Adrian Frutiger – Typefaces. The Complete Works

ADRIAN FRUTIGER

THE

TYPEFACES.
COMPLETE WORKS

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Adrian Frutiger – The standard-setter

With Gutenberg's invention of the adjustable hand mould, no less was achieved than the industrial-scale production of a commodity – metal type – in any desired quantity and with consistent quality, effectively ushering in the modern era. Master scribes were replaced by master printers. This invention would last half a millennium before it, in turn, was pushed aside by photosetting, by information being transmitted at the speed of light. The end result, however, was still a printed letter on a page. Unfortunately a correspondingly fast improvement in human comprehension has not been forthcoming. The composition of our brains is basically unchanged since the time of Adam & Eve. An a is an a, and always will be.

At the threshold of this new era in printing technology, one name stood out: Adrian Frutiger. The measurer and standard-setter of all things typographic. In his 1951 diploma submission, Adrian Frutiger produced nine wooden panels on which he had engraved, letter by letter, examples of Western alphabets – from Greek inscriptional capitals to humanistic minuscules and cursives. It was already apparent in this work that he was a master of space, proportion and order. It was clear even then that his career path would be characterised by his passion for the criteria of legibility and the beauty of form. During his time in France, typefaces such as *Méridien, Serifa, Iridium* and *Linotype Centennial* were produced, typefaces that captured the zeitgeist, and which are still proving their worth today.

Around the middle of the last century work began on the production of a typeface family with the name *Univers.* A system ordered and classified into 21 members was a totally new approach at the time. These 21 members would find their application in every area of use: from gracing posters to appearing on the smallest packaging leaflet. The first step in the generation of every printed product developed by a highly specialised profession is the choice of a typeface and its design. As much for movable type as for photosetting and the compositor, this typeface is still the lynchpin at the end of those 500 years. It represents both the end of an era and the beginning of a new one. If survival down the ages is an important criterion for art, then this is also true for the art of typography. And it is all the more true for a typographic art that neither displays nor has need of modish showiness.

With Adrian Frutiger there has always been a seamless transition between applied and fine art. The glyphs of his Indian typeface and of his logotypes have also been applied in his sculptures, reliefs and woodcuts in a free and unique manner. They spring from the same sense of form and strength of expression as his applied art. Everything that takes and assumes shape in his works has been filtered through his depth of knowledge and his power of thought. However, Adrian Frutiger has always remained a great, yet modest man, a man who, in his dedication to his work in the service of type and the word, and in his ceaseless invention in the form and material of his fine art works has been, and will remain, a standard-setter.

Adrian Frutiger
A typeface is a tool

Working with hot metal was my first experience of the power of type to make the whole world of thought legible simply by re-arranging the same letters over and over again. This made it clear to me that optimum readability should always be foremost when developing a typeface. But then we found ourselves in an era in which type was no longer set using lead characters, but with beams of light. Transforming the typefaces of the old masters from the old to the new process was the best learning experience for me. But when it came to the grotesques, I had an idea of my own. And from that idea arose the *Univers* family. Technical progress took a great leap forward. Moving typefaces to electronic representation brought with it the jaggies and later the vectorisation of the outlines. Given my sense of form, it was quite a painful experience. Now, though, with font creation programmes and their resolution-independent Bézier curves, and with lasersetting, it looks to me like our journey through the desert is finally over.

Other tasks fell to me. *OCR-B* set me the problem of designing characters that were readable not only to the human eye, but also to mechanical ones – something that stirred up, shall we say, an aesthetic conflict that taught me how to think about things in a different way. With the signage concepts for the airports and the Paris Métro I worked on large-scale typefaces. That's how I came to realise that, in all sizes, readability follows the same rules about counters and side bearings. When I was asked to think about the Indian typefaces, this uncharted territory amazed me. Only when I began to write and draw the characters, did I become aware of the deep-seated connections between the Indo-European cultures. It took only a short time for me to grasp that my task consisted of imparting 500 years of Western experience in setting and printing technology. My Indian colleagues would have to find their own way forward from there.

The evolution of these letters – this continual simplification from symbol to sound – is something that has always preoccupied me. I was always fascinated by the symbol as the expression of a signature, a brand, and above all, a cipher. This connection between letters and symbols brought me into the commercial world of the logo as an area of operation. In the course of my working life I built up knowledge and skill. To impart those achievements and experiences to the next generation became the most important thing. In May 1968 the intellectual climate changed. In their impetuousness, the students pushed their craft to one side and tried to solve problems simply by force of intellect. I could never express myself only through words, without using my hands and the tools of my trade. So I have chronicled my legacy in my books, through my writing and my drawing.

On my career path I learned to understand that beauty and readability – and up to a certain point, banality – are close bedfellows: the best typeface is the one that impinges least on the reader's consciousness, becoming the sole tool that communicates the meaning of the writer to the understanding of the reader.

from *Adrian Frutiger. Denken und Schaffen einer Typographie*

The book that you are holding is the result of many conversations between myself and friends from the profession, conducted over a period of two years at my studio in Bremgarten near Bern. Erich Alb, Rudolf Barmettler and Philipp Stamm used their subtle but – at the same time – direct questioning and discussing to awake in me memories that, for years, had been deeply buried. For that I am grateful to them. We met once a month, and talked about my typeface design work in chronological order. It was almost like living my professional life all over again, beginning with the school in Zurich, through my time at Deberny & Peignot and then on to Linotype.

Without the discussions between specialists, my friends in the profession, and other advisors, this book would never have happened. My thanks go to Heidrun Osterer, Philipp Stamm, my above-mentioned colleagues, and to Silvia Werfel, who transformed the transcripts into proper German.

Introduction
How we made this book

This book is the product of a series of factors and happy coincidences. In 1999 Erich Alb, publisher of Syndor Press approached us to carry out the design of a book about the typographical work of Adrian Frutiger. We gladly agreed, little realising what the project would become – a task that would define our working lives for the next decade.

The project began in 1994, at a dinner held to celebrate a Linotype typeface competition, during the course of which Friedrich Friedl suggested during a conversation with Adrian Frutiger that he write his professional memoirs. Frutiger rose to the challenge and Syndor Press, publishers of Frutiger's books between 1996 and 2001, undertook the planning of a multi-volume edition. The first volume, which dealt with Frutiger's fine art works, appeared in 1998 under the title *Forms and Counterforms.* The content of the second volume, containing his typographical works, had burgeoned so much that we were brought in as designers in 1999.

During the development of the design concept we were faced with many questions regarding content, simply because our involvement in Adrian Frutiger's typeface creation runs so deep. Between 2001 and 2003, in a series of intensive discussions with Adrian Frutiger, Erich Alb, Rudolf Barmettler and Philipp Stamm analysed and examined the origins and development of each of his typefaces. These conversations were recorded on tape. In 2001 we undertook a month-long research journey through France, England and Germany, to gather as much material as possible from libraries, museums and antiquarian booksellers, as well as from public and private collections. We also sought out people who had worked with Adrian Frutiger or who were still in contact with him, and during the course of some long and wide-ranging interviews we deepened our knowledge of Adrian Frutiger's life's work.

In our discussions with Erich Alb we tried to exert a little more influence over the book's concept. This wasn't always successful, but the project was making progress – until the moment the end of 2001 when Syndor Press was forced into liquidation. At that time we were already far more familiar with the deeper material, and after securing Erich Alb and Adrian Frutiger's agreement, decided to carry the project forward ourselves, becoming the book's authors as well as its designers.

The collected documents pertaining to Adrian Frutiger's work were transferred from Syndor Press in Cham to our offices in Basel, so that we would always have the originals at our disposal for consultation and reproduction. In order to get an overview of the material and to see how we were going to organise the chapters in the book, we began to form an archive of all the documents from Adrian Frutiger, as well as those that we had collected on our travels. The question was, of course, what would ultimately become of all this material? And so, starting in October 2002, during many meetings over the course of two years, a group of six people prepared the establishment of Swiss Foundation Type and Typography, whose founding member was to be Adrian Frutiger.

The work on the book continued in parallel. We started, basically, at the beginning, throwing out a lot of original concepts, and completely reworking the ideas for the design and contents. Only the size format of the first volume of the originally planned series was retained. We presented our ideas to Adrian Frutiger, Erich Alb and Rudolf Barmettler. The reaction was very positive, and, above all, Adrian Frutiger was grateful that his typographical work would be so comprehensively documented.

The setting up of the Foundation was yet under way, and took up a lot of time and energy, so much so that the book was pushed somewhat into the background. But further research travels and interviews were also being conducted that enabled us to answer questions that were becoming ever more exacting and searching. The Linotype company opened up its archive and entrusted us with the remaining original design drawings of Adrian Frutiger's typefaces for Swiss Foundation Type and Typography. We undertook research into type design and history and re-appraised the material we had on hand. We had Adrian Frutiger's hot metal typefaces recast at Rainer Gerstenberg's in Darmstadt,

then set them as alphabets at a hand compositor's in Basel and printed them on barite paper. Our colleagues scanned in these typefaces and, over many hours, prepared them for the examples in the book. New typefaces by Adrian Frutiger for Linotype necessitated an ongoing enlargement of the book's scope. We also needed to find a publisher for the book and draw up a contract. And still the questions rolled in, and the discussions continued. There were many delays, and many clarifications were necessary – including the question of who was actually now the author of the book.

The transcriptions of the interviews were edited by us before being sent to Silvia Werfel, a specialist journalist, who took Adrian Frutiger's words and translated them into flowing prose. In summer 2007, the publishing contract with Birkhäuser was finally signed, and we began to compose the ancillary texts that would frame Adrian Frutiger's typefaces against a background of typographic history and contemporary typographic design. As Silvia Werfel's texts came in, we gave them the finishing touches. At this point, with the solid support of our co-workers, the available material for the chapters had already been sounded out, sorted, and built into the layout.

That the project has come to a successful conclusion with the book you are now holding is due to many people. First and foremost, we must thank the extreme patience and good will of Adrian Frutiger, who read every chapter and gave his input on each of them. Furthermore, we would like to thank the Foundation, which backed us financially; Linotype, in whose company archives we were allowed to research at any time without hindrance; Silvia Werfel, who captured the nuances of Adrian Frutiger's speech, and whose transcripts provided an excellent foundation for the chapters; Erich Alb and Bruno Pfäffli, who scrupulously proofread the book using two very different approaches; the translators and proofreaders of the English and French editions, in particular Paul Shaw, who read the chapters in the already translated English version with a critical and scholarly eye – and who made small improvements here and there; Birkhäuser Verlag, for their appreciation and support of our work; and, naturally, our colleagues and co-workers, who, in spite of little compensation, have given us their committed support, and who transformed our ideas and supplemented them with their own. And let us not forget the worldwide support – be it moral or in the form of further information and documents – that we have encountered everywhere, and which gave us the strength to bring together the three available language editions of this work. It was planned to be published in time for Adrian Frutiger's 80th birthday in the spring of 2008 – but at least we managed it by autumn of the same year.

Basel, July 2008 – Heidrun Osterer and Philipp Stamm

With the second edition, we have striven to make improvements. Mistakes that were identified and about which we have been informed (for which our sincerest thanks) have been corrected. An essential improvement in relation to the first edition is the index. Wherever possible, we have updated material; now, for example, the digital version of *Phoebus* is shown in its complete form. Time constraints made it impossible to discuss the additional fonts that have meanwhile been published by Linotype (all of them reworked versions of earlier typefaces by Adrian Frutiger); they are however listed in the individual chapters and in an appendix.

Basel, January 2014 – Heidrun Osterer and Philipp Stamm

Introduction
How to use this book

Book structure
This book is divided into three sections: typeface chapters, explanations of typesetting technologies, and pages dedicated to logos. They have been ordered chronologically. In order to follow the development of Adrian Frutiger s type designs clearly, the typeface chapter sequence is based on the year of the design of the typeface, not of its publication or production; in many cases the dates are very widely separated. Since the designs are seldom dated, and the correspondence does not always provide the relevant information, in some cases the sequence cannot be definitively verified. In addition, many typefaces were developed in parallel.

Typeface chapter structure
The structure within the chapters themselves is largely chronological, from the conception of a typeface through to its development, publishing and marketing. For the analysis at the end of every chapter (sample text, typeface dimensions, typeface comparison, height comparison), the digital version of the typeface was used, since it contains the character sets of every available weight.

Chapter titles
Lowercase letters are not available in every one of Adrian Frutiger s typefaces. To maintain visual cohesion throughout the book all chapter titles were set in capitals.

Column titles
Adrian Frutiger s typefaces are classified as book typefaces, jobbing typefaces, signage typefaces, corporate typefaces and type-design projects. This classification can be found next to the page number. Additionally, logos, wordmarks and typeface production are similarly annotated.

Explanations of typesetting technologies
Adrian Frutiger developed many of his typefaces in light of the then-current typesetting technologies, beginning with *Egyptienne F* through to *OCR-B* and to *Frutiger Neonscript.* So that readers who are not overly familiar with the technology may better understand the reasons behind a particular typeface design, the most important typesetting technologies have been given short descriptions in this book. Each technique is introduced before the typeface chapter where it is first used.

Logos and wordmarks
The myriad logos and wordmarks produced by Adrian Frutiger and his co-workers are extremely hard to date. Often the companies are no longer in business, or they do not keep an archive or record of such things. Often it is simply not possible to find out for whom a particular logo was designed, and whether it was indeed ever used. For this reason the logos are gathered together in unequal time periods on a single page. The arrangement and descriptions are as precise as the available information allows.

Wide text columns
These contain Adrian Frutiger s own words from the conversations with Erich Alb, Rudolf Barmettler and Philipp Stamm. The authors have checked the accuracy of the names, dates and other facts as far as possible, and have also expanded the information where necessary. Additionally, where necessary, the text has been supplemented with quotations by Frutiger from other sources.
The first-person text has been set in *Egyptienne F.* By doing this, this typeface – which had fallen somewhat out of fashion when it was chosen in 2002 – should reach a new audience. Indeed, in the last few years it has become a popular body text for magazines in Switzerland.

Narrow text columns
The text in these columns is set in the sober, geometric *Avenir.* Written by the authors, it illuminates the further interrelation of Adrian Frutiger s type design work with reference to context, creation and use as well as each typeface s historical basis and technology.

Character set comparison
Each chapter contains a comparison of the character set in the original setting technology and in the digital font.

Sample text
As an illustration of the text image, each typeface available in digital form is given a page with trilingual sample text in various point sizes. The sizes are adjusted from chapter to chapter for optical consistency. The kerning and leading are harmonised with each other. The respective details are found underneath the sample text.

Typeface measured analysis
For typefaces with several weights, the proportions of height to width of the normal face are given as well as for the bold fonts and the oblique. For the calculation of the proportions a fixed cap height of 10 cm was chosen. The letter proportions of H n o were measured, along with the weight of vertical and horizontal strokes.

Typeface comparison
This compares Adrian Frutiger s typeface with two other similar typefaces from different designers. The choice of comparison typefaces was made according to similarities in character and form, as well as the year of creation. The printing typeface classification plays only a subsidiary role. Using the chosen characters, the differences between Adrian Frutiger s typefaces and the others are demonstrated.

Height comparison
In the more comprehensive chapters the typeface comparison is supplemented by a height comparison. For the measurement of typeface height (red figures), a cap height of 1 cm was used. Additionally, the proportional relationship of ascenders and descenders to the x-height is given (black figures).

Career path
Adrian Frutiger's teachers and mentors

Starting out

Adrian Frutiger was born on 24 May 1928 in Unterseen near Interlaken in Switzerland. He grew up as the second-youngest child, with his sister Charlotte and his brothers Roland and Erich. His mother, Johanna, a baker's daughter, raised the children and ran the household. His father Johann, son of a carpenter, was at this time employed in a draper's in Unterseen.[1] The village itself is cut off from Interlaken by the river Aare, and lies on the valley floor between Lake Brienz in the east and Lake Thun in the west. Towards the south stands the imposing mountain panorama of the Berner Alps, with the Eiger, Mönch and Jungfrau peaks; towards the north the foothills of the Alps proper dominate the horizon. The wider world seems distant, yet the proximity of fashionable Interlaken means it is never far away. In 1934 Adrian Frutiger's father opened a handloom workshop there, the Oberländer Webstube, whereupon the family moved to the health resort. Their house stood directly by the train tracks. To the rear could be seen a gasworks with its coal silos and loading cranes, and a little further away, the base station of a mountain cable car could be seen. Adrian Frutiger liked to look at this scenery through the window. With hindsight he has stated that this daily contact with all things mechanical – his passion for model traction engines and the interest in electricity that this awoke in him from an early age – proved to be a natural education. Even the simple Jacquard loom that his father acquired aroused his interest. This machine allowed semi-automatic weaving and, with the help of homemade punch cards, they were able to produce versions of the weaving samples that his father had collected over the years with a much finer warp and weft. Under its later name of Frutiger Heimtextil, the shop continued to be run by Frutiger's younger brother Erich until 2006. In the mid 1980s Adrian Frutiger designed the logo for the family company /01/, one of almost 100 logos and wordmarks he made during his career.

