Typotheque presents:

Greta Sans

*The complete type system for
online and offline publishing.*

Styles

Greta Sans is a powerful toolbox capable of dealing with the most complex typographical situations. It explores a multidimensional continuum of possibilities. Greta Sans comes in 10 weights which, combined with its four widths (Compressed, Condensed, Extended), create a tremendous range of possibilities. Even the intervals between the styles are an integral part of this unified typeface system.

Language versions

Available for Latin alphabet, and also Cyrillic, Greek, Arabic, Hebrew, Thai, Devanagari, and Korean support makes it truely an unprecedented type system, supporting over 300 languages, and over 2 billion speakers. This is not just a unique technical tool, but a contribution to a multilcultural dialogue, created with the highest possible aesthetic and technological standards.

Extended Latin

Cyrillic

Greek

Hebrew

Arabic

Devanagari

Thai

Korean
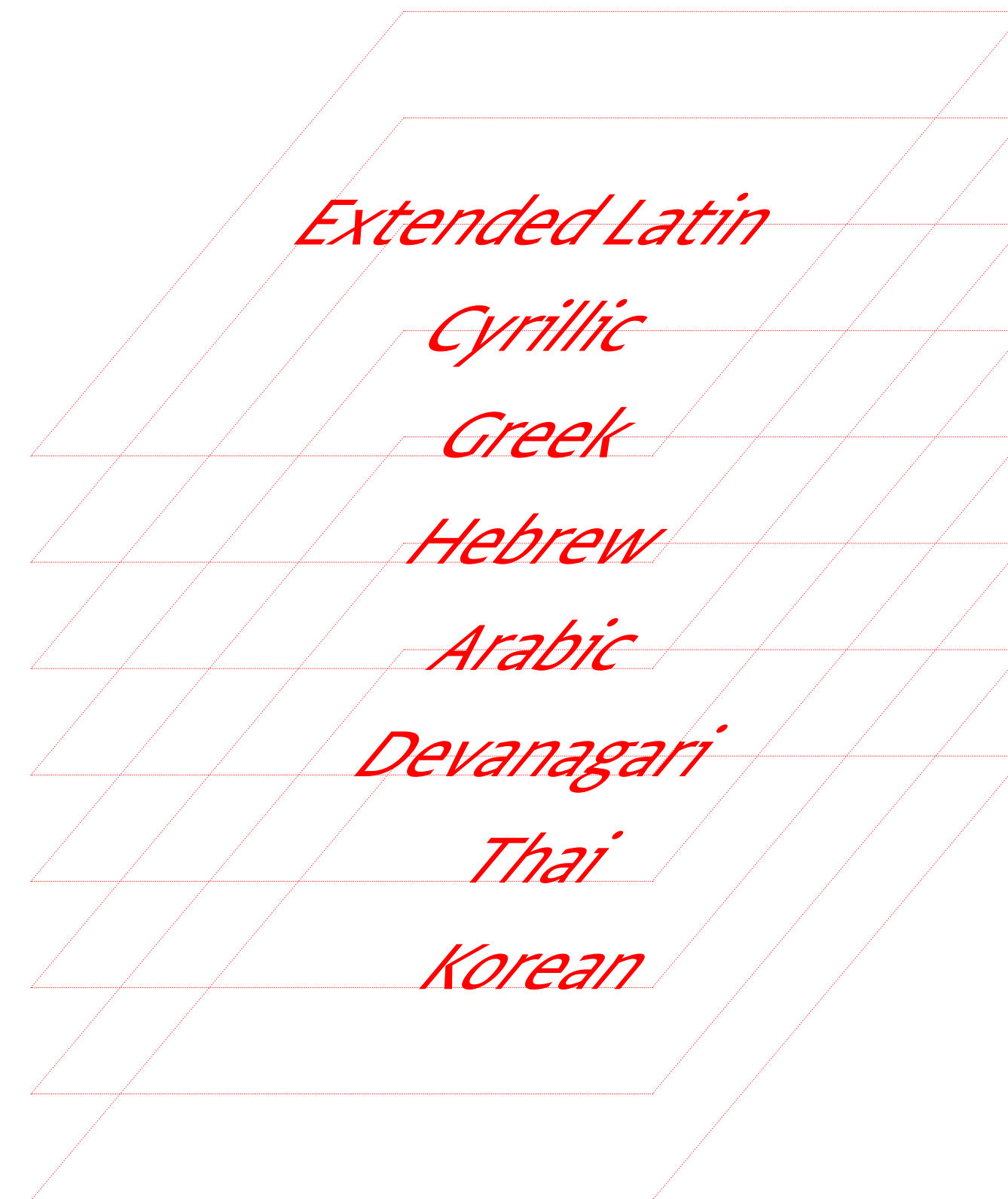
Widths

Greta Sans is designed as a continuous optical size system. While the basic text styles are spaced and kerned for small sizes, the sourrounding extremes (Hairline, Black), or Compressed and Condensed are designed to be used as Display types and thefore tighly spaced and kerned.

