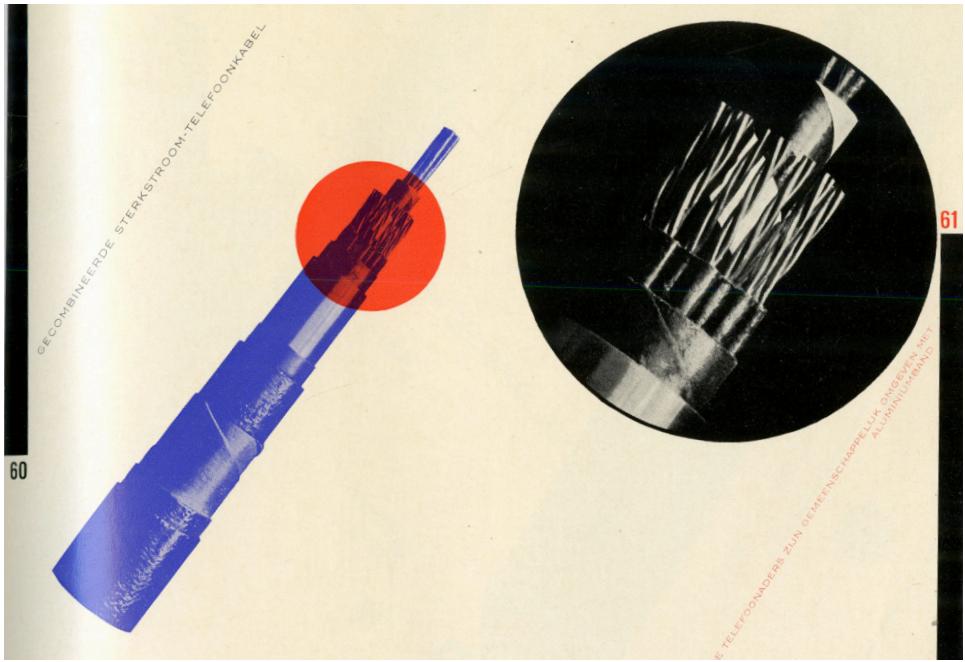
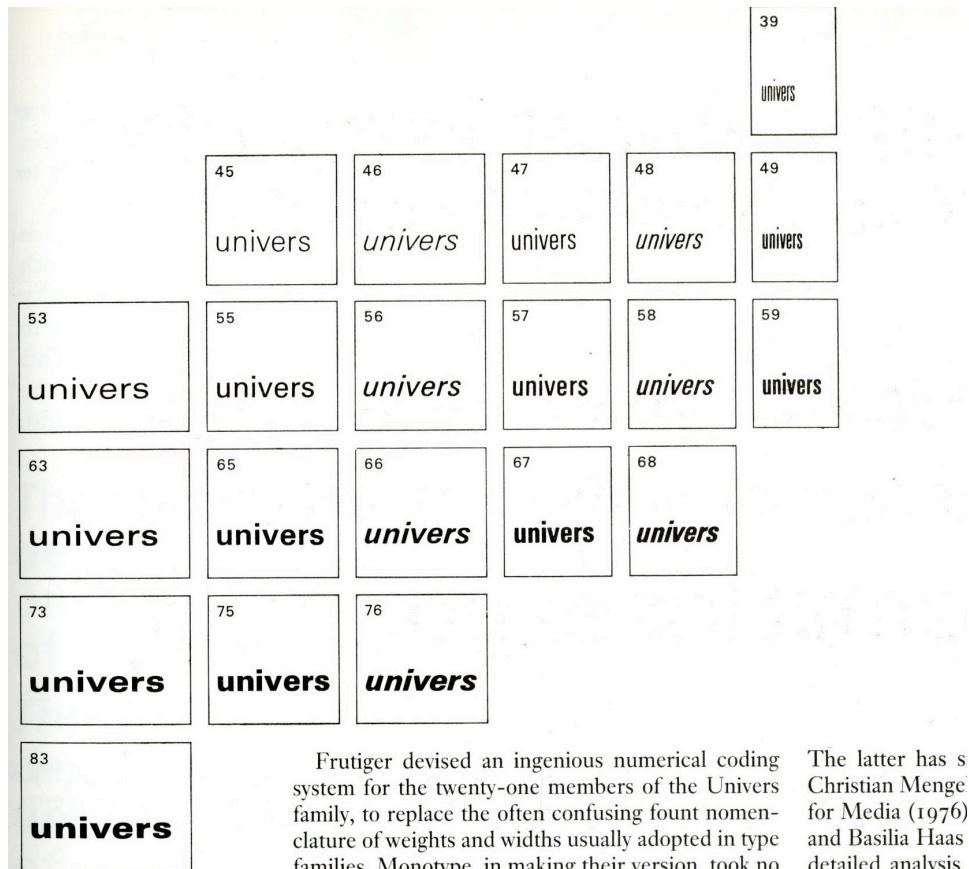


# TYPOGRAPHY BOOK

Vanna Vu — Typography I — 5.01.17



## RESEARCH & STUDIES



Frutiger devised an ingenious numerical coding system for the twenty-one members of the Univers family, to replace the often confusing fount nomenclature of weights and widths usually adopted in type families. Monotype, in making their version, took no

The latter has s Christian Menge for Media (1976) and Basilia Haas detailed analysis

The first step was to gather the content that would be in the book. After reading through the provided copy, it was apparent that Frutiger's background and the Univers' origin were intentionally excluded. I couldn't find a book specifically about Frutiger in the library, so I browsed the typography section for relevant titles. I picked up a couple of books, one of them being Sebastian Carter's *Twentieth Century Type Designers*, which was my main source for Frutiger's background. I also went ahead and grabbed Josef Müller-Brockmann's bright red *Grid Systems* (the page-number placement section encouraged me to reconsider my default bottom corner placement) along with a Piet Zwart book after remembering that I liked his work in the history lectures. It was a whole lot of Swiss.

I reencountered the Zwart drill ads and found the idea of highlighting and zooming in to be applicable to diagrams. I also found the classic Univers periodic table to be informative in but also graphically interesting with its upward movement.

AAA  
aaa

BBB  
bbb

111  
222  
555

666  
777  
888

y y y

f f f

J J J

t t t

G G G  
g g g

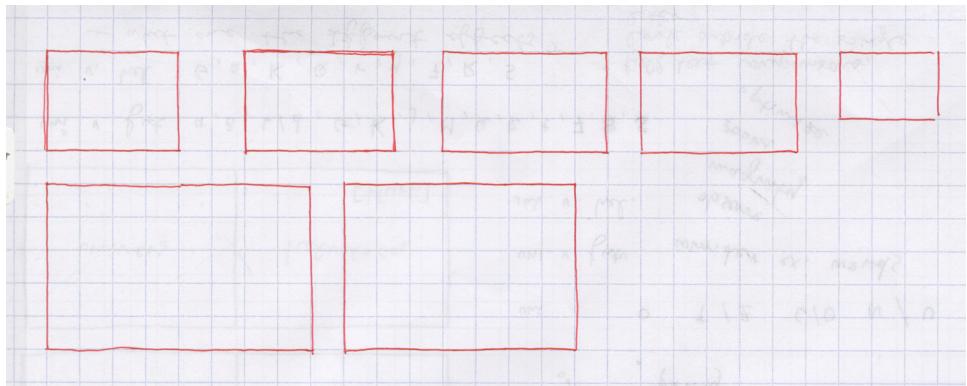
i j j  
exemplifies  
geometry of  
futura

