

# NEUTRAFACE





Christian Seifried

“Farewell

NEUTRA DISPLAY BOLD

futura,

NEUTRA DISPLAY MEDIUM

Hello

NEUTRA DISPLAY LIGHT

Neutraface

NEUTRA DISPLAY THIN

STEPHEN COLES



Designers Christian Schwartz

At direction assistance Ken Barb

er - Andy Cruz Consult

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Neutra, Ric d former

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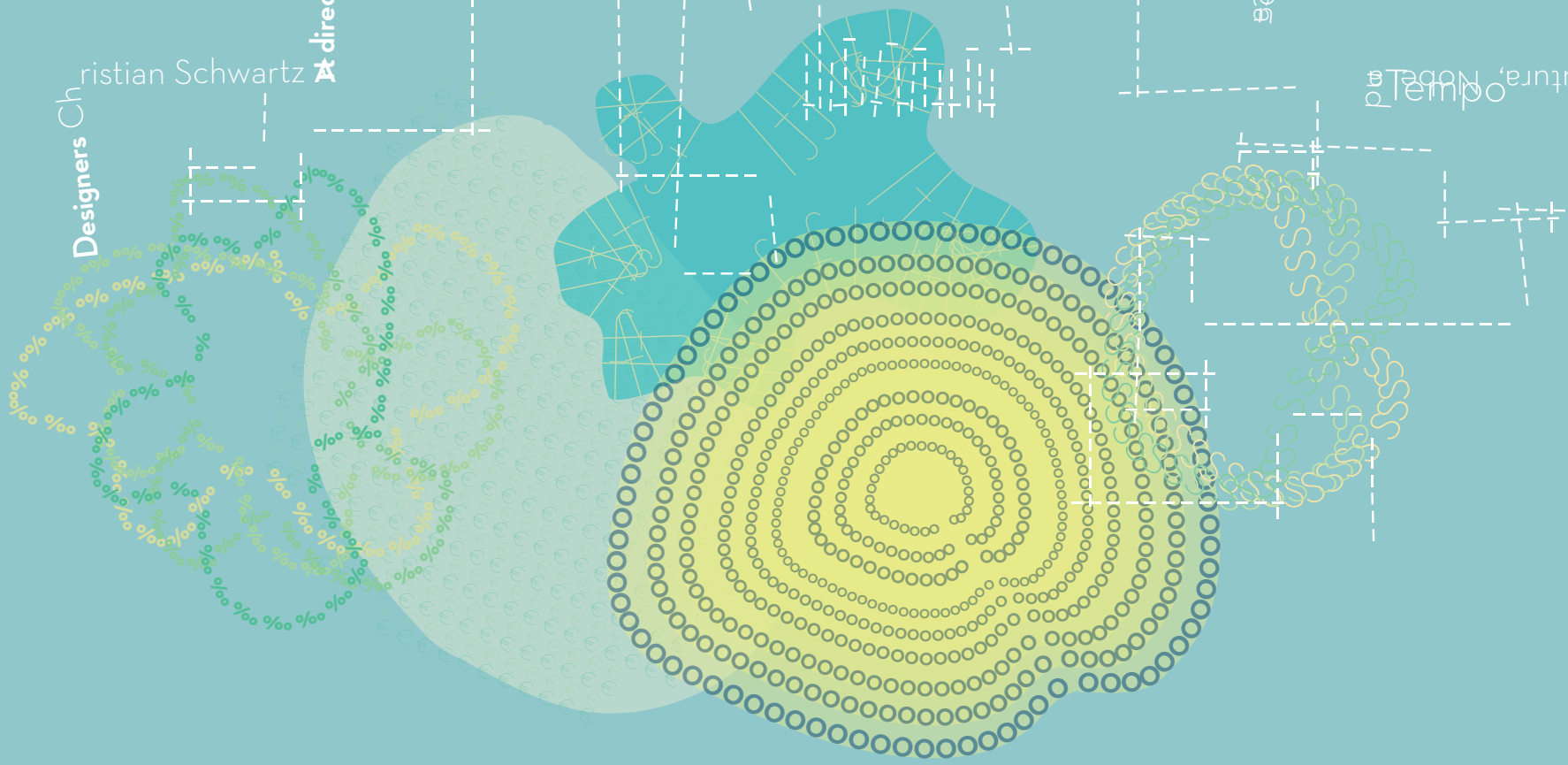
Indu

Year 2002

Case Reference signs

ference Ave ntr, Futura, Nober

the bui ding s by



Aa Bb Cc Dd

CAP LINE  
X-HEIGHT  
BASE LINE

Pp Qq Rr Ss Tt Uu

Vv Ww Xx Yy Zz

Ii Jj Kk Ll

Ee Ff Gg Hh

Aa Bb Cc Dd

Ee Ff Gg Hh

Ii Jj Kk Ll

Mm Nn Oo

Pp Qq Rr Ss Tt Uu

Ee Ff Gg Hh

Aa Bb Cc Dd

Vv Ww Xx Yy Zz

? ! # \$ % / & \*

Pp Qq Rr Ss Tt Uu

Vv Ww Xx Yy Zz

Aa Bb Cc Dd

Ee Ff Gg Hh

Ii Jj Kk Ll

Mm Nn Oo

Pp Qq Rr Ss Tt Uu

? ! # \$ % / & \*

? ! # \$ % / & \*

Vv Ww Xx Yy Zz



APEX

Letters with

CROSSBAR

The crossbar used in Neutraface's upper case letterforms is lower than the x-height which, in my opinion gives it an interesting personality

BOWL

Letterforms that have bowls are highly geometrical and symmetrical which gives it a very rounded and bold look

This type face has soft and organical curves and it has a counterpart of hard right angles at the edges.

STEM

The stem is the vertical strokes in the letters which, in most letters forms the core of it.

SPINE

High DNA

CHRISTIAN

SCHWARTZ





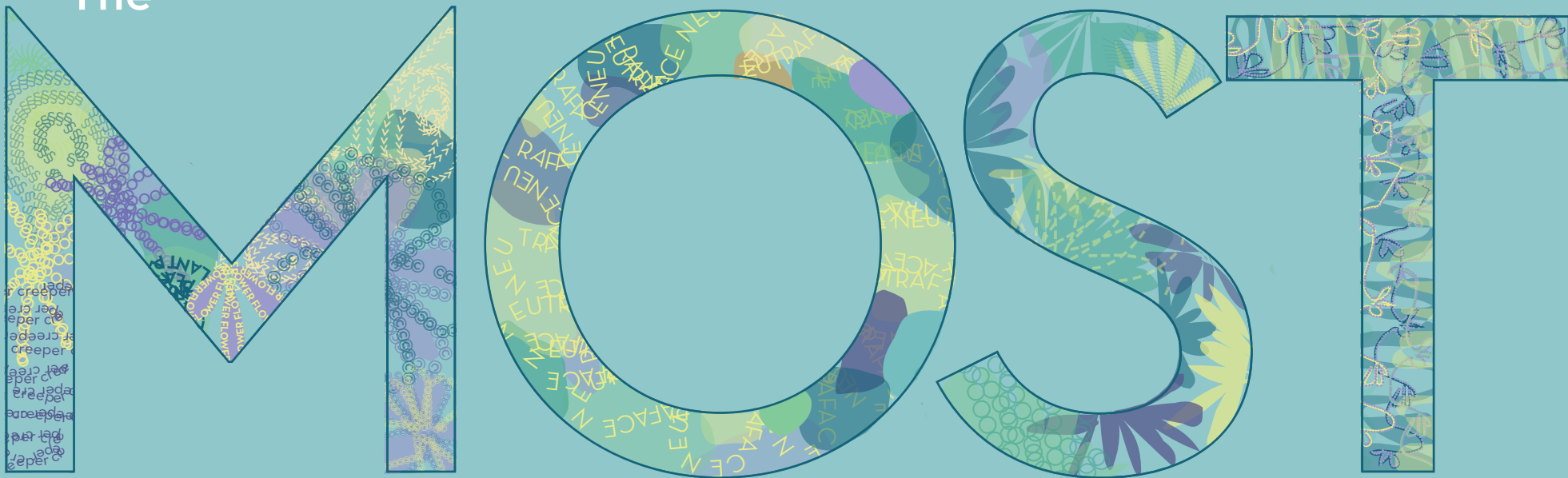




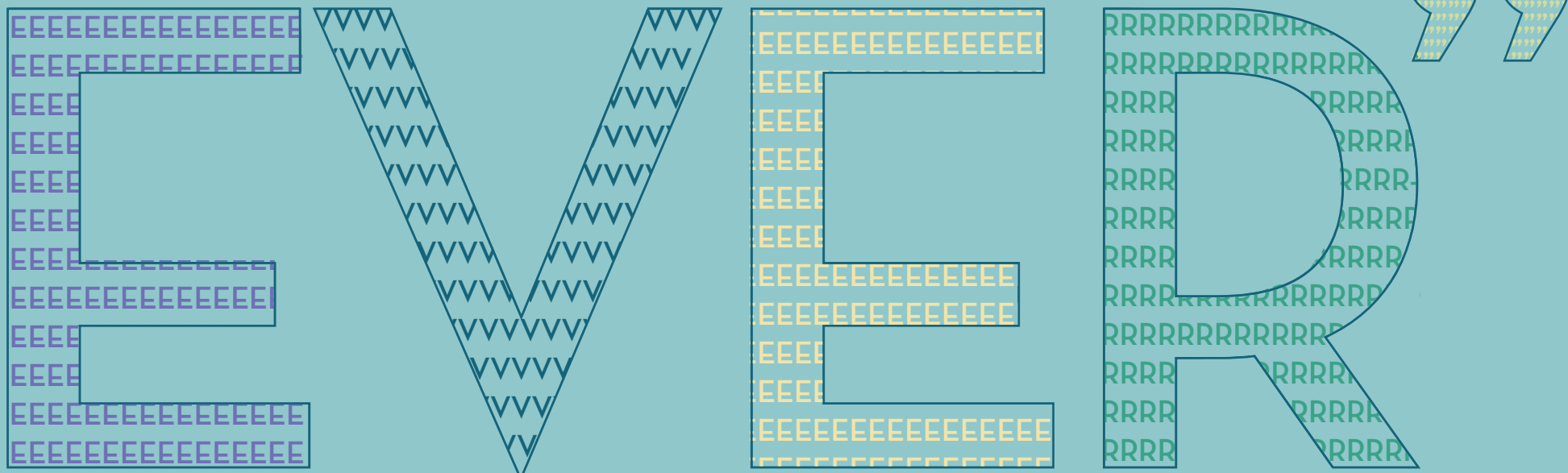
“I CAN’T LEAVE MY APARTMENT  
WITHOUT RUNNING INTO AND AD  
FOR A NEW CONDO DEVELOPMENT  
USING IT, OR A RESTAURANT OR A  
NEW COOKBOOK ”

