FRUTIGER TYPE SPECIMEN BOOK
PROCESS BOOK
HELLE WULF

FRUTIGER TYPEFACE RESEARCH

Before the planning and design of the booklet was even started, some deep research was conducted. Understanding the purpose of the typeface, the design process but also the background of the typeface designer pathed the way for a suitable and coherent booklet, that would present the Frutiger typeface in the right manner. Learning about fomer use, history and special traits sparked logical and fitting ideas of how to visually represent the typeface.

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Frutiger
A signage type becomes a text type

The sans serif typeface Frutiger, carrying the name of its designer, Adrian Frutiger, is one of the classic typefaces designers from around the world can rely on. Originally created for signage systems, it soon became evident that the clarity and definitions of letterforms within this typeface and its outstanding legibility was demanded for other design purposes as well. The release of the Frutiger typeface for commercial use really was the point in time when its incomparable triumph march began, and it has been marching ever since. Frutiger works well in both small and large sizes, thanks to its open but rather sturdy composition it particularly grants absolute legibility when used in small sizes and can therefore be found in a multitude of usages like signage, but also as smaller body and display typeface in magazines. Frutiger's popularity and success had been proven ultimately when in 2007 it was awarded third place in the font distributor Font Shop's list of the top 100 best typefaces, with Helvetica and Garamond on first and second place. This unique success story is something worth while having a closer at in terms of its development and history, versatile fields of uses, its designer and influences on modern typography, which are going to be provided in the following pages.

About the Designer
Adrian Frutiger is a Swiss born graphic designer who, in the course of his life has worked on over 40 typefaces, including his most notable sans serif typeface designs Univers, Frutiger and Avenir, and almost 100 logos and workmarks. With his accomplishments in the field of design and his many successful and groundbreaking typefaces, he is considered to be one of the most important type designers of the 20th century and still continues to influence typography in the 21st century.

Frutiger was born on 24 May 1928 at Unterseen near Interlaken, Switzerland. He grew up as the second youngest child to mother Charlotte running the household and raising the children and to father Johann, working as a weaver. At a young age, his interest in type was already evident, when, at the age of 15, he rebled against the Hulliger Schrift handwriting system he was taught at secondary school. Instead of writing according to the Hulliger Schrift whose script was pointed and sloped, he would straighten rightward-sloping script, and modelled his own rounder and more flowing movement into it. This is also the time at which Frutiger wrote his first specimen.

Graduated from school, Frutiger's father didn't allow him to become a sculptor. Instead, he started an apprenticeship as a compositor in the Otto Schlaeffi Buch- und Kunstdruckerei AG (a book and fine art printer) in 1944 which would last for four years. Between 1949 and 1951 he studied at the Kunstgewerbeschule Zürich (Zurich School of Arts and Crafts) to pursue further education in types and graphics. His subjects included calligraphy, type design and lettering but also still life drawing, woodcuts, and botanical drawing. His teachers Alfred Willimann and Walter Käch provided Frutiger with a comprehensive understanding of type and would consult them for their knowledge and insight when it came to the optical rules governing his letter shapes, later in his career.

In 1952 Frutiger started his career as a type designer and artistic manager at Deberny & Peignot in Paris; one of the most respected type foundries in Europe at that time. At Deberny & Peignot Frutiger did not only design his own typefaces like Univers, but he also adapted the "classic" typefaces to suit the new Lumitype/Photon photosetting machines, which sharpened his understanding and eye for letterforms even more. While Frutiger worked there he started teaching at the Ecole Estienne and Ecole Nationale Supérieure des Arts et Décoratifs. He stayed with Deberny & Peignot for eight years until he founded his own studio near Paris in 1961. After living in France for more than 40 years he returned to Switzerland in 1992, where he kept working and creating until he died in 2015. He received multiple prizes and honours for his achievements as a typedesigner, such as the Gutenberg Prize of the City of Mainz and the Medal of the Typedirectors Club of New York in 1987 .

Adrian Frutiger
The upper image shows Adrian Frutiger working in his atilier.

Frutiger's Handwriting
The middle image show's the change in Adrian Frutiger's handwriting from age 13 (top) to age 15 (bottom), it became more upright and more rounded.

Frutiger's Typeface Designs
The image at the bottom shows four of the many typefaces that Frutiger designed in his life.

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Background and History
In 1968 Frutiger was commissioned to develop a typeface for the sign and directional system for Airport Roissy, better known as Charles de Gaulle, in Paris. After he designed the Alphabet Orly for Orly Airport in the late 50s, this was going to be Frutiger's second signage project. For the design he took inspiration from his own typeface Univers he developed during his time at Deberny & Peignot, and of which Frutiger once said all his types got their skeleton from. He also got inspired by Gill Sans and Edward Johnston's London Underground face. The resulting typeface was named after the airport "Roissy" and was defined by letters and numerals being as clear and unambiguous as possible. To achieve this, Frutiger was running tests with unfocused letters to see if letterforms could still be identified. He carefully worked on the letterforms so that even in poor light conditions, or if the reader was moving quickly past the sign, letterforms and words could be recognized.

The common n
The upper image shows an overlay of the n from Frutiger 55 (red) and LT Univers 430. Frutiger's curve shape and juncture are slightly heavier .

Roissy and Frutiger
The middle image shows an overlay of Roissy (white) and the somewhat finer Frutiger 55 (blue).

Road Sign
Bottom image shows unfocused letters Frutiger used to test legibility.

Road Sign
The right image shows a road sign from Switzerland using an updated version of Frutiger especially made for road signs.

When Charles de Gaulle Airport was opened in 1974 with Frutiger's Roissy on their signages, Dr. Geisser, managing director of D. Stempel AG approached him, asking if Stempel could make the typeface available for the linotype type setting machines. Frutiger agreed to this idea and production started in the same year with him drawing each weight by hand. After undertaking slight modifications in stroke and thickness, first weights were produces. In 1976 D. Stempel in conjuction with Linotype released the typeface for commercial use as an augmented family but changed the name from Roissy to Frutiger – Frutiger being the print version of Roissy released under the name the new name for legal reasons. Over time more weights were released and today Frutiger consists of 19 fonts. Frutiger set a new standard not only for signages, but for everywhere a typeface needed to be clear and legible even in small point sizes. In addition to the existing fonts Frutiger also produced the Cyrillic version of Frutiger in 14 weights which were released in 1985.

