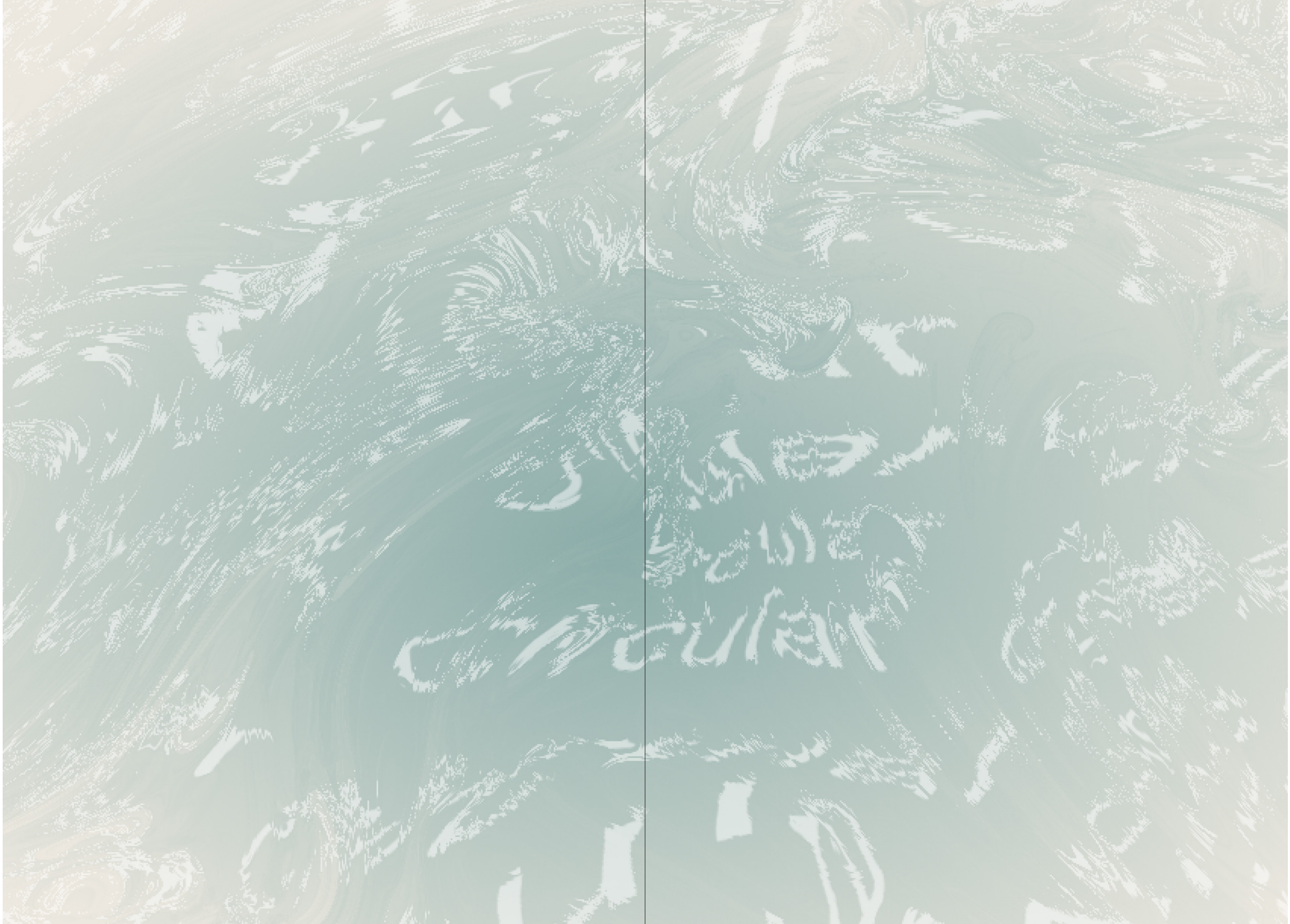


Circular

Present
Oliver Hermanus





Circular

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| History of Circular |

Circular, also known as a “Bauhaus-style” typeface, is a geometric sans serif typeface created by Swiss designer Laurenz Brunner in 2013. The typeface was originally developed for the redesign of the Swiss newspaper Neue Zürcher Zeitung. (NZZ), laater commercially released as a stand-alone type-face. The design of the circular typeface is inspired by the geometric shapes and forms associated with the Bauhaus movement.