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International Typography
with a modern, authentic voice

من المعروف عمومًا أن جوتينبرغ هو الذ
عام 1436. ولكن النقطة التي تنسى بش
الاعتراف يفتقد إلى المؤهل في أوروبا. و
اللاتينية في الوقت الراهن نسينا بشك
تواريخ مماثلة خارج أوروبا، وثمة ا
القابلة للنقل الذي تم تسجيله لل
حوالي عام 1040 ميلادي في الصي
على لوحات الخشب، ثم تخلى عن
الطمي المتحمص الذي كان ينتج
عكس الكتابة اللاتينية التي تست

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successful models from

यह आमतौर पर अभिस्वीकृत है कि गुटे
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स्क्रिप्ट के विपरीत जिसमें 26 अ

ในสมัยกรุงศรีอยุธยา กรุงเทพมหาา
เป็นเพียงสถานีการค้าขนาดเล็กอยู่
เจ้าพระยาต่อมามีขนาดเพิ่มขึ้นและ
ของเมืองหลวง แห่งคือ กรุงธนบุรี
และกรุงรัตนโกสินทร์ใน กรุงเทพ
เป็นหัวใจของการทำให้ประเทศส
และเป็นเวทีกลางของการต่อสู้ท
งของประเทศตลอดคริสต์ศตวร
เติบโตอย่างรวดเร็วและปัจจุบัน
ทนสำคัญต่อการเมือง เศรษฐ

האם יש צורך אמיתי לעצב ולהמצי
הרשת מוצפת בכמות כה גדולה ש
אכן, מיותר לעצב גופנים חדשים
בהחלט יש צורך ודרישה לגופנים
בתחום עיצוב־האות אנו נמצאים
יש יצרני פונטים רבים יותר מאי
בדרך נוחה וישירה פונטים הם
בבלוגים ובמגזינים, ולעתים ק
גם את הציבור הרחב והלא־מ
בעיצוב פונטים נפתחים חד

Но несмотря на ажиотаж и
возможности для дизайна
шрифтов, большинство со
крайне скучны и неоригин
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кавер-версии песен и ре
более популярны, чем но
произведения, современ
дизайнеры шрифтов пр
не искать новых решен

Παρ' όλο αυτό το ενδιαφέρον
στοιχεία και τις πρωτόγνωρες
τους σχεδιαστές τους η συντ
των νέων γραμματοσειρών π
πρωτοτυπίας. Όπως συμβαίν
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συχνά έχουν μεγαλύτερη απ
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현 이란 기복은 가로공사와 도시개
아볼 수 없으나, 현재도 율곡로·퇴
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학교 부근의 풀무고개 또는 대장고
계동 일대에 관상감현, 가회동 일디
현·배고개 등이 있다.이러한 지형

Greta Sans Extended

BERLIN — Chancellor Angela Merkel of Germany defended over the weekend her government's decision to phase out **nuclear power** by 2022 and replace it with renewable energy sources, dismissing critics who said the government would never make the deadline. Ms. Merkel made the decision nearly a year ago after a devastating earthquake and tsunami on March 11, 2011, caused a meltdown at a nuclear plant in **Fukushima, Japan**. The accident heightened anxieties about nuclear safety around the world, and set off new soul-searching about the wisdom of relying on nuclear power. Weeks after the tsunami, Ms. Merkel's government had already taken the nation's old-

Greta Sans Extended Regular & Bold

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Greta Sans

BERLIN — Chancellor Angela Merkel of Germany defended over the weekend her government's decision to phase out nuclear power by 2022 and replace it with renewable energy sources, dismissing critics who said the government would **never make the deadline.** Ms. Merkel made the decision nearly a year ago after a devastating earthquake and tsunami on March 11, 2011, caused a meltdown at a nuclear plant in Fukushima, Japan. **The accident heightened anxieties about nuclear safety around the world, and set off new soul-searching about** the wisdom of relying on nuclear power. Weeks after the tsunami, Ms. Merkel's government had already taken the nation's oldest eight reactors off line; it decided in June that the remaining nine would follow over the next 11 years. But members of the opposition and environmental organizations say the government has not moved quickly enough to meet Germany's target of drawing 35 percent of its energy

