Cina GEO

Styles	9
Designer	Michael Cina

About

Through the years I have had a long affair with the "geosans" typeface genre and this font is a result of countlessly drawing those letterforms. For this font, I wanted to build a strong infrastructure; something that looked great however you used it. I wanted to balance invisibility with finesse. I started by drawing the thin in 2014, using "ideal" ratios and then modifying that structure to my taste. The black was drawn later to maximize space and character. During the pandemic I picked this font back up, realizing that by drawing the characters to my own standards, the typeface would be a major asset to my workflow. I was also tired of using fonts that didn't perform.

During the development, I reached out to some of my favorite colleagues for help with technical information and strong critique. Thank you for your support, I hope you enjoy using this typeface.

Cina GEO - Thin
Cina GEO - ExtraLight
Cina GEO - Light
Cina GEO - Regular
Cina GEO - Medium
Cina GEO - SemiBold
Cina GEO - Bold
Cina GEO - ExtraBold
Cina GEO - Black

Glyhps per font

663

Language Support

Abenaki, Afaan Oromo, Afar, Afrikaans, Albanian, Alsatian, Amis, Anuta, Aragonese, Aranese, Aromanian, Arrernte, Arvanitic (Latin), Asturian, Atayal, Aymara, Bashkir (Latin), Basque, Belarusian (Latin), Bemba, Bikol, Bislama, Bosnian, Breton, Cape Verdean Creole, Catalan, Cebuano, Chamorro, Chavacano, Chichewa, Chickasaw, Cimbrian, Cofán, Cornish, Corsican, Creek, Crimean Tatar (Latin), Croatian, Czech, Danish, Dawan, Delaware, Dholuo, Drehu, Dutch, English, Estonian, Faroese, Fijian, Filipino, Finnish, Folkspraak, French, Frisian, Friulian, Gagauz (Latin), Galician, Ganda, Genoese, German, Gikuyu, Gooniyandi, Greenlandic (Kalaallisut), Guadeloupean Creole, Gwich'in, Haitian Creole, Hän, Hawaiian, Hiligaynon, Hopi, Hotcqk (Latin), Hungarian, Icelandic, Ido, Igbo, Ilocano, Indonesian, Interglossa, Interlingua, Irish, Istro-Romanian, Italian, Jamaican, Javanese (Latin), Jèrriais, Kaingang, Kala Lagaw Ya, Kapampangan (Latin), Kaqchikel, Karakalpak (Latin), Karelian (Latin), Kashubian, Kikongo, Kinyarwanda, Kiribati, Kirundi, Klingon, Kurdish (Latin), Ladin, Latin, Latino sine Flexione, Latvian, Lithuanian, Lojban, Lombard, Low Saxon, Luxembourgish, Maasai, Makhuwa, Malay, Maltese, Manx, Māori, Marquesan, Megleno-Romanian, Meriam Mir, Mirandese, Mohawk, Moldovan, Montagnais, Montenegrin, Murrinh-Patha, Nagamese Creole, Nahuatl, Ndebele, Neapolitan, Ngiyambaa, Niuean, Noongar, Norwegian, Novial, Occidental, Occitan, Old Icelandic, Old Norse, Onĕipŏt, Oshiwambo, Ossetian (Latin), Palauan, Papiamento, Piedmontese, Polish, Portuguese, Potawatomi, Q'eqchi', Quechua, Rarotongan, Romanian, Romansh, Rotokas, Sami (Inari Sami), Sami (Lule Sami), Sami (Northern Sami), Sami (Southern Sami), Samoan, Sango, Saramaccan, Sardinian, Scottish Gaelic, Serbian (Latin), Seri, Seychellois Creole, Shawnee, Shona, Sicilian, Silesian, Slovak, Slovenian, Slovio (Latin), Somali, Sorbian (Lower Sorbian), Sorbian (Upper Sorbian), Sotho (Northern), Sotho (Southern), Spanish, Sranan, Sundanese (Latin), Swahili, Swazi, Swedish, Tagalog, Tahitian, Tetum, Tok Pisin, Tokelauan, Tongan, Tshiluba, Tsonga, Tswana, Tumbuka, Turkish, Turkmen (Latin), Tuvaluan, Tzotzil, Uzbek (Latin), Venetian, Vepsian, Volapük, Võro, Wallisian, Walloon, Waray-Waray, Warlpiri, Wayuu, Welsh, Wik-Mungkan, Wiradjuri, Wolof, Xavante, Xhosa, Yapese, Yindjibarndi, Zapotec, Zarma, Zazaki, Zulu, Zuni,

ABC DEF G
HI JK LM
N O P QRS
T UV W
X Y Z

abc   d

ef g hi jk

l m n o p

q r s t u v

w x yz

PARADE

They transmit joy, amusement, and playfulness.

Give Back Our Sea

Kiyoshi Awazu "reminds us" that change isn't a threat to our traditions, but; an opportunity to reawaken what seems outdated.

FALLOUT!

