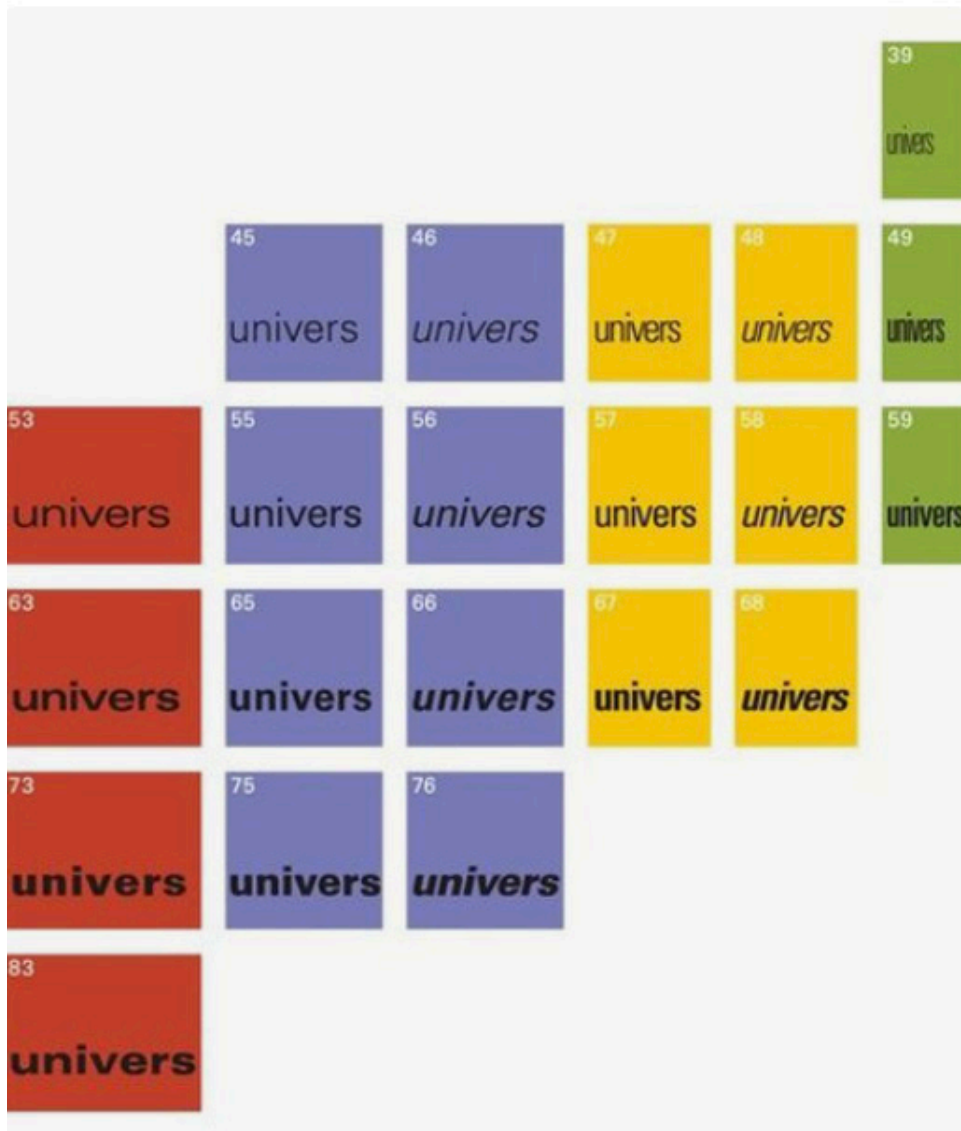


**PROCESS  
BOOK**

**RESEARCH**

# UNIVERS TYPEFACE:



- Developed in 1957
- Made in Zurich Germany in the school of applied arts
- Neo-grotesque sans serif
- Developed amongst other famous typefaces like Helvetica
- Used a number system instead of names
  - › Created to reduce confusion
  - › Eliminate Naming
  - › However, manufactures confused because they never learned system
  - › Original consisted of 21 variations
  - › First number, weight
  - › Second number, obliqueness

## UNIVERS EARMARKS:



- Squaring of round strokes
- “A” most distinctive letter = straight back, no baseline curl, perpendicular connection at the top of the bowl
- “G” lacks spur
- Diagonal stroke meets stem of “k”
- Smaller x-height than Helvetica
- Base of the “t” and “f” are wider
- Works well with serif typefaces = not other san serif
  - › Combines well with Jansen, Egymtonne, Brush Script
- Slanted apex of lowercase “t”



## HISTORY – EXAMPLES:



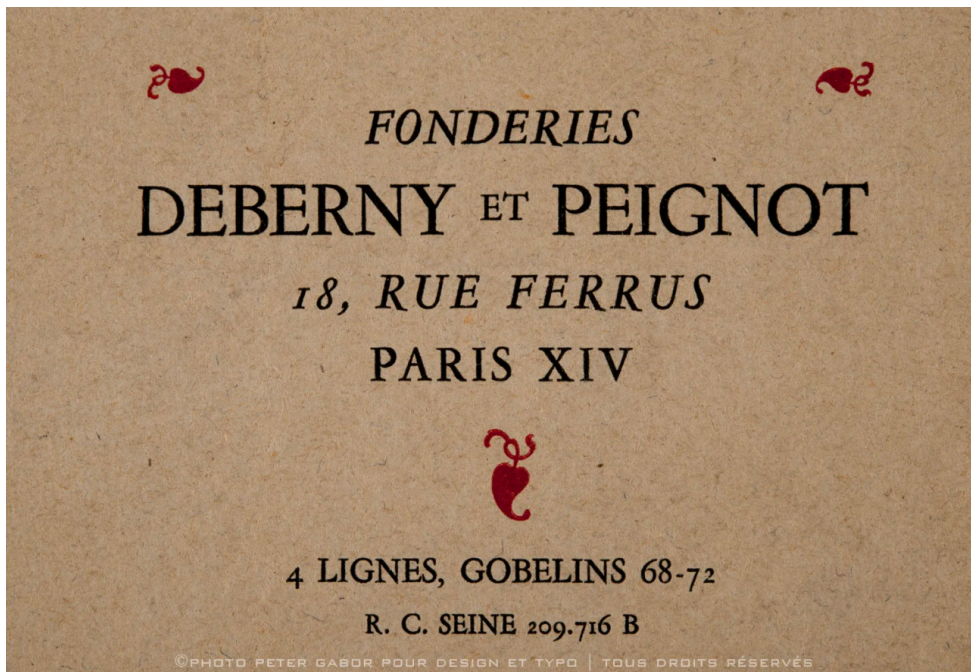
ebay



- Used by well-known brands
  - › eBay
    - Used since 1995-Current
  - › Swiss International Airlines
  - › BP
  - › UNICEF
    - Used Univers since 2003
  - › Western Union
  - › Apple
    - Used on key caps and keyboards before August 2007
  - › Municipal and transport services (street navigation in London, Toronto Metro, Frankfurt Airport)
- Suitable for brands looking for simple, versatile, and readable typography.

