

GT CINETYPE



About

GT Cinetype is based on a design engineered for a cinema subtitling machine. By using a laser to erase the color layer of the film, very small and brilliantly white letters appear. The laser can only move in straight lines, so the typeface contains no curves.

Designed by

Rafael Koch
Mauro Paolozzi

Details

Released 2015
Available in 7 Styles
For Desktop, Web, App Licensing

Grilli Type

Weights

Roman

Oblique

Light

Aa

Aa

Regular

Bb

Bb

Bold

Cc

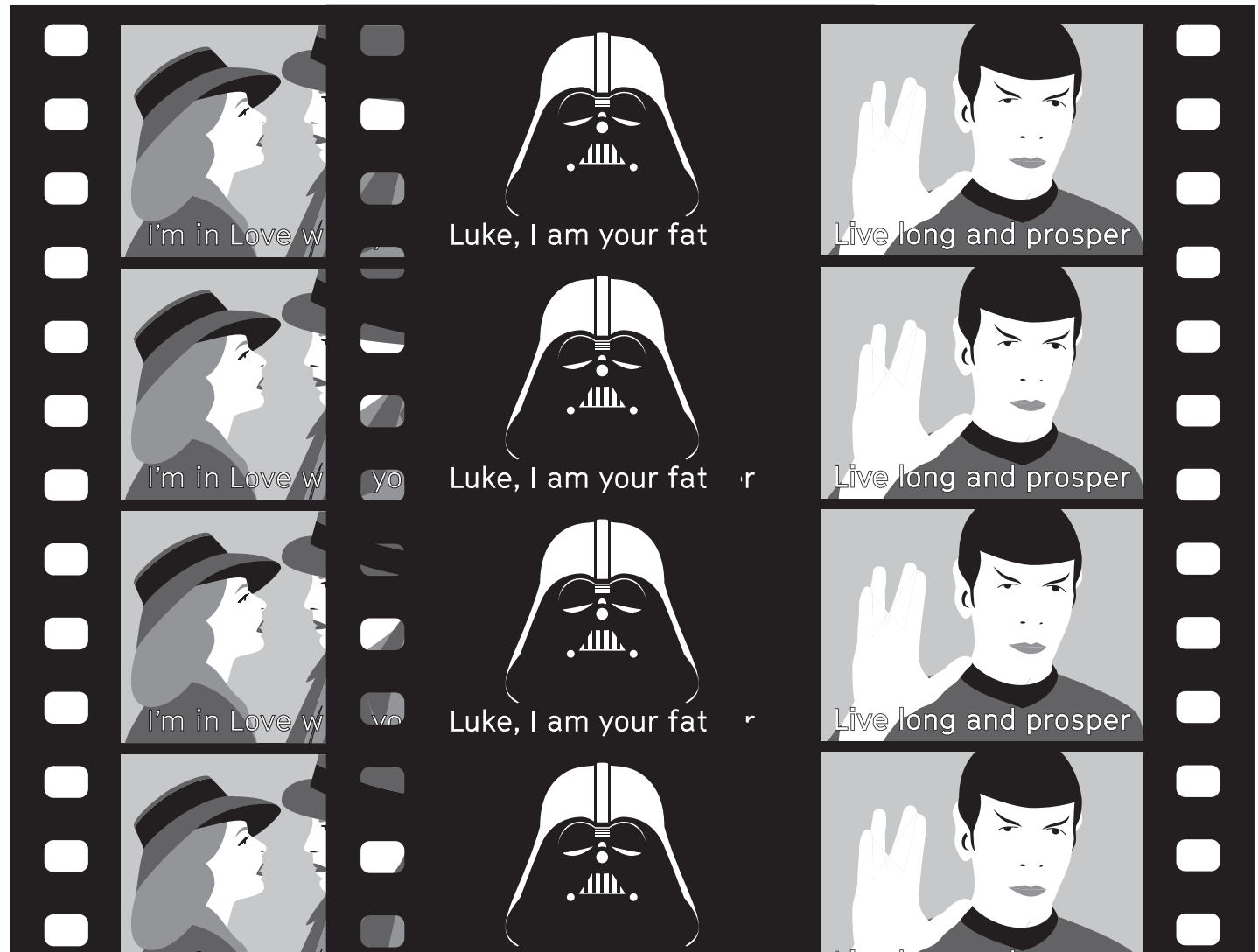
Cc

Mono

Dd

Background

The Swiss company Cinetype AG was specialized in subtitling cinematic movie reels. A laser set the type directly on the film by erasing the coloured layer of the film. Our interpretation of that leads to a typeface with mechanic precision, but also a human element, that shows its personality in the details. Used in small sizes GT Cinetype seems like a normal, rounded typeface. The eye will only perceive its