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Greta Sans Condensed

BERLIN — Chancellor Angela Merkel of Germany defended over the weekend her government's decision to phase out nuclear power by 2022 and replace it with renewable energy sources, dismissing critics who said the government would never make the deadline. Ms. Merkel made the decision nearly a year ago after a devastating earthquake and tsunami on March 11, 2011, caused a meltdown at a nuclear plant in **Fukushima, Japan**. The accident heightened anxieties about nuclear safety around the world, and set off new soul-searching about the wisdom of relying on nuclear power. Weeks after the tsunami, Ms. Merkel's government had already taken the nation's oldest eight reactors off line; it decided in June that the **remaining nine would follow over the next 11 years**. But members of the opposition and environmental organizations say the government has not moved quickly enough to meet Germany's target of drawing **35 percent of its energy from renewable sources**. Last year, the total was 20 percent. The critics directed much of their fire at the nation's distribution grid, which they said was incapable of transporting enough renewable energy from wind farms in the north to the industrial heartland in the south. They doubted the problems with the grid could be ad-

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Greta Sans Compressed

BERLIN — Chancellor Angela Merkel of Germany defended over the weekend her government's decision to phase out nuclear power by 2022 and replace it with renewable energy sources, dismissing critics who said the government would never make the deadline. Ms. Merkel made the decision nearly a year ago after a **devastating earthquake and tsunami on March 11, 2011,** caused a meltdown at a nuclear plant in Fukushima, Japan. The accident heightened anxieties about nuclear safety around the world, and set off new soul-searching about the wisdom of relying on nuclear power. Weeks after the tsunami, Ms. Merkel's government had already taken the nation's oldest eight reactors off line; it decided in June that the remaining nine would follow over the next 11 years. But members of the opposition and environmental organizations say the government has not moved quickly enough to meet Germany's target of drawing 35 percent of its energy from renewable sources. **Last year, the total was 20 percent.** The critics directed much of their fire at the nation's distribution grid, which they said was incapable of transporting enough renewable energy from wind farms in the north to the industrial heartland in the south. They doubted the problems with the grid could be addressed by 2022. **"After deciding to exit nuclear energy, it seems as if Ms. Merkel's coalition stopped its work," said Sigmar Gabriel, a former environment minister and the leader of the opposition Social Democrats.** "There is great danger that this project will fail, with devastating economic and social consequences." Ms. Merkel conceded in her weekly podcast that, "of course, we need a lot of new investment" for the plan to be carried out. But she insisted that her decision was the right choice. Legislation to expand the energy grid will be given "absolute priority" and passed in June,

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देवनागरी

Greta Sans Devanagari

अधिकतर भाषाओं की तरह देवनागरी भी बायें से दायें लिखी जाती है। प्रत्येक शब्द के ऊपर एक रेखा खिंची होती है (कुछ वर्णों के ऊपर रेखा नहीं होती है) इसे शिरोरेखा कहते हैं। देवनागरी का विकास ब्राह्मी लिपि से हुआ है। यह एक ध्वन्यात्मक लिपि है जो प्रचलित लिपियों (रोमन, अरबी, चीनी आदि) में सबसे अधिक वैज्ञानिक है। इससे वैज्ञानिक और व्यापक लिपि शायद केवल अथव लिपि है। भारत की कई लिपियाँ देवनागरी से बहुत अधिक मिलती-जुलती हैं, जैसे- बांग्ला, गुजराती, गुरुमुखी आदि। कम्प्यूटर प्रोग्रामों की सहायता से भारतीय लिपियों को परस्पर परिवर्तन बहुत आसान हो गया है। भारतीय भाषाओं के किसी भी शब्द या ध्वनि को देवनागरी लिपि में ज्यों का त्यों लिखा जा सकता है और फिर लिखे पाठ को लगभग 'हू-ब-हू' उच्चारण किया जा सकता है, जो कि रोमन लिपि और अन्य कई लिपियों में सम्भव नहीं है, जब तक कि उनका विशेष मानकीकरण न किया जाये, जैसे आइट्रांस या IAST इसमें कुल ५२ अक्षर हैं, जिसमें १४ स्वर और ३८ व्यंजन हैं। अक्षरों की क्रम व्यवस्था (विन्यास) भी बहुत ही वैज्ञानिक है। स्वर-व्यंजन, कोमल-कठोर, अल्पप्राण-महाप्राण, अनुनासिक्य-अन्तस्थ-उष्म इत्यादि वर्गीकरण भी वैज्ञानिक हैं। एक मत के अनुसार देवनगर (काशी) मे प्रचलन के कारण इसका नाम देवनागरी पड़ा। भारत तथा एशिया की अनेक लिपियों के संकेत देवनागरी से अलग हैं पर उच्चारण व वर्ण-क्रम आदि देवनागरी के ही समान हैं, क्योंकि वे सभी ब्राह्मी लिपि से उत्पन्न हुई हैं (उर्दू को छोड़कर)। इसलिए इन लिपियों को परस्पर आसानी से लिप्यन्तरित किया जा सकता है। देवनागरी लेखन की दृष्टि से सरल, सौन्दर्य की दृष्टि से सुन्दर और वाचन की दृष्टि से सुपाठ्य है।

