



Frutiger LT
65 Bold - 240 point

Frutiger Next
Bold Italic - 240 point

TYPE GOES PLATINUM

In the 1990s Linotype was in the throes of developing its Platinum Collection. The collection is an exclusive series of optimized classic typefaces from the Linotype library. The collection aims to bring these classics into the new, high-definition world. These classic faces included the likes of Univers, Syntax, Sabon, and the Avenir and Palatina families. This close collaboration will lead to famous type designers, Linotype has produced reworked, expanded typeface families that are both technologically and aesthetically up to date.¹

This optimization included the expansion of harmonious weights and styles, including small caps and old-style figures. Additionally, some weight and styles were updated or reduced like italics—or other weights interpolated to fill in the voids left by the technical disadvantages of the previous text-setting methods, like hot metal and phototypesetting. To signify these Platinum typefaces, and separate them from their original counterparts, they were appended with words like Neue, Nova and Next.

Adrian Frutiger's best typefaces were included in the transcendent revival imposed by Linotype: Univers, Avenir and Frutiger.

Frutiger's process for the Collection was to work with the original designers of the typefaces, to make true updates of these classics. Hans Eduard Meier, for instance, drew the fonts for the extension of Linotype Syntax himself on the computer, and Hermann Zapf kept a critical eye on Akira Kobayashi when his typefaces Aldus Nova, Optima Nova and Palatina Nova were extended.

Frutiger's Univers was implemented into the Platinum process—and in 1997—after a long process of painstakingly detailed revision, Frutiger and the design staff at Linotype completed this large joint project.

What resulted was a cohesive and complete update of the family. The original weights and styles were carefully redrawn from Frutiger's original drawings. Univers was systematic when it was first released in 1957, but Univers Next took that intricacy to a whole new level, with the extension of weights and styles moving from 27 to 65.

Next up was Frutiger's namesake typeface, Frutiger. This should have resulted like that of Univers Next, but along the way the design process was altered, when Frutiger was presented with a single letter,

1. Quote from Linotype.com

FRUTIGER: THE FUTURE

Frutiger in 1980, on technology, "Critical voices are often raised against the new presenting methods; voices which lament the loss of traditional craft qualities in the course of progress, the lack of speed. A type designer of the present day, however, has no right to opt out. His task is to encounter the new techniques on the basis of the past and with the same assurance, to replace the pen and engraving tool by the input program, gallery proof by the car image and the written correction by the addition and omission of electronic impulse. The replacement of mechanical by electronic methods, or relief type by the focusing screen and the photographic emulsion, does not make any basic difference to the fact that type will remain above all a human problem."²

Frutiger mentions examples, but everyone knows that there are plenty of areas in which typography can be improved with new typesetting and new ideas. The Internet is only one example where the potential of typography is highly neglected. But also in other areas like in television, there is a lot more which could be done. The point is obvious: for all new instances of media, new tools are required.

In the same way he has developed new typefaces for new purposes, Frutiger is convinced that the changing media industry will confront designers with completely unforeseen challenges which demand innovative solutions. "Many things are developed slowly and continuously; then suddenly a turning point comes. So like scientists who discover new methods, typographers will also begin to venture into areas which have not previously been explored."

"To the same extent, what we do today is the basis for tomorrow. Everything in the present has been built on experience from the past, and everything in the future is contained in the present. Today's work is anchored in the history of human achievement and, it becomes a foundation for the future. The workman therefore carries a double responsibility: to discern the path of human discovery in the keynotes of the past and at the same time in the foundation stone of the future."