The Japan Council Against Atomic and Hydrogen Bombs

Cina GEO BLACK

"The designer's mission is to extend the rural into the city, foreground the folklore, reawaken the past, summon back the outdated." Kiyoshi Awazu defies our expectations of Japanese aesthetics. He built a new world for graphic design with psychedelic symbolism, mad colour pallets and political advocacy. When we think about Japanese design aesthetics, we often associate it with simple, minimal, and self-contained expressions. In our mind, Japan's design practice is

Awazu is a stellar figure in Japanese graphic design history. Born in 1929, he is a self-taught painter and graphic designer known for his genre-bending bodywork. From painting to posters and theatre to architecture, his creative passion did not meet boundaries. In a context where aggressive change was a palpable threat to folklore values, the designer's vision focused on rescuing traditional art forms, using historical printing methods to illustrate modern symbolism, but also as an occasion to expressed social commitment. His style represented a statement against modernist dogmas that pursue the internationalization of soulless symbols. In over 60 years of activity, Kiyoshi Awazu built a reputation for experimenting with a vast range of visual formats, but also, collaborating with a big network of artists and architects –

In over 60 years of activity, Kiyoshi Awazu built a reputation for experimenting with a vast range of visual formats, but also, collaborating with a big network of artists and architects – the Metabolism architecture collective as an example. But most of his creations are concentrated in the film industry, specifically in film advertising design posters. Our story began in 1954 when a young Awazu joined the advertising department in a film company called Nikkatsu. Hired just as a part-time worker, he was involved in minor Kabuki theatre design projects. A year later, his work in the poster 'Give Back Our Sea' captivated everyone's attention in the graphic design society. The poster illustrates a shocking scene: After the designer visited Kujukuri Beach – in Chiba prefecture, he stumbled on the fact that local fishers were deprived of the ocean by the US military. 'Give Back Our Sea' remind us of this story. It shows us a fisherman witnessing his fishing village stripped of the sea in a military exercise. In addition to the historical context portrayed, the designer decided to patchwork his childhood clothes in the

fisherman's kimono. In a significant way, there was a correlation between the poster's protagonist's tragedy and his experience growing up in the Post World War II Japan. The art piece was highly praised and also awarded by Japan Advertising Artists Club. It represented a decisive moment in Awazu's career, going from an unknown part-time worker to a promising designer. Moreover, it gave us a glance at the social vision he was about to bring to the field. The Japan Council Against Atomic and Hydrogen Bombs (1957). As for expressive language and social criticism topics, Ben Shahn (1898–1969) became a big inspiration in Awazu's artwork. The nationalized American painter and photographer used visual arts as a medium for social and political justice, illustrating those who struggle and quest for dignity. The social realist painter considered himself a committed worker with society, using art as a tool for political activism. His paintings avoided 'high-culture' themes to emphasize common folk, workforces, underprivileged people, and social outcasts. Kiyoshi Awazu Japanese Design Graphic Designer Painter Japan The

Define?

Learn to ID opportunities.

GASTROTYPOGRAPHICALASSEMBLAGE

Mind the client's business.

CHARACTER!

Creativity is essentially a lonely art. An even lonelier struggle. To some a blessing. To others a curse. It is in reality the ability to reach inside yourself and drag forth from your very soul an idea.

Cina GEO THIN

Louis Dorfsman (April 24, 1918 – October 22, 2008) was an American graphic designer who oversaw almost every aspect of the advertising and corporate identity for the Columbia Broadcasting System (CBS) in his 40 years with the network. Dorfsman was hired in 1946 as art director for the CBS Radio Network. Dorfsman's designs were described by The New York Times as featuring 'clear typography, simple slogans and smart illustration'. He commissioned work from

Dorfsman was born in 1918 on the Lower East Side of Manhattan, and moved as a child to the Bronx. His parents were Jewish immigrants from Poland. Dorfsman attended Theodore Roosevelt High School, graduating in 1935. Dorfsman had wanted to attend New York University and study bacteriology there, but was unable to afford the tuition. He chose to attend Cooper Union, where he received a four-year scholarship [1] and graduated in 1939. Dorfsman served on Cooper Union's board of directors for many years. In 1978, Dorfsman was recognized as a medalist by the AIGA, "awarded to individuals in recognition of their exceptional achievements, services or other contributions to the field of design and visual communication".[5] He was awarded the TDC Medal by the Type Directors Club in 1995. Dorfman retired from CBS in November 1987 to establish

He commissioned work from portraitist Feliks Topolski and painter Ben Shahn. After William Golden died in 1959, Dorfsman was named creative director of CBS Television. By 1964, he was selected as the director of design for all of CBS and was later promoted to senior vice president and creative director for marketing communications and design in 1968. In this role he maintained creative control over the network's use of the CBS Eye logo to its proprietary CBS Didot typeface. The Times credited the "cleverness and subtle beauty of his advertisements" with drawing viewers to the network's news and entertainment programs.[2] The print advertising Dorfsman created for CBS created a sense of urgency for the network's news and public affairs programming. A full-page newspaper ad for the series Of Black America showed a black man in black and white, with half his face painted with the stars and stripes of the United States flag. A newspaper ad for The Warren Report: A CBS News Inquiry in Four Parts showed a hand holding the John F. Kennedy assassination's "magic bullet" with a headline stating that "This is the bullet that

hit both President Kennedy and Governor Connally. Or did it?" Advertising of CBS News coverage of the 1972 presidential election described CBS News anchorman Walter Cronkite as having been "Re-elected the Most Trusted Man in America".[2] Dorfsman oversaw design of annual reports for CBS and created promotional commemorative volumes, including a 1969 limited-edition book with a cover embossed to resemble the lunar surface, after the first manned moon landing. He designed sets for Walter Cronkite's CBS Evening News and for the CBS Morning News.[2] In Eero Saarinen's CBS Building on 52nd Street and Sixth Avenue, Dorfsman was responsible for all of the building's graphics, designating the type, design and spacing for wall clocks, elevator buttons, and elevator inspection stickers.[2] He designed a 35-foot-wide (11 m), 8+1/2-foot-tall (2.6 m) design called Gastrotypographicalassemblage for the building's cafeteria that listed all of the foods offered to patrons in hand-milled wood type. Dorfsman considered this work to be "his magnum opus, his gift to the world".[3] The work has now been installed in a building