At the end of the 90s Linotype decided to release a revamped version of Frutiger, called Frutiger Next. Even though Frutiger was involved in the process of designing that typeface he only had little to say. He did not agree with many design decisions made by Linotype and did not like the typeface in the end, yet Frutiger Next was released in 2000. That's why a few years later Frutiger and Linotype's Type Director Akira Kobayashi came together to design Neue Frutiger, which they've done meticulously and according to Frutiger's ideals. Neue Frutiger was released in 2009 and is part of Linotype's Platinum Collection alongside Univers and Avenir, two other typefaces designed by Frutiger.

Type Category and identifiable Characteristics
Frutiger is classified as a Humanist Sans. Within the Sans Serif Typefaces, Humanist Sans have the most calligraphic look to them, and compared to their Humanist Serif counterparts they have a greater contrast in stroke weights. This makes the Humanist Sans Typefaces feel more dynamic and less static. For Frutiger however, the stroke contrast was kept to a minimum and is neither strictly geometric nor fully humanist in its construction. Since Frutiger derived from the typeface Roissy, it is a typeface designed

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to be suitable for specific legibility requirements of airport signages. The goal was a typeface with easy recognition from distances and angles of driving and walking. Frutiger's clear design of individual characters create a distinctness between letterforms granting a maximum of legibility.

When Roissy was produced for commercial and print use, some changes had to be undertaken. Whereas Roissy as a classic signage typeface required their letters and numerals to be more stand-alone within a word, Frutiger as a typeface for printing required the whole alphabet to stand and play together. To achieve this, Frutiger was given more-high contrast terminals, closer to an Antiqua. When Frutiger and his partner Hans-Jürg Hunziker worked on the production of Frutiger, they came up with a logical system of how weight varies. However, they made a mistake when adjusting the stroke weight of Fruti-

Deutsche Post
Left image shows the former logo of the German Post. They used the Frutiger font for many years and only recently changed to a new typeface.

Frutiger Flyer
Right image shows Frutiger Flyer made by the London typesetter Conways from the 80s.

ger 55 – for print face it came out a little too bold. The stroke weight of Frutiger 55 was based on the common n from Univers 55. The Univers n however has finer junctures than Frutiger and is therefore not as marked which makes Frutiger's 55 come across a bit darker in colour. Lucky enough for them Frutiger 45 (Thin) also turned out to be a little heavier than normal, and instead of 55 was and is even more regularly deployed, especially in mass composition. The contrast between the Thin (45) and the Semibold (65) Frutiger fonts is excellent and have become an unforeseen success.

When Frutiger was commissioned eight weights were planned: four regular and four oblique cuts. The oblique cuts were drawn by hand, not photographically inclined with a slant amounting to 12 degrees. In 1985 condensed fonts were added to the collection: 47 (Condensed Thin) and 77 (condensed bold) were drawn by hand and the two intermediate fonts (57 and 67) were interpolated. The machine interpolation however produced junctures that were a little too fine and had to be reworked by hand. In 1989 the Light and Ultra Light fonts 25 and 35 were released, but they are not available anymore.

Frutiger is a typeface characterized by its vertical stress with minimal contrast of stroke weight and a large x-height. The dots of this typeface are square and outward-facing strokes shear off vertically at the terminals. Frutiger's open apertures make it easily readable. Tails of j and y are curve slightly upwards, and the capital R has a nearly straight leg. Rounded glyphs like o, but also d and b are nearly circular, and easily identified. The lowercase t is the only letter with an angled terminal. The uppercase M has vertical legs, and the diagonals meet at the baseline, have no overshoot. The arm and the leg of upper- and lowercase K meet at the stem, which is also characteristic for Frutiger.

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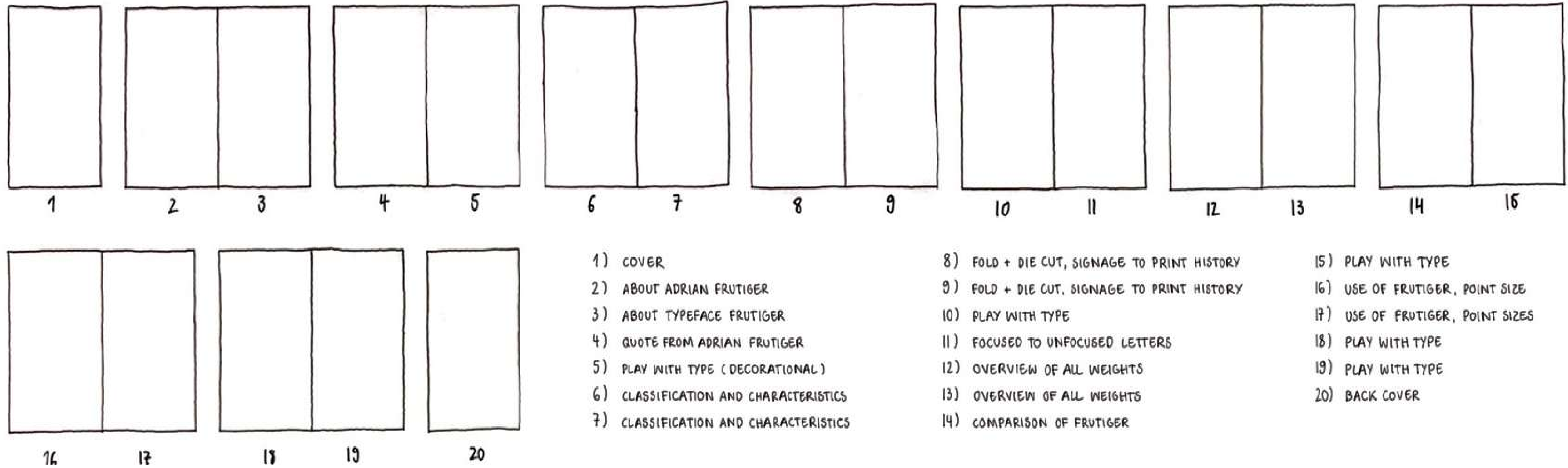
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PAGINATION RESEARCH

The first step in the design process was planning out the pagination of the booklet. After researching the inevitable topics that had to be covered in the book were
identifyed. Such as introduction of the typeface designer, classification, charactristics and weights of the typeface, as well as the history and context of its creation.
Pagination was planned in a way that it would be informative in a visually dynamic structure whilst showcasing the capabilities of the Frutiger Typeface.