2. From Frutiger's book, Type Signs, Springer, 1980.

3. From Frutiger's book, Type Signs, Springer, 1980.

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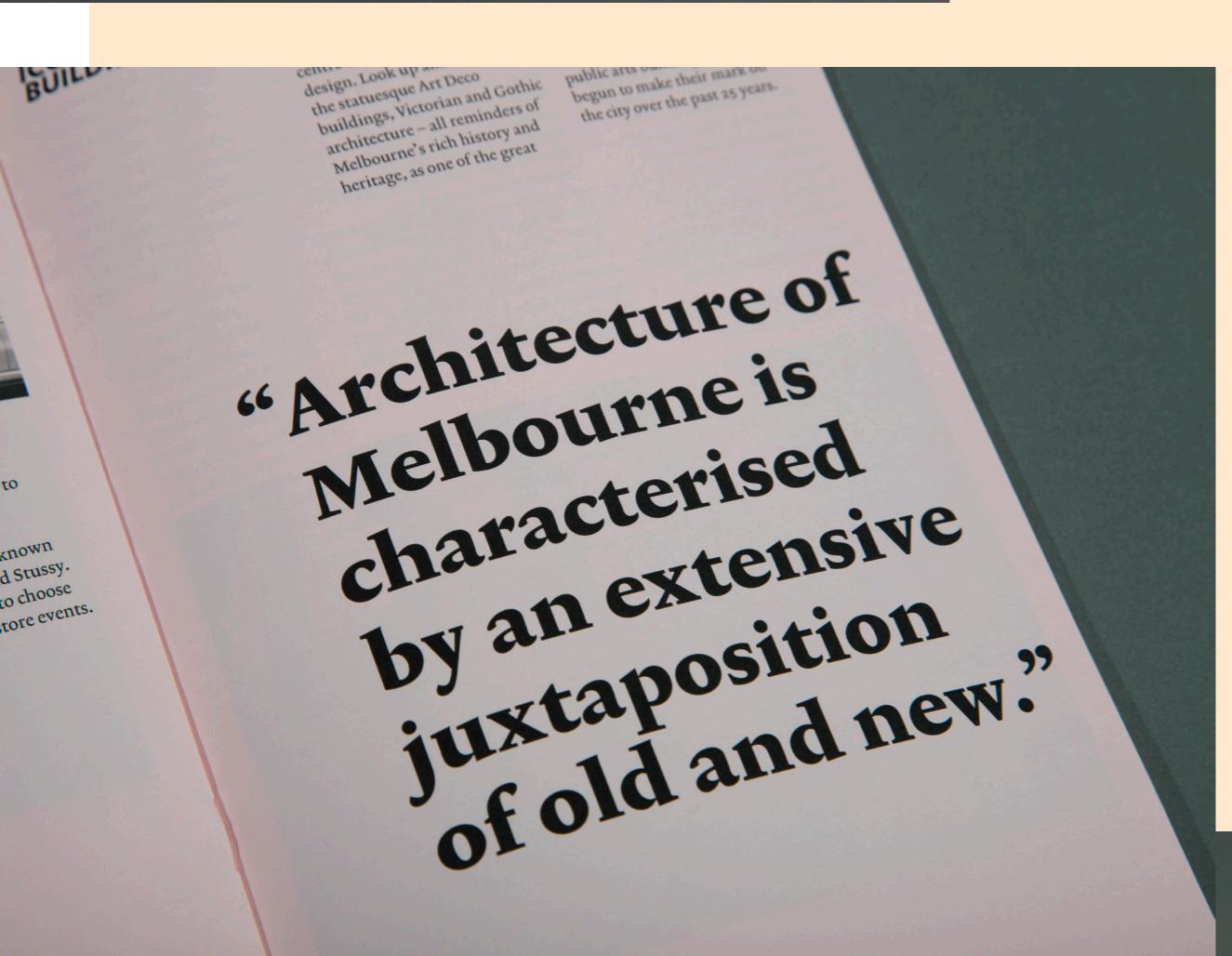
Adrian Frutiger in his home office. Significant projects today have a different character to those of a good few years ago. "The production of a good font," says Frutiger, "but now, a more modest budget, 'But how can I afford to submit my work to a competition, for a competition is a competition? I don't care whether a font can achieve a harmonious stage if it is created by hand?"

Below, both pages from Type Signs, symbol. Frutiger's illustration designs, the author's speculation of the future of type.





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5 Things We Learned About A\$AP Rocky From 'At Long Last A\$AP'

With A\$AP Rocky's aphorisms all the same. Ahead of its release we get to know about A\$AP Rocky before we get to know his progression. Look upon it as much can change with one album.

1. Fashion – Is He Over It?

After carving his niche as a lean-loving pre-teen, he's got a penchant for hip-fashion brands. Lord Facko has proved his growing disregard for labels by showing off his growing disregard for labels. Fashion brands and designers clock in at just drops in At Long Last A\$AP, including plenty favorite like Rick Owens and Raf Simons, but he's known to terate that these goods don't mean shit. On "Coral St." he drops, "I went to Paris for my thousand spent on Céline / Used it once, couldn't shit, damn or fuck about 'em."