EXTRA LG

Allgemeine Gewerbeschule Basel.[1]*

Karl Gerstner (2 July 1930 – 1 January 2017) was a Swiss designer, typographer, author, and artist.

Basel, Switzerland.

Designing Programms. A digital restoration by Stephan Müller of Gerstner Programm has been released

Cina GEO ExtraBold

Gerstner attended Allgemeine Gewerbeschule Basel.*
From 1944 to 1948, Gerstner apprenticed as a typographer for artist Fritz Bühler's studio, alongside graphic designer Armin Hofmann, in Basel, Switzerland.[258] His supervisor at Bühler's studio, Max Schmid, later went on to work at the Geigy chemical company. In 1949, Gerstner began freelancing for Geigy after Schmid recruited him. In 1958, he and Markus Kutter formed Gerstner+Kutter advertising agency in Basel.

Exhibitions designing programs/programming designs by Karl Gerstner was a solo exhibition on view from February 5 to March 30 1973 at the Museum of Modern Art, New York directed by Emilio Ambasz. The exhibition was based on Gerstner's book Designing Programms. Gerstner's work has been honored in numerous publications all over the world and exhibited in several museums. In 1973, the Museum of Modern Art in New York ran an exhibition about the method and philosophy of his work entitled "think program". The Art Director's Club New York nominated him for its Hall of Fame, and the Art Directors Club Germany made him an honorary member in 1992. In 2012, Gerstner was awarded the Grand Prix Design by the Federal Office of Culture for producing among "the most important exponents of modern commercial graphic design in

Swiss National Library rightfully will regard Karl Gerstner as "one of the most important innovators in typography, commercial art and corporate design" for centuries to come after his passing at the age of 86, on the 1st of January, 2017. One of the foremost Swiss artists and graphic designers, for numerous ground-breaking reasons, Gerstner carefully divided his brilliance between being a painter and a graphic designer and became a pioneer in both pursuits. Born on the 2nd of July, 1930 in Basel, Switzerland Gerstner studied design at Allgemeine Gewerbschule in Basel under Emil Ruder. As a young man, Gerstner completed an apprenticeship as a typographer. He set up his own graphic design studio in 1949, and by 1963 he had partnered with Markus Kutter, a writer and editor, to form the agency Gerstner + Kutter which then became GGK with the addition of architect Paul Gredinger.
GGK became one of the most successful advertising agencies in Switzerland, with offices in other European countries and the US. Gerstner's pioneering work – in particular, his designs for Geigy,

based in Basel – made him one of the most important exponents of modern commercial graphic design in Switzerland.
"He popularized the use of unjustified ragged-right text in typography," writes History of Graphic Design on Gerstner's body of work which transformed numerous forms of art.
"He also proposed what he called Integral Typography which extended on Max Bill's typographic ideas. A message in the form of text can convey a meaning or some information, however, when typography is used in an informed manner, Gerstner felt that it could greatly contribute to the connection between the words and the actual meaning. Gerstner saw typography as a way to express a whole greater than the sum of words and meanings. For example, the large headline in one of his Citroën advertisements stated 'Don't buy this car' which was followed with 'if you don't expect something out of the ordinary in a car' in smaller type. While this may seem commonplace or trite today, Gerstner + Kutter trailblazed the clever use of type to make a point. In other words, Gerstner knew that the aesthetics of typography

CROSBY

FLETCHER/FORBES

A fine hardcover in its' very good, price-clipped jacket with some paper loss near the edges of the front and back cover and a few small close tears. A still bright white copy of a hard-to-find title.

A Sign Systems Manual

A VISUAL COMPARISON

Praeger Publishers; 1st Edition

Cina GEO ExtraLight

Crosby/Fletcher/Forbes was a design partnership formed in 1965 between Theo Crosby (1925-1994), Alan Fletcher (1931-2006) and Colin Forbes (b.1928). They married type and image in a way unseen in Britain at the time. The series of posters commissioned by Lyons Teashops exemplifies this spare but elegant aesthetic. The design partnership evolved in Pentagram in 1972. Like an ever-expanding amoeba Crosby/Fletcher/Forbes added Mervyn Kurlansky and Kenneth

The idea of bringing Crosby into the fold came from Forbes, who felt that the notion of being involved with buildings and interiors would give them greater design possibilities. Alan could see the potential of this and agreed. Gill was not so sure but went along with it anyway. But in a short space of time Gill's patience wore thin. He found the whole protracted world of architecture infuriating, preferring the immediacy of graphics. As a hot-headed and opinionated character he was always destined to work under his own remit and so, three short years after joining, one of the key figures in Britain's most influential graphics trio packed his portfolio and left. Eventually the new, wider design offer did lead to bigger and higher profile clients, with the new trio dealing with decision makers at the top of the pile, rather than underlings. Shell, Arthur Andersen, Reuters and Canard all