Its clean design makes it suitable for a wide range of applications, includ-ing branding, advertising, editorial design and digital interfaces. The font has been widely adopted by numerous companies and institutions around the world.Since its original release, Brunner has expanded the family of circular fonts to include different weights and styles, giving designers more versatil-ity and choice. The typeface continues to be widely used and appreciated for its timeless design and versatility, making it a popular choice in the print.



| Designer: Jakob Erbar |

Jakob Erbar (8 February 1878 – 7 January 1935) was a German professor of graphic design and a type designer. Erbar trained as a typesetter for the Dumont-Schauberg Printing Works before studying under Fritz Helmut Ehmcke and Anna Simons. Job typesetter for the Dumont-Schauberg printing works in Cologne. Erbar went on to teach in 1908 at the Städtischen Berufsschule and from 1919 to his death at the Kölner Werkschule. His seminal Erbar series was one of the first geometric sans-serif typefaces, predating both Paul Renner’s Futura and Rudolf Koch’s Kabel by some five years.



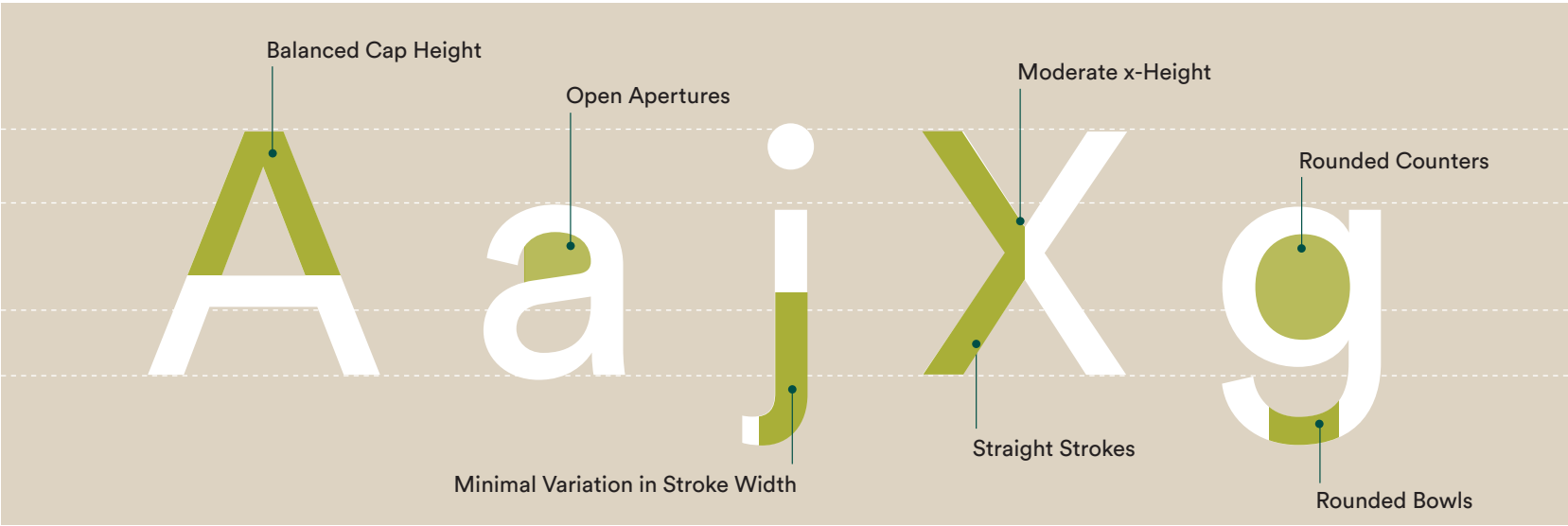
| Typeface Characteristic |

LL Circular is a geometric sans-serif font family in eight weights. It is Laurenz Brunner’s second official release after the critically acclaimed, immensely popular LL Akkurat. LL Circular offers a fresh take on the genre of the geo-metric grotesk. This typographic current was prevalent in pre-war Germany, exemplified by Jakob Erbar’s Erbar Grotesk (1926–29), Paul Renner’s Futu-ra (1927–28), Rudolf Koch’s Kabel (1927–29) and Wilhelm Pischner’s Neuzeit Grotesk (1928–29). It later found prominent re-visitations in the 1970s with Herb Lubalin’s Avant Garde and in the 1980s with Adrian Frutiger’s Avenir.

First begun in 2008, LL Circular’s design evolved from a purely geomet-ric approach to a more complex formal conception by the time of its 2013 release. The result is a geometric sans serif that marries purity with warmth and strikes a balance between functionality, conceptual rigour, skilled work-manship and measured idiosyncrasy. With both unmistakeable character and near-universal appeal, this friendly font proved popular in editorial, ad-vertising or branding contexts. It lends itself beautifully for use in headlines or for body copy.

Through the use of geometric forms and clean lines, Circular embod-ies the search for simplicity, functionality, and timeless design. Its circular typeface evokes a harmony and balance that reflects the order and beauty inherent in nature. The circle in the font Symbolizing unity, wholeness and continuity, the shape embodies a holistic view of design. This deliberate sim-plification of the geometric base allows Circular to transcend the constraints of fleeting trends, exuding a sense of modernity and timelessness.

