

Frutiger, Emigre

Aesthetics of 20th
Century Typography

A rise in new technology often calls for change in design. The twentieth century witnessed this change. For the first half, mass production evolved the Machine Age from the Industrial Revolution.

With the introduction of computers, traditional typography began to phase out, giving way to its digital predecessor. As a result, the second half of the twentieth century approached the Digital Age. In both eras, the need for new design aesthetics was sought.

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

1234567890

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Adrian Frutiger is best known for his fonts **Frutiger** and **Univers**. His style was heavily impacted by the arts and crafts of the region he was born and grew up in. Born in Interlaken, Switzerland, he was the son of an artisan weaver. As a child, Frutiger longed to achieve greatness, live in massive cities and make an impact on the world.

At the age of 16, he apprenticed as compositor with a printer for four years and attended classes at the Zurich School of Arts and Crafts. Under the instruction of Walter Kach, he learned typographic design by rubbing forms from roman inscriptions.

abcdefghijklmnopqrstuvwxyz

1234567890

My
main consideration

was in **creating a font**

extremely legible *and*

which was both

aesthetically pleasing.

-Adrian Frutiger

Frutiger's first commercially released typeface was *President*, but the type designer considered *Meridien* his first "serious" type design, with his previous typefaces being only practice works. *Meridian* was based on the forms of 16th Century Jenson.

a b c d e f g h i j
1 2 3 4 5 6 7 8 9 0

ABCDEF GHIJK LMNOP QRSTUVW XYZ
k l m n o p q r s t u v w x y z





ABCDEFGHIJKLMNOPQRSTUVWXYZ


abcdefghijklmnopqrstuvwxyz

12345

In the world of Graphic Design, **Émigré** is a widely popular magazine. Established in 1984, they were one of the pioneer publishers/distributors of graphic design related software, printed materials, and most importantly, typography.

Coinciding with the birth of the Macintosh, **Émigré** was one of the first independent type foundries to establish itself centered on personal computer technology.

67890



Most of my
inspiration *comes from the particular*
with at the time. I search out a
addressed or a **unique result**

medium that **I'm involved**
problem *that needs to be*
that a production method **can yield.**

-Zuzana Licko



A B C D E F G H I J

Husband and wife Rudy Vanderlans and Zuzana Licko founded the California based foundry. They set out to transform the face of modern design, as they wanted to appropriate culture and design through computers.

Zuzana Licko was born in Bratislava, Czechoslovakia, and moved to the United States at the age of seven. She entered the University of California at Berkeley in 1981 as an undergraduate. Being left-handed, she hated her calligraphy class, where she was forced to write with her right hand.

Vanderlans was born in Hague, Holland. He attended the Royal Academy of Fine Art from 1974 to 1979. After an apprenticeship at Wim Crouwel's Total Design studio, he did corporate identity work. When his application to the UC Berkeley graduate program was accepted in 1981, Vanderlans moved to California. It was there that he met Licko. They eventually married in 1983.

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

1 2 3 4 5 6 7 8 9 0

Both typographers have their typefaces aesthetically apparent in today's world. In 2003, authorities in Switzerland decided to replace all their traffic signs with a variant of Frutiger, known as ASTRA-Frutiger. Then there is Myriad. Although not of Frutiger's foundry, the font is a take-off on Frutiger itself. Apple Computer uses Myriad as its corporate font, which some have argued to be even easier to read than Frutiger.

As for Émigré, they continue to be a highly regarded publication and type foundry, with new typography such as Vista Sans, Matrix, and Triplex.

Although at one point both sought the same goal of approaching aesthetics, Frutiger and Émigré have aesthetically gone their separate ways. Frutiger is now universal and has become the epitome of modernist's reductivist form in the twentieth century, while Univers has become ever present and ubiquitous.

Émigré on the other hand, now represents post-modernism of the digital age (pluralism, multi-culturalism, and the vernacular). Since then, the rules of grids and typography have been challenged.

Fonts Used

Frutiger **Bold**
Frutiger **Condensed**
Frutiger **Light Italic**
Frutiger **Roman**
Matrix **Bold**
Matrix **Book**
Meriden **Bold**
Meridien Medium **Italic**
Meriden **Roman**
Myriad **Roman**
Triplex **Bold**
Triplex **Light**
Triplex **Condensed Regular**
TarzanaNarrow **Bold**
TarzanaNarrow **Bold Italic**
Univers **Bold Oblique**
Univers **Roman**

Bibliography

E-paranoids.com

<http://www.e-paranoids.com/f/fr/frutiger.html>

Emigre.com

<http://www.emigre.com/VanderLans.php>

<http://www.emigre.com/Licko.php>

McLean, Ruari. **The Thames and Hudson Manual of Typography**. Thames and Hudson Ltd., London.

New York, New York: 1980.

Produced by

Johnathan Tolentino
Typography III