Christian Schwartz

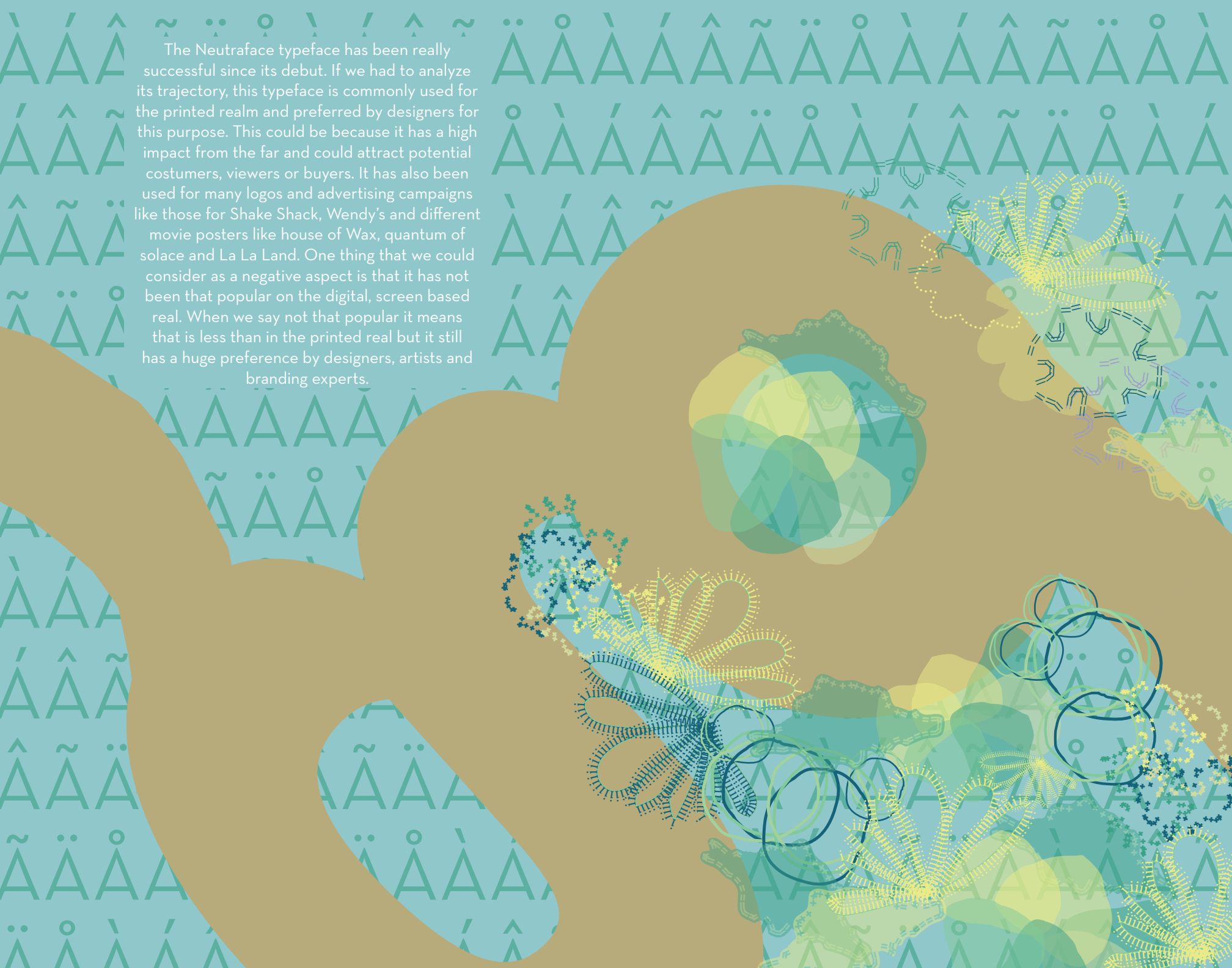
“The



typographically complete geometric sans serif family



The Neutraface typeface has been really successful since its debut. If we had to analyze its trajectory, this typeface is commonly used for the printed realm and preferred by designers for this purpose. This could be because it has a high impact from the far and could attract potential costumers, viewers or buyers. It has also been used for many logos and advertising campaigns like those for Shake Shack, Wendy's and different movie posters like house of Wax, quantum of solace and La La Land. One thing that we could consider as a negative aspect is that it has not been that popular on the digital, screen based real. When we say not that popular it means that is less than in the printed real but it still has a huge preference by designers, artists and branding experts.

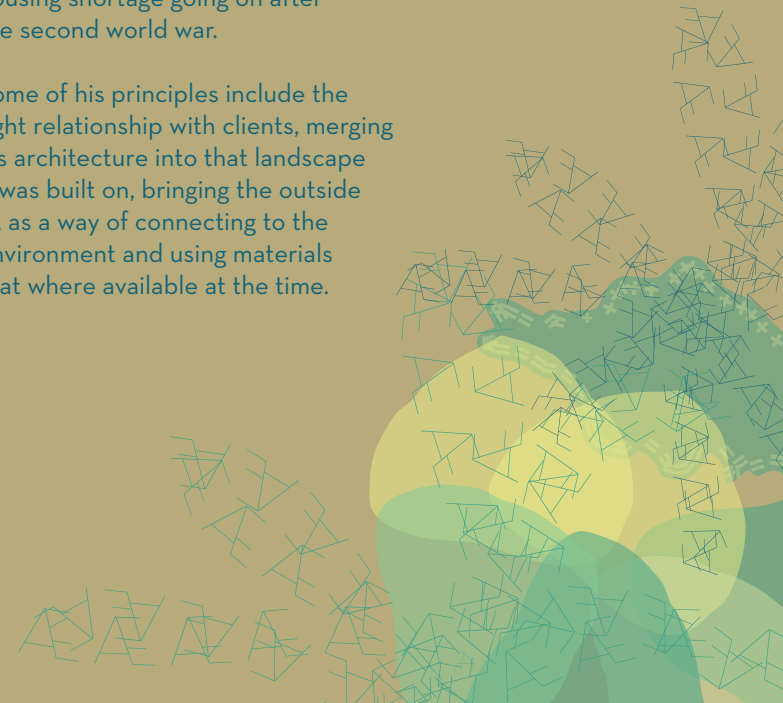


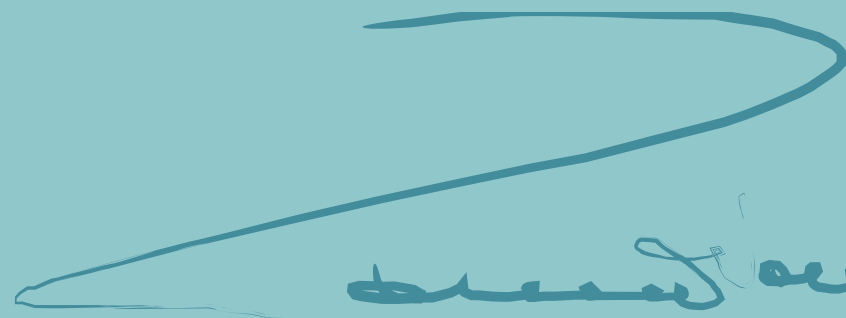
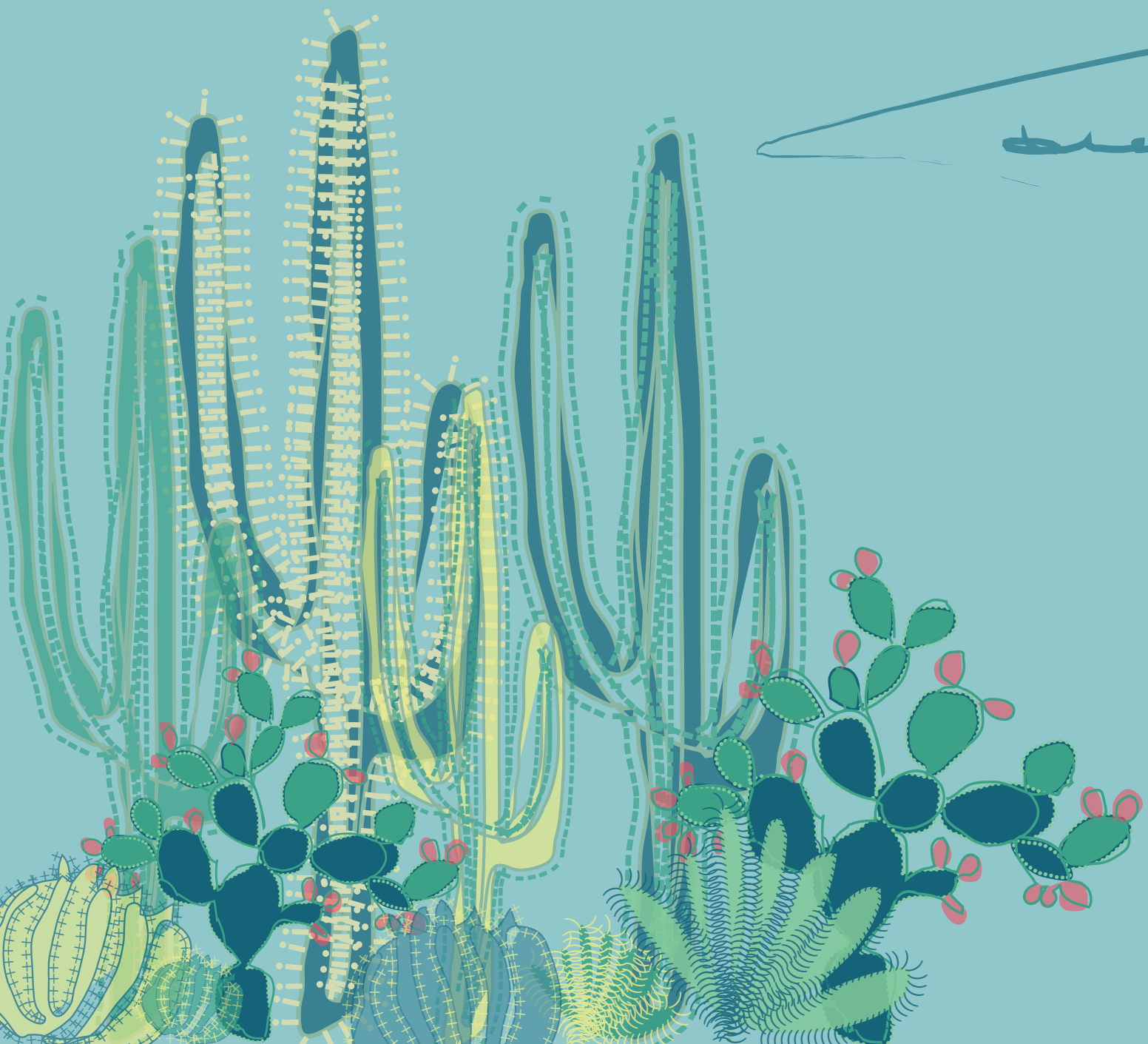
# INSPIRATION

Christian Schwartz was inspired by the design and architectural principles of Richard Neutra who was a mid century architect that mostly built around the southern California area.