straight segments at larger sizes. The design of GT Cinetype is the result of restrictions set by the laser's limited tracking capabilities. Due to the possibility of digital subtitles and movie delivery in general, this process has since become obsolete. The digitalisation of this typeface is our way of capturing the spirit of this area of typesetting.



Shape

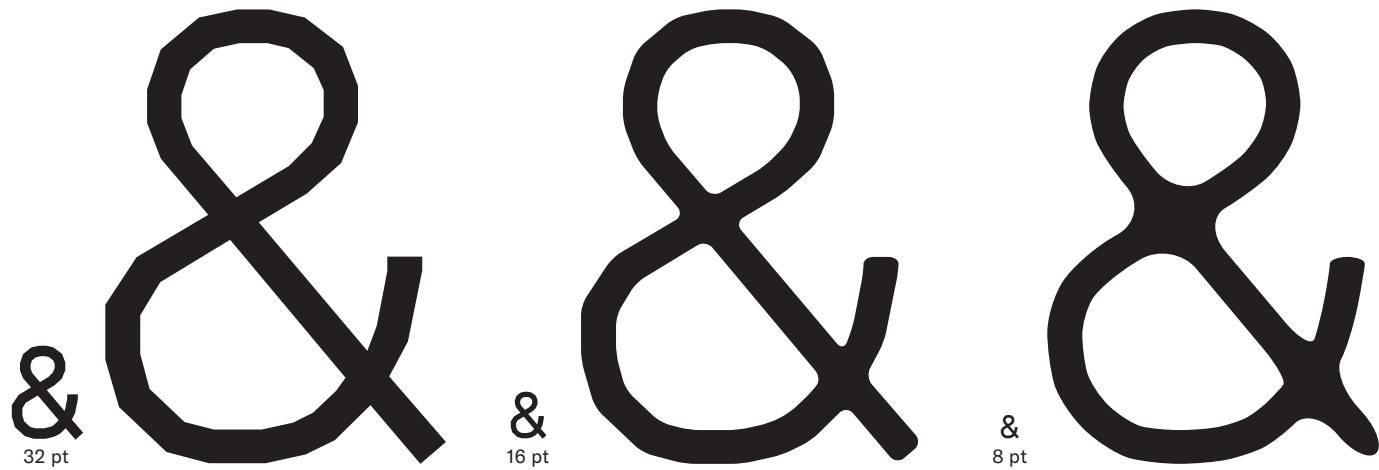
Origin

From laser pathing to the projection, and the final vector pathing.



Sizes

While very distinctive in big sizes, the rough outline segments become barely visible in smaller sizes due to ink bleeding in print and pixel rendering on screens.

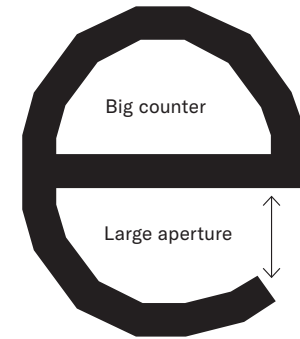
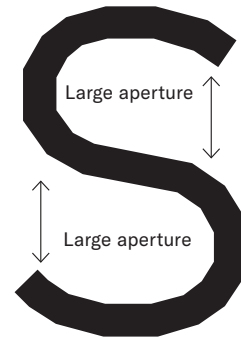
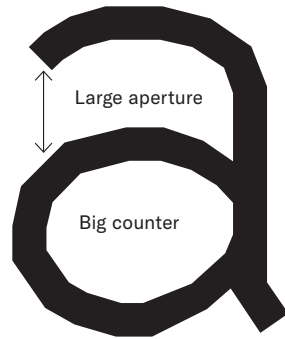


Grilli Type

Features

Form

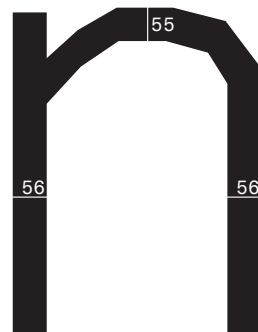
The counters and the aperture are designed as big as possible to improve legibility even in difficult conditions.