K K K  
no bias  
in direction

M M M  
emphasize angle  
emph  
horizontal

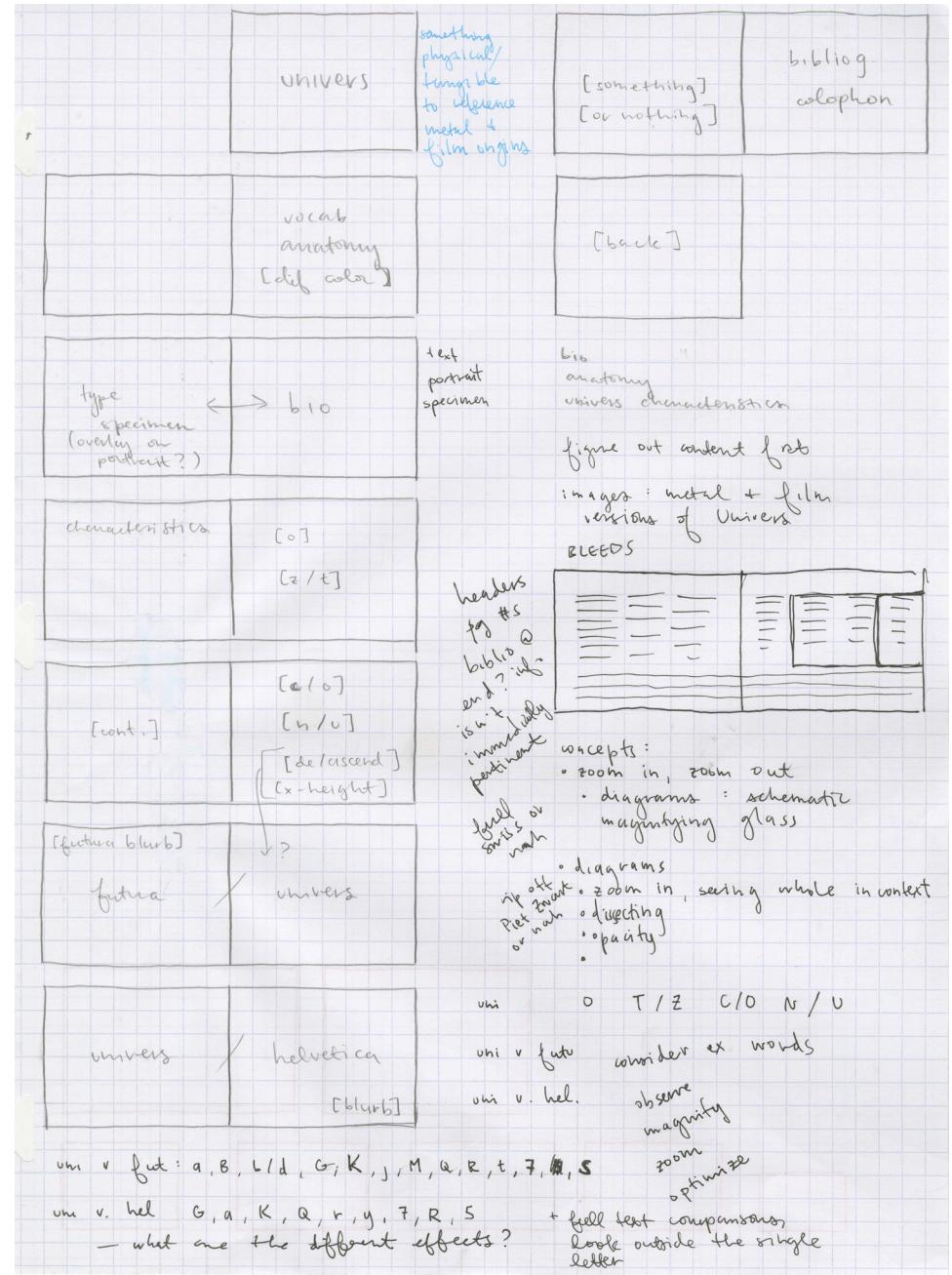
Next I did comparison studies of all of the alphanumeric characters for Futura, Univers, and Helvetica Neue. I chose Futura to show how Univers differs from preceding typographic norms and to show its horizontality. This was more of a macro comparison. To show just how rationalized to the core Univers is, I compared it to Helvetica Neue, a face that looks quite similar. This involved more micro comparisons.

From these studies, I narrowed down the letters that clearly exemplified the key differences.



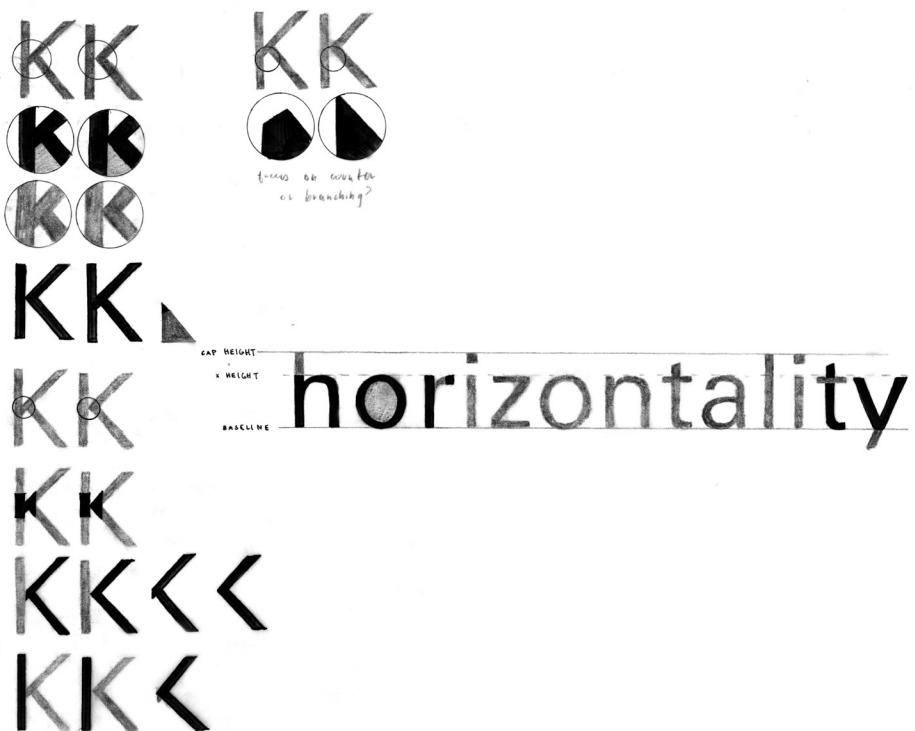
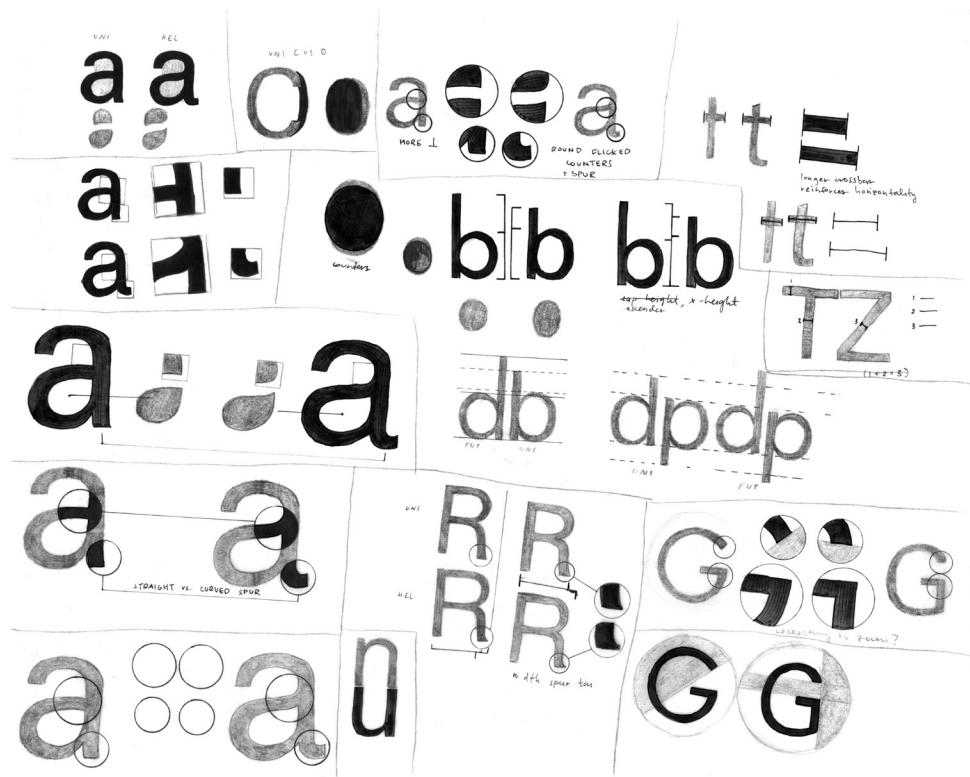
At this point I really only had one diagram in mind: the typical typographic anatomy format with the baseline, cap height, and so forth. The horizontal nature of that along with the horizontality of Univers made a landscape orientation seem fitting. I often find landscape books to be troubling since they are vulnerable to being flimsy or awkward to handle. At 16 pages, this book was going to be thin, but it was also going to have large pages. Keeping this in mind, I considered different ratios, printed samples at small, medium, and large sizes, then made book models out of the ones that seemed large enough yet stable.