देवनागरी एक भारतीय लिपि है जिसमें अनेक भारतीय भाषाएँ तथा कई विदेशी भाषाएँ लिखी जाती हैं। यह बायें से दायें लिखी जाती है। इसकी पहचान एक क्षैतिज रेखा से है जिसे 'शिरोरेखा' कहते हैं। संस्कृत, पालि, हिन्दी, मराठी, कोंकणी, सिन्धी, कश्मीरी, हरियाणवी, डोगरी, खस, नेपाल भाषा (तथा अन्य नेपाली भाषाएँ), तमांग भाषा, गढ़वाली, बोडो, अंगिका, मगही, भोजपुरी, नागपुरी, मैथिली, संताली, राजस्थानी बघेली आदि भाषाएँ और स्थानीय बोलियाँ भी देवनागरी में लिखी जाती हैं। इसके अतिरिक्त कुछ स्थितियों में गुजराती, पंजाबी, बिष्णुपुरिया मणिपुरी, रोमानी और उर्दू भाषाएँ भी देवनागरी में लिखी जाती हैं। देवनागरी विश्व में सर्वाधिक प्रयुक्त लिपियों

한국어 문자

한국은 삼국시대부터 이두 와 구결 을 써 왔는데, 구결은 본래 한문에 구두 를 떼는 데 쓰기 위한 일종의 보조 편법에 지나지 않았고, 이두는 비록 한국어를 표시함에 틀림이 없었지만 한국어를 자유자재로 적을 수 없었으며, 그 표기법의 일원성 이 없어서 설사 이두로써 족하다 해도 한자교육이 선행되어야 했다. 이러한 문자생활의 불편은 한자를 쓰지 않고도 배우기 쉽고 쓰기 쉬운 새로운 글자의 출현이 절실히 요구되었다. 이러한 사조가 세종 때에 특히 두드러져 드디어 1443년 음력 12월에 문자혁명의 결실을 보게 되었다. 훈민정음 창제의 취지는 세종이 손수 저술한 《훈민정음》 예의편 첫머리에 잘 나타나 있는데, 첫째로 한국어는 중국말과 다르므로 한자를 가지고는 거의 제대로 표기하기 어려우며, 둘째로 우리의 고유한 글자가 없어서 문자생활의 불편이 매우 심하고, 셋째로 이런 뜻에서 새로 글자를 만들었으니 일상생활에 편하게 쓰라는 것이다. '훈민정음'은 "백성을 가르치는 바른 소리"라는 뜻으로, 세종의 어제 서문과 정인지 서에서 분명히 밝히고 있는바, 당시까지 한문 의존에 따른 어려움을 근본부터 극복하기 위해 한국어의 고유 문자로서 창제되었다. 한편 훈민정음 창제 5년 뒤에 《동국정운》이 간행되는데, 당시 조선에서 통용되던 한자음을 중국어 원음으로 교정하기 위한 책으로서 이것의 발음 표기에 훈민정음이 사용되고 있다. 따라서 세종의 훈민정음 창제가 한자 및 한문의 폐지를 목적한 것은 아니라고 보이며, 훈민정음의 활용 범위가 상당히 넓었음을 짐작할 수 있다. 훈민정음에 반대하는 신하들이 있었는데, 대표적으로 최만리는 상소를 올려 반대하였다. 그러나 세종은 "경이 운서를 아는가? 사성칠음에 자모가 몇이나 있는가? 만일 과인이 운서를 바로잡지 아니하면 누가 이를 바로잡을 것인가?" 라고 말하였다. 처음 만들었을 때는 낱자 28글자와 성조를 나타내는 기호(방점)가 따

