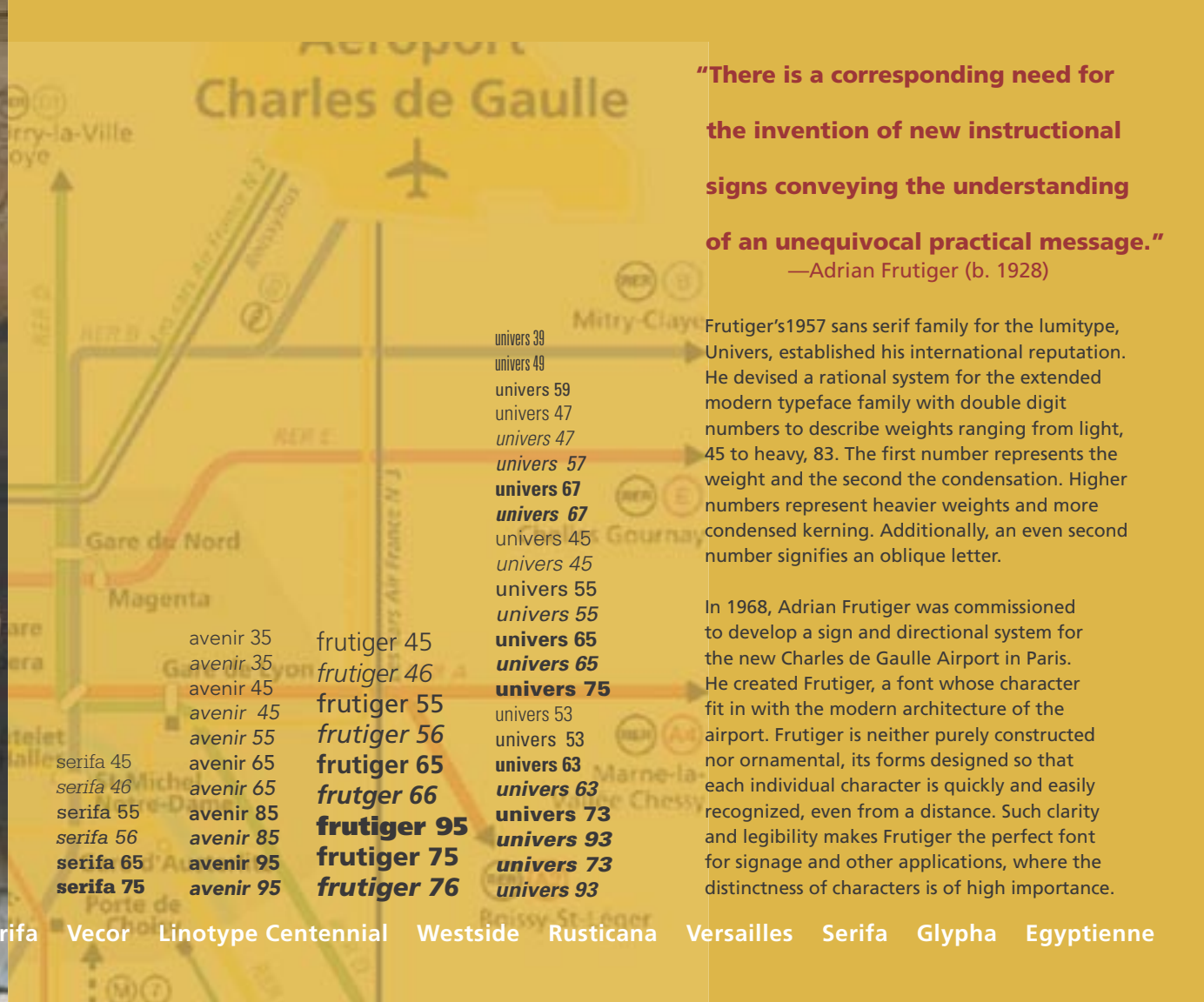


Frutiger Univers Avenir OCR-B Linotype Dido Herculanum Ondine Apollo Meridien Serifa Vecor Linotype Centennial Westside Rusticana Versailles Serifa Glypha Egyptienne



“There is a corresponding need for the invention of new instructional signs conveying the understanding of an unequivocal practical message.”
—Adrian Frutiger (b. 1928)

Frutiger's 1957 sans serif family for the Lumitype, Univers, established his international reputation. He devised a rational system for the extended modern typeface family with double digit numbers to describe weights ranging from light, 45 to heavy, 83. The first number represents the weight and the second the condensation. Higher numbers represent heavier weights and more condensed kerning. Additionally, an even second number signifies an oblique letter.

