



Avenir

NEXT

If the future is a perspective, we should start designing it today.
Wenn Zukunft eine Perspektive ist, dann sollte man in der Gegenwart damit beginnen, sie zu gestalten. *L'avenir est une perspective? Alors commençons dès aujourd'hui à le concevoir.*

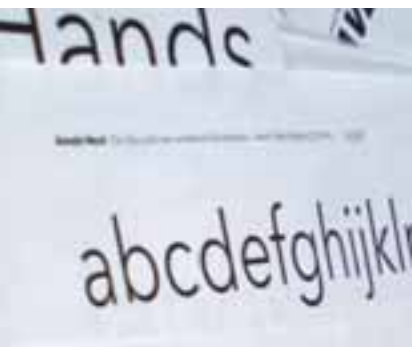
by
Adrian Frutiger

| Avenir™ Next |

Lino**tYpE**Library



Right from the beginning,
Adrian Frutiger
better Futura. I share your opinion,
Akira Kobayashi
been missing to make Avenir an
the condensed weights? Yes,
Avenir will then be able to cut its
to work putting Avenir onto



Together with Akira Kobayashi, Type Director at Linotype Library, Adrian Frutiger has completely reworked the Avenir typefamily.

Adrian Frutiger überarbeitete komplett in enger Zusammenarbeit mit dem TypeDirector der Linotype Library, Akira Kobayashi die Avenir Schriftfamilie.

En étroite collaboration avec Akira Kobayashi, Type Director chez Linotype Library, Adrian Frutiger a intégralement revu l'Avenir.

»Everything we do today
«C'est aujourd'hui

»Alles was wir heute

I was convinced that Avenir is the
but some weights have
all-purpose typeface. **You mean**
with this extension I'm sure
own path. **Then we should get**
that path ... Yes.

Adrian Frutiger **Von Anfang an war ich davon überzeugt, dass die Avenir die bessere Futura sei.** Akira Kobayashi Das sehe ich ebenso, aber es fehlen Schnitte, die die Avenir universeller einsetzbar machen. **Sie meinen die Condensed Schnitte?** Ja, ich glaube schon, dass die Avenir mit dieser Erweiterung ihren Weg gehen wird. **Dann machen wir uns an die Arbeit und bringen die Avenir auf den Weg ...** Ja.

Adrian Frutiger **Dès le départ, j'étais convaincu que l'Avenir était meilleur que le Futura.** Akira Kobayashi Je suis d'accord avec vous. Mais il manque des déclinaisons qui feraient de l'Avenir un caractère multi-usage. **Vous pensez aux déclinaisons étroites?** Oui, avec ce complément, l'Avenir devrait trouver sa voie plus aisément. **Alors, qu'attendons-nous pour mettre l'Avenir en route?** Rien!

tun, ist Grundlage

Avenir™ 35 Light

Avenir 45 Book

Avenir 55 Roman

Avenir 65 Medium

Avenir 85 Heavy

Avenir 95 Black

Avenir 35 Light Oblique

Avenir 45 Book Oblique

Avenir 55 Oblique

Avenir 65 Medium Oblique

Avenir 85 Heavy Oblique

Avenir 95 Black Oblique

The Beautiful Stranger or why there's now an Avenir Next

While Adrian Frutiger has created such famous typefaces as Univers or Frutiger, another matter has remained very close to his heart – the design of his linear sans serif – the Avenir.

In 1988, the Swiss typeface designer first presented Avenir to the public, which already at that time marked an excellent alternative to other well known typefaces such as Futura® or Avant Garde®. Compared to the mere metric construction of other typefaces, Avenir was convincing because of its optical construction which lent it a more humane appearance, as seen, for instance, in the classically drawn »a«.

Avenir was originally released with 6 weights for which Frutiger had carefully selected the increments in line thickness. In typographical practice, however, this proved to be a limiting factor, along with the missing bold weights. Hence, the true potential of Avenir as a contemporary typeface failed to be recognized.

The love of linear symbols

Adrian Frutiger has completely reworked the Avenir type family in close cooperation with Akira Kobayashi, Type Director at Linotype Library. The result is the Avenir Next with harmoniously incremented weights and matching condensed versions.