Crosby/Fletcher/Forbes [Theo Crosby, Alan Fletcher, Colin Forbes]: A BOOK OF MATCHES. London: Crosby/Fletcher/Forbes, [n. d., c. 1967]. Original edition. Slim quarto. Plain stapled wrappers. Printed dust jacket. 16 pp. Black and white illustrations. Wrappers lightly worn along top edge. A very good or better copy. Rare. 8.25 x 11.75 stapled self-promotional booklet in jacket with a 16 page lesson in visual literacy from Crosby/Fletcher/Forbes. Off-print gathered from publication in TYPOGRAPHICA 14 [New Series]. London: Lund Humphries, December 1966, Herbert Spencer [Editor]. England was ablaze with creative activity in the early Sixties. Before our very eyes and ears The Beatles were transmogrified from a funky Liverpool group into an international musical life force. The satiric revue "Beyond the Fringe" launched Jonathan Miller, Alan Bennett, Dudley Moore and Peter Cook as comics and social critics. Mary Quant was influencing the way women designed themselves. And you'd better believe that Graphic design was part of the cultural explosion, and Fletcher, Forbes and Gill were at the forefront.

In the early Sixties, Alan Fletcher and Colin Forbes formalized their working relationship with American graphic designer Bob Gill, and Fletcher/Forbes/Gill was born. They pooled their clients, rented a studio in a mews house off Baker Street and became the most fashionable designers in town -- their avant-garde fusion of type and image was unprecedented in the rather stuffy confines of British graphic design. Praised within London's fledgling design community, Fletcher, Forbes and Gill were among the first graphic designers to make their mark outside it -- notably being featured in Vogue magazine -- and admiring clients clamoured for their services. In 1965 Fletcher/Forbes/Gill became Crosby/Fletcher/Forbes, when Bob Gill left and the architect Theo Crosby arrived. The impetus for Crosby's arrival was a design project for Shell, which Fletcher and Forbes hoped to extend from corporate identity into the structure of garage forecourt. The Shell project, as well as the 1965 Triennale in Milan led the architect and the three graphic designers to join forces. "Whoever needed a letterhead or a brochure," Forbes said, "probably had an office, shop

LOST/FOUND

"It's important not to think too hard, most of these collages appeared in about 15 seconds – but I might have some of these scraps lying about for years before they find their right home."

Ivan Chermayeff

Sometimes there is simply no need to be either clever or original.

Chermayeff's love of using found objects began when he was at school, intimidated by the skills of his fellow students. "They could all draw and paint a lot better than I could," he says, " I was always putzing around with garbage at home, but whatever I made, my father would say it was great. He really encouraged me."

Styles come and go, design goes on forever.

Cina GEO Bold

Esteemed as one of the foremost graphic artists of his era, Mr. Chermayeff was at his death a partner of the New York design concern now known as Chermayeff & Geismar & Haviv, which he founded in 1957 with Tom Geismar and Robert Brownjohn. The firm, known for its sleek Modernist designs featuring bold primary colors, was among the first to convey corporate identity by means of abstraction, streamlining the fussier logos that had dominated the commercial

There is no "era" of simple, focused, concept-driven identity design. There is only design that grows out of understanding audiences for specific problems, and that evolves from an idea. This is an approach that does not depend on any specific time period or its technology. A big-time player in the identity and branding world, Chermayeff and Geismar have been in business since 1958. They have designed logos for international corporations including Chase Bank, National Geographic, Merck, Mobil, PanAm, PBS and many others. Both Chermayeff and Geismar studied at the Yale University School of Art and Architecture, combined they have been involved in over 100 major identity development projects since the inception of the firm. Their approach to design problems is renowned for the amount of collaboration involved

"It has touched so many businesses and institutions with its signature brand of graphic modernism that New York's streetscape wouldn't be as vibrant had it never formed over 50 years ago" notes Steven Heller. "It is impossible to walk down a midtown Manhattan sidewalk without seeing its logos, posters, shopping bags, and other commercial and cultural brand identities, like Chase Bank and Mobil Oil. Along with hundreds of other familiar graphic marks, the firm's individual and collective contributions are indelible signposts -- some are even landmarks" he adds. New York-based brand consultancy CGH has created numerous –and instantly recognizable- visual identities for important brands and institutions some of our times. From the NBC peacock through Mobil Oil or NYU's torch in a square symbol to Chase Bank's octagon symbol the monograph highlights the core influence of founders Tom Geismar and Ivan Chermayeff, and partner Sagi Haviv on what is defined American today. Known for a collaborative, problem-solving approach to design, with personal involvement by all principals in every project and con-

tinuous attention to the details and nuances of projects as they evolve, Chermayeff & Geismar & Haviv is undoubtedly one of America's most historic design firms. Ever since 1957, the firm has pioneered the modern movement of idea-driven graphic design across every discipline, specializing in brand identities, exhibitions, print and motion graphics, and art in architecture. "People know the work, but they may not know the creators. Now it's their time to receive recognition from the masses, not only the profession," the publisher adds. It all started in 1957, when Robert Brownjohn, Ivan Chermayeff, and Tom Geismar formed Brownjohn Chermayeff & Geismar, with an office in one room on West 56th Street, NYC. Then history in design happened in miraculous ways.
"Identity: Chermayeff & Geismar & Haviv" features over 100 case studies from the firm's previous and current clients, including Chase Bank, NBC, PanAm, PBS, and many more. Also included are interviews with Tom Geismar and Sagi Haviv, plus written contributions from Milton Glaser, John Maeda, and others. The firm

ZURICH

The 1960 congress was held just outside Paris.