## HISTORY – OWNERS:

**Linotype**



- Deberny & Peignot
  - › “Fonderie Deberny et Peignot”
  - › French type foundry
  - › 1923
  - › Later bought by Haas Type Foundry (Switzerland 1972)
  - › Merged into D. Stempey AG (1985)
  - › Then became Linotype 1989, which is apart of Monotype Corporation
- Linotype
  - › Founded in United States in 1886
  - › Created to market the Linotype machine by Pitmar
  - › World’s leading manufacturer of book and newspaper typesetting equipment

# HISTORY – ADRIAN FRUTIGER:



- Swiss Typeface Designer
  - › Influenced the direction of type design
  - › French type foundry
  - › 20th century
  - › Hot metal, phototypesetting and digital typesetting
- Coined with being on the first typefaces with consistent form but with a wide family
- Frutiger claimed that creating san-serif typeface was his “main life’s work” because of designing difficulty.
- Life:
  - › Born: 24 May 1928 Unterseen, Switzerland
  - › Died: 10 September 2015 (aged 87) Bremgarten bei Bern
- Typefaces
  - › Univers
  - › Frutiger
  - › Avenir
  - › Created sans-serif typeface families in three genres:
    - Neo-grotesque
    - Humanist
    - Geometric

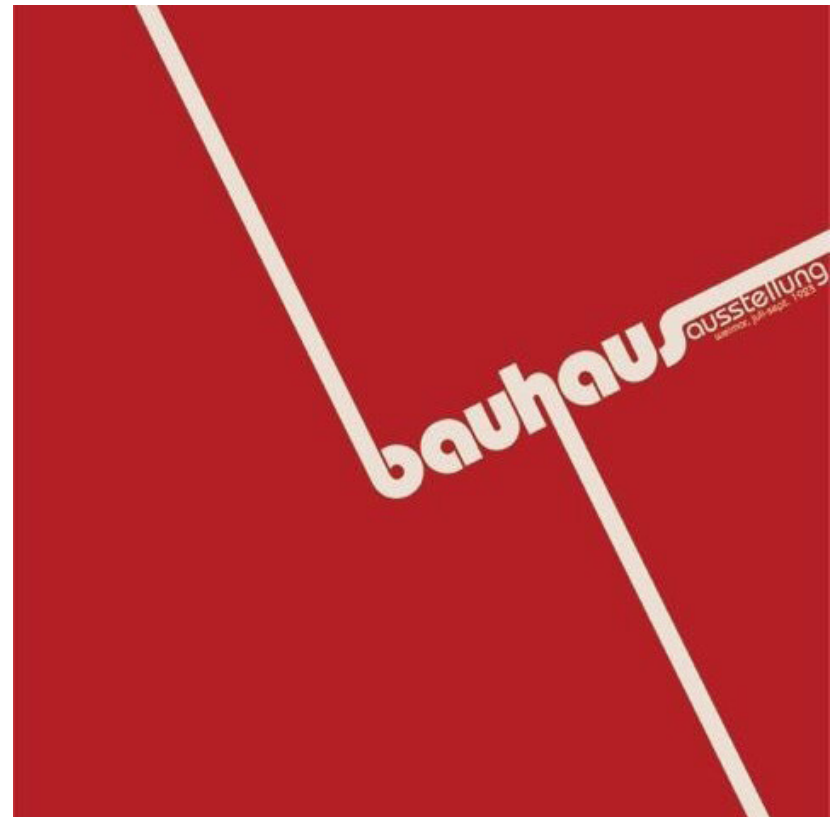
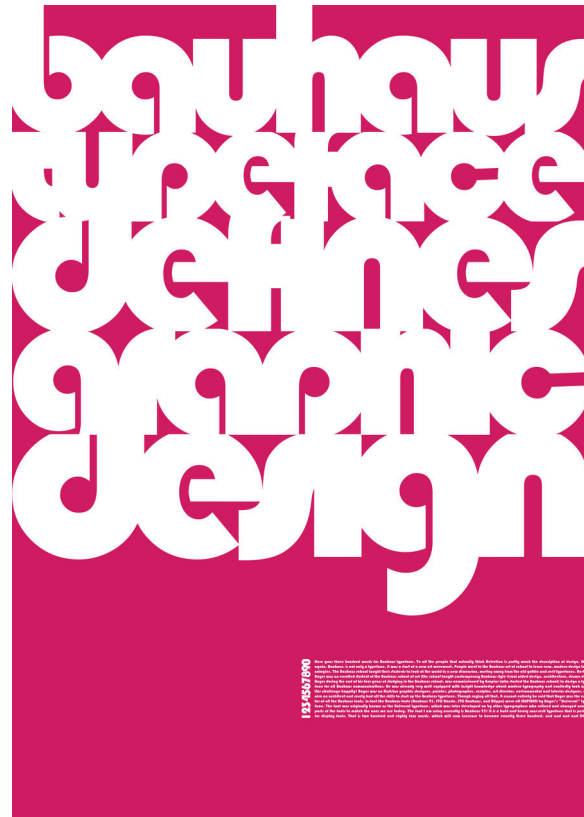
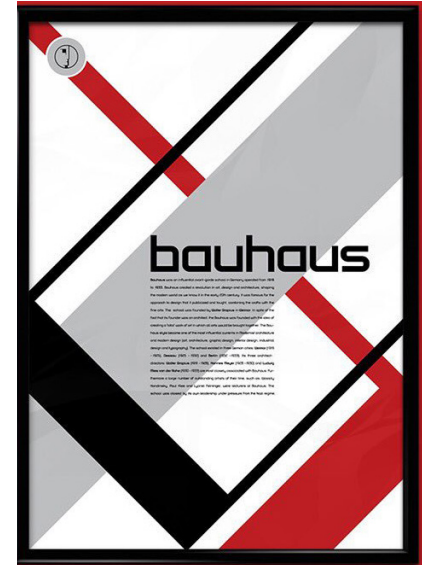
**INSPIRATION  
IMAGES**





# BAUHAUS:

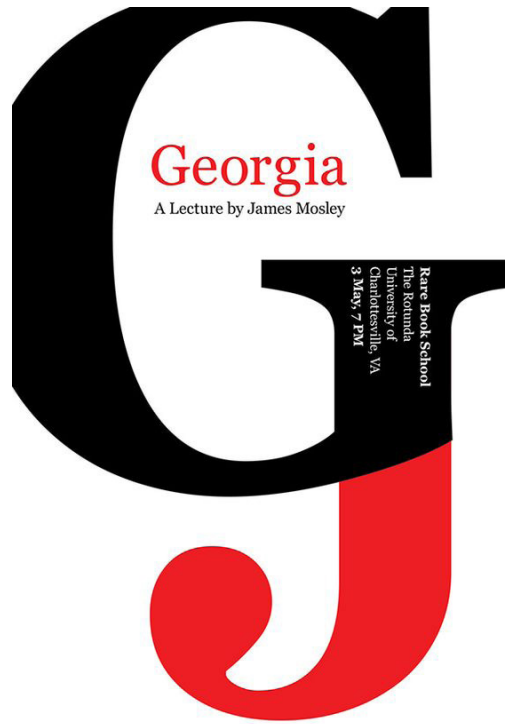
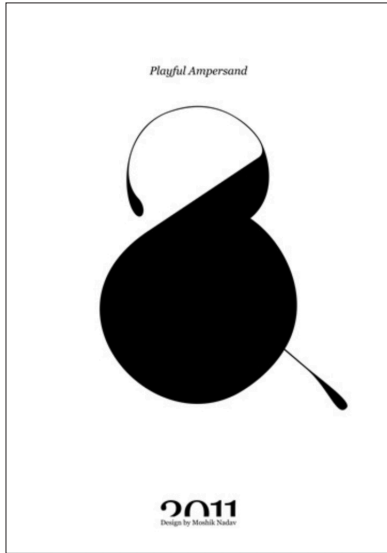
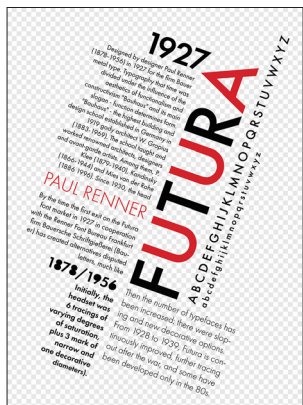
The art school, Bauhaus, was also in operation during the time Unvers was created, influencing the typeface. Thus, I felt like I should take inspiration from Bauhaus posters as well. From these posters in particular I took the use of diagonals and the extension of letter forms. For example, I used the diagonal in the last two spreads. Meanwhile, I used the extensions of letter forms as my main elements.





# TYPEOGRAPHY:

I enjoyed the overlapping letter forms in these posters. However what influenced me the most was the Avenir poster. As can be seen in my example spreads, I directly took inspiration of separating letter forms from the main word.