1) COVER
2) ABOUT ADRIAN FRUTIGER
3) ABOUT TYPEFACE FRUTIGER
4) QUOTE FROM ADRIAN FRUTIGER
5) PLAY WITH TYPE (DECORATIONAL)
6) CLASSIFICATION AND CHARACTERISTICS
7) CLASSIFICATION AND CHARACTERISTICS

8) FOLD + DIE CUT, SIGNAGE TO PRINT HISTORY
9) FOLD + DIE CUT, SIGNAGE TO PRINT HISTORY
10) PLAY WITH TYPE
11) FOCUSED TO UNFOCUSED LETTERS
12) OVERVIEW OF ALL WEIGHTS
13) OVERVIEW OF ALL WEIGHTS
14) COMPARISON OF FRUTIGER

15) PLAY WITH TYPE
16) USE OF FRUTIGER, POINT SIZE
17) USE OF FRUTIGER, POINT SIZES
18) PLAY WITH TYPE
19) PLAY WITH TYPE
20) BACK COVER

SKETCHES SPREAD DESIGNS

To have a good starting ground for digitally designing the spreads, I came up with a number of layout possiblilities for each section. The goal for this step was to sketch out as many ideas as possible, so that later, I could combine and narrow them down to the ones that worked best and create the most cohesive all over book design. I appreciate the fun of getting one's most creative ideas out, and then analytically selecting what makes sense and why, and taking those to the next step.

FRUTIGER FONT EXPLORATION

I explored the different weights included in the Frutiger Typeface, for which Adrian Frutiger came up with a number system reaching from 45 to 95. This created a code marking every font from Light to Ultra Bold, Italic to Condensed and so on. The exploration of the fonts helped me to map out plans which wheights might be usable for certain sections – based on the different sections, layout designs as well as if something is supposed to be informational, decorative or simply visual.

LIGHT 45

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890!@£$%^&*()[]{}+<>?;:,.

LIGHT ITALIC 46

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890!@£$%^&*()[]{}+<>?;:,.

LIGHT CONDENSED 47

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890!@£$%^&*()[]{}+<>?;:,.

LIGHT CONDENSED ITALIC 48

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890!@£$%^&*()[]{}+<>?;:,.

ROMAN 55

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890!@£$%^&*()[]{}+<>?;:,.

ROMAN ITALIC 56

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890!@£$%^&*()[]{}+<>?;:,.

ROMAN CONDENSED 57

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890!@£$%^&*()[]{}+<>?;:,.

ROMAN CONDENSED ITALIC 58

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890!@£$%^&*()[]{}+<>?;:,.

BOLD 65

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890!@£$%^&*()[]{}+<>?;:,.

BOLD ITALIC 66

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890!@£$%^&*()[]{}+<>?;:,.

BOLD CONDENSED 67

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890!@£$%^&*()[]{}+<>?;:,.

BOLD CONDENSED ITALIC 68

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890!@£$%^&*()[]{}+<>?;:,.

BLACK 75

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890!@£$%^&*()[]{}+<>?;:,.

BLACK ITALIC 76

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890!@£$%^&*()[]{}+<>?;:,.

BLACK CONDENSED 77

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890!@£$%^&*()[]{}+<>?;:,.

BLACK CONDENSED ITALIC 78

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890!@£$%^&*()[]{}+<>?;:,.

EXTRA BLACK CONDENSED 87

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890!@£$%^&*()[]{}+<>?;:,.

EXTRA BLACK CONDENSED ITALIC 88

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890!@£$%^&*()[]{}+<>?;:,.

ULTRA BLACK 95

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890!@£$%^&*()[]{}+<>?;:,.

BOOK COLOR CHOICES

The colors for the book are simple and strategic to reflect on the spirit of the Frutiger typeface. Encompassing the analytic way Frutiger designed this typeface, the decision to keep the colors simple and create a strategic way of using them as efectiveley as the typeface works in its sense of legibility was set. Blue, as it's a color often used at airports; red, as it's a common signage color and to provide contrast. The grid to reference the precise construction of the typeface.