Circular doesn’t draw attention to itself. From its earliest appearances in The Most Beautiful Swiss Books series of 2007–09 (designed by Brunner himself while the typeface was under development), to its recent uses in Conditional Design: Workbook, Unit Edition’s FHK Henrion monograph, and the pages of the New York Times Magazine, Circular is serious, timeless, and neutral. Round shapes are quickly gaining popularity for their modern and contemporary aesthetic. Its clean design makes it suitable for a wide range of applications, including branding, advertising, editorial design and digi-tal interfaces. The font has been widely adopted by numerous companies around the world.this typeface stands as a symbol of liberation and creative defiance. daring designers to think beyond the boundaries and forge a new path in visual communication.



| Circular Book 12/14pt |

A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m
n o p q r s t u v w x y z
0 1 2 3 4 5 6 7 8 9
! ? # % & \$ @ *
{ (, . " " / | \) }

| Circular Book Italic 12/14pt |

A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m
n o p q r s t u v w x y z
0 1 2 3 4 5 6 7 8 9
! ? # % & \$ @ *
{ (, . " " / | \) }

| Circular Medium 12/14pt |

A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m
n o p q r s t u v w x y z
0 1 2 3 4 5 6 7 8 9
! ? # % & \$ @ *
{ (, . " " / | \) }

| Circular Bold 12/14pt |

A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m
n o p q r s t u v w x y z
0 1 2 3 4 5 6 7 8 9
! ? # % & \$ @ *
{ (, . " " / | \) }

| Circular Book 8/10pt |

Circular typeface emerged as in a bold testament to the spirit of rebellion in typography. Born out of the Bauhaus movement, it defied the conventions of its time, breaking free from the rigid structures and red tape that stifled creativity. Designed to disrupt the established order, this typeface stands as a symbol of liberation and creative defiance, daring designers to think beyond the boundaries and forge a new path in visual. Design

| Circular Italic 8/10pt |

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| Circular Medium 8/10pt |

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| Circular Book 10/12pt |

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| Circular Medium 10/12pt |

Circular typeface emerged as a bold testament to the spirit of the big rebellion in typography. Born out of the Bauhaus movement, it defied the conventions of its time, breaking free from the rigid structures and red tape that stifled creativity. Designed to disrupt the established order, this typeface stands as a symbol

| Circular Bold 10/12pt |

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| Circular Book 12/14pt |

Circular typeface emerged as a bold testament to the spirit of all rebellion in typography. Born it out of the great Bauhaus movement, it defied the conventions of its time, breaking free from the rigid structures and red tape that stifled creativity.