Frutiger's education began in 1935. His first years in school did little to fire his enthusiasm. Adolescence, however, brought about a great transformation: he discovered the joys of reading, drawing and painting. The children's books of Ernst Eberhard, with their hand-drawn ink illustrations, especially captivated him. One of these stories centred on a boy who inherited a great deal of money through his willingness to help other people. This legacy enabled the boy to attend the Kunstgewerbeschule (School of Applied Arts) in Bern, and the story ended with the boy continuing his studies in far-off Italy. This story captured Adrian Frutiger's imagination so strongly that he wrote to Ernst Eberhard, who lived in Unterseen and worked as a secondary school teacher. The reply he received, with its invitation to visit, was written in a beautiful script that Adrian Frutiger started immediately to imitate. Eberhard advised him to observe more closely while drawing from nature. Through yearly visits to Eberhard, Adrian Frutiger's drawings received critical dissection. This father figure became his first mentor. In 1948, while Frutiger was working on his *Die Kirchen am Thunersee*, a deep friendship also developed with his former primary school teacher Franz Knuchel and his wife Leny. Inspired by them, he started reading classic literature. The works of Herman Hesse, particularly *Steppenwolf, Narcissus and Goldmund* and *The Glass Bead Game,* left a lasting impression on him. Even as a youth, Frutiger already displayed a desire to travel further and wider, although home still remained important to him. After living in Paris for nearly 20 years, he still gladly designed the dust jacket for the *Jahrbuch vom Thuner- und Brienzersee 1971*[2], at the request of Franz Knuchel.

At the end of secondary school, Adrian Frutiger's interest in letterform took firm root. Something in him rebelled against the stiff up-and-down strokes of the *Hulliger Schrift* /02/. This style of handwriting, developed by the Basel teacher Paul Hulliger was introduced into Basel schools in 1926, and by 1936 had been adopted by ten of Switzerland's 25 cantons. It is a reworking of Ludwig Sütterlin's handwriting style that had been used in German schools since 1911. Frutiger straightened the joined, rightward-sloping script, and modelled his own rounder, more flowing hand on the writing of Ernst Eberhard /03/.

At the age of 15, Adrian Frutiger decided on his career path, but his father was firmly set against the profession of a 'starving painter'. There was also no money available for a

/04/
Die Kirchen am Thunersee –
*cover and double-page spread from
Adrian Frutiger's final submission
for his diploma in typesetting, 1948.*

Die Kirche von Leißigen

Wenn wir nun die einzelnen Gotteshäuser am Thunersee kurz betrachten wollen, so ist es wohl am nützlichsten, wenn wir sie ihrer geographischen Reihenfolge nach besuchen.

Am obern Ende des Thunersees, dem Morgenberghorn zu Füßen, liegt das schmucke Dörflein Leißigen. Mitten aus seinen Dächern und Baumkronen hervor erhebt sich der stattliche Turm einer in vortrefflichem Stile erbauten Kirche. In ihrer einfachen und gefälligen Form diente sie seinerzeit als Vorbild für die Kirchen der Schweizerdörfer an der Landesausstellung in Genf 1896 und an der Weltausstellung in Paris 1900.

Die Kirche von Leißigen zählt zu den ältesten im Bereiche des Thunersees. Wohl ist der heutige Bau erst im Jahre 1675 entstanden, aber er wird, wenn nicht in den Ausmaßen, so doch in seiner Form dem alten Vorbild nachgebaut worden sein. Die Geschichte dieses Gotteshauses und seines Kirchensatzes reicht bis zurück in das 10. Jahrhundert. Sie soll 933 von König Rudolf II. von Burgund und seiner Gemahlin, der frommen Bertha von Alemannien, gestiftet worden sein als eine der zwölf Tochterkirchen von Einigen, deren gemeinsame Geschichte wir später betrachten werden.

Den ersten Besitzer dieses Kirchensatzes finden wir urkundlich im Jahre 1289 unter dem Namen Heinrich von Strättligen; dieser verschenkte ihn 1312 dem Kloster Interlaken. In den Dokumenten-Büchern von Interlaken lesen wir Folgendes über diese Schenkung: „Johann, Heinrich und Ulrich von Strättligen, Herren zu Spiez, als wahre Patrone der Kirche zu Leuzingen, übergeben das Patronatsrecht dieses Kirchensatzes, um Gotteswillen und zu ihrem und aller Vorfahren

12

Schloßkirche Spiez

DIE
KIRCHEN
AM
THUNER
SEE

scholarship. The then-current economic uncertainty was surely at the forefront of his father's mind when he told his son, "first you learn a trade, then you can do what you want."[3] Adrian Frutiger had been supplementing his pocket money running errands for the Confiserie Deuschle in Interlaken, so it seemed an obvious choice to ask the owner for an apprenticeship. However, Eberhard persuaded him to take up a more artistic profession. Frutiger applied to Ernst Jordi, a friend of Eberhard, and head of the Otto Schlaefli Buch- und Kunstdruckerei AG (a book and fine art printer) in Interlaken. The printer already had taken another apprentice for typesetting, but made an exception and took him as well. It shows a certain normality, that in neutral Switzerland in the middle of the Second World War, a 15-year-old could decide against an already set apprenticeship as a pastry maker. Adrian Frutiger accepted readily, but once again he met with opposition from his father, who thought that all members of the printing trades belonged to the ranks of 'the socialists'.

During the four-year typesetting apprenticeship from 1944 to 1948 Adrian Frutiger visited the Gewerbeschule in Bern. On the recommendation of the school's governing body, the Otto Schlaefli Buch- und Kunstdruckerei AG agreed to grant him an additional day a week at the school to study drawing and woodcuts. Adrian Frutiger stood out, "due to his conscientious approach to work, his remarkable creative faculties and his extraordinary initiative."[4] His typography teacher was Walter Zerbe, already well known for his book *Satztechnik und Gestaltung* /05/, written with Leo Davidshofer. Published in 1945 by the Bildungsverband Schweizerischer Buchdrucker (The Swiss Book Printers' Educational Association),[5] it was for many years the foremost Swiss textbook on typesetting.

During his apprenticeship Adrian Frutiger had already produced two publications. In the fourth year he produced *Die Rede des jungen Hediger*.[6] In the spring of 1948, at the Gewerbeschule, he presented as his final submission for his typesetting apprenticeship *Die Kirchen am Thunersee* /04/. Ernst Jordi, head of the printing company wrote the introduction: "This little work before you must be judged, first and foremost, as an independent creation in words and pictures – his journeyman's piece, as it were – of our young friend and colleague, Adrian Frutiger. On his journeys and walks, he has turned time and again to the homely, yet most beautiful building our small corner of the world, the churches on Lake Thun. With much love and dedication he has drawn it, made woodcuts of it, and then immersed himself in its history. It fills us with joy and pride to be present at the birth of this small volume, and to have been able to lend a hand in its printing. We express the hope that with it, this young craftsman will have taken a first step, upon which he can further build, gradually to take his place in the realm of the arts. That he succeeds in this, I wish him with all my heart. God bless Art!"[7] The book was handset in Rudolf and Paul Koch's blackletter typeface *Claudius*.[8] Accompanied by Adrian Frutiger's 12 woodcuts, it was printed in a run of 1000 copies, 25 of which were bibliophile editions, linen-bound, individually numbered and coloured by hand. Additionally Adrian Frutiger also added the book's title in calligraphy by hand.[9] He received his initial instruction in writing with the broad-nib pen from Werner Wälchli, who was active as a typesetter in the same company.

After the successful conclusion of his typesetting apprenticeship Adrian Frutiger took up a six-month position as a hand compositor at the well known printing plant Gebr. Fretz AG in Zurich. However, his goal was still entry into the Kunstgewerbeschule in Zurich.

Enrichment

Shortly before his 21st birthday in early 1949, Adrian Frutiger began his further education. After Max B. Kämpf,[10] Frutiger was the second student at the Kunstgewerbeschule in Zurich who wanted to study type design. (Another, earlier Zurich student who went on to become a type designer had been Hans Eduard Meier, whose *Syntax Antiqua* was issued in 1968.) During the week, Frutiger attended various type design courses given by Alfred Willimann. After a short time, he asked that his timetable be changed to enable him to attend Walter Käch's courses for lettering as well. In addition he attended classes in other specialist

/05/
Textbook for typesetters from 1945, co-authored by Walter Zerbe, Adrian Frutiger's teacher at the Gewerbeschule in Bern.

/06/
Willow branch, designed by Adrian Frutiger in 1949 in the style of Chinese and Japanese woodcuts.

/07/
Inscriptional capitals, carved in stone in 1949 by Adrian Frutiger during his further education as a type designer in Zurich.

qui omnibus ui aquarum submersis cum filiis suis simul ac nuribus
mirabili quodã modo quasi semen huãi generis conseruatus est:qué
utinã quasi uiuam quandam imaginem imitari nobis contingat:& hi
quidem ante diluuium fuerunt:post diluuium autem alii quorũ unus
altissimi dei sacerdos iustitiæ ac pietatis miraculo rex iustus lingua he
bræorũ appellatus est:apud quos nec circuncisionis nec mosaicæ legis
ulla mentio erat . Quare nec iudæos(posteris eni hoc nomen fuit)neq;
gentiles:quoniam non ut gentes pluralitatem deorum inducebant sed
hebræos proprie noïamus aut ab Hebere ut dictũ est:aut qa id nomen
transitiuos significat.Soli qppe a creaturis naturali rõne & lege ïnata
nõ scripta ad cognitioné ueri dei trãsiere:& uoluptate corporis cõtépta
ad rectam uitam pueniffe scribunt:cum quibus omibus præclarus ille
totius generis origo Habraam numerãdus est:cui scriptura mirabilem
iustitiã quã non a mosaica lege(septima eïm post Habraã generatione
Moyses nascitur)sed naturali fuit ratione confecutus sũma cum laude
atteftatur.Credidit enim Habraam deo & reputatũ est ei in iuftitiam.
Quare multarum quoq; gentium patrem diuina oracula futurũ:ac in
ipso benedicédas oés gentes hoc uidelic& ipfum quod iam nos uideũs
aperte prædictum eft:cuius ille iuftitiæ perfectioém non mosaica lege
sed fide cõfecutus est:qui post multas dei uifiones legittimum genuit
filium:quem primum omnium diuino pfuafus oraculo circũcidit:&
cæteris qui ab eo nafcerétur tradidit:uel ad manifeftum multitudinis
eorum futuræ fignum:uel ut hoc quafi paternæ uirtutis ïfigne filii re
tinétes maiores fuos imitari conaret:aut qbufcũq; aliis de caufis.Non
enim id fcrutãdum nobis modo eft.Poft Habraam filius eius Ifaac in
pietate fuccefsit:fœlice hac hæreditate a parétibus accæpta:q uni uxori
coniunctus quum geminos genuiffet caftitatis amore ab uxore poftea
dicitur abftinuiffe.Ab ifto natus é Iacob qui ppter cumulatũ uirtutis
prouétum Ifrael etiam appellatus eft duobus noïbus ppter duplicem
uirtutis ufũ.Iacob eïm athletã & exercétem fe latine dicere poffumus:
quam appellatione primũ habuit:quũ practicis operatioïbus multos
pro pietate labores ferebat.Quum auté iam uictor luctando euafit:&
fpeculationis fruebat bonis:tũc Ifraelem ipfe deus appellauit æterna
premia beatitudinéq; ultimam quæ in uifione dei confiftit ei largiens:
hominem enim qui deum uideat Ifrael nomen significat. Ab hoc.xii.
iudæorum tribus pfectæ fũt.Innumerabilia de uita iftorum uirorum
fortitudine prudentia pietateq; dici poffunt:quorum alia fecundum
fcripturæ uerba hiftorice confiderantur:alia tropologice ac allegorice
interpretã:de qbus multi cõfcripferũt:& nos in libro qué infcripfiũs

76

areas, like still life, life and perspective drawing. But he was most drawn to Karl Schmid's botanical drawings and woodcuts /06/. In autumn 1949, Frutiger began engraving inscriptional capitals in smoothly worn pebbles from the river Sihl /07/.

Adrian Frutiger's calligraphy teacher, Alfred Willimann, was a sculptor, graphic artist and typographical designer who had been lecturer for drawing and lettering at the Kunstgewerbeschule in Zurich since 1930. He was also deeply involved in the well known photography class given by Hans Finsler.[11] Willimann was self-taught in several fields. Due to financial and familial constraints he could only complete one year at the Kunstgewerbeschule in Zurich. In his notes Adrian Frutiger wrote: "When I presented Alfred Willimann with my little book about the churches, he greeted me with a good-natured smile and said something like: 'you really are from the old typesetters' guild, and are spoiling it already for the artists'. He ignored me for some weeks after that … I followed him anyway to all four preparation classes in letterform, each course four hours per week and obligatory. I listened to him, and looked over his shoulder when he was explaining calligraphy to the others at their desks. I was astounded at this glimpse into a new world of understanding lettering, so very different from what I had learned as a compositor at the Gewerbeschule. My first weeks in Zurich were like being in a maze. Everything that I had learned as a compositor and woodcut artist seemed so squalid and naïve, parochial and, well, a bit kitschy. My first encounter with Willimann had left my youthful pride in my work severely dented; I only realised later that he did it on purpose, to give me a wake up call, to get me fired up from the very start."[12] Alfred Willimann's teaching built on the history of lettering, which he illustrated with examples. He drew the historic scripts with a piece of chalk held flat against the board, imitating a broad-nib pen and then explained the pen grip, the drawing of the stroke and the rhythm of the various script examples. For him calligraphy meant a sort of two-dimensional architecture, as Frutiger once described it. For Alfred Willimann the essence of calligraphy was not building up the black, but rather covering the white, so that the light of the white page remains alive. That light, that white from the counters and side bearings, would, in time, become an important aspect of Adrian Frutiger's entire work as a type designer. Under Willimann's teaching he also learned to understand the quality of the downstrokes. So that these contain tension and life, pressure must be applied at both the beginning and end of the stroke, without the stroke ends becoming flat. /12/. The result of this waisted stroke can also be found in some of Adrian Frutiger's type designs.

In contrast to Alfred Willimann, Walter Käch /13/ graduated from a course of several years study in graphic design at the Kunstgewerbeschule in Zurich after completion of an apprenticeship as a lithograph. Towards the end of his studies in 1920, three of the greatest European personalities, who brought about the definitive upheaval in typographic teaching and education at the beginning of the 20th century, were lecturing in Zurich. It was a singular stroke of luck for Walter Käch that Fritz Helmut Ehmcke, Rudolf von Larisch and Anna Simons were in Zurich for one year. Thanks to Anna Simons, a former student of Edward Johnston, Johnston's seminal 1906 work, *Writing and Illuminating and Lettering*,[13] was available in German after 1910. Anna Simons' translation was titled *Schreibschrift, Zierschrift & angewandte Schrift*.[14] The Austrian Rudolf von Larisch was also responsible for many books on calligraphy and lettering, amongst them the standard work *Unterricht in ornamentaler Schrift*[15] first published in 1905. The title emphasises Larisch's basic approach to writing: understanding letters as a medium for graphic expression. Edward Johnston and Anna Simons put more emphasis on the role of readability in calligraphy. The graphic artist and type designer Fritz Helmut Ehmcke, from Germany like Anna Simons, was well known as an author of books on lettering. One of them was *Ziele des Schriftunterrichts*,[16] published in 1911. At the end of the 1921 academic year, Walter Käch accompanied Ehmcke to the Kunstgewerbeschule in Munich, and stayed there for a year as his assistant. From 1925 to 1929 Walter Käch lectured graphic design and woodcarving in the crafts-department of the trade school in Zurich. After a break he lectured from 1940 to 1967 on

/09/
Alfred Willimann, Adrian Frutiger's teacher in the history of lettering and practice of calligraphy at the Kunstgewerbeschule in Zurich.

/10/
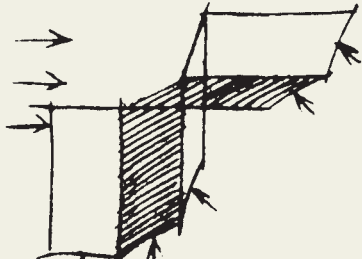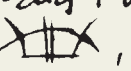*Wordmarks by Alfred Willimann for the carpenter and joiner Karl Steiner (top), for Lignoplast (middle) and for the paint manufacturer Gromalto (bottom).*

/11/
Poster title by Alfred Willimann for a 1953 exhibition on Roman portrait sculpture at the Kunsthaus Zurich, designed using inscriptional capitals.