C: 20%	Y: 97%
M: 94%	K: 10%
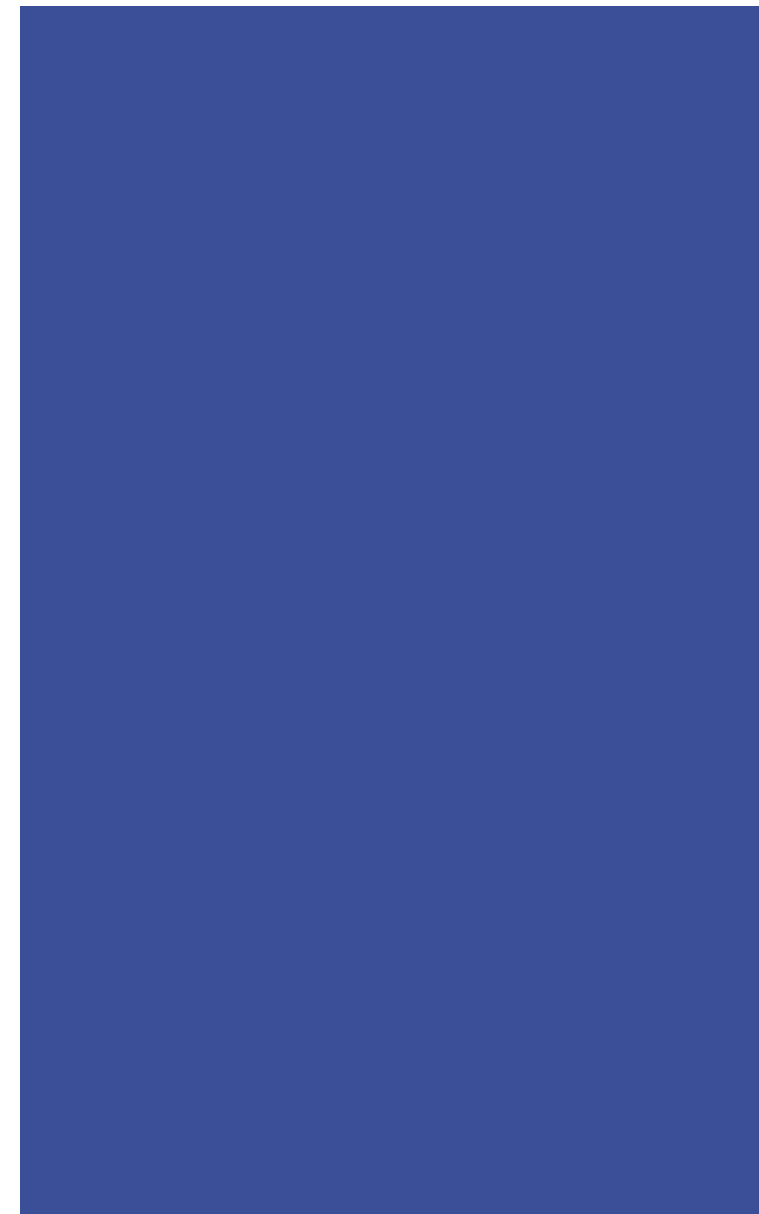
| C: 89%	Y: 7%
M: 79%	K: 1%
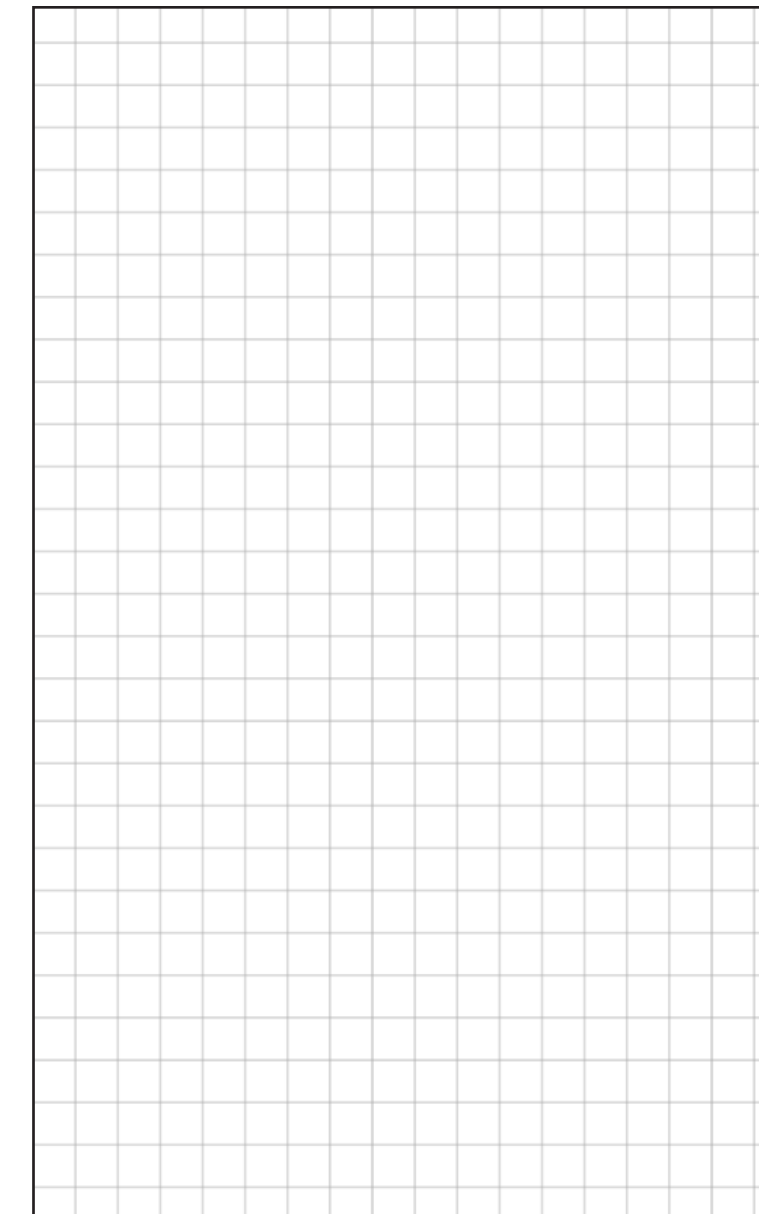
Paper

