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- 1 Vorstudie zur Méridien, um 1953, Schriftentwurf: Adrian Frutiger, Auftrag: Deberny et Peignot, Paris, FR, Donation: Schweizerische Stiftung Schrift und Typographie, Bern, CH. Abbildung: Museum für Gestaltung Zürich / ZHdK.
- 2 Schriftmusterheft, Einzelseite, Méridien demi-gras, 1959, Gestaltung: Rémy Peignot (Schriftentwurf: Adrian Frutiger), Herausgabe: Deberny et Peignot, Paris, FR, Donation: Schweizerische Stiftung Schrift und Typographie, Bern, CH. Abbildung: Museum für Gestaltung Zürich / ZHdK.

This unremarkable drawing by Adrian Frutiger (1928–2015) from the early 1950s is more than a pilot study for his typeface Méridien. It displays the crucial steps that shaped his entire typographic work. The drawing shows an early stage, in which the search for the form to be taken by the individual letters is incomplete.

Adrian Frutiger's alignment on the humanist antiqua script is clearly illustrated by the distinct ascenders and descenders in his letters. While the narrow interiors of the a and e are characteristic of the antiqua style, they are not really typical for Frutiger's later designs. The round junction of the curve of the lowercase a into the stem, however, is not a common feature of antiqua. This shows the impact Frutiger's teacher Walter Käch from Zurich had on his work. The serifs of the letter s are likewise completely owing to Käch's influence. The long, pointed serifs are associated with the Latin typefaces. Frutiger learned about these typefaces in Paris and was fascinated by them. This form of type was initially used for the Akzidenz typefaces Président and Phoebus, which were among the

earliest printing fonts designed by Frutiger. A comparison of the letters a, e, f, and y in the early draft with the finalized versions in the brochure is revealing. It shows that—in alignment with the Latin typefaces, the characters in Méridien are narrower than in the original draft, which is closer to humanist antiqua. Frutiger maintained an interest in the Latin typefaces for a long time, but it was not until 1984 that he published Versailles, another typeface with Latin features. Here, he tried to integrate the embellishments typical for Latin without drifting off into either a decorative or playful style. (Heidrun Osterer)

Schriftentwurf, (Vorstudie zur Méridien), mintreoulphdafvbqswzxy, um 1953
Schriftentwurf: Adrian Frutiger
Auftrag: Deberny et Peignot, Paris, FR
Material/Technik: Transparentpapier, Bleistiftzeichnung / Schriftfamilie und Schriftart: Méridien (Vorstufe), Breitfederschrift
2.6 × 19.9 cm
Donation: Schweizerische Stiftung Schrift und Typographie, Bern, CH
Eigentum: Museum für Gestaltung Zürich / ZHdK

<https://www.eguide.ch/en/objekt/meridien/>