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- 1 Negativfilme, n – Egyptienne F (mager, mager kursif, mittelfett, fett), 1976–77, Schriftentwurf: Adrian Frutiger, Auftrag: D. Stempel AG, Frankfurt am Main, DE, Donation: Schweizerische Stiftung Schrift und Typographie, Bern, CH. Abbildung: Museum für Gestaltung Zürich / ZHdK.
- 2 Werkzeichnungen, d, d, f, fi, (12p Egyptienne F55, 12p Egyptienne F56) 1956 57, Schriftentwurf: Adrian Frutiger, Auftrag: Deberny et Peignot, Paris, FR, Donation: Schweizerische Stiftung Schrift und Typographie, Bern, CH. Abbildung: Museum für Gestaltung Zürich / ZHdK.

The undated paste-up from the early 1950s shows a typeface with emphasized serifs that would form the foundation for the later Egyptienne F, published in 1958. Adrian Frutiger (1928–2015) designed a total of six typefaces with accentuated serifs that also include slanted styles, but only Egyptienne F has a true italic style.

Despite the drawing's *student-like* character, as Adrian Frutiger once called it, it already betrays features of the subsequent font Egyptienne F. For instance, the serifs curve as they merge with the stem. However, Frutiger substantially altered some of the characters, and the finalized version is somewhat bolder and broader. This drawing was a preliminary study, in other words, the second step after creating some drafts. The width of each character is dictated by the size of the cardboard pieces, which allowed an early judgment to be made on the thickness of the letters. Following this preliminary study, the letters were edited and the drawings of them were finalized, enabling photographic proofs to be made. The letter *n* was often used for testing, because its shape appears in many letters, such as *m*, *h*, *i*, *j*,

and *l*. Egyptienne—the *F* was only added when Linotype added the font to its range—was born of the problems faced at the time with exposures in phototypesetting, in which serifs often disappeared. For this reason, Egyptienne *F* has bold serifs. As opposed to all of the other typefaces with strong serifs created by Frutiger, Egyptienne *F* is the only one that has a true italic style. This means that the slanted style was inspired by writing. This can be seen particularly well in the lowercase *d*. The final serif is rounded, and the junction of the bulge's upper curve with the stem is almost angular. The *f* has a descender. (Heidrun Osterer)

Schriftentwurf
(Vorstudie zur Egyptienne F),
ABC ..., 1952 – 1953
Schriftentwurf: Adrian Frutiger
Auftrag: Deberny et Peignot, Paris, FR
Material/Technik: Karton, Klebsatz / Schriftfamilie, -verwendung und
-satztechnik: Serifenbetonte Schrift (Typ Clarendon), Werksatzschrift, Fotosatz
(Lumitype)
20 × 23 cm
Schrift: Serifenbetonte Schrift (Typ Clarendon), Werksatzschrift, Fotosatz
(Lumitype)

Donation: Schweizerische Stiftung Schrift und Typographie, Bern, CH
Eigentum: Museum für Gestaltung Zürich / ZHdK

<https://www.eguide.ch/en/objekt/egyptienne-f/>