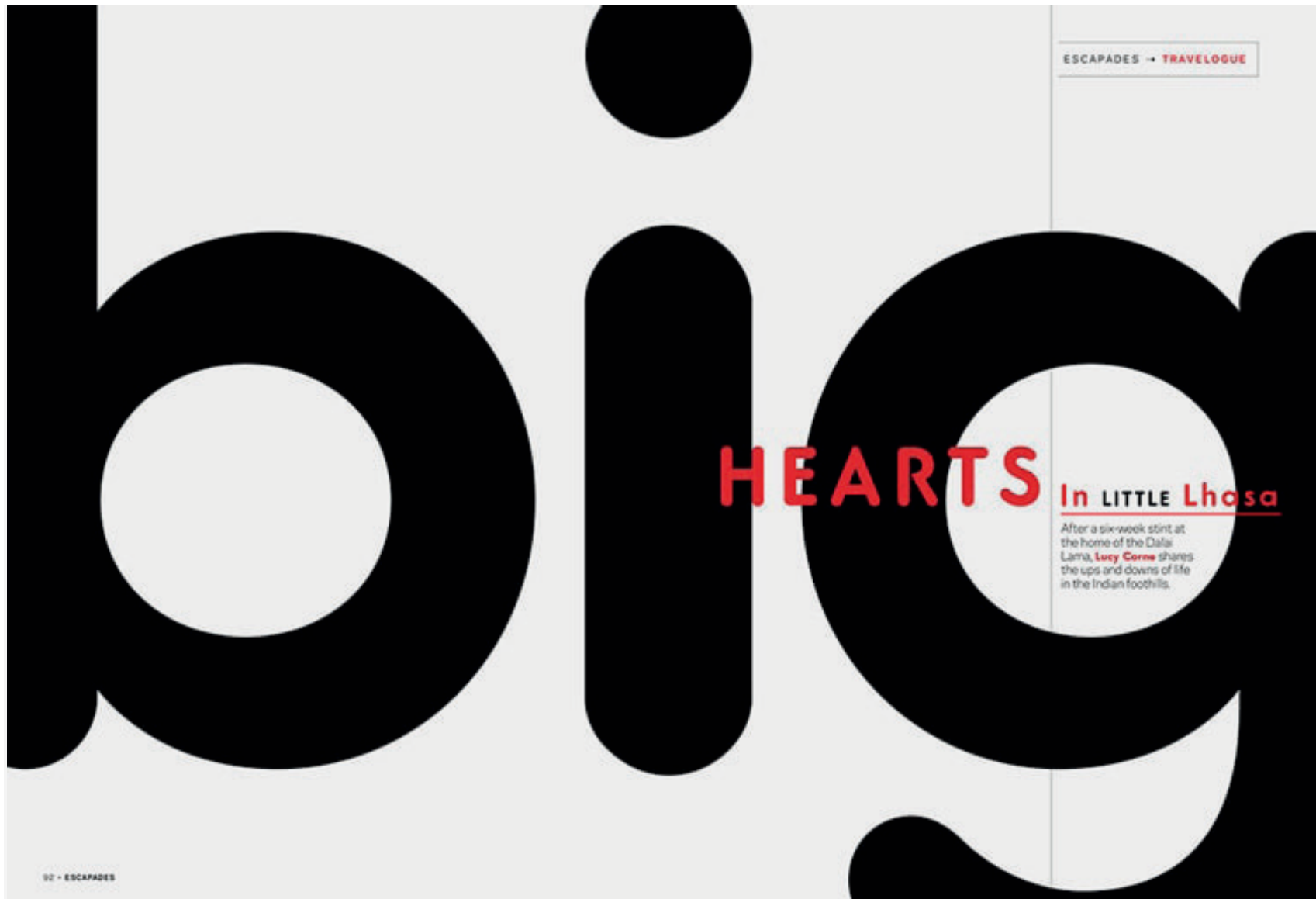


Drafting

Typography Magazines:

Things to think about



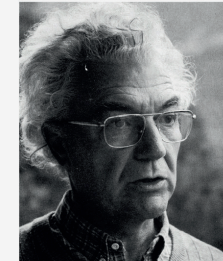
Don't see the edge of the page as a frame that everything has to sit within.

IMPACT - Create a really prominent hierarchy. Does your design command attention? Is there a clear 'way in'?

"If you remember the shape of your spoon at lunch, it has to be the wrong shape. The spoon and the letter are tools' one to take food from the bowl, the other to take information off the page... When it is a good design, the reader has to feel comfortable because the letter is both banal and beautiful."