LINIE HALTEN

LINIE HALTEN

/12/
Instructions for correct lettering by Alfred Willimann, from his lettering course at the Kunstgewerbeschule in Zurich.

type and lettering at the Kunstgewerbeschule in Zurich.[17] He subsequently published two standard works on type design: in 1949, as Frutiger's further education was beginning, the ring-bound *Schriften Lettering Écritures /17/*, and in 1956, *Rhythmus und Proportion in der Schrift / Rhythm and Proportion in Lettering /14/*.[18]

Walter Käch divided the text sections of his first book into chapters on written script and drawn script. For the drawn scripts he demonstrated the tracing of the outlines of a script using illustrated examples. Using Roman Imperial capitals as a model, he contrasted correctly and incorrectly drawn sans serif capitals /16/. Adrian Frutiger adopted many of the form-giving principles described in the book. They were instrumental in shaping his canonical forms. He also fell back on his teacher's knowledge and insight when it came to the optical rules governing his letter shapes, refining them gradually, and culminating in 1953's *Univers*. However, Adrian Frutiger and Walter Käch did not always see eye to eye. "One thing that always stirred up confrontation was the concept of rhythm in a line of text. Referring to an enlargement of Nicolas Jenson's roman, I tried to demonstrate that the counters and side bearings were of equal weight," Frutiger later said. "It seemed to me that Jenson, like Gutenberg, had adopted a grid system as a framework. Käch didn't agree. He taught that the side bearings should be kept narrower, which is certainly valid for sign-writing. My thoughts, however, lay in the direction of typefaces for reading. I later drew all my serif typefaces according to this concept, to avoid irregularity in the text flow."[19] Frutiger's appreciation for Nicolas Jenson's roman /08/, designed in Venice in 1470, was a result of his study under Alfred Willimann. For Frutiger it was the regularity of the text image and not the individual letter shapes that is paramount. The quality lies in the inter-play of form and counterform. "The letters should stand next to each other like links in a chain,"[20] he has said.

Both Willimann and Käch had a different outlook on type design, said Adrian Frutiger. Both, however, based their principles on the history of lettering. Alfred Willimann often drew his wordmarks and titles on type in a linear sans serif /10/. His historical reference point was the antique Greek and Roman inscriptional capitals from the 5th to the 2nd century BC, based on the elementary shapes of circle, square, triangle and double square /11/. Walter Käch followed a completely different path in his teaching of lettering. He used as a model the Roman uncial and half-uncial of the 4th and 5th centuries AD, the letter widths of which exhibit a unifying principle /15/. This harmonisation of the proportions can also be found in the sans serifs of the 19th century, such as *Akzidenz Grotesk.* Walter Käch defined the symmetry of a letter on a grid to be a guiding principle. Stylistically, these were static scripts with square, oval and triangle as their elementary forms. The stroke contrast in the scripts is more pronounced than in the inscriptional letters. As with the uncials – drawn with a shallow pen angle – the curves close the letter shape. The curve terminals in Käch's letters are therefore horizontally terminated /17/, which was a novelty in contrast to the majority of the grotesques that existed at the time. It is a characteristic that can also be seen in Adrian Frutiger's sans serif design /19/, drawn in 1950–51, under Käch's supervision. In 1953 at Deberny & Peignot in Paris, this design formed the basis for the *Univers* typeface concept. "In my head, I always had this idea of completeness. And that had already started forming under Käch. Käch had taught us how to think in terms of typeface families."[21] With his first grotesque, Frutiger had gone beyond Käch's ideas. He changed and considerably refined the typeface and, at Emil Ruder's suggestion, opened out the counters. With his second grotesque, *Concorde,* designed 1961–64 in conjunction with André Gürtler, the differentiated letter proportions owed more to Alfred Willimann's understanding of lettering.

Adrian Frutiger brought his further education at the Kunstgewerbeschule in Zurich to a close with his final diploma submission, which he had worked on for nearly a year. Like Max B. Kämpf he took as his subject the history of lettering, and cut 15 historical scripts, reversed out on nine wooden plates /18/. In order to get the stress of the strokes

/13/
Walter Käch, Adrian Frutiger's teacher in lettering at the Kunst-gewerbeschule in Zurich, taking a rubbing of Imperial Roman capitals.
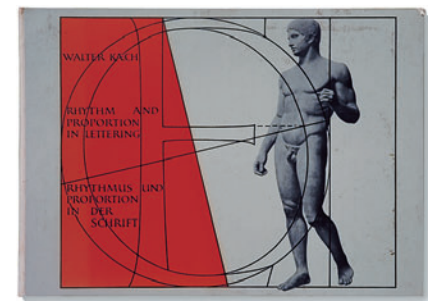
/14/
Walter Käch's 1956 textbook Rhythmus und Proportion *contained analyses of the Roman Capitalis Monumentalis.*

/15/
For Walter Käch, the uncial drawn with straight pen strokes informed his understanding of the design of sans serifs.

/16/
Instructions from Walter Käch's Schriften Lettering Écritures – *the basis for correct lettering is the Imperial Roman capitals.*
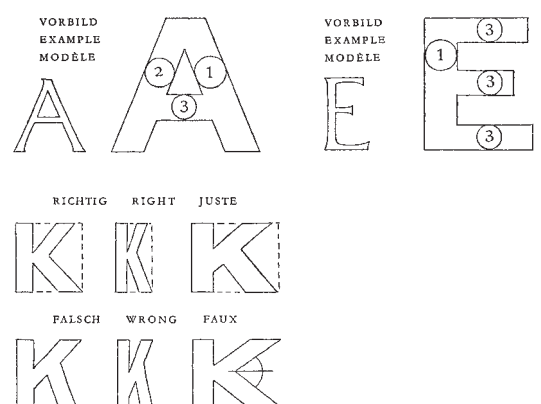
*Cover and inner pages of
Walter Käch's 1949 textbook
Schriften Lettering Écritures,
showing drawn sans serifs.*

ABCDE
FGHIK
LMNOP
QRSTU

abcdefg
hiklmno
pqrstuv
wxy & z

SCHRIFTEN

LETTERING

ECRITURES
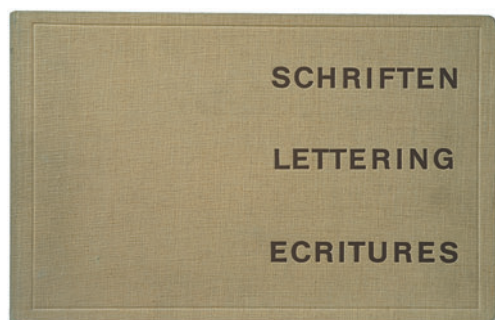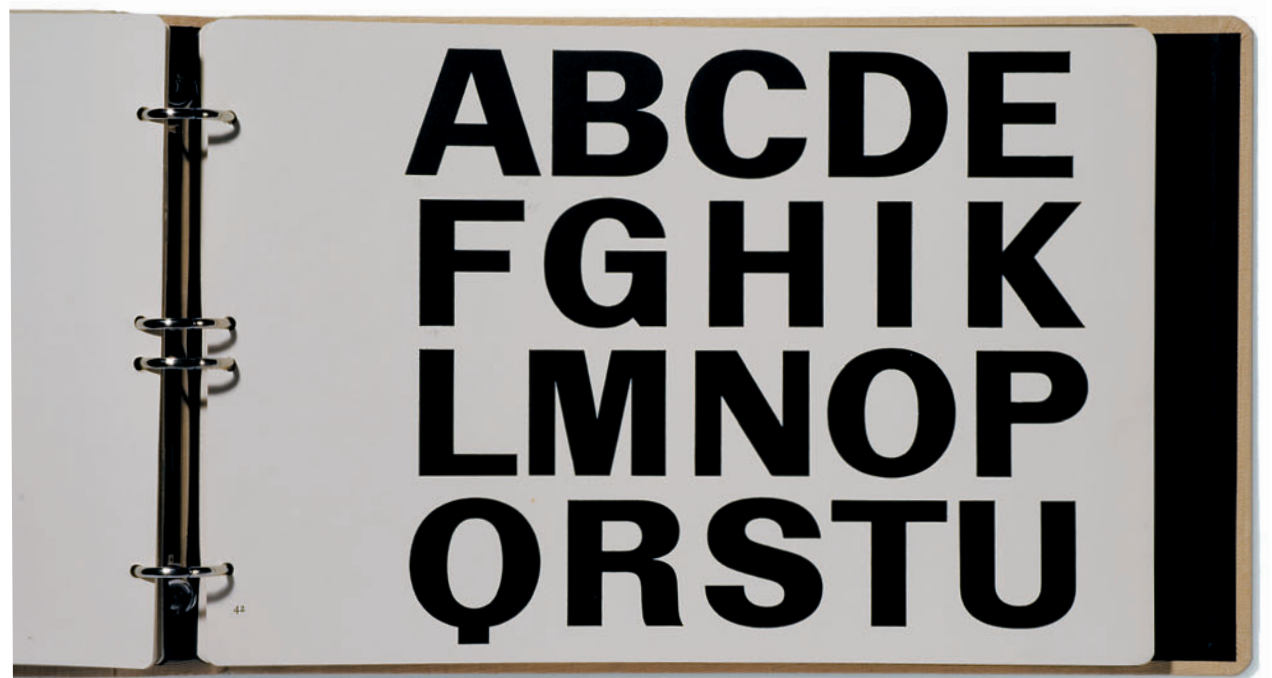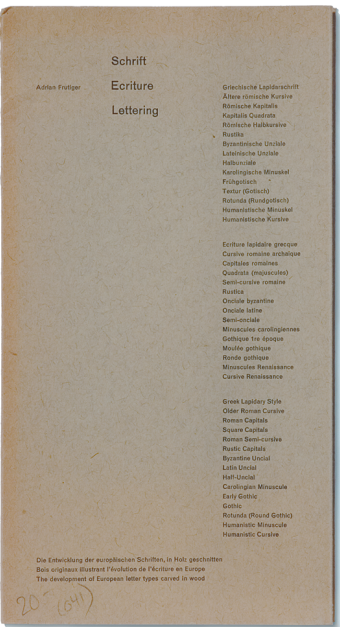
/18/
Adrian Frutiger's 1951 final diploma submission for the Kunstgewerbeschule in Zurich – woodcut (top, reduced by approx. 50%), accompanying booklet (left).

/19/
Sans serif design in three weights by Adrian Frutiger, produced during 1950–1951 under the direction of Walter Käch – indian ink on Bristol board, original size.

exactly right, he first drew the scripts with water colour in the usual manner on well-sized paper, then fixed this onto the beech wood boards and transferred the images of the letters onto the wood by applying pressure in an etching press. In 1951 this diploma submission was published in Zurich by the Bildungsverband Schweizerischer Buchdrucker, under the title *Schrift Écriture Lettering*[22] /18/, with a short introductory text by Alfred Willimann in three languages. This work, printed as an accordion book, formed the second stage – in attaining the wish expressed by Ernst Jordi – that Adrian Frutiger could subsequently build upon. The diploma submission enabled him to take his first step into the future – to Paris. He sent the work out to specialists in the field and also as an example of his work to various type foundries in Europe. He received a contract for a year's employment from Charles Peignot, owner of Fonderies Deberny & Peignot in Paris. At that time Frutiger had no idea that Peignot was in need of a type designer who could contribute to the development of the Lumitype photosetting machine. In the end he would spend more than eight years at Deberny & Peignot and, altogether, 40 in France.

Passing the baton

Late in the summer of 1952, twenty-four-year-old Adrian Frutiger began his career as a type designer at Deberny & Peignot, at that time one of the most respected type foundries in Europe. From 1954 to 1957, after realising a few jobbing fonts and designing several typefaces that were never produced, Frutiger developed his first major textface *Méridien,* a Latin type style. Charles Peignot and his son, Rémy, encouraged Frutiger's approach to the French Antiques. It was a very intense period for Frutiger: for one thing, he was able to put to use everything that he had learned, and for another, it gave him the opportunity continually to broaden his knowledge and experience in typeface production, first in hot metal, and then, from 1954 onwards, in photosetting.

In 1952, while he was still employed at Deberny & Peignot, Adrian Frutiger started teaching at the École Estienne, a vocational college for the graphic arts. The head of the school, Robert Ranc, was a friend of Charles Peignot, and employed Frutiger at the beginning to give an evening course. Later, the teaching of type and typography was expanded, and in addition Frutiger also found himself teaching at the École Nationale Supérieure des Arts Décoratifs. Altogether, it came to a day and a half of teaching per week. Frutiger divided his teaching into three areas: the history of lettering and writing historical letterforms, drawing typefaces, and the history and meaning of signs and symbols. This teaching eventually gave rise to the *Signs and Symbols* trilogy[23] /23/, edited by Horst Heiderhoff, which offered an introductory discussion about symbols. In the first volume, published in 1978, Frutiger wrote, "… symbols that do not have enclosed areas awake in us more abstract feelings, while those with enclosed areas awake in us memories of objects."[24] To press the point home, he used the cross as an example of an abstract symbol that allows no spatial interpretation. He contrasted this with the square, which immediately offers a representation of an enclosure or cube /22/. Frutiger shared his knowledge in many other books such as *Type Sign Symbol*[25] /23/ (1980). In addition there have been countless articles and many lectures by Frutiger, all characterised by an easily understandable and succinct presentation of the subject. This quality has always marked his thinking. At the same time, there is a simplicity and directness in his books, even when detail and depth are needed.

Adrian Frutiger first became known internationally with the *Univers* typeface concept, which, beginning in 1953, he had derived from his earlier design for a grotesque /19/. For the first time a comprehensive typeface family had been developed that included 21 cuts, each related to the others. Emil Ruder, the well-known typographer, teacher, and later director of the Allgemeine Gewerbeschule Basel (School of Applied Art), acted as mentor to Adrian Frutiger during this family's creation. Frutiger had already met him during his further education, in the course of an exchange of ideas and critical appraisals of work and projects. Ruder, became for Frutiger another mentor and father figure. "His influence


/20/
Emil Ruder, lecturer in typography at the Kunstgewerbeschule in Basel and Adrian Frutiger's mentor, who influenced the design of Univers.
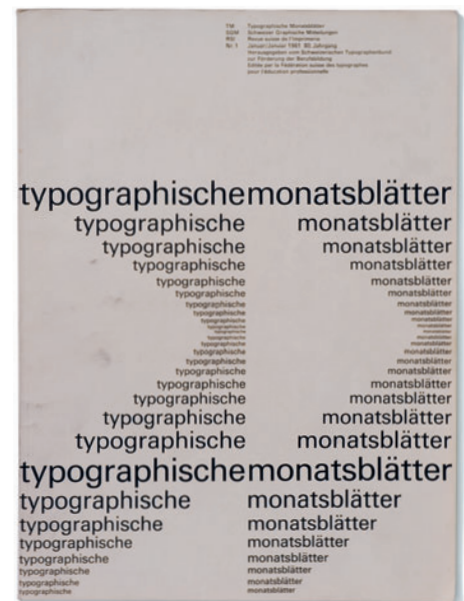
/21/
Groundbreaking: TM Sondernummer Univers *(Univers Special Edition) 1/1961 (top), Emil Ruder's 1967* Typographie – Ein Gestaltungslehrbuch / Typography – A Manual of Design, *(bottom), reprint.*
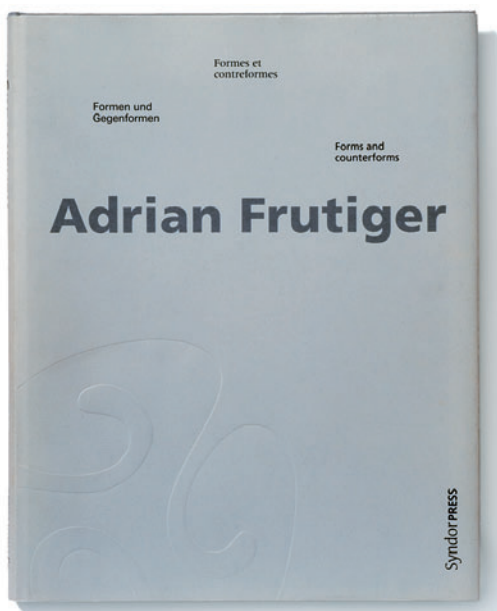
/22/

*Open shapes have an abstract
character, whereas closed shapes are
more like objects – an important
distinction in the design of pictograms.*
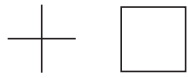
/23/

*Three Publications by
Adrian Frutiger on symbols and
logos, lettering and type design,
and fine art.*

on my work as a type designer was decisive. At each one of our meetings, he was my point of reference," Frutiger has said. "In appreciation and criticism he was always constructive, encouraging, but always with an eye to what he termed classical. His goal was to always respect the deep humanity of the past, to refrain from overly personal touches, to always work towards the possibility of purity, which still retained something for the future. Emil Ruder knew this and was able to achieve it, and I'm eternally grateful to him for it. It gave me joy and satisfaction when, years after the meetings about my first designs, he brought out all of them in typographical creations in hot metal."[26] Together with his students in the typography course at the Kunstgewerbeschule in Basel, Emil Ruder contributed much to the success of *Univers.* Another contributor was Rudolf Hostettler, the editor of the magazine *Typographische Monatsblätter,* which was published by the printing union. The typeface concept was comprehensively covered in the *Univers Special Edition* 1/1961 **/21/**. Beginning with this edition, the Monotype version of *Univers* was adopted as the sole typeface for *TM,* and remained so for many years. Emil Ruder's standard work, *Typographie – ein Gestaltungslehrbuch / Typography – A Manual of Design,* published in 1967 in three languages, was also set using *Univers.* Frutiger wrote the foreword.