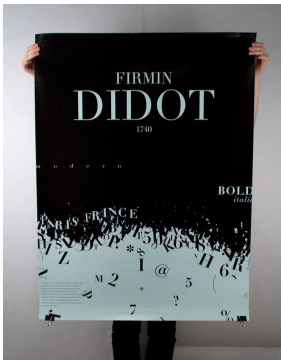
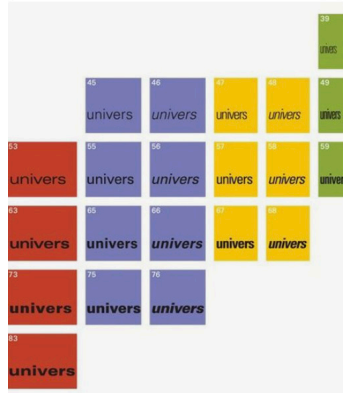
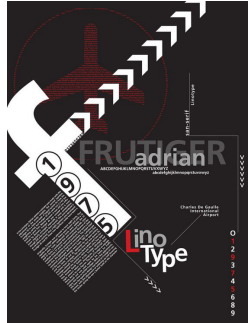


AaBbCcDdEeFfGgHhIiJjKkLlMmNnOoP  
pQqRrSsTtUuVvWwXxYyZz1234567890



# TYPEOGRAPHY:

In this set of typographic posters, I really was really inspired on how the letter forms interact with one another. For example, in the poster with the lowercase “f’s” I enjoy how the letters play off one another. I also liked how the letters are used as decorative elements. Hence, inspiring my typographic and history spreads.

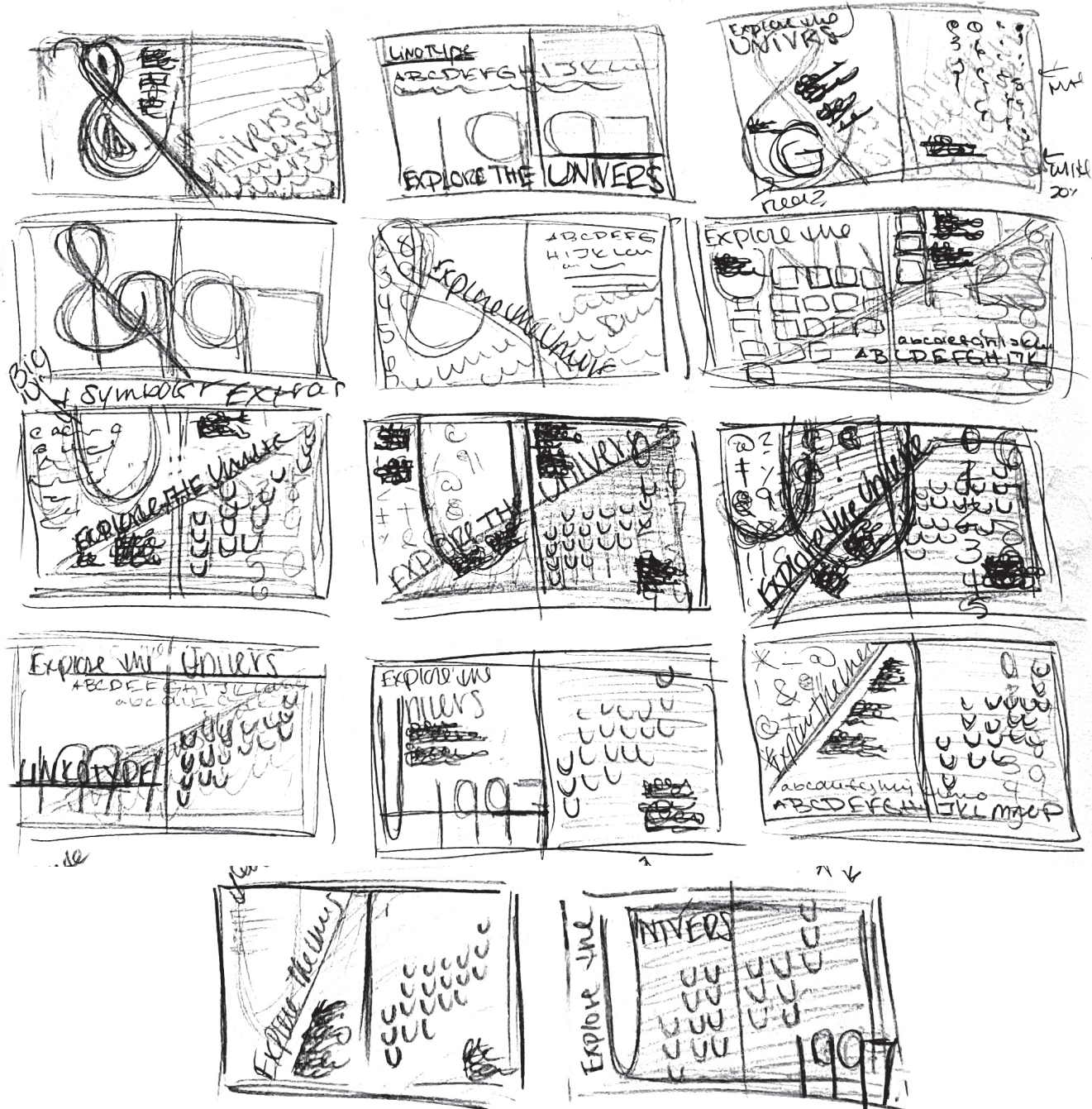




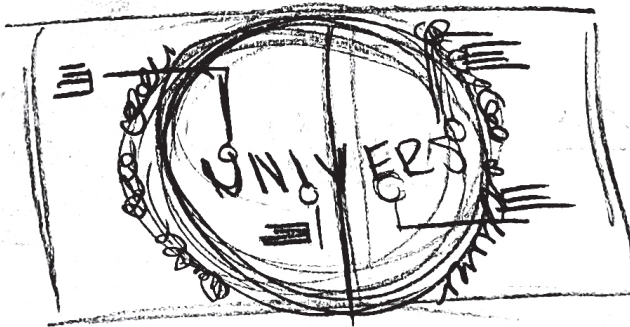
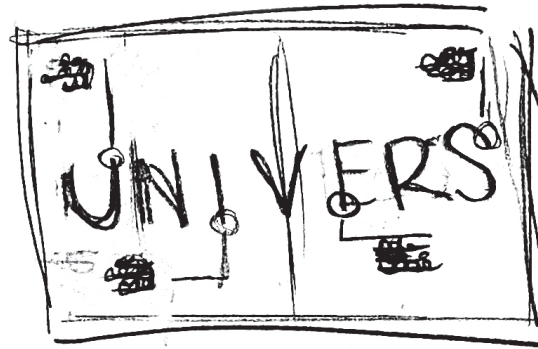
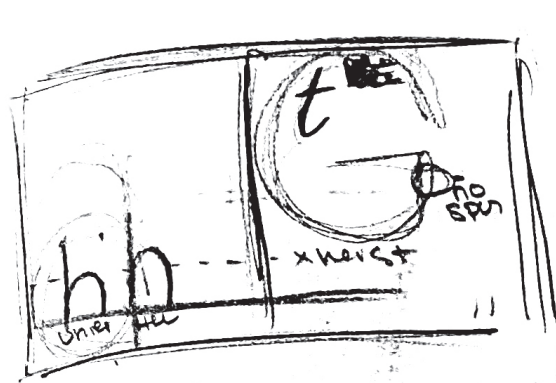
# **SKETCHES**