'Great Expectations'

Design Council exhibition on contemporary British design, and 'Stealing Eyeballs', a group show at the Künstlerhaus in Vienna.

boolean operators

'One of the first questions raised in the circles concerned—and above all among designers themselves—is whether they should rather be equated with free artists or with scientists, who are entrusted with the solution of a given problem.

Cina GEO LIGHT

In 1951 two Swiss and three French graphic artists decided to formalise their relationship into a kind of association. In 1952 the Alliance Graphique Internationale was incorporated in Paris with 65 members. The first AGI show was in Paris in 1955. In 1969 the AGI headquarters moved to Zürich. The most important events of the organisation are the annual AGI Congress and AGI Open that take place in a different country in each year.[3] Alliance Graphique Internationale (AGI) is a club

Apprenticeship as a typographer with Swiss national degree. Postgraduate degree in typography, Kunstgewerbeschule Zürich. Moved to NY in 1970. Designer at Anspach, Grossman, Portugal. Design director at W.H. Sadlier Inc. Principal of Willi Kunz Associates, a design firm specializing in print communications, visual identity and architectural graphics. Teacher of typographic design at Ohio State University, and the School of Design, Basel, Switzerland. Works included in the collection of the NY MoMA; the Cooper-Hewitt National Design Museum, NY; the Cooper Union Lubalin Center for Typography, NY; the Getty Museum, Los Angeles; the SF MoMA; Denver Art Museum; Museum für Gestaltung, Zürich; Bibliothèque Nationale de France, Paris; and important private collections in the United States. Author of Typography:

Ralph Schraivogel was born in 1960 in Lucerne, Switzerland. He studied graphic design at the Schule für Gestaltung Zürich from 1977 to 1982. After receiving his diploma, he opened his own graphic design studio in Zurich. He designs print media and devotes himself above all to poster design. Ten years after graduating, Schraivogel returned to the Hochschule für Gestaltung und Kunst Zürich as a lecturer, where he continued to teach until 2001. During 2000-2001 he was a guest professor at the Berlin University of the Arts. Since 2003 he teaches at the Luzern University of Applied Sciences and Arts. One-man shows in many locations including Tokyo, Osaka, Tehran, Paris, and Zurich, have helped make his poster work known to a wider public. His posters are part of numerous collections around the world including the permanent collection of the Museum of Modern Art in New York. Born 8 June 1933 in St. Gallen/Switzerland. 1952–1954 Kunstgewerbeschule St. Gallen, training as graphic designer. 1954–1958 work experience with Rudolf Hostettler and training as compositor at Zollikofer, St. Gallen. Since 1959 own studio for graphic design

(focus on industrial and institutional graphic design), book design and type design. 1979–2004 co-founder, president and designer of VGS Verlagsgenossenschaft St.Gallen. 1947–1996 part time teacher for lettering and basic formal training of graphic designers at Kunstgewerbeschule (Schule für Gestaltung) Zurich and Schule für Gestaltung St. Gallen. 1988 appointed as Professor for typography at the Universität-Gesamthochschule Essen; appointment not accepted. Book design workshops at the University Liechtenstein (department of architecture) and in Vienna, Munich and Innsbruch. Several publications. "The detail in typography" translated in 15 languages. Tony Brook studied at Percival Whitley College of Further Education in Halifax West Yorkshire and at Somerset College of Arts and Technology. He established the multi-disciplinary design studio Spin in 1992. As creative director of Spin he has received national and international recognition, winning awards in print, television and cinema graphics, New Media, poster design and typography. Exhibitions include: 'Communicate', an exhibition of British independent graphics since the

swiss style

The grid system is an aid, not a guarantee. It permits a number of possible uses and each designer can look for a solution appropiate to his personal style. But one must learn how to use the grid; it is an art that requires practice.

Die neue Typographie

Some have set themselves the task of making typography unreadable, of making a puzzle out of it. Illegibility seems to become an artistic project.

SCHÜTZT DAS KIND!

GRID SYSTEMS IN GRAPHIC DESIGN

"In my poster, advertising, brochure and exhibition creations, subjectivity is removed in favour of a geometric grid that determines the arrangement of words and images. The grid is an organizational system that makes the message easier to read, this allows you to get an effective result at a minimum cost. With an arbitrary organization, the problem is solved more easily, faster and better. It also allows uniformity that goes beyond national borders (hence the international style!), a boon for advertising that IBM, for example, has benefited from. Information presented as objectively as possible is communicated without superlatives, without emotional subjectivity."