Adrian Frutiger has subsequently gone on to further expand his wealth of experience in the field of type design. He has always been involved in the most important new typesetting technologies, be it with the Lumitype photosetting machine, for which he reworked classic typefaces and designed his own, or with the ECMA,[28] for whom, starting in 1963, he developed the machine-readable typeface *OCR-B,* or with the strike-on types for IBM's golfball Selectric Composer, or, from 1968 onwards, with the various digital typesetting procedures at Linotype. At age 42, challenges, like the development of the signage and orientation systems at Charles de Gaulle airport at Paris-Roissy, set in motion a fundamental analysis of symbol recognition. The typeface *Alphabet Roissy* first appeared in 1970, and became the benchmark for all other signage typefaces. In 1976 Linotype released it in a reworked form as *Frutiger.* In conjunction with his co-workers and the various typeface manufacturers, there have appeared, to date, 12 jobbing and 27 body typefaces, 8 signage typefaces and 5 corporate typefaces. For technical reasons and those related to marketing strategies, many of these fonts have been repeatedly reworked and expanded since being introduced. To some extent, as a result, they display strongly altered forms. This is underscored by comparisons between digitalized and original versions. A major portion of his achievement as a typographer consists of unrealized font designs, which are also discussed in the present publication.

The typefaces – especially the body typefaces – of Adrian Frutiger exhibit recurrent traits that are characteristic of him. Above all it is the text image that is characterised by balance and symmetry. As he has said in conversation, "You could call it a style, a personal form convention, that I can't encapsulate; neither can I say, without difficulty, where it actually comes from. A mixture of the cross between the two personalities who were my teachers, and of course, my personality is in there somewhere. A mix. And the luck, that the mixing of the Germanic with the Latin produced such a personal expression."[29]

Production of type
Handsetting

With his invention in 1455 of setting and printing moveable type (known in Korea since the 14th century), Johannes Gutenberg revolutionised the very nature of type design and printing, a technological shift that started in Germany. His method of producing letters and printing was hardly improved upon until well into the 19th century. It created a whole new industry – printing – which divided itself into further sub-industries over time: type foundries appeared, along with case rooms, printing plants and other sub-contractors, who, amongst other things, produced printing presses, papers, inks and related tools.

At Deberny & Peignot, Frutiger s employers, type-face production started with original drawings **/01/**. They were produced with a cap height of around 10 cm, right-reading, with indian ink on white Bristol board. Every character received the necessary width and weight. As a test of quality and overall impression, the original drawings would be photographically reduced and assembled into words. Then the original drawings would be corrected with opaque white paint and indian ink until the reduced sample would meet all expectations in terms of potential word combinations and form a perfect image.

In the next stage of the process, the matrix – the master mould for the cast letters – was prepared. There were three different production methods for this stage. In the first, the punched matrix, the final artwork, was photographically reduced to the final letter size, etched onto a zinc plate. Then, using a transparent sheet of gelatine, its mirror image would be transferred onto the raw, polished face of the steel slug. Finally, the letter contours were directly hand-engraved on the steel slug, and the raised letter produced using files, gravers and counterpunches. To check the appearance of the letter, a smoke proof was prepared. The steel letter, known as a punch, was held over a candle flame to blacken it. Pressed onto a sheet of paper, it gave a precise image of the letter. If this passed muster, the hardening of the punch took place. It was then punched into a block of copper **/04/**. The result was the master mould of the letter: the matrix. This is a variation on the oldest form of matrix production.

The second method, known as a galvanic matrix, began with hand engraving of the letter image onto a soft lead slug. Since the face could not be struck into metal, the master punch with the definitive face was then suspended in a galvanic nickel bath. The application of an electric current caused metallic nickel to be deposited onto the letter shape **/07/**. The resulting negative letter shape was cast into a zinc block and thus turned into the matrix for letter casting **/08/**. This is the method that Frutiger encountered at Deberny & Peignot.

In the third procedure, the drilled matrix (a brass plate), onto which the letter image has been engraved, served as the template **/03/**. The brass plate was clamped into a pantograph, with a metal slug at its other end. The deep outline of the letter, engraved into the brass template, would be traced using the pantograph s guide stylus, and a sharp drill would cut the corresponding letter into the metal slug. The

/01/
Original drawing for Univers *(indian ink on Bristol board) with guide lines for handsetting by Deberny & Peignot.*
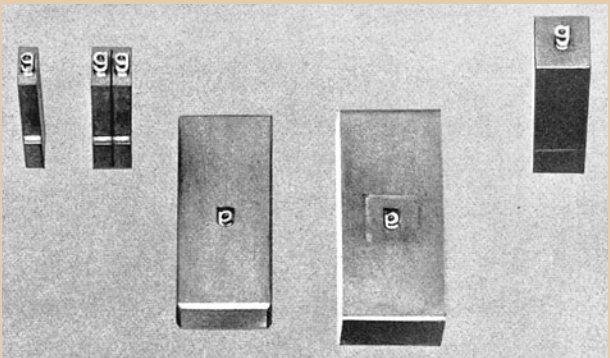
/02/
Photographic enlargement of the original drawing, glued to card stock, and a brass template taken from the cardboard template.
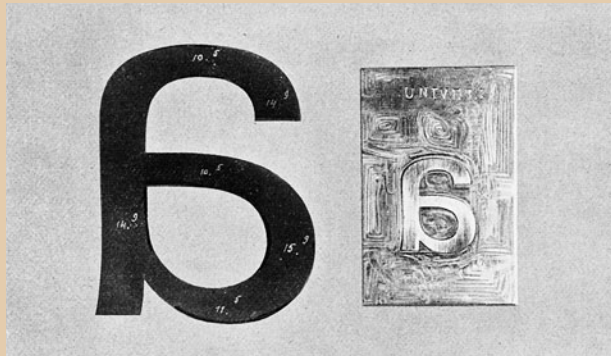
/03/
By tracing the brass template with a pantograph, the letter image is replicated as a reduced-scale matrix.

/04/
Drilled and cleaned-up steel punches, struck and finished copper matrices and cast letters (right to left).

desired point size of the resulting letter could be dialled into the pantograph beforehand. Several point sizes could be produced from a single template. This method was extremely common, since it was very economical. It brought with it technical compromises, however. No matter how fine the drill, it was not possible to cut right or acute angles with full precision. These would have to be worked on later by hand **/06/**. Raised letter images could also be cut with a pantograph. These could then be sent for galvanising to produce matrices. An embossed brass block served as a template **/05/**.

Once produced, the matrices were adjusted to ensure that the negative impressions had a uniform depth across the matrix and the baseline was parallel to the narrow edge of the lead slug. The matrix had to be worked to an accuracy of 100th of a millimetre. Here a gauge needle provided much-needed help for making sensitive measurements.

After the matrices were prepared, the casting of the lead letters took place. In the mid-19th century mechanical casting machines replaced the earlier hand-casting methods. Eventually, fully automatic casting machines appeared, which could not only cast the letters at great speed, but also automatically ejected the sprue and cleaned and polished the edges of the cast letter. Such a machine could produce up to 40 000 letters a day. Overshoots (letters that extended beyond the lead slug) were still difficult to cast and to set, since they broke so easily. They were useful for letter kerning, so that there was not too much white space between the letters. These were employed particularly in the italics, but also in single letters of regular typefaces, for example T or f.

The cast letters were ready to be set. An alphabet for hand composition consisted of some 120 characters. Normally, a compositor could set around 1500 characters at 10 pt in an hour. This performance was reduced with smaller point sizes or with complex texts. In time, methods were sought to improve the speed of hand composition. Larger type drawers as well as the ordering of the character compartments according to letter frequency contributed to an increase in output. Additionally, not only ligatures were cast, but also logotypes, i.e. commonly used words and syllables on a single slug. In the Wiener Staatsdruckerei a system was used that required 1248 separate compartments on the type drawer. In Gutenberg s time, the setters were capable of a far lower output. However, with a type tray comprising 290 characters, including varying weights and accented characters, as well as ligatures for letter pairs, a subtler level of typography was possible.

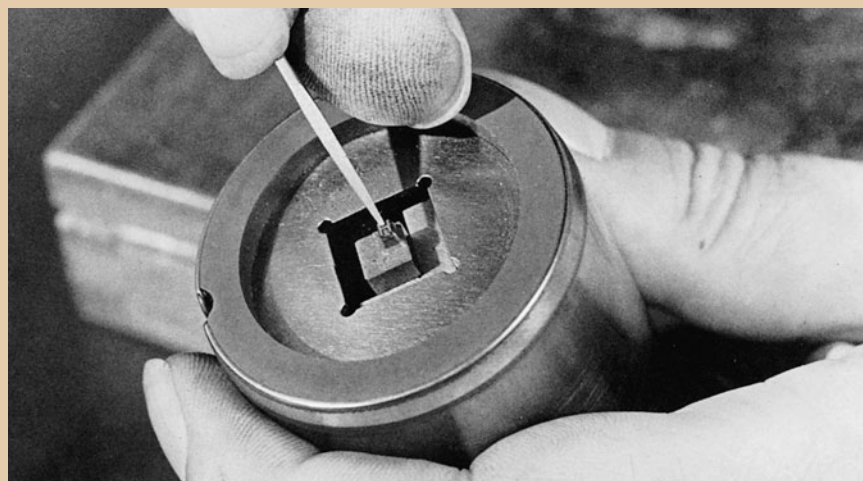Frutiger also authored an article on letter-punch production at Deberny & Peignot (see page 99).

/05/
The shape of the letter is traced around the raised template; and then the punch is cut by milling.
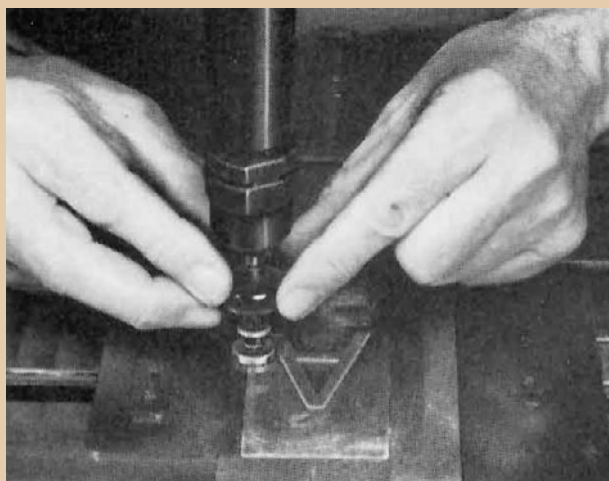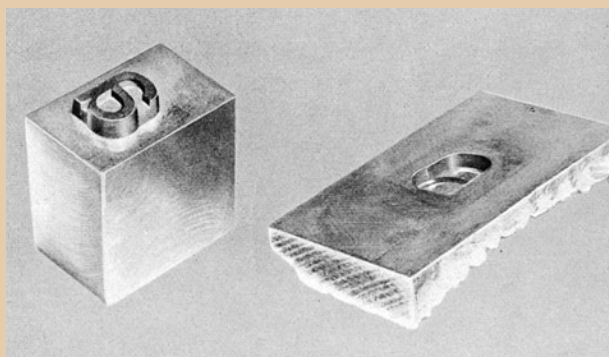
/06/
The corners of the pantograph-milled punch have to be cleaned up by hand using a graver.
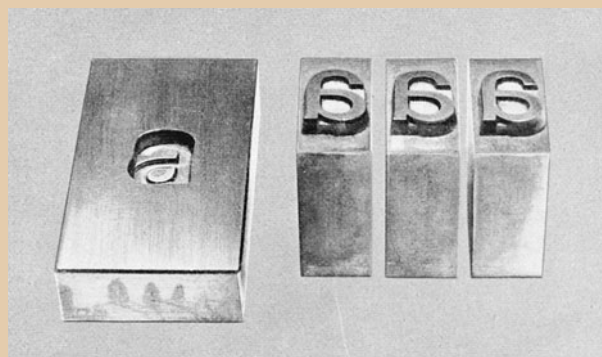

/07/
Galvanic matrix: master type punch (left) and raw matrix after ten-day galvanic nickel bath (right).

/08/
Reverse-cast and cleaned nickel matrix (left) and cast letter slugs (right).

PRÉSIDENT

I arrived in Paris with a lust for life and a backpack full of knowledge in the late summer of 1952. That was quite some luggage that Alfred Willimann and Walter Käch had given me during my time at the Kunstgewerbeschule (School of Arts and Crafts) in Zurich. I had sent my diploma thesis[1] to around a dozen major European type foundries. Thus Charles Peignot employed me and I received a contract for a year.

When I started at Deberny & Peignot, the foundry depended 80% on *Futura,* which at that time was called *Europe* in France. There were also many fantasy typefaces, shaded and outlined ones. What was missing was a new business card typeface. The salesmen said that such a typeface had to be designed first, because all the old ones were worn out, although they remained one of the safest investments. Smaller printers in particular had a steady demand for them. At the time the mostly all capitals business card typefaces were known in France as 'Initiales'.[2] That was the first kind of typeface I made for D&P.

There were around ten different Latin faces[3] in the D&P type specimen book. I oriented myself around the *Latins Larges* /09/ for my design for *Président.* Something other than a Latin was out of the question. I worked intensively on it, as I didn't yet know the shapes but found them fascinating. Latins were used primarily for jobbing type, particularly for letterheads and business cards but also for shop front signs /04/. It almost became fashionable for grocery shops to use Latins /03/. Their advantage was that one could engrave or paint them broad or narrow, thick or thin. Like sans serif typefaces they were easy to modify. Latins originated around the mid-19th century as a softer kind of *Didot.* Their serifs weren't placed at right angles, they had a concave bracket. In the Art Nouveau era there were numerous variations with much frippery, including at D&P. The lowercase c for example had an inward-facing hook, and wherever possible letters had tails curling inward /09/.

Président is a kind of remake. It wasn't about trying to invent a new style of typeface. Deberny & Peignot basically needed a cleanly cut business card typeface with a regular, almost strong weight. The contrast between thick and thin strokes in *Président* is somewhat less than that of a Latin – business card typefaces do require a certain amount of strength. Charles Peignot let me get on with it. He did, however, request letter variations right from the start /22/. A typesetter must be allowed some space to play, he would say. He also wanted ligatures, superiors for abbreviations and logotypes; in other words, for frequent use, blocks cast for terms such as 'Rue', 'Avenue', 'Boulevard' or 'Place' /01/. That was something new – he really cared about making typesetters' work easier.

First I drew a few letters on tracing paper with a sharp pencil, an H, two to three vowels, three to four consonants. There was no 'OHamburgefons' like there was later in Germany. The designs were roughly 24 point size. At that size I could control the shape at a glance. That became my typical way of working. Next to my studio was the block makers'

About Président With his very first alphabet, the all-capitals *Initiales Président,* Adrian Frutiger created an enduring and mature work. The name of the typeface, chosen by Charles Peignot, is hardly presumptuous when compared with those of other typefaces; the Flinsch foundry[4] had the likes of *Aristokrat, Baron, Baronesse, Kavalier,* and the Haas sche Schriftgiesserei AG had one called *Chevalier.*

The *Initiales Président* shapes are based on those of Latin typefaces. Frutiger mentions the *Latins Larges* /09/. It is also worth referring to the *Caractères Antiques Latinés* /08/, a kind of sans serif with triangular reinforced terminals. Like *Président,* it has little stroke contrast.

In Francis Thibaudeau s 1924 classification of printing types /07/, Latins are classed as a subdivision of Elzévirs[5], which encompassed all the old style and transitional romans. The neoclassical romans named after Didot comprise the second of four principle groups. The two other principle groups, Egyptienne and Grotesque – the latter called Antique[6] in France – represent (along with Latins) the considerable innovations in type creation of the 19th century.

Elzévirs is also used in the illustration for the index title page Latins in volume 2 of the type specimen book *Spécimen Général* of the Fonderies Deberny & Peignot from 1926.[7] The reference to the index of the same name in volume 1 shows, however, that Latin types, as improvements on neoclassical romans, represented a return to the older art of type creation. Latins can, in part, be regarded in the context of the neo-renaissance reform movement[8] that in the 19th century sought to move away from dispassionate, classicist-influenced book typography.

In German-speaking countries, Latins played no role whatsoever by the time of Frutiger s apprenticeship in the 1940s and 50s. In France, however, they remained up to date. *Initiales Président,* made as a jobbing typeface by Deberny & Peignot for foundry type in 1954 and adapted in 1965 to Photon-Lumitype photosetting is not Frutiger s only Latin typeface. Today it is sold in digital form by the type manufacturers Linotype as well as by URW++ under the name of *President.*

LA NATURE EST UN TEMPLE
OU DE VIVANTS PILIERS LAISSENT PARFOIS SORTIR
DE CONFUSES PAROLES: L'HOMME Y PASSE
A TRAVERS DES FORÊTS DE SYMBOLES QUI L'OBSERVENT
AVEC DES REGARDS FAMILIERS.