한글은 홀소리와 닿소리 모두 소리틀을 본떠 만든 음소문자[1]로 한글 맞춤법에서는 닿소리 14개와 홀소리 10개, 모두 24개를 표준으로 삼는다. "나랏말이 중국과 달라" 문제를 느낀 조선의 세종대왕이 한국어는 물론 이웃나라 말까지 나타내도록 1443년 창제하여 1446년 반포하였다. 낱글자가 낱소리만 나타내므로 음소 문자이며 낱내로 초성, 중성, 종성을 묶어 모아 쓰기 때문에 음절 문자의 특성도 갖는다. 한글 창제 초기에는 닿소리 17개에 홀소리 11개, 총 28개였으나, 뒤에 4개를 잃고 현재는 24개만 쓴다. 대한민국과 조선민주주의인민공화국, 옌볜 조선족 자치주에서는 공용 문자로, 인도네시아의 부톤 섬에서는 찌아찌아어의 보조 문자로 채택하였다. 또한 조선민주주의인민공화국에서는 조선글이라 부른다. 한글은 조선의 4대 왕인 세종대왕이 창제한 한국의 문자이며, 한글은 자음 14자, 모음 10자이다. 최초 세종이 한글을 만들었을 때 한글의 이름은 '훈민정음' 이다. 훈민정음은 '백성을 가르치는 바른 소리'라는 뜻이다. 이전에는 세종이 백성들을 위하여 농사에 도움이 되는 책을 만들었지만 그 책은 한문으로 되어있어 백성들이 읽지 못했다. 그러나, '농사직설'은 한글로 만들어 백성들의 농사를 풍년으로 만들 수 있었다. 미국 또는 다른 나라의 학자들도 '한글은 알파

ไทยสคริปต์

อักษรไทย เป็นอักษรที่ใช้เขียนภาษาไทยและภาษาของกลุ่มชาติพันธุ์ต่าง ๆ ในประเทศไทย มีพยัญชนะ 44 รูป สระ 21 รูป วรรณยุกต์ 4 รูป และเครื่องหมายอื่น ๆ อีกจำนวนหนึ่ง พยัญชนะไทยจะเรียงตัวไปตามแนวนอน จากซ้ายไปขวา ส่วนสระจะอยู่หน้า บน ล่าง และหลังพยัญชนะประกอบคำแล้วแต่ชนิดของสระ อักษรไทยไม่มีการแยกอักษรตัวใหญ่หรืออักษรตัวเล็กอย่างอักษรโรมัน และไม่มีการเว้นวรรคระหว่างคำ เมื่อจบหนึ่งประโยคจะลงท้ายด้วยการเว้นวรรค กับมีเครื่องหมายวรรคตอนจำนวนหนึ่ง ภาษาไทยมีตัวเลขเป็นของตัวเอง แต่นิยมใช้เลขอารบิกเป็นส่วนใหญ่ในชีวิตประจำวัน

ราว พ.ศ. 400 ไทยได้อพยพจากถิ่นเดิมมาตั้งภูมิลำเนาอยู่ใกล้อาณาเขตมอญ ซึ่งกำลังเป็นชาติที่เจริญรุ่งเรืองในสมัยนั้น เริ่มแรกคงเริ่มเลียนแบบตัวอักษรมาจากมอญ ต่อมาราว พ.ศ. 1500 เมื่อขอมขยายอำนาจเข้ามาในดินแดนของคนไทยซึ่งตั้งอยู่บริเวณริมแม่น้ำยม และได้ปกครองเมืองเชรียงและเมืองสุโขทัย ไทยก็เริ่มดัดแปลงอักษรที่มีอยู่เดิมให้คล้ายกับอักษรขอมหวัด อักษรมอญและอักษรขอมที่ไทยนำมาดัดแปลงใช้นั้นล้วนเป็นอักษรที่รับและแปลงรูปมาจากอักษรพราหมี ของพวกพราหมณ์ซึ่งแพร่หลายในอินเดียตอนเหนือ และอักษรสันสกฤตในสมัยราชวงศ์ปัลลวะ ซึ่งแพร่หลายบริเวณอินเดียตอนใต้ อักษรอินเดียทั้งคู่ต่างก็รับแบบมาจากอักษรฟินิเชียนอีกชั้นหนึ่ง อักษรเฟนิเชียนับได้ว่าเป็นอักษรที่เก่าแก่ที่สุด และเป็นแม่แบบตัวอักษรของชาติต่างๆ ทั้งในเอเชียและยุโรป ราว พ.ศ. 1826 พ่อขุนรามคำแหงทรงประดิษฐ์อักษรไทยที่เรียกกันว่า "ลายสือไทย" ขึ้น ซึ่งได้เค้ารูปมาจากอักษรมอญและอักษรเขมรที่มีอยู่เดิม ทำให้อักษรไทยมีลักษณะคล้ายคลึงกับอักษรทั้งสอง แม้บางตัวจะไม่คล้ายกัน แต่ก็สามารถรู้ได้ว่าดัดแปลงมาจากอักษรตัวไหน อักษรไทยมีการปรับปรุงอยู่เรื่อยๆ ในสมัยพญาฦๅไทราว พ.ศ. 1900 มีการแก้ไขตัวอักษรให้ผิดเพี้ยนไปบ้างเล็กน้อย โดยเฉพาะการเพิ่มเชิงที่ตัว ญ ซึ่งใช้ติดต่อเรื่อยมาจนทุกวันนี้ คาดว่าน่าจะเอาอย่างมาจากเขมร ในสมัยสมเด็จพระนารายณ์มหาราช ราว พ.ศ. 2223 ตัวอักษรเริ่มมีทรวดทรงดีขึ้นแต่ก็ไม่ทิ้งเค้าเดิม มีบางตัวเท่านั้นที่แก้ไขผิดไปจากเดิม คือตัว ฏ และ ธ ซึ่งเหมือนกับที่ใช้อยู่ในปัจจุบัน นักวิชาการจำนวนหนึ่งเชื่อว่าในสมัยสมเด็จพระนารายณ์มหาราช ตัวอักษรและการใช้งานมี

