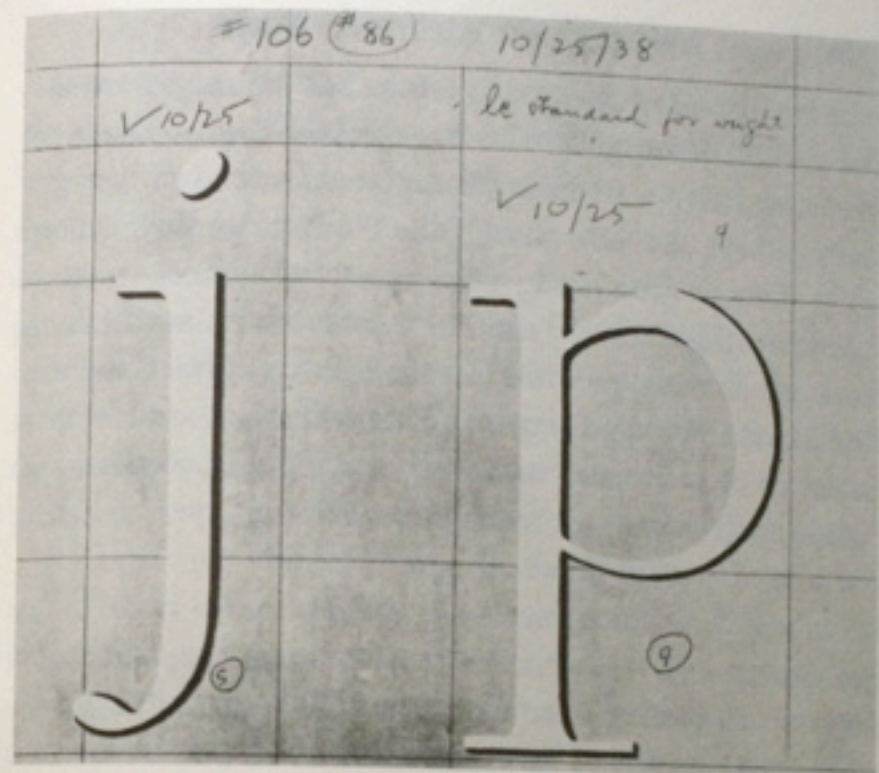


ENGRAVING THE WORK PATTERN IN METAL FROM THE MASTER PATTERN

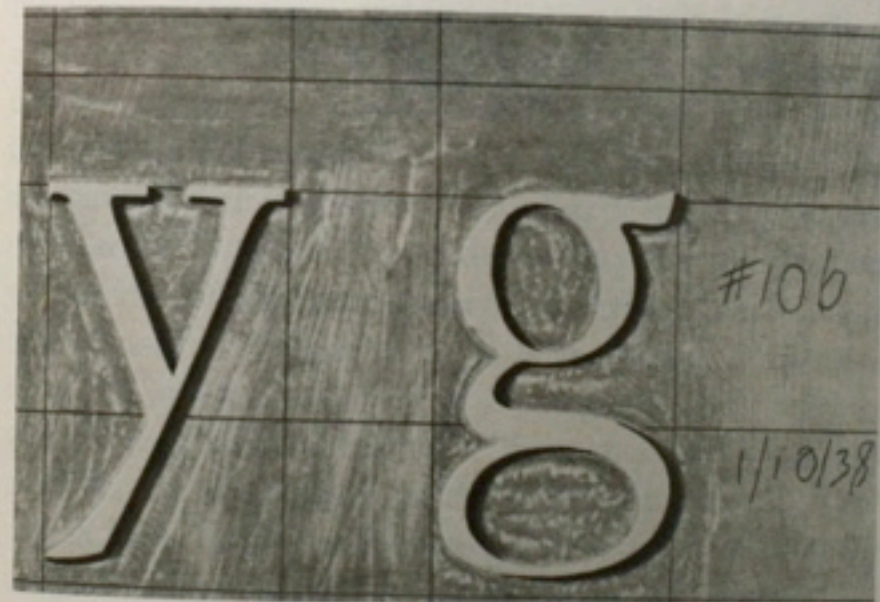
I loved reading them.
His writing and ideas were inspiring.

our cutting tool must be in the same ratio, or 0.0025 inch. In practice, I make use of the slide rule to determine the size of cutters, reckoning the type sizes in thousandths of an inch rather than in points. By a simple equation—type size desired [say 14 points or 0.1932 inch] is to 2.50 inches [pattern size] as x is to diameter of tracing point [in this case probably 0.030 inch, the size I most frequently employ]—I find that I require a tool that will cut a line not more than 0.00231+ inch in width.

The pattern-engraving machine I use is a simple one, made for me in Munich. It is of the horizontal pantographic type, very accurate and capable of fine adjustment for depth of cut as well as size in relation to the master pattern I have described herein. The illustration shows its general character clearly. The master pattern is fastened on the upper table, the upper edge of the pattern against a straightedge so that each engraved letter will occupy the same relative position, and the tracing point, which is usually a rod of hardened steel about four inches long and approximately one-fourth inch in diameter, fitting snugly into the end of the long arm of the pantograph. Each end of the tracer rod is ground exactly to a certain number of thousandths of an inch in diameter; there are a number of these tracers, the diameter being, at its smallest, about 0.025 inch, and increasing by 0.005 up to 0.2 inch. On the lower table at the left a smooth tablet or plate of type metal about 3½ inches by 4½ inches by ⅛ inch is locked against a straightedge under a rapidly revolving cutter which has been ground to cut a line in a ratio of one to three with the diameter of the tracer selected, as mentioned earlier. These type-metal tablets I cast by hand in a stereotyping box. [Note pattern-engraving machine, p. 93.]



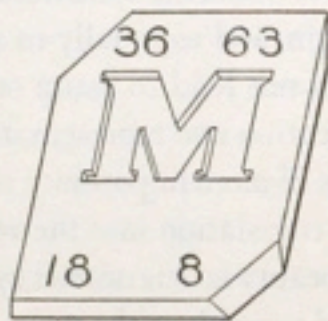
PAPER MASTER PATTERN FOR UNIVERSITY OF CALIFORNIA OLD STYLE [REDUCED]



METAL WORKING PATTERN [EXACT SIZE]

But the practical information about making type, which involved making cardboard patterns

My matrices are of three forms: first, the sort used in the monotype caster; second, the form used in the Thompson type caster; and third, the form employed in the automatic type casters of the type foundries. When I began to look about for the paraphernalia of a foundry I suggested to the late Mr. J. Maury Dove, then President of the Lanston Monotype Machine Company, of Philadelphia—an organization of which I was Art Director [and still am at the time of this writing]—that

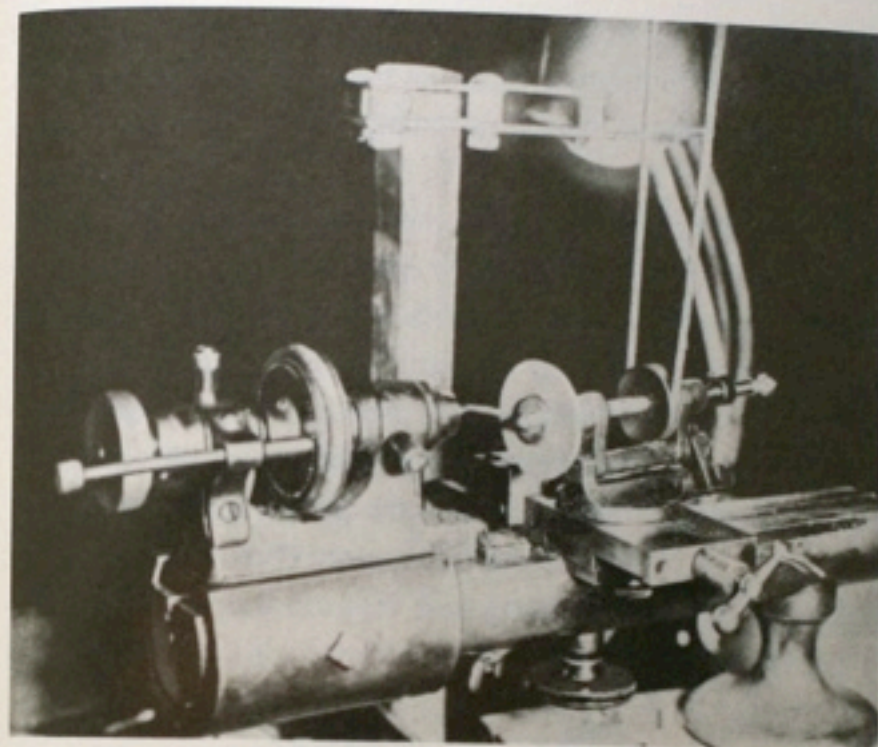


MONOTYPE DISPLAY MATRIX

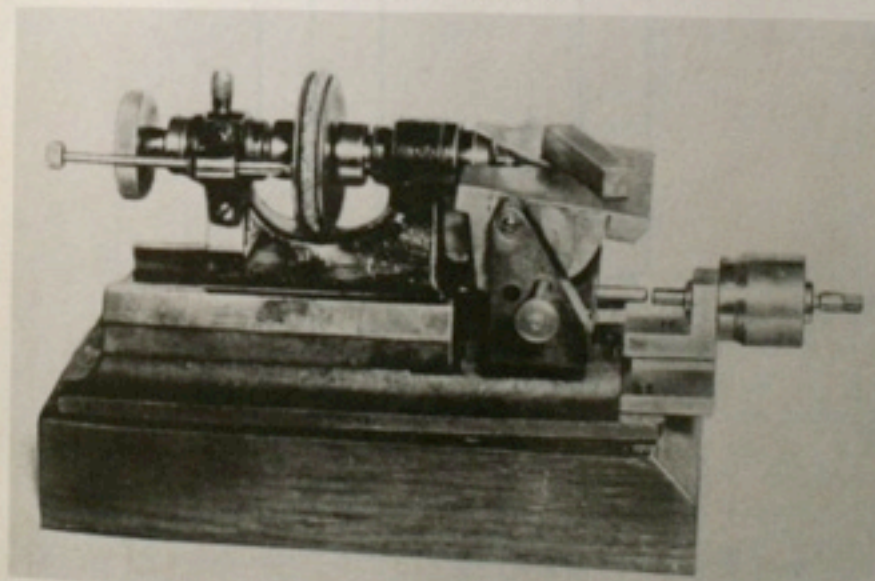


FOUNDRY MATRIX

sometime I wanted to acquire a reconditioned monotype machine which could be adapted to my work. Mr. Dove at once kindly gave instructions to place such a machine at my disposal if I would say just what my requirements were. The ordinary engraved matrix to be used for casting types for the compositor's case, called a display matrix, if not driven from a punch or electrolytically deposited from an existing type, would not permit the close fitting I desired. I therefore decided that special molds with trimming knives to remove the overhang caused by the draft of the cutting tool used to engrave the letter would be necessary. Also, the majority of the matrices I already possessed, which, over a period of years, had been



MATRIX-CUTTER GRINDER

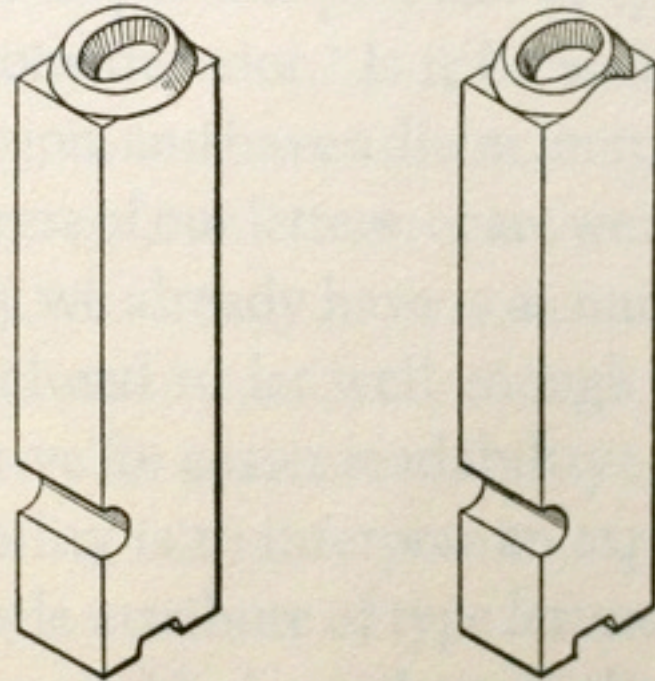


MATRIX-CUTTER HEAD IN POSITION FOR STONING CUTTER

and using specialized equipment, like pantographic punch cutters, was all about making metal foundry type

would enable me to cast from 10-point to 36-point. The two forms of matrices are shown here, reproduced from the volume by Grant and Legros mentioned previously.