CHARLES BAUDELAIRE

c 24 **SERVICES**

c 20 **EXÉCUTION**

c 16 **LES CAVALIERS**

c 12-1 **BIEN COMPRENDRE**

c 12-2 **UNE PERFECTION DANS**

c 12-3 **UN ÉQUIPEMENT RATIONNEL**

c 8-1 **DES CARACTÈRES JUDICIEUSEMENT**

c 8-2 **FONDEURS CONSCIENCIEUX ET EXPÉRIMENTÉS**

c 8-3 **PAREILLEMENT ÉQUIPÉ VOUS AUREZ UN RENDEMENT ACCRU**

Dans le corps 8 œils 2 et 3 pour faciliter la composition et améliorer
les approches nous avons fondus les noms blocs suivants:

RUE	AVENUE	BOULEVARD	PLACE
double	supérieures		sortes crénées
LA	EILMORST	A V V W Y	

Galerie de Marseille

DAUMIER
1808 - 1879
20 AVRIL - 8 JUIN 1959

JULES BONVAIS
NOUVEAUX ÉTABLISSEMENTS PAUL PICHON
PARIS 14ᵉ
145 RUE LALANDE

WASHOCK'S
LAVABLE & INDÉMAILLABLE
Label de Garantie
Nº 06453 B

/01/
*Inside pages of the four-page
brochure* Le Président *from 1958
with specimen text, available
weights and an example of use.*
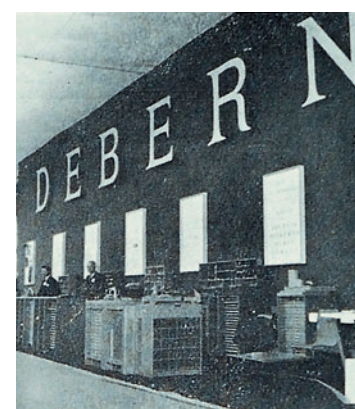
/02/
*Deberny & Peignot stall at
the TPG trade fair of 1956 in Paris –
lettering in* Initiales Président.

/04/
*Wide, high-contast Latin typeface
from the 19th century on
a wall in Paris – 'Bill posters
prohibited'.*

ÉPICERIE - COMESTIBLES
Volailles & Gibiers

/03/
*In the late 19th century
Latin typefaces were very popular
for company stationery and for
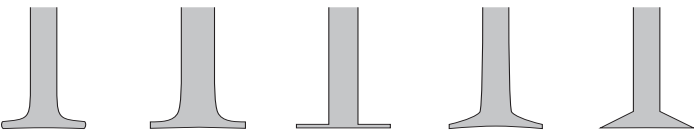shop fronts.*

DÉFENSE D'AFFICHER

department, there they also had repro equipment. I normally asked if I could quickly stick my sketches in the enlarger. Afterwards I would trace the shapes by hand with indian ink on Bristol board, correcting with white opaque paint. Always without a compass. These black and white drawings were at least 10 cm in size. Any smaller would have been too fiddly to manage. They had to be roughly the size of an apple or other fruit to be really workable. That's what I was taught by Walter Käch at the Kunstgewerbeschule in Zurich.

With *Président* I had everything reduced to 24 point, which I then stuck together in order to see if it worked. I would straight away determine character width, side bearings and optical baseline, once again a discipline that Walter Käch had taught me. So I delivered clean drawings for about ten test letters, after which one brass template was engraved for the small to medium font sizes and another one for the large ones. They were drawn differently; the small sizes were a bit heavier and the larger ones a bit thinner. Then steel punches would be pre-cut using a pantograph, and smoke proofs made, which I would check with Marcel Mouchel, director of the engraving department. One could still correct mistakes at this point because the steel wasn't yet hard. Finally the punch was hardened, the matrix punched, justified and put in the casting machine. Unlike German type foundries, they still used steel engraving in France. In Germany they were changing over to drilling matrices, even in smaller point sizes (for more about the manufacture of matrices see page 24 manual typesetting and page 129 machine type casting).

Starting with these ten basic letters I drew the entire alphabet. For three or four months I worked daily until everything was ready, with French and Nordic ligatures and accents. *Initiales Président* has caps and small caps only. These were produced from the

Latins, Runic, Etienne, Renaissance   The interest in Latins – a type form from the 19th century with pointed serifs – must have been considerable, as they appeared almost simultaneously and in near-identical form in France, England, Germany and Holland. The oldest example, found by the Dutch type expert Gerrit W. Ovink, is a type specimen page of *Latines grasses*[9] from 1854 from the Laurent & Deberny type foundry of Paris. Another early example from the same type foundry is shown in the book, *Nineteenth Century Ornamented Typefaces* by Nicolete Gray. This is *Lettres Latines*[10] from 1855, identified in the *Spécimen Général* of the Fonderies Deberny & Peignot type specimen book from 1926 as *Initiales Latines Noires.*

Despite this early evidence from Paris, the origin of Latins still cannot be solved conclusively, especially as the *Handbuch der Schriftarten* (Manual of Types)[11] from 1926 dates a *Schmale Renaissance* of the W. Woellmer type foundry, Berlin, to 1830. Known in France as Latines, these typefaces are called Latin, Antique or Runic in Britain, Latin or Runic in the US, and Etienne, Renaissance or Latines in Germany. The only common features of Latin typefaces are their pointed serifs **/05/** and proportionally adjusted widths. Other than that there are significant differences. Thus Latins may be jobbing or headline faces but also text faces. Similarly, the stroke contrast may vary; very pronounced like a neoclassical roman, yet also very subtle like a sans serif **/06/**.

/06/
Latins can vary from narrow to wide and high to low-contrast (vertical to horizontal stroke proportion).

/05/
Serif shapes from left to right: Old Style, Transitional, Didone and two kinds of Latins, with and without bracketed serifs.

/07/
Francis Thibaudeau's classification of printing types from 1924 has Latins as a subdivision of Elzévir faces.

Whereas the French Latines have always had bracketed transitions from the stem to the serif and only slightly concave serifs, the English runic and antique serifs are mostly very concave. The English Latins are headline faces with accentuated triangular serifs and flat bases. Well-known examples are *Latin Condensed* and *Latin Wide,* still available today. Unfortunately serif shapes cannot be determined by names, as there is no formal system for doing so. The same is true in Germany; similar or even identical typefaces may be given different descriptions depending on the foundry.

Deberny & Peignot s type specimen book from 1926 has thirteen fonts described as Latins next to the *Caractères Antiques Latinés* **/08/**. They are called Latines in the female plural and Latins in the male plural, depending on whether Lettres , or for instance, Initiales or Caractères precede them. The Latin spectrum ranges from light through regular to bold, and from condensed, narrow, and regular to expanded. Only two Latins are sloping. The type specimen book *compo dp* from 1961 includes the remaining half of the original Latins **/09/** and five new ones in the form of *Méridien, Initiales Président, Tiffany*[12] **/18/**, *Cristal* and *Phoebus.*

Possible sources of inspiration for Président: Caractères Antiques Latinés *from the two-volume type specimen book by D&P, 1926 and* Latins Larges *(below).*

CARACTÈRES ANTIQUES LATINÉS   3ᵉ Catégorie.

MUSICALE
Charmes

DÉTONATION
2 Rapière 3

GÉNÉRALISATEUR
Air majestueux

OUTIL DE MÉCANICIEN
Forme 456 Usage

NOS VEDETTES DU CASINO
Quatre années de succès

FONDERIES DEBERNY & PEIGNOT, 14, RUE CABANIS, PARIS

Older Latins still in use in the foundry type specimen book compo dp *by Deberny & Peignot, c.1961.*

LATINS NOIRS

ABCD course
EFGHIJ rampant
KLMNOP évolutions
QRSTUVXY péremptoire
ZABCDEFGHIJ minerais de fer
VOIX AGRÉABLES une grande famille
MAUVAISE PENSION démonstration de joie
DISTRIBUTEUR OFFICIEL nos sentiments distingués
UNE AFFECTATION SINCÈRE expérience sur le sentiment
LES OBLIGATIONS DE LA VIE nombreux accidents de la route
DEUX EXPLOSIONS FORMIDABLES très nombreuses formes du danger
CARACTÈRE DOMINANT DE LA MUSIQUE quelques appréciations sur les faits divers

1234567890123456 7890
70

LATINS NOIRS SERRÉS

boutons ABCDEF
constructif GHIJKLM
couleur rouge NOPQRSTUV
communications XYZABCDEFGHI
moteur pour bateau GRANDE RÉFORME
trois langues étrangères RÉGIONS DE FRANCE
la publication d'une revue d'art COURS D'ARTS GRAPHIQUES
société de libraires et imprimeurs REPRODUCTIONS DES TABLEAUX
exposition nationale du livre et du papier LES OUVRAGES DE VULGARISATION
anciennes marques des corporations de lyon LES NOUVELLES ÉCOLES D'ENSEIGNEMENT
notions pratiques sur la construction du bâtiment PUBLICATION ILLUSTRÉE D'ART CONTEMPORAIN

1234567890123456 7890
71

LATINS LARGES

ABC orne
DEFG denier
HIJKL décision
MNOPQR étonnantes
STUVXYZAB arbre superbe
JOLIE PORTION la transformation

12345678901234567890

LATINS ÉTROITS

ABCDE tendeur
FGHIJKL volontaire
MNOPQRSTUV photographies
XYZABCDEFGHIJ formule courante
OUVRAGES D'ARTISTES ouvriers et artistes d'art
LE ROYAUME DES FRANÇAIS fermeture hebdomadaire du bar

12345678901234567890
74

LATINS NOIRS LARGES

ABC amis
DEFG gitane
HIJKL dernier
MNOPQR énervant
STUVXYZ obligations
AMUSEMENT belle manière
TRANSPIRATION travail très précis
DES JOLIS PAYS belle présentation
UN CHEMIN DE FER sensations nouvelles
CONCURRENT LOYAL tapissier–décorateur
LES LOUPS ET LES RENARDS pour résister à l'opinion publique
LA PHOTOTYPIE EN COULEURS les célèbres demeures historiques

1 2 3 4 5 6 7 8 9 0
76

/10/
*Frutiger's design for a business
card typeface based upon the
cross-hatched* Initiales Typogravure,
c.1952/53.

RHONE

Well-known business card
typefaces still available today include *Chevalier,* by Emil
A. Neukomm 1944, *Monotype Spartan*[13], *Copperplate
Gothic* by Frederic W. Goudy 1903, and *Engravers Roman*[14]
by Robert Wiebking 1899.
Business card typefaces intend to radiate dignity; they
are supposed to appear elegant and respectable. The
epitome of fine type and printing would have to be en-
gravers fonts and copperplate engraved writing paper
and business cards, more than a few of which involve
some intricate embossing. Type foundries liked to emu-
late this quality, giving rise to an abundance of business
card typefaces that are often placed in separate indexes
in catalogues.
Adrian Frutiger s *'Rhone'* design **/10/** sought to give the
appearance of an engraver s font. However, this Latin –
some of it cross-hatched – was never completed as the
sleeker *Président* took its place. The extended character
shapes, as well as setting in caps and small caps only,
are typical of Latin and sans serif-style business card
typefaces.
Deberny & Peignot s brochure from c.1948 **/18/** has popu-
lar English scripts like *Calligraphiques Noires,* outlined
or cross-hatched typefaces such as *Initiales Typogravure*
and a few sans serifs, including *Simples Larges.* The only
Latin face is *Initiales Tiffany.* Other Latin faces no longer
seemed to meet the demands of the day as contempo-
rary business card typefaces.

/11/
*Three basic ampersand shapes;
roman capital shape (left),
italic capital shape (middle) and
italic lowercase shape (right).*

/12/
*Calligraphic and drawn ampersand
shapes; Aldus, 1954 by the calli-
grapher and type designer Hermann
Zapf (left) –* Président *(right).*

&&& & &

/13/
Roman capital & of
Clearface Gothic, *1907 with numeral-
like shape (left), italic capital
shape of* Goudy Sans, *1929 (right).*

/14/
*Frutiger achieves his typical
ampersand by matching strokes
and counters with other
alpha-numerical characters.*

&& 3B &

/18/
*A six-page folded card showing
examples of jobbing typefaces
in use – Deberny & Peignot, c.1948.*

/15/
*The ampersand by Zurich teacher
Walter Käch compared to
that of his student Adrian Frutiger.*

&&

/16/
In contrast to Président, *the*
Univers *ampersand has the shape
of the lowercase t, and has two
right angles in the lower-counter.*

/17/
*André Gürtler, Frutiger's co-worker
in the 1960s, designed an ampersand
based on the uncial E-shape for his*
Egyptian 505 *in 1966.*

&& &

Basic forms of & The ampersand, a ligature of the letters e and t is used in Latin texts to denote the word et (and) and also occasionally to substitute the letters e and t within words. According to the *Duden* dictionary, ampersands may only be used in German for trade names[15] – a rule that barely anyone adheres to. In the US, Webster simply defines it as a character standing for the word and .

There are three predominant basic ampersand shapes in typefaces **/11/**. Most romans have the looped roman capital shape; italic in addition have the italic capital and italic lowercase shapes. Needless to say there are multiple variations.[16]

Type designers are sometimes trying to create a shape that looks more drawn as opposed to written. This should be simple and sleek like the curves and counters of letters and numerals. An example of this form – loop-oriented but simplified – is *Clearface Gothic* **/13/** from c. 1907 by Morris Fuller Benton. It was a shape taught by Walter Käch, Adrian Frutiger s tutor at the Kunstgewerbeschule in Zurich **/15/**. In contrast, Frederic W. Goudy chose the italic capital shape **/13/** for his *Goudy Sans* in 1929. Frutiger too uses the italic capital for his ampersand. Unlike Frederic W. Goudy, however, he closes the lower counter, thereby creating a modern shape – his characteristic trademark.

same template in principle. The 12 point for instance had three visual sizes, oeil 1, 2 and 3 **/21/**. For an initial letter one would use 12 point oeil 1, and for the remaining letters of a name 12 point oeil 2 with a smaller size. Inserting small caps was normal in France, clients would insist upon it. At the end a test setting would be cast from the finished capital letters several of which would be set. Naturally Charles Peignot had to approve it himself. There was no further discussion about the shapes, I wouldn't have shown anything I wasn't sure about. I did, however, experiment a lot, especially with the ampersand. I was never keen on the classical shape, I found its lines too complicated. I wanted all characters to have the same style **/14/**, and eventually discovered this special new shape. First Peignot had to agree to it, seeing as the ampersand is particularly important in French. '& Cie.' is always written using an ampersand. Of course I checked Jan Tschichold's book *Formenwandlungen der et-Zeichen* (Shape Variations of the Ampersand) to see what shapes there were to start with. For me the whole thing was above all a question of the counter shapes. These were supposed to be comparable to those of a B. I wanted the & to have a discreet and almost strict design, whereas for Hermann Zapf for example, being a type designer and calligrapher working at the same time as me, it provided a great chance to let his fantasy run free **/12/**.

The H and O are about the same height and width optically. The numerals were meant to have the same character as the letters, only very slightly narrower. Therefore there's no great difference between the capital O and the zero, both adhere to the same principle **/34/**. I wanted as much white space as possible, that's why the 2 is drawn so tall – maybe somewhat schoolboy-like. The wide A clearly shows a Latin influence. The K doesn't quite
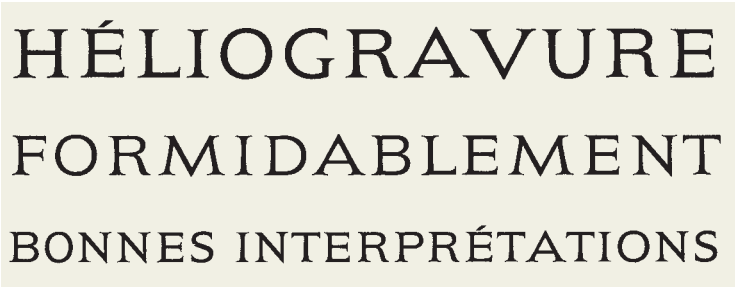
conform, it's different from Latin Ks /25/. Its arms are the same length optically and don't touch the stem. This, too, is a question of counter spaces and movement. I never have attached strokes that look like they've been stuck on. They always flow from another stroke /28/. Perhaps this is typical for the Alfred Willimann school. He regarded Greek lapidary script with its very simple clear shapes as the one true type. However, I didn't bother too much about the history of type to start with. That only happened two years later when I had to copy all the classical typefaces for the Lumitype photosetting machine.

In the end *Initiales Président* was available in 8, 12, 16, 20 and – it was unusual but had commercial reasons – 24 point. The 8 and 12 point font sizes respectively consisted of oeil 1, 2 and 3 /21/. Additional lighter and bolder weights were superfluous in this case. They did, however, include ligatures such as LA, and on my request even overhangs, called 'sortes crénées' /22/, were cast for combinations like VA, something that was otherwise only normal for italic fonts. I suggested it because I was taught by Käch and Willimann that the space between letters is important, maybe even more so than the counter spaces. The type founders accepted this at once, after I showed them how ungraceful it looks when a V with no overhang is next to an A – there's a massive hole. Needless to say there's a normal V for the other combinations.
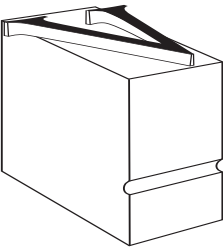
Initiales Président was very well received in France. Charles Peignot came up with the name. Back then I was still too unaccustomed to the French way of life. I had my first taste of it, which was really quite an emotional experience for me. I had the great fortune to learn my trade in a Swiss German, Germanic-based environment and then ply it in a Latin-based one, which can probably be detected in all of my typefaces.