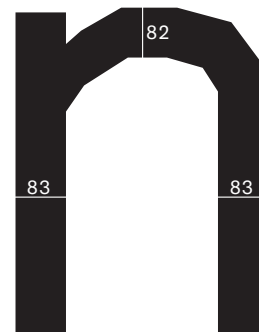
Contrast

The typeface is almost mono-line with slight contrast and tapering.

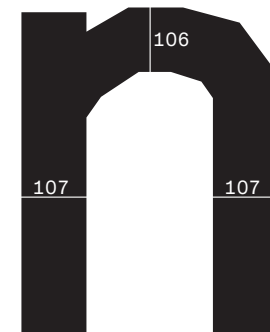
Light



Regular



Bold



Angular terminals

The angular terminals prevent errors due to bleeding or in heavy weights

Closed Shape
Light



Closed Shape
Bold



Cinetype
Bold



Grilli Type

GT Cinetype	Character set	Features
Caps	ABCDEFGHIJKLMNOPQRSTUVWXYZ	Tabular Numerals 0 1 2 3 4 5 6 7 8 9 0 o 1 2 3 4 5 6 7 8 9 0
Lowercase	abcdefghijklmnopqrstuvwxyz	Superscript H ⁰¹²³⁴⁵⁶⁷⁸⁹⁺⁻⁼⁽⁾ abcdefghijklmnopqrstuvwxyz Subscript H ₀₁₂₃₄₅₆₇₈₉₊₋₌₍₎
Punctuation and Symbols	! ; ? : « » « > . , ; ' , " „ … - - — _ \ / () [] { } · · * # % ‰ ‰ § © ® ¶ № ™ € @ & † ‡ °	Fractions ½ ¼ ¾
Numerals	01234567890o1234567890	Case sensitive forms H i ¿ « » « > : - - — \ / () [] { } @ + - < = > ≠ × ÷ ≈ ¬
Mathematical Symbols	· + - × ÷ = ≠ < > ± ≤ ≥ ≈ ~ ∞ ‰ ‰ ° # ∂ Δ ⊖ √ ∫ ∂ Ω μ π ℓ e	Arrows ← → ↑ ↓ ↖ ↗ ↘ ↙
Currency	¤ € \$ ¢ £ ¥ N Q Q ^h	Circled Numerals ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ Ⓛ ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨
Diacritics Uppercase	Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö × Ø Ù Ú Û Ü Ý Þ ß à á â ã ä å æ ç è é ê ë ì í î ï ñ ò ó ô õ ö ø ù ú û ü ý þ	
Diacritics Lowercase	á â ã ä å æ ç è é ê ë ì í î ï ñ ò ó ô õ ö ø ù ú û ü ý þ	

Grilli Type

GT Cinetype	OpenType Features	
Case sensitive forms	¿QUE? (Cinetype) 23+4=27	¿QUE? (CINETYPE) 23+4=27
Language Feature Romanian Moldavian	și societății și societății ȘI SOCIETĂȚII	și societății și societății ȘI SOCIETĂȚII
Tabular Numbers	4.2.2013 1.1.2014	4.2.2013 1.1.2014
Slashed zero	0	ø
Automatic fractions	5/32 kg	5/32 kg
Superscript Subscript Superior	Note ¹ H ₂ O 13 ^(2x+8y)	Note ¹ H ₂ O 13 ^(2x+8y)
Capital spacing	CAPITAL	CAPITAL

Grilli Type

GT Cimetype

Technical Specifications

Latin-alphabet languages:

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

File Formats

Desktop: OTF
Web: WOFF2, WOFF, TTF
App: OTF

Licensing

Free Trial Fonts License
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Further licensing types on request.

About GrilliType

Grilli Type is an independent Swiss type foundry. We offer original retail and custom typefaces, high quality products with a contemporary aesthetic in the Swiss tradition. This tradition is reflected in the visual but also the technical standard of our fonts and our service. Together with our designers we create useful, high quality typefaces that stand the test of time.

Contact

mail@grillitype.com
www.grillitype.com

165 pt
Zed

BRING
out the
GIMP

68 pt
Jules

KAHUNA
BURGER

30 vpt
Vincent

Well, a Big Mac's a
Big Mac, but they
call it *le Big-Mac*.