Avenir Next comes in 4 typeface sets, Regular, Italic, Condensed and Condensed Italic, each equipped with 6 different stem weights. All 24 weights include true small caps and old style figures.

Avenir Next thereby now offers an optimal balance of harmony and contrast. With the addition of the condensed variants, Avenir Next represents a full-fledged contemporary grotesque, providing professional graphic designers with the greatest degree of typographical flexibility and optimal legibility.

Die schöne Unbekannte oder warum es eine Avenir Next gibt

Obwohl Adrian Frutiger so berühmte Schriften wie die Univers oder Frutiger schuf, lag ihm der Entwurf seiner Linear-Grotesk besonders am Herzen: die Avenir.

1988 präsentierte der schweizer Schriftgestalter die Avenir: schon damals eine hervorragende Alternative zu bekannten Schriften, wie beispielsweise der Futura® oder der Avant Garde®. Neben dem klassisch gezeichneten »a« überzeugte die Avenir von Anfang an durch ihre optische Konstruktion, die ihr ein humaneres Erscheinungsbild verlieh als es die rein metrisch konstruierten Schriften hatten.

Die Avenir hatte damals 6 Schnitte. Ihre Strichstärkenabstufung wurde von Frutiger sehr fein gewählt, was sich neben der fehlenden fetten Ausprägung als Hemmnis im typografischen Einsatz erwies. Die Avenir als zeitgenössische Schrift und ihr wahres Potenzial wurden verkannt.

Die Liebe zum linearen Zeichen

Adrian Frutiger überarbeitete komplett in enger Zusammenarbeit mit dem Type Director der Linotype Library, Akira Kobayashi die Avenir. Entstanden ist die Avenir Next mit 6 harmonisch abgestuften Schnitten und den passenden Condensed-Versionen.

Die Avenir Next ist mit 4 Garnituren in jeweils 6 verschiedenen Strichstärken ausgestattet: Regular, Italic, Condensed und Condensed Italic. Alle 24 Schnitte enthalten echte Kapitälchen und Mediävalziffern.

Die Avenir Next bietet nun ein Optimum an Harmonie und Kontrast. Mit der Erweiterung um die Condensed-Variante präsentiert sich die Avenir Next als eine moderne Groteske, die anspruchsvollen Designern ein größtmögliches Maß an typografischer Flexibilität bei optimaler Lesbarkeit bietet.

is a foundation for tomorrow.

que nous jetons les bases de l'avenir.

für morgen. Alles

Avenir Next Medium Condensed

Un bel inconnu

ou la raison d'être de l'Avenir Next

Après avoir créé des familles très renommées tel les Univers et Frutiger, concevoir une linéale géométrique tel l'Avenir, était un projet qui tenait particulièrement à cœur Adrian Frutiger.

C'est en 1988, que ce créateur de caractères suisse a présenté l'Avenir, reconnu dès lors comme une parfaite alternative aux caractères Futura® et Avant Garde®. Outre le «a» de structure traditionnelle, l'Avenir avait convaincu dès le départ par son aspect plus humain et son équilibre optique; moins présents dans les linéales géométriques habituelles.

Conçu dès le départ en 6 séries, Frutiger avait choisi une graduation très subtile des graisses. Malheureusement, dans les applications typographiques, cette qualité devint une limitation. Cette limite n'aida pas à la reconnaissance du potentiel de l'Avenir comme caractère contemporain.

L'amour du linéaire

Adrian Frutiger a maintenant complètement retravaillé l'Avenir en étroite collaboration avec Akira Kobayashi, Type Director, Linotype Library. Le résultat est une famille offrant 6 graisses plus contrastées de l'extra maigre au noir ainsi que leurs déclinaisons étroites.

L'Avenir Next comprend 4 séries de base déclinées dans 6 graisses: romain, italique, étroit, étroit italique. Chacunes des 24 graisses intégrant de vraies petites capitales et des chiffres minuscules dit «elzéviens.»

L'Avenir Next offre maintenant une excellente balance entre harmonie et contraste. Avec ses déclinaisons étroites, l'Avenir Next représente la linéale géométrique contemporaine par excellence. Sa flexibilité et sa lisibilité plaira aux graphistes les plus exigeants.