I decided to go with the 4:3 ratio since it had more vertical space for adequate column heights. I also felt that it complemented the proportions of Univers Roman better than the narrower 5:3.



After determining page size, I created a rough ordering of the sections.

This was really just a starting point. The page size and organization all changed when the diagrams were realized.



## DIAGRAMS!

For the example diagrams shown in class, I found the ones that used outlines of letters to be not as effective; the outline of a letter is a much different form from a solid. Layering letters using different opacities was also a mess in some examples. Keeping the integrity of the letter and providing context of the whole form was important to my diagrams.

I sketched my first diagrams using tracing paper, the study samples I had printed out earlier along with additional letters at a larger scale, and circular and square stencils. This was probably not the most efficient way to work but it's personally less intimidating than jumping straight onto the computer. In this mode of working, I had restrictions that made it more manageable: two letter sizes, two colors, and a limited range of stencils.

In these, I focused on how to best represent what I wanted to show. How much should I zoom in? Should I highlight the counter or the actual letter? Do I need highlighting? How do I relate the magnified part to the whole? I tried squares at one point since they matched the perpendicular nature of some of Univers, but found them to be obstructive to the form of the letter. With the circles, I tried to see how I could incorporate them in different diagrams to maintain a common language.

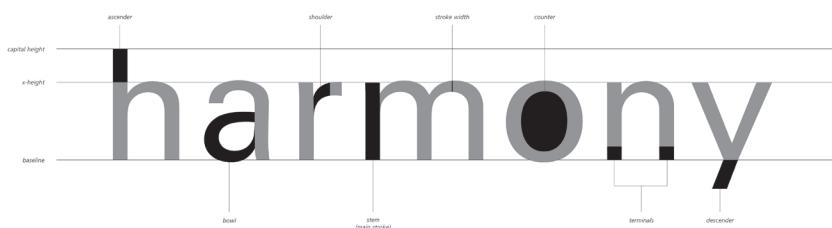
Looking through the class textbooks and online examples typographic anatomy, the ones that simply highlighted the parts were the most clear. Remembering back to the beginning of the semester when I had to learn these terms, I found the ones that also included definitions to be helpful. Representing a part with one example letter and no definition led to some uncertainty with determining parts of other letters (for example, what's the difference between a leg and a tail?).

# optimize

## ANATOMY

1. ascender
  2. descender
  3. counter
  4. shoulder
  5. bowl
  6. serif
  7. [word]
  8. [word]
  9. [word]
  10. [word]
  11. [word]
  12. [word]
  13. [word]
- [definition definition definition definition definition definition]  
[definition definition definition definition definition definition]

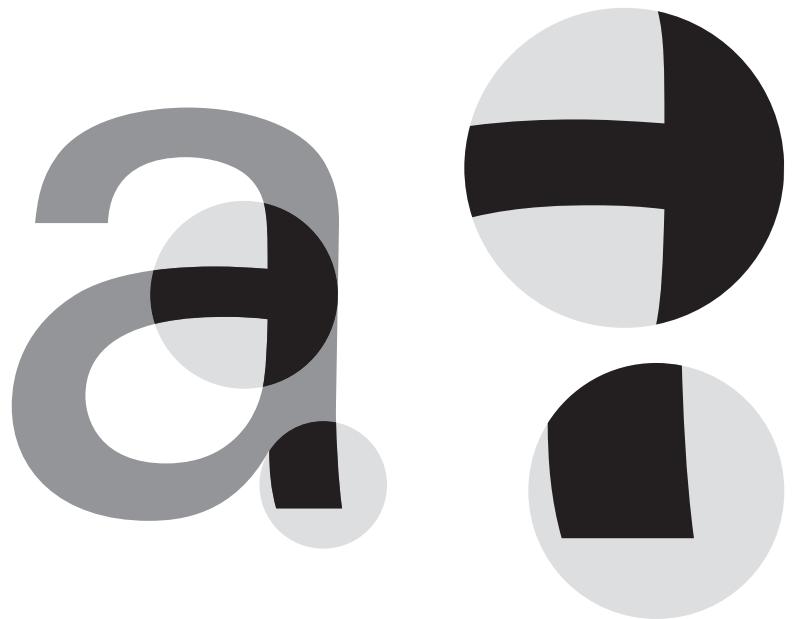
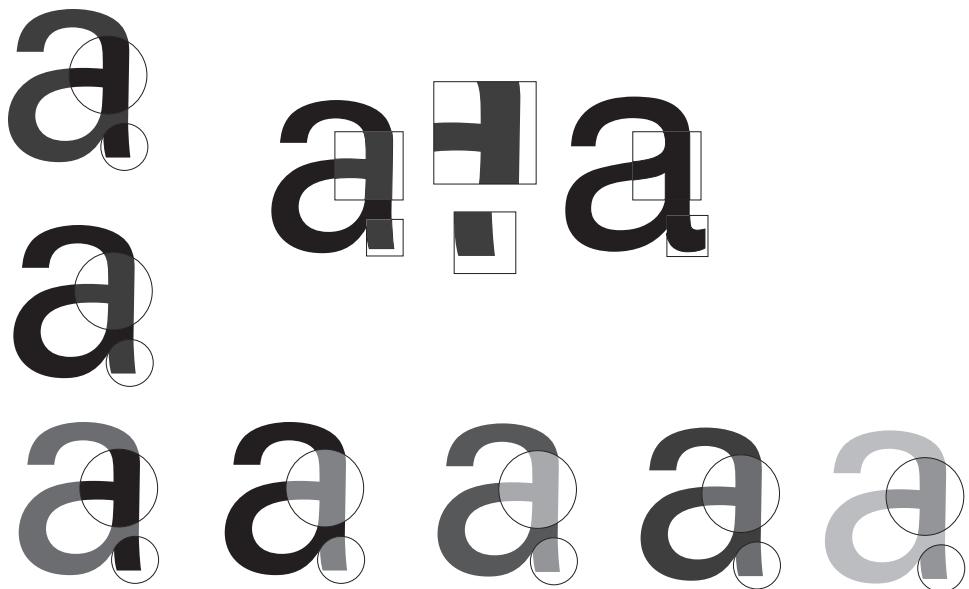
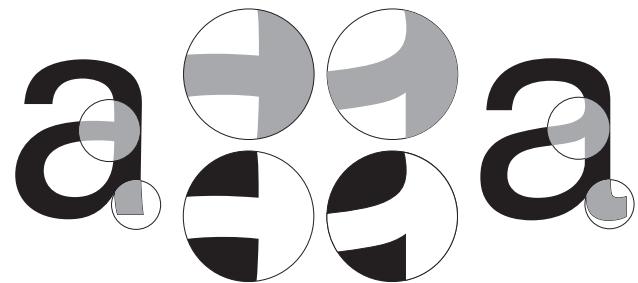
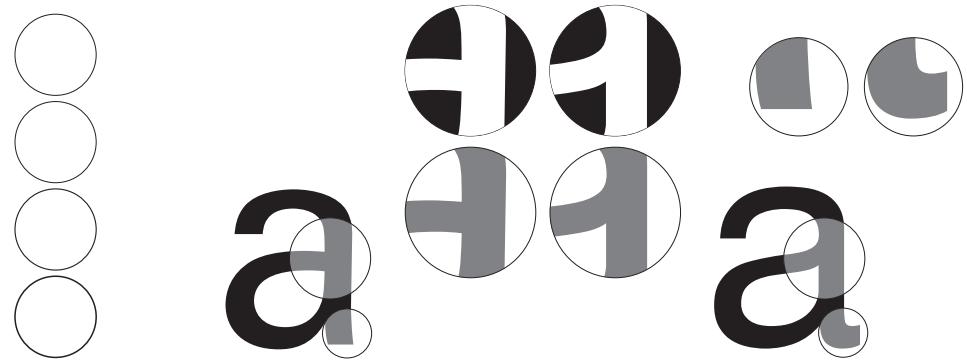
This one separated the visual, terms, and definitions, meaning that the reader would have to jump around too much to figure out what matched up with what



This is the typical model diagram; it didn't incorporate my visual language of circles. I had considered doing the circle highlight, but that was messy and didn't pinpoint the parts as clearly. It also excluded definitions.