*Keynote Speech/Type90
Adrian Frutiger*

uni
ver
S



Adrian Frutiger: b. 1928.
Contemporary Swiss graphic designer.

international **typographic** style

A crucial piece of The International Typographic Style movement is in its namesake. Typography, which had grown into an essential element in graphic design, was being reinvented. Rejected were the mathematically constructed geometric sans-serif styles. Instead Swiss designers were choosing more refined designed typefaces influenced by the nineteenth-century Akzidenz Grotesk fonts. In 1954 a young Swiss designer working in Paris, Adrian Frutiger (b. 1928), completed a visually programmed family of twenty-one sans-serif fonts named Univers, expanding the rather limited typographic variations sevenfold.

Born and educated in Switzerland, Frutiger spent four years apprenticing with a printer while he attended Kunstgewerbeschule Zürich. His early successes brought him to the notice of the Paris foundry, Deberny et Peignot, who invited him to France in 1952. It was there that he created Univers.

A typeface reduced to its simplest and most rational form, Univers was immediately successful. Using numbers instead of the conventional classification, The Univers family offered a font with not only the appropriate black to white relationship for body copy, Univers 55, but also ranged from a 39 light/extra condensed to the 83 bold/extra extended. The expansion of the font depended on its relationship to Univers 55. To the left fonts were condensed; to the right they were extended. The weight of the font was affected also with fonts above Univers 55

being lighter and those below being heavier. In addition to it having a range of widths and weights, the size and weight of the capitals are close to the size and weight of the lowercase characters making the tone and texture of a Univers text setting more uniform than that of earlier typefaces. It took Frutiger 3 years to complete Univers, but it established his international reputation.

Frutiger has gone on to work with most of the major type foundries. He has spent decades working with Linotype resulting in many popular typefaces, Avenir, Egyptianne, and yes, Frutiger just to name a few. He has won many awards and honors, and though his work concentrated mostly on printing forms and signage systems he published the book *Forms and Counterforms* dealing with the free forms.

After heart surgery in 1994, Adrian Frutiger, who lived through the demands of technology change from the first phototype in the 1950s to the first digital setting using personal computers in the 1990s, began writing his professional memoirs, a chronicle covering the last 50 years of his life as a typeface designer. One of the very few typeface designers who stood at the junction of new technologies, he considered it his responsibility to write down his account of "how it all went" for the benefit of following generations. ■

Author: Hannah Busekrus, an author, designer and critic she is currently planning a her world domination.



Forget Don Draper, forget
21st Century romanticising of
booze-soaked lunches and a
nicotine saturated air of gentle
sexism. In this series, we look
back at some typographic
heroes from the Mad Men era
and the Madison Avenue area,
beginning with Herb Lubalin
and Tom Carnase. *Written by
Jason Smith and Emily Gosling.*

ANCHOR - Use the big element to anchor the smaller.



In this section we look at the emerging mobile technologies that are helping brands to amplify fame beyond traditional Out-of-Home campaigns, but we don't believe in technology for technology's sake so we have focused on the benefits mobile technology can create for both advertisers and consumers.

Random shapes? Do they add anything to your design or simply detract from the written content?

SIMPLICITY - 'Keep it simple stupid' - Does your design need decluttering?

frutiger diaries



Frutiger shown here hard at work developing a typeface he would later name after his son.

06.06.55

Today I spoke to Uni (er as I call him. Uni) and OMG he is soooo cute!! What I really like about him is his clean style and prepositional form...if you know what I mean. My mom keeps insisting that I date Garamond but he is so old style. blech! From what I hear his real daddy is Jean Jannen the millman...and there is a striking resemblance. Anyway, all Garamond has is this outdated ugly pince and I'd rather die than be caught in that piece of junk. What if one of my friends saw me riding in his nasty car?! Uni has a hot motorcycle his dad bought him last year. It has flames on the side and I would look so good on the back of it going 55 - or even if he's bald maybe even 75! I told him today on the phone that maybe I'm too candorous for such a fine spirit and he told me that he likes me that way. He is so open minded and versatile. It is refreshing. All the other boys are all caught up with their fancy suits, but not Uni. He knows that he is timeless and he never endresses to compensate for his...ahem...lack of design. I've got to go, my mom is coming up the stairs...will write more later!

05.10.55

Oh. My. God. Uni asked me to the prom!!! I'm still in shock. He asked me, ME. Can you believe that? He walked up to me, really nerchalant, and smiled and asked me if I'd be his date. I almost fainted. I said yes, of course. I felt kind of bad though... Garamond asked me about 5 minutes later and I had to shoot him down. He was all dressed up in a tuxedo and he even gave me a corsage. I told him that even though he raised his x-height and changed his nickname to "TTC" I still wasn't interested and I still didn't think he was madem. He left crying and his dad called my mom...all I overheard was "I understand Claude, but I can't force her to love him! There are more suits in the sea...maybe her cousin Boden is free...yes I know she is really tall but beggars can't be choosers Mr. Garamond!" It was pretty sad.