# TYPOGRAPHY:

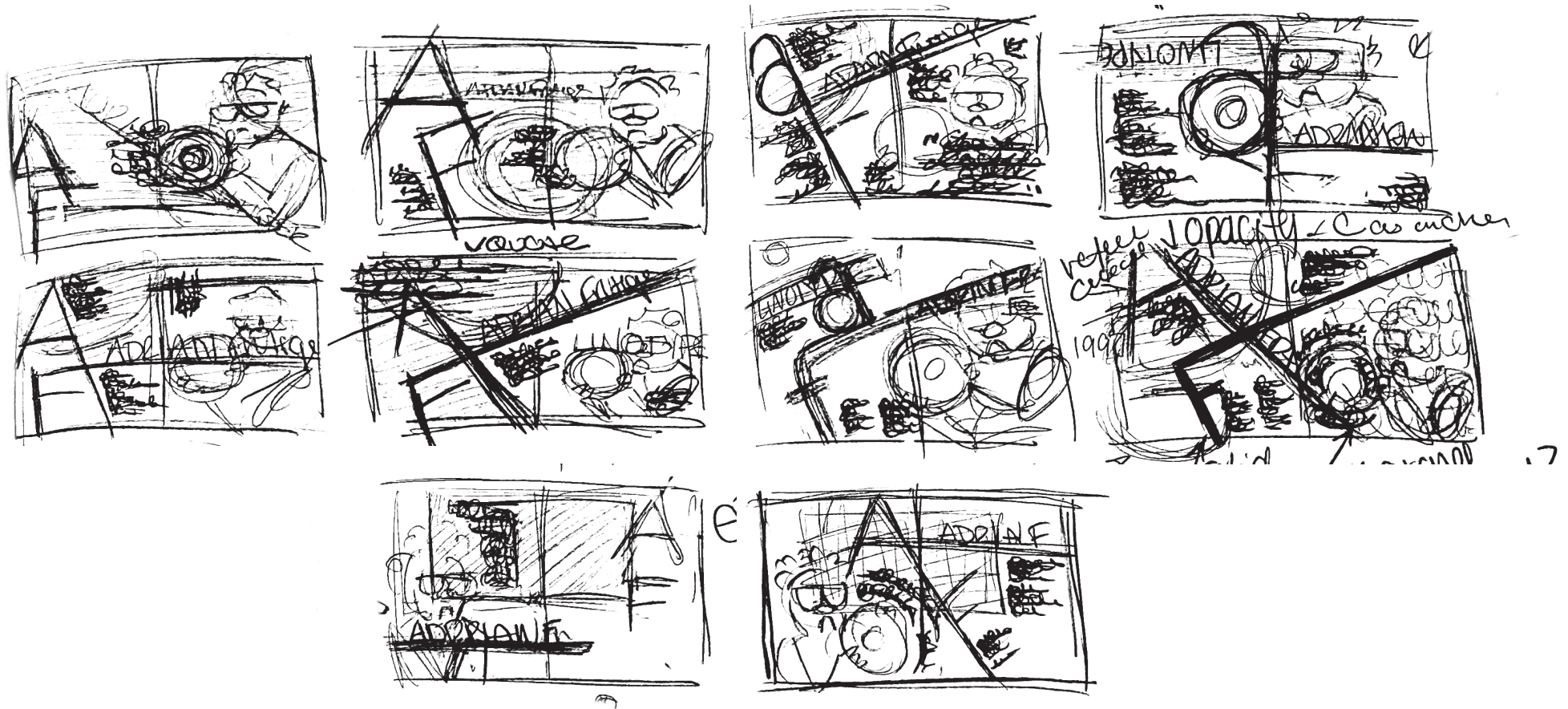


EARMARKS:

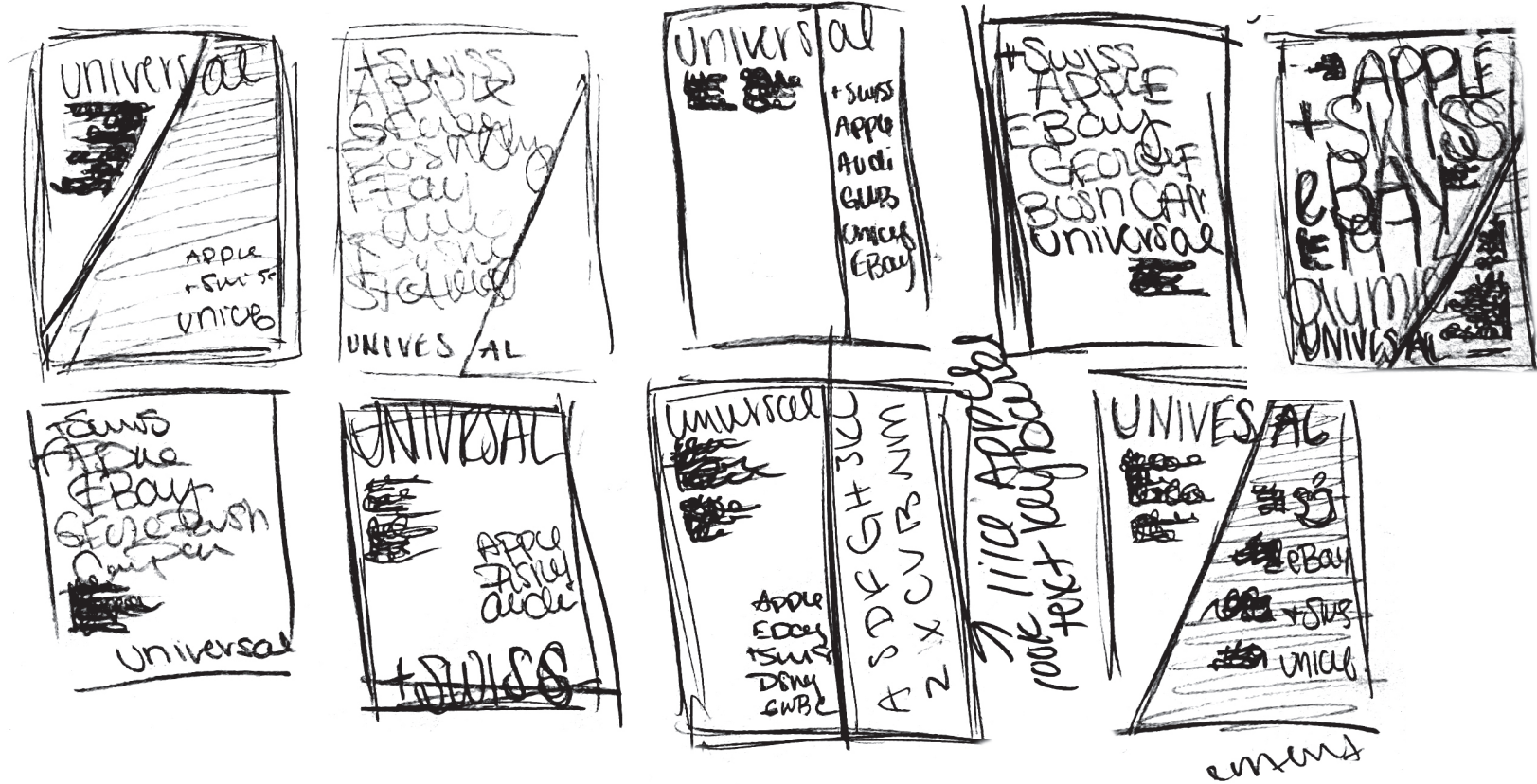




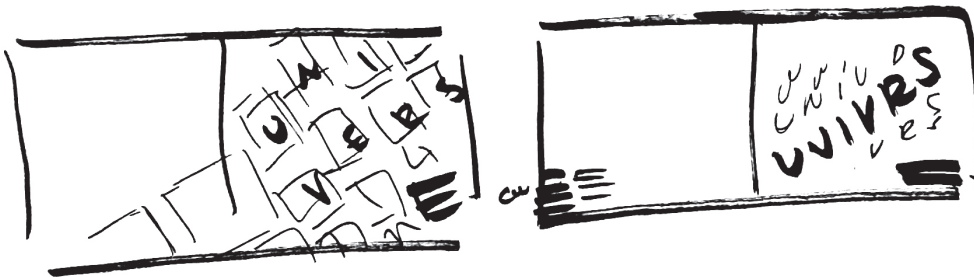
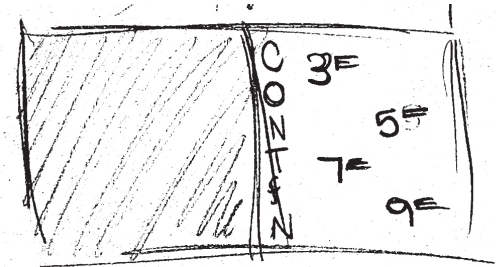
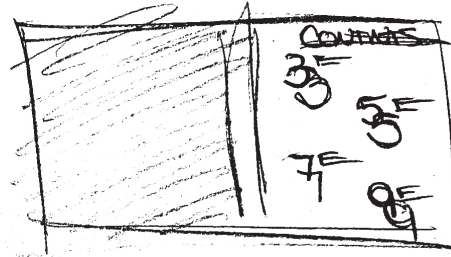
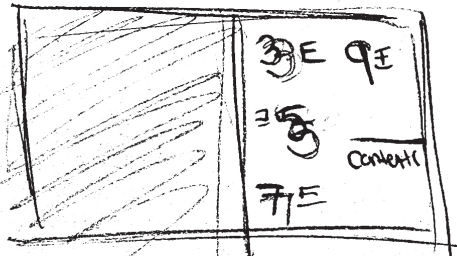
# HISTORY:



EXAMPLES:

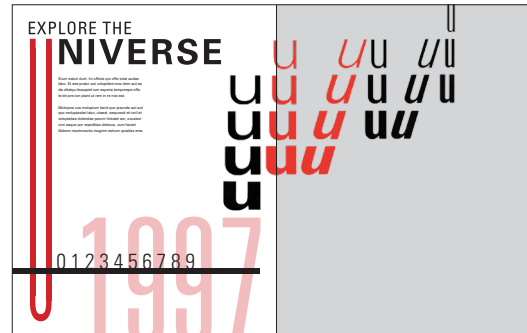
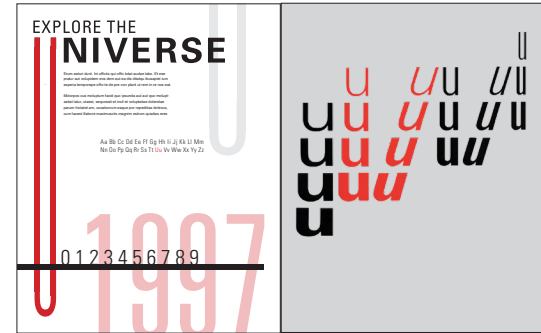
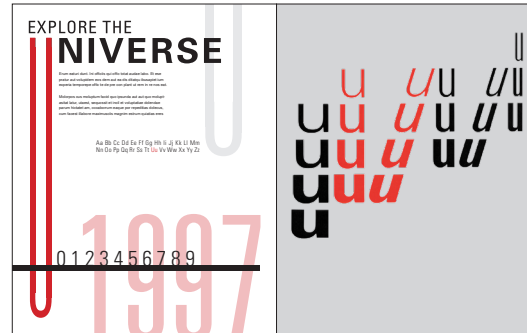


# CONTENT/COVER:



**DIGITAL  
EXPERIMENTS**

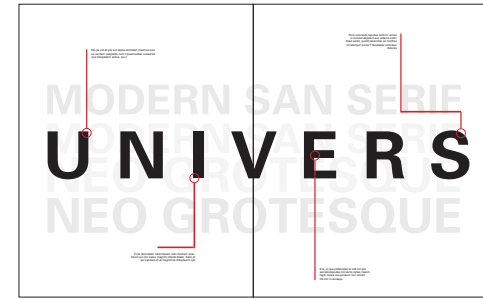
# TYPOGRAPHY:



The addition of the grey extended "U" helped merged each side of the spread to make a unified composition. The typography on the bottom right also helped balanced the spread.

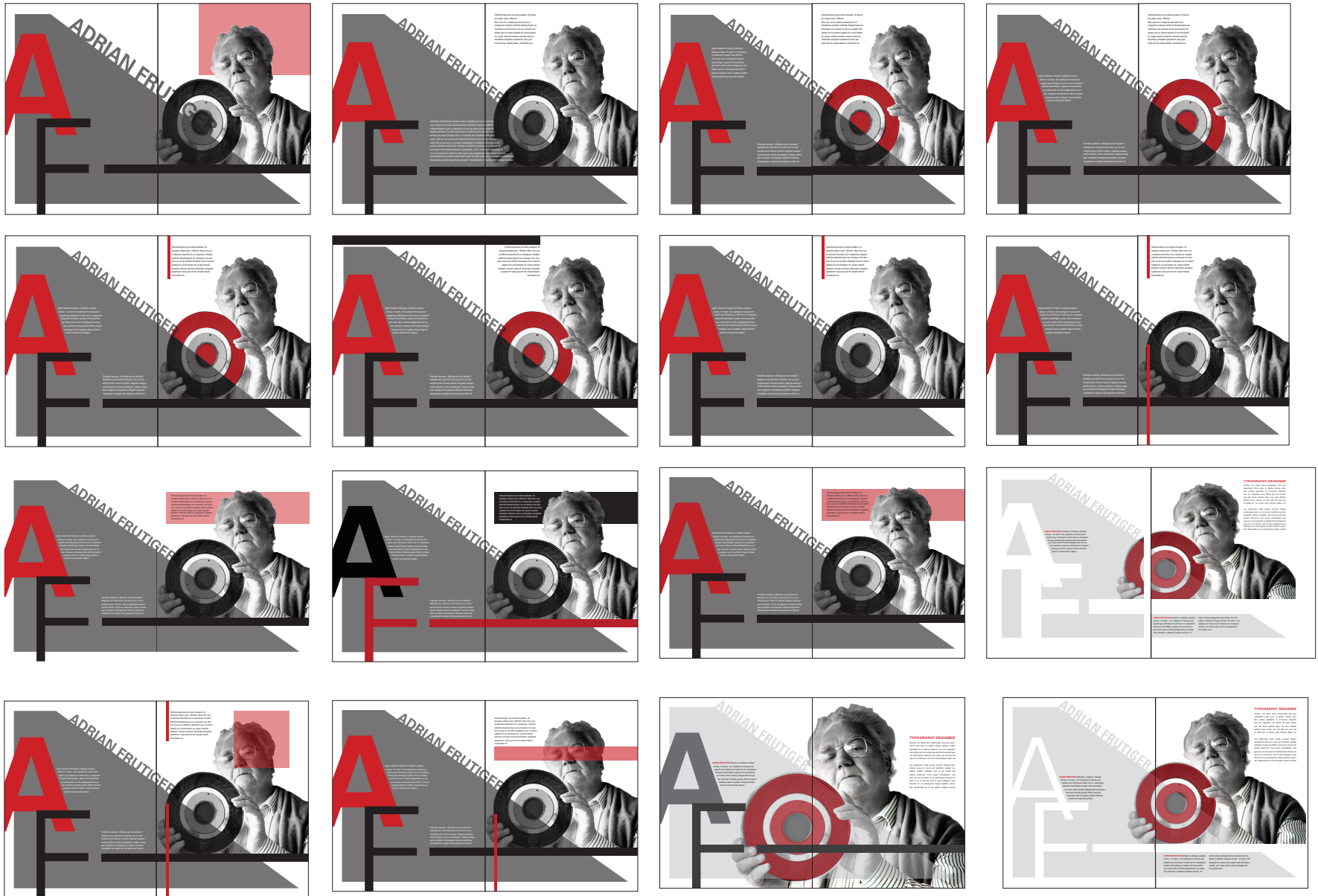


EARMARKS:



I realized on this spread the my earmarks were geared towards specific shaped like "G" and "Q." So I just shifted down the call outs to address the specific earmarks.