2. He Has No Qualms With Airing His Dirty Laundry

Being guarded about his personal life is not exactly something Lord Facko is known for, but he reached new heights of candidness on A\$AP. TMZ must be kicking themselves that they didn't get there first, as Rocky dishes the dirt on his ex-wives Iggy Azalea's best mate, Rita Ora, on Big Sean's "Corroborate." And I ain't rocking designer shit / White tees and Corroborate, this red Corvette anonymous. Perhaps A\$AP is ready to be known for his music first and foremost, not just his pretty face and designer gams.



In the 1960s, a gang of variously disaffected youth sprung up in Hawke's Bay, New Zealand. They didn't ride bikes, but they quickly developed all the trimmings of an outlaw motorcycle club: patches, club colors, and a fiercely violent process of initiation. They came to be known as the Mighty Mongrel Mob and today they're the largest gang in the country, with around 30 chapters across both islands.

Media access to the Mob is rare, which is why this photo series by Jono Rotman is kind of a big deal. Jono, who is a Wellington born photographer now living in NYC, cut his teeth capturing New Zealand's prisons and psychiatric wards, before he took on gang life in 2007. We asked him and he convinced hardened gang members to sit for large format photography, and what he learned along the way.

MIRROR: Hey Jono, how did you get access to these guys?

Jono Rotman: Initially I called the gang liaison officer at the NZ police and got a list of numbers of people who communicate between the gangs and the police. When I started it was to cover the gamut of NZ's gangs, but ultimately I focused on the Mongrel Mob.

How did you convince them this was a good idea?

I was trying to "tell their story," expose them, or some

outlook gets wider: it's less about turf war, and more about the health of their community. When we met I tried to speak as directly as I could. At that stage, I didn't know what I was dealing with, so I just said what I wanted to do, and he told me what he didn't want to do.

Generally speaking, what are their homes like?