Avenir Next Ultralight
Avenir Next Regular
Avenir Next Medium
Avenir Next Demi
Avenir Next Bold
Avenir Next Heavy

Avenir Next Ultralight Italic
Avenir Next Italic
Avenir Next Medium Italic
Avenir Next Demi Italic
Avenir Next Bold Italic
Avenir Next Heavy Italic

Avenir Next Ultralight Condensed
Avenir Next Condensed
Avenir Next Medium Condensed
Avenir Next Demi Condensed
Avenir Next Bold Condensed
Avenir Next Heavy Condensed

Avenir Next Ultralight Condensed Italic
Avenir Next Condensed Italic
Avenir Next Medium Condensed Italic
Avenir Next Demi Condensed Italic
Avenir Next Bold Condensed Italic
Avenir Next Heavy Condensed Italic

Gegenwärtige ist

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Avenir Next Ultralight

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Avenir Next Medium

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Avenir Next Bold

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Avenir Next Heavy

12 pt

SEBASTIAN HAD HIS LETTERS.
He carefully took out the
large, white envelope that

IT WAS A COLD, WINTRY MORNING IN DECEMBER and Sebastian of 29 Tumbledown cottage was eagerly awaiting the post. He was already on his third cup of tea when he heard the familiar foot steps walking up the drive. His parcel had finally arrived! Even before the postman had made it to the porch, he

IT WAS A COLD, WINTRY MORNING in December and Sebastian of 29 Tumbledown cottage was eagerly awaiting the post. He was already on his third cup of tea when he heard the familiar footsteps walking up

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**THE 364 NEW LETTERS
are unattended. Feed
them sparingly but a**

7/9,3 pt

24/26 pt

9/10,6 pt

Everything in the present

Le présent repose sur

auf der Erfahrung

IT WAS ATTACHED TO THE lid, opened it and read the note inside of these

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IT WAS A COLD, WINTRY MORNING in December and Sebastian of 29 Tumbledown cottage was eagerly awaiting the post. He was already on his third cup of tea when he heard the familiar footsteps walkin

**WATER THEM ALL VER
well. Clean all that 4
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Avenir Next Ultralight Italic

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Avenir Next Heavy Italic

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Avenir Next Heavy Condensed

12 pt

SEBASTIAN HAD HIS LETTERS. HE CAREFULLY TOOK OUT THE LARGE, WHITE ENVELOPE THAT WAS ATTACHED TO THE LID,

IT WAS A COLD, WINTRY MORNING IN DECEMBER AND Sebastian of 29 Tumbledown cottage was eagerly awaiting the post. He was already on his third cup of tea when he heard the familiar footsteps walking up the drive. His parcel had finally arrived! Even before the postman had made it to the porch, Sebastian was on the doorstep, arms out wide and grinning with childish pleasure. Full of anticipation he

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THE 364 NEW LETTERS ARE unattended. Feed them sparingly but water them

7/9,3 pt

24/26 pt

9/10,6 pt

is built upon knowledge from the past.
nos expériences du passé.

enheit aufgebaut

HE OPENED IT AND READ THE NOT inside. »Important!« it informed him. Never leave this secret let

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**CLEAN ALL THAT CHARACTER
thorough after use. Vowels
are mischievous and ver**

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Avenir Next Ultralight Condensed Italic

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Avenir Next Bold Condensed Italic

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Avenir Next Heavy Condensed Italic

12 pt

t. Alles Zukünfti

Avenir Next Bold Condensed

Diversity by Unity

Thanks to systematically harmonized stem weights in various widths and degrees of boldness, Avenir Next is now perfectly suitable for complex design solutions. 24 weights including true small caps provide a wide variety of individual application possibilities, while still ensuring a unified overall appearance.

Vielfalt durch Einheit

Aufgrund der systematisch aufeinander abgestimmten Schriftschnitte in verschiedenen Breite- und Fettegraden eignet sich die Avenir Next nun in idealer Weise für komplexe Design-Lösungen. 24 Schriftschnitte mit echten Kapitalälchen bieten eine große Vielfalt an individuellen Anwendungsmöglichkeiten, wobei ein einheitlicher Gesamteindruck gewahrt bleibt.