| Circular Italic 12/14pt |

Circular typeface emerged as a bold testament to the spirit of rebellion off typography. Born out of the great Bauhaus movement, it defied the conventions of its time, breaking all free from the rigid structures and red tape that stifled creativity.

| Circular Medium 12/14pt |

Circular typeface emerged as a bold testament to the spirit of rebellion in typography. Born out of the Bauhaus movement, it defied the conventions of its time, breaking free from the rigid structures and red tape that stifled creativity. With

| Circular Bold 12/14pt |

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| Circular Book 800pt |



Circular Counters

Almost Perfect Circle

Straight and consistent in width



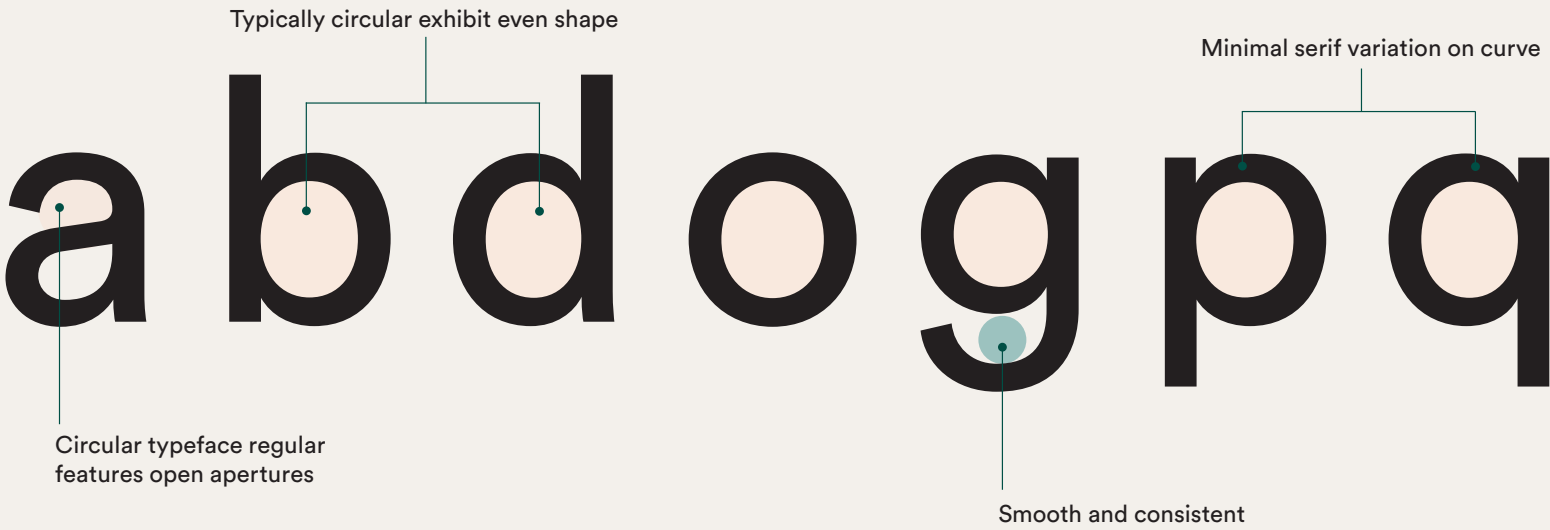
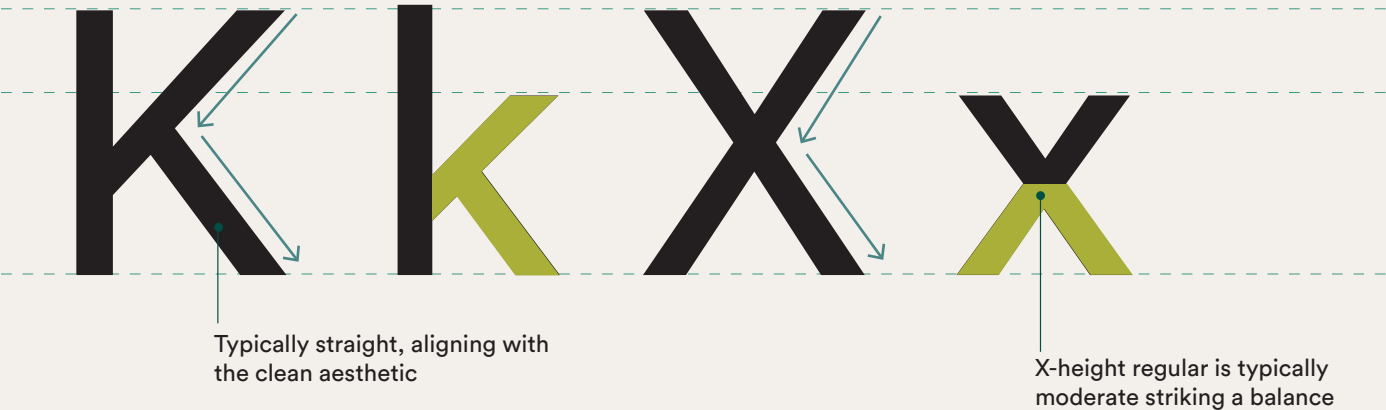
Even flat

