# Unie



### 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 it 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.

The Foundry Types	The	Foundry	Types
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Foundry Unie









Thin	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
ExtraLight	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
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Foundry Unie

24pt

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DemiBold	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
Bold	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
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Foundry Unie

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The Foundry Types	Foundry Unie	12pt	Type Specimen 01.75
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The Foundry Types	Foundry Unie 12pt	Type Specimen 01.75
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The Foundry Types	Foundry Unie	10pt	Type Specimen 01.75
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The Foundry Types	Foundry Unie	10pt	Type Specimen 01.75
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The Foundry Types	Foundry Unie	8pt	Type Specimen 01.75	
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Medium	ideals of fraterni it works anywher Unie owes a lot t in the 'interbeller experiments from reflects the seem hard-working and in. A geometric s European traditio Jan Tschichold's Renner's 'Futura',	orn from simplistic pan-European ty and working partnerships, that re. Appropriately named, Foundry to the modernist movement n', and to the geometric type n De Stijl and Bauhaus. It also ningly open, tolerant, friendly, d efficient society we live ans with an unmistakably on. Its pedigree is discernible: 1929 'Universal' alphabet, Paul , and Adrian Frutiger's 'Avenir', nee described as his finest work.	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.	

The Foundry Types	Foundry Unie 8pt	Type Specimen 01.75	
DemiBold	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	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	
Bold	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	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	
ExtraBold	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	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	
Black	Foundry Unie, born from simplistic pan- European ideals of fraternity and working partnerships, that it works anywhere. Appro- priately 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',	Foundry Unie, born from simplistic pan- European ideals of fraternity and working partnerships, that it works anywhere. Appro- priately 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',	
Heavy	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	working and efficient society we live in. A geometric sans with an unmistakably	

Capitals	ABCDFGHIJKLMNOPQRSTUVWXYZ			
	ÀÁÂĂĂĂĂĂĂĄÆÆĆĆÇĈČĊĎĐĐÈÉÊĚËĒĔĖĘĜĞ ĠĢĤĦÌĺĨĨĨĨĬĮIJĴĶĹŁĽĻĿŃŃŇÑŅŊÒÓÓÔÕÖŌŎŐ ØØŒÞŔŘŖŚŚŜŠŞŞßŤŢŢŦÙÚÛŨÜŪŬŮŰŲŴŴ ŴŴŶÝŶŸŹŹŽŻ			
Lowercase	abcdefghijklmnopqrstuvwxyz			
	àáăâãäāäåąææććçčĉċďđðèéêěëēēĕeġĝġġĥħ ıìíîĩīīĭįijijĵķĸĺłľļŀŀńńňñņŋòóóôõööööőøøæþŕřŗśśŝš şşßſťţţŧùúûũüūŭůűųẁŵŵŵỳýŷÿźźžż			
Ligatures	IJ ĺĴ ff fi fi fj fl fl ft ffi ffl ij tt www			
Figures	00123456789#\$¢£€¥₿ƒ%‰			
Circled figures	00123456789 00123456789			
Superiors, Inferiors Numerators, Denominators	(0123456789,+=) (0123456789,+=) (0123456789,+=) (0123456789,+=)			
Fractions	1/2 1/3 2/3 1/4 3/4 1/8 3/8 5/8 7/8			
Mathematical symbols	+−±×÷=≠≈~^<>≤≥¬·◊¦∞∂∫√∆Ω∏∑µπ°ª°			
Punctuation	@'"''''',,,‹›‹>«>».,:;·!;i?¿¿& ()()[][]{}{}/\/\*†‡§¶••@@©®™			
Arrows	$\leftarrow \uparrow \downarrow \rightarrow \lor \nearrow \lor \checkmark \lor$			
Diacritics	\/···A~=U· 0//V 56			

Thin	Puffing	Puffing
ExtraLight	fluffle	fluffle
Light	01234	01234
Regular	Deftly	Deftly
Medium	finnish	finnish
DemiBold	fjordic	fjordic
Bold	56789	56789
ExtraBold	56789	56789
ExtraBold Black	<b>56789 WWW</b>	<b>56789 WWW</b>



	Terrace	Unie Restaurant Conservatory Terrace Studios	Toilets
6	<b>Offices</b> Closed to Public	Director Office Administration Accounts	Toilets
5	Auditorium	Lecture Theatre Presetation 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
	Cinema	Bycycle store Exit to Union Street	Toilets
-2	<b>Depository</b> Closed to Public	Archive Storage	

Foundry Unie

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Language support

Abenaki, Afaan Oromo, Afar, Afrikaans. Albanian. Alsatian, Amis, Anuta, Aragonese, Aranese, Arrernte, Arvanitic, Asturian, Aymara, Basque, Bikol. Bislama, Breton, Cape Verdean, Catalan, Cebuano, Chamorro, Chavacano, Chickasaw, Cofan, Corsican, Danish, Dawan, Delaware, Dholuo, Drehu. Dutch, English, Estonian, Faroese, Fijian,

Filipino, Finnish, Folkspraak, French, Frisian, Friulian, Galician, Genoese, German, Gooniyandi, Greenlandic, Guadeloupean, Gwichin, Haitian Creole, Han, Hiligaynon, Hopi, Icelandic, Ido. llocano, Indonesian, Interglossa, Interlingua, Irish, Italian, Jamaican, Javanese, Jerriais, Kala Lagaw Ya, Kapampangan, Kaqchikel, Kikongo, Kinyarwanda, Kiribati, Kirundi, Klingon,

Latin, Latino Sine, Lojban, Lombard, Low Saxon. Luxembourgish, Makhuwa, Malay, Manx, Marquesan, Meriam Mir, Mohawk, Montagnais, Murrinhpatha, Nagamese Creole, Ndebele, Neapolitan, Ngiyambaa, Norwegian, Novial, Occidental, Occitan, Oshiwambo, Palauan, Papiamento, Piedmontese, Portuguese, Potawatomi, Qeqchi, Quechua, Rarotongan, Romansh, Rotokas, Sami Southern, Samoan,

Sango, Saramaccan, Sardinian, Scottish Gaelic, Seri. Seychellois, Shawnee, Shona, Sicilian, Slovio, Somali, Sotho Northern, Sotho Southern, Spanish, Sranan, Sundanese, Swahili, Swazi, Swedish, Tagalog, Tetum, Tok Pisin, Tokelauan, Tshiluba, Tsonga, Tswana, Tumbuka, Tzotzil, Ukrainian, Uzbek, Venetian. Volapuk, Voro, Walloon, Waraywaray, Warlpiri,

Wayuu, Wikmungkan, Wiradjuri, Xhosa, Yapese, Yindjibarndi, Zapotec, Zulu, Zulu, Zuni,

#### OpenType features

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

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