When he first came to America, he started off as a landscaper and then started building creative structures that were easily reproduced and using materials and manufacturing available in the area to solve the housing shortage going on after the second world war.

Some of his principles include the tight relationship with clients, merging his architecture into that landscape it was built on, bringing the outside in, as a way of connecting to the environment and using materials that were available at the time.





*Richard Neutra*

RICHARD NEUTRA

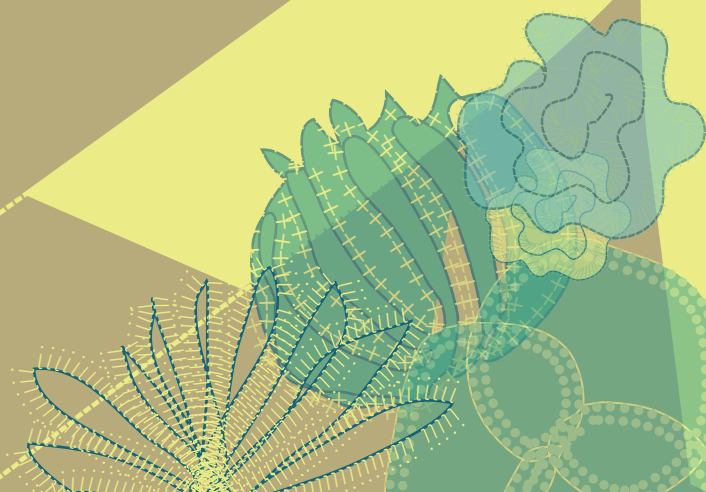
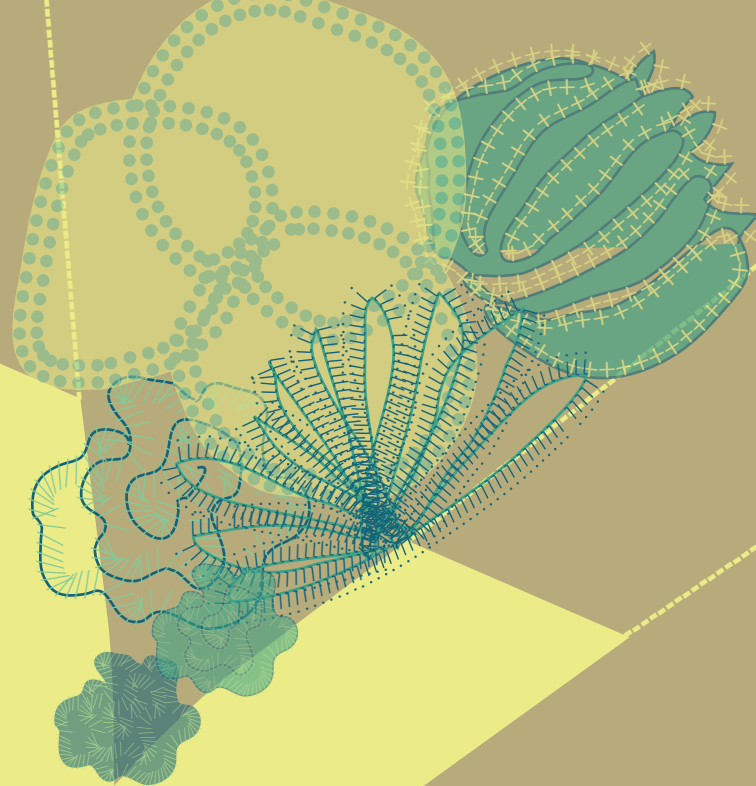
Although better known for his residential buildings, Richard Neutra's commercial projects nevertheless resonate the same holistic ecology-unity with the surrounding landscape and uncompromising functionalism.

His attention to detail even extended to the selection of signage for his buildings. It is no wonder that Neutra specified lettering that was open and unobtrusive, the same characteristics which typified his progressive architecture. House Industries brings the same linear geometry to Neutraface without sacrificing an unmistakably warm and human feel.

House Industries began the inter-disciplinary task of adapting sign lettering to typography by consulting with Dion and closely studying the archives of acclaimed photographer Julius Shulman. With limited source imagery, Christian Schwartz composed an entire alphabet and added a complementary lowercase which previously did not exist. An alternate font was also developed by following certain letter forms which often varied from building to building. The final Neutraface Display family includes five weights in regular and alternate variations and a unique titling font.

The font family's architectural origins lent to its initial creation as a headline typeface. However, in the spirit of Richard Neutra's approach, a text version of Neutraface was conceived. Departing from the unusual proportions and stylized fashion of the display version, Neutraface Text features a larger x-height and increased contrast in its strokes for enhanced readability in lengthy passages. True to the International Style, Neutraface supports over two dozen languages including Central European writing systems.

**Neutraface Thin**  
Typedia











One of the most important architects of the 20th Century, yet often overlooked, Richard Neutra has been on the forefront of modern residential architecture. After moving to the United States from Vienna, Austria in 1923, Neutra worked with Frank Lloyd Wright and Rudolf Schindler until 1930 when he started his own practice.

One of Neutra's several iconic projects is the Kaufmann House in Palm Springs, California. Completed between 1946-1947, the Kaufmann House was a vacation home for Edgar J. Kaufmann Sr. and his family to escape the harsh winters of the northeast. 10 years after the design of Fallingwater by Frank Lloyd Wright in Bear Run, Pennsylvania, the Kaufmann's were looking for a residence that could be used to escape the cold winters of the northeast, which would primarily be used during January.

After seeing Wright's Taliesin West, Kaufmann was unimpressed and gave his commission to Richard Neutra. Unlike Taliesin West, which implemented more earthy tones and materials, Neutra employed a more modernist and international style approach using glass, steel, and some stone in the design. The design of the house is quite simplistic; at the center of the house is the living room and the dining room that is the heart of the house and the family activity. The rest of the house branches out like a pinwheel in each of the cardinal directions. From the center of the house each wing that branches out has its own specific function; however, the most important aspects of the house are oriented east/west while the supporting features are oriented north/south.

The north and south wings are the most public parts of the house that connect to the central living area. The south wing consists of a covered walkway that leads from the center of the house to the carport.

The north wing is the guest's quarters that are publicly accessible, but retain their private needs as they are separated from the rest of the house. The west wing of the house is the service wing, which is fairly secluded from the rest of the open plan design. The east wing is the most privatized aspect of the house as it is the Kaufmann's master suite.

The house's swimming pool is one of the most iconic and recognizable aspects of the Kaufmann House; however, it is not solely a photographic gem or simply a recreational feature. The swimming pool creates a compositional balance of the overall design of the house. The house alone is unbalanced and heavy as the wings are not equally proportioned, but with the addition and placement of the swimming pool there is a cohesive balance and harmony throughout the design.

The low, horizontal planes that make up the pinwheel design bring the house closer to the landscape making it appear as if it is hovering above the ground.

The floating effect is emphasized through a series of sliding glass doors that open up to cover walkways or patios. The way in which Neutra designed the Kaufmann House was such that when the sliding glass doors were opened the differentiation of interior and exterior was blurred as if it was a sinuous space.

The flow from interior to exterior space is not simply a spatial condition rather it is an issue of materiality that creates the sinuous experience. The glass and steel make the house light, airy, and open, but it is the use of stone that solidifies the houses contextual relationship. The light colored, dry set stone, what Neutra calls "Utah buff," brings out the qualities of the glass and steel, but it also blends into the earthy tones of the surrounding landscape of the stone, mountains, and trees.

The Kaufmann House was once  
owned by Barry Manilow

**Photography** Julius Shulman





**“Let’s rewild the planet”**

Sir David Attenborough



Sir David Attenborough to 60 Minutes on climate change: *A crime has been committed*

Eighteen years after declining to take a hard stance in his first profile on 60 Minutes, Sir David Attenborough warns about the dangers of climate change. Sir David Attenborough was 28-years-old when he convinced his bosses at the BBC to let him travel the world and document his explorations. He has perpetually been on the road ever since.

For nearly 70 years, the knighted Briton and his teams of filmmakers have traveled to some of the most remote places on earth to explore the natural world. Sir David Attenborough explains what he thinks needs to happen to save the planet *"I want [people] to know...not the human story particularly, but the story of life on this earth, how it how it developed,"* Attenborough told 60 Minutes.

Now 94, Attenborough has witnessed the evolution of the natural world more closely than most. Attenborough studied geology and zoology before embarking on a career in television and film. Ever since, he has been an animal advocate, conservationist, and serves as an ambassador for the World Wildlife Fund.

