
Unie

abc

Openly Friendly
Aesthetic Essentialism
Calmingly Understated
Hellenistic Geometry
Pragmatic Workhorse
Legible & Readable
Modernist Movement
Universal Future
Extremely Effortless
Utopian Vision

Introduction

Foundry Unie, born from simplistic pan-European ideals of fraternity and working partnerships, that it works anywhere. Appropriately named, Foundry Unie owes a lot to the modernist movement in the 'interbellen', and to the geometric type experiments from De Stijl and Bauhaus. It also reflects the seemingly open, tolerant, friendly, hard-working and efficient society we live in.

A geometric sans with an unmistakably European tradition. Its pedigree is discernible: Jan Tschichold's 1929 'Universal' alphabet, Paul Renner's 'Futura', and Adrian Frutiger's 'Avenir', which Frutiger once described as his finest work. Many other typefaces have contributed to Unie's output, like Edward Johnson's London Underground Transport typeface, the lowercase 'u', a prevalent shape from this period.

The influential and brightly coloured facade of the 'Die Unie' café, Rotterdam, designed by the De Stijl architect, Jacobus Johannes Pieter Oud (J. J. P. Oud) in 1925. With its inspiringly simple geometric letters emblazoned high above the street – visually shouting 'here is a café where we can all gather together'. This open outlook into a universal future is where Foundry Unie (Dutch word for Union), naturally gained its name.

When we relaunched The Foundry Types in 2020, the new website needed a new typeface that worked well on screen and reflected our design ethos. We tried using Foundry Context from our library, which worked reasonably well but was predominately designed for print and not primarily for screen use. We felt the new font should be designed for screen (small or large), and it is more open to work at small sizes.

Furthermore, we approached designing the website and typeface with a similar philosophy to the De Stijl art movement. Where the De Stijl founders and artists believed, there was a utopian approach to aesthetics through function, line, and specific colours. That essentialism in which the art refers to the essence at the core rather than using unnecessary elements. Also, that integration, in which all elements must be balanced and equal.

Neutral Philosophy
Geometric Appearance
Unilateral Usage
Discernible Pedigree
Abstract Balance
Efficient Application
Functional Lines
Ubiquitous Beauty
Sympathetic Shapes
Crystal Clarity

Introduction

Our desire to create an extremely neutral, seemingly effortless typeface, very round, open, and minimal. Foundry Unie appears geometric, but that belies the amount of time and effort that goes into refining weights, proportions, stroke widths, and terminals to achieve a balance geometric appearance. Ultimately, in the larger sense, Foundry Unie is humanistic in that it reaches back to before the Renaissance to a more classical abstract Hellenistic idea of geometry and proportion.

The large x-height, clean appearance, and optical recognition characteristics make Foundry Unie a widely chosen font for neutrality and clarity. The open terminals of ‘C, G, J, S, a, c, e, f, g, and t’, do not flare or distort through the weight range and has an even smooth colour when set. With low contrasting appearance and sympathetic shapes, Foundry Unie offers a calming understated feeling that appeals to a spectrum of branding sectors and where applications for print, screen and mobile are at a premium.

Foundry Unie has no, ‘toeters en bellen’, simplicity belies its superb draughtsmanship and purity of line that give it its ‘ubiquitous’ character – not ubiquitous in a derogatory sense, it is a font that is just there, not noticeable. Beatrice Warde’s typographic canon, ‘The Crystal Goblet’ describes it well, type, and in the case of Foundry Unie, is a crystal clear carrier of information without imposing itself between the text and the reader.

Foundry Unie is a 10 style family of Thin, ExtraLight, Light, Regular, Medium, DemiBold, Bold, ExtraBold, Black and Heavy each with Italics. Includes an alternative slashed zero, alternative positive and negative circled numbers, a Bitcoin symbol, arrows, and extended ligatures including a ‘www’ ligature.

