UNI
VERS

Welcome to the Univers!

a b c d e f g h i j k l m
n o p q r s t u v w x y z
A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z
0 1 2 3 4 5 6 7 8 9

2

36 PT ROMAN 55

"simplicity and expression of an advanced culture."

60 PT SPECIFICATION

48 PT SPECIFICATION

18 PT SPECIFICATION

Septet une pour infante defuncte

The Flower: Like the Fantasy

Ultimate Truth

necro fantasia (progressiv remix)

Moonlives

14 PT SPECIFICATION

Flowering Night

24 PT SPECIFICATION

30 PT SPECIFICATION

28 PT SPECIFICATION

Break the Sabbath

3

Pinky Girls Story

1884

Maple Dream... Fate of Sixty Years

Retrospective Kyoto

6 PT SPECIFICATION   10 PT SPECIFICATION   72 PT SPECIFICATION

12 PT SPECIFICATION

36 PT SPECIFICATION

4

THERE IS A SPATE OF NEW PRINTING TYPES AT THE PRESENT MOMENT. A SIMILAR SITUATION EXISTED BETWEEN THE TWO WARS ONCE THE BREAK NECESSARY FOR RECUPERATION HAD COME TO AN END. MODERN TECHNICAL DEVICES (ELECTROTYPES, PUNCHING THE MATRIX BY MEANS OF THE PANTOGRAPH, MICROSCOPIC CONTROLS) ARE CONTINUALLY INCREASING THE SPEED AT WHICH FONTS CAN BE PRODUCED. THE QUESTION, HOWEVER, IS WHETHER THIS PROGRESS IN THE MECHANICS OF TYPEFOUNDING IS EQUALED BY THE VISUAL ASPECT, THE DESIGN OF THE TYPE.

11 PT CONDENSED SMALL CAPS 57

The majority of the new types are not intended to last. Printers and designers can all name types which have become visually outmoded long before they are technically worn out. Every press works with one or more standard typefaces and a comparison of the short-lived fashionable printing types with them reveals the curious fact that the former, almost without exception, are products of their present time, while the standard typefaces belong to the past. They are *classics* of their kind, dignified and ennobled by centuries of use: Caslon, Garamond, Baskerville, Janson, Plantin, Fournier, Bodoni, Didot and Walbaum. It almost looks as though our own age is only attracted by the ephemeral and avoids the standard typeface, because of the funda-mental visual problems and permanent values it involves.

8 PT EXTENDED 53

8 PT ROMAN 55

8 PT CONDENSED 57

A Swiss type designer, Adrian Frutiger (a pupil of Alfred Willimann of the Zurich School of Industrial Design), has been working in Paris in the atelier of the Fonderie Deberny et Peignot on a new sans serif typeface. This is of extreme interest for it comes at a time when it seemed beyond the bounds of possibility to hope for the realization of a project which demanded so much determination on the part of the designer if he were to surmount the overwhelmingly difficult problems involved. Instead of adhering to conventional principles of construction the designer of "Univers" has made use of forms which permit a rich interplay of visual effects. In order to emphasize the visual characters of the letters the larger sizes are much varied, the strokes, where they are joined, are slightly conical in shape, the free end is somewhat thickened, the other end attenuated, to lighten the effect of blackness and to prevent smearing during printing. The height of the capitals is also slightly varied. When the narrow end of a stroke marks the height of a letter (H) the capital is larger than when the broad end of a stroke is uppermost (E). The condensation of some of the letters and the expansion of others is noticeable to a greater degree. The upper parts of g, m, n, p, q, and u are condensed while the lower parts of a, b, d, and u are expanded. The c is made narrower than the o because the greater amount of white makes it seem optically as broad as the o, n and u are not the same in width. The u is narrower, for as the opening occurs at the top of the letter the white is more dominant than in the n which is open at the bottom.

5

8.5 PT CONDENSED 57
8.5 PT ROMAN 55
8.5 PT CONDENSED LIGHT 47
9 PT ROMAN 55

Because the Univers categories were not compatible with existing nomenclature, there were discrpancies among printers on how the Univers fonts were to be identified in type-specimen books, resulting in confusion.

I regained my composure when I became acquainted with the Univers face that Adrian Frutiger had brought out in 1957, a major typographical landmark.

Ascenders and descenders were shortened in comparison with existing typographic norms.

The Univers family, as we know it today, has not escaped the march of technology.

A distinctive feature of Univers is the strong horizontal flow.

The family's book face, Univers 55, was the basis for 20 other variations.

The x-axis governs the letter width in a transition between expanded and condensed.

The result is that Univers Black, which Adrian Frutiger outfitted with the workaday number 75, is designated: "14.4.3.4.1.2.2.2.2.2".

Frutiger elaborated on the concept of type families.

The design of Univers sparked a trend in type design.

After Univers, Frutiger designed many other effective typefaces.

Most variations have an accompanying oblique.

6

"Univers = authority."

12 PT VARIOUS

LAST MOMENT TO REMEMBER
against, perfect cherry blossom
Our Little Miracles
A. Aurantiaca
Lovelight
NITE VERSIONS
For Your Pieces
DANCEFLOOR COMBAT
EXSERENS
Signature
Trois Noir
Harmony

39 Thin Ultra Condensed

49 Light Ultra Condensed

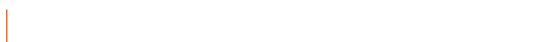47 Condensed Light

45 Light

53 Extended

55 Roman

57 Condensed

59 Ultra Condensed

66 Bold Italic

73 Bold Extended

85 Extra Black

93 Extra Black Extended

9 PT VARIOUS

7

Frutiger's method of allowing for all twenty-one sizes from the beginning is quite new. The starting point and the most important cut in a font in the norm (12 pt.) and all the other sizes are usually developed from this, for all further possibilities are contained in 12 pt. Until today it was customary to issue a type font in a few sizes only and to prepare additional sizes according to the success of the first cuts.

12 PT LIGHT 45
12 PT ROMAN 55

8

10 PT ROMAN 55

The different sizes are numbered. Number 55 is the norm. The various large sizes are indicated by tens, the different widths and heights by single numbers. Odd numbers signify roman, even numbers italic.

The font **"Univers"** was prepared in the first place for the electric composing machine "Lumitype", which was evolved in the workshops of Deberny and Peignot. In the "Lumitype" the matrices of the traditional composing machine are replaced by a plate onto which are deposited eight rows of letters and punctuation marks arranged in a circular formation, altogether sixteen different sorts, which can be used in twelve different sizes. Altogether therefore **17,280** letters and punctuation marks are always at the disposal of the machine. The plate rotates on a horizontal axis within focusing range of a camera and the image of the letters is projected onto a film by means of an electric current.

9.5 PT ROMAN 55
9.5 PT EXTRA BLACK 85
9 PT BLACK EXTENDED 73

9

10

" a typeface that wouldn't call too much attention to itself."

11

After several decades of restless groping after something worthwhile this new sans serif font gives reason for rejoicing, especially in the way in which the designer has resolved the formal and technical problems involved.

12

14 PT ROMAN 55

14 PT LIGHT 45

UNIVERS: A NEW SANS SERIF TYPE BY ADRIAN FRUTIGER

Emil Ruder
From Neue Grafik 2 (July 1959)

16 PT EXTRA BLACK SMALL CAPS 85

9 PT LIGHT 45

9 PT ROMAN 55

Welcome to the Colophon!

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15

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