44 pt
Vincent

OH MAN!!!
I shot Marvin
in the face!

24 pt
Marcellus

You hear me talkin'
hillbilly boy? I ain't
through with you by a
damn sight. I'ma get
medieval on your ass.

31 pt
Vincent

Which one's Trudi?
The one with the
shit in her face?

20 pt
Jules

Hey, sewer rat may taste
like *pumpkin pie*, but I never
know 'cause I wouldn't eat
that *filthy motherfucker*.

19 pt
Mia

Three tomatoes are walking down the street—a *poppa tomato*, a *momma tomato*, and a little *baby tomato*. *Baby tomato* starts lagging behind. *Poppa tomato* gets angry, goes over to the *baby tomato*, and smooshes him... and says, *Catch up!*

15 pt
Jimmie

I don't need you to tell me how good my coffee is, okay? I'm the one who buys it. I know how good it is. When *Bonnie* goes shopping she buys *SHIT*. I buy the gourmet expensive stuff because when I drink it I wanna taste it. But you know what's on my mind right now? It *AIN'T* the coffee in my kitchen, it's a dead guy in my garage.

11 pt
Cpt. Koons

The way your dad looked at it, this watch was your birthright. He'd be damned if any slopes gonna put their greasy yellow hands on his boy's birthright, so he hid it, in the one place he knew he could hide something: his ass. Five long years, he wore this watch up his ass. Then when he died of dysentery, he gave me the watch. I hid this uncomfortable piece of metal up my ass for two years. Then, after seven years, I was sent home to my family. And now, little man, I give the watch to you.

7.5 pt
Vincent

I ain't saying it's right. But you're saying a foot massage don't mean nothing, and I'm saying it does. Now look, I've given a million ladies a million foot massages, and they all meant something. We act like they don't, but they do, and that's what's so fucking cool about them. There's a sensuous

thing going on where you don't talk about it, but you know it, she knows it, fucking Marsellus knew it, and Antwone should have fucking better known better. I mean, that's his fucking wife, man. He can't be expected to have a sense of humor about that shit. You know what I'm saying?

6 pt
Jules

There's a passage I got memorized. Ezekiel 25:17. "The path of the righteous man is beset on all sides by the inequities of the selfish and the tyranny of evil men. Blessed is he who, in the name of charity and good will, shepherds the weak through the valley of the darkness, for he is truly his brother's keeper and the finder of lost children. And I will strike down upon thee with great vengeance and furious anger those who attempt to poison and destroy My brothers. And you will know I am the Lord when I lay My vengeance upon you." Now... I been sayin' that shit for years. And if you ever heard it, that meant your ass. You'd be dead right now. I never gave much thought to

what it meant. I just thought it was a cold-blooded thing to say to a motherfucker before I popped a cap in his ass. But I saw some shit this mornin' made me think twice. See, now I'm thinking: maybe it means you're the evil man. And I'm the righteous man. And Mr. 9mm here... he's the shepherd protecting my righteous ass in the valley of darkness. Or it could mean you're the righteous man and I'm the shepherd and it's the world that's evil and selfish. And I'd like that. But that shit ain't the truth. The truth is you're the weak. And I'm the tyranny of evil men. But I'm tryin', Ringo. I'm tryin' real hard to be the shepherd.

155 pt
Total
Recall
1990

Consider
this a
divorce!!!

67 pt
Comando
1985

Right???
WRONG!

57 pt
Total
Recall
1990

See you @
the party,
RICHTER!

46 pt
Predator
1987

If it bleeds,
we can kill it

42 pt
Pumping
Iron
1977

Milk is for ba-
bies, when you
get older you
drink beer.

25 pt
Running
Man
1987

I live to see you eat
that contract, but I
hope you leave enough
room for my fist, be-
cause I'm going to ram
it into your stomach
and break your god-
damn spine!

19pt
Collateral
Damage
2002

No. That's the last thing that will happen to you. First, the air's gonna heat up in here to 451 degrees. Then your pass will explode like a *Roman candle*, your socks will ignite, and your fingernails will melt.