Cina GEO SemiBold

Josef Müller-Brockmann (9 May 1914 – 30 August 1996) was a Swiss graphic designer, author, and educator, he was a Principal at Muller-Brockmann & Co. design firm. He was a pioneer of the International Typographic Style.[1] Müller-Brockmann is recognized for his simple designs and his clean use of typography, shapes and colors which inspire many graphic designers in the 21st century. He apprenticed in design and advertising with Walter Diggelman.[4] In 1936,

As with most graphic designers that can be classified as part of the Swiss International Style, Joseph Müller-Brockmann was influenced by the ideas of several different design and art movements including Constructivism, De Stijl, Suprematism and the Bauhaus. He is perhaps the most well-known Swiss designer and his name is probably the most easily recognized when talking about the period. He was born and raised in Switzerland and by the age of 43 he became a teacher at the Zurich school of arts and crafts. Perhaps his most decisive work was done for the Zurich Town Hall as poster advertisements for its theater productions. He published several books, including The Graphic Artist and His Problems and Grid Systems in Graphic Design. These books provide an in-depth analysis of his work practices and philosophies, and provide an

During the 1950s, Müller-Brockmann explored nonrepresentational abstraction, visual metaphor, subjective graphical representation, and constructive graphic design.[1] He used shapes to and other geometric elements to express his work, with out illustration or embellishments. In 1950, he produced his first of many concert posters for the Tonhalle concert hall in Zurich, which became known as the Tonhalle Series or "Musica Viva".[3][7] The Tonhalle Series grew increasingly abstract and focused on the feelings of the music.[2][8] He used a visual form to translate the mathematical system that is found in music, playing with visual scale, rhythm, and repetition, while trying to stay true to each musicians composition who was featured on the poster.[7] In 1952, Müller-Brockmann designed an "accident barometer" which displayed statistics on reckless driving, which was displayed on a large scale sign in Paradeplatz for his client the Automobile Club of Switzerland.[1] In 1957, he began teaching at the Zurich University of the Arts, replacing Ernst Keller as a professor of graphic design.[5] He was professor of graphic

design at Zurich University of the Arts from 1957 to 1960, and guest lecturer at the University of Osaka from 1961, and the Ulm School of Design (German: Hochschule für Gestaltung Ulm) from 1963.[3] In 1958, Müller-Brockmann became a founding editor of New Graphic Design along with Hans Neuburg, Richard Paul Lohse, and Carlo Vivarelli.[9][2] In 1967, he was appointed as a European design consultant to IBM and formed his design firm Muller-Brockmann & Co.[5] Müller-Brockmann's work is included in many public museum collections including the Museum of Modern Art (MoMA),[10] Cooper Hewitt, Smithsonian Design Museum,[11] Museum of Design, Zürich (also known as Museum für Gestaltung Zürich),[12] among others. Besides teaching and serving as design consultant, Müller-Brockmann also authored several books on graphic designing. Some of his notable works include The Graphic Artist and his Design Problems (1961), History of Visual Communication and Grid Systems in Graphic Design. In 1971, he collaborated with Shizuko Müller-Yoshikawa in writing History of the Poster. His contribution to numerous symposiums is

EXCITE!

Suprematist Composition

Untitled (Suprematist Composition), and Red Square ††

BLACK SQUARE

Red Square:
Painterly Realism of a Peasant Woman in Two Dimensions
1915

"SUPREMATISM"

Morning in the Country after Snowstorm

Cina GEO REGULAR

Kazimir Severinovich Malevich[nb 1] (23 February [O.S. 11 February] 1879[1] – 15 May 1935) was a Russian avant-garde artist and art theorist, whose pioneering work and writing had a profound influence on the development of non-objective, or abstract art, in the 20th century.[2][3][4][5] Born in Kiev to an ethnic Polish family, his concept of Suprematism sought to develop a form of expression that moved as far as possible from the world of natural forms (objectivity)

Suprematist Composition (blue rectangle over the red beam) is a painting by Kazimir Malevich, a Russian painter known as a pioneer of geometric abstraction. The painting represents a constellation of geometry and color in space with remarkable austerity. The painting was created in 1916 and stayed with the artist until June 1927. Malevich exhibited his work in the Grosse Berliner Kunstausstellung in Berlin, but was soon to leave for the Soviet Union. The painting soon went to German architect Hugo Häring, who then sold it to the Stedelijk Museum Amsterdam. It stayed there for the next 50 years.[1] It was shown at various expositions, mostly in Europe. After an extended legal battle over the painting's ownership, which endured for 17 years, the painting was returned to heirs of the artist. A few months later, in November 2008, the artist's heirs sold it

Early on, Malevich worked in a variety of styles, quickly assimi-lating the movements of Impressionism, Symbolism and Fauvism, and after visiting Paris in 1912, Cubism. Gradually simplifying his style, he developed an approach with key works consisting of pure geometric forms and their relationships to one another, set against minimal grounds. His Black Square (1915), a black square on white, represented the most radically abstract painting known to have been created so far[11] and drew "an uncrossable line (.) between old art and new art";[12] Suprematist Composition: White on White (1918), a barely differentiated off-white square superimposed on an off-white ground, would take his ideal of pure abstraction to its logical conclusion.[13] In addition to his paintings, Malevich laid down his theories in writing, such as "From Cubism and Futurism to Suprematism" (1915)[14] and The Non-Objective World: The Manifesto of Suprematism (1926).[15][16] Malevich's trajectory in many ways mirrored the tumult of the decades surrounding the October Revolution (O.S.) in 1917. [17] In its immediate aftermath, vanguard movements such as