Black: 50%

DESIGN OF COVER AND SPREAD 1

COVER: Playing with different overlapping font versions of F and providing a good visual introduction of what is awating on the following pages – having introduced the colors, patterns, and what it's all about: Frutiger. SPREAD 1: Creating patterns with type is very enjoyable, which was utilized on the first spread of the book acting as an opener. The introduction begins with overview of the typeface and the designer; the die-cut F and underlying FRUTIGER can be seen on the first spread.
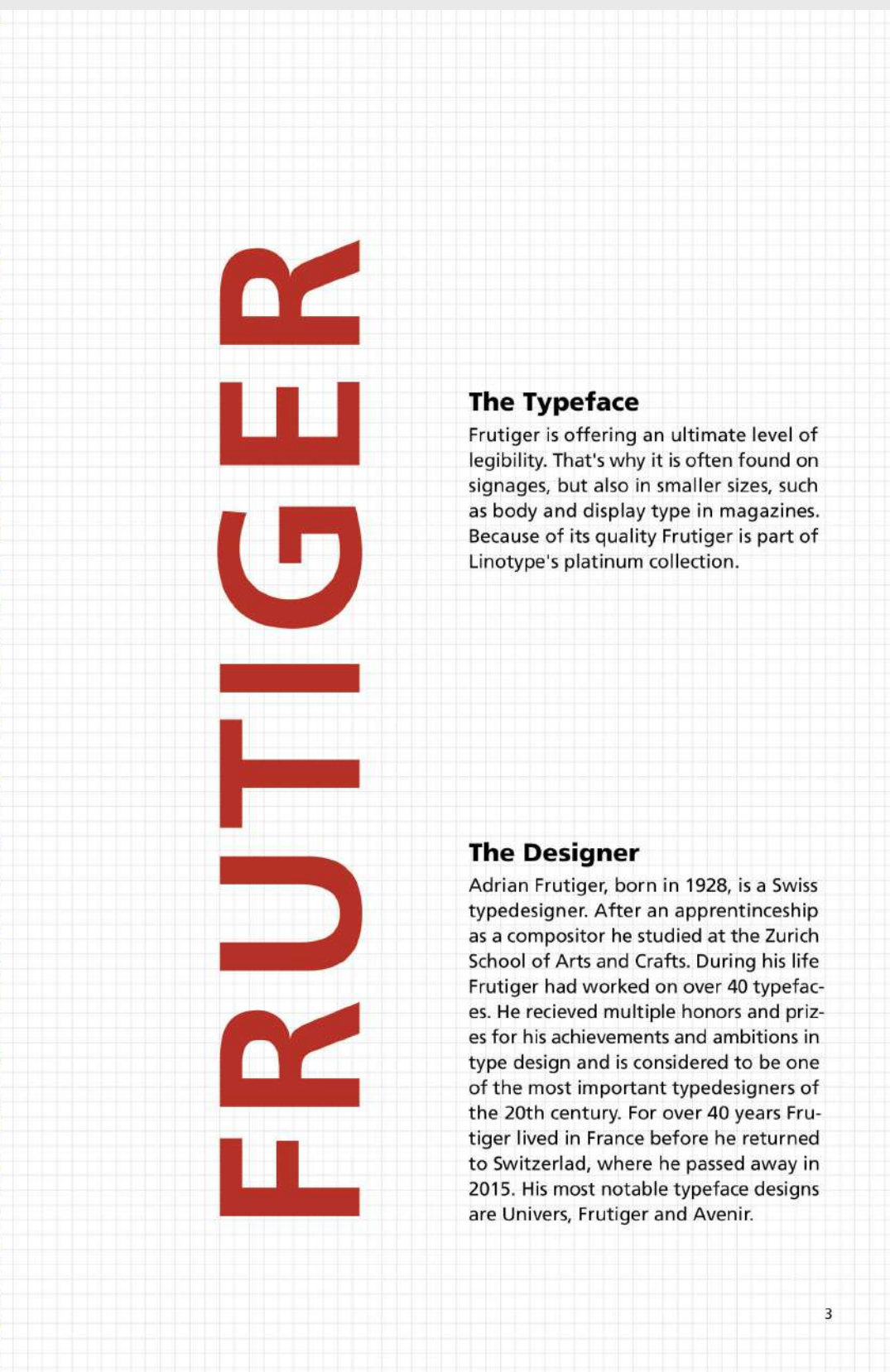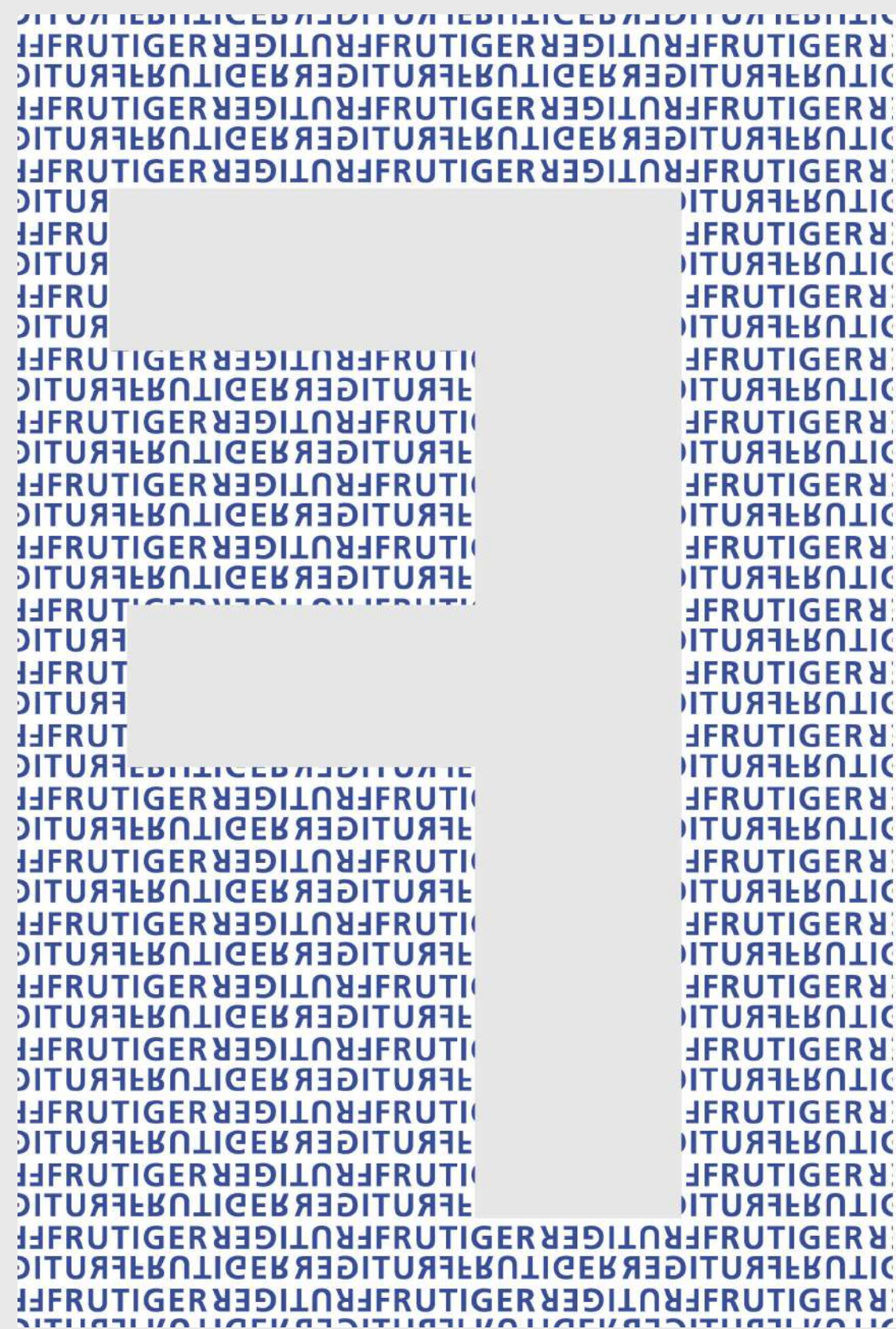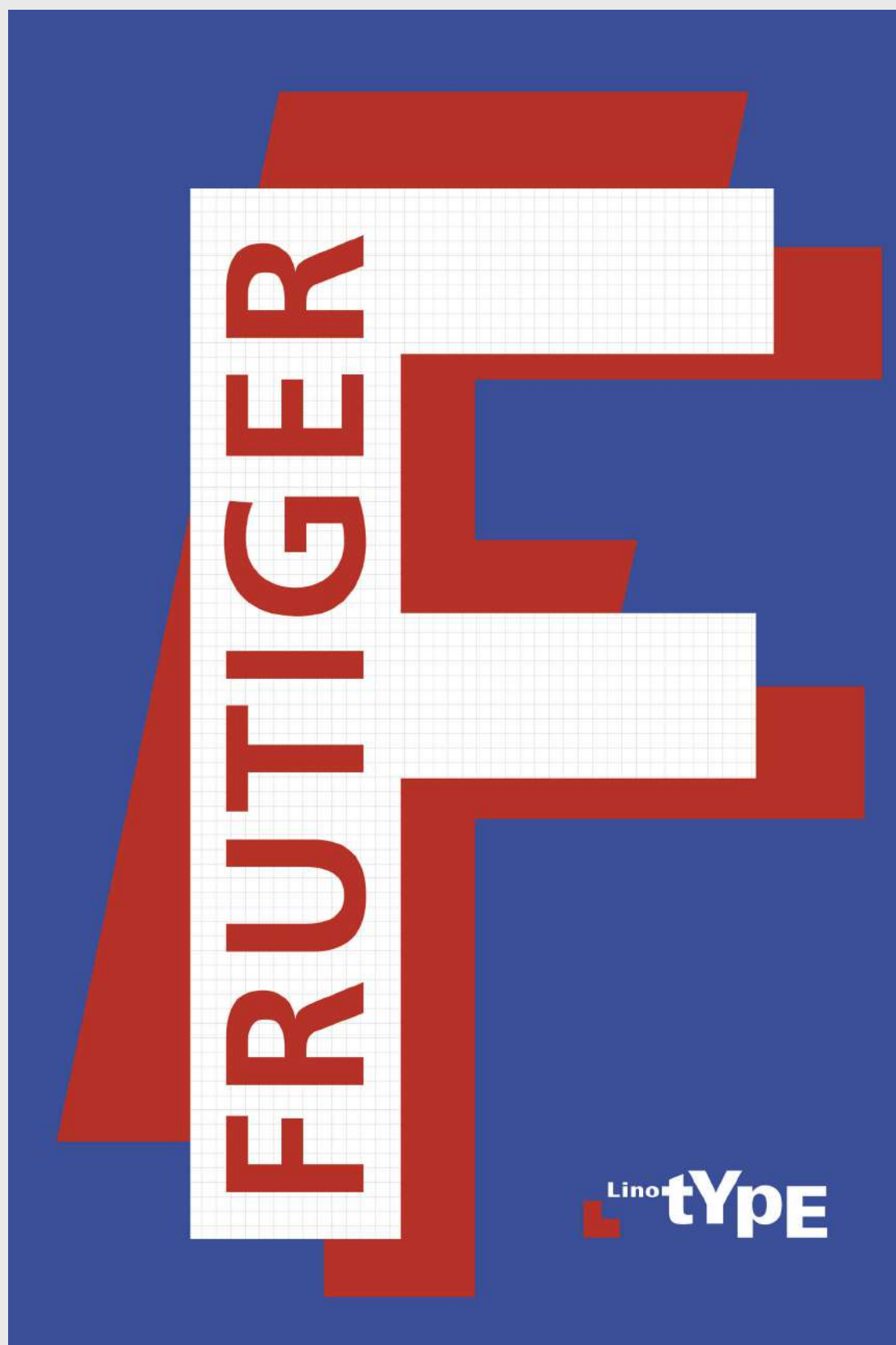
The Typeface
Frutiger is offering an ultimate level of legibility. That's why it is often found on signages, but also in smaller sizes, such as body and display type in magazines. Because of its quality Frutiger is part of Linotype's platinum collection.