Additions to Président Adrian Frutiger remembers[17] that alternative characters were made for *Initiales Président* at Charles Peignot s request. He mentions narrow and expanded letter variations, for instance for E and U. It was probably just a partial addition. There is an alternative V shape /26/, round at the bottom and thus halfway between U and V. Also, in the type specimen book *compo dp* there are two Rs and Os pictured, although the narrow O is in fact the zero /19/. Real narrow and expanded shapes were not included in *Président*.

On the other hand, words cast on blocks were offered in size 8, oeil 2 and 3. *Le Président*, a brochure from 1958 shows the four words Rue , Avenue , Boulevard and Place . The A and V are very tightly kerned /01/. The kerning is much less on the same four words in the *Initiales Fantaisies* brochure from 1956 /22/. It may just be a case of simply handset words rather than words cast on blocks. Neither brochure shows them well spaced.

Superior letters (supérieures) are very commonly used in French typography /22/. Abbreviations such as M[ME], MLLE, N[O], S[T], 1[ER] and 2[EME] are set using these. Particular care needs to be taken with the typography for business cards and writing paper, as they serve a representative function. Unusually hole-tearing letter combinations are irritating. Characters with overhangs (sortes crénées), letters which are wider than the body /20/, ought to prevent this from happening. The example here, the business card in the *Le Président* brochure /01/, once
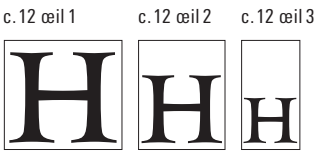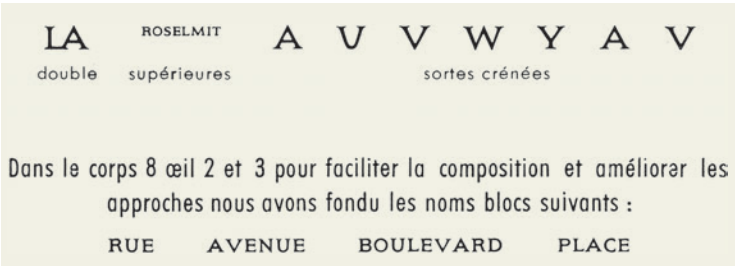
HÉLIOGRAVURE

FORMIDABLEMENT

BONNES INTERPRÉTATIONS

c. 12 œil 1

BIEN COMPRENDRE

c. 12 œil 2

UNE PERFECTION DANS

c. 12 œil 3

POUR FACILITER SON LABEUR

LA   ROSELMIT   A U V W Y A V
double   supérieures   sortes crénées

Dans le corps 8 œil 2 et 3 pour faciliter la composition et améliorer les approches nous avons fondu les noms blocs suivants :

RUE   AVENUE   BOULEVARD   PLACE

c. 12 œil 1   c. 12 œil 2   c. 12 œil 3

again lacks well-balanced word shapes. It is not enough to deal with pairs of letters full of holes simply by setting them tightly. If pairs are too tight they must be letter-spaced, extended.

Initiales Président was cast in 24, 20, 16, 12 and 8 corps sizes. However, the typeface is notably larger than usual, as *Président* has no lowercase, and therefore no ascenders and descenders. Capitals fill the entire extent of the body: 12 and 8 point each have three visual sizes (oeil 1, 2, 3) **/21/**. A process – other manufacturers use it for their business card faces – which enables the capitals to be set with small caps and then again with more small caps for those. When the same body size is used for all three œils , the baseline will remain constant without requiring extra lead to be placed above and below **/23/**. œil 3 is used for the am in place names such as Frankfurt am Main, for example.

For me it was a really nice job because it was always about the highest quality. *Président* was supposed to be a means of expression for personalities and as beautiful and balanced as possible. I quickly forgot about it, with all that followed. Now though, when I look at it again, I'm quite astonished. It already clearly demonstrates my style – a mixture of both my teachers' influence and my very own personal idea of form. I don't mean convention or an ideal, that would be too philosophical. If a typeface looked good I simply felt real satisfaction. The tiniest mistake instantly hit my eye. I feel that the 'look' of type was complete inside me when I left the Kunstgewerbeschule. Of course I was to learn a lot more, but the style was already there.

/24/
Frutiger's design principle was already established with his first typeface – no spur on the G, the counter is not interrupted by the tail of the Q.

/25/
The K-shape of Président *is typical of Frutiger's typefaces – but atypical of Latins with the two strokes to the right not offset.*

/26/
Originally there was an alternative letter shape halfway between U and V, which is no longer available.

/27/
Photosetting text specimen, 1964/65: It took more than ten years after its hot metal version for Président *to be made available for Photon-Lumitype.*

GQ   K K   UVV

LE VIEUX JUGE BLOND AS
PIPE A TETE SCULPTEE, TC
DE TEMPS A AUTRE, SANS
TREMPE SES LEVRES DAN
POSE DEVANT LUI SUR LA

/28/
In contrast to Italian Old Style *by Frederic W. Goudy, M, R and W are created from one movement in* Président.

/29/
One original was used to engrave the three sizes 12 pt œil 1 (left), œil 2 (centre) and œil 3 (right) – here all brought to the same size.

/30/
The capital A (brown) compared to the enlarged small caps A (black) of the digital Président *by Linotype.*

MRW MRW   AAA   A

/31/
Both hot metal R shapes with vertical and virtually diagonal downstroke, as well as its current shape in the Linotype Library.

/32/
Comparison of the Œ ligature in hot metal and digital setting – its shape is noticeably wider in the original version.

/33/
The curve of the J is more delicate in its current version, while the K's inner space is tighter and the top left serif of the N is noticeably thinner.

RRR   ŒŒ   JKN JKN

Président is compared both to *Augustea* by the Italians Alessandro Butti and Aldo Novarese, and to *ITC Friz Quadrata* by the Swiss Ernst Friz. All three have serif forms found among Latin faces. They also share similar character shapes and a very slight contrast between the thick and thin strokes. The three typefaces are classed in the Incised group, which itself stems from inscriptions in stone and metal.

Président possesses the even character widths typical of a Latin typeface. In contrast, the principle of proportion of *Augustea* visibly evokes Imperial Roman capitals. E, F and S are narrow, while H, N and O verge on square and circle. *Friz Quadrata* has an equally variable character pitch, though not according to roman principles. The S is set wider, the N somewhat narrower.

The axis of contrast runs vertically in *Augustea* and *Président,* whereas it is slightly slanted in *Friz Quadrata.* In general *Augustea* and *Friz Quadrata* seem more dynamic due to the extended terminals of the K and R. This is made even stronger by the asymmetry of the Y.

Augustea and *Président* are capitals-only typefaces, *Friz Quadrata* also has lowercase. For this typeface comparison *Augustea Open* was transformed into a Plain weight, since the regular weight of *Augustea* is only available for handsetting, but not digitally.

/34/
Characters of Initiales Président
foundry type by
Deberny & Peignot, Paris.

ABCDEFGHIJKLMN
OPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQR
STUVWXYZ1234567890

/35/
Although the letter shapes are relatively similar, the test word 'Hofstainberg' clearly shows Président*'s width.*

HOFSTAINBERG

Augustea
Alessandro Butti / Aldo Novarese
1951

KMQRSY48

HOFSTAINBERG

Président
Adrian Frutiger
1954

KMQRSY48

K	**M**	**Q**	**R**	**S**	**Y**	**4**	**8**
Serifs concave, legs not connected, with bottom serif	Splayed stems, top shoulder with serifs	Wide oval shape, tail in the centre with horizontal finish	Downstroke swerves out of the top bowl	Fairly wide form, rather shallow curve	Short stem, symmetrical shape with top serifs	Slightly flattened top, deep horizontal stroke with a half-serif	Double-decker form, slender waist

HOFSTAINBERG

Friz Quadrata
Ernst Friz
1965

KMQRSY48

ABCDEFGHIJKLMN
OPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQR
STUVWXYZ1234567890

ÅBÇDÈFG
HIJKLMÑ
ÔPQRŚTÜ
VWXYZ&
ÆŒ¥$£€
1234567890
ÅBÇDÉFGHIJ
KLMÑÔPQRŚ
TÜVWXYZSS
FI FL Æ Œ Ø Ł Đ
[. , : ; · ' / - – —]
(¿ ¡ " « ‹ › » " ! ?)
{ § ° % @ ‰ * † }

Regular

YOU MAY ASK
WHY SO MANY DI
FFERENT TYPEFACES. TH
EY ALL SERVE THE SAME PURPOSE BU
T THEY EXPRESS MAN'S DIVERSITY. IT IS THE SAME DIVERSI
TY WE FIND IN WINE. I ONCE SAW A LIST OF MÉDOC WINES F
EATURING SIXTY DIFFERENT MÉDOCS ALL OF THE SAME YE
AR. ALL OF THEM WERE WINES BUT EACH WAS DIFFERENT
FROM THE OTHERS. IT'S THE NUANCES THAT ARE IMPORTAN

T. THE SAME IS TRUE FOR TYPEFACES. POURQUOI TANT D'ALPHABETS DIFFÉRENTS!
TOUS SERVENT AU MÊME BUT, MAIS AUSSI À EXPRIMER LA DIVERSITÉ DE L'HOMME.
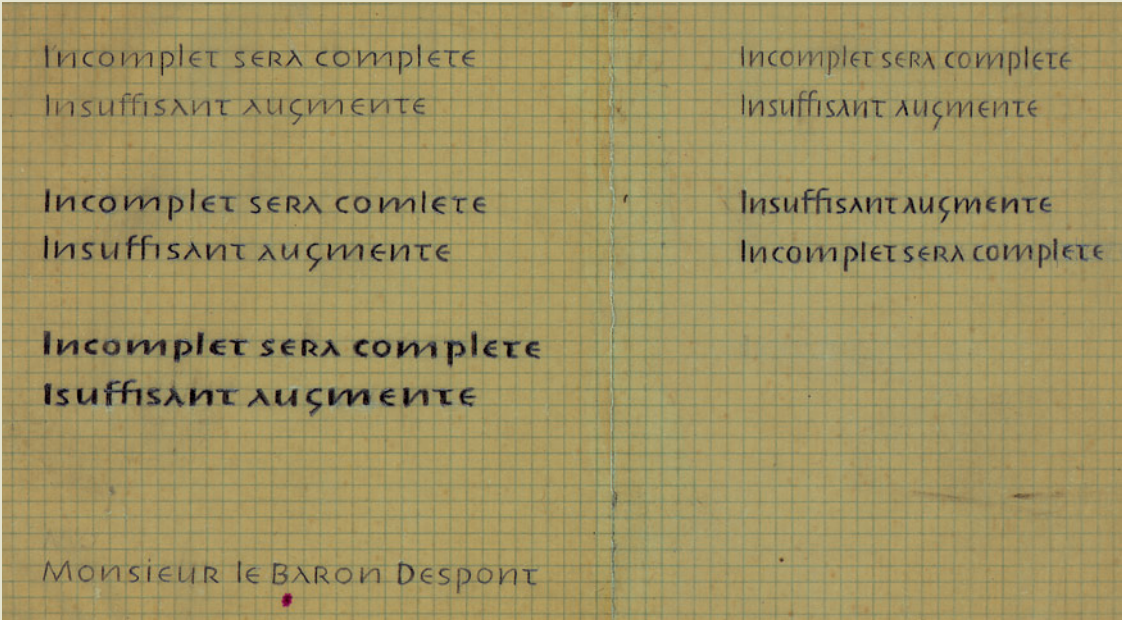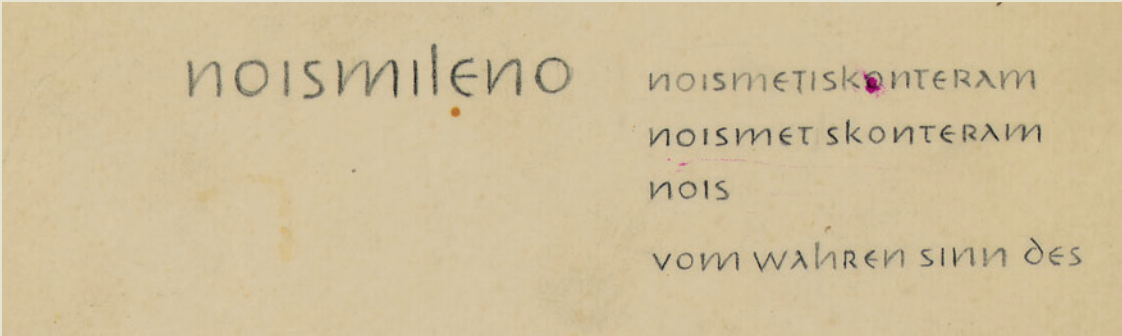C'EST CETTE MÊME DIVERSITÉ QUE NOUS RETROUVONS DANS LES VINS DE MÉDOC. J'
AI PU, UN JOUR, RELEVER SOIXANTE CRUS, TOUS DE LA MÊME ANNÉE. IL S'AGISSAIT
CERTES DE VINS, MAIS TOUS ÉTAIENT DIFFÉRENTS. TOUT EST DANS LA NUANCE DU B
OUQUET. IL EN EST DE MÊME POUR LES CARACTÈRES! SIE FRAGEN SICH WARUM ES
NOTWENDIG IST, SO VIELE SCHRIFTEN ZUR VERFÜGUNG ZU HABEN. SIE DIENEN ALLE

ZUM SELBEN, ABER MACHEN DIE VIELFALT DES MENSCHEN AUS. DIES
E VIELFALT IST WIE BEIM WEIN. ICH HABE EINMAL EINE WEINKARTE
STUDIERT MIT SECHZIG MÉDOC-WEINEN AUS DEM SELBEN JAHR. DAS
IST AUSNAHMSLOS WEIN, ABER DOCH NICHT ALLES DER GLEICHE WEI
N. ES HAT EBEN GLEICHWOHL NUANCEN. SO IST ES AUCH MIT DER SC
HRIFT. YOU MAY ASK WHY SO MANY DIFFERENT TYPEFACES. THEY AL
L SERVE THE SAME PURPOSE BUT THEY EXPRESS MAN'S DIVERSITY. IT
IS THE SAME DIVERSITY WE FIND IN WINE. I ONCE SAW A LIST OF MÉ

DOC WINES FEATURING SIXTY DIFFERENT MÉ
DOCS ALL OF THE SAME YEAR. ALL OF THEM
WERE WINES BUT EACH WAS DIFFERENT FROM
THE OTHERS. IT'S THE NUANCES THAT ARE IM
PORTANT. THE SAME IS TRUE FOR TYPEFACES.
POURQUOI TANT D'ALPHABETS DIFFÉRENTS!
TOUS SERVENT AU MÊME BUT, MAIS AUSSI À E
XPRIMER LA DIVERSITÉ DE L'HOMME. C'EST C
ETTE MÊME DIVERSITÉ QUE NOUS RETROUVONS
DANS LES VINS DE MÉDOC. J'AI PU, UN JOUR,

68 pt │ –30   54 pt │ –15   36 pt │ –10   24 pt │ –5   15 pt │ 19 pt │ –5   10.5 pt │ 13 pt │ –3   8 pt │ 10.2 pt │ 5   6 pt │ 8 pt │ 10

Delta

1952

/01/
*Alfred Willimann's poster
from 1953 employs archaic Roman
capitals.*

/02/
*Two undated pencil drawings
of a single case typeface (original
size), c.1952/53 – it was originally
intended to have five weights.*

/03/
*Undated study of the single case
typeface with combinations
of different shapes of upper- and
lowercase letters.*

/04/
*Based on Adrian Frutiger's 'Delta'
type-design project, Joan Barjau
created the* Jeune Adrian *font,
1991–97.*

/05/
*'Delta' paste-up in two versions:
A and E have been swapped;
m, n and u have rounder arcs
(right).*

The 'Delta' style *'Delta'*, one of Adrian Frutiger s first typeface designs **/05/** is in the style that he felt came most naturally to him. When comparing the two designs for this single case typeface, one notices that only the a and e actually change shapes from upper- to lowercase. Nevertheless, there is an impression that the alphabet on the left is uppercase and the one on the right is lowercase. The rounder character shapes of the right-hand version contribute to this sense.

Already, at an early stage of the design, Frutiger looked at several weights and widths **/02/**, a discipline that he learnt as a student of Walter Käch in Zurich.

Charles Peignot s desire to create a unicase typeface led to a meeting between Frutiger and Cassandre, in order to produce some tests using the Lumitype machine **/06/**, based on Cassandre s own *Peignot* **/07/** typeface. The uppercase version (top) was kept slightly more open, the middle version had lowercase letters added to match it, while the lower variant mixed upper-and lowercase, with some new character shapes. The Lumitype process was still in its experimental phase: the uppercase I of the top version and the m of the middle version appear to have suffered a spacing mistake.