In 1968, Adrian Frutiger was commissioned to develop a sign and directional system for the new Charles de Gaulle Airport in Paris. He created Frutiger, a font whose character fit in with the modern architecture of the airport. Frutiger is neither purely constructed nor ornamental, its forms designed so that each individual character is quickly and easily recognized, even from a distance. Such clarity and legibility makes Frutiger the perfect font for signage and other applications, where the distinctness of characters is of high importance.

- avenir 35
- avenir 35
- avenir 45
- avenir 45
- avenir 55
- avenir 55
- serifa 45
- serifa 46
- serifa 55
- serifa 56
- serifa 65
- serifa 75
- frutiger 45
- frutiger 46
- frutiger 55
- frutiger 56
- frutiger 65
- frutiger 66
- frutiger 95
- frutiger 75
- frutiger 76
- univers 33
- univers 43
- univers 59
- univers 47
- univers 57
- univers 67
- univers 45
- univers 45
- univers 55
- univers 55
- univers 65
- univers 65
- univers 75
- univers 53
- univers 53
- univers 63
- univers 63
- univers 73
- univers 93
- univers 73
- univers 73
- univers 93

“Sunday breakfast—a Dutch tradition. Father: You’re putting too much salt on your egg! Son (provokingly): How much salt is the right amount? Father: Just enough so that you can’t actually taste it! It took a long time before I finally understood my father!”
—Albert-Jan Pool (b. 1960)

In January 1995, Albert-Jan Pool started his own studio Dutch Design in Hamburg. FF DIN and FF OCR F were among his first projects. He had been teaching type design at the Muthesius Hochschule in Kiel from 1995 to 1998 (as well as typography at the Hamburg Academy for Marketing and Media). Together with type-consultant Stefan Rögner of AdFinder GmbH and copywriter Ursula Packhäuser he wrote and designed a

book on the effects of type on brand image entitled “Branding with Type”, which has been published by Adobe Press. Dutch Design finally merged into FarbTon Konzept + Design. The new company was co-founded 1999 with Jörn Iken, and Klaus-Peter-Staudinger, as well as with Birgit Hartmann who is also the mother of their daughter Pia-Elina (born 1999). For customers of FarbTon he created several corporate typefaces such as Jet Set Sans together with

Syndicate Brand & Corporate for Jet / Conoco in 1997, C&A InfoType together with Factor Design for C&A in 1998, DTL HEIN GAS for HEIN GAS Hamburger Gaswerke in 1999 and Regenbogen Bold for Regenbogen, a political party in Germany in 2001.



- Din 30640
- Din30640
- Din 1451
- Din 1451
- Din 1451
- Din 1451
- Linear Regular
- Linear Medium
- Linear Bold
- Linear Extra Bold
- Linear Ultra Bold
- Imperial Roman
- Imperial Italic
- Imperial Bold



- Garage Gothic Regular
- Garage Gothic Bold
- Garage Gothic Black
- Interstate light compressed
- Interstate Regular Compressed
- Interstate BoldCompressed
- Interstate Black Compressed
- Interstate Light Condensed
- Interstate Regular Condensed
- Interstate Bold Condensed
- Interstate Black Condense
- Interstate Light Regular
- Interstate Bold Regular
- Interstate Bold
- Interstate Black

“The day we stop needing new type will be the same day that we stop needing new stories and new songs.”
—Tobias Frere-Jones (b. 1970)

By the time he entered Rhode Island School of Design, type design had displaced most other interests. He graduated from the Graphic Design Department in 1992 and began full-time work for Font Bureau, where he was a Senior Designer for several years. In addition to his numerous contributions to the Font Bureau retail library, he has made three fonts (Reactor, Fibonacci, Microphone) for Fuse, a journal of

experimental type design. He now teaches a type design course at Yale School of Design with Matthew Carter. In 1999, he left Font Bureau to return to New York, where he began work with Jonathan Hoefler at The Hoefler Type Foundry, Inc.

Feeling that experience from one style can inform new efforts in another, he aims for the widest possible range in his work. He feels equally at home with a traditional text face as with a grungy display face. He seeks inspiration from deliberately non-typographic sources; the music of Schoenberg, the theories of Tesla and Pythagoras, and a row of shopping carts have all provided the initial spark.



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