By the end, I determined that it was more important to have all of the parts be represented rather than to choose a "witty" word that excluded parts or had letters with no labelling. This theme of remembering to prioritize function occurs throughout. After function was solidified, visual concept would follow suit and work better than if it had taken priority. As the project progressed, the language of the circle developed along with a change in concept.



Final diagram style

At this point I had become monomaniacal with diagrams, already testing line-weights and different color combos instead of working on the layout of the spreads. After the first crit for layouts, I felt that the people who used diagrams with unoutlined circles worked better with the letterforms; my outlined ones felt obstructive and looked dated in a way. The use of outlines or lines in general wasn't the language; the circles and highlighting were. In that rationale, I kept the highlight/color change to bring a direct focus to the parts and relate the zoom to the location on the letter, otherwise it looked monotonous.

Initially the layout of the zoom was at a scale similar to the one pictured above. In crit it was suggested that I scale down the letter since its primary purpose was to indicate the location of the difference rather than to show the difference. This helped with space on the page along with creating scale variation.



# VERSION 3

In this version the move of the bleed and freeform flow of elements began to surface. The spreads were not quite in sync to each other though. The beginning was more static and gridded while the comparisons had a little more dynamism. None of elements in the spreads really had a comfortable spot. The characteristics also took up more pages than warranted.



## CHARACTERISTICS

To achieve the goal of an expansive, integrated type family, designers must be sensitive to the nuances of each letterform while simultaneously considering the overall system. In the case of Univers, this sophisticated approach to type-family design is supported by a well-considered set of typographic characteristics that mitigate some of the limitations of existing sans serifs. Frutiger began with the assumption that "a purely geometric character is unacceptable." As a result, the horizontal lines appear thicker to the eye than the vertical ones; and an O represented by a perfect circle strikes us as shapeless and has a disturbing effect on the word as a whole.<sup>13</sup>

# whole whole

The o is replaced with a perfect circle that has one stroke width

## ADRIAN FRUTIGER & UNIVERS

Adrian Frutiger one of the most important type designers to emerge since World War II, was born on March 24, 1928 in Switzerland. He studied at the Zurich school of arts and crafts while holding an apprenticeship at a printing firm. It was here in the Zurich school where the earliest forms of the sans serif Univers began.

He moved to Paris in the early 1950s and began working for the Debèvre & Pegnot foundry. A couple of years later, the foundry sought to add a sans serif to their line; in 1957, Frutiger created Univers, a sans serif designed for hot-metal typesetting and film, making him one of the first designers to create type for film.<sup>14</sup> Univers is one of his best known typefaces, but he designed many other notables.

Frutiger has said that all his types have Univers as their skeleton, but when he came to design a face for the Charles de Gaulle Airport at Roissy, he felt that airport

face, originally known as Rosy but renamed Frutiger for its similarity to the trade by Mengenthaler Linotype in 1976, is a humanist sans serif that has been compared to Gill and Johnston types.

Frutiger has created a broad range of typefaces, including OCB 6 a type for optical character recognition. His 1982 Breughel is an original face almost wholly comprised of curves and fitting into no existing type category. He has embraced new technology and used it to advantage in creating typefaces for film and television. Many of his typefaces are made possible by recent improvements in definition. More than ten years earlier his Indium had demonstrated that the classical modern face was neither outdated nor unsuited to digital reproduction.<sup>15</sup> Frutiger has remained skeptical about theories of legibility. He learned to read with gothic characters without difficulty and says legibility is solely a matter of habit.<sup>16</sup>

## 2 TYPOGRAPHY: THE BASICS

**Univers**  
**Meta**  
**Bodoni**  
*typefaces*

**Meta Book**  
**Meta Bold**  
*Meta Italic*

**TYPEFACES VS. FONTS**  
A typeface is a family of fonts that are based on the same characteristics, whereas fonts are the variations of a typeface, such as the bold and italic versions. The basic differences in fonts can lie in the weight (thickness of strokes), width, angle,

**OBLIQUE VS. ITALIC**  
Univers contains oblique fonts which are the slanted versions of the regular fonts. This is differentiated from italics since italics mainly only change the angle of the letters, whereas italics mimic handwriting and diverge more from the original characteristics of a regular font.

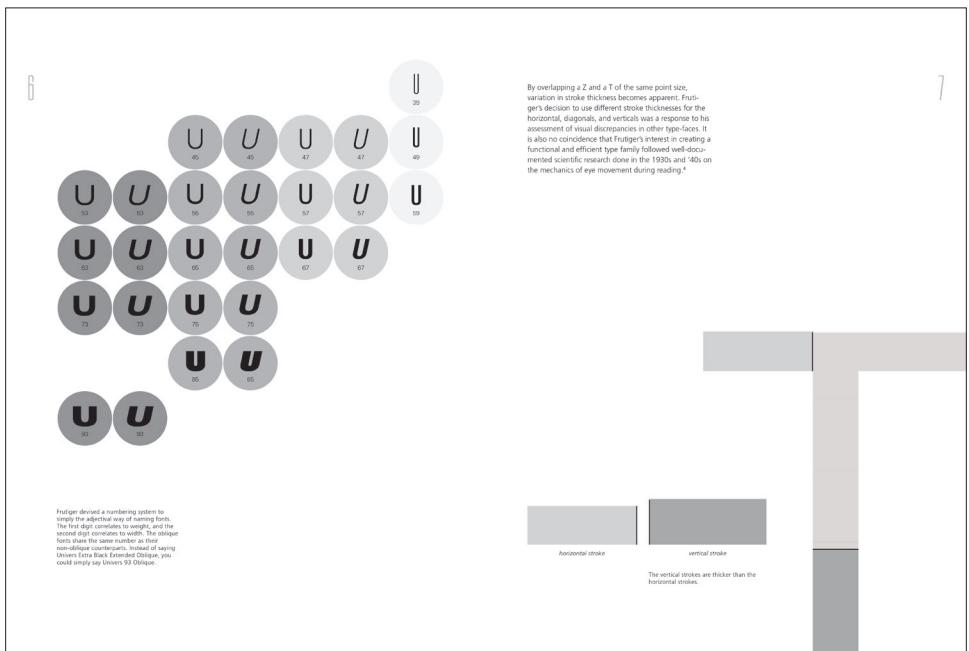
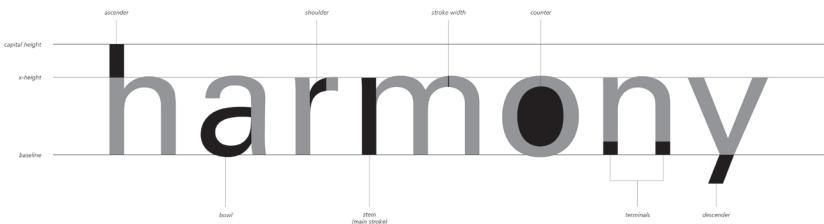
**SERIF VS. SANS SERIF**  
Serif are the "feet" of a letter. It's one of the major differences between Arial and Times New Roman.

