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Altri autori (Persone)	DanaherTim DickelSusanne SpiekermannDylan SpiekermannErik
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Nota di contenuto	Frontmatter -- Content -- Adrian Frutiger - The standard-setter -- A typeface is a tool -- Introduction : How we made this book -- How to use this book -- Adrian Frutiger's teachers and mentors. Career path -- Président -- Delta -- Phoebus -- Element-Grotesk: A new approach to type -- Federduktus: Experiments and designs -- Ondine -- Méridien -- Caractères Lumitype -- Univers -- Egyptienne F -- Opéra -- Alphabet Orly: A signalisation without a system -- Apollo -- Alphabet Entreprise Francis Bouygues: Collaboration -- Concorde -- Serifen-Grotesk / Gespannte Grotesk -- Alphabet Algol: Typeface for a computer language -- Serifa -- OCR-B -- Univers IBM Composer -- Alphabet EDF- GDF: Architecture and typography -- Katalog: A strong typeface for newsprint -- Devanagari / Tamil -- Alpha BP : A better Futura or a typeface in its own right ? -- Documenta: A harmonious OCR typeface -- Alphabet Facom: Catalogue design and corporate typeface -- Alphabet Roissy -- Alphabet Brancher: A typeface as viscous as honey -- Iridium -- Alphabet Métro -- Alphabet Centre Georges Pompidou : The typeface Centre Georges Pompidou CGP -- Frutiger -- Glypha -- Icone -- Breughel -- Dolmen -- Tiemann -- Versailles -- Linotype Centennial -- Avenir -- Westside -- Vectora --

Linotype Didot -- Herculanium -- Shiseido : A whiff of a typeface -- Frutiger Capitalis -- Pompeijana -- Rusticana -- Frutiger Stones / Frutiger Symbols -- Frutiger Neonscript: Neon - A typeface for fluorescent lettering -- Nami -- Synopsis of Frutiger-Typefaces -- Notes -- Lists -- Biography Adrian Frutiger -- Awards and prizes -- Lectures -- Exhibitions -- Publications by Adrian Frutiger -- Specialist articles by Adrian Frutiger -- Films / Videos -- Radio interviews -- Publications about Adrian Frutiger's work -- Articles on Adrian Frutiger's work -- Typefaces by Adrian Frutiger -- Typeface manufacturers -- Places of work and co-workers -- Collaborations with other companies -- The authors -- Our thanks -- Credits

Sommario/riassunto

Adrian Frutiger hat das internationale Schriftschaffen seit 1950 maßgeblich geprägt. Sein Schriftprogramm Univers und die maschinenlesbare Schrift OCR-B sind Meilensteine der Typografie wie auch die Frutiger, die er ursprünglich für die Pariser Flughäfen entworfen hatte und mit der er einen Qualitätsstandard für Signalisationsschriften schuf. Insgesamt entstanden rund 50 Schriften, darunter Ondine, Méridien, Avenir, Vectora. Auf Gesprächen mit Frutiger und auf umfangreichen Recherchen basierend, dokumentiert die Publikation den gestalterischen Werdegang des Schriftkünstlers. Erstmals werden alle Schriften - vom Entwurf bis zur Vermarktung - abgebildet sowie mit Bezug zu Technik und zu artverwandten Schriften analysiert. Unveröffentlichte, nicht realisierte Schriften sowie über 100 Logos vervollständigen das Bild.

The Swiss type designer Adrian Frutiger decisively influenced the international creation of typefaces after 1950. His Univers typeface and the machine-readable font OCR-B are milestones, as is his type for the Paris airports, which evolved into the Frutiger typeface. All set new standards for signage types. In all, he created some fifty types, including Ondine, Méridien, Avenir, and Vectora. Based on conversations with Frutiger himself and on extensive research, this publication provides a highly detailed and accurate account of the type designer's artistic development. 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.