Mundane

Passion

Rebel

Time





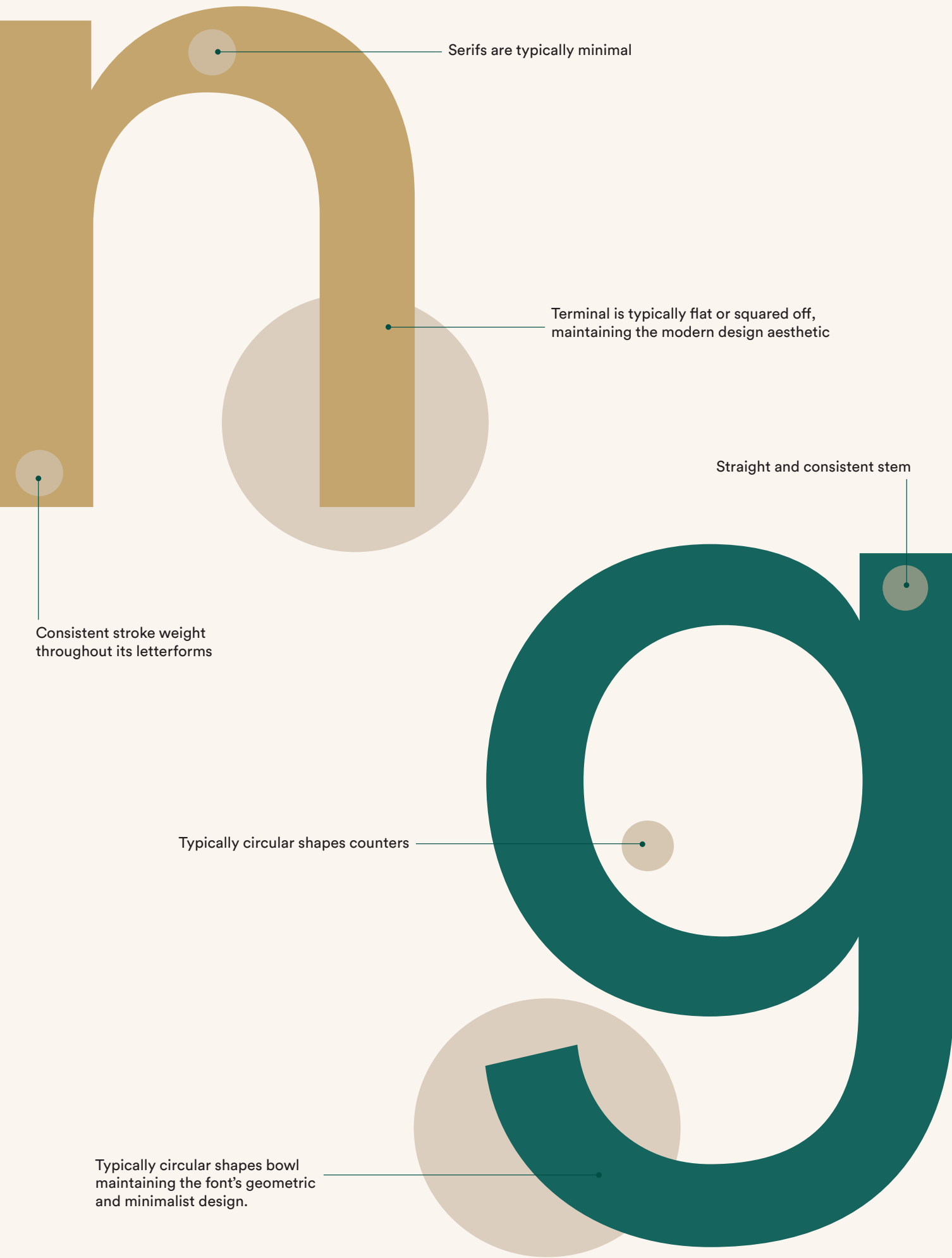
Stem is consistent in width

They, they get a little contrary
But that's as it should be.

*I have no wish to belittle
our playground...*

Keep it here for now
It will do no harm.

**I don't have time
to get angry.**



Let’s never again try to shy away from our responsibilities that we have. Never again to push things under the carpet just to get away.

When the sheer grind of it all threatens to reduce you to the kind of state in which I so long existed, I urge you then to recall of our little playground that we cherish so much that will encourage you even in the darkest time.

How did it happen? I fancy it just crept up on me suddenly. Just one day preceding the next day. A small wonder I didn’t notice what I was becoming. And when I looked at you... I remembered... what it was like to be alive.

I wonder if you ever stop the way home and watch how the children playing. In the street and in the yard, and their mothers call them.



Oliver Hermanus

While working for “The Argus”, a mutual friend introduced Hermanus to award-winning German director Roland Emmerich who played a crucial role in Hermanus’s career by giving him a private scholarship to attend the London Film School, where he earned his master’s degree in film. and helped Hermanus to make his first feature film “Shirley Adams”.In October 2020, it was announced that Hermanus would direct Living, his first non-South African film, starring Bill Nighy and Aimee Lou Wood. The film’s screenplay was written by the Japanese–British author Kazuo Ishiguro and is an adaptation of the 1952 Japanese film Ikiru.