Cohérence diversifiée

Avec ses déclinaisons de graisses conçues en harmonie, déclinées dans de nombreuses chasses, l'Avenir est aujourd'hui parfaitement adapté aux problématiques de design complexes. 24 graisses intégrant de vraies petites capitales permettent un large panel d'utilisations, tout en offrant une cohérence visuelle de l'ensemble.



Dutch design is often one step ahead of the rest of the world. The City of Amsterdam was the first metropolis to fully adopt Avenir, thereby winning the coveted Dutch Corporate Identity Prize in 2003.

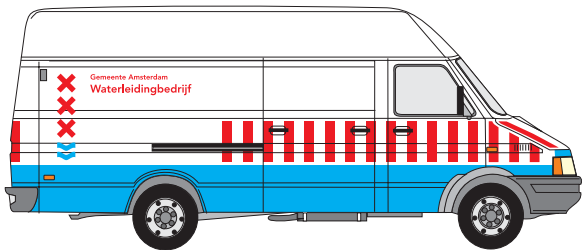
Niederländisches Design ist oftmals einen Schritt voraus. Als erste Metropole setzt die Stadt Amsterdam ganz auf die Avenir und gewann damit den begehrten Dutch Corporate Identity Prize 2003.

Le graphisme hollandais est aux avant-postes de l'inventivité. Amsterdam est la première capitale qui adopta l'Avenir et remporta le très convoité Dutch Corporate Identity Price 2003.

The future can already be found in the present.

Le futur existe déjà dans le présent.

ge ist im Gegen



The corporate identity of the City of Amsterdam was developed by Eden Design & Communication in close collaboration with Thonik.

uw wärtigen scho

Modern design demands state-of-the-art typography: a grand entrance for Avenir on sport-themed postal stamps.

Moderne Gestaltung braucht aktuelle Typografie: Großer Auftritt für die Avenir auf Briefmarken für den Sport.

Le graphisme contemporain nécessite des caractères de haut niveau. La thématique sportive de cette collection de timbres est une entrée en matière rêvée pour l'Avenir.



As seen here, Avenir is highly convincing in everyday use with its attractive forms and easy legibility.

Die Avenir überzeugt in der Alltagskommunikation wie in den gezeigten Anwendungen durch ihre Formschönheit und gute Lesbarkeit.

Comme vous pouvez voir ici, l'Avenir, avec ses formes lisibles et attractives, est très convaincant dans un usage de tous les jours.


And if it is valuable,

Si une chose est précieuse,

n vorhanden.

APRIL


Aircon Systems



SUMMER

is coming ...

Alle Klimageräte im Vergleich



	MB-4CSE	MB-5CSE	MB-6CSE	MB-7CSE
Modellbeschreibung	Modernes Heiz-/Kühlgerät mit Multisplit Inverter	Modernes Heiz-/Kühlgerät mit Multisplit Inverter	Heiz-/Kühlgeräte der Spitzenklasse mit Multisplit Inverter	Ultraschalliges Heiz-/Kühlgerät der Spitzenklasse
Leistungsklasse	2,2 Kw	2,8 Kw	3,5 Kw	3,5 Kw
Nenn-Kühlleistung min.	2.200 Watt	2.200 Watt	2.200 Watt	5.000 Watt
Spannung	230V/50	230V/50	230V/50	230V/50
Luftleistung Kühlen	420	460	500	600
Schallleistungspegel min.	29	30	30	30
med.	36	38	38	38
max.	40	42	42	42
Kühlmittel-Anschluß	6,35 Einspritzleistung bei 1/4 Saugleistung	7,15 Einspritzleistung bei 1/4 Saugleistung im Standardmodus	7,15 Einspritzleistung bei 1/4 Saugleistung im Standardmodus	7,15 Einspritzleistung bei 1/4 Saugleistung im Standardmodus
Luftleistung	8.000	8.200	9.000	10.000
Externe Ventilatorleistung Standard	165	165	165	165
Gewicht	175 Kg	18 Kg	20 Kg	17 Kg
Energiebedarf	2,9 Kw	8,2 Kw	8,5 Kw	8,5 Kw
Verdichter				
Besonderheiten	Hochleistungsfiltersystem, das in der Lage ist, der	Hochleistungsfiltersystem, das in der Lage ist, der	Hochleistungsfiltersystem, das in der Lage ist, der	Hochleistungsfiltersystem, das in der Lage ist, der

Why
new server 4 internet security

Assessment of your Migration options

Thanks to Avenir Next's diversity, the possibilities of usage are universal.