# HISTORY:

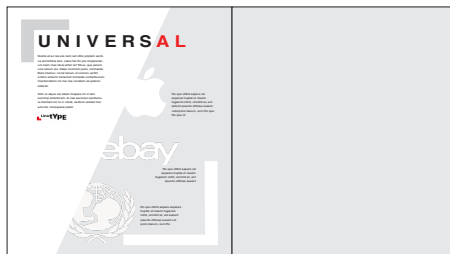
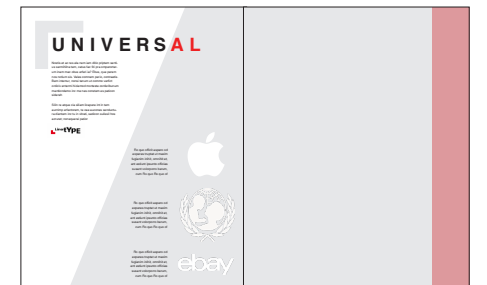
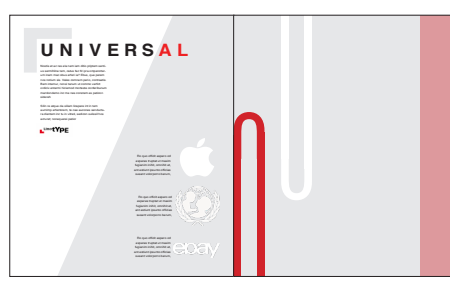
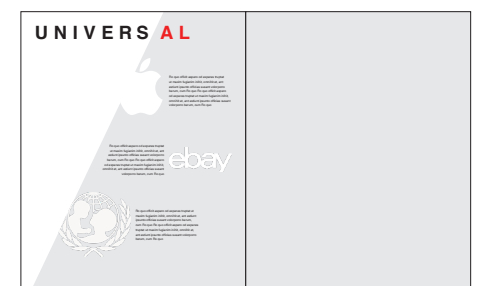
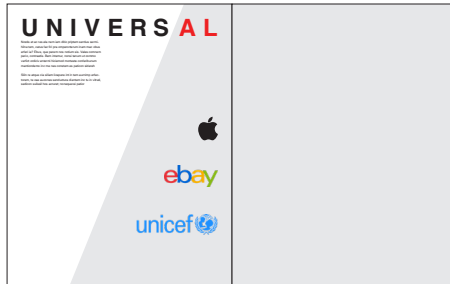


# HISTORY:



This was the final composition because of the composition's balance and how it connected to the other spreads. The angle was extended to the edge to match the other spreads as seen in examples or typography. Meanwhile the colored "A" and "F" was too harsh, weighing down the composition. Hence, I went with white to lighten the spread.

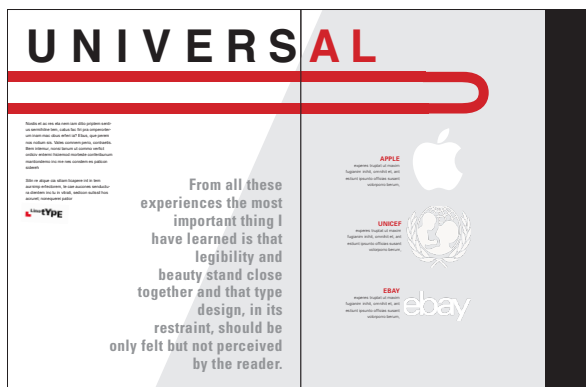
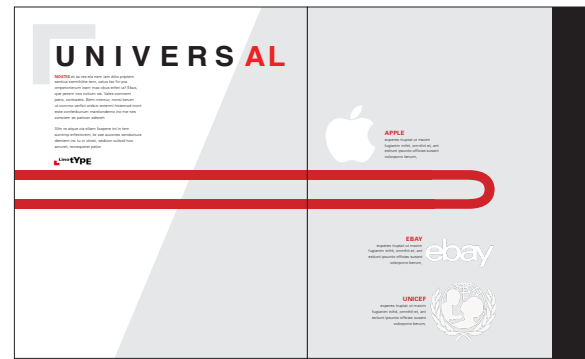
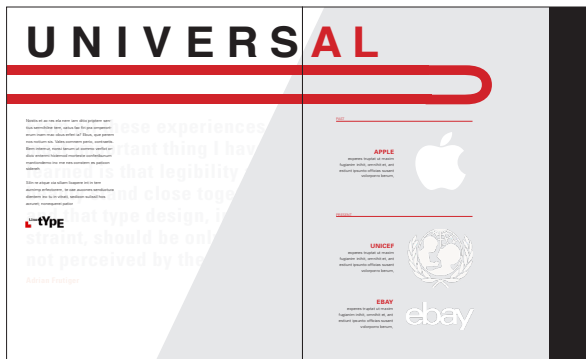
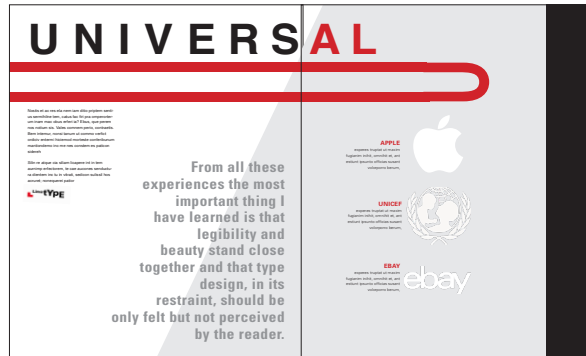
# EXAMPLES:



I tried a lot of variations when it came to the examples spread. I new the logos needed to balance with the rest of the booklet, so I went with white logos. However, the final spread was inspired by the typography spread as I wanted to use the extended "U" in the spread.

The logos were also moved to the next page to help balance the composition.

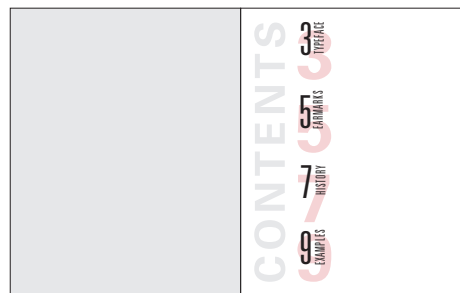
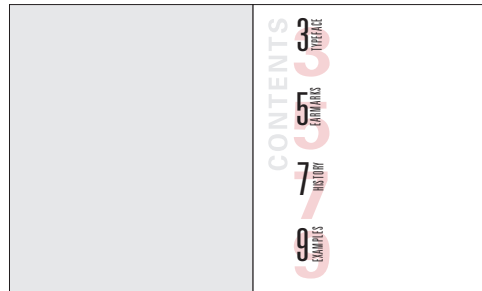
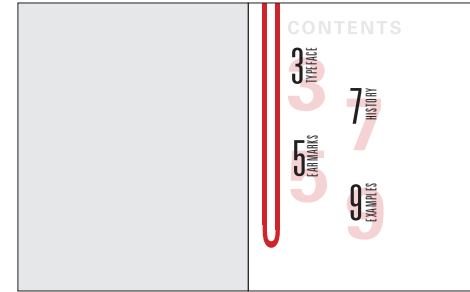
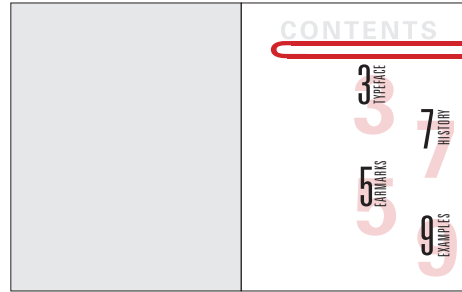
# EXAMPLES:



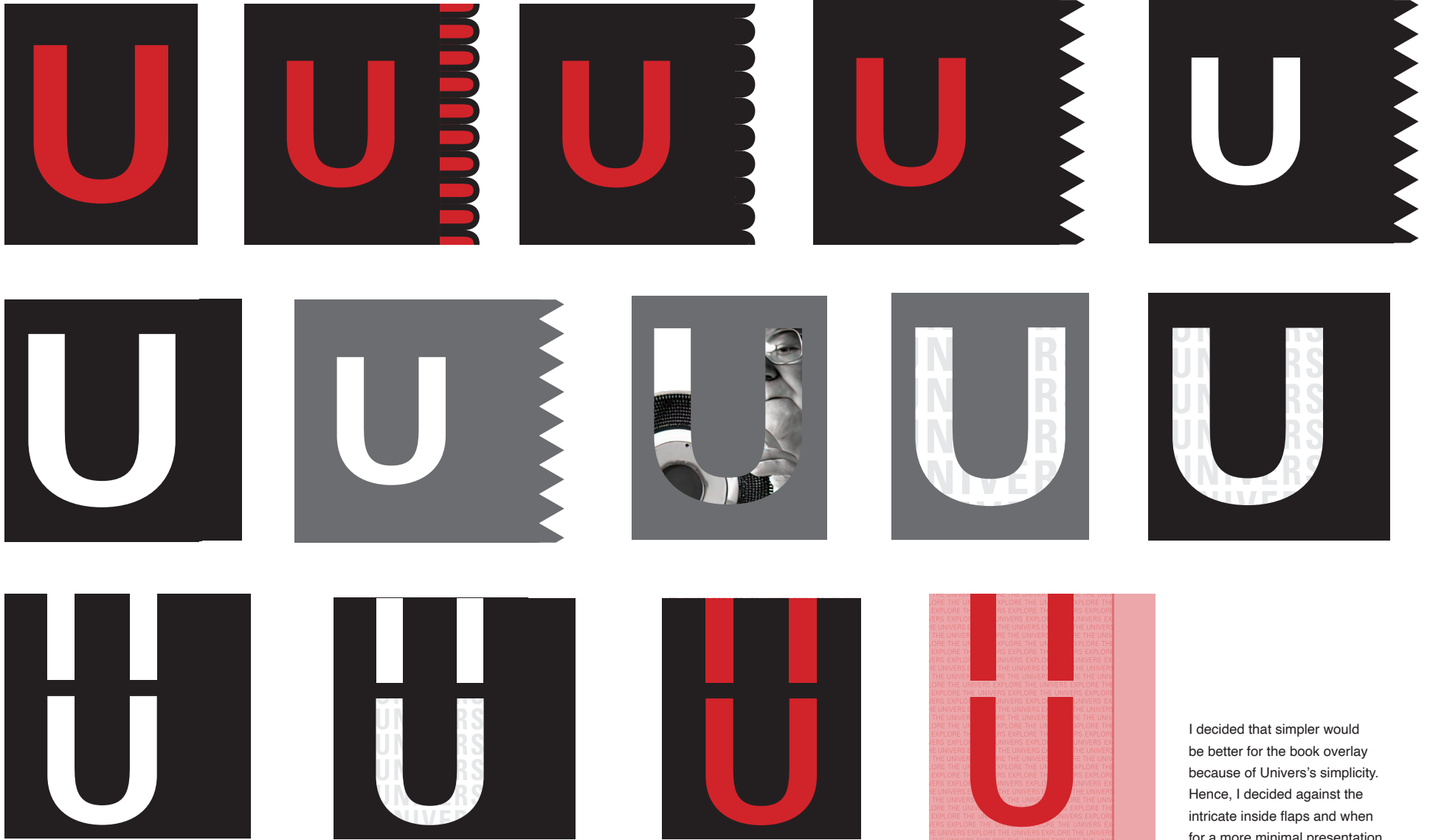
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# CONTENTS:

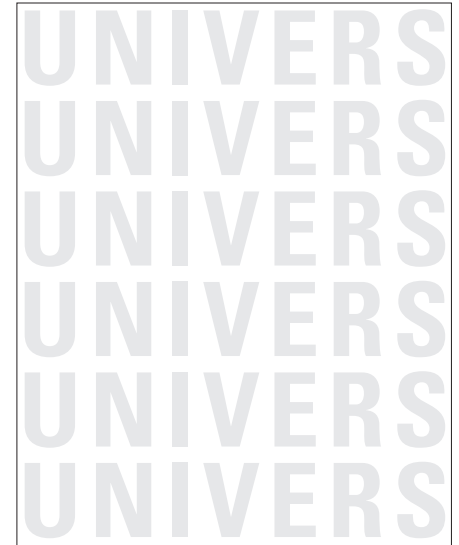
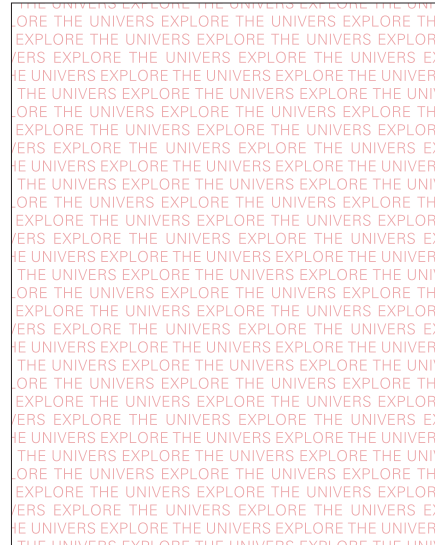
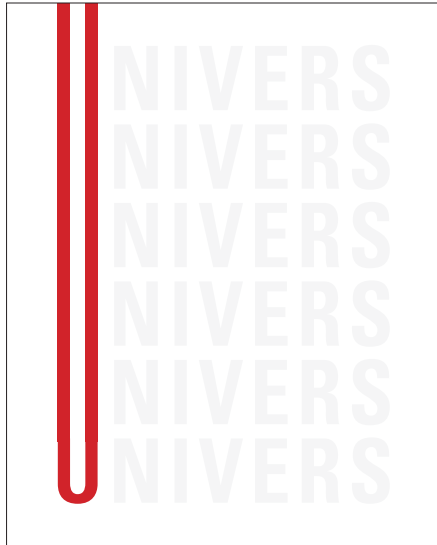


# BOOK OVERLAY:



I decided that simpler would be better for the book overlay because of Univers's simplicity. Hence, I decided against the intricate inside flaps and when for a more minimal presentation.

# COVER:

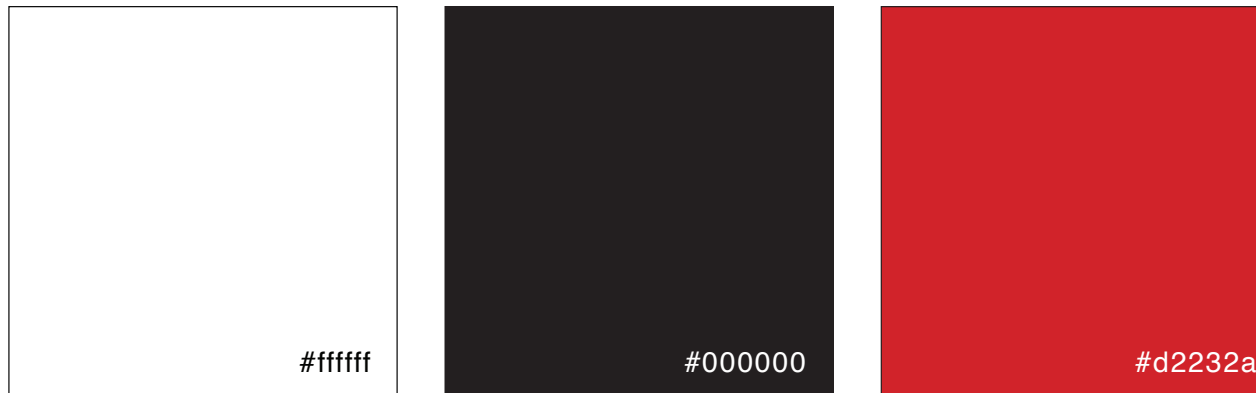


I chose this first composition because I felt like this would best represent the book if the book overlay was lost or not included.



# **COLORS & FONTS**

## COLOR & TYPE:



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## UNIVERS

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

Light Condense **Bold Condense Bold**

**SEMI-FINALS**

FRONT & BACK COVER:



CONTENTS:



# TYPOGRAPHY:

## EXPLORE THE NIVERSE

In 1957, a neo-grotesque sans serif was developed to become the universal typeface called Univers. Univers was developed amongst other famous neo-grotesque typefaces such as Helvetica, but differentiated itself through a numbering system. This numbering system was used to determine the weight and obliqueness of each family, which was different from the traditional naming of each typeface. As a result, this made Univers the only typeface that designers would need because of its endless possibilities.

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

0 1 2 3 4 5 6 7 8 9



### THE NUMBERING SYSTEM

As mentioned earlier, Univers is unique for labeling each family with a number rather than a traditional naming system. This was created to eliminate naming and reduce confusion. However, this numbering system actually made the typeface more confusing as typeface manufacturers failed to understand and implement the system.

Originally, the numbering system consisted of 21 families, numbered 83-39. The first number indicated the weight of the family, so the larger the number the heavier the weight. The second number then indicates whether or not the family is oblique. In the end, the Univers numbering system was created to reduce confusing, even with the misunderstanding.