كتابة عربية

Greta Sans Arabic

الكتابة العربية هو نظام الكتابة المستخدم في كتابة اللغة العربية ، وفي كتابة لغات أخرى في آسيا وإفريقيا كذلك ، مثل اللغات الأذرية والسندية والبشتوية والفارسية والبنجابية والكردية واللرية والأردية والمندنكوية وغيرها. وكان مسلمو الصين يستخدمونها لكتابة لهجاتهم الصينية ، وكان الأندلسيون المستعربون حتى القرن السادس عشر يكتبون بالأعجمية وهي لهجاتهم الإسبانية والبرتغالية المرسومة بالخط العربي, إضافة لذلك ، كانت اللغة التركية قبل 1928 تكتب بنسخة من الخط العربي ، الخط العربي هو ثاني أكثر أنظمة الكتابة استخداما في العالم حسب عدد الدول المستخدمة لها ثالث أكثرها استخداما حسب عدد المستخدمين ، بعد نظام الألفبائية

لوئم الخط العربي للاستخدام في مجموعة واسعة من اللغات بالإضافة إلى العربية، بما فيها الفرسية والملايوية والأردية وهي لغات غير سامية. وتضم مثل هذه الملائمات حروفا جديدة أو معدلة لتمثيل أصوات لغوية لا توجد في نطقيات اللغة العربية. على سبيل المثال، لا يوجد في اللغة العربية صوت شفتاني وقفي مهموس (صوت ال) فالكثير من اللغات تضيف حرفا لنظام الكتابة تمثيلا لهذا الصوت، والحرف المختار يختلف من لغة إلى أخرى.وهذه التعديلات تنقسم إلى مجموعتين: كل اللغات الهندية والأتركية تستخدم ما يسميه الخبراء الأبجدية الفارسية، أما لغات [إندونيسيا فهي تميل إلى الأبجدية الجاوية.]بحاجة لمصدر في حال نظم كتابة اللغات البوسنوية والكردية والكشميرية والأويغورية فالأصوات الصائتة ضرورية، ويمكن استخدام الخط كأبوجيدا أو أبجدية بحاجة لمصدر] يستخدم الخط العربي في كتابة لغات غرب أفريقيا وخصوصا في الساحل، والعادات تتبع العادات في المغرب العربي (موضع النقطة بالنسبة لحرف الفاء وحرف القاف، مثلا). وتضاف نقاط إعجام إضافية لتسهيل كتابة الكلمة العربية طلاق على سبيل المثال، عادة ما تكون مكتوبة على أنها (تەلاق) في السوراني، لتحل محل الحرف الصوتي "ط" حرف (ت"). و يستخدم أيضاً في السورانية الأحرف الأربعة التي [1] تستخدم في الأبجدية الفارسية ولكن غير موجودة في قائمة الأحرف العربية الأصلية. لا يستخدم نظام الكتابة السوراني شفرة التشكيل (التضمين) الموجودة في نظام الكتابة العربية الأصلي. بدلاً من ذلك، في الحالات القليلة التي يتم فيها العثور على أحرف ساكنة مزدوجة، يتم كتابة الحرف الساكن