For much of his career, Attenborough chose not to preach conservation in his films. In 2002, the naturalist told 60 Minutes correspondent Ed Bradley in an interview that his role was to show an *"objective depiction of the natural world."*

*"The most important job is persuading people that the natural world is complex and wonderful and one of the most precious things we have,"* Attenborough said to 60 Minutes in 2002. *"And if you're going to do that, then every time you do it, you show the facts, you end up by saying, 'And it's all disappearing and it's all your fault,' people will stop viewing."*

Until recently, Attenborough's films shied away from making sweeping declarations about the planet's changing climate. That stance has changed. Attenborough's latest project includes a book and film both titled, *"A Life on Our Planet."* The documentary premieres on Netflix on October 4. He calls this latest project his *"witness statement,"* and on 60 Minutes told correspondent Anderson Cooper *"a crime has been committed"* against the planet.

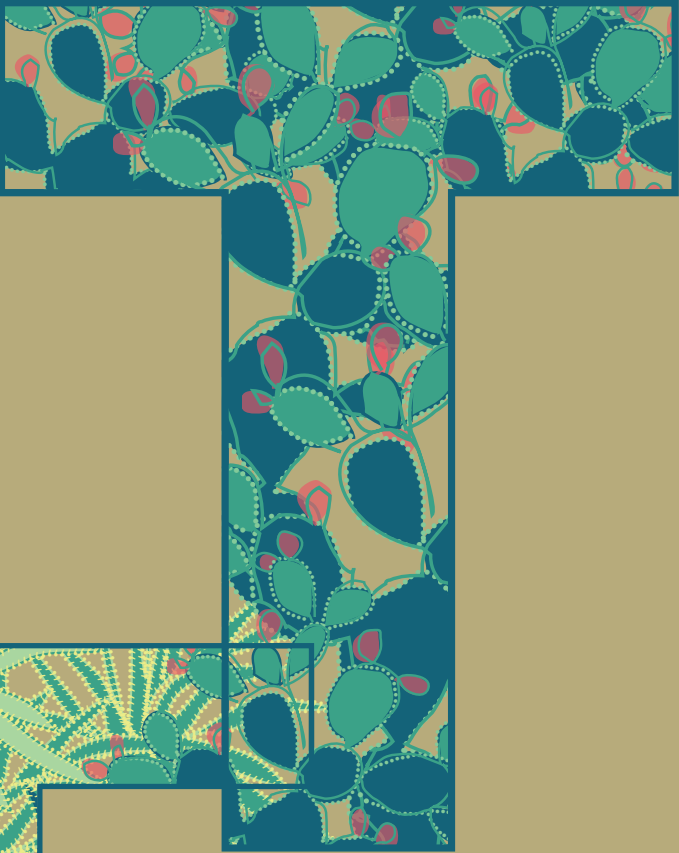
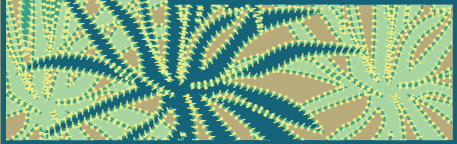
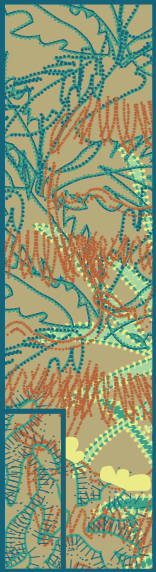
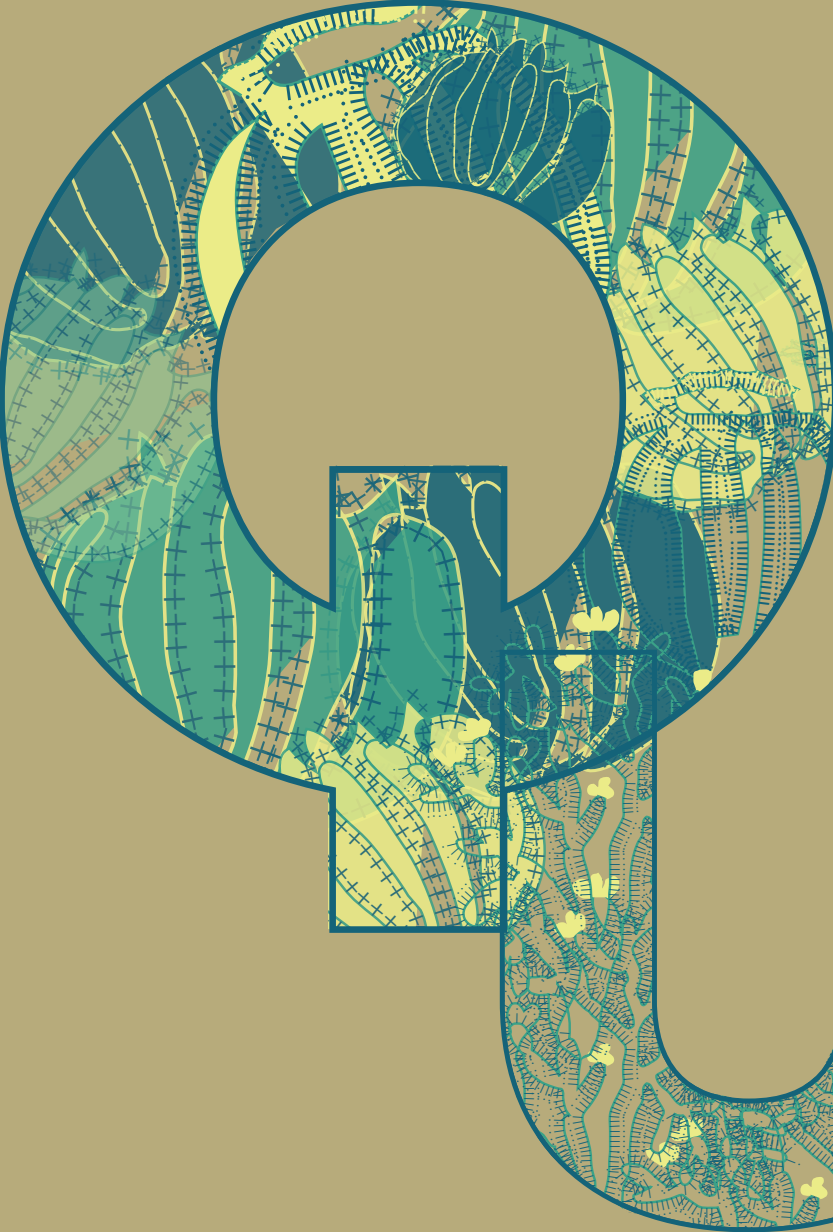
*"We're both in broadcasting, if you're going to be telling something as though it's true, you better be sure it's true,"* Attenborough said to Cooper. *"So I didn't say anything much about the world being in ecological peril until I was absolutely sure that what I was talking about was correct."*

Attenborough no longer minces words nor leaves his viewers wondering where he stands on the issue of climate change. In the new film, he laments Earth's decline and states emphatically, *"Our planet is headed for disaster."*

Despite his stark warning about the planet's peril, Attenborough told Cooper it is not too late to salvage it, if countries work together and societies alter their behavior. The nonagenarian remains hopeful for the future.

*"There's a huge movement around the world of people from all nations, young people who can see what is happening to the world, and demanding that their government should take action,"* Attenborough said. *"And that's the best hope that I have."*

"THE WORLD IS



HERE"



*Photography* John Michael Mayo



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DESERT

# Deserts of California

Wikipedia

**[EDIT]** The Deserts of California have unique ecosystems and habitats, a sociocultural and historical “Old West” collection of legends, districts, and communities, and they also form a popular tourism region of dramatic natural features and recreational development. All of the deserts are located in eastern Southern California, in the Western United States.

## Geography **[EDIT]**

There are three main deserts in California: the Mojave Desert, the Colorado Desert, and the Great Basin Desert. The Mojave Desert is bounded by the Tehachapi Mountains on the northwest, the San Gabriel and San Bernardino Mountains on the south, and extends eastward to California's borders with Arizona and Nevada; it also forms portions of northwest Arizona. The Colorado Desert lies in the southeastern corner of the state, between the Colorado River and the Transverse Ranges, and continues into Mexico and Arizona to the south and east, (as the named Sonoran Desert). The Great Basin desert lies immediately to the east of the Sierra Nevada and extends eastward into the state of Nevada.

The deserts encompass all of Imperial County, the southern and eastern portion of Inyo County, the Eastern portions of Mono County, Los Angeles County, Kern County, San Diego County, and Riverside County, and most of northern and eastern San Bernardino County. The major urban populations of western San Diego County, Orange County, the Inland Empire, and Greater Los Angeles are over the high mountains toward the Pacific Ocean.

## Mojave Desert **[EDIT]**

The topographical boundaries include the Tehachapi Mountains to the northwest, together with the San Gabriel and San Bernardino mountain ranges to the south. The mountain boundaries are quite distinct since they are outlined by the two largest faults in California - the San Andreas Fault and the Garlock Fault.<sup>[1]:411</sup> The Mojave Desert in California includes the colloquially-defined High Desert region. The Great Basin shrub steppe lies to the north of the Mojave Desert; the warmer Sonoran Desert and its subregion the Colorado Desert lie to the south and east.

## Colorado Desert **[EDIT]**

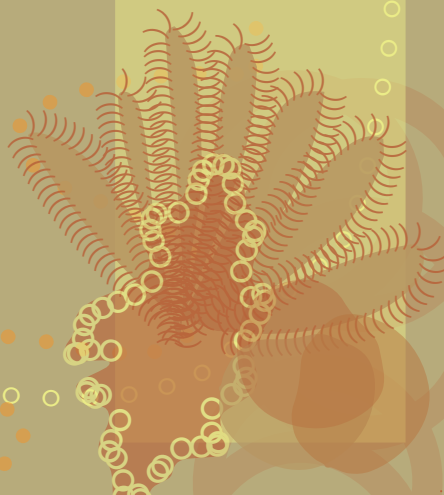
The Colorado Desert is a northwesterly part of the larger Sonoran Desert, which extends across southwest North America. The Colorado Desert region encompasses approximately 7 million acres (2,800,000 ha), reaching from the Northwest Mexico border region in the south to the higher-elevation Mojave Desert in the north and from the Colorado River in the east to the Laguna Mountains of the Peninsular Ranges in the west. The area includes the heavily irrigated Coachella, Palo Verde, and Imperial Valleys. The Sonoran/Colorado Desert in California includes the colloquially-defined Low Desert region.