The chamfered corners permitted the correct registering of the matrix in the matrix holder of the monotype caster.



LEFT: A TYPE AS CAST SHOWING "OVERHANG."
RIGHT: THE SAME TYPE TRIMMED OR RUBBED

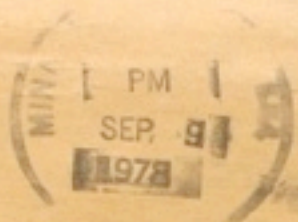
and didn't seem very relevant in the era of phototypesetting and offset printing.



Nevertheless, I was inspired.

I worked for four or five months
on a typeface design in 1978...

Mark L. Simonson
100 East 14th Street
Mpls, MN 55403



FIRST CLASS

Attn: ITC Review Board
International Typeface Corporation
216 East 45th Street
New York, NY 10017

DO NOT BEND!

FIRST CLASS

Robby

and submitted it to the ITC Review Board.

International Typeface Corporation
216 E. 45TH STREET
NEW YORK, NEW YORK 10017
(212) 371-0699

January 3, 1979

Mark L. Simonson
100 East 14th St.
Minneapolis, MN 55403

Dear Mr. Simonson:

The ITC Typeface Review Board has met and we regret to inform you that your typeface "Excalibur" has not been accepted for inclusion in our typeface program.

We sincerely hope that you will permit us to review other typeface designs that you may create in the future.

We herewith return the design you sent us, and thank you for thinking of our company.

Very sincerely,

Helena Wallschlag

(Miss) Helena Wallschlag
Assistant to the President

I was disappointed when they rejected it, but looking back, I really can't blame them. (I still had another fifteen years of work on that one.)

I was discouraged, but not for long.

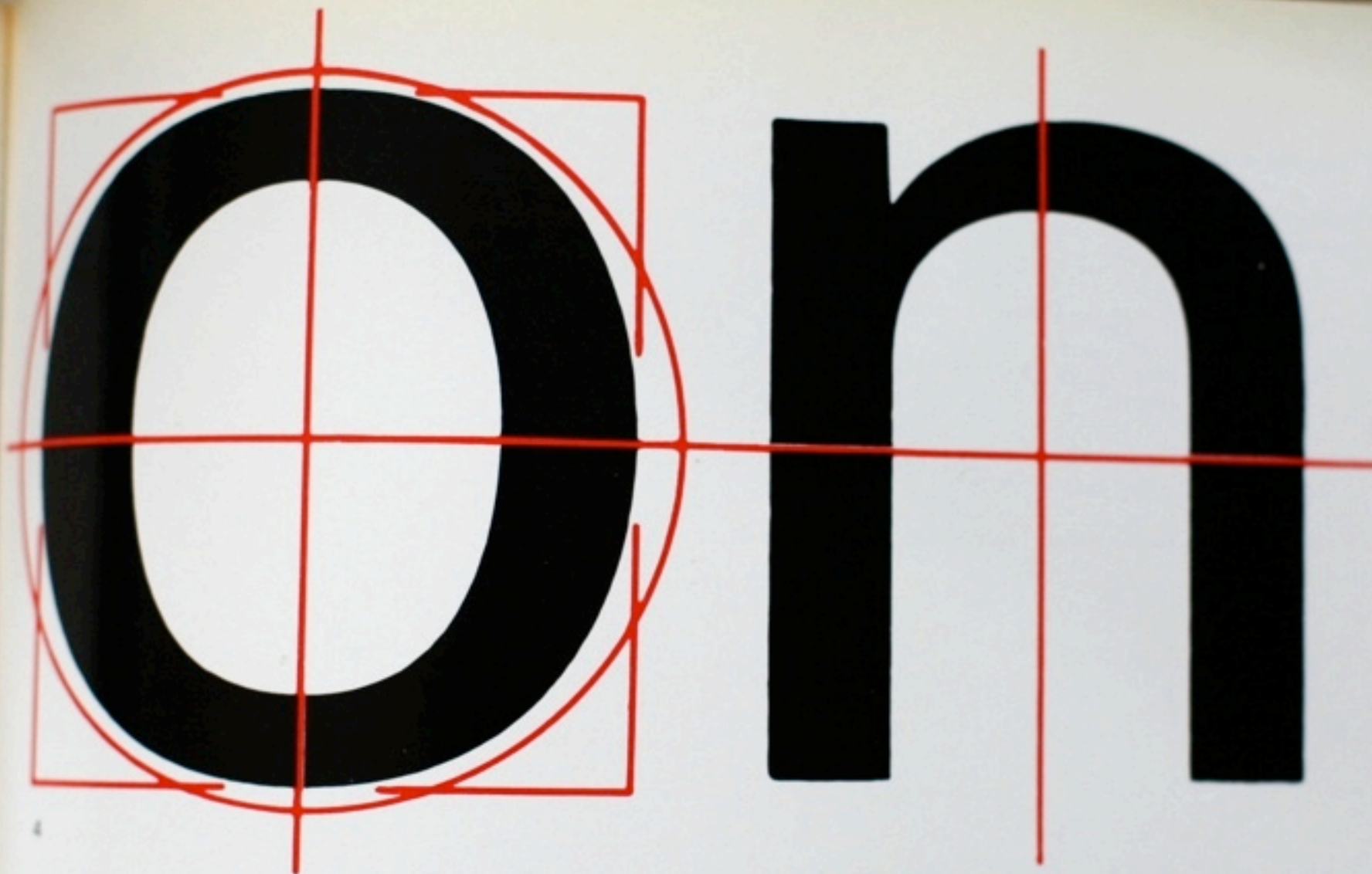
In the early eighties,
there was a bookstore in Saint Paul called Odegard Books.
It was a great place to find books about type.



One day I walked in
and on the shelf I saw a book with a bright red cover
and a spine reading the wrong way.
Which, of course, meant that it was from Europe.



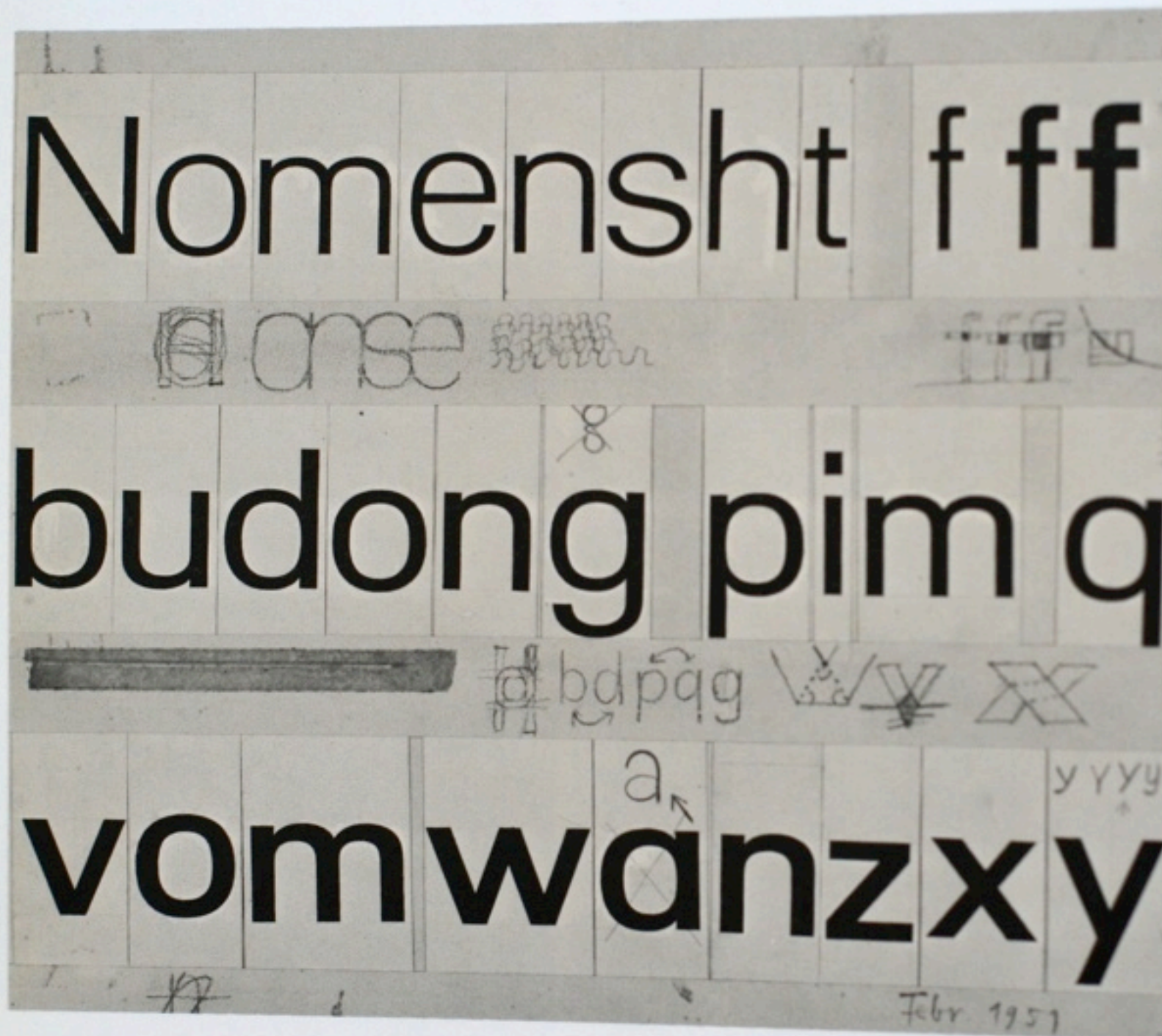
It was Type Sign Symbol
by Adrian Frutiger.



4
Mes recherches approfondies m'ont fait bien vite
comprendre que l'expression formelle de chaque
époque dépend des matières et des techniques uti-
lisées. Ce sont les matières travaillées par l'artiste
(pierre, glaise, parchemin, papier) qui ont conféré à

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comme artis

As I paged through it,
I got very excited.



Typeface drawing from
schule, Zurich, 1949. The
already clearly recognisat
page.

Schriftzeichnung aus de
schule Zürich, 1949 (Lehr
zeption des Blattes ist d
Univers (1954) schon klar

Dessin de caractères effe
arts et métiers, Zurich 194
révèle déjà très clairemen
loppé bien plus tard (1954

Like the Goudy books, it was written by a type designer.