Thin

B a s i c

Light Italic

B a s i c

Bold

S a n s

Heavy

U n i e

ExtraLight

Light

Regular

Type

DemiBold Italic

Bold

Black

Font

Thin

Komunikazzjonijiet

ExtraLight

Wielokulturowosc

Light

Mehrsprachigkeit

Regular

Vriendschappen

Medium

Samenwerkende

DemiBold

Neighbourliness

Bold

Companionship

ExtraBold

Freundschaften

Black

Multilingualism

Heavy

Universalismus

Thin Italic *Komunikazzjonijiet*

ExtraLight Italic *Wielokulturowosc*

Light Italic *Mehrsprachigkeit*

Italic *Vriendschappen*

Medium Italic *Samenwerkende*

DemiBold Italic *Neighbourliness*

Bold Italic *Companionship*

ExtraBold *Freundschaften*

Black Italic *Multilingualism*

Heavy Italic *Universalismus*

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ExtraLight Italic

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ExtraBold	<p>Foundry Unie, born from simplistic pan-European ideals of fraternity and working partnerships, that it works anywhere. Appropriately named, Foundry Unie owes a lot to the modernist movement in the 'interbellum', and to the geometric type experiments from De Stijl and Bauhaus. It also reflects the seemingly open, tolerant, friendly, hard-working and efficient society we live in. A geometric sans with an unmistakably European tradition. Its pedigree is discernible: Jan Tschichold's 1929 'Universal' alphabet, Paul Renner's 'Futura', and Adrian Frutiger's 'Avenir', which Frutiger once</p>	<p><i>Foundry Unie, born from simplistic pan-European ideals of fraternity and working partnerships, that it works anywhere. Appropriately named, Foundry Unie owes a lot to the modernist movement in the 'interbellum', and to the geometric type experiments from De Stijl and Bauhaus. It also reflects the seemingly open, tolerant, friendly, hard-working and efficient society we live in. A geometric sans with an unmistakably European tradition. Its pedigree is discernible: Jan Tschichold's 1929 'Universal' alphabet, Paul Renner's 'Futura', and Adrian Frutiger's 'Avenir', which Frutiger once</i></p>
Black	<p>Foundry Unie, born from simplistic pan-European ideals of fraternity and working partnerships, that it works anywhere. Appropriately named, Foundry Unie owes a lot to the modernist movement in the 'interbellum', and to the geometric type experiments from De Stijl and Bauhaus. It also reflects the seemingly open, tolerant, friendly, hard-working and efficient society we live in. A geometric sans with an unmistakably European tradition. Its pedigree is discernible: Jan Tschichold's 1929 'Universal' alphabet, Paul Renner's 'Futura', and Adrian Frutiger's 'Avenir',</p>	<p><i>Foundry Unie, born from simplistic pan-European ideals of fraternity and working partnerships, that it works anywhere. Appropriately named, Foundry Unie owes a lot to the modernist movement in the 'interbellum', and to the geometric type experiments from De Stijl and Bauhaus. It also reflects the seemingly open, tolerant, friendly, hard-working and efficient society we live in. A geometric sans with an unmistakably European tradition. Its pedigree is discernible: Jan Tschichold's 1929 'Universal' alphabet, Paul Renner's 'Futura', and Adrian Frutiger's 'Avenir',</i></p>
Heavy	<p>Foundry Unie, born from simplistic pan-European ideals of fraternity and working partnerships, that it works anywhere. Appropriately named, Foundry Unie owes a lot to the modernist movement in the 'interbellum', and to the geometric type experiments from De Stijl and Bauhaus. It also reflects the seemingly open, tolerant, friendly, hard-working and efficient society we live in. A geometric sans with an unmistakably European tradition. Its pedigree is discernible: Jan Tschichold's 1929 'Universal' alphabet, Paul Renner's 'Futura', and Adrian Frutiger's</p>	<p><i>Foundry Unie, born from simplistic pan-European ideals of fraternity and working partnerships, that it works anywhere. Appropriately named, Foundry Unie owes a lot to the modernist movement in the 'interbellum', and to the geometric type experiments from De Stijl and Bauhaus. It also reflects the seemingly open, tolerant, friendly, hard-working and efficient society we live in. A geometric sans with an unmistakably European tradition. Its pedigree is discernible: Jan Tschichold's 1929 'Universal' alphabet, Paul Renner's 'Futura', and Adrian Frutiger's</i></p>

