

Adrian Frutiger

1928 - present



INTRODUCTION

He is...

One of the most prominent typeface designers ever.

And was born...

March 24, 1928 in Interlaken, Switzerland.

Known for...

The famous typefaces Univers and the self-titled Frutiger.

BACKGROUND

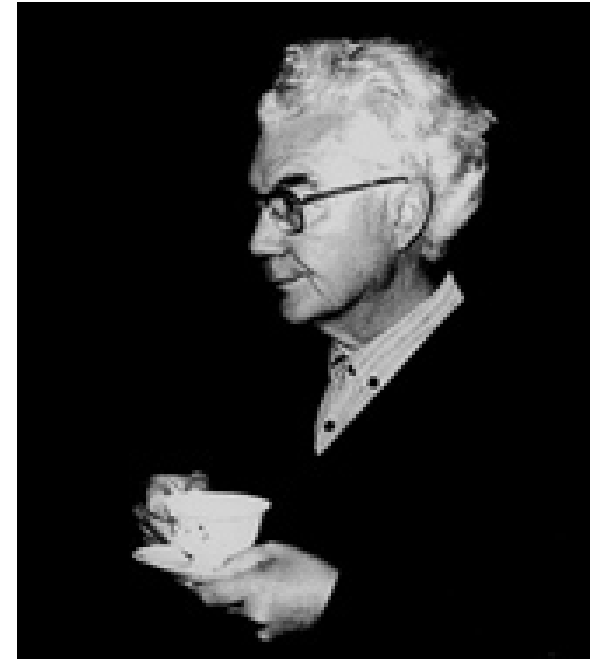
As a child, Frutiger experimented with “a variety of self-invented scripts and stylized handwriting in reaction to the formal cursive required at the time in Swiss schools.” (quoted from Wikipedia.com)

At the age of 16, he worked as a printer’s apprentice near his home town; and later moved to Zurich to study at the Zurich School of Arts and Crafts.

What would jumpstart his career came in 1951, when he produced a school project about the history of Western lettering that caught the attention of Charles Peignot, president of the type foundry Deberny & Peignot. After graduating, he was offered a position there, and thus relocated to Paris, aiding the foundry in translating classic typefaces used with traditional printing methods to newer phototypesetting technologies. (In other words, he supervised the adaptation of many D&P classic faces to the computerized photo-composition system Lumitype — known as ‘Photon’ in North America.)

Around the same time he started producing his own typefaces...

Then in 1960 he left D&P to open his own Atelier (artist studio) just outside Paris.



DESCRIPTION

Frutiger created quite an extensive collection of typeface families. Most are listed here in chronological order. The significant ones are covered in more detail on the following slide.

ABCDEABCDE

President (1952)

ABCDEabcde12345

Ondine (1954)

ABCDEabcde123

Meridien (1955)

ABCDEabcde123

Egyptienne (1956)

ABCDEabcde123

Univers (1957)

ABCDEabcde123

Apollo (1962)

ABCDEabcde12

Serifa (1967)

ABCDEabcde1

OCR-B (1968)

ABCDEabcde12

Iridium (1975)

ABCDEabcde123

Frutiger (1975)

ABCDEabcde12

Glypha (1979)

ABCDEabcde123

Icone (1980)

ABCDEabcde123

Breughel (1982)

ABCDEabcde12

Versailles (1982)

ABCDEabcde123

Avenir (1988)

ABCD€ABCD€1234

Herculanum (1990)

ABCDEabcde1234

Didot (1991)

DESCRIPTION

ABCDEabcde123

Egyptienne (1956)

The first of three slab-serif typefaces, and also the first new face commissioned for photocomposition.

ABCDEabcde123

Univers (1957)

Created as a response to Futura. Frutiger disliked the form of Futura and thus created Univers as a competitor. The font is based on the 1896 face Akzidenz Grotesk. It was with Univers that Frutiger introduced the revolutionary two-digit numbering system indicating the face's weight and width.

ABCDEabcde123

Frutiger (1975)

Resulted from a commission by the Charles de Gaulle International Airport, in which the type needed to be legible from a great distance and at an angle for signage purposes. Frutiger is a face influenced by Univers, but with elements of humanism that gives it a more organic quality.

ABCDEabcde123

Avenir (1988)

French for "future." Heavily draws from Futura, but also retains a structure similar with neo-grotesques. This typeface has a full series of unified weights.

DISCUSSION

We care because...

During his time at D&P he contributed some of the earliest typefaces for photocomposition.

But then in 1957, the pioneering two-digit numbering system was introduced with Univers — the same system which aids us today in differentiating between font weights and widths. Not only that, but creation of the 21-member Univers family was one of the first typefaces to give such a wide range of options to designers.

Frutiger's early background in craft largely channeled into the work he did, leading to the design philosophy he emphasized with the balance of structure and form. As a result his career has set the standard for typographic excellence.

CONCLUSION

Even after such a long run in the game, Adrian Frutiger continues shaping the world of typography.

Currently residing in Bern, Switzerland at the age of 79, he has been keeping himself busy with collaborative work. With the evergrowing importance of digitization, Frutiger has revisited some of his old typefaces through collaboration to fit them for display on a screen. Today we have seen reissues of Univers, Frutiger, and Avenir released through the Linotype foundry — classic typefaces now with added dynamism.

The end.



REFERENCES

<http://www.typophile.com/wiki/Adrian%20Frutiger>

http://en.wikipedia.org/wiki/Adrian_Frutiger

<http://www.artandculture.com/cgi-bin/WebObjects/ACLive.woa/wa/artist?id=190>

<http://web.archive.org/web/19991104122610/webcom.net/~nfhome/frutiger.htm>

<http://www.answers.com/topic/adrian-frutiger>

<http://www.linotype.com/281/frutiger.html>