14 pt
Pumping
Iron
1977

It's as satisfying to me as, uh, coming is, you know? As, ah, having sex with a woman and coming. And so can you believe how much I am in heaven? I am like, uh, getting the feeling of coming in a gym, I'm getting the feeling of coming at home, I'm getting the feeling of coming backstage when I pump up, when I pose in front of 5,000 people, I get the same feeling, so I am coming day and night. I mean, it's terrific. So I am in heaven.

10 pt
Total
Recall
1982

Howdy, Quaid. If you're watching this, that means that Kuato is dead, and you led us to him. I knew that you wouldn't let me down. Sorry for all of the shit I've put you through, but hey, what are friends are for? All I want to do is wish you happiness and good living, old buddy, but unfortunately, that's not gonna happen. You see, that's "my" body you have there, and I want it back. Sorry for being an Indian giver, but I was here first. So, adios, amigo!

7.5 pt
Pumping
Iron
1977

The greatest feeling you can get in a gym, or the most satisfying feeling you can get in the gym is... The Pump. Let's say you train your biceps. Blood is rushing into your muscles and that's what we call The Pump. You muscles get a really tight feeling, like your skin is going to explode any minute, and it's really tight - it's like somebody blowing air into it, into your muscle. It just blows up, and it feels really different. It feels fantastic. I don't have any weak

points. I had weak points three years ago, but my main thing in mind is, my goal always was, to even out everything to the point... that everything is perfect. Which means if I want to increase one muscle a half inch, the rest of the body has to increase. I would never make one muscle increase or decrease, because everything fits together now, and all I have to do is get my posing routine down more perfect, which is almost impossible to do, you know.

6 pt
Terminator
1984

THE TERMINATOR: [picking up guns] The *12-gauge auto-loader*.
PAWN SHOP GUY: That's Italian. You can go pump or auto. [Hands the Terminator the pump action shotgun]
THE TERMINATOR: The *.45 long slide*, with laser sighting.
PAWN SHOP GUY: [Hands the Terminator a .45 gun] These are brand new; we just got them in. That's a good gun. Just touch the trigger, the beam comes on and you put the red dot where you want the bullet to go. You can't miss. Anything else?
THE TERMINATOR: *Phased plasma rifle* in the 40-watt range.
PAWN SHOP GUY: Hey, just what you see, pal!

THE TERMINATOR: [Looks around] The *Uzi nine millimeter*.
PAWN SHOP GUY: You know your weapons, buddy. Any one of these is ideal for home defense. So uh, which will it be?
THE TERMINATOR: [Pointing the *12-gage shotgun* towards the door] All.
PAWN SHOP GUY: I may close early today. There's a 15-day wait on the hand guns but the rifles you can take right now.
PAWN SHOP GUY: And you have to fill these out too. [Takes out forms] [Sees the terminator load his *12-gage shotgun*]
PAWN SHOP GUY: You can't do that.
THE TERMINATOR: WRONG!

143 pt
Obi-Wan

MAY THE
FORCE BE
WITH YOU

70 pt
Star Trek

SPACE
**the final
frontier**

60 pt
Kirk

KHAAAN!

48 pt
Spock

**Live long,
and prosper**

37 pt
Emperor

**There is a great
disturbance in
the *Force*.**

32 pt
Luke

**Help me *Obi-Wan
Kenobi*. You're my
only hope.**

25 pt
Yoda

**Fear is the path to the dark
side... Fear leads to anger...
anger leads to hate... Hate
leads to suffering.**

18 pt
Spock

Quite simply Captain: I looked at the problem from all angles, and it was plainly hopeless. Logic informed me that, under the circumstances, the only possible action would have to be one of desperation. Logical decision, logically arrived at.

15 pt
Mc Coy

You see, I feel sorrier for you than I do for him, because you'll never know the things that love can drive a man to... the ecstasies, the miseries, the broken rules, the desperate chances, the glorious failures, and the glorious victories. All of these things you'll never know, simply because the word "love" isn't written into your book.

11 pt
Yoda

Size matters not. Look at me. Judge me by my size, do you? Hmm? Hmm. And well you should not. For my ally is the Force, and a powerful ally it is. Life creates it, makes it grow. Its energy surrounds us and binds us. Luminous beings are we, not this crude matter. You must feel the Force around you; here, between you, me, the tree, the rock, everywhere, yes. Even between the land and the ship.