# EARMARKKS:

**X-HEIGHT**  
The Univers typeface has a smaller x-height compared to some similar typefaces that were developed around the same time like Helvetica.

**SQUARING OFF**  
Univers is known for squaring off its rounded strokes as can be seen in the letter "S" and the leg of the "R"

**SPUR**  
The capital "G" of Univers is missing the distinctive spur found in typefaces like Helvetica or Caslon

**TAIL**  
The tail of the uppercase "Q" flows from the bowl on the left side. The tail is also parallel to the base of the "Q's" bowl.

# HISTORY:



**ADRIAN FRUTIGER**

**UNIVERS** is a modern typeface that was developed in 1957 by Adrian Frutiger. Adrian Frutiger developed the typeface for Deberny & Peignot in Zurich, Germany. More specifically, in the school of applied arts in Zurich, which was influenced by Dada, Bauhaus, and the Swiss Style. Since the typeface's development, it has been one of the most used typefaces for over 40 years. In the end, the typeface's ownership has changed over the years, but is currently owned by Linotype.

**TYPOGRAPHY DESIGNER**

Adrian Johann Frutiger was a Swiss typeface designer who influenced the direction of type design in the second half of the 20th century. His career spanned the hot metal, phototypesetting and digital typesetting eras.

Frutiger's most famous designs, Univers, Frutiger, and Avenir, are landmark sans-serif families spanning the three main genres of sans-serif typefaces: neogrotesque, humanist and geometric. Univers was notable for being one of the first sans-serif faces to form a consistent but wide-ranging family. Frutiger described creating sans-serif types as his "main life's work," partially due to the difficulty in designing them compared to serif fonts. Adrian died on 10 September 2015 (aged 87) in Bremgarten bei Bern.

**DEBERNY & PEIGNOT:** Fonderie Deberny et Peignot was a French type foundry, created by the 1923 merger of G. Peignot & Fils and Deberny & Cie. It was bought by the Haas Type Foundry (Switzerland) in 1972, which in turn was merged into D. Stempel AG in 1985, then into Linotype in 1989, and is now part of Monotype Corporation.

**LINOTYPE:** The Mergenthaler Linotype Company is a corporation founded in the United States in 1886 to market the Linotype machine invented by Ottmar Mergenthaler. It became the world's leading manufacturer of book and newspaper typesetting equipment.

**Linotype**



# EXAMPLES:

# UNIVERSAL

---

Adrian Frutiger wanted to avoid perfect geometry and kept "visual sensitivity between thick and thin lines."

The modern Univers is a large and popular serifless font family used by well-known brands like eBay, Swiss International Airline, BP, Unicef, Western Union and municipal and transport services (street navigation in London, Toronto Metro, Frankfurt Airport).

Univers is suitable for brands looking for simple, versatile, and readable typography.


**PAST**

**APPLE**  
Apple Inc. previously used Univers as well as its condensed oblique variant for the keycaps on many of its keyboards, before completely switching to VAG Rounded in August 2007.




**PRESENT**

**UNICEF**  
Univers is used as an official logo in lowercase for UNICEF since 2003.



**EBAY**  
Both the current and the former eBay logo are set in Univers (1995-Current).



# CRITIQUE #1 FEEDBACK:



From the critique, it was recommended that I change the center page (earmarks) to red. This was recommended so that the booklet would have a powerful impact at the center and as the viewer naturally opens the booklet. I choose to follow this critique as it added the emphasis that the book needed.

**FINALS**

FRONT & BACK COVER OVERLAY:

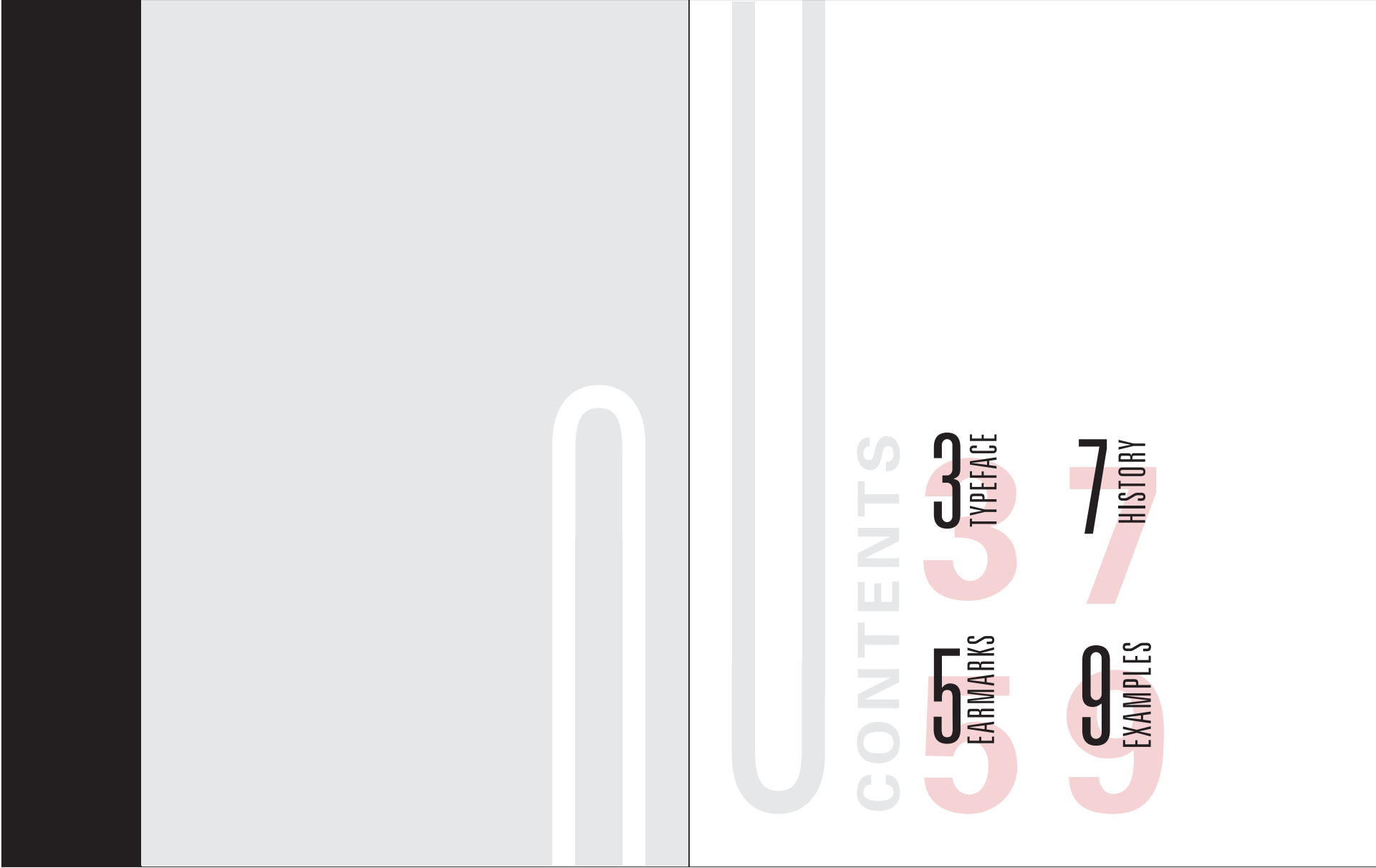


TYPE SPECIMEN  
SPRING 2022  
Taylor Smith  
Brittyn DeWerth  
—  
Univers  
Bold  
Regular  
Light  
Condensed

FRONT & BACK COVER:



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EARMARKS

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EXAMPLES

7  
HISTORY



# TYPOGRAPHY:

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Nn Oo Pp Qq Rr Ss Tt **Uu** Vv Ww Xx Yy Zz

0 1 2 3 4 5 6 7 8 9



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MODERN SAN SERIF  
MODERN SAN SERIF  
NEO GROTESQUE  
NEO GROTESQUE

# UNIVERS

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The capital "G" of Univers is missing the distinctive spur found in typefaces like Helvetica or Caslon.

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Adrian Frutiger

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### EBAY

Both the current and the former eBay logo are set in Univers (1995-Current).



**Typography II**  
**Type Specimen**  
Spring 2022  
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