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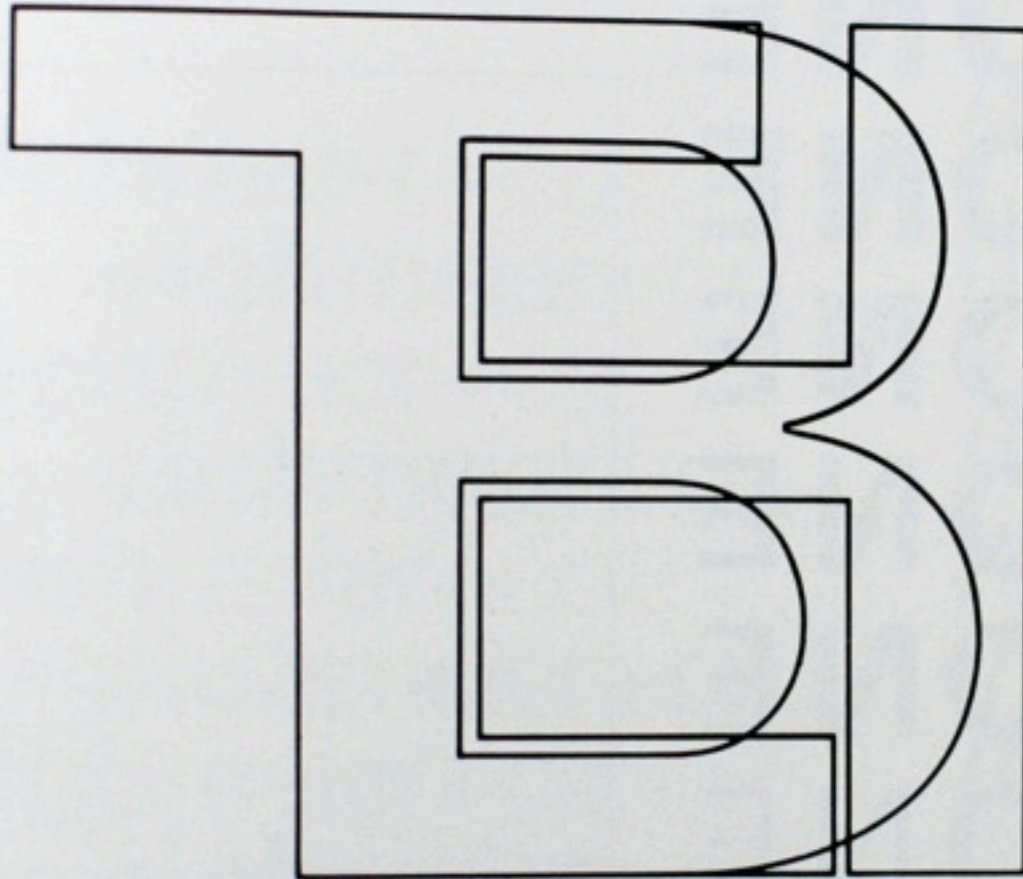
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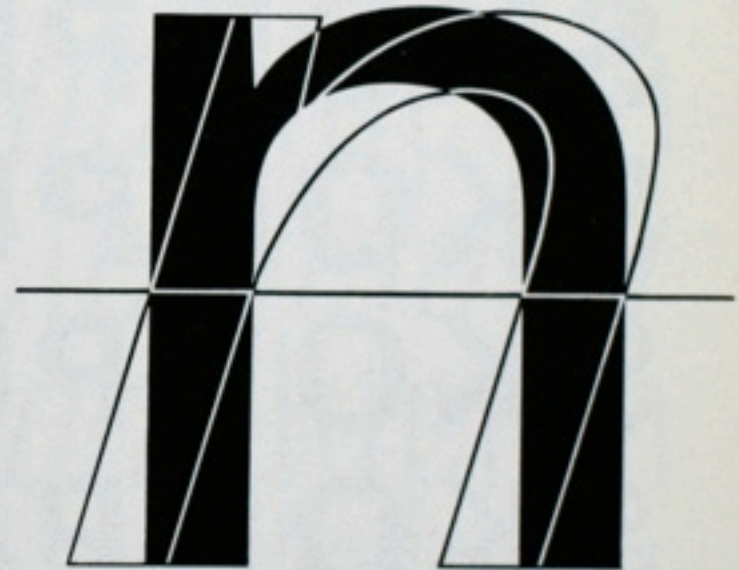
10

11

But, unlike them, it was by a type designer
working in the modern world.



12

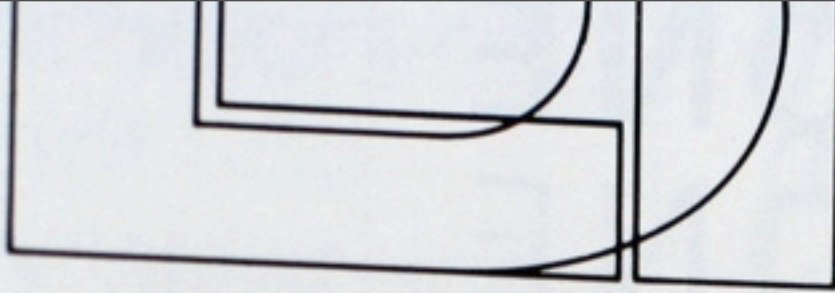


13

scules est

u sens des

It seemed to hold within its pages
the secrets of modern typeface design.



12



13



14

21

It seemed to hold within its pages
the secrets of modern typeface design.



The price was \$67.50,
which was a lot of money for me to pay for a book at the time.

But there was no way I could walk out of that store without it.



I showed it to a friend of mine who was also interested in type. She asked where I got it. It turned out that a friend of hers, a guy who was active in the small press scene in Minneapolis, had special-ordered it from Europe through the very same book store.



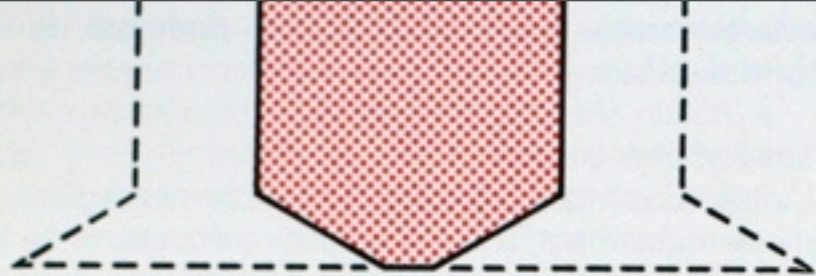
They had put it on the shelf
maybe by mistake,
or maybe he had waited too long to pick it up.
He was not very happy when he found out I had it
and tried to get me to sell it to him.

This book, I thought, must really be special.



I kept it, of course,
and have treasured it ever since.

The chapters about symbols and signs
were interesting,
but the detailed stories of his typeface designs
were pure gold to me.



6

6 Les empattements pointus mènent à une simplification des contre-poinçons.

7 Tous les espaces blancs à l'intérieur d'un alphabet ont une expression formelle uniforme.

8 Jenson comme modèle d'une composition harmonieuse.

mande

mande

8

qui omnibus ut aquarum submersis cum filiis suis simul ac nurbus mirabili quodam modo quasi semen humani generis conseruatus est: quem utinam quasi uiam quandam imaginem imitari nobis contingat: & hi quidem ante diluuium fuerunt: post diluuium autem alii quorum unus altissimi dei sacerdos iustitiae ac pietatis miraculo rex iustus lingua hebraeorum appellatus est: apud quos nec circuncisionis nec mosaicae legis ulla mentio erat. Quare nec iudros (posteris enim hoc nomen fuit)

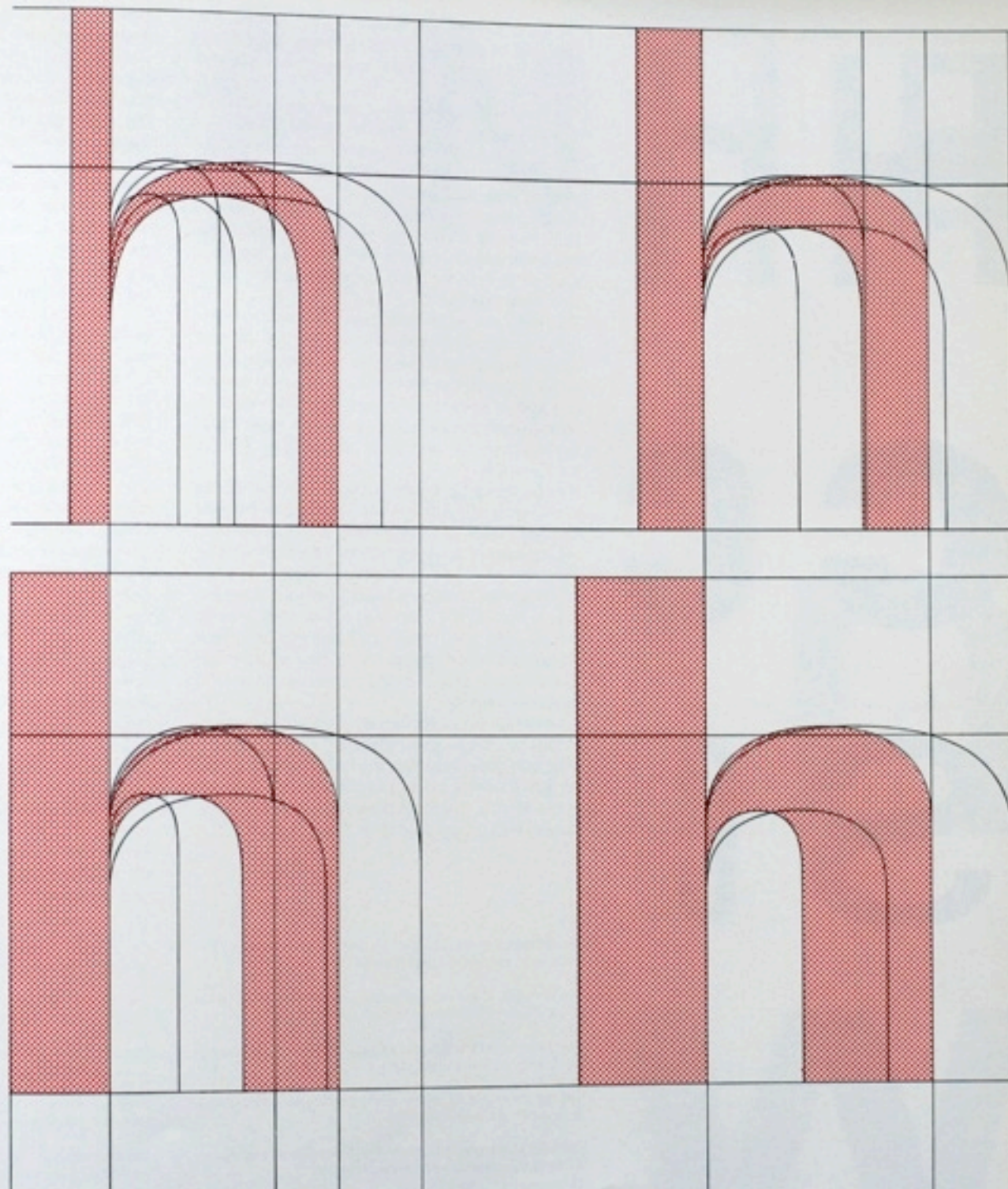
The black
the real
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straight:
black an
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mentary
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tree-trunk
When I v
to take t
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growth.
avoidanc
objective.
Calligraph
principle
strokes, t
means of
the deter
ance (12).
In typogr
line or ba
and the u
The base

What struck me
was Frutiger's analytical approach to typeface design.
Where Goudy was intuitive
and saw type design as a craft,

à trouver les graisses
que l'épaisseur du trait
blanc (7).
point de départ; sa rela-
sur la composition des
es voisins de droite et
enquante) ont exacte-
change, ce sont les
ctères et entre eux. Ce
ment appliqué pour
raison, il a d'ailleurs
saisse 80 pour la série
série très étroite. Les
ésignées par les di-
s par les unités. Les
caractères romains,
nt aux caractères ita-