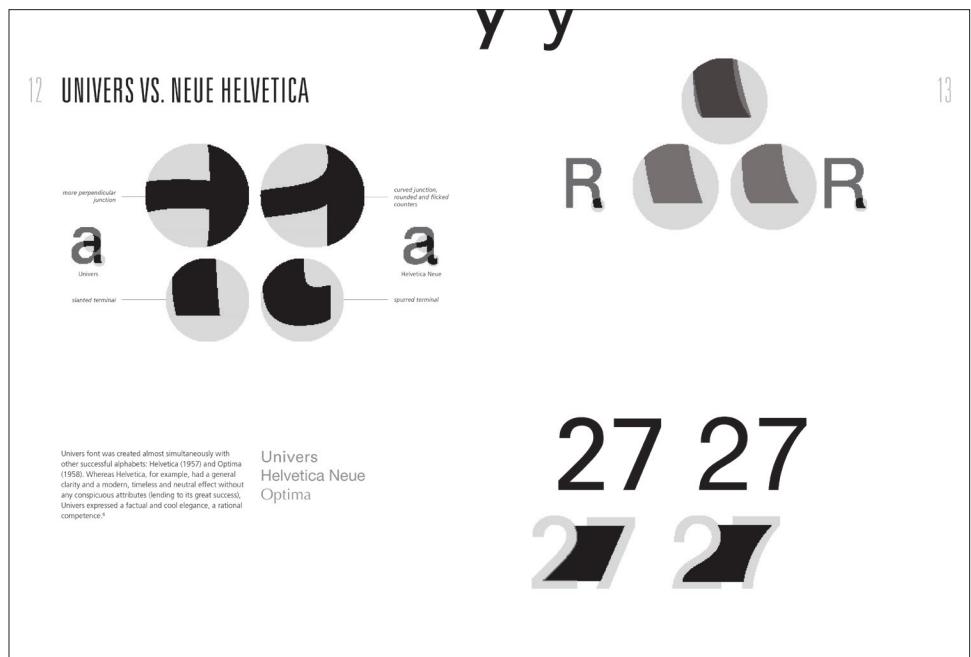
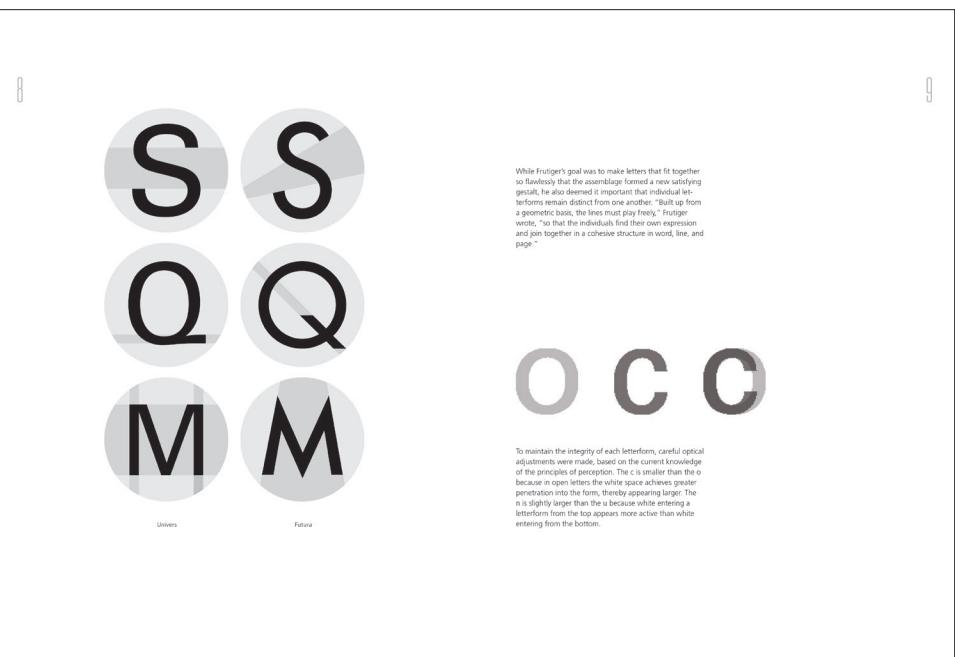
**u**      **u**

oblique      italic

**k**      **k**

sans-serif      serif





# VERSIONS 4–7

The ordering became solidified after the fourth revision. I reduced the comparisons to one page, giving more room for the Futura comparison. I also moved the typographic anatomy section to be after the Frutiger bio after Ben mentioned that it would be weird for the reader to open a book about Univers and see the typographic terms first thing. My original reasoning for putting the typography terms first was that the bio and Univers font table contained vocabulary such as sans serif and oblique, but I could see how the transition of cover-terms-bio-characteristics flowed less so than cover-bio-terms-characteristics.

These versions were about creating more comfortable layouts and developing visual language and consistency. I knew when a page wasn't working, but I would be stuck on how to fix it or hesitant to make certain moves based on what I had learned on previous projects. In this project though, I learned that certain rules and rationale are developed within the language of one project itself. Ideas that had presented themselves in my more rigid grid project weren't necessarily applicable to the freeform elements in this book.

The concept also becomes about rightward flow.



ADRIAN FRUTIGER & UNIVERS

Adrian Frutiger, one of the most important type designers of the 20th century, was born on January 24, 1928 in Switzerland. He studied at the Zurich school of arts and crafts while holding an apprenticeship at a printing firm. It was here in the Zurich school where the earliest forms of Univers began.

He moved to Paris in the early 1950s and began working for the Leipziger Type Foundry. A year later he took a job at the foundry's office to add a few extra shifts to their line; in 1957, Univers was set out into the world. It was used in hot-metal typesetting and film, making him one of the first designers to create type for film.<sup>1</sup> Univers is one of his best known typefaces, but he designed many other notables.

Frutiger has said that all his types have Univers as their skeleton, but when he came to design a face for the Charles de Gaulle Airport at Roissy, he felt that airport

face, originally known as Rosy but renamed Frutiger for its use in the trade by Mergenthaler Linotype in 1976, is a humanization of Univers that has been compared to Gill and Johnston types.<sup>2</sup>

Frutiger has created a broad range of typefaces including OCR-B, a type for optical character recognition. His 1982 Breughel is an original face almost wholly comprised of curved and flowing lines into an existing type category. He has introduced new technology to his designs, but he is wary of faces such as Centennial, a modern whose fine serifs are made possible by recent improvements in definition. Frutiger has said that his industry had assumed that the classical modern face was outdated and didn't necessarily cause legibility problems. Frutiger himself is skeptical about theories of legibility. He learned to read with gothic characters without difficulty and says legibility is solely a matter of habit.<sup>3</sup>

**NUMBERING SYSTEM**  
The Univers family is large, ranging from Light Condensed to Extended Black. Frutiger devised a 2-digit numbering system to simplify the selection of typefaces. The first digit corresponds to weight, and the second digit corresponds to style. Some fonts share the same number as their non-oblique counterparts. For example, Univers Black Extended Oblique corresponds to Univers 93 Oblique.



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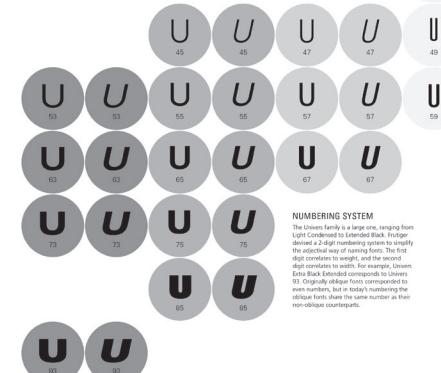
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Aa Bb Cc Dd Ee Ff Gg  
Hh Ii Jj Kk Ll Mm Nn  
Oo Pp Qq Rr Ss Tt Uu  
Vv Ww Xx Yy Zz



At first I was hesitant to scale up the font table out of concern that it would compete with Frutiger's portrait. But then I remembered to actually try it instead of just thinking about it. Finding a comfortable layout for the page also took awhile until I figured that I should add a specimen to occupy the white space.

## 4 TYPOGRAPHY: THE BASICS

The vocabulary needed to talk about type.

**TYPEFACES VS. FONTS**  
A typeface is a family of fonts that are based on the same characteristics, whereas fonts are the variations of a typeface, such as the bold and italic versions. The basic differences in fonts lie in the weight (thickness of stroke), width, angle.

**OBLIQUE VS. ITALIC**  
Univers contains oblique font weights, whereas Meta does not. This is different from italic since italics mainly only change the angle of the letters, whereas italics mimic handwriting and diverge more from the original characteristics of a regular font.

**SERIF VS. SANS SERIF**  
Serifs are attachments at the ends of a letter. It's one of the major differences between Arial and Times New Roman.