Thin

Puffing Puffing

ExtraLight

fluffle fluffle

Light

01234 01234

Regular

Deftly Deftly

Medium

finnish finnish

DemiBold

fjordic fjordic

Bold

56789 5 6 7 8 9

ExtraBold

56789 5 6 7 8 9

Black

www www

Heavy

Butter Butter

Unie
Gallery



7	Terrace	Unie Restaurant Conservatory Terrace Studios	Toilets
6	Offices Closed to Public	Director Office Administration Accounts	Toilets
5	Auditorium	Lecture Theatre Presentation Rooms Meeting Rooms	Toilets
4	Library	Members Lounge Study rooms Archive	Toilets Services
3	Gallery 1	Temporary Exhibitions Artist in Residence	
2	Gallery 2	Permanent Collection	Toilets
1	Gallery 1	Permanent Collection	
G	Tickets	Unie Shop Unie Café	Toilets Cloakroom Baby Room
-1	Cinema	Bycycle store Exit to Union Street	Toilets
-2	Depository Closed to Public	Archive Storage	

Language support

Abenaki,	Filipino,	Latin,	Sango,	Wayuu,
Afaan Oromo,	Finnish,	Latino Sine,	Saramaccan,	Wikmungkan,
Afar,	Folkspraak,	Lojban,	Sardinian,	Wiradjuri,
Afrikaans,	French,	Lombard,	Scottish Gaelic,	Xhosa,
Albanian,	Frisian,	Low Saxon,	Seri,	Yapese,
Alsatian,	Friulian,	Luxembourgish,	Seychellois,	Yindjibarndi,
Amis,	Galician,	Makhuwa,	Shawnee,	Zapotec,
Anuta,	Genoese,	Malay,	Shona,	Zulu,
Aragonese,	German,	Manx,	Sicilian,	Zuni,
Aranese,	Gooniyandi,	Marquesan,	Slovio,	
Arernte,	Greenlandic,	Meriam Mir,	Somali,	
Arvanitic,	Guadeloupean,	Mohawk,	Sotho Northern,	
Asturian,	Gwichin,	Montagnais,	Sotho Southern,	
Aymara,	Haitian Creole,	Murrinhpatha,	Spanish,	
Basque,	Han,	Nagamese	Sranan,	
Bikol,	Hiligaynon,	Creole,	Sundanese,	
Bislama,	Hopi,	Ndebele,	Swahili,	
Breton,	Icelandic,	Neapolitan,	Swazi,	
Cape Verdean,	Ido,	Ngiyambaa,	Swedish,	
Catalan,	Ilocano,	Norwegian,	Tagalog,	
Cebuano,	Indonesian,	Novial,	Tetum,	
Chamorro,	Interglossa,	Occidental,	Tok Pisin,	
Chavacano,	Interlingua,	Occitan,	Tokelauan,	
Chickasaw,	Irish,	Oshiwambo,	Tshiluba,	
Cofan,	Italian,	Palauan,	Tsonga,	
Corsican,	Jamaican,	Papiamento,	Tswana,	
Danish,	Javanese,	Piedmontese,	Tumbuka,	
Dawan,	Jerriais,	Portuguese,	Tzotzil,	
Delaware,	Kala Lagaw Ya,	Potawatomi,	Ukrainian,	
Dholuo,	Kapampangan,	Qeqchi,	Uzbek,	
Drehu,	Kaqchikel,	Quechua,	Venetian,	
Dutch,	Kikongo,	Rarotongan,	Volapuk,	
English,	Kinyarwanda,	Romansh,	Voro,	
Estonian,	Kiribati,	Rotokas,	Walloon,	
Faroese,	Kirundi,	Sami Southern,	Waraywaray,	
Fijian,	Klingon,	Samoan,	Warlpiri,	

OpenType features

Discretionary Ligatures
Ligatures
Stylistic Alternates
Slashed Zero
Positive Circled figures
Negative Circled figures
Fractions
Numerators
Denominators
Inferior
Superior
Ordinals
Arrows

Unie

x y z