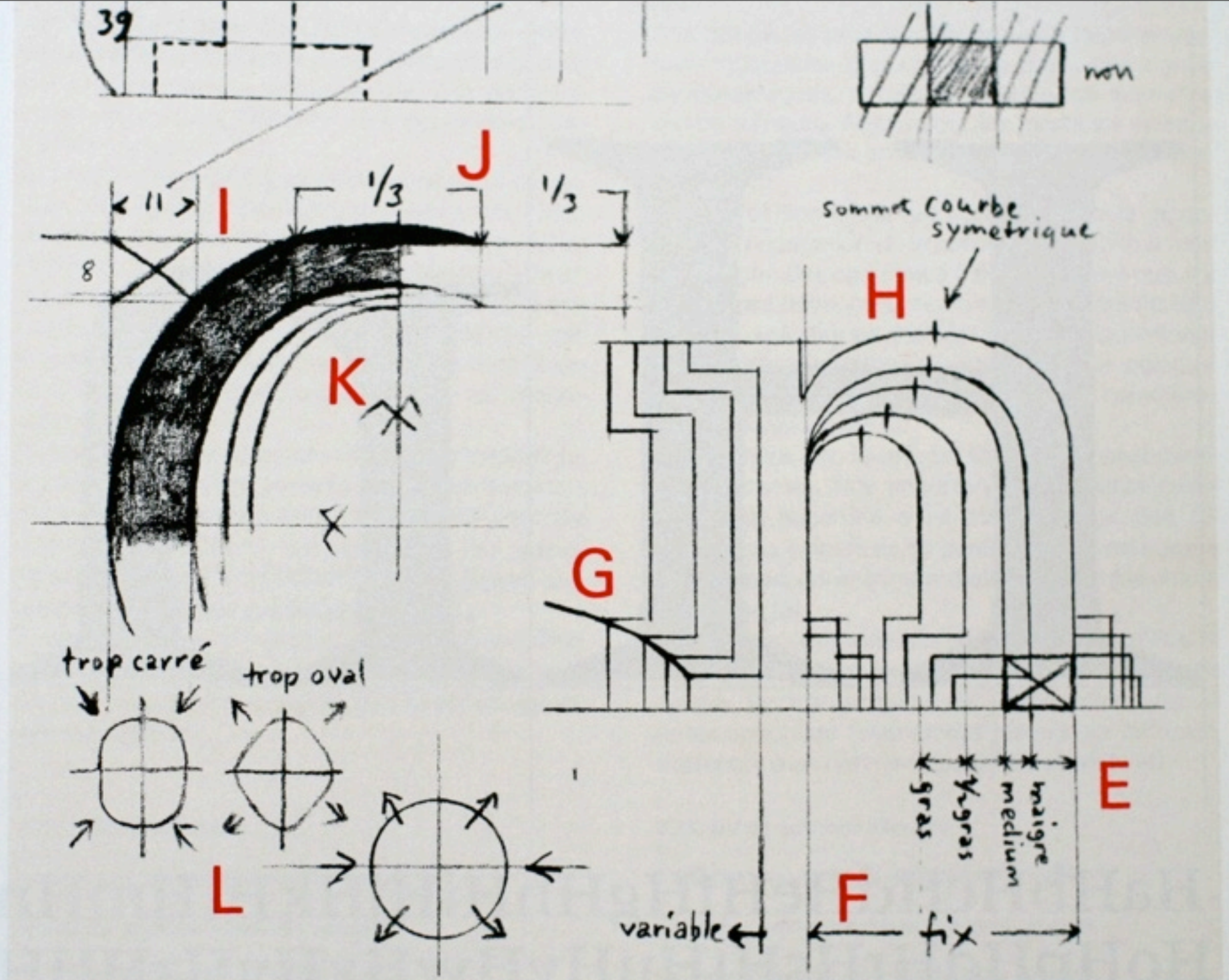
portants qui surgis-
en de caractères ont
du plan général. Pour
sortent trop, l'on s'est
vement grande hau-
fait aisément lisible
es capitales ne sont
que les minuscules.
à une composition

différentes graisses.
uestion de savoir si
et e devaient se pla-
s. Il s'est avéré que la
s caractères était la



Frutiger was like a scientist or mathematician,
meticulously dissecting letters
to discover their hidden structures and geometry.

atte-
style
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une
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aux
ten-
tres
est
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de
des
ifa»
ent
ndivi-
deur.
pour
es à



Here he shows how he plans out the different weights of a font—very similar to the way interpolation is done on a computer now.

fié, avec des portions nor-

50%: les ho-
stante, alors
50% et sont
pointillée in-
le tracé har-

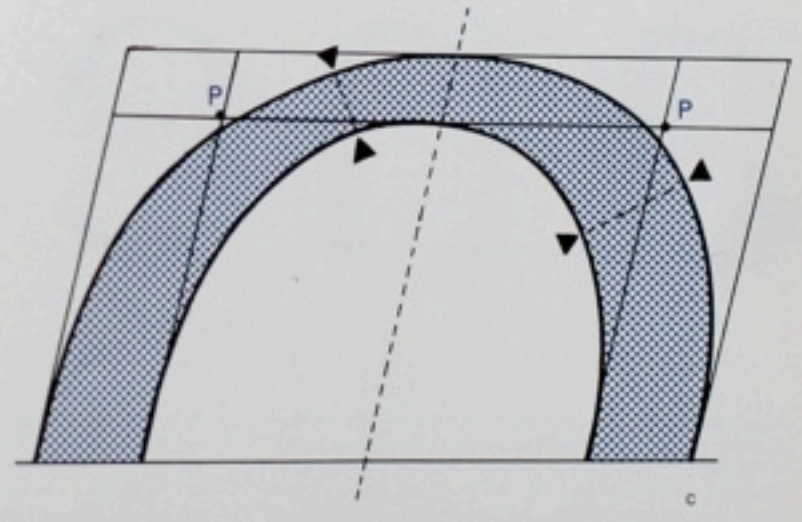
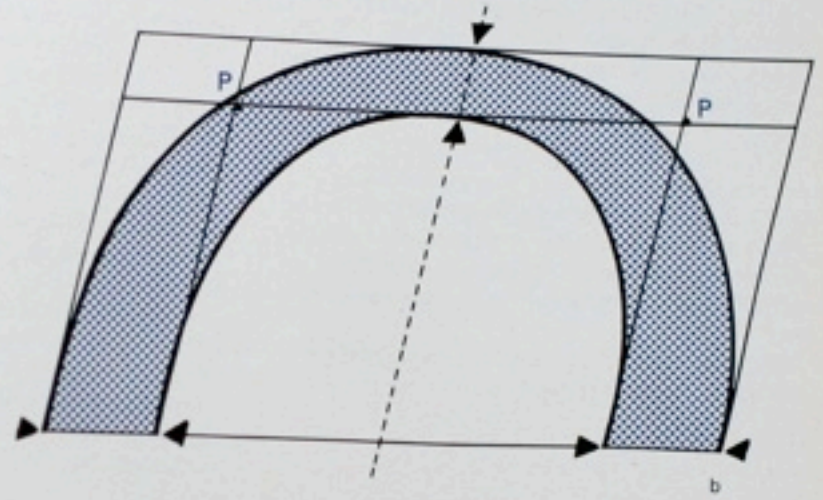
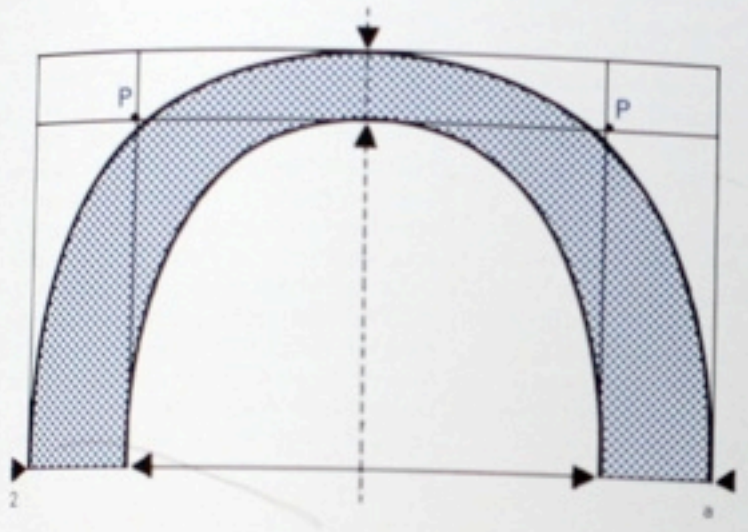
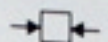
é comprimé
amincie par
pu peut être
des lois élé-
e a toujours

née. Le pro-
que fait ap-
que les ho-

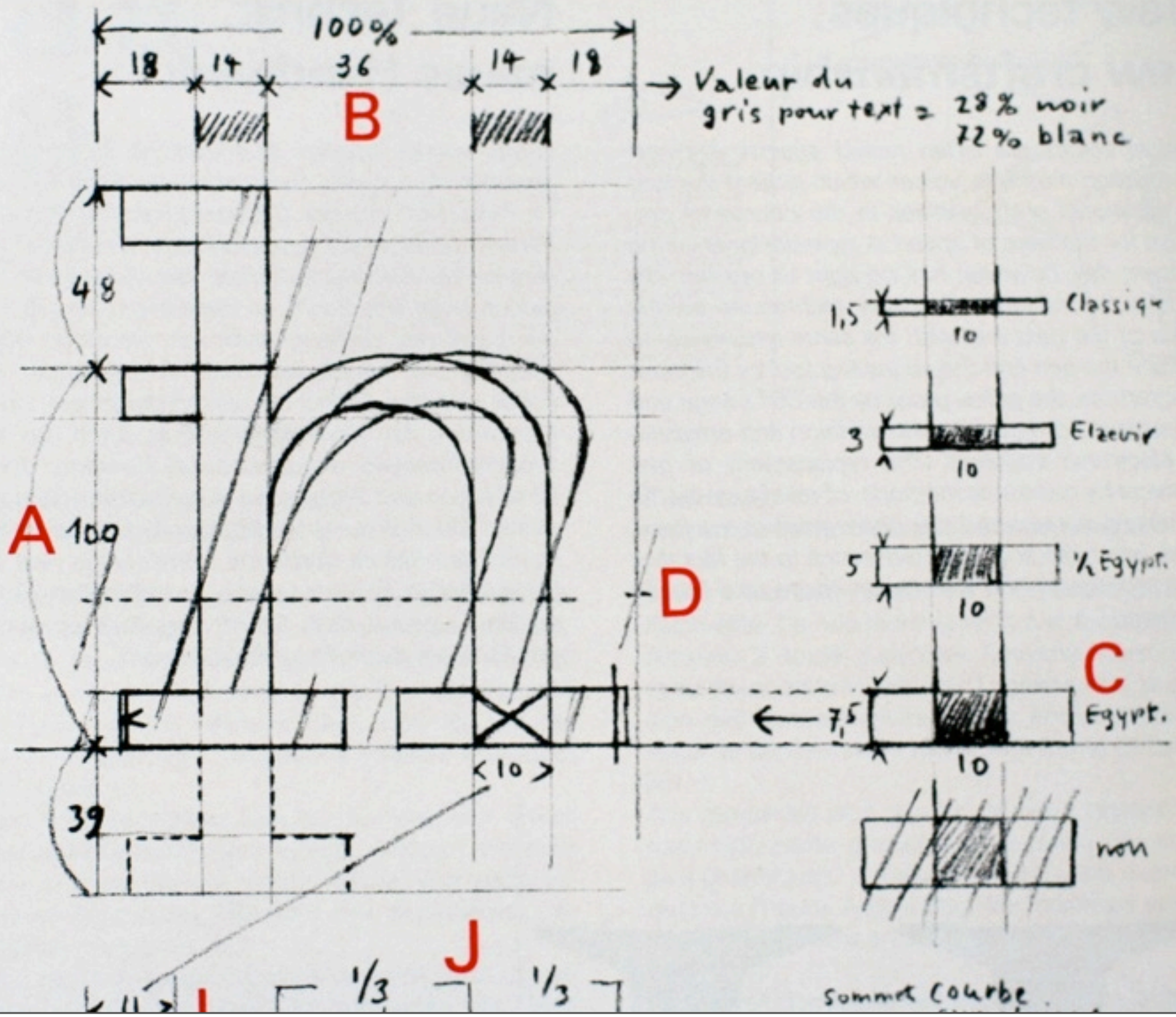
c une incli-
ube à rayon
aison P); les
visibles. La
assinateur; il
le caractère