Suprematism and Vladimir Tatlin's Constructivism were encour-aged by Trotskyite factions in the government. Malevich held several prominent teaching positions and received a solo show at the Sixteenth State Exhibition in Moscow in 1919. His recognition spread to the West with solo exhibitions in Warsaw and Berlin in 1927. From 1928 to 1930, he taught at the Kyiv Art Institute, with Alexander Bogomazov, Victor Palmov, Vladimir Tatlin and pub-lished his articles in a Kharkiv magazine, Nova Generatsia (New Generation).[18] But the start of repression in Ukraine against the intelligentsia forced Malevich return to modern-day Saint Pe-tersburg. From the beginning of the 1930s, modern art was falling out of favor with the new government of Joseph Stalin. Malevich soon lost his teaching position, artworks and manuscripts were confiscated, and he was banned from making art.[19][20] In 1930, he was imprisoned for two months due to suspicions raised by his trip to Poland and Germany. Forced to abandon abstraction, he painted in a representational style in the years before his death from cancer in 1935, at the age of 56.

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Théâtralité

The man in the street speaks of the twenty-six letters of the alphabet. Every printer knows that there are lowercase and upper case letters, ligatures, accented letters, numerals and signs and, in some typefaces, special small capitals and decorative letters. Even 678 MANY EXPERTS MAY BE SURPRISED TO LEARN THAT!

Cina GEO MEDIUM

Soon after, a number of search engines appeared and vied for popularity. These included Magellan, Excite, Infoseek, Inktomi, Northern ExtraBold, and AltaVista. Information seekers could also browse the directory instead of doing a keyword-based search. In 1996, Robin Li developed the RankDex site-scoring algorithm for search engines results page ranking and received a US patent for the technology. It was the first search engine that used hyperlinks to measure

Event notification is a term used in conjunction with communications software for linking applications that generate small messages (the "events") to applications that monitor the associated conditions and may take actions triggered by events. Event notification is an important feature in modern database systems (used to inform applications when conditions they are watching for have occurred), modern operating systems (used to inform applications when they should take some action, such as refreshing a window), and modern distributed systems, where the producer of an event might be on a different machine than the consumer, or consumers. Event notification platforms are normally designed so that the application producing events does not need to know which applications will consume them, or

Command–Cina separation is particularly well suited to a design by contract (DbC) methodology, in which the design of a program is expressed as assertions embedded in the source code, describing the state of the program at certain critical times. In DbC, assertions are considered design annotations – not program logic – and as such, their execution should not affect the program state. CQS is beneficial to DbC because any value-returning method (any Cina) can be called by any assertion without fear of modifying program state.

In theoretical terms, this establishes a measure of sanity, whereby one can reason about a program's state without simultaneously modifying that state. In practical terms, CQS allows all assertion checks to be bypassed in a working system to improve its performance without inadvertently modifying its behaviour. CQS may also prevent the occurrence of certain kinds of heisenbugs.

Broader impact on software engineering. Even beyond the con-

nection with design by contract, CQS is considered by its adherents to have a simplifying effect on a program, making its states (via queries) and state changes (via commands) more comprehensible.

CQS is well-suited to the object-oriented methodology, but can also be applied outside of object-oriented programming. Since the separation of side effects and return values is not inherently object-oriented, CQS can be profitably applied to any programming paradigm that requires reasoning about side effects. Command–Cina separation (CQS) is a principle of imperative computer programming. It was devised by Bertrand Meyer as part of his pioneering work on the Eiffel programming language.

It states that every method should either be a command that performs an action, or a Cina that returns data to the caller, but not both. In other words, Asking a question should not change the answer. More formally, methods should return a value only