7.5 pt
Vader &
Emperor
1977

Give yourself to the Dark Side. It is the only way you can save your friends. Yes, your thoughts betray you. Your feelings for them are strong. Especially for... sister. So, you have a twin sister. Your feelings have now betrayed her, too. Obi-Wan was wise to hide her from me. Now his failure is complete. If you will not turn to the Dark Side... then perhaps she will... Everything that has transpired has done so accor-

ding to my design. Your friends, up there on the sanctuary moon, are walking into a trap, as is your Rebel fleet. It was *I* who allowed the Alliance to know the location of the shield generator. It is quite safe from your pitiful little band. An entire legion of my best troops awaits them. Oh, I'm afraid the deflector shield will be quite operational when your friends arrive.

6 pt
Terminator
1984

It is a dark time for the Rebellion. Although the Death Star has been destroyed, Imperial troops have driven the Rebel forces from their hidden base and pursued them across the galaxy. Evading the dreaded Imperial Starfleet, a group of freedom fighters led by Luke Skywalker has established a new secret base on the remote ice world of Hoth. The evil lord Darth Vader, obsessed with finding young Skywalker, has dispatched thousands of probes into the far reaches of space...

Luke Skywalker has returned to his home planet of Tatooine in an attempt to rescue his friend Han Solo from the clutches of the vile gangster Jabba the Hutt. Little does Luke know that the GALACTIC EMPIRE has begun construction on a new armored space station even more powerful than the first dreaded Death Star. When completed, this ultimate weapon will spell certain doom for the small band of rebels struggling to restore freedom to the galaxy...

155 pt

ZEISS
f / 1 : 3
SONAR

68 pt

Cinema
Scope

58 pt

Spheric
Lenses
200 mm

50 pt

1.8934 : 1
2.3975 : 1

41 pt

PlusX film
7276 5D/40
intro 1955

34 pt

84278 (16mm)
Fujicolor RT
VISION V32

27 pt

KODAK Color X2
Asset Film Dig-
ital Separation

18 pt IMAX pan (15/70) 70 mm film, 15 perforations per frame horizontal rolling loop movement, from right to left (viewed from emulsion side) 24 frames per second camera aperture 70.41 mm × 52.63 mm

14 pt 35mm film is the film gauge most used for motion pictures and still photography (see 135 film). The name of this gauge refers to the width of the photographic film, which consists of this strip: 34.98 ±0.03 mm (1.377 ±0.001 inches) wide.

10 pt	1	Avatar	\$2,787,965,087	2009
	2	Titanic	\$2,186,772,302	1997
	3	The Avengers	\$1,518,594,910	2012
	4	Harry Potter	\$1,341,511,219	2011
	5	Frozen	\$1,277,152,791	2013
	6	Iron Man 3	\$1,215,439,994	2013
	7	Transformers	\$1,123,794,079	2011
	8	Lord o Rings	\$1,119,929,521	2003
	9	Skyfall	\$1,108,561,013	2012
	10	Transformers	\$1,087,404,499	2014

7.5 pt Is a motion picture film format that uses exactly the same film stock as standard 35 mm film, but puts a larger image frame on that stock by using the space normally for the optic analog sound track. Super 35 was revived from a similar Superscope variant known as Superscope 235, which was originally developed by the two Tushinsky Brothers (who founded Superscope Inc. in 1954) for RKO in 1954. When cameraman Joe Dunton was preparing to shoot Dance Craze in 1982, he chose to revive the Superscope format by using a full silent-standard gate and optically recentering the lens port. These two characteristics are central to the format.

6 pt (1) 16 frames per foot (0.748 in (19 mm) per frame (long pitch))
 (2) 24 frames per second (frame/s); 90 feet (27 m) per minute. 1,000 feet (300 m) is about 11 minutes at 24 frame/s.
 (4) 4 Perforations per frame (all projection and most origination excepting 3-perf)
 35 mm spherical
 (5) aspect ratio: 1.375:1 on camera aperture; 1.85:1 and 1.66:1 are hard or soft matted over this (6) camera aperture: 0.866 by 0.630 in (22 by 16 mm)
 (7) projector aperture (full 1.375:1): 0.825 by 0.602 in (21 by 15 mm)
 (8) projector aperture (1.66:1): 0.825 by 0.497 in (21 by 13 mm)
 (9) projector aperture (1.85:1): 0.825 by 0.446 in (21 by 11 mm)
 TV station aperture: 0.816 by 0.612 in (21 by 16 mm)