## Great Basin Desert **[EDIT]**

The Great Basin Desert is the only “cold” desert in the country, where most precipitation falls in the form of snow. The Great Basin Desert exists because of the “rain shadow effect” created by the Sierra Nevada of eastern California. When prevailing winds from the Pacific Ocean rise to go over the Sierra, the air cools and loses most of its moisture as rain. By the time the winds cross over the mountains and sweep down the far side, they are very dry and absorb moisture from the surrounding area. This drying effect is responsible for creating the Great Basin Desert.

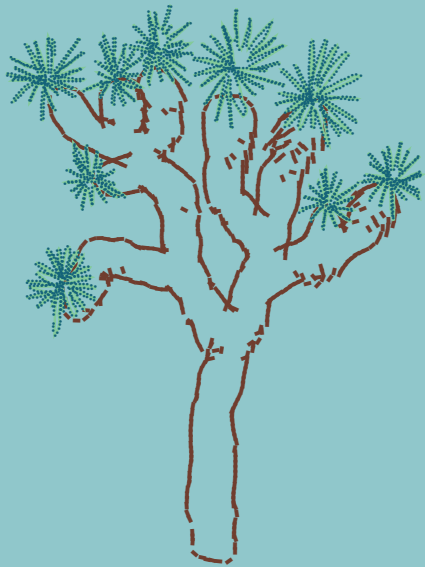
## Ecology and Climate **[EDIT]**

The desert region of California is characterized by low rainfall, caused by the rain shadow of mountain ranges to the west of the desert region. The Mojave Desert receives from 3 to 10 inches (76 to 254 mm) of rain per year, while the Colorado Desert receives from 2 to 6 inches (51 to 152 mm). The driest spot in California is Death Valley, which averages 1.5 inches (38 mm) of precipitation per year.<sup>[1]:406</sup> The soils of California deserts also tend to be alkaline, which adds to the stress of drought on plants.