The Delta style accompanied Frutiger throughout his life, until *Nami* (see page 402), based on it, was finally produced by Linotype in 2007.

I've always been especially interested in the development of the transition of uppercase into lowercase shapes. With *'Delta'* **/05/**, one of my earliest designs, I had in mind the reduction to one alphabet, such as existed in the 5th century.[1] A line of letters ought to have a lowercase feel, in spite of the 'capital' G, R and T in it. I sketched different shapes for some of the letters **/03/**. I named the typeface *'Delta'* because I liked the word; it sounded classical and fit the shapes. Its style – one could call it an uncial sans serif – has stuck with me throughout my whole life.

Charles Peignot had always dreamt of a new kind of typeface that would unite upper- and lowercase in one alphabet. He thought *Peignot* **/07/** was marvellous, yet wanted to go further and so brought A.M. Cassandre and myself together. I guess he figured that A.M. Cassandre's genius and my typographic knowledge would come up with something. Thus we met three or four times in 1954/55.

In my opinion a new typeface had to be built on the foundations of a classical typeface. I imagined, based on *Peignot,* transforming uncial and half-uncial shapes into a contemporary typeface. Cassandre didn't follow, he didn't really act on my suggestions. We always kind of talked at cross-purposes. Cassandre was an artist; he would take letters and play around with them. Even the way he talked was like an artist who has a head full of ideas. His *Bifur* typeface is in fact like a picture **/07/**. On the other hand I was the typographer who saw a skeleton within letters, related to other characters. There are three samples with a text by Charles Baudelaire **/06/**. These were photosetting tests using Lumitype, which were produced after the conversations with Cassandre. However, he wasn't happy with any of the results.

LA NATURE EST UN TEMPLE OU DE VVANTS PLERS
LAßENT PARFOß SORTR DE NOMBREUSES PAROLES
LES HOMMES Y PASSENT A TRAVERS DES FORETS DE SYMBOLES
QUI LES OBSERVENT AVEC DES REGARDS FAMLERS
COMME DE LONGS ECHOS QUI DE LON SE CONFONDENT
DANS UNE TENEBREUSE ET PROFONDE UNITE
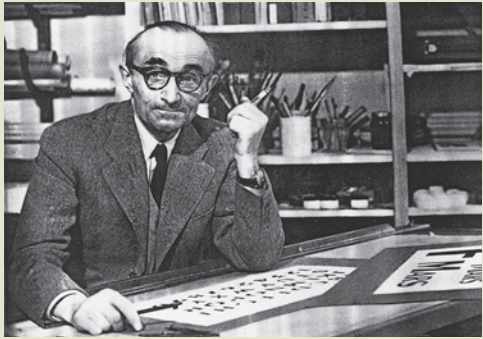LES PARFUMS ET LES COULEURS ET LES SONS SE REPONDENT

CHARLES BAUDELARE

La Nature est un temple o de vivants piliers
laissent parfois sortir de nombreuses paroles
Les hommes y passent travers des forts de symboles
qui les observent avec des regards familiers
comme de longs chos qui de loin se confondent
dans une tnbreuse et profonde unit
les parfums et les couleurs et les sons se rpondent

charles Baudelaire

La Nature Est un temple ou De vivants piliers
Laissent parfois sortir De nombreuses paroles
Les hommes y passent a travers Des forets De symboles
qui les observent avec Des regards familiers
comme De longs echos qui De loin se confonDent
Dans une tenebreuse et profonDe unite
Les parfums et les couleurs et les sons se reponDent

charles BauDelaire

/07/
A.M. Cassandre in his studio (top) – he was responsible for Peignot *1937 and* Touraine *1947 (middle), its extension using lowercase letters, as well as* Bifur *1929 (bottom).*

ABCDEFGHIJKLM
NOPQRSTUVWXYZ
abcdefghijklmnopqrs
tuvwxyz 1234567890

ABCDEFGHIJKLM
NOPQRSTUVWXYZ
abcdefghijklmnopqrs
tuvwxyz 1234567890

BIFUR

/06/
Proof of a sans serif face based on Peignot *with upper- and lowercase variants.*

ABCDEFGHILMNOPQRSTUVY
abcdefghilmnopqrstuvy
abcdefghilmnopqrstuvy

PHOEBUS

Compared to *Initiales Président*, which took a long time to complete, *Initiales Phoebus* was very quick. When work started on it I already had a co-worker who did the drawings according to my sketches. It was merely an uppercase alphabet, so basically not too much work. Charles Peignot simply wanted something for the swash section of his type specimen book.[1] That was the fashion at the time; one has only to think of *Graphique* by Hermann Eidenbenz for example /08/. Peignot was aware of that typeface and asked me to try something in that direction. He was always looking for something unusual to liven up the otherwise very classical selection that Deberny & Peignot had to offer.

I don't remember whether I studied similar typefaces, but I do recall *Luna* /08/; maybe I used the *Encyclopaedia of Typefaces*[2] for some ideas, I'm not sure any more. It wasn't that Charles Peignot was set on having a shadow typeface. He just asked me for a few suggestions for a new fantasy typeface, in order to compete with Fonderie Olive. I also drew a shaded narrow sans serif as a test, 'Rodin hat uns'/05/. In the end though, I found it too conventional. To make it more special, one would have had to add an italic, a semibold and so on. The italic Latin shape took my fancy a good deal more; all the up- and downstrokes presented an opportunity to add a little triangle.

I started to sketch a titling face with deep shadows, but it looked somewhat banal standing straight up, so I tried an italic. The typeface gained a lot in dynamic thanks to the slanting character shapes against the slant of the deep shadows. I saw the letter shapes in my inner eye and sketched those deep shadows directly, off the cuff. It worked – a larger shadow would have been too bulky, anything thinner and the letters wouldn't have stood out enough. It was really a matter of feeling, of intuition. It was clear that it had to be with serifs, and equally that it was to be a Latin-style typeface, serifs slanting right at the bottom and left at the top. The capital I for example would collapse without the little triangle at the top. *Phoebus*, being without contours and whose shapes are completed by the eye itself, was quite to Peignot's taste. He liked the fact that the typeface was entirely composed of shadows and seemed somehow to hover in the air. Nevertheless, the letter shapes are perfect, one can see that with a word such as 'Lumineux'/03/.

The final artwork – indian ink on Bristol board – was, as I said before, by my co-worker. She was very efficient. She probably made herself a template to make sure the angles were all the same. Other than that, the process was the same as it was for *Président*. Each letter was first reduced photographically, then everything was cut out and glued together. One could easily see in the prints whether any strokes were too thick or too thin, and whether they were too narrow or too wide. Strokes that indicated character width and lines had to be very thin so that one could cut very precisely using a sharp scalpel and steel ruler to achieve an accurate composition. This remained my own special work technique. I cut out

About Phoebus There are no any remaining designs or final artwork left for *Initiales Phoebus*. There is, however, one remaining study for a narrow, semibold sans serif. The Rodin hat uns /05/ design consists of some shadow type without contours. As opposed to *Gill Shadow* or *Memphis Luna* /08/, Adrian Frutiger matched the shadow depths with the same widths to the spacing between characters. Another interesting aspect of this design is the variation of single letters. Adrian Frutiger drew two different N shapes, an uppercase and a lowercase one, and matched the A shape to that of the latter. It has a similarity of shape to the *Phoebus* A, which is rounded at the top left-hand corner. The M and N shape variations can also be found in *Phoebus*.

Advertisements were commonly placed in trade publications by type manufacturers to publicise new typefaces. A special kind of marketing strategy can be found in the journal *Caractère*[3]. In the editorial section Rémy Peignot now and again presents an overview of newly released typefaces by Deberny & Peignot, under the title Parade typographique /02/. Over four to six pages, using specially designed examples, he demonstrates how the advertised typefaces can be employed /12/. A very nice use of *Phoebus* can be seen on the front page of *Caractère* 12, 1954 /01/. Presumably Rémy Peignot was responsible for this design, but there is no reference to its author anywhere in the publication.

An article in the German trade journal *Der Polygraph* from 1955/56 states that *Initiales Phoebus* was released in 1953, with *Président* and *Ondine* following in 1954. Taking into account documents that were consulted and conversations with Adrian Frutiger, we can assume that he drew *Président* first and then *Phoebus* and *Ondine,* suggesting we ought to give preference to the latter order.[4] The name Phoebus is not spelled consistently by Deberny & Peignot. In one advertisement from 1954 /12/ it is without the œ dipthong, while another from 1955 /11/ has the œ dipthong.

On the initiative of Erich Alb and financed by Linotype, Bruno Maag (Dalton Maag, London) produced a digital Beta version of *Phoebus* specially for the first edition of this book. Meanwhile, the font is available from Linotype.

/01/
*Cover page of the small-format
French trade journal*
Caractère, *no.12, 1954, designed by
Rémy Peignot.*
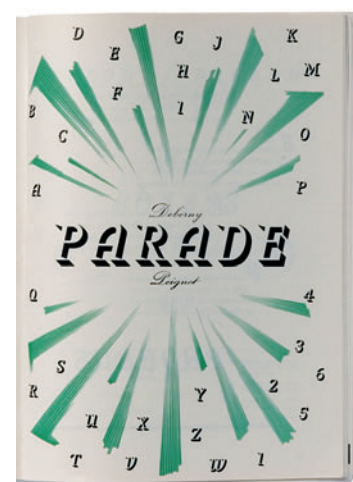
/02/
*Deberny & Peignot's column
'Parade typographique', edited and
designed by Rémy Peignot –*
Caractère, *no.3, 1955.*

LUMINEUX

/03/
*The character shapes appear well
balanced, quiet and distinct in
spite of their unusual distribution
of black and white.*

a lot, and if I cut something wrong I'd just have to go and do it again. For me that was the quickest and best way. I would never have dared to go straight to the type foundry with the final artwork. First I needed to secure an overall impression for myself. I would assemble letters together into words and whole sentences – I wanted to see how they worked together.

Phoebus had a couple of alternate letters: I designed an upper- and lowercase shape for M and for N /13/. V and W are also somewhat lowercase in shape as they're not pointed /14/. That arose from the basic premise of the *Peignot* typeface by A.M.Cassandre, who played around with this mix very consistently. Of course *Phoebus* was only usable in larger point sizes – it was cut in 48, 36, 30, 24 and 18 point; any smaller size was meaningless.

I worked on it for roughly two months. I was working on other things at the same time, as I was already busy with *Méridien.* I was at the company office from around 9 to 6 and at home I would continue the search. I kept going constantly. I wasn't even aware of it at the time. Then there was photosetting with Lumitype. I kept going stronger, and new discoveries brought about new insights and new possibilities.

When I started, Deberny & Peignot must have had some 450 people total working there. At the time being I was the only type designer. There were at least 15 engravers, around 100 type-casters and a whole hall full of women packing type for shipping, using all the letters in the required amounts. In addition there were the people in the block-making factory, and on the top floor was the workshop for blind embossing and foil stamping. The École Estienne was a great school for engraving. There Charles Peignot soon trained ten young engravers, as it was his desire to create a pool of experts who could also cut type

Swashes   Along with classical text faces, Deberny & Peignot introduced some cutting-edge jobbing typefaces by important designers into their typeface selection. Typefaces mentioned are *Bifur* 1929, *Acier Noir* 1936 and *Peignot* 1937, all three by A.M.Cassandre; *Initiales Film* /06/ 1934, a sans serif shadow face on a grid background by Marcel Jacno; and *Initiales Floride* 1939 by Imre Reiner.

Frutiger s *Initiales Phoebus* from 1953 must surely count as one of the most cutting edge swash faces of the 20th century. At the same time it continues the tradition of shadow Latin faces from the 19th century. In the Caractères Éclairés index in volume 2 of Deberny & Peignot s type specimen book from 1926, there are around two dozen shadow or outlined typefaces, nearly half of them Latins. Yet there are no faces which are shadow-only apart from *Initiales Phoebus* in either that book or in the *compo dp* type specimen book from 1961.

Well known shadow-only faces available today would be the two sans serif faces *Gill Sans Shadow* /08/ by Eric Gill 1936, which previously existed in three versions,[5] and *Umbra*[6] /23/ from 1935 by Robert H.Middleton. In 1937 Rudolf Wolf designed *Memphis Luna*[7] /08/, based on his own slab serif *Memphis,* for the D.Stempel AG type foundry. One year prior to *Phoebus, Stridon* /09/ from the Paris type foundry Fonderie Warnery et Cie was released. In contrast to the above-mentioned typefaces, *Stridon* – like *Phoebus* – is a slanting shadow-only typeface.

/04/
Deberny & Peignot monogram,
presumably designed by Rémy
Peignot; advertisement heading in
La France Graphique, *no. 45, 1950.*

/05/
Uncompleted design for
a jobbing typeface by
Adrian Frutiger; photostat,
c.1953.

/06/
Selections from the wide range
of older shadow faces in
the compo dp *type specimen*
book, 1961.

Of particular interest in connection with *Phoebus* is the monogram d & p **/04/** in an advertisement by Deberny & Peignot, which appeared in the *La France Graphique* trade publication, no. 45 from 1950. Like Adrian Frutiger s *Phoebus* the monogram has italic Latin shadow letters, although these are lowercase letters with outlined three-dimensional shapes. The angle is virtually the same, and even the shadow shapes have the same angle and dimension. There is no full alphabet for it, as they were probably characters drawn by Rémy Peignot. Whether or not they served to inspire Frutiger remains unanswered.

for other foundries. With this in mind he sought to make contact with German firms. He found it stupid for each foundry to have its own specialists. It was only because we had so many good engravers that *Univers* was completed so quickly. Unfortunately, these wonderful experts would later lose their jobs because nothing became of this pool. However, when photosetting came along, draftspeople had to be employed.

The name *Phoebus* probably comes from Rémy Peignot. He would have been looking for a description which had something to do with light. *Umbra* or *Luna* for example – all of these typeface names have to do with light. *Phoebus* isn't exactly common in French, but one gets the gist of its historical background. 'Phoebus' is the name of the god Apollo in Greek mythology and means 'the pure one, the light one'.

There were also the cinema posters by Jan Tschichold from the '20s for the Phoebus-Palast, a cinema in Munich.[8] At the time Tschichold was still propagating 'New Typography' and sans serif type. Later he would do a complete U-turn, which was his every right. I would go so far as to say that it shows he was a very generous person in doing so. He lost his position as teacher of typography and calligraphy at the Meisterschule für Deutschlands Buchdrucker, Schule der Stadt München und des Deutschen Buchdrucker-Vereins in Munich in 1933 – the National Socialists were responsible for his dismissal – and emigrated to Basel. He worked at the Benno Schwabe publishing house and had a small teaching job at the Kunstgewerbeschule in Basel, then after that at the Birkhäuser publishing house, at Penguin Books in London, and then in Basel again at the pharmaceutical company Roche. When I first met him he had changed over entirely to the classical side. One can never know what goes on inside someone's mind. Jan Tschichold simply felt more at

/07/
Initiales Cristal *by Rémy Peignot, made in 1953 for Typophane transfer sheets, and for handsetting in 1955.*

/09/
Stridon *made in 1952 by the Fonderie Warnery (Paris); advertisement in* Bulletin Officiel des Cours professionnels, *no. 138, 1955.*

/08/
Selection of shadow faces from the 1930s and 40s; Gill Sans Shadow *and* Memphis Luna *without contours,* Ricardo *and* Graphique *with contours,* Profil *with an additional outline.*

Adrian Frutiger s early jobbing typefaces *Initiales Président, Initiales Phoebus* and *Ondine* are all produced by hot metal setting. Other jobbing faces made by Deberny & Peignot were released as Typophane transfer sheets, which may be regarded as forerunners of the successful Transfer Lettering by Letraset and Mecanorma (see Transfer setting technique, page 223).

Typophane presented the graphic studios and advertising agencies with an easy means for headline setting. Charles Peignot was quick to recognise this and believed in the success of the various new setting methods. He started publicising them with adverts and articles in the French trade publications, in addition to appearances at trade fairs.

The first four typefaces on offer for Typophane transfer sheets by Deberny & Peignot were *Initiales Cristal* **/07/** by Rémy Peignot 1953, *Améthyste* and *Bolide* by Georges Vial 1954, and *Chaillot* 1954 by Marcel Jacno **/12/**. *Initiales Cristal* was released 1955 in addition for hot metal setting and was later – as were *Initiales Phoebus* and *Méridien*, among others – marketed for photosetting for the Starlettograph headline setting machine **/10/**. This machine is, in fact a Starsettograph, made by H. Berthold AG of Berlin, of which D&P had the rights of sale in France. A later model, Staromat, was also put on the French market by Deberny & Peignot.

home with the classics towards the end. For me classical typography is something lasting. Nevertheless I was wholly on Emil Ruder's side, typographically speaking, at that time. I'm sure that stemmed from my upbringing and schooling – under Willimann, no less – even though my apprenticeship was steeped in the classics. Although we had different precepts, I got on very well with Jan Tschichold, though I probably appreciated him more than he did me.