Die Avenir Next bietet universelle Einsatzmöglichkeiten durch große Vielfalt.

Du fait de sa diversité, le potentiel de l'Avenir est universel.



Sparkasse Rhein Neckar

Sparkasse.
Made in Kurpfalz.

Und wenn es wertvoll

Ultralight Condensed Italic

Adrian Frutiger

Adrian Frutiger is considered one of the most important typeface artists of the 20th century. Born in Switzerland in 1928, he trained in the craft of typesetting at a young age. His outstanding diploma thesis entitled »The Development of the Latin Alphabet« included eight xylographs and marked the beginning of Frutiger's international career as a typeface designer.

Frutiger has been the creator of such internationally renowned typefaces as Avenir™, Linotype Centennial™, Frutiger™, Icone™, Meridien™ and Univers™.

Adrian Frutiger

Adrian Frutiger gilt als einer der bedeutendsten Schriftkünstler des 20. Jahrhunderts. 1928 in der Schweiz geboren, lernte er das Handwerk des Schriftsetzers. Mit seiner herausragenden Diplomarbeit »Die Entwicklung des lateinischen Alphabets«, die aus acht Holzschnitzaufnahmen bestand, begann Frutigers internationale Karriere als Schriftgestalter.

Aus Frutigers Hand entstanden weltbekannte Schriften: z. B. Avenir™, Linotype Centennial™, Frutiger™, Icone™, Meridien™ und Univers™.

Adrian Frutiger

Adrian Frutiger est considéré comme un des meilleurs créateurs de caractères du xx^e siècle. Né en Suisse en 1928, il a appris dans son jeune âge, le métier de compositeur. C'est son mémoire de fin d'étude »Le développement de l'alphabet latin« incluant huit gravures sur bois de haute qualité, qui a définitivement tracé l'Avenir de créateur de caractères du jeune Frutiger.

C'est de la main de Frutiger que sont apparues les fontes de renommée internationale tel l'Avenir™, le Linotype Centennial™, le Frutiger™, le Icone™, le Meridien™ ou encore l'Univers™.

Aside from his famous **Univers** family, **Adrian Frutiger** has created many other

Adrian Frutiger schuf neben seiner berühmten Univers viele weitere bekannte Schriften wie z. B. die Linotype Centennial oder auch

well known typefaces such as Linotype **Centennial** and **Meridien**,

die Meridien, die vielseitige Vectora oder auch die Versailles, sowie viele weitere Schriften, die bei der Linotype Library erhältlich sind.

the versatile **Vectora**™ or even **Versailles**™ as well as many other

Outre son fameux Univers, Frutiger a créé des caractères typographiques de renommée mondiale tel le Linotype Centennial, le Meridien,

typefaces which are also available from Linotype Library.

ou encore le très puissant Vectora, le Versailles, et de nombreux autres caractères également disponibles chez Linotype Library.

In his over 40 years of typeface experience, Frutiger took major influence on the development of type design for hot metal, phototypesetting and digital typography as well.

Numerous prizes distinguish his pioneering work in the fields of typography and the graphic arts.

In über 40 Jahren als Schriftschaffender hat er die Entwicklung vom Bleisatz über den Fotosatz bis hin zum digitalen Satz mitgestaltet.

Zahlreiche Preise honorieren sein bahnbrechendes Schaffen auf typografischem und freikünstlerischem Terrain.

Avec 40 ans de carrière derrière lui, Frutiger a contribué dans une large mesure au développement de la composition plomb, photocomposition photo et typographie numérique.

De nombreux prix ont honorés ses travaux dans les domaines de la typographie et du graphisme.

it becomes a foundation for
elle sera le fondement de

Il ist, dann ist es da.