אלפבית עברי

האלפבית העברי הנוכחי נמצא בשימוש מאז תקופת בית שני, במקום הכתב העברי העתיק, ומקורו בכתב הארמי. האלפבית העברי מונה 22 אותיות ועוד 5 אותיות סופיות, כתב זה משמש עד ימינו לכתיבת השפה העברית, שפת היידיש, לאדינו הכתב העברי הוא אבג׳ד או אלפבית עיצורי: כל אות בו מייצגת עיצור, לעיתים יותר מעיצור אחד, וקבוצת אותיות קטנה הקרויות אימות הקריאה עשויות לייצג גם תנועות, ייצוג שלם וחד משמעי של התנועות והעיצורים מתאפשר רק בעזרת הניקוד, הוא אוסף הסימנים הדיאקריטיים המתווספים לאותיות האלפבית העברי (להבדיל מהכתב הלטיני

הכתב העברי הקדום ששימש עד לתקופת בית שני, הוא נוסח מקומי של האלפבית הפיניקי, שבתורו התפתח מהאלפבית הפרוטו-כנעני. בכתב הפרוטו-כנעני כל ציור מייצג את העיצור שבתחילת המילה המתוארת בציור (העקרון האקרופוני). כך למשל נבחר ציור של ראש לייצג את הצליל "ר"; ציור של עין לצליל "ע", וכך הלאה. לתנועות לא יוחדו סימנים. הכתב הכנעני הקדום הלך והתפשט, וסימניו היו מוכרים כל כך, עד כי המשתמשים בו התחילו "להתעצל" בהשלמת הציורים, והניחו כי הקורא יבין גם מתוך שרטוטים סכמתיים באיזו אות מדובר. כך, למשל, הפך הראש למשולש עם צוואר; כף היד מלאת האצבעות הפכה לשרטוט דל, ומהדג נותר רק הזנב. מרבית החוקרים סוברים כי כשהעברים אימצו את הכתב הכנעני, הם התקשו לזהות חלק מהציורים המקוריים, והניחו למשל כי הסימן המתאר את המילה "זהה" הוא כלי נשק; שזנב הדג המשולש הוא דלת, ושדווקא הנחש הוא דג. כך נולדו שמותיהם העבריים של האותיות זי"ן, דל"ת ונו"ן, בהתאמה (נון הוא דג, כמו אמנון, שפמנון וכו'). הציורים שהפכו לסימנים התגלגלו לכתבים נוספים, ואפילו ליוונית וללטינית. גם בכתב העברי המודרני ניתן לזהות המשך התפתחותי ברור מן הכתב הכנעני הקדום, והשתמרות שמות האותיות מקלה מאוד על פענוח המקור.

Extra Bold. Extra Extended

Greta Sans comes with styles for all occassions, even those that don't come very often. Greta Sans Extended Super is one of those.
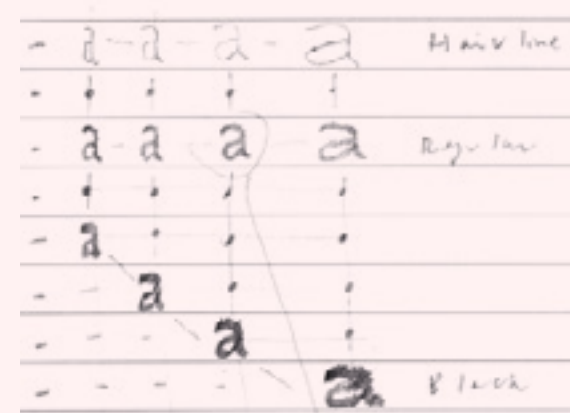
super
italics

Designing Type Systems

I remember a conversation from back in my student days where my typophile friends and I debated what the ultimate typeface of the 20th century was, a typeface that summed up all of the era's advancements and knowledge into a coherent whole, one that would be a reference for years to come. Helvetica was one of the candidates for its sheer ubiquity, proof of its overall acceptance. Another, more subtle proposal was Jan van Krimpen's Romulus, one of the first typefaces to have related Sans and Serif versions. And another, my personal pick, was Univers by Adrian Frutiger.

Univers specimen, Deberny et Peignot, Paris, 1964. *Illustration courtesy of Linotype GmbH.*

Univers goes beyond the quest to design individual letters, attempting instead to design space, to create a system of relationships between different sets of shapes which share distinctive parameters.

Sketches from 2010: planning Greta Sans type system.