Designing *Phoebus* was fun, but success was not forthcoming. It didn't sell as well as expected. It did however enrich Deberny & Peignot's range of typefaces. All in all it was a busy year for work. I also found time to help Rémy Peignot with the final artwork for his titling typeface *Initiales Cristal* **/07/**. This very delicate typeface works well in larger point sizes, though unfortunately it's seldom used as a headline face. At least it meant Rémy had his own typeface, that was enough for him and it made me happy. I was glad to help him, after all of the many times he had helped me.

/13/
As alternatives to the angular uppercase shapes of M and N, round lowercase shapes (somewhat similar to uncials) were included.

/14/
The rounded uppercase A V W and the lowercase M and N shapes give the font a handwritten character.

/15/
The angularity of the serif shapes of the capitals is combined with the serif orientation of the lower case (left at the top, right at the bottom).

/16/
Like the alternative shape of Initiales Président*, the V from* Initiales Phoebus *is designed with a round vertex.*

/17/
Phoebus *has a clear stroke contrast between the downstrokes and the hairline strokes – the stroke width itself is not uniform.*

/18/
The typical Frutiger ampersand also radiates authority in the shaded Phoebus.

/19/
Président, Phoebus *and* Cristal *all have contrasting upper and lower counter spaces in the numerals 5 and 2.*

/20/
The uppercase I and the numeral 1 have identical shapes in Phoebus*, as do the uppercase O and the zero.*

/21/
M character of Initiales Phoebus *in 36 pt size – in 2006 the typeface was recast from original Deberny & Peignot matrices.*

The 19th century was rife with various kinds of shadow typefaces. However, there is no shadow face without an outline depicted in Nicolete Gray s benchmark book *Nineteenth Century Ornamented Typefaces.* Thus it is possible that the three sans serif shadow faces from around 1930, *Plastica* from 1929, *Gill Sans Shadow* from 1932/1936 **/08/**, and *Umbra* from 1932 **/23/**, plus the slab serif *Memphis Luna* from 1937, belong to the first generation of this genre.[9]

The three typefaces shown below also have something else fundamentally different about them. In *Umbra* the reversed-out stroke width is very fine, but casts an even deeper shadow. On the other hand, *Memphis Luna* has an even balance between relief and shadow depth. Alongside its emphasised serifs and other characteristics, this makes it very distinct. In *Phoebus* the stroke widths vary and the shadow depth is halfway between that of the other two typefaces. In addition, Frutiger chose triangular serifs and also inclined the typeface **/22/**. The printing elements have been kept simple and are tilted once at most. They are always two-dimensional and never linear. The quality of Adrian Frutiger s work can be particularly appreciated in K. The end of the upper arm is highlighted by the serif, without creating too complex an inner space.

Comparing the original to the digital version of *Phoebus* shows the newer version to be inaccurate in its detail.[10]

/22/
Characters of Initiales Phoebus
foundry type by
Deberny & Peignot, Paris.

A B C D E F G H I J K L M M N
N O P Q R S T U V W X Y Z &
1 2 3 4 5 6 7 8 9 0

/23/
Available as a digital font are
Umbra *and* Phoebus; Memphis Luna,
originally released by D. Stempel AG,
is shown here as a scan.

HOFSTAINBERG

Umbra
Robert Hunter Middleton
1932

A G K M O S 5 6

HOFSTAINBERG

Memphis Luna
Rudolf Wolf
1937

A G K M O S 5 6

HOFSTAINBERG

Phoebus
Adrian Frutiger
1954

A G K M O S 5 6

A
Asymmetrical
shape,
rounded top

G
Spurless
stem

K
Arms do not
touch the stem

M
Slightly spread legs,
visible stroke contrast
in up- and down-
strokes

O
Inner and
outer shadows
overlap

S
Continuous
shadow on the
diagonal stroke

5
Bar with serif

6
Diagonal shape,
circle appears
geometrically
linear

ABCDEFGHIJKLMMN
NOPQRSTUVWXYZ&
1234567890

À B Ç D È F G
H I J K L M Ñ
Ô P Q R Š T Ü
V W X Y Z &
Æ Œ ¥ $ £ €
1234567890
M N Æ Œ Ø Ł Ð
[..:; ·'/ - - —]
(¿ ¡ " « ‹ › » " ! ?)
{ § ° % @ ‰ * † }

Regular

YOU MAY ASK

WHY SO MANY DIFFER

ENT TYPEFACES. THEY ALL S

ERVE THE SAME PURPOSE BUT THEY

EXPRESS MAN'S DIVERSITY. IT'S THE SAME DIVERSITY
WE FIND IN WINE. I ONCE SAW A LIST OF MÉDOC WINES
FEATURING SIXTY DIFFERENT MÉDOCS ALL OF THE SA
ME YEAR. ALL OF THEM WERE WINES BUT EACH WAS
DIFFERENT FROM THE OTHERS. IT'S THE NUANCES TH

AT ARE IMPORTANT. THE SAME IS TRUE FOR TYPEFACES. POURQUOI TANT D'ALPHA
BETS DIFFÉRENTS! TOUS SERVENT AU MÊME BUT, MAIS AUSSI À EXPRIMER LA DIVE
RSITÉ DE L'HOMME. C'EST CETTE MÊME DIVERSITÉ QUE NOUS RETROUVONS DANS
LES VINS DE MÉDOC. J'AI PU, UN JOUR, RELEVER SOIXANTE CRUS, TOUS DE LA MÊME
ANNÉE. IL S'AGISSAIT CERTES DE VINS, MAIS TOUS ÉTAIENT DIFFÉRENTS. TOUT EST
DANS LA NUANCE DU BOUQUET. IL EN EST DE MÊME POUR LES CARACTÈRES! SIE FRA
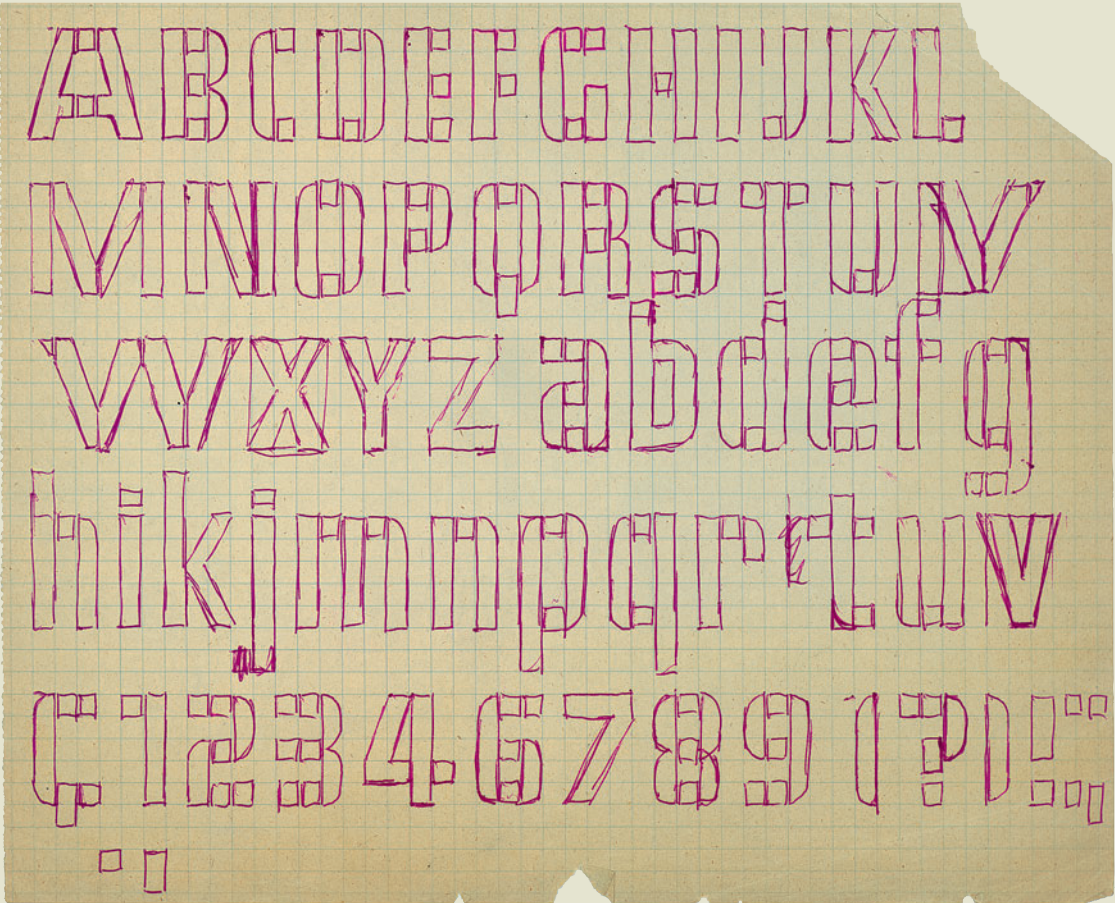GEN SICH, WARUM ES NOTWENDIG IST, SO VIELE SCHRIFTEN ZUR VERFÜGUNG ZU HA

BEN. SIE DIENEN ALLE ZUM SELBEN, ABER MACHEN DIE VIELFALT DES MENS
CHEN AUS. DIESE VIELFALT IST WIE BEIM WEIN. ICH HABE EINMAL EINE WEI
NKARTE STUDIERT MIT SECHZIG MÉDOC-WEINEN AUS DEM SELBEN JAHR. DA
S IST AUSNAHMSLOS WEIN, ABER DOCH NICHT ALLES DER GLEICHE WEIN. ES
HAT EBEN GLEICHWOHL NUANCEN. SO IST ES AUCH MIT DER SCHRIFT. YOU M
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PURPOSE BUT THEY EXPRESS MAN'S DIVERSITY. IT'S THE SAME DIVERSITY.
WE FIND IN WINE. I ONCE SAW A LIST OF MÉDOC WINES FEATURING SIXTY DI

FFERENT MÉDOCS ALL OF THE SAME YEAR. ALL
OF THEM WERE WINES BUT EACH WAS DIFFERE
NT FROM THE OTHERS. IT'S THE NUANCES THA
T ARE IMPORTANT. THE SAME IS TRUE FOR TY
PEFACES. POURQUOI TANT D'ALPHABETS DIFFÉ
RENTS! TOUS SERVENT AU MÊME BUT, MAIS A
USSI À EXPRIMER LA DIVERSITÉ DE L'HOMME.
C'EST CETTE MÊME DIVERSITÉ QUE NOUS RETR
OUVONS DANS LES VINS DE MÉDOC. J'AI PU, UN
JOUR, RELEVER SOIXANTE CRUS, TOUS DE LA M

66 pt | −35   40 pt | −25   31 pt | −10   23 pt | −5   15.5 pt | 19 pt | 0   10 pt | 13 pt | 2   7 pt | 10.2 pt | 10   5.7 pt | 8 pt | 10
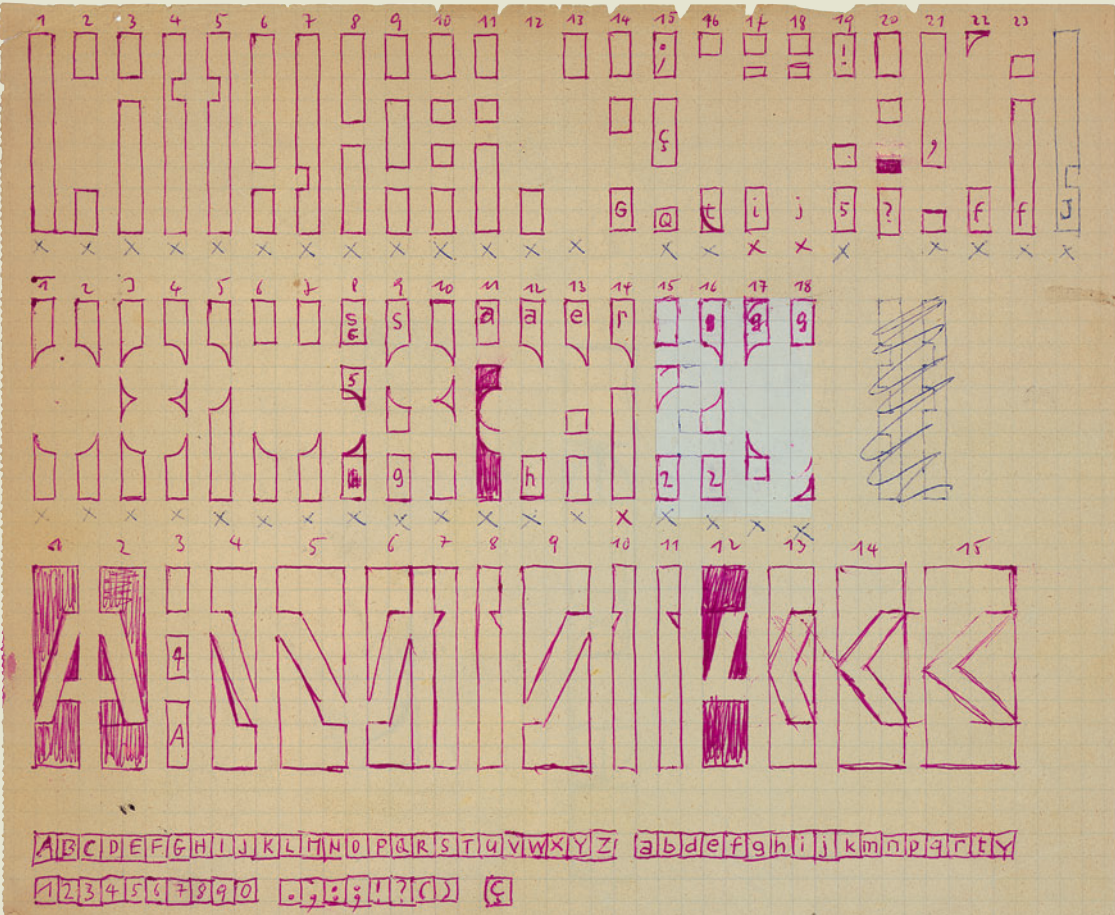
Type-design project
Element-Grotesk
1953

*Sketch of an alphabet composed
of elements (above); and sketch of
the negative shapes of the
elements (below).*

/02/
*Test showing how the widths
of characters could be changed by
simply adding more of the same
elements in the middle of each one.*

/03/
*The elements also make it possible
to join letters.*

This alphabet design composed of elements is a search for a headline face to comply with Charles Peignot s desire to create an entirely new sort of typeface. The demand brought about by advertising agencies for individual headline faces called for such a typeface, spurring Adrian Frutiger on to try out new designs.

An early sketch **/01/** shows the letters divided into vertical elements, transformed at a later stage into negative shapes. Diagonal lines were a problem, as they cannot be extended with elements. Adrian Frutiger tried different widths for K and different elements for M, but in doing so drifted away from the initial concept. By test casting a few elements, words like Houtife **/02/** could be set. Joining letters offers interesting choices, giving them the appearance of logos **/03/**.

This typeface design has similarities to the Rodin hat uns design from the same time for a headline face, which evolved into *Initiales Phoebus* (see page 40).

The details of '*Element-Grotesk*'[1] were never elaborated, no doubt for financial as well as technical reasons. The questions regarding standardising shapes or character spacing remain unsolved.

Charles Peignot always encouraged me to scale new heights in my search for new ideas for alphabets. During my first period working for Deberny & Peignot I was free from all constraints and allowed to search in all directions. This is how I came up with this idea. It was to design a stencil face for headline setting. Marcel Jacno, who had drawn several alphabets for Deberny & Peignot, had done a similar alphabet that was very successful.[2] It was released in 1954 as *Chaillot* **/04/** – but only for Typophane transfer sheets (for more about the technology transfer sheets see page 223).

The squares on graph paper gave my design the possibility of making letters using construction elements. I sketched the entire alphabet with upper- and lowercase letters on such paper **/01/**, in order to see into how many and into what type of elements one could divide the letters. On a second sheet I then put the individual elements together. It presented a whole new possibility of setting different widths by repeating individual basic elements **/02/**. I showed Charles Peignot a few words I'd pieced together, and along with Marcel Mouchel, our engraver, I tried engraving a couple of these stick-like individual elements from which proofs were then made **/02/**.

The x-height became equal to the cap height **/07/**, which at this point had nothing to do with the search for a uni-case typeface. The shapes of individual characters, round on the outside and square on the inside, arose from the system. Some of the upper- and lowercase letters could be set using the same elements **/06/**, which reduced the huge amount of individual elements somewhat. In the end, however, it didn't become a stencil face. The typeface was never produced either. It is pretty daring to break up letters into their constituent components. More than anything, the typesetters wouldn't have had much fun with it.

/04/
Chaillot *by Marcel Jacno, a typeface produced for Typophane transfer sheets, released by Deberny & Peignot, 1954.*

Chaillot

/05/
Gill Cameo Ruled *1930, a foundry typeface by Eric Gill, in which the vertical lines are a purely decorative element.*

/07/
Positive and negative letters constructed from the elements in the sketch on the left page without space between them.

/06/
Elements combined into letters (right), sorted by shapes (below) and numbered according to the sheet on the preceding page.

15   14   *1   16   3   *2   9   12   1