it prononcé
Dans le A
ont harmo-
ment auto-
b s'épaissit

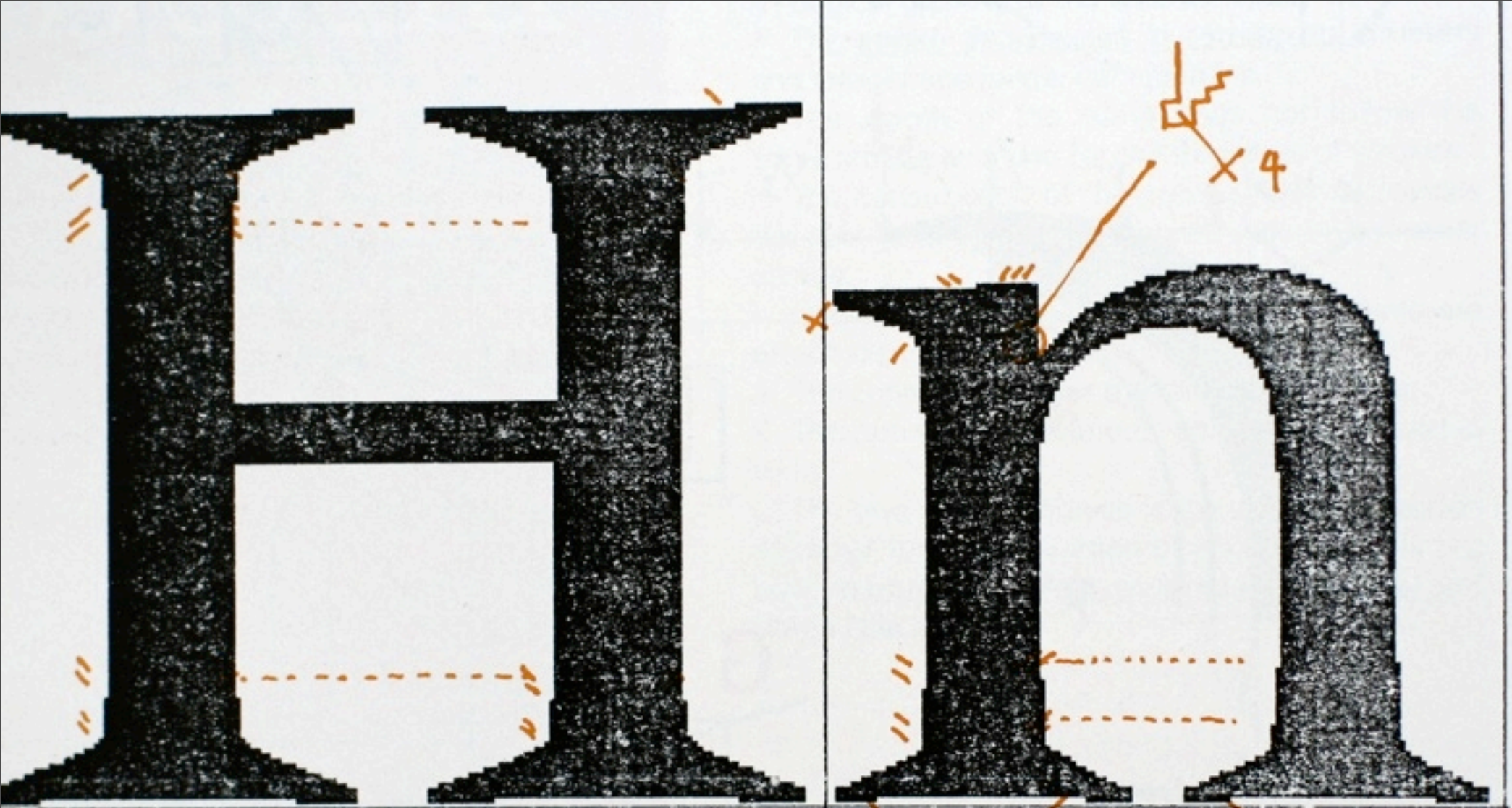
n sens des
eloppé tout
automatique
bricants de
dération, en



He analyzed the distortion that happens when a shape is slanted and shows what to do about it.

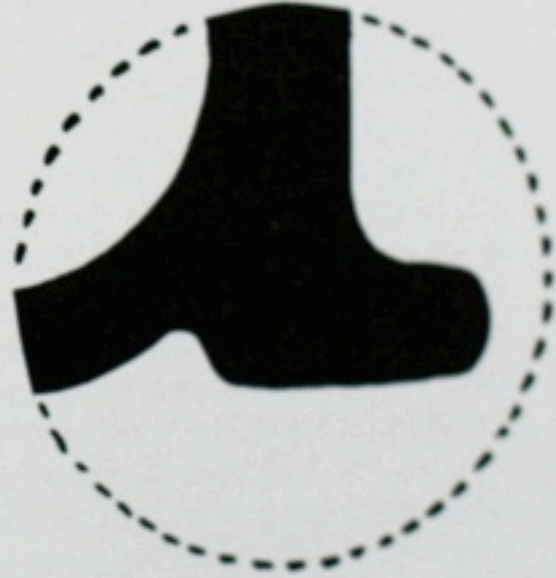
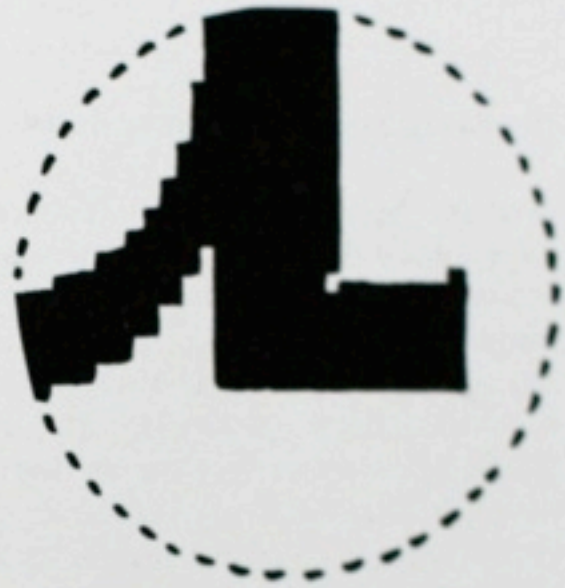


And how to determine the proper proportions for a serif, depending on the weight and design.



HaHbHcHdHeHfHgHhHiHjHkHlHmHn
HoHpHqHrHsHtHuHvHwHxHyHz

He embraced new technology
such as laser printing

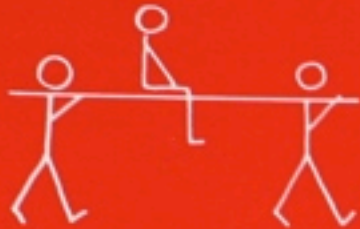


7
Left: the original letter
Right below: the digital
setting
Right above: advanced
duction.

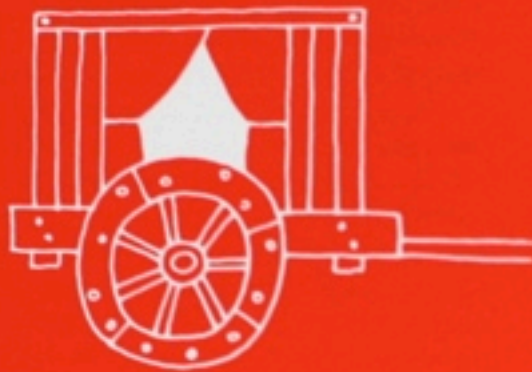
7
Links: das anustre
Rechts unten: die Ge
len Fotosatzes
Rechts oben: Vor- un

7
A gauche: aspect org
En bas, à droite: dan
sion conventionnelle
En haut, à droite: av
digitale.

and shows ways to work within its limitations.



Β Α Σ Ι Γ Ε Υ



abcdefghijklmnopqrstuvwxyz



abcdefghijklmnopqrstuvwxyz

Graphology of the centuries

The spirit of each century resounds from its forms, which in a formal manner accompany the developments of the century like a reflection. A few decades ago, technical functions were understandable to all: the wheel, the drive mechanism, motors and their integration into machines were understandable.

Die Grafologie der Jahrhunderte

Aus der Schriftform jedes Zeitalters klingt der menschliche Geist des Jahrhunderts: sie steht in formaler Weise den Errungenschaften wie ein begleitendes Abbild nahe. Bis vor wenigen Jahrzehnten waren die technischen Funktionen gedanklich erfassbar: das Rad, das Getriebe, selbst die Motoren.

La «graphologie» des siècles

Les formes d'écriture révèlent l'esprit propre à chaque siècle: elles sont le reflet des connaissances et acquisitions d'une époque. Il y a quelques décennies encore, les fonctions techniques pouvaient être saisies par la pensée: la roue, l'engrenage, même les moteurs et leur inté-

As I read the book,
it was clear to me
that Frutiger was a modernist
and saw the history of type



abcdefg



abc ghi *def* no



?

the development of the steam engine it would not have been possible to build a jet aircraft.

To the same extent, what we do today is the basis for tomorrow. Everything in the present has been built on experience from the past, and everything in the future is contained in the present. Today's work is anchored in the history of human achievement and, if of value, it becomes a foundation for the future. The workman therefore carries a double responsibility: to discern the path of human discovery in the keystone of the past and at the same time in the foundation stone of the future.

die Richtlinie für die Zukunft zu geben vermag: ohne die Erfindung des Rades wäre die Dampfmaschine undenkbar gewesen. Und ohne deren Entwicklung wäre der Bau eines Düsenflugzeuges nicht möglich.

Im gleichen Masse ist das, was wir heute tun, Grundlage für morgen. Alles Gegenwärtige ist auf der Erfahrung aus der Vergangenheit aufgebaut. Alles Zukünftige ist im Gegenwärtigen schon vorhanden. Das heutige Werk ist in der Geschichte menschlichen Schaffens verankert, und wenn es wertvoll ist, dann wird es zum Fundament für die

tra de dégager les grandes lignes de l'orientation future. Sans l'invention de la roue, la machine à vapeur est impensable; et sans le développement de celle-ci, comment concevoir la construction d'un avion à réaction?

Tant il est vrai que tout ce que nous faisons aujourd'hui est le fondement du monde de demain. Le présent repose sur les expériences du passé et contient déjà, en gestation, tout notre avenir. L'œuvre réalisée de nos jours est profondément enracinée dans l'histoire de la création humaine, et pour autant qu'elle est valable, contribue à forger

as a progression toward more perfect and universal forms. And that technology, particularly computers, would aid in that progression.



Qui est celle qui surgit comme l'aurore,
belle comme la lune, resplendissante
comme le soleil, redoutable comme
des bataillons? Au jardin des noyers je

*Qui est celle qui surgit comme l'aurore,
belle comme la lune, resplendissante
comme le soleil, redoutable comme des
bataillons? Au jardin des noyers je suis*

Qui est celle qui surgit comme l'au-
rore, belle comme la lune, resplen-
dissante comme le soleil, redoutable
comme des bataillons? Au jardin des

*Qui est celle qui surgit comme l'aurore,
belle comme la lune, resplendissante
comme le soleil, redoutable comme des
bataillons? Au jardin des noyers je suis*

Qui est celle qui surgit comme



Wer ist sie, die da herabschaut
wie die Morgenröte, schön wie
der Vollmond, rein wie Sonne,
furchtbar wie Heerscharen? Ich

*Wer ist sie, die da herabschaut
wie die Morgenröte, schön wie
der Vollmond, rein wie Sonne,
furchtbar wie Heerscharen? Ich*

Wer ist sie, die da herabschaut
wie die Morgenröte, schön wie
der Vollmond, rein wie Sonne,
furchtbar wie Heerscharen? Ich



Who is this that looks forth like the
dawn, fair as the moon, bright as
the sun, terrible as an army with
banners? I went down to the nut or-

*Who is this that looks forth like the
dawn, fair as the moon, bright as
the sun, terrible as an army with
banners? I went down to the nut*

Who is this that looks forth like
the dawn, fair as the moon, bright
as the sun, terrible as an army
with banners? I went down to the

**Who is this that looks forth like
the dawn, fair as the moon, bright
as the sun, terrible as an army
with banners? I went down to the**

In Frutiger's type designs,
you see a consistency in thought from one to the next.
There is a kind of deliberate underlying structure
common to all his designs.

que par des panneaux
dans toute organisation
tion mobile qui permet
intervenir par rapport
le la journée. La visuali-
d'écrans de tubes à
ce progressivement les
-mécaniques (tableaux
es, etc.). Depuis une
peuvent être dirigés
oints d'information les