The Designer
Adrian Frutiger, born in 1928, is a Swiss typedesigner. After an apprentinceship as a compositor he studied at the Zurich School of Arts and Crafts. During his life Frutiger had worked on over 40 typefaces. He recieved multiple honors and prizes for his achievements and ambitions in type design and is considered to be one of the most important typedesigners of the 20th century. For over 40 years Frutiger lived in France before he returned to Switzerlad, where he passed away in 2015. His most notable typeface designs are Univers, Frutiger and Avenir.

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DESIGN OF SPREADS 2 AND 3

SPREAD 2: Typographical as well as structural hierarchy and dynamics are introduced by the use of different fonts, sizes, colors and orientationns. Typogrphy is used informational as well as decorational. The classification, the design of Frutiger as well its characteristics are explained. SPREAD 3: Featuring a quote summarizing what Frutiger is all about. Experimenting with type as image and showcasing large letters, to zoom in to the beautifuly designed and highly defined lettershapes.

CLASSIFICATION HUMANIST SANS //

Frutifer 55 Roman

Aa 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
1 2 3 4 5 6 7 8 9 0 ¼ ½ ¾
[àóüßç]{(.,:;?!$£&-*)}

Foundry: D. Stempel AG, Linotype // *Designer:* Adrian Frutiger //
Classification: Humanist Sans // *Year of Release:* 1976 //

The Typeface Design
Frutiger is classified a Humanist Sans typeface. Its stroke contrast was kept to a minimum and it's neither strictly geometric nor fully humanist in its construction. The varying hight of ascenders, caps and dots provide the typeface with a dynamic feel and makes it feel less static. Since Frutiger derived from a signage typeface, it is suitable for specific legibility requirements. The clear design of individual characters creates a distinctness between letterforms granting a maximum of legibility.

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CHARACTERISTICS //

Mine Rykogist

- minimal stroke contrast
- angled terminal
- rounded glyphs are nearly circular
- large x-height, moderate extenders and width
- arm and leg meet at stem
- vertical stress
- fairly small bowls
- outward-facing strokes shear off vertically at the terminals
- tails curves slightly upwards
- square dots
- vertical legs
- diagonals meet at the baseline (no overshoot)

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"
From all these experiences the most important thing I have learned is that legibility and beauty stand close together and that typeface design, in its restraint should be only felt but not perceived by the reader.

" *Adrian Frutiger*

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DESIGN OF CENTER SPREAD FOLD – CLOSED