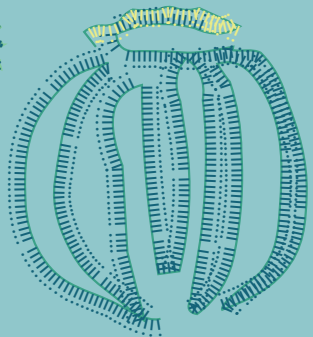




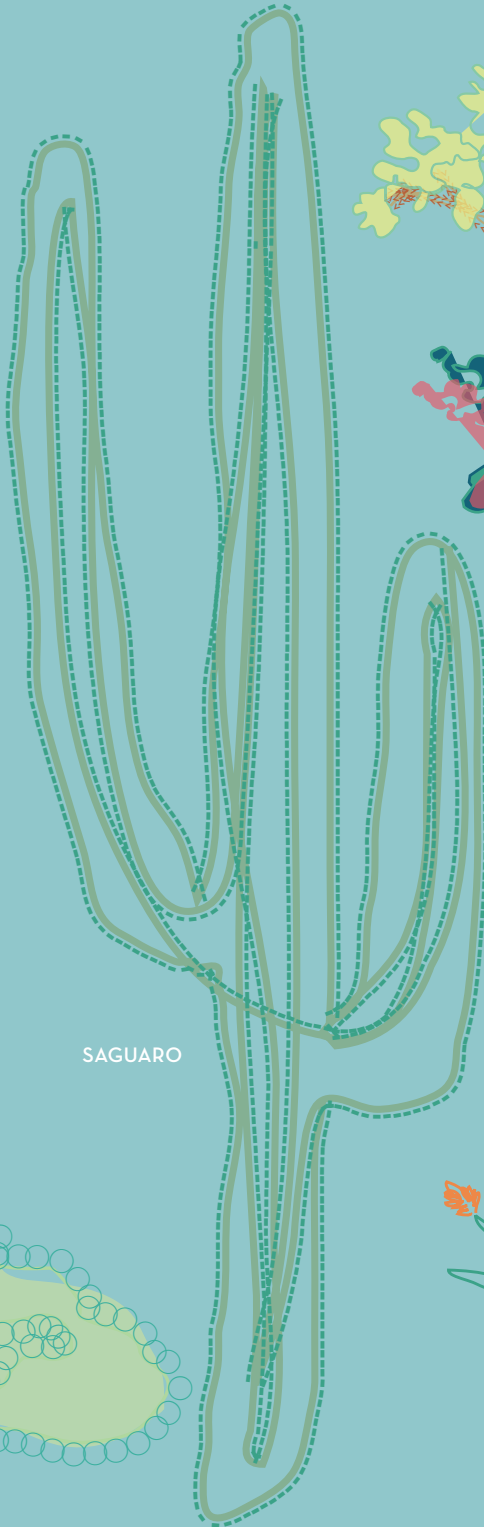
Photography Local adventurer



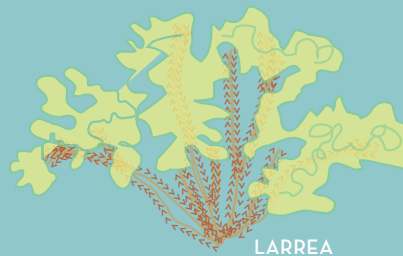
JOSHUA TREE



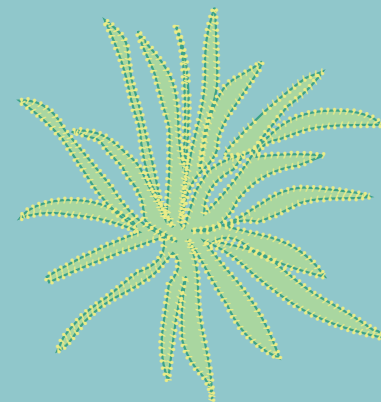
BARREL CACTUS



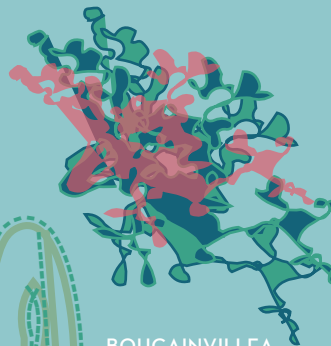
SAGUARO



LARREA



CENTURY PLANT



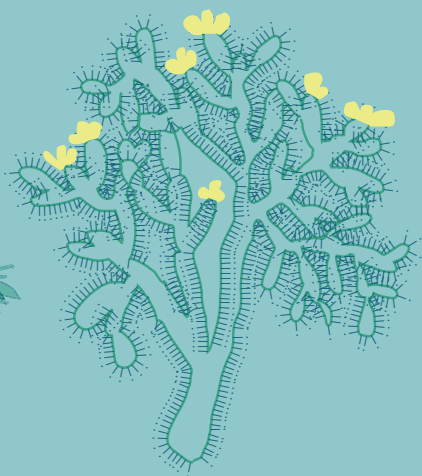
BOUGAINVILLEA



PRICKLY PEAR



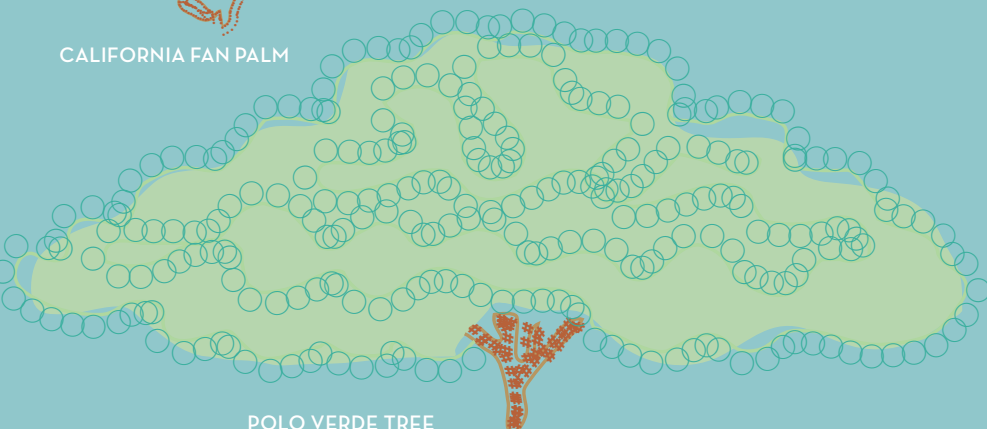
CALIFORNIA FAN PALM



CHOLLA



RED HOT POKER



POLO VERDE TREE

*An Illustrated guide to  
Souther California's desert plants*

Alissa Walker



SPAZZ

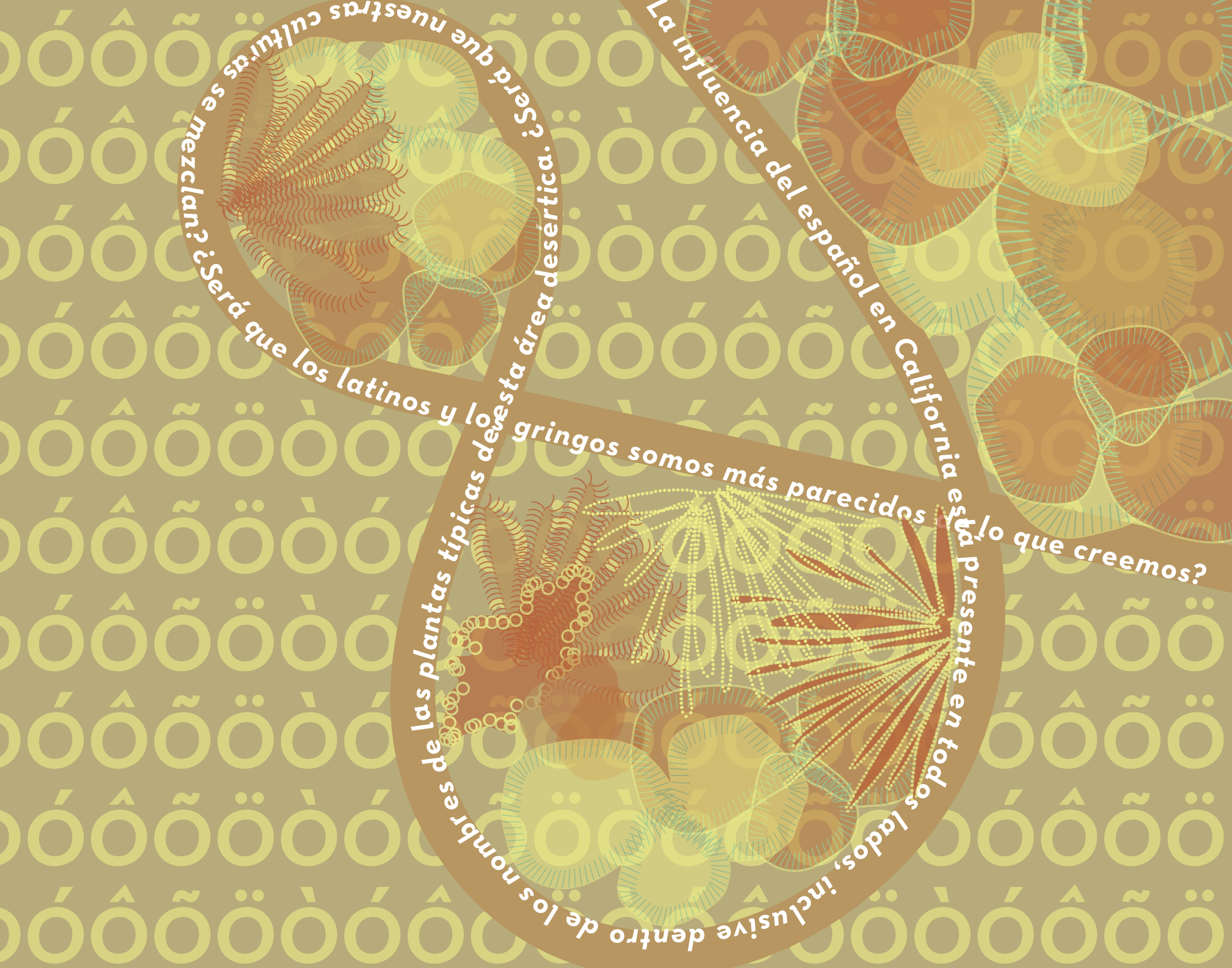
SPAZZ

¡¿?ÑÁÉÍÓÚ¡¿?ÑÁÉÍÓÚ¡¿?  
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ÁÉÍÓÚ¡¿?ÑÁÉÍÓÚ¡¿?!¿?Ñ

¿Será que nuestras culturas se mezclan? ¿Será que los latinos y los gringos somos más parecidos?

de los nombres de las plantas típicas de esta área desértica.

La influencia del español en California está presente en todos lados, inclusive dentro de lo que creemos?



# Saguaro

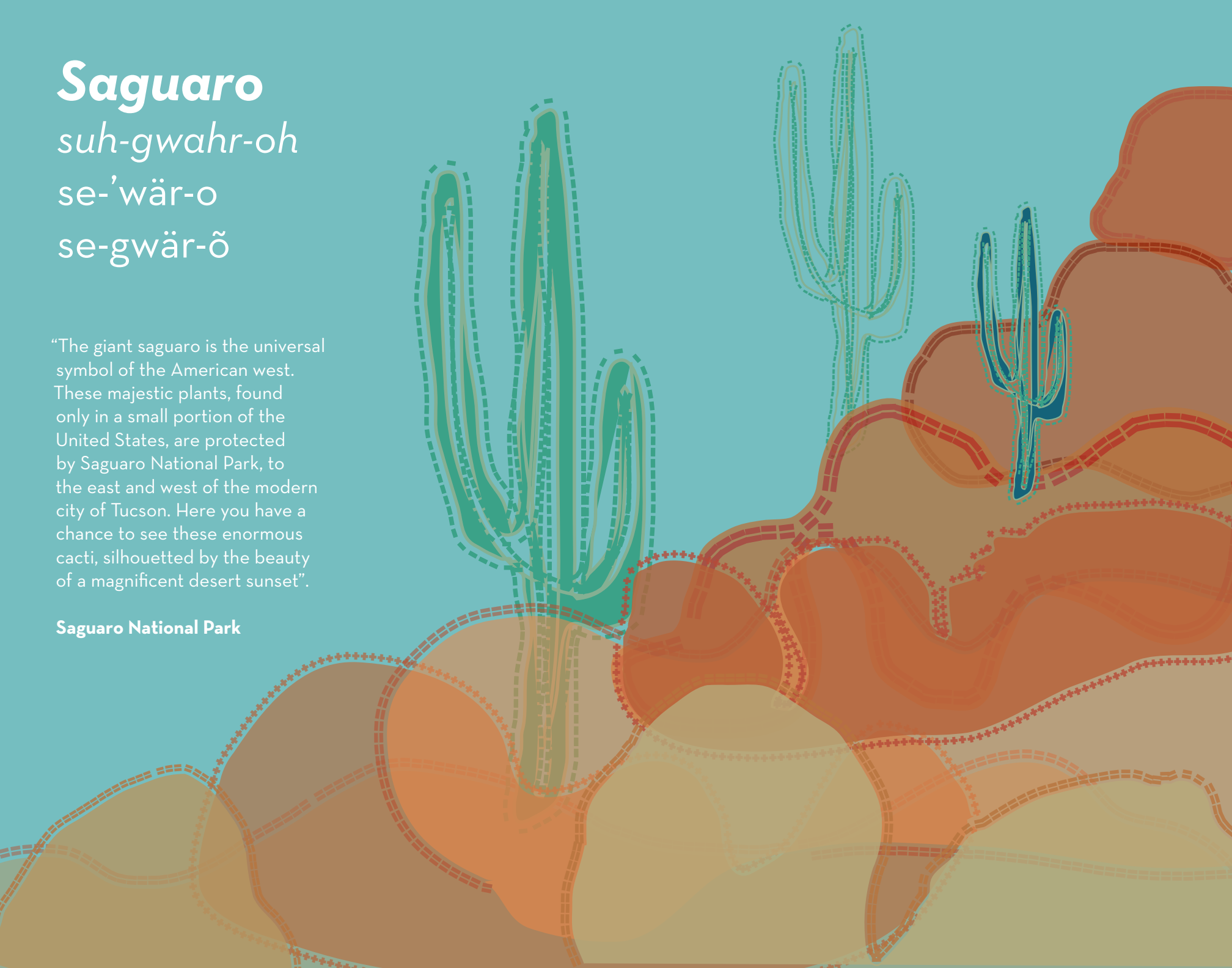
*suh-gwahr-oh*

*se-'wär-o*

*se-gwär-õ*

“The giant saguaro is the universal symbol of the American west. These majestic plants, found only in a small portion of the United States, are protected by Saguaro National Park, to the east and west of the modern city of Tucson. Here you have a chance to see these enormous cacti, silhouetted by the beauty of a magnificent desert sunset”.

**Saguaro National Park**









**CACTUS**

Spanish

**CACTUS**

English

# GRINGO

Spanish

# GREEN - GO!

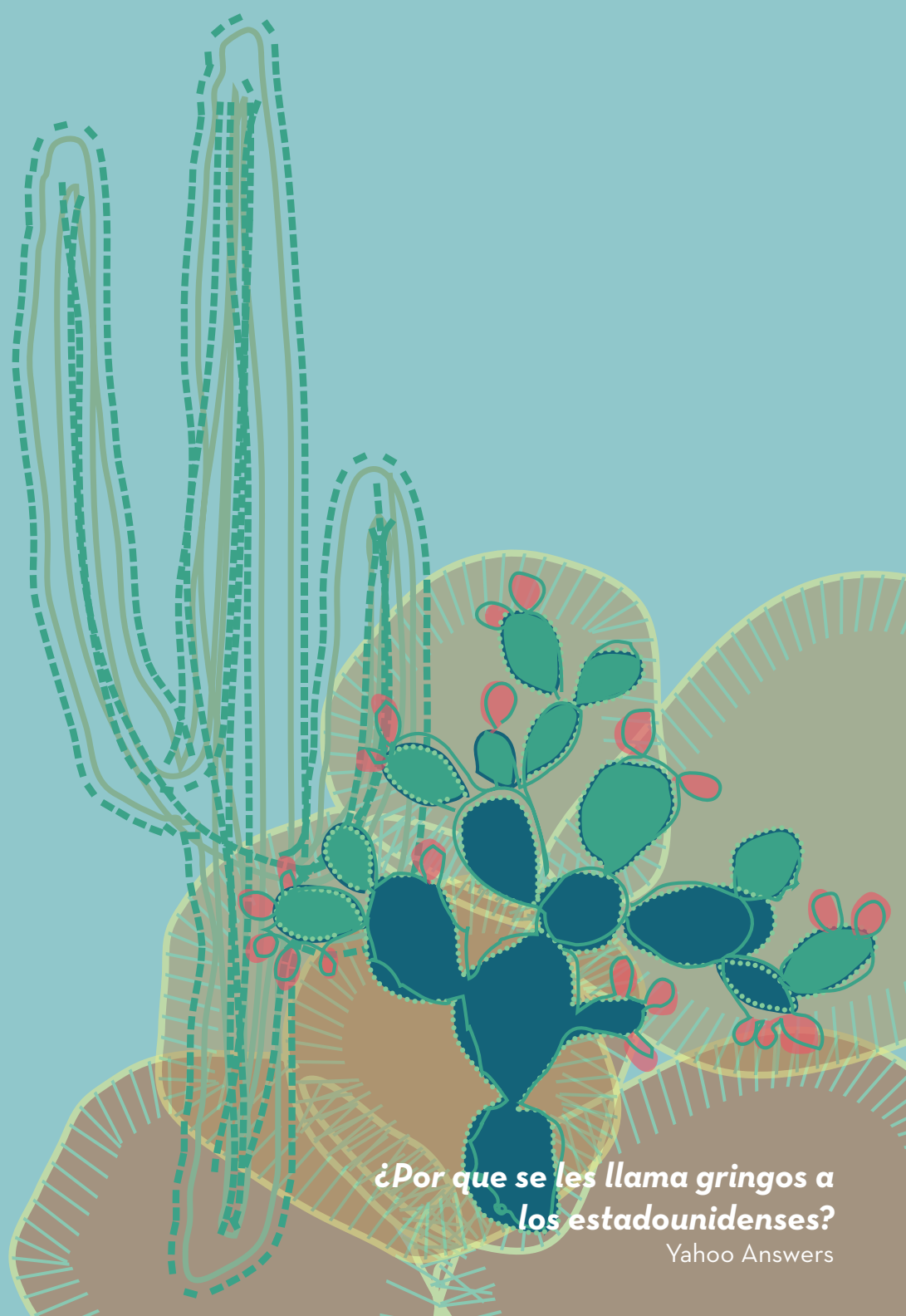
English

La Batalla de El Álamo, Texas en 1836, los mexicanos les gritaban GREENS GO (verdes, váyanse) debido a que el ejército estadounidense vestía uniforme verde , Green Go! (gringo) se quedó en el lenguaje mexicano.