Avenir Next Condensed Italic

Platinum Collection

The Platinum Collection is an exclusive series from Linotype Library in which classic Linotype typefaces are reworked to perfection. In close cooperation with the world's most renowned typeface artists, whole type families are completely reworked from scratch, creating state-of-the-art typefaces including a wide selection of weights to fulfill all modern technological and design demands. These new font families feature finely harmonized stem weights and are often equipped with new italic weights and a comprehensive extension including small caps and old style figures. All families are also further refined in regard to form and tracking.

Currently, the Linotype Library Platinum Collection consists of the typeface families Linotype Univers, Frutiger Next and Avenir Next by Adrian Frutiger, Linotype Syntax with the new Linotype Syntax Letter and Linotype Syntax Serif by Hans Eduard Meier, Linotype Optima nova by Professor Herrmann Zapf and Akira Kobayashi as well as Sabon Next by Jean François Porchez. In addition, the Platinum Collection also includes the new type system Compatil, originally conceived by Professor Olaf Leu. Further projects are in development.

Platinum Collection

Die Platinum Collection ist die Exklusivserie der Linotype Library, in der Klassiker der Linotype Library perfektioniert wurden. In enger Zusammenarbeit mit den berühmtesten Schriftgestaltern entstehen grundlegend überarbeitete, vollständig ausgebaute Schriftfamilien, die technologisch und gestalterisch auf dem neuesten Stand sind. Diese neuen Schriftfamilien haben feine, harmonisch aufeinander abgestimmte Strichstärken, sind teilweise mit neuen Kursivschnitten ausgestattet und beinhalten oft eine umfangreiche Ergänzung mit Kapitälchen und Mediävalziffern. Alle Familien wurden in Form und Zurichtung verfeinert und perfektioniert.

Zur Zeit besteht die Platinum Collection von Linotype Library aus den Schriftfamilien Linotype Univers, Frutiger Next und Avenir Next von Adrian Frutiger, Linotype Syntax mit der neuen Linotype Syntax Letter und Linotype Syntax Serif von Hans Eduard Meier, der Linotype Optima nova von Professor Herrmann Zapf und Akira Kobayashi und der Sabon Next von Jean François Porchez. Außerdem gehört zur Platinum Collection das neue Schriftsystem der Compatil, die nach Konzepten von Professor Leu entstand. Weitere Projekte sind in Vorbereitung.

A linotype Library exclusive, the Avenir Next type family is now available in the OpenType™ font format in technical perfection on CD ROM.

Exklusiv bei Linotype Library steht die Avenir Next im OpenType™ Format in technischer Perfektion auf CD-ROM zur Verfügung.

Platinum Collection

La Platinum Collection regroupe des grands classiques optimisés de la Linotype Library. En proche collaboration avec les plus célèbres des créateurs, Linotype Library a édité des familles de caractères étendues, retravaillées tant du point de vue esthétique que du point de vue technologique. Ces familles présentent des séries de graisses savamment dosées, certaines incluent de nouveaux dessin d'italiques, des séries de chiffres «minuscules» et des petites capitales. Parfaitement exécuté, l'ensemble des familles de la Platinum Collection possède des approches soigneusement réglées.

Aujourd'hui, la Platinum Collection de chez Linotype Library inclut les familles Linotype Univers, Frutiger Next et Avenir Next d'Adrian Frutiger, les Linotype Syntax comprenant les nouveaux Linotype Syntax Letter et Linotype Syntax Serif de Hans Eduard Meier. Le Linotype Optima nova du professeur Herrmann Zapf et Akira Kobayashi ainsi que le Sabon Next de Jean François Porchez. La famille à plusieurs styles, le Linotype Compatil, basé sur les concepts du professeur Olaf Leu, fait également partie de la collection et d'autres projets sont en préparation.

Exclusivité Linotype Library: L'Avenir Next offre toute sa perfection technique dans le format OpenType™ maintenant disponible sur CD.



s Fundament für d

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AN-BR403DEF1.0MPO

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HEIDELBERG

the future.«
notre avenir.» ADRIAN FRUTIGER
die Zukunft.«