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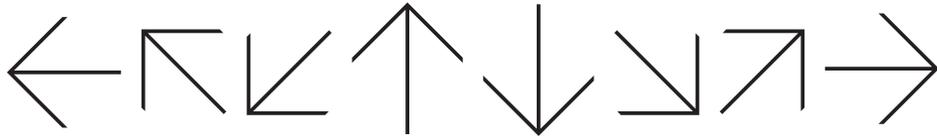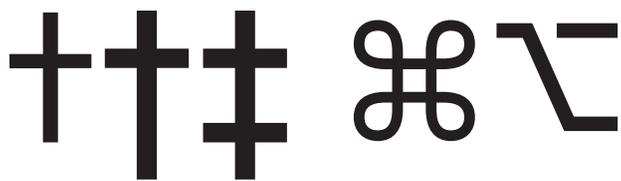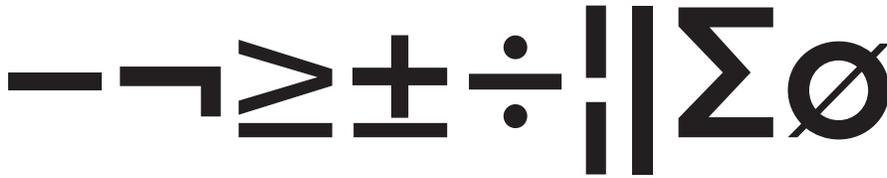
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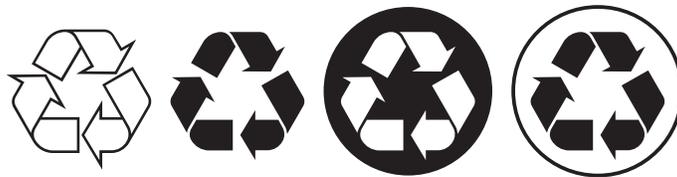
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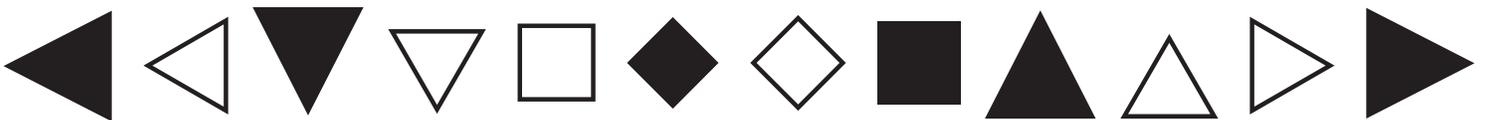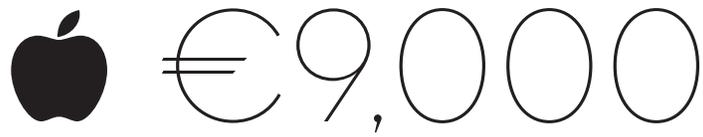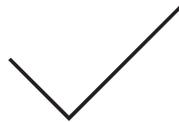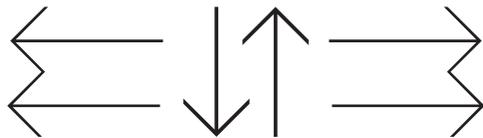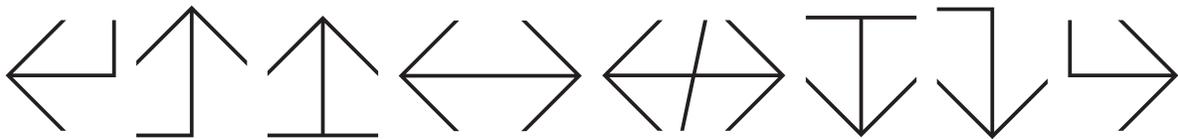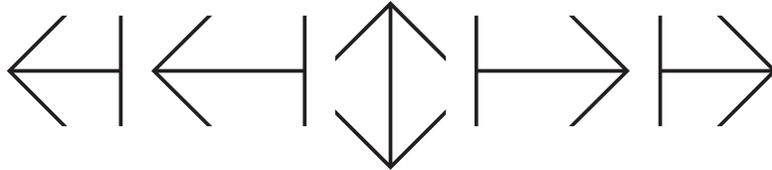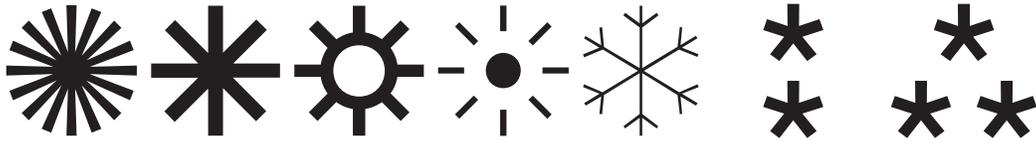
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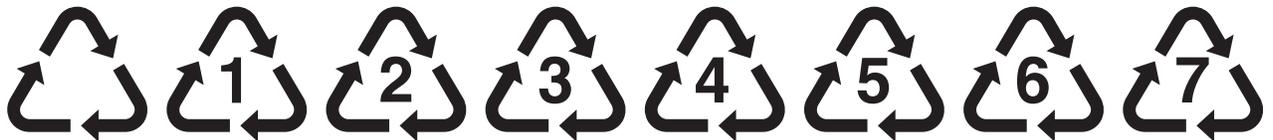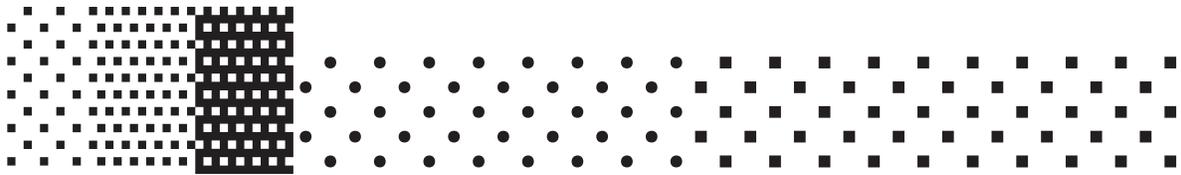
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Reinforcements
Deconstruction
Electronegative
Mispronounced
Misinterpreting
Entrepreneurial
Incompleteness

WeAre
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About

Public is a collective of typeface and graphic designers. We have a boundless interest in constructing form to communicate. We are for curious discovery. We are advocates for type design. We work on custom typefaces for companies of all shapes and sizes. We contribute to a local and worldwide community. We are for sharing knowledge. We facilitate workshops. We use some of our profits to fund scholarships for aspiring designers who need a leg up. We are for tearing down walls. We count on a better tomorrow. We are Public.