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Autore	Frutiger Adrian <1928->
Titolo	Adrian Frutiger typefaces [[electronic resource]] : the complete works / / Swiss Foundation Type and Typography ; edited by Heidrun Osterer and Philipp Stamm
Pubbl/distr/stampa	Basel ; ; Boston, : Birkhauser, c2009
ISBN	3-0346-0990-6
Edizione	[English ed.]
Descrizione fisica	1 online resource (459 p.)
Altri autori (Persone)	OstererHeidrun <1966-> StammPhilipp
Disciplina	686.224092
Soggetti	Type and type-founding - History - 20th century Type and type-founding Graphic design (Typography) Typographers - Switzerland Type designers - Switzerland Electronic books.
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Includes two folded pages.
Nota di bibliografia	Includes bibliographical references (p. 424-437).
Nota di contenuto	Front matter -- Content -- Adrian Frutiger - The standard-setter / Weidemann, Kurt -- A typeface is a tool / Frutiger, Adrian -- Introduction. How we made this book -- Introduction. How to use this book -- Career path. Adrian Frutiger's teachers and mentors -- Président -- Type-design project. Delta -- PHOEBUS -- Type-design project. Element-Grotesk -- Type-design project. Federduktus -- ONDINE -- MÉRIDIEU -- Caractères Lumitype -- UNIVERS -- EGYPTIENNE F -- Opéra -- Alphabet Orly -- APOLLO -- Type-design project. Alphabet Entreprise Francis Bouygues -- Concorde -- Type- design project. Serifen-Grotesk -- Alphabet Algol -- SERIFA -- OCR-B -- Univers IBM Composer -- Alphabet EDF-GDF -- Type-design project. Katalog -- Devanagari / Tamil -- Alpha BP -- Documenta -- Alphabet Facom -- Alphabet Roissy -- Alphabet Brancher -- IRIDIUM -- Alphabet Métro -- ALPHABET CENTRE POMPIDOU -- FRUTIGER -- GLYPHA -- ICONE -- BREUGHEL -- Type-design project. Dolmen -- TIEMANN -- VERSAILLES -- Linotype Centennial -- AVENIR --

WESTSIDE -- VECTORA -- LINOTYPE DIDOT -- HERCULANUM --
Shiseido -- Frutiger CAPITALI S -- Pompeijana -- RUSTICANA --
FRUTIGER STONES -- FRUTIGER NEONSCRIPT -- NAMI -- Synopsis of
Frutiger-Typefaces -- Addendum

Sommario/riassunto

Das internationale Schriftschaffen nach 1950 wurde massgeblich geprägt vom Schweizer Adrian Frutiger. Sein Schriftprogramm Univers und die zum ISO-Standard erklärte maschinenlesbare Schrift OCR-B sind Meilensteine wie auch die zur Frutiger weiterentwickelte Schrift der Pariser Flughäfen - ein Qualitätsstandard für Signalisationsschriften. Mit den Corporate Types prägte er Firmenauftritte wie jenen der japanischen Kosmetiklinie Shiseido. Insgesamt entstanden rund 50 Schriften, darunter Ondine, Méridien, Avenir, Vectora. Auf Gesprächen mit Frutiger basierend sowie auf umfangreichen Recherchen in Frankreich, England, Deutschland und der Schweiz zeichnet die Publikation den gestalterischen Werdegang des Schriftkünstlers exakt nach. Erstmals werden alle Schriften - vom Entwurf bis zur Vermarktung - abgebildet sowie mit Bezug zu Technik und zu artverwandten Schriften analysiert. Bisher unveröffentlichte, nicht realisierte Schriften sowie über 100 Logos vervollständigen das Bild. The international creation of typefaces after 1950 was decisively influenced by the Swiss type designer Adrian Frutiger. His Univers typeface and the machine-readable font OCR-B, which was adopted as an ISO standard, are milestones, as is his type for the Paris airports, which set new standards for signage types and evolved into the Frutiger typeface. With his corporate types, he helped to define the public profiles of companies such as the Japanese Shiseido line of cosmetics. In all he created some fifty types, including Ondine, Méridien, Avenir, and Vectora. Based on conversations with Frutiger himself and on extensive research in France, England, Germany, and Switzerland, this publication provides a highly detailed and accurate account of the type designer's artistic development. For the first time, all of his types - from the design phase to the marketing stage - are illustrated and analyzed with reference to the technology and related types. Hitherto unpublished types that were never realized and more than one hundred logos complete the picture.