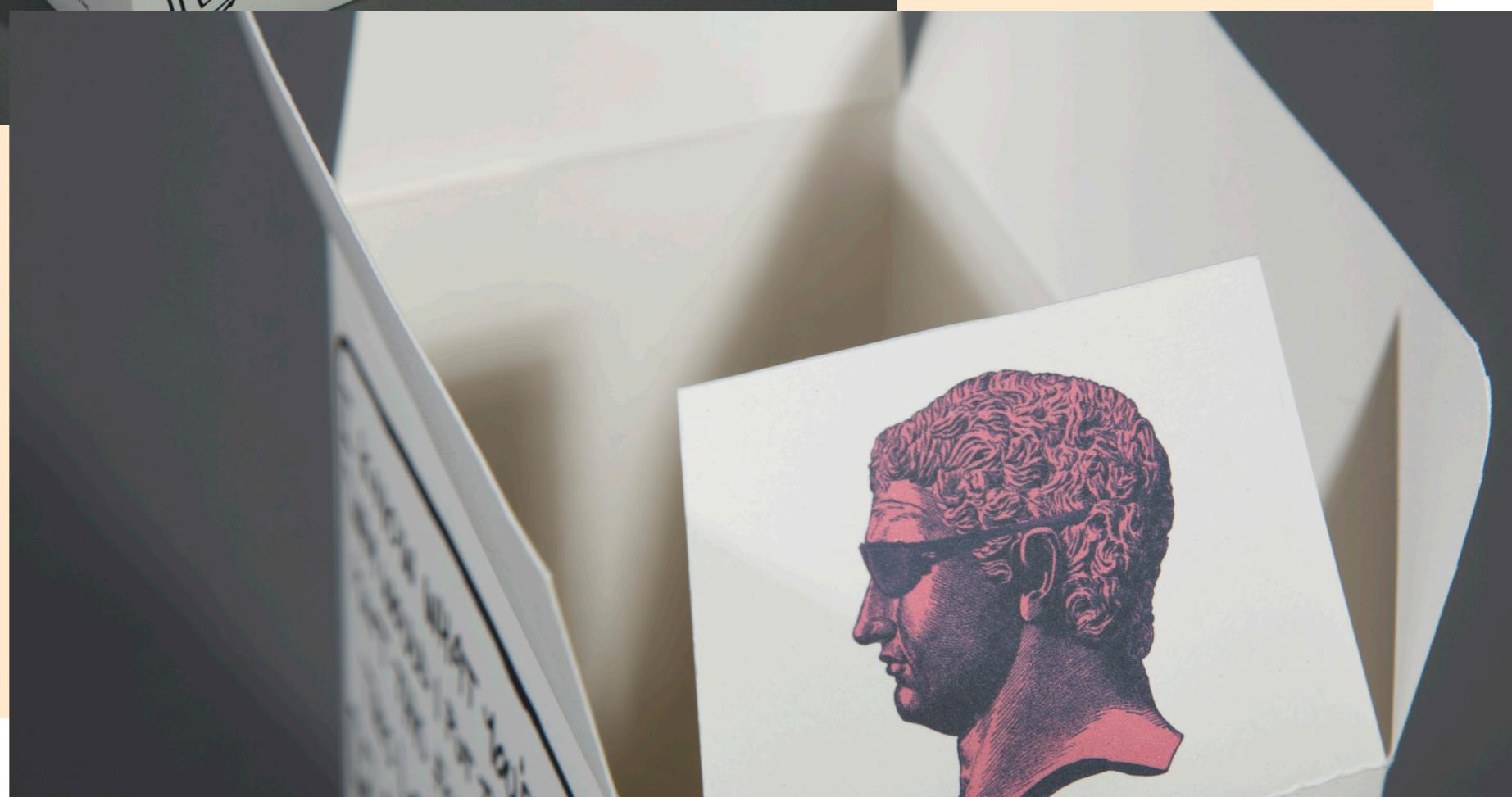
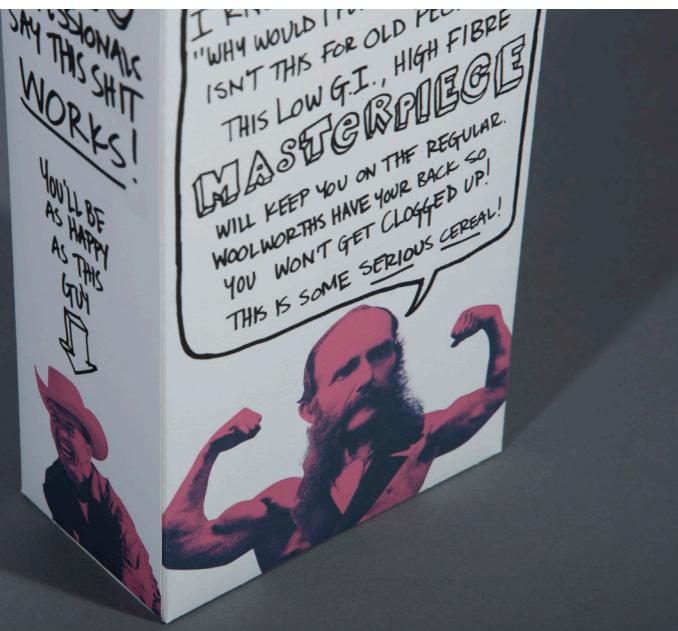
Their houses are pretty clean. Many have wives, and a lot of them have been to prison, so they've come away with that regimented attitude towards cleanliness. I've tended to focus more on the older guys too, so they tend to have their shit together. But I've been to some squaddie dives, too. In general, they're not loaded so there's not a lot of ostentatious wealth.

Do they like in person?

From the coalface of life. I've seen a lot of people who've met each other through the relationship evolved, the focus of the

As an artist, I'm most interested in distillations of the human condition. I'm interested in people who've







About 140 miles east of San Diego in the Imperial Valley desert, there's a spot known as the last free place in America. It's called Slab City. There's no mayor, no zoning laws, no sewer system.

Refugees from society and the recession gather at a former Marine base near the Salton Sea. Residents, like Half-Pint and Moth, make their own rules, give talent shows, and hold religious services.

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Ordinary
Knight

The Last Free Place On Earth.
Slab City's Most Famous Resident.

WILL SLAB CITY REMAIN THE LAST FREE PLACE

Salvation Mountain now is to stand in awe of the man who single-handedly worked on this singular monument for

It takes awhile to get to in America. It's 140 miles from Slab City where farmland towns, which turns to sand.

An abandoned guard tower with graffiti tells us we've been a guard here. This used to be called Camp D... out after World War II.