What am I going to wear?! I need to go buy a prom dress that is as perfect as Uni. It'll be sleek and black...ah I can't wait! I'll let you know how it all goes...



Left: The case in which the diaries were found in 2001.

Right: This image demonstrates the grid system Frutiger utilized to organize his typeface Univers.



05.15.55

I am SO MAD. Uni just dropped me off and I am NEVER SPEAKING TO HIM AGAIN. He had the nerve to get fresh with me during the last dance, after ignoring me all night! Can you believe him?! When I told him I wanted to go home he said I should go with him to "Frutiger's" for the after party...well there "was" no after-party. It turns out that "Frutiger's" was really his dad's new apartment (his parents divorced recently) and he tried to take advantage of me! That slimy son-of-a-gun.

The Frutiger Diaries were discovered and edited by archaeologist Yaelle Peguere. Source references in this article include the following materials: Barnes, Paul, and Mads Ougaard. "Typecast: Font of joy." *Print* (2002). Frutiger, Adrian. *Type, sign, symbol*. Zurich: ABC Edition, 1980. McCay, Katherine. "A cold eye: when designers create culture." *Print* (2002).

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STEP BACK - Does your design embody your selected typeface?

SLOVENIA'S TOWNS

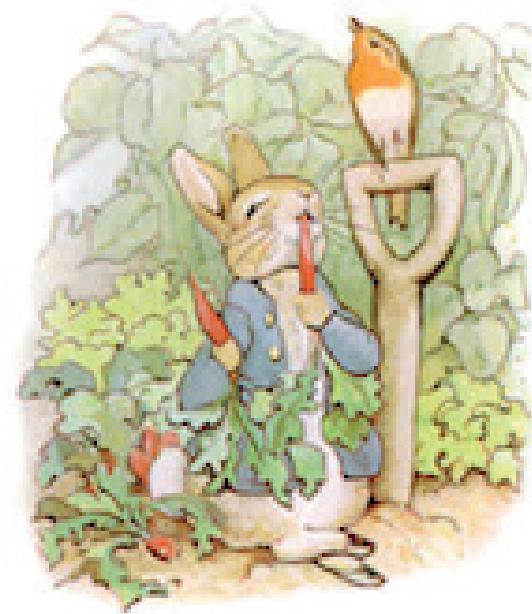
LARGER TOWNS

Ajdovščina, Bled, Bovec, Brežice, Celje, Domžale, Gornja Radgona, Hrastnik, Idrija, Ilirska Bistrica, Izola, Jesenice, Kamnik, Kočevje, Koper, Kostanjevica ob Krki, Kranj, Krško, Laško, Lendava, Litija, Ljubljana, Ljutomer, Maribor, Metlika, Murska Sobota, Nova Gorica, Novo Mesto, Ormož, Piran, Postojna, Ptuj, Radeče, Radovljica, Ravne na Koroškem, Sevnica, Sežana, Slovenska Bistrica, Slovenj Gradec, Slovenske Konjice, Škofja Loka, Sočanje, Tolmin, Trbovlje, Trzin, Velenje, Višnja Gora, Vrhnika, Zagorje ob Savi, Zalec, Cerklje, Dravograd, Grosuplje, Logatec, Medvode, Mengeš, Mežica, Prevalje, Ribnica, Rogoška Slatina, Ruše, Sempeter pri Gorici, Sentjur, Trebnje, Zelniki, Ziri

SMALLER TOWNS

Sevnica, Sežana, Slovenska Bistrica, Slovenj Gradec, Slovenske Konjice, Škofja Loka, Sočanje, Tolmin, Trbovlje, Trzin, Velenje, Višnja Gora, Vrhnika, Zagorje ob Savi, Zalec, Cerklje, Dravograd, Grosuplje, Logatec, Medvode, Mengeš, Mežica, Prevalje, Ribnica, Rogoška Slatina, Ruše, Sempeter pri Gorici, Sentjur, Trebnje, Zelniki, Ziri, Radeče, Radovljica, Ravne na Koroškem.

SPACE - White space is good - it frames your content. Dont be afriad to allow things to breathe.



Peter, have you seen the carrots Mrs. Carson just planted?

TYPE SIZE - It may help to view your printed drafts next to an existing piece of print. Is it suitable for a specialist magazine?



SPREAD - Does your two pages work as a unified design?