To make the book more of an experience for the reader – just like travelling as a reference to airport signage, the centerspread is featuring a fold-out as well as a second die-cut. The closed fold relys on large imagerey and color planes as a good contrast to the more complex inside of the fold-out. The closed spread provides a quickly comprehendable introduction of Frutiger's journey from signage typeface specific to airports to becoming a typeface for print.
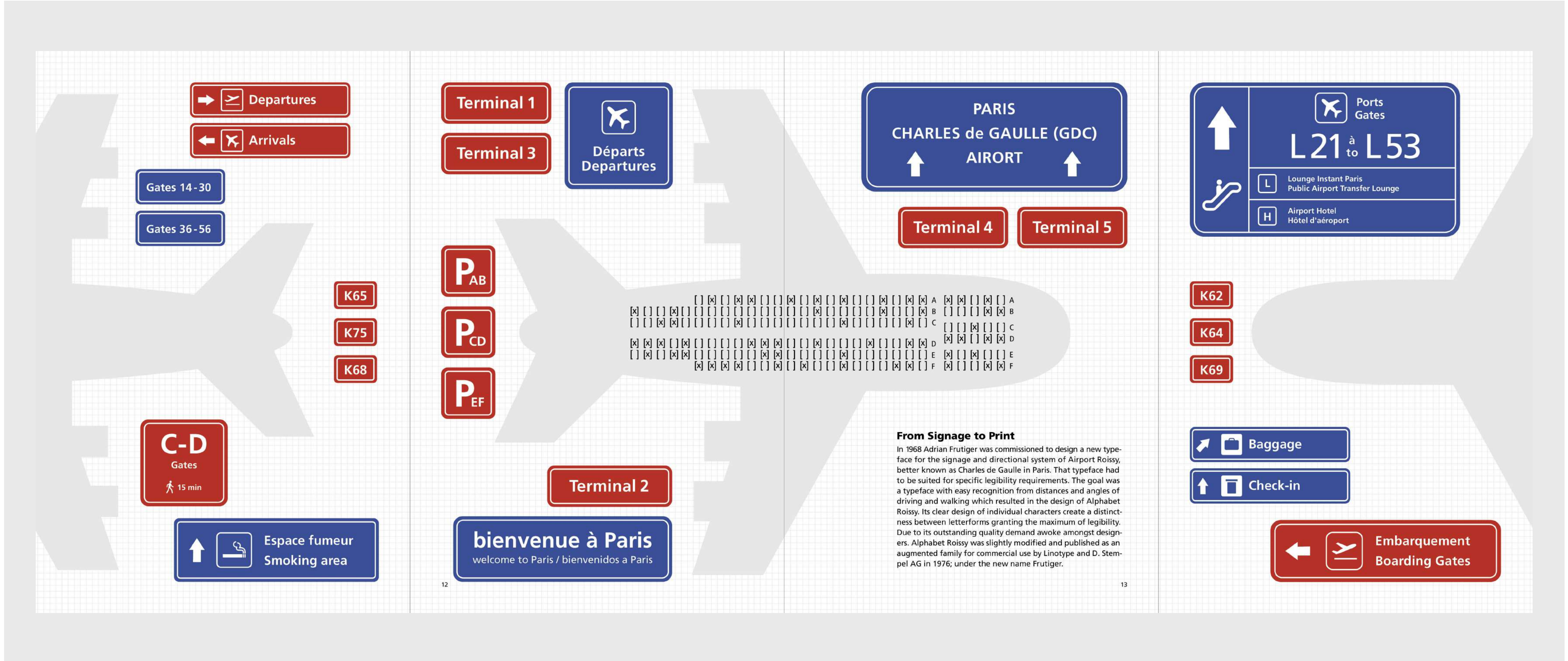
DESIGN OF CENTER SPREAD FOLD – UNFOLDED

The unfolded center spread features many familiar airport signages, often featuring French, to reference Airport Charles de Gaulle (formerly Roissy) for which the Frutiger typeface was originally commissioned for. Frutiger's journey from signage typeface to print is explained in the paragraph. That journy is visualised by the airplanes and all the signages (here printed on paper, yet representing perfect signage capabilities), as well as the book itself utilizing Frutiger as a print typeface.

Departures

Arrivals

Gates 14 - 30

Gates 36 - 56

K65

K75

K68

C-D
Gates
15 min

**Espace fumeur
Smoking area**

Terminal 1

Terminal 3

**Départs
Departures**

P_{AB}

P_{CD}

P_{EF}

Terminal 2

bienvenue à Paris
welcome to Paris / bienvenidos a Paris

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**PARIS
CHARLES de GAULLE (GDC)
AIRORT**

Terminal 4   **Terminal 5**

From Signage to Print

In 1968 Adrian Frutiger was commissioned to design a new typeface for the signage and directional system of Airport Roissy, better known as Charles de Gaulle in Paris. That typeface had to be suited for specific legibility requirements. The goal was a typeface with easy recognition from distances and angles of driving and walking which resulted in the design of Alphabet Roissy. Its clear design of individual characters create a distinctness between letterforms granting the maximum of legibility. Due to its outstanding quality demand awoke amongst designers. Alphabet Roissy was slightly modified and published as an augmented family for commercial use by Linotype and D. Stempel AG in 1976; under the new name Frutiger.

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**Ports
Gates**

L 21 à
to **L 53**

| L | Lounge Instant Paris
Public Airport Transfer Lounge |
| H | Airport Hotel
Hôtel d'aéroport |

K62

K64

K69

Baggage

Check-in

**Embarquement
Boarding Gates**

DESIGN OF SPREADS 6 AND 7

SPREAD 6: Representing the ultimate strategic design to ultimate legibility. To ensure legibility Frutiger would blur out letterforms to examine their legibility, visualized in a simple, yet enjoyable way. Frutiger's focus on pure communication is also represented by the informative paragraph on an otherwise blank backgound. SPREAD 7: Presentation of Frutiger's variety of weights, whilst visually structured in a way to introduce his (then) newly developed number system for the typeface's fonts.

Ultimate Legibility

In order to achieve a typeface design that is absolutely legible, Adrian Frutiger experimented with the designs of individual letterforms. When he was working on Alphabet Roissy he took unfocused versions of his letterforms and numerals to test wether they were still legible or not. Since airport signage had to be legible in poor light conditions as well as from different angles when walking or driving past the signs, it was a ground-breaking idea to ensure the maximum of legibility for the typeface. This makes Frutiger an ideal choice when the focus lays on pure communication of information with no unnecessary fuzz and decorations.