Living premiered at the 2022 Sundance Film Festival. and screened 2022 Venice Film Festival. The film received a number of accolades, including British Independent Film Award and British Academy Film Award nominations, as well as multiple acting nominations for Nighy. Nighy and Ishiguro then received Academy Award Nominations in the acting and adapted screenplay categories respectively, making Living Hermanus’ first film to receive Academy Award nominations.

Hermanus was born in Cape Town and moved to Plettenberg Bay when he was three. He grew up in a house his father built in the hills, as his coloured family was not permitted to live in the town center under Apartheid. His parents were ANC activists. His family buried banned books in the garden, ignored segregated beaches, and homeschooled his older siblings. They commuted to school nearby in the Eastern Cape. Hermanus graduated with a Bachelor of Arts in Film, Media, and Visual Studies from the University of Cape Town. He initially worked as a press photographer for the Cape Argus newspaper.

While he working for “The Argus”, a mutual friend introduced Hermanus to award-winning German director Roland Emmerich who played a crucial role in Hermanus’s career by giving him a private scholarship to attend the London Film School, where he earned his master’s degree in film. and helped Hermanus to make his first feature film “Shirley Adams”.In October 2020, it was announced that Hermanus, starring Bill Nighy. The film’s screenplay was written by the Japanese–British author Kazuo Ishiguro and is an adaptation of the 1952 Japanese film Ikiru.