Durante la guerra México-estadounidense de 1845-1847 los soldados estadounidenses que invadieron México, cantaban una canción llamada "verdes crecen las lilas" en inglés 'Green Grow the Lilacs' de allí proviene la palabra gringo como una deformación de esa oración.

Los batallones de Estados Unidos se identificaban por medio de colores. Así pues, existía el batallón "blue", el "red", el "green", etc. En el campo de batalla el comandante del batallón verde gritaba "GREEN GO", "GREEN GO", "GREEN GO", exigiendo a su batallón que avanzara. Los mexicanos imitaron burlescamente el grito del comandante y le dieron el sobrenombre de "GRINGO" a sus enemigos.

Otra teoría similar es que los batallones se identificaban con colores y el "green" era el designado para la frontera con México. Los batallones no se llamaban simplemente "red" o "blue" sino "red coats" o "blue coats" (casacas rojas, casacas azules) y en el caso de los que más se conocían en México (los verdes) "green coats". Los mexicanos como burla en vez de pronunciar "grin coats" decían "grin gos" o "grin gous"



**¿Por que se les llama gringos a los estadounidenses?**

Yahoo Answers

**BISTEC**

Beef steak

**CÓCTEL**

Cocktail

**CHAMPÚ**

Shampoo

**ESTANDARD**

Standard

**FÚTBOL**

Football

**HAMBURGUESA**

Hamburger

**CHEQUEAR**

To check

**DESODORANTE**

Deodorant

**GUACHIMAN**

Watch man

**TIPEAR**

To type

**LINKEAR**

To link

**CHATEAR**

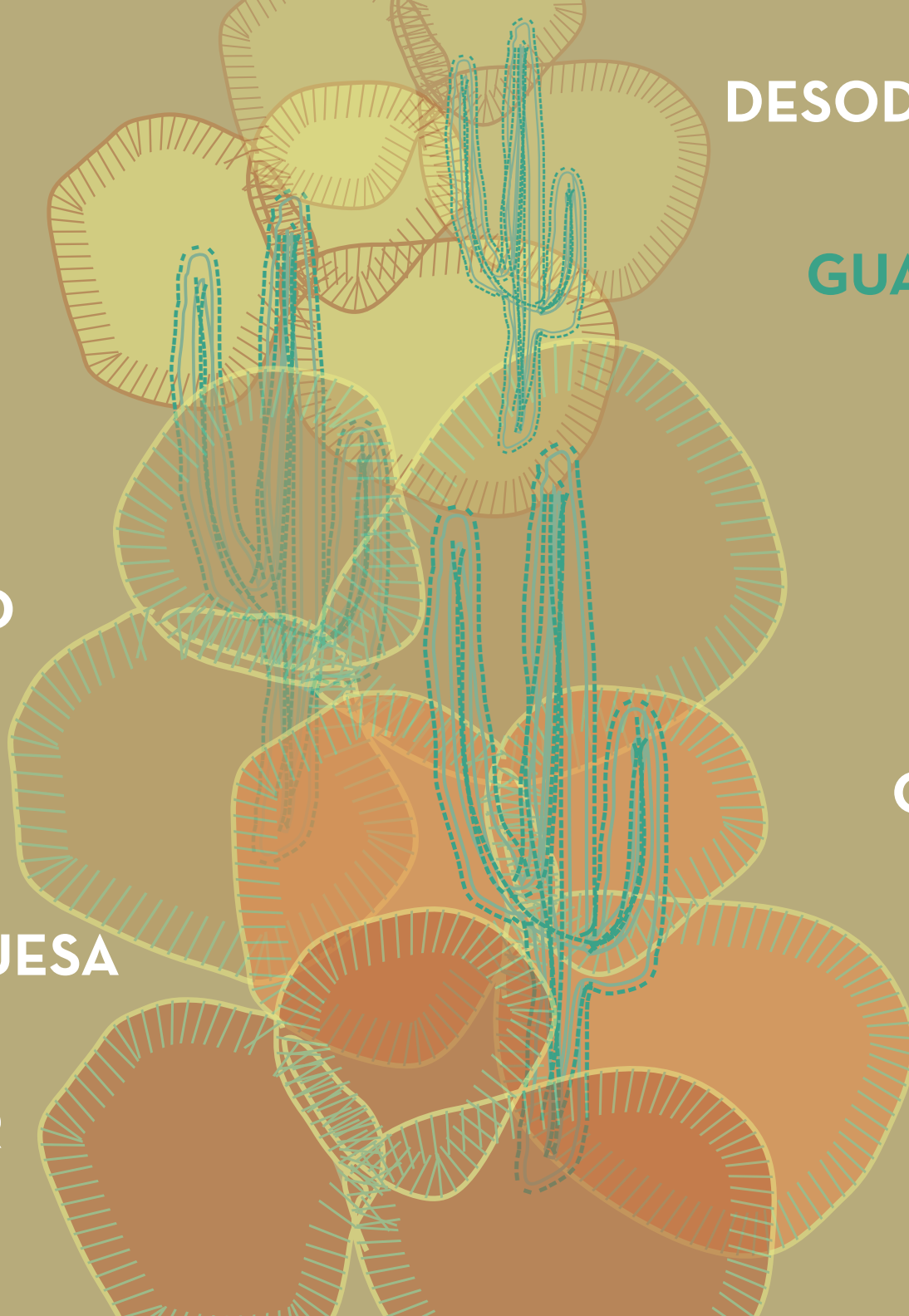
To chat

**BRODER**

Brother

**MITIN**

Meeting





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*“I GUESS IT WAS JUST*

**NORMAL**

*ENOUGH AND JUST*

**DIFFERENT**

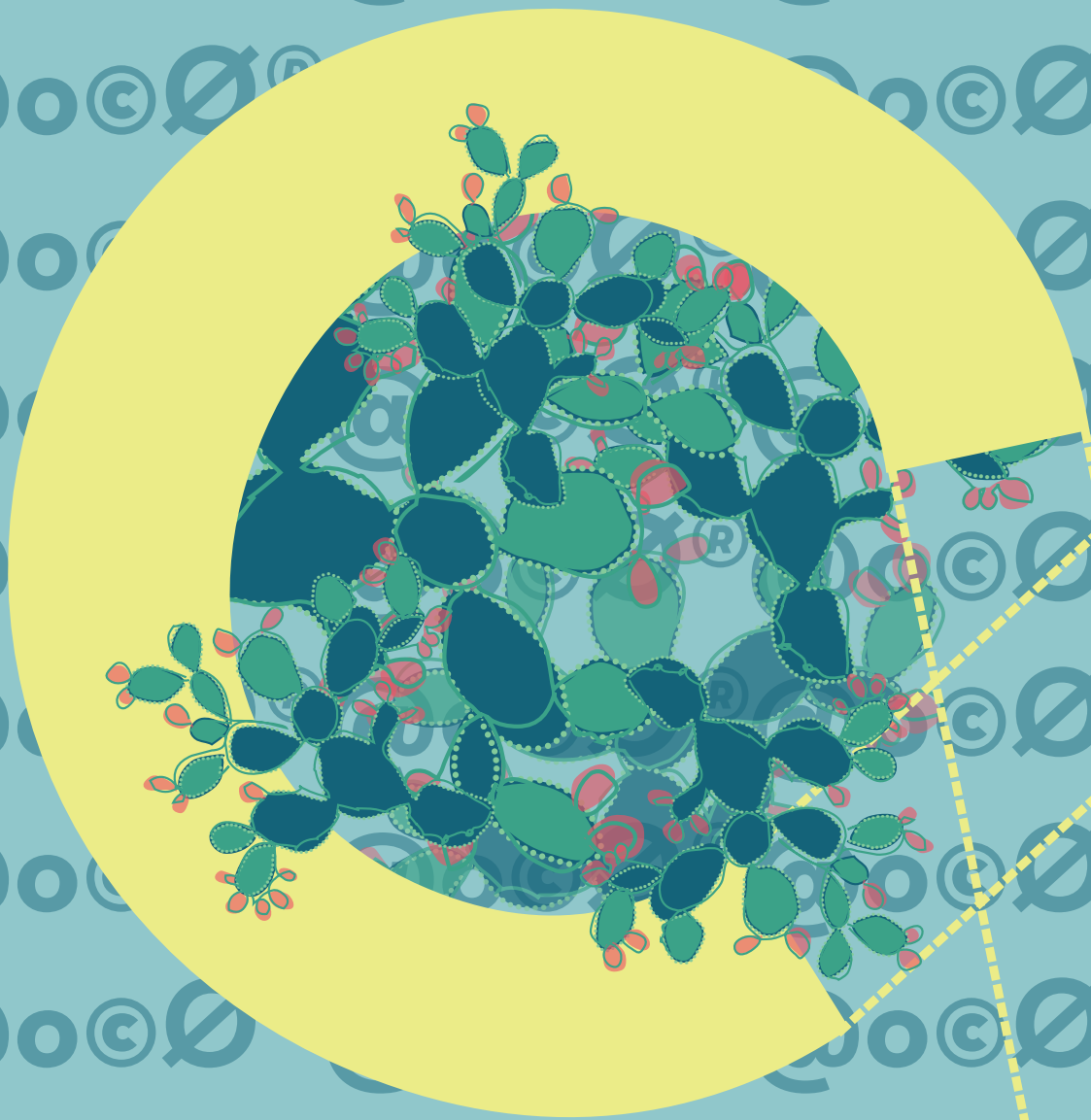
*ENOUGH...”*

Christian Schwartz









Let's chat with a self taught landscaper that created her career out of her passion for plants, flowers and nature. She studied Graphic design and later on found her passion in the landscape realm



Claudia  
*Gutiérrez*

“I rounded  
all my  
professional  
practice in  
landscaping  
work”



## **Tell us about your career path**

“When I finished high school I decided that I was going to study architecture and I really loved it. I did two and a half years but I noticed that I didn’t like the science courses, specially physics and math. Then I changed my major into interior design and finished the whole career in Peru. After that, I got married and I decided to go to the United States with my husband to study a master in interior design but when I was there I discovered graphic design and decided that I could do a second career instead of a master. I came back to Peru and work for about ten years in the graphic design realm and throughout those years I did a lot of logos, labeling, company identity design, branding and I really enjoyed my job. At that time, computer graphics came in and I was really struggling to keep up because I learnt graphic design as an analog process and I already had kids and it took too many hours in courses and lectures that I didn’t have the time for. Luckily I had a huge passion for plants and I did that as a hobby and I started doing stuff for my self, I designed my own apartment garden and people started to like my work and landscape design, the word spread out and people started calling me to do their own apartments so I decided that I could make a career out of this. I took some courses in the Universidad de La Molina because I knew about design: color, form, contrast, aesthetics but I didn’t have the technical knowledge of the landscaping realm and I wanted to learn about different type of soils and fertilizers, plants needs and nurturing or even pest control. Through my background in architecture, interior and graphic design I knew all about floor plans, aesthetics colors, shapes and scale so all of my background helped me a lot to ease into the landscaping business, I just needed to further my practice by learning the technicalities of landscaping.”