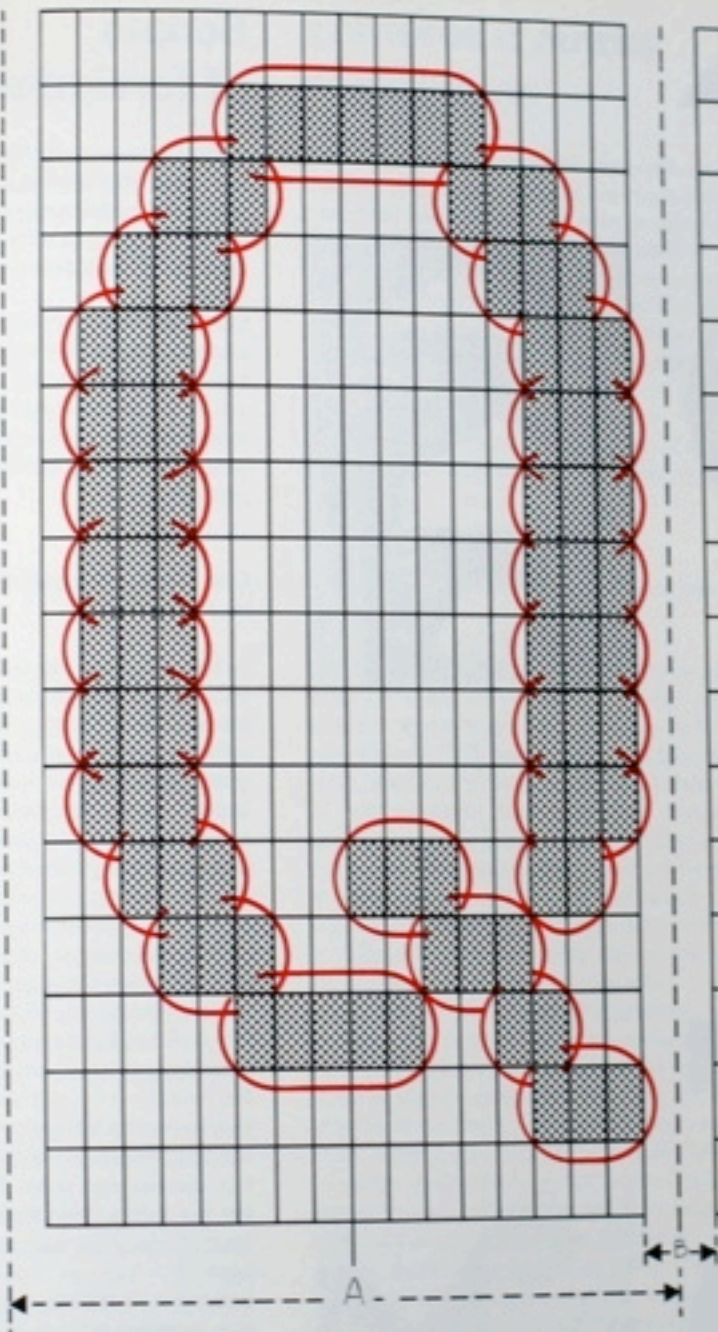
e cette technique sont
restreintes de l'écran,
le la reproduction tra-

ourantes ne conven-
r tube à rayon catho-
t trop grossière pour
fidèle des formes pour
le possibilité de dis-
airement identifiable
d'écriture prédigita-
e nouvelle technique
de l'aéroport Paris-
digital spécial a été
ndé sur les critères
tit une lisibilité opti-

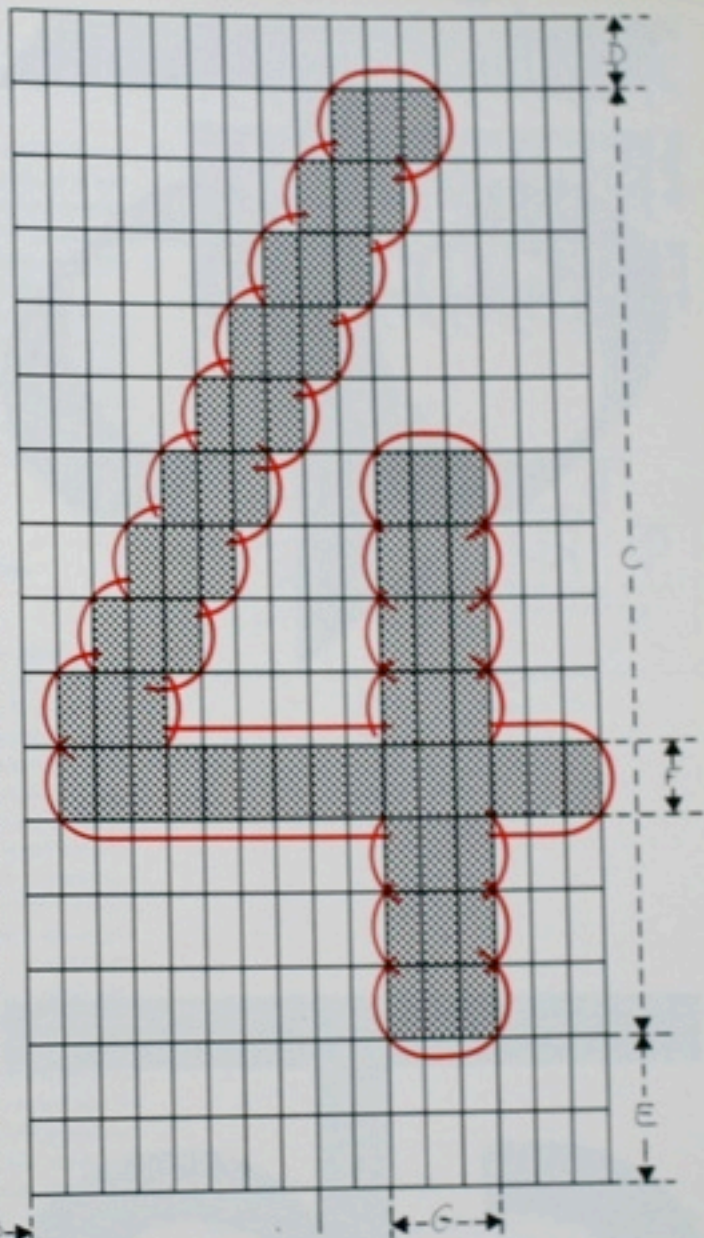
usion télévisée ne
forte influence sur

consists mainly of num-
displayed in columns, for
characters is a technical
e-design. The greatest
tion of oblique strokes,
no variations.

irm besteht zur Haupt-
n. Die Informationen er-
e Breite jedes Zeichens
ng, hemmt jedoch eine
trächtlichste Schwere-
von Schrägstrichen, die
ten beschränkt.



Der Grundraster schematisiert den theoretischen Wert der ein-



La trame de base schématise la valeur théorique des différentes

Throughout the book,
it was clear that he saw the type designer
as a kind of public servant,

Départs

Departures

11

choix
thèse
ments
t une
s. Les
t sont
acilité
es ca-
pour
arties
vales.
verti-
vaut
ts et
e en-

11

The background colour is a dark yellow, on which the French text appears in black and the English in white.

12

Typographic arrangement of the sign-board is made more difficult by the different lengths of the texts.

11

Die Farbe des Grundes ist ein dunkles Gelb, auf welchem der französische Text in Schwarz und der englische in Weiss erscheint.

12

Die typografische Anordnung der Wegweiser ist erschwert durch die unterschiedlichen Textlängen.

11

Sur le fond, en jaune foncé, le texte français apparaît en noir et la version anglaise en blanc.

12

La disposition typographique des panneaux d'orientation se complique en raison des différences de longueur des textes d'information.

12

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improving the quality and utility of typography
through scientific and analytical means,

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la ques-
e de si-
e réduit.
circula-
sur les-
est en-

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re une
ons du

es, utili-
part de
mment
oyages.
es (15).

mes, la
rme et
essure,
lles, la
is. Elle
as être
on ou
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pole de

néaire;
es es-
et. La
térieur,
dans la
essen-
ent et

t Char-
déve-
xpres-
omme
e la si-
me.

contenu

ep poin-
de 90

t réglée



19



18
The Roissy alphabet on the movable elements of indicator panels.

19
In a few individual cases, the lettering is in negative on a black background.

18
Das neue Alphabet auf den beweglichen Informationsklapp-
tafeln.

19
In wenigen Einzelfällen erscheint die Signalisation negativ auf
schwarzem Grund.

18
L'alphabet «Roissy» sur les panneaux d'information rotatifs.

19
Dans quelques rares cas, la signalisation apparaît en négatif sur
fond noir.

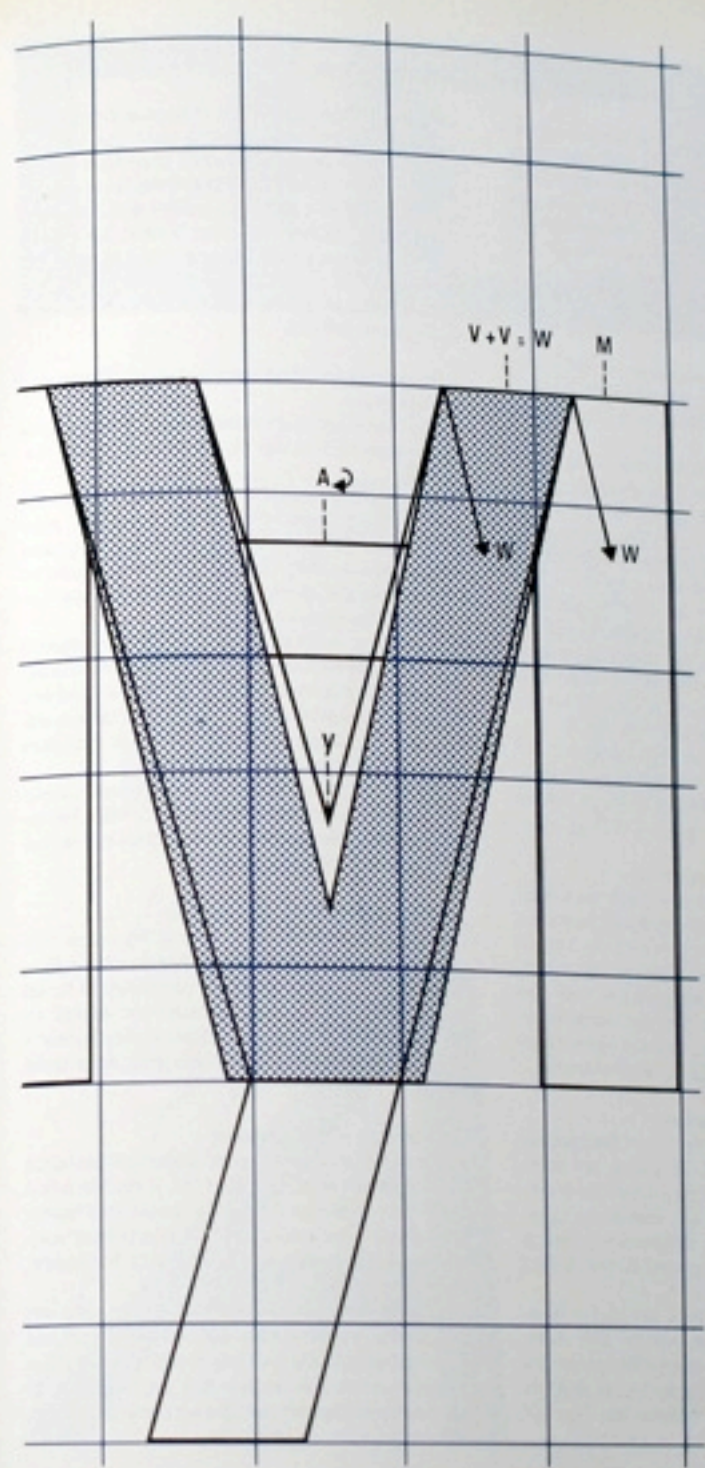
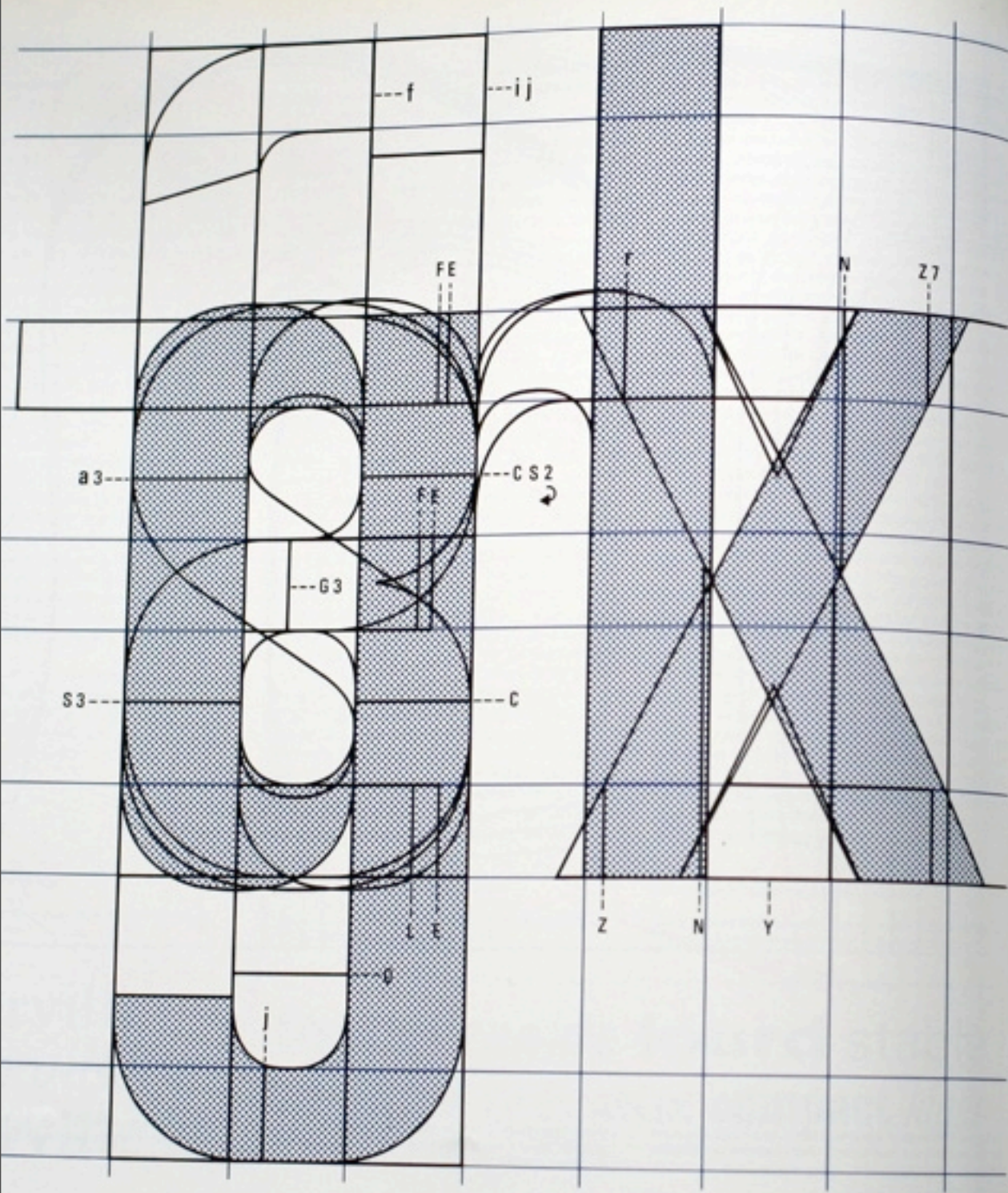
to make the world
a better place in which to live.

