Myriad 76/72

abcdefghijklmn
opqrstuvwxyz

Frutiger 72/72

abcdefghijklmn
opqrstuvwxyz

Majuscules

ABCDEFGHIJKLMN
OPQRSTUVWXYZ

Frutiger 64/60

ABCDEFGHIJKLMN
OPQRSTUVWXYZ

Myriad 69/61

Minuscules

abcdefghijklmn
opqrstuvwxyz

Frutiger 74/62

abcdefghijklmn
opqrstuvwxyz

Myriad 80/62

Frutiger 12/14

In 1968, Adrian Frutiger was commissioned to develop a signage system suited to the architecture of the new Charles de Gaulle Airport outside Paris; he designed a simple, clean, robust sans serif type that is highly legible. In 1976, Frutiger completed the family for the Stempel foundry. Despite its original intention as airport signage, Frutiger has a universal quality that makes it appropriate for many applications; a favorite typeface among advertising agencies, it is a equally successful in text and display work.

Myriad 13.5/15

In 1968, Adrian Frutiger was commissioned to develop a signage system suited to the architecture of the new Charles de Gaulle Airport outside Paris; he designed a simple, clean, robust sans serif type that is highly legible. In 1976, Frutiger completed the family for the Stempel foundry. Despite its original intention as airport signage, Frutiger has a universal quality that makes it appropriate for many applications; a favorite typeface among advertising agencies, it is a equally successful in text and display work.

Frutiger 18/20

In 1968, Adrian Frutiger was commissioned to develop a signage system suited to the architecture of the new Charles de Gaulle Airport outside Paris; he designed a simple, clean, robust sans serif type that is highly legible. In 1976, Frutiger completed the family for the Stempel foundry. Despite its original intention as airport signage, Frutiger has a universal quality that makes it appropriate for many applications; a favorite typeface among advertising agencies, it is a equally successful in text and display

Myriad 20/22

In 1968, Adrian Frutiger was commissioned to develop a signage system suited to the architecture of the new Charles de Gaulle Airport outside Paris; he designed a simple, clean, robust sans serif type that is highly legible. In 1976, Frutiger completed the family for the Stempel foundry. Despite its original intention as airport signage, Frutiger has a universal quality that makes it appropriate for many applications; a favorite typeface among advertising agencies, it is a equally successful in text and display work.