**A chat with**  
Claudia Gutiérrez

### Whats your favorite part about being a landscaper?

I love designing, sitting in my desk and figuring out how would I develop a terrain were would I put the piece of the design to map out shapes and forms with natural elements and I also love, once I ave the project, being in site to see day by day how does a plain canvas converts into a livable space tat all can enjoy

### What would you say tat is the most challenging part about being a landscaper?

I think the most challenging part is wen you need grown plants and moving them form the nursery to the project site because they suffer wit the transporting and the change in climate so sometimes they don't survive the transplantation and so tis is the biggest challenge because in the projects that I do I can plant new and small plants but to make the whole design work you sometimes need tis big grown trees or bushes.

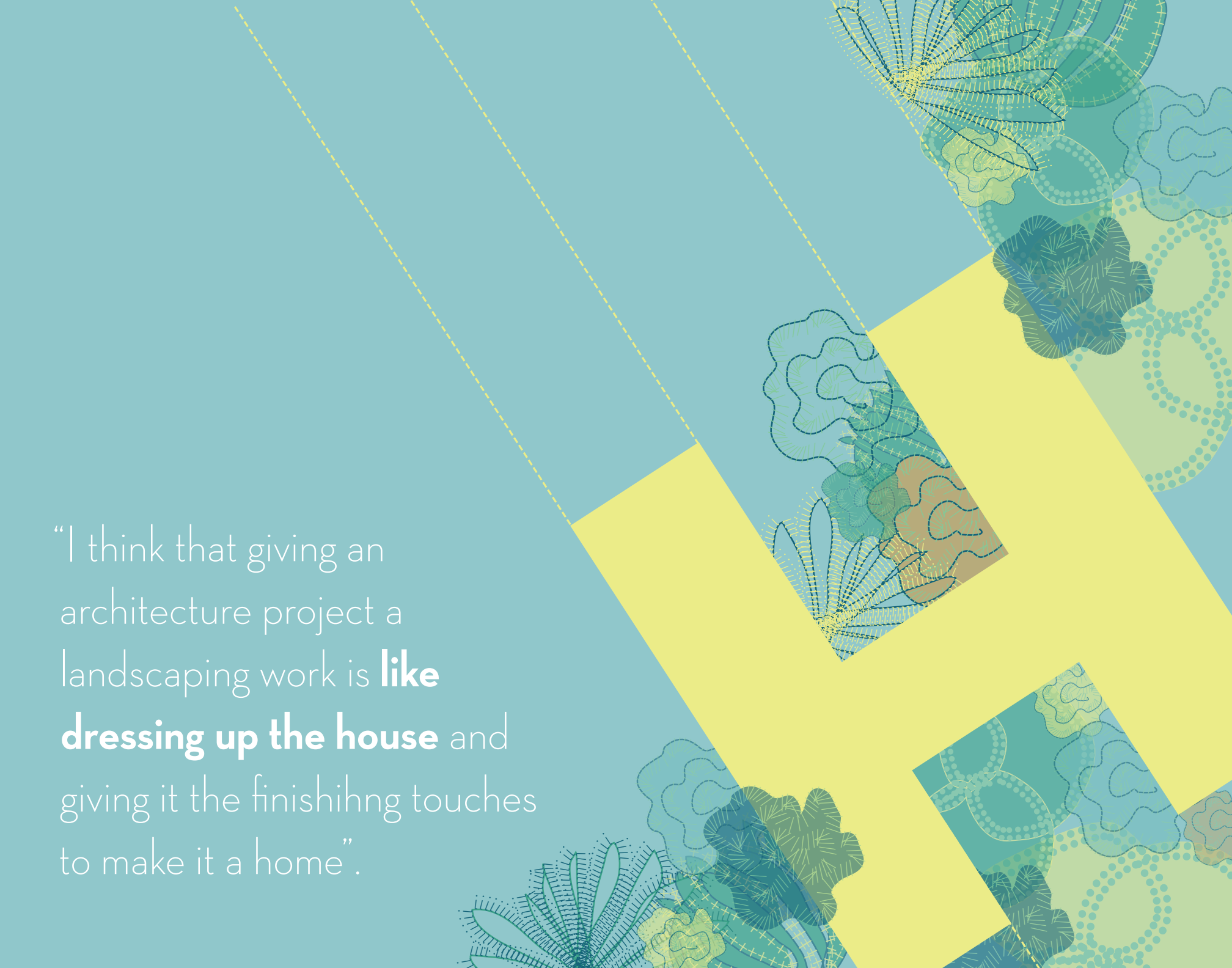
### When you design a landscape for different climates, what would you say is the main tin g to consider wen choosing your plants?

First you ave to make a research of the type of climate your are going to be designing under because every little detail matters like Temperature, about of rain and wind, types of soil, etc. Once you ave tis research you could come the right type of plants that go accordingly to the type of climate area tat the project is going to be in.

### What would you say its the meeting point between graphic design and landscaping?

There are a lot of several similarities because you have to work with color shapes balance different sizes and you have to find the harmony between all the different shapes and colors of plants to make it work to feel it right and create a good landscape.

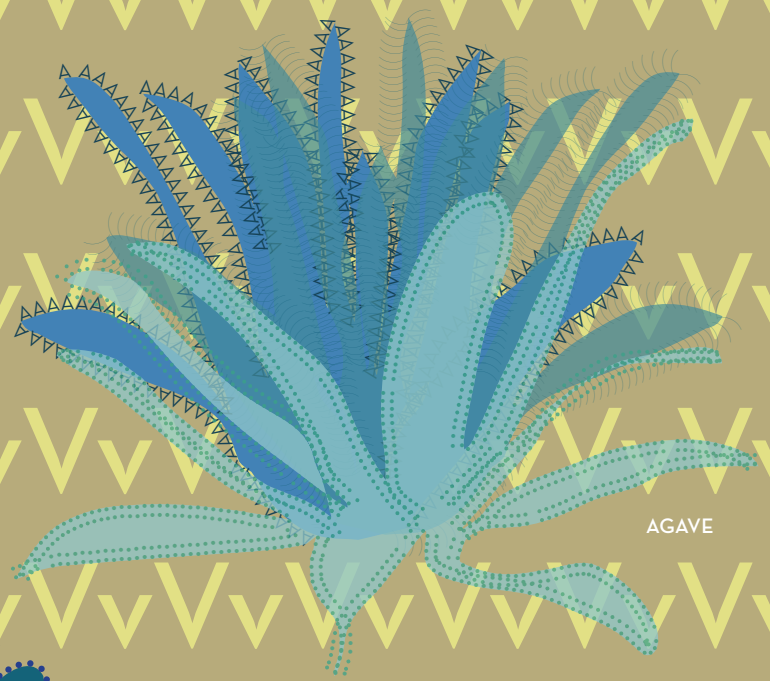


The background features a teal color palette with several yellow geometric shapes, including triangles and a large parallelogram. Overlaid on these are stylized, hand-drawn patterns of plants and foliage in various shades of green and blue. The text is positioned on the left side of the image.

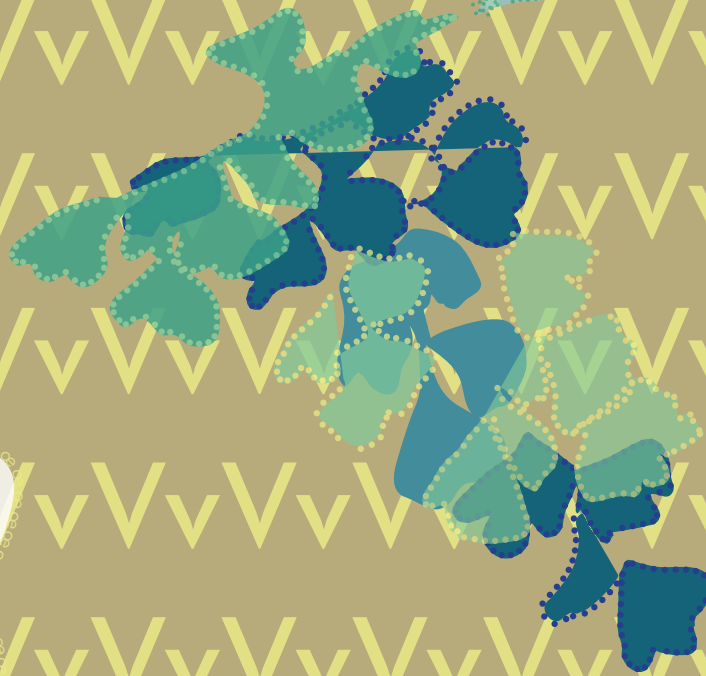
“I think that giving an architecture project a landscaping work is **like dressing up the house** and giving it the finishing touches to make it a home”.



MOLLE SERRANO



AGAVE



CULANTRILLO



GARDENIA



SALVIA

**Favorite plants**  
Claudia Gutiérrez



**GARDENIA**

Spanish

**GARDENIA**

English



Christian Seifried