While modernism isn't what it used to be,
Frutiger's influence on the practice of type design
has been immense.

fait bien vite
de chaque
techniques uti-
par l'artiste
nt conféré à
s les âges:
époque.
éterminer la
L'influence
la typogra-
ent au cours
coup d'au-
es lithogra-
des fonde-
ctères d'im-
nes grotes-
nce dans les
la réaction
es de cons-
rique est in-
a tendance
ales et à ré-
rfaît pour le
construction
librement
s'intégrer à
lignes et les
érente (4).
ée de créer
a Lumitype-
té de déve-
construites.
s variations



He showed that,
to create a large and coherent type family,
it's best to do it all at once,
not randomly,
one or two styles at a time.



He showed the value of the analytical approach to type design.

Comparison between OCR-A and OCR-B

Above, the OCR-A alphabet with the coarse grid; below, the OCR-B alphabet on the finer grid of the B definition. The new reading machines are associated with far finer criteria. The characters can be drawn on a finer grid. Moreover, the reading machine does not simply recognise the black-white contrast; the individual cell also follows the outline of the character, which is analysed as diagonal divisions of the cell.

Vergleich zwischen OCR-A und OCR-B

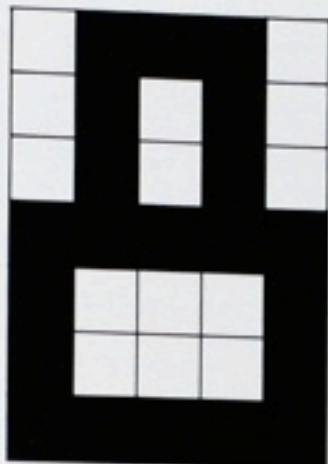
Oben das OCR-A-Alphabet mit der groben Aufrasterung und unten das OCR-B-Alphabet auf dem verfeinerten Raster der B-Definition.

Die neuen Lesegeräte sprechen auf viel feinere Kriterien an. Die Zeichen können auf einem feineren Raster gezeichnet werden. Zudem wird vom Lesegerät nicht nur der einfache Schwarz-Weiss-Kontrast erkannt, sondern die einzelne Zelle erfasst auch die Randrichtung der Form und zerlegt sie in die Diagonaleinteilung der Zelle.

Comparison entre OCR-A et OCR-B

En haut, l'alphabet OCR-A avec la trame grossière et, en bas, l'alphabet OCR-B sur la trame plus fine selon définition B.

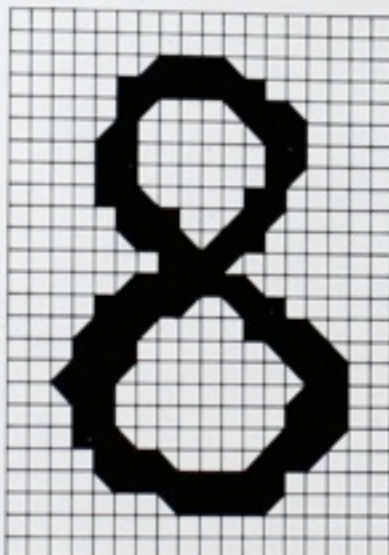
Les nouveaux lecteurs optiques réagissent à de nombreux critères très subtils. Les dessins peuvent être tracés sur une trame plus fine. En outre, le lecteur ne reconnaît pas seulement le simple contraste noir-blanc, mais la cellule individuelle saisit aussi le tracé du contour de la forme et le décompose selon une structure diagonale.



ABCDEFGHIJKLMNOPQRSTUVWXYZ
NOPQRSTUVWXYZ
01234567 9



OCR-A.



ABCDEFGHIJKLMNOPQRSTUVWXYZ
NOPQRSTUVWXYZ
01234567 9



OCR-B

The ECMA produces OCR-B

The European Computer Manufacturers Association became aware of the dangers of multiplication of methods and neglect of the aesthetic and above all the

Die ECMA bildet die OCR-B

Die European Computer Manufacturers Association (Europäische Gesellschaft der Computerhersteller) ist sich der Gefahr dieser Zerstreuung der Methoden

L'ECMA crée l'écriture OCR-B

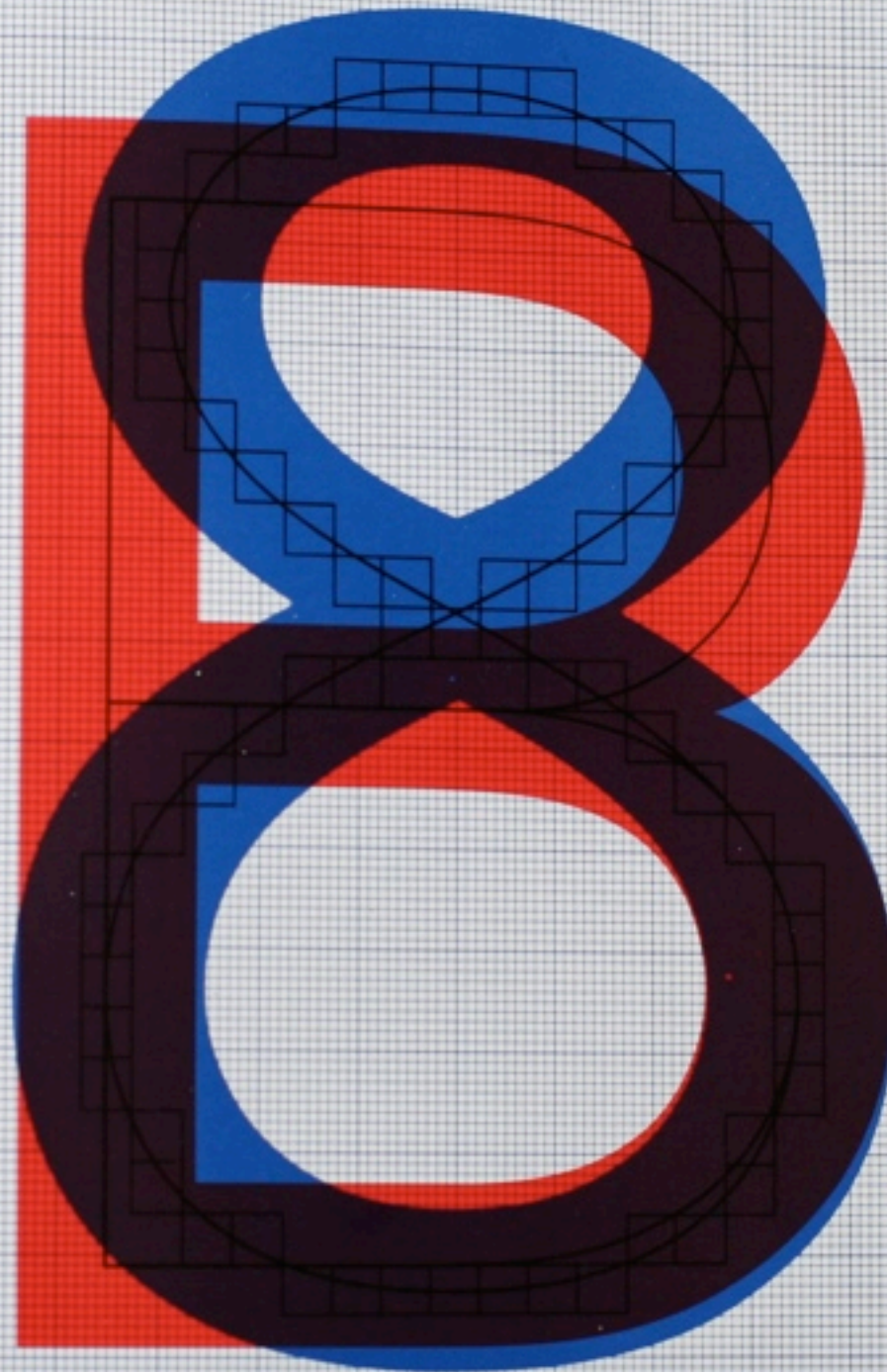
L'Association européenne des constructeurs d'ordinateurs (European Computer Manufacturers Association), pleinement consciente des dangers découlant d'une

He showed that technology does not have to make things uglier.

départ, était l'adapt-
nt la finesse soit ac-
s systèmes de lec-
e constructeur.
ue se fonde toute
s de comparaison
res s'effectue par
rentes paires de let-
on n'est pas néces-
et T, par exemple, ne
les superposant sy-
ar rapport à leurs
s communes.

tion
jamais être entière-
autre; chacun doit se
par des éléments spé-
Pour cette raison il
pensable que la ma-
ttements, ou encore
cules i, j et l, la lettre
1 et le point
différenciés de
s ne le sont
pographie.

ution
tion eut lieu en style
bes, non géométri-
es lois esthétiques dé-
n comporte, dans la
toutes les nuances
isseurs de traits entre
B).
t et test des dessins dé-
cher la ligne médiane
es non géométriques.
rue la «charpente»
instruites toutes les va-
ques.