Univers goes beyond the quest to design individual letters, attempting instead to design space, to create a system of relationships between different sets of shapes which share distinctive parameters. Prior to Univers, type designers concerned themselves with the relationships between letters of the same set, how an *a* is different from a *b*. Univers creates a situation in which there are a's of many different shapes, and each has to be positioned on the axes of weight and width, distributed sufficiently far away from the next, but no further, in order to create a usable system. How heavy ought the Medium to be in order to leave space for yet another weight, the Bold, and how will this translate into a design with condensed proportions? These were all new questions for type designers, and Frutiger opened up completely new territory for those who were to come after him.

Thanks to Frutiger it is now common practice to produce a dozen or more styles when working on a new type family. In terms of typeface innovation there is much more room for originality when you only look at the individual lettershapes. Thus to create truly useful new works, type designers need to examine not only how characters relate to each other within a style, but also how different styles relate to each other within a family.

I've designed large typeface families before. Fedra, for example, now has over 116 individual styles supporting 170 languages, and has been used in the most complex typographic situations from dictionaries to newspapers, Bibles and information graphics. But it is not really an example of a font designed to be a typographic system from the start. It started in 2001 as a relatively small family of Sans, and over the next 10 years it grew to include Serif, Monospaced, Condensed and Display styles, as well as different language versions. Fedra is an example of a bottom to top approach, in which a relatively simple design gets larger and more complicated over time. Composer Brian Eno calls this the gardener's approach: nurturing simple things towards greater complexity, carefully planting seeds, and helping them grow to their full potential.

The opposite organising principle, again in Eno's words, is the architect's approach. An architect traditionally starts with a concept, developing the complete idea first, working from top to bottom. History (2008) is an example of the architectural approach, in which each individual style contributes to a greater purpose, sharing proportions with the rest of the family. Greta Sans is another example of this approach. It has been carefully planned from the outset, designed as a system of interrelated styles. From the very
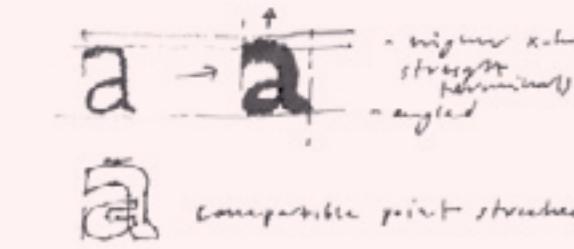
Different design masters were conceived and drawn at the same time, investigating how the same design characteristics would be translated into extreme weights and widths.

beginning work proceeded on multiple styles simultaneously; not only when sketching the extreme and middle styles on paper, but also when converting the resulting shapes into digital format, the emphasis was on testing how certain letterforms react to extremely compressed dimensions as well as very generous ones. Only after being tested at each end of the proposed spectrum would the designs be selected and adopted into the typeface family-to-be. Each glyph would have to anticipate all its variations and maintain a basic structure that could function across all designated width and weight variations.

For example, at the lighter end of the weight axis, the circular dot over 'i', (or in diacritics and punctuation) has to become a rectangle to avoid becoming too small. On the width axis, shapes would sometimes have to be modified even more dramatically: the double storey 'g' typical for Greta becomes a single storey 'g' in Compressed width, where the lack of space demanded greater simplification. Dollar and cent signs have full crossbars in the wider versions, but divided crossbars in the condensed versions. Dozens of other changes happen when taking the design to extreme dimensions, in order to maintain the general design characteristics and preserve the natural look of the shapes.

Greta Sans is an example of the architectural approach. It has been carefully planned from the outset, designed as a system of interrelated styles. From the very beginning work proceeded on multiple styles simultaneously.

Some of the exceptions to the linear interpolation of the Greta Sans type system: dots change from circular to rectangular; dollar signs lose their crossbars, and 'g' uses a single-storey form in Compressed widths.

The nature of systems is to dictate a certain direction; the role of designers is to recognise when the original design idea ceases to work within the system, and then to create exceptions to the system rather than letting the system have a negative impact on the design. In large type families of related styles this impact is that while the starting point is usually characteristic and recognisable, the design becomes blander and less interesting as it is stretched across its variations. My intention was to design a highly flexible system while also ensuring that the resulting shapes were not just compromises, but maintained the strong personality of the Greta typeface.

While the Fedra Sans family was created from two design masters, Light and Bold, (Book, Demi and Medium were interpolated), Greta Sans' 13 design masters were individually designed, as were another 13 masters for italics, and all 26 included Small Caps. The masters (Hairline, Regular, Black), were interpolated and expanded to 10 weights. Four widths were