SHARP VERSUS BLURRY – UNFOCUSED II

69 69
69 69
69 69

14   15
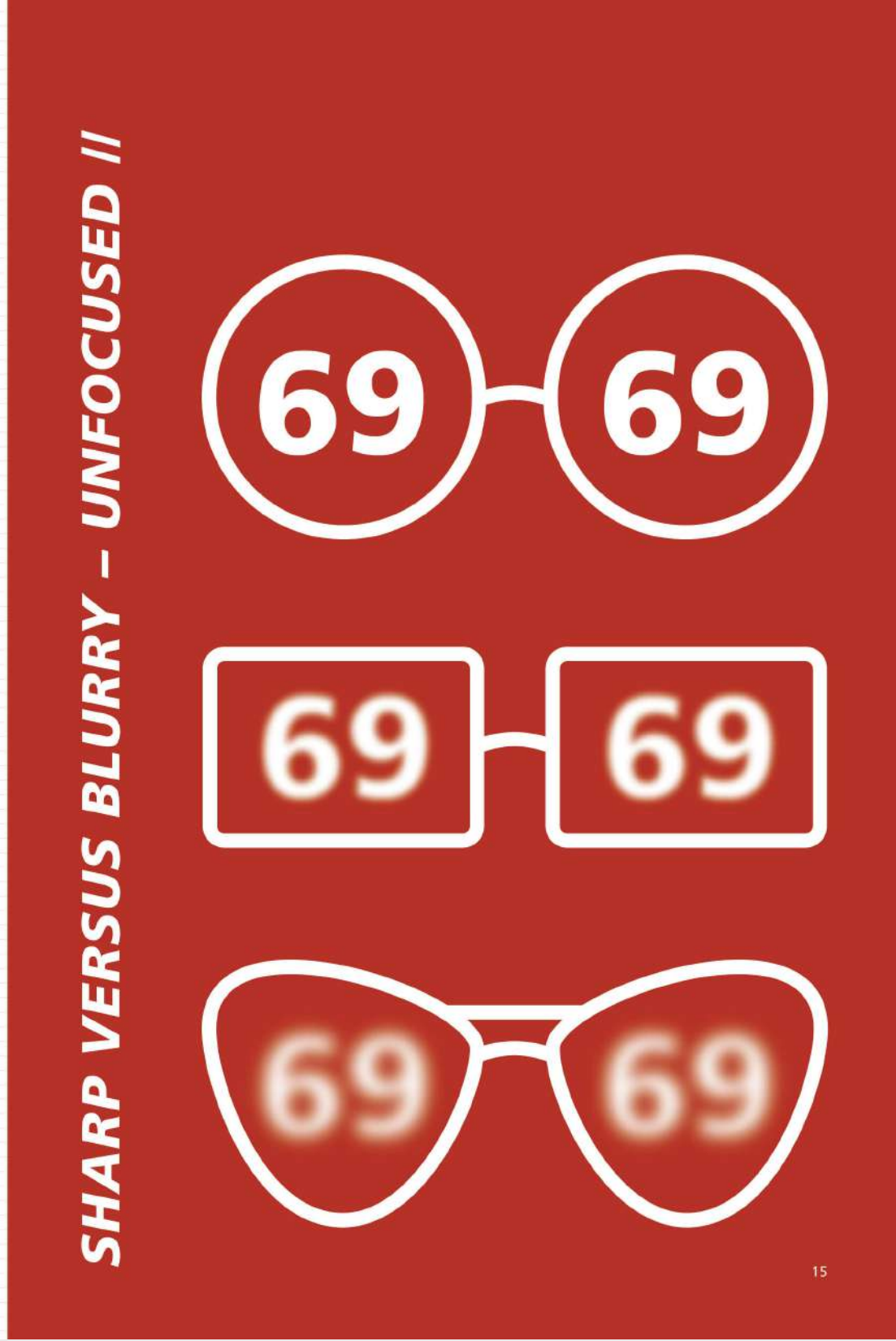
FRUTIGER 19 WEIGHTS II

Light 45
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890!@£$%^&*()[]{}+-<>?;:.

Light Italic 46
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890!@£$%^&*()[]{}+-<>?;:.

Light Condensed 47
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890!@£$%^&*()[]{}+-<>?;:.

Light Condensed Italic 48
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890!@£$%^&*()[]{}+-<>?;:.

Roman 55
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890!@£$%^&*()[]{}+-<>?;:.

Roman Italic 56
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890!@£$%^&*()[]{}+-<>?;:.

Roman Condensed 57
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890!@£$%^&*()[]{}+-<>?;:.

Roman Condensed Italic 58
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890!@£$%^&*()[]{}+-<>?;:.

Bold 65
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890!@£$%^&*()[]{}+-<>?;:.

Bold Italic 66
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890!@£$%^&*()[]{}+-<>?;:.

Bold Condensed 67
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890!@£$%^&*()[]{}+-<>?;:.

Bold Condensed Italic 68
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890!@£$%^&*()[]{}+-<>?;:.

Black 75
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890!@£$%^&*()[]{}+-<>?;:.

Black Italic 76
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890!@£$%^&*()[]{}+-<>?;:.

Black Condensed 77
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890!@£$%^&*()[]{}+-<>?;:.

Black Condensed Italic 78
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890!@£$%^&*()[]{}+-<>?;:.

Extra Black Condensed 86
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890!@£$%^&*()[]{}+-<>?;:.

Ultra Black Condensed Italic 88
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890!@£$%^&*()[]{}+-<>?;:.

Ultra Black 95
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890!@£$%^&*()[]{}+-<>?;:.

16   17

DESIGN OF SPREAD 8 AND BACK COVER

SPREAD 8: Showcasing the comparison between Avenir and Frutiger, both sans serif typefaces designed by Frutiger. The structure and proportions that make Frutiger as legible as its is become evident in this comparison. Ending the book as it began with a twist of colors from blue to red: type pattern.. BACK COVER: Once again playing with fonts, dictating the angle of which all fonts of Frutiger are displayed on the back – viewed only from the outside, giving a good introduction to the book.

Font Comparison

Frutiger and Avenir are both Sans Serif typefaces designed by Adrian Frutiger. The differences between typefacs seem small but are very evident, when overlying letterforms from two different faces. With Frutiger and Avenir we can see that Frutiger has a stronger stroke contrast and a larger x-height, while Avenir is very geometric in its construction. Designed by the same designer, yet different from each other, but both showcase highest quality of design.

Red: Frutiger Roman 55 //
Blue: Avenir Medium //

FRUTIGER AND AVENIR //

Ee Tt
Rr Ss
Yy ?!

14

Extra Black Condensed Italic 88
Black Condensed Italic 78
Bold Condensed Italic 68
Roman Condensed Italic 58
Light Condensed Italic 48

Extra Black Condensed 87
Black Condensed 77
Bold Condensed 67
Roman Condensed 57
Light Condensed 47

Black Italic 76
Bold Italic 66
Roman Italic 56
Light Italic 46

Ultra Black 95
Black 75
Bold 65
Roman 55
Light 45

F

FRUTIGER

Linotype

DESIGN OF FRUTIGER POSTER

The poster design had to be more concise than the book as there is only one page to visualize the typeface and its personality. Referencing the cover, using all three colors and patterns to visually reflect on the most important aspects of the typeface. Showcasing only the essentials on the poster to focus on the ultimate purpose and possibilities of the typeface: communication, legibility, and the variety Frutiger offers to achieve that – the different weights, as well as designer and strategic spirit of Frutiger.

FRUTIGER MOTION MEDIA STORYBOARDING

Frutiger not only moved from signage to print, but from there to motion. To convey all the information contained in the book in a video, a storyboard plan was created. First mapping out most the most important information, planning out when to show what in a motion piece, and how to show what in a motion piece. The story boards helped as a base to creating the motion piece, and how elements were supposed to visually transition and move throughout, whilst informing about the typeface.