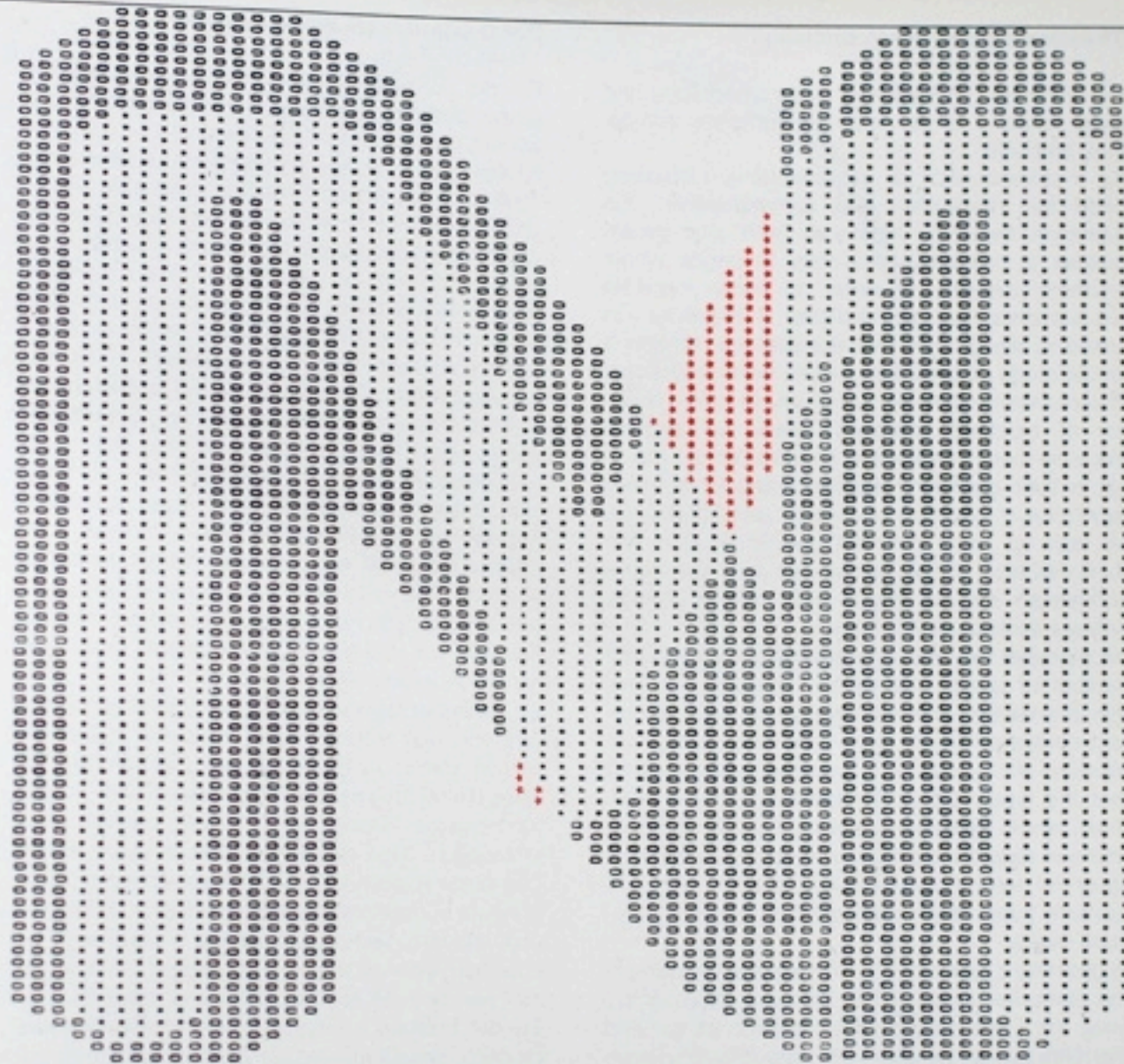


He showed that technology
does not have to make things uglier.

Method of comparison of individual parts of characters: their central lines are digitised and reduced to their maximum and minimum stroke thicknesses with the aid of a computer. The illustration shows a pronounced difference in a pair: *M* light and *N* heavy. The different zones are identified by stars.

Vergleichsmethode der einzelnen Buchstabenpaare: die Zentralen der Zeichen wurden digitalisiert und mit Hilfe eines Computers auf die kleinsten und grössten Strichdicken gebracht. Die Illustration zeigt einen ausgedruckten Vergleich: *M* mager mit *N* dick. Die unterschiedlichen Zonen sind mit Sternen ausgedrückt.

Méthode comparative des différentes paires de caractères: les médianes des signes ont été digitalisées et ramenées, au moyen d'un ordinateur, aux plus grandes et plus petites épaisseurs de traits. L'illustration ci-contre montre une comparaison de deux lettres imprimées: *M* maigre et *N* gras. Les zones de différences sont indiquées par des astérisques.



ASSURANCES DE PARIS

REF 200000984546G

LE T.U.P. CI-CONTRE

- est constitué de 2 VOILETS inséparables
- doit OBLIGATOIREMENT être utilisé quel que soit le mode de règlement choisi



That computers would be a powerful tool for the type designer

d'un ordinateur

uvent qualifiée de
des de caractères
res romains, itali-

ion et de commu-
es auxquelles doi-
essent d'augmen-
er des systèmes
pondre aux multi-
ssinateur est dès
crée un alphabet
une gamme de
aisons. La photo-
us la main) une
s de caractères.
parties de l'alpha-
ntique, les signes
les, minuscules et
partir d'une trame
ncipe peut être il-
euls les signes à
té droit).

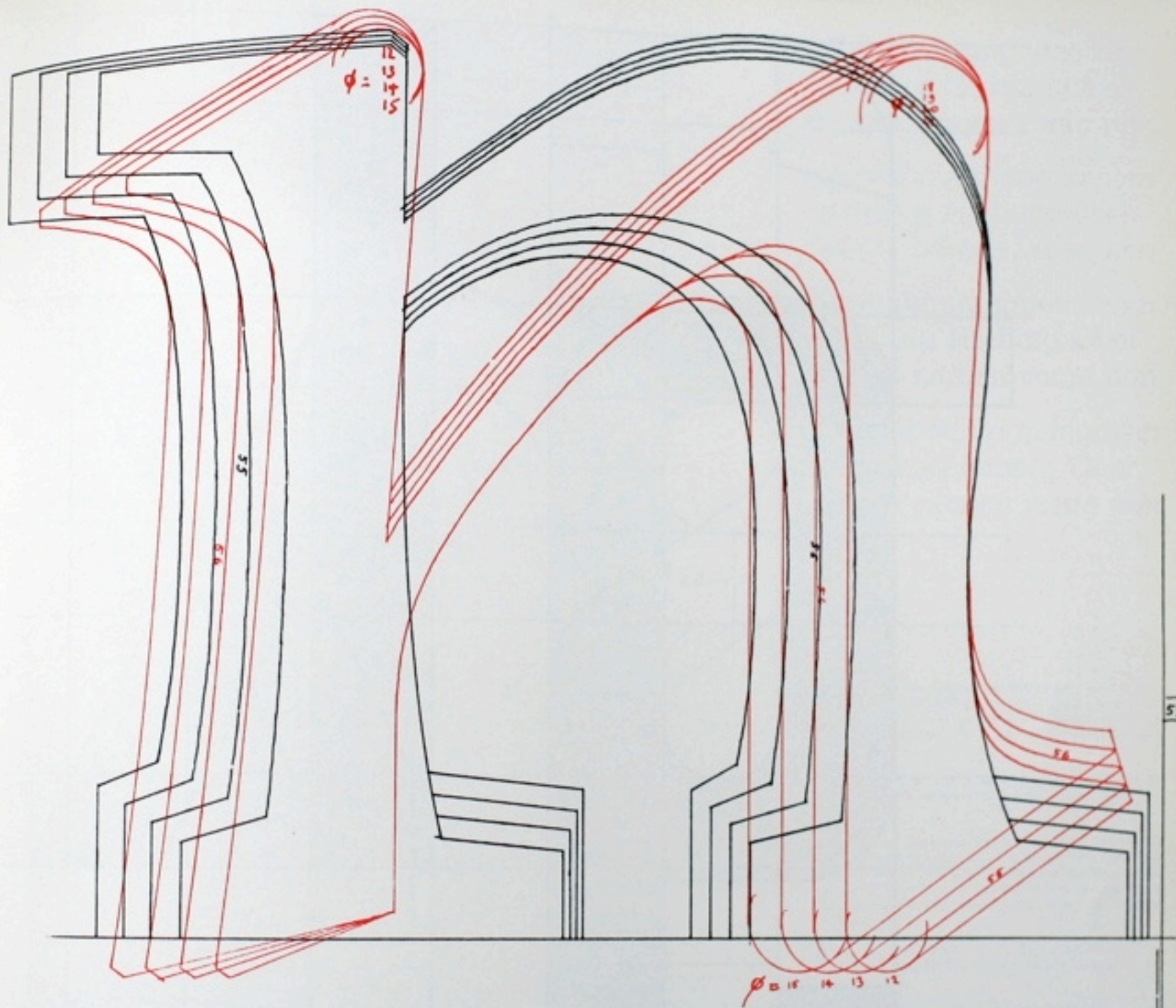
ramené à toute
mécaniques. Or, le
titue précisément
inants de l'image
onnant, dès lors,
dresse à l'ordina-
ui à même de re-
grande précision la
en mémoire des
er ensuite au mo-
s égale.

abet, il est désor-
dinateur pour le
mant les paramè-
ainsi que les relè-
es. Conçus en des
ès le départ, ces
d'entrée.

ques.

e d'écriture donné. La
ur du texte.

able



and pioneered the use of interpolation
in the development of multiple-weight type families.

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ÉLECTRICITÉ
DE FRANCE
GAZ DE FRANCE

He provided a model
for how to do a custom corporate font,
to name just a few things.

6 For a secondary grade of inscriptions, a lower-case alphabet was also produced.

4 Gebäudebeschriftung mit Leuchtbuchstaben; einheitlicher Ausdruck von Signet und Schriftzug.

5 Zur einheitlichen Gebäudebeschriftung war die Erweiterung auf ein gesamtes Alphabet unumgänglich.

6 Für zweitrangige Bezeichnungen wurde auch ein Kleinbuchstabenalphabet geschaffen.

4 inscriptions sur un bâtiment avec des caractères lumineux; harmonie d'expression entre le sigle et le logotype.

5 Pour réaliser des inscriptions uniformes sur tous les bâtiments, l'extension à un alphabet complet était indispensable.

6 Pour les indications d'importance secondaire, un alphabet de minuscules a été créé.



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BARRAGE DE ROSELEND

CENTRALE D'IVRY

production hydraulique

He provided a model for how to do a custom corporate font, to name just a few things.

As a type designer,

Adrian Frutiger

Born 1928 at Interlaken (Switzerland).
Trained as typographer.
Studied at the Zurich School of Arts and Crafts.
1952 artistic director of Deberny & Peignot, Paris.
Designer of well-known typefaces, including Univers.
Pioneer of the first phototyp faces.
1962 own studio in Paris.
Developed logotypes and complete house styles for international organisations.
1968 designed OCR-B, the typeface for optical character recognition which has been a world



Geboren 1928 in Interlaken (Schweiz).
Ausbildung als Typograf.
Studien an der Kunstgewerbeschule Zürich.
1952 Künstlerischer Leiter von Deberny + Peignot, Paris.
Kreation bedeutender Schriften, u.a. der Univers.
Pionier der ersten Fotosatz-Schriften.
1962 eigenes Atelier in Paris.
Entwicklung von Signeten sowie ganzer Firmenprofilen internationaler Unternehmen.
1968 Gestaltung der Standardschrift OCR-B (Optical Character Recognition). Weltstandard seit 1973.
1976 Signalisation des Flughafens Charles de

Né en 1928 à Interlaken (Suisse).
Formation de typographe.
Etudes à l'Ecole des arts et métiers.
1952 directeur artistique chez Deberny & Peignot, Paris.
Création d'importants types de caractères, u.a. l'Univers.
Pionnier des premiers caractères phototypés.
1962 ouverture de son propre atelier.
Développement de sigles et logotypes pour diverses organisations internationales.

I don't share all of Adrian Frutiger's philosophies or aesthetic sensibilities, and I certainly would not compare my own minor accomplishments to his in the field of type design.



Geboren 1928 in Interlaken (Schweiz).

Ausbildung als Typograf.

Studien an der Kunstgewerbeschule Zürich.

1952 Künstlerischer Leiter von Deberny + Peignot,

Paris.

nd).

s and Crafts.

Peignot, Paris.

including

But, if I am any good at it at all—
and I'm sure other type designers
would say this as well—
a big part of it is because of things I learned from Adrian Frutiger
through his writing
and his example.

Thank you

Thank you.