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**Meta**  
**Bodoni**  
typefaces

**Meta Book**  
**Meta Bold**  
**Meta Italic**  
fonts



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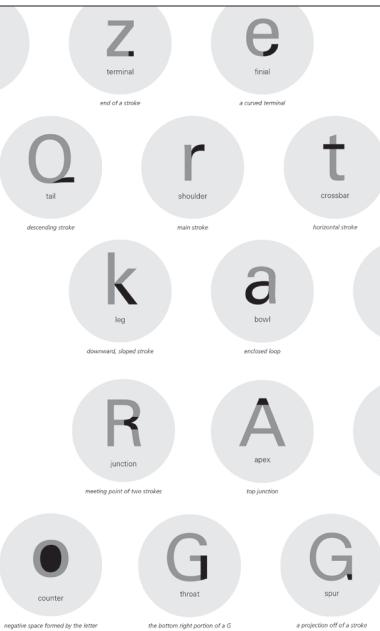
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**OBLIQUE VS. ITALIC**  
Univers contains oblique font weights, which are the slanted versions of the regular fonts. This difference comes from italics rather than oblique, where italics mimic handwriting and diverge from the original characteristics of a regular font.

**SERIF VS. SANS SERIF**  
Serifs are attachments at the ends of a letter. It's one of the major differences between Arial and Times New Roman.



**OBLIQUE**  
**ITALIC**



## CHARACTERISTICS



To achieve the goal of an expansive, integrated type family, designers must be sensitive to the nuances of each letterform while simultaneously considering the overall system. In the case of Univers, this sophisticated approach to type design is supported by a well-considered set of typographical characters.



Inspired by his study of the limitations of existing sans serifs, Frutiger began with the assumption that "a purely geometric character is unacceptable in the long run, for the horizontal lines appear thicker to the eye than the vertical ones; an O represented by a perfect circle makes us as shapeless and has a disturbing effect on the word as a whole."<sup>4</sup>



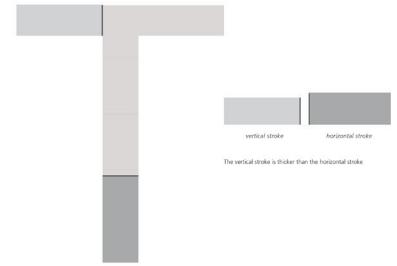
By overlapping a Z and a T of the same point size, variation in stroke thickness becomes apparent. Frutiger's decision to use different stroke thicknesses for the horizontal, diagonal, and vertical was a response to his assessment of the limitations of existing sans serifs. It is also no coincidence that Frutiger's interest in creating a functional and efficient type family followed well-documented scientific research done in the 1930s and '40s on the mechanics of eye movement during reading.<sup>5</sup>



To maintain the integrity of each letterform, careful optical adjustments were made, based on the current knowledge of the principles of perception. The C is smaller than the o because in open spaces, the white space around the letter penetrates into the form, thereby appearing larger. The n is slightly larger than the u because white entering a letterform from the top appears more active than white entering from the bottom.

# whole

The o is replaced with a perfect circle that has one stroke width.



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Univers o on top of a circle

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# whole

The o on bottom is replaced with a perfect circle that has one stroke width.



While Frutiger's goal was to make letters fit together so flawlessly that the assemblage formed a new satisfying gestalt, he also deemed it important that individual letterforms remain distinct from one another. "Built up from a geometric basis, the letters have a certain rigidity," Frutiger wrote, "so that the individuals find their own expression and join together in a cohesive structure in word, line, and page."

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The c is smaller than the o

It was also suggested that I try different scales for the circles and to also move the definitions into the circles. I decided not to do it since I felt that it would undermine the moment in the later Futura/Univers comparison spread. There would also more text in the circles than anywhere else if I had moved them.

This was noticeable my weakest spread. It didn't resolve itself in the end. I did improve the diagrams, but the layout is still iffy. The large amount of text and nature of the diagrams made it difficult to organize and make the signature moves of bleeds or gutter-crossings.

## CHARACTERISTICS

To achieve the goal of an expressive, integrated type family, designers must be sensitive to the nuances of each letterform while simultaneously considering the overall system. In the case of Univers, this sophisticated approach to type design is informed by a well-considered set of typographic characters.

Inspired by his study of the limitations of existing sans serifs, Frutiger began with the assumption that “a purely geometric character is unacceptable in the long run, for the horizontal lines appear thicker to the eye than the vertical ones; an O represented by a perfect circle strikes us as shapeless and has a disturbing effect on the word as a whole.”

# whole

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By overlapping T's and Z's of the same point size, variation in stroke thickness becomes apparent. Frutiger's decision to use different stroke thicknesses for the horizontal, diagonals, and verticals was a response to his assessment of visual discrepancies in other typefaces. It is also coincidental that Frutiger's interest in creating a functional and efficient type family followed well-documented scientific research done in the 1930s and '40s on the mechanics of eye movement during reading.\*



The c is smaller than the o



The vertical stroke is thicker than the horizontal stroke

DYNAMIC STROKES

The c on bottom is replaced with a perfect circle that has one stroke width

While Frutiger's goal was to make letters fit together so flawlessly that the assemblage formed a new satisfying gestalt, he also deemed it important that individual letterforms remain distinct from one another. “Built up from a geometric basis, the lines must play freely,” Frutiger wrote, “so that the individuals find their own expression and join together in a cohesive structure in word, line, and page.”

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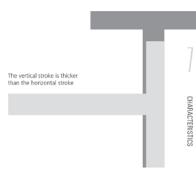
# whole

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The o on bottom is replaced with a perfect circle that has one stroke width

By overlapping T's and Z's of the same point size, variation in stroke thickness becomes apparent. Frutiger's decision to use different stroke thicknesses for the vertical, horizontal, and diagonal strokes was a response to his assessment of visual discrepancies in other typefaces. It is also coincidental that Frutiger's interest in creating an efficient and functional type family followed well-documented scientific research done in the 1930s and '40s on the mechanics of eye movement during reading.\*

While Frutiger's goal was to make letters fit together so flawlessly that the assemblage formed a new satisfying gestalt, he also deemed it important that individual letterforms remain distinct from one another. “Built up from a geometric basis, the lines must play freely,” Frutiger wrote, “so that the individuals find their own expression and join together in a cohesive structure in word, line, and page.”

To maintain the integrity of each letterform, careful optical adjustments were made based on the current knowledge of the principles of perception. The c is smaller than the o because in open letters the white space achieves greater penetration into the form, thereby appearing larger. The n is slightly larger than the u because white entering a letterform from the top appears more active than white entering from the bottom.



The vertical stroke is thicker than the horizontal stroke

DYNAMIC STROKES



The vertical stroke is thicker than the horizontal stroke

DYNAMIC STROKES

## CHARACTERISTICS

To achieve the goal of an expressive, integrated type family, designers must be sensitive to the nuances of each letterform while simultaneously considering the overall system. In the case of Univers, this sophisticated approach to type design is informed by a well-considered set of typographic characters.

Inspired by his study of the limitations of existing sans serifs, Frutiger began with the assumption that “a purely geometric character is unacceptable in the long run, for the horizontal lines appear thicker to the eye than the vertical ones; an O represented by a perfect circle strikes us as shapeless and has a disturbing effect on the word as a whole.”

# whole

The o on bottom is replaced with a perfect circle that has one stroke width

By overlapping T's and Z's of the same point size, variation in stroke thickness becomes apparent. Frutiger's decision to use different stroke thicknesses for the vertical, horizontal, and diagonal strokes was a response to his assessment of visual discrepancies in other typefaces. It is also coincidental that Frutiger's interest in creating an efficient and functional type family followed well-documented scientific research done in the 1930s and '40s on the mechanics of eye movement during reading.\*

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The c is smaller than the o



The vertical stroke is thicker than the horizontal stroke

DYNAMIC STROKES



The vertical stroke is thicker than the horizontal stroke

DYNAMIC STROKES

## UNIVERS VS. FUTURA

In comparison to Futura, Paul Renner's 1927 geometric typeface, we can see how Univers differs in rationale. The perpendicular features of Univers make it more stable than the dynamic diagonals of Futura.

In Univers, ascenders and descenders were shortened in comparison with existing typographic norms, and x-heights were increased. Larger x-heights also provided greater legibility, allowing for easier reading. All of these innovations contributed to the overall harmony among letters, allowing for a smooth line flow.<sup>1</sup>

**dp dp**

**S**

**S**

**M**

**M**

Left: Univers  
Right: Futura

**Q**

**Q**

Horizontally permeates Univers—it appears in the terminals, apices, vertices, and even the tail of the Q. Similar is to be said of Futura's diagonal.

## UNIVERS VS. FUTURA

In comparison to Futura, Paul Renner's 1927 geometric typeface, we can see how Univers differs in rationale. The perpendicular features of Univers give it a stable composition, contrasting with the dynamic diagonals of Futura.

In Univers, ascenders and descenders were shortened in comparison with existing typographic norms, and x-heights were increased. Larger x-heights also provided greater legibility, allowing for easier reading. All of these innovations contributed to the overall harmony among letters, allowing for a smooth line flow.<sup>1</sup>

**dp dp**

**S**

**S**

**M**

**M**

Horizontally permeates Univers—it appears in the terminals, apices, vertices, and even the tail of the Q. Similar is to be said of Futura's diagonals.

**Q**

**Q**

**ANY**

**ANY**

Univers' apices and vertices for A, M, N, V, W are horizontally sliced to fit the cap height and baseline while Futura's extend past the lines, coming to a point

**K K K K**

Univers

**K K K K**

Futura

legs come to a point

bottom leg branches from top-leg

**G G**

Futura's G is circular whereas Univers' has a sliced edge

**■ ●**

**G G**

The building blocks of Futura—the circle and rectangle—are encapsulated in its. Univers', on the other hand has a rectangular title and curved tail

**57 57**

Univers' 57 is stable and upright while Futura appears to be moving forward

**a a**

slanted terminal

vertical terminal

**J J**

Univers' J is stable and upright while Futura appears to be moving forward

## UNIVERS VS. FUTURA

10 UNIVERS VS. FUTURA

**K K K K**

Univers

**K K K K**

Futura

legs come to a point

bottom leg branches from top

**■ ●**

**G G**

Futura's G is circular whereas Univers' has a sliced edge

**J J**

slanted terminal

vertical terminal

**57 57**

Univers' 57 is stable and upright while Futura appears to be moving forward

**a a**

two-story a

**a a**

slanted terminal

**a a**

vertical terminal

one-story a

I also tried moving the captions into the circles, but that made the page feel sparse, and it also didn't consistently work for all of the diagrams. Instead I left them outside of the circles (this was also consistent with the typographic definitions earlier) and made the alignments to the circles consistent. Before they varied in being left aligned and centered.

## 12 UNIVERS VS. HELVETICA NEUE

**y y**

The leg of Helvetica Neue's R is curvier.

The differences between Univers and Helvetica Neue lie in Univers' horizontality and unadornedness and Helvetica's subtle accents and curves. The two are like fraternal twins: similar but not identical.

Univers' G features a 'slur', a projection from the stroke.

Univers was created almost simultaneously with other successful alphabets: Helvetica (1957) and Optima (1958). Whereas Helvetica, for example, had a general clarity and a modern, timeless and neutral effect without any conspicuous attributes (leading to its great success), Univers expressed a factual and cool elegance, a rational competence.\*

**a a**

more perpendicular junctions, rounded counters

curved junctions, rounded and filled counters

slanted terminal

spurred terminal

**2 2 7 7**

Looking at the counter formed between 2 and 7, we can see Univers' straight diagonals and Helvetica Neue's curves.

**G G**

Univers' G has a curved throat, while Helvetica Neue has a slur.

**R R**

The leg of Helvetica Neue's R is curvier.

**Univers** **Helvetica Neue**

## 12 UNIVERS VS. HELVETICA NEUE

**G G**

Univers' G has a curved throat, while Helvetica Neue has a slur.

**Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz**

Univers

Helvetica Neue

more perpendicular junctions, rounded and filled counters

curved junctions, rounded and filled counters

slanted terminal

final

The leg of Helvetica Neue's R is curvier.

The differences between Univers and Helvetica Neue lie in Univers' unadornedness and unadornedness and Helvetica's subtle accents and curves. Helvetica Neue also has a slightly taller x-height and tends toward having wider capital letters. The two are like fraternal twins: similar but not identical.

Univers' G has a curved throat, while Helvetica Neue has a slur.

The leg of Helvetica Neue's R is curvier.

Univers' G features a 'slur', a projection from the stroke.

The leg of Helvetica Neue's R is curvier.

The differences between Univers and Helvetica Neue lie in Univers' horizontality and unadornedness and Helvetica's subtle accents and curves. The two are like fraternal twins: similar but not identical.

Univers was created almost simultaneously with other successful alphabets: Helvetica (1957) and Optima (1958). While Helvetica, for example, had a general clarity and a modern, timeless, neutral effect without any conspicuous attributes (leading to its great success), Univers expressed a rational competence, a factual and cool elegance.\* At a glance, the two look almost the same.

**Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz**

Univers

Helvetica Neue

more perpendicular junctions, rounded and filled counters

curved junctions, rounded and filled counters

slanted terminal

final

**2 2 7 7**

Looking at the counter formed between 2 and 7, we can see Univers' straight diagonals and Helvetica Neue's curves.

**G G**

Univers' G has a curved throat, while Helvetica Neue has a slur.

**R R**

The leg of Helvetica Neue's R is curvier.

**Univers** **Helvetica Neue**

## 12 UNIVERS VS. HELVETICA NEUE

**?** **?** **y y**

Univers was created almost simultaneously with other successful alphabets: Helvetica (1957) and Optima (1958). While Helvetica, for example, had a general clarity and a modern, timeless, neutral effect without any conspicuous attributes (leading to its great success), Univers expressed a rational competence, a factual and cool elegance.\*

**Univers** **Helvetica Neue**

more perpendicular junctions, rounded counters

curved junctions, rounded and filled counters

slanted terminal

final

Univers' G features a 'curvier leg', while Helvetica Neue has a 'curvier leg'.

The leg of Helvetica Neue's R is curvier.

The differences between Univers and Helvetica Neue lie in Univers' horizontality and unadornedness and Helvetica's subtle accents and curves. The two are like fraternal twins: similar but not identical.

Univers' G has a 'curved throat', while Helvetica Neue has a 'slur'.

**2 2 7 7**

Looking at the counter formed between 2 and 7, we can see Univers' straight diagonals and Helvetica Neue's curves.

**G G**

Univers' G has a curved throat, while Helvetica Neue has a slur.

**R R**

The leg of Helvetica Neue's R is curvier.

**Univers** **Helvetica Neue**

## 12 UNIVERS VS. HELVETICA NEUE

**?** **?** **y y**

Univers was created almost simultaneously with other successful alphabets: Helvetica (1957) and Optima (1958). While Helvetica, for example, had a general clarity and a modern, timeless, neutral effect without any conspicuous attributes (leading to its great success), Univers expressed a rational competence, a factual and cool elegance.\*

**Univers** **Helvetica Neue**

more perpendicular junctions, rounded counters

curved junctions, rounded and filled counters

slanted terminal

final

Univers' G features a 'curvier leg', while Helvetica Neue has a 'curvier leg'.

The leg of Helvetica Neue's R is curvier.

The differences between Univers and Helvetica Neue lie in Univers' horizontality and unadornedness and Helvetica's subtle accents and curves. The two are like fraternal twins: similar but not identical.

Univers' G has a 'curved throat', while Helvetica Neue has a 'slur'.

The leg of Helvetica Neue's R is curvier.

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**Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz**

Univers

Helvetica Neue

more perpendicular junctions, rounded and filled counters

curved junctions, rounded and filled counters

slanted terminal

final

**2 2 7 7**

Looking at the counter formed between 2 and 7, we can see Univers' straight diagonals and Helvetica Neue's curves.

**G G**

Univers' G has a curved throat, while Helvetica Neue has a slur.

**R R**

The leg of Helvetica Neue's R is curvier.

**Univers** **Helvetica Neue**

## FOOTNOTES

1. Picot W. Jasper, *The Encyclopaedia of Typefaces*. (Poole, Dorset: Blandford Press, 1983), 69-70.
2. Alexander S. Lawson, *Anatomy of a Typeface* (Boston: D.R. Godine, 1990), 304.
3. Jennifer Gibson, *Revival of the Fittest: Digital Versions of Classic Typefaces* (New York: RC Publications), 171.
4. Ibid, 173.
5. Linotype Library GmbH, Available at <http://www.linotype.com/7-267-7-1334/univers.html> Accessed November 1, 2005

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Kunz, Willi. *Typography: Macro- and Microaesthetics*. Sulgen: Verlag Niggli AG, 2000. (ABA: Z246 .K86 2000 and Vault)

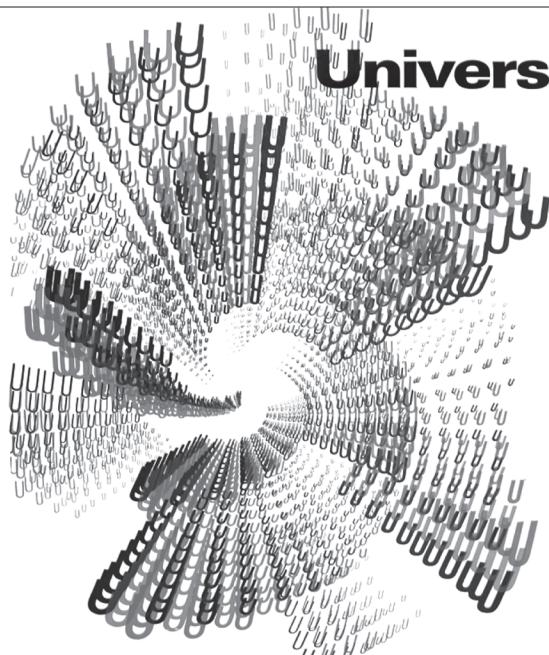
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## COLOPHON

This book was made by Vienna Vu. It is set in Frutiger Light; Univers 49, Meta, Futura, and Helvetica Neue are also used for demonstrative and comparison purposes.

Right: Univers brochure cover by Remy Peignot



## 14 FOOTNOTES

1. Picot W. Jasper, *The Encyclopaedia of Typefaces*. (Poole, Dorset: Blandford Press, 1983), 69-70.
2. Alexander S. Lawson, *Anatomy of a Typeface* (Boston: D.R. Godine, 1990), 304.
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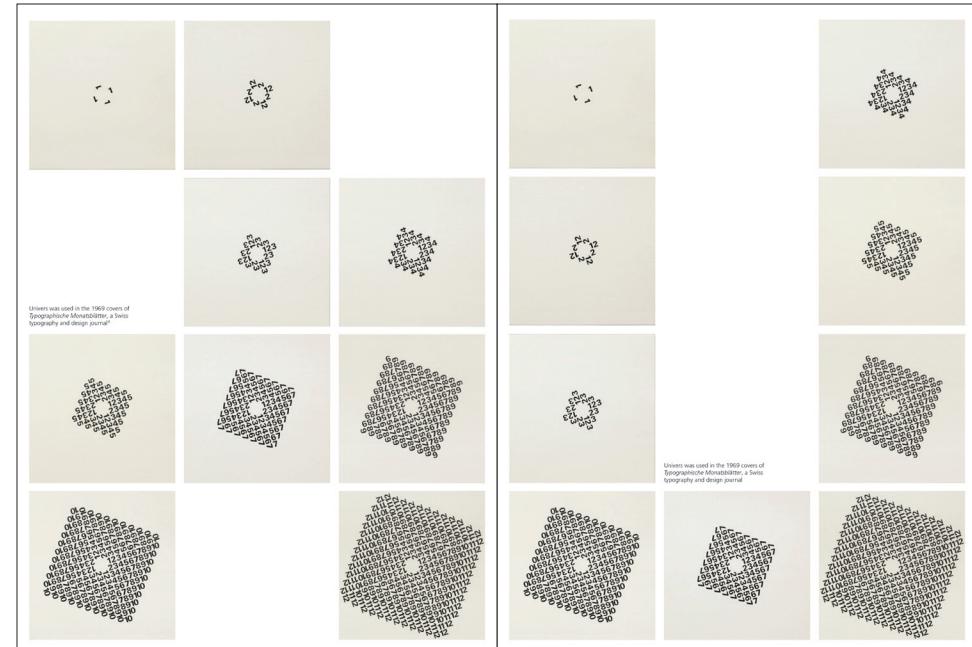
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## COLOPHON

This book was made by Vienna Vu. It is set in Frutiger Light and Univers 49, Light Ultra Condensed, Meta, Meta Serif, Futura, and Helvetica Neue are also used for demonstrative and comparative purposes.

Right: Univers is featured in many logos, often in a modified form.



## 14 FOOTNOTES

1. Picot W. Jasper, *The Encyclopaedia of Typefaces*. (Poole, Dorset: Blandford Press, 1983), 69-70.
2. Alexander S. Lawson, *Anatomy of a Typeface* (Boston: D.R. Godine, 1990), 304.
3. Jennifer Gibson, *Revival of the Fittest: Digital Versions of Classic Typefaces* (New York: RC Publications), 171.
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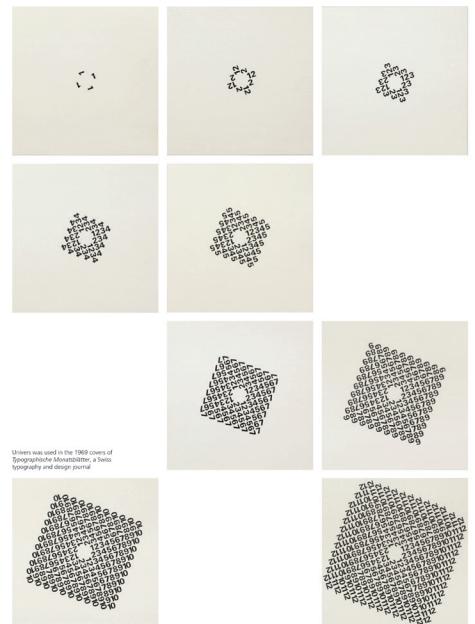
Kunz, Willi. *Typography: Macro- and Microaesthetics*. Sulgen: Verlag Niggli AG, 2000. (ABA: Z246 .K86 2000 and Vault)

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## COLOPHON

This book was made by Vienna Vu. It is set in Frutiger Light and Univers 49, Light Ultra Condensed, Meta, Meta Serif, Futura, and Helvetica Neue are also used for demonstrative and comparative purposes.



I still think the explosive Univers image works best, but I couldn't find a high-res version of it. The final version I'm not satisfied with since it's gridded with holes. The images themselves are interesting though.

# BINDING, FINAL VERSION, COVERS, CONCLUSION

I tried both sewing and accordion. I had a feeling sewing wasn't going to work as well with the gutter-crossings, and sure enough it didn't. It also left unsightly holes in the center spread.

In the final version, I started paying attention to rags and rivers, fixing some of wording of the text, and refining alignments.

The front cover made sense with the horizontal movement. Originally I had the back cover be a simple reflection. But there was really no reasoning for that. I decided to go with a pattern that was composed of all the different Univers fonts. I realized after finishing the book that it was cut off at an odd spot.

I was conflicted between a white cover and a red cover. The red paper I bought wasn't the bright, warm, Swiss red I envisioned, but it had a nice texture. The issue was that the laser-printed text rubbed off. I still went with the red since, well, I bought the paper and was going to use it. The white also looked stark against the cream colored paper inside. Originally I wanted to do black text on black cardstock but legibility was an issue with the small subtitle.



Univers  
Univers  
Univers

■ Adrian Frutiger's  
1957 Typeface

versus universus univers  
versus universus univers  
versus universus univers  
versus universus univers

ivers univers univer  
**univers**  
ivers univers  
nivers un  
**s univers**

U U U U U U U U U U  
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At the very end, I realized that including a Helvetica Neue specimen to compare to Univers would have been informative in showing how similar they appear at a glance. But there wasn't a comfortable spot to include it. I would have had to change the end of the book.

I also still wonder about the directness of my diagrams since they sometimes depend on the captions. But for the most part, the diagrams and captions work together.

I also should have thumbnailied more. That would have helped with figuring out some of the layouts.

Overall I really enjoyed this project, particulaly the diagrams. I also found how the previous projects came together in this project.

This book is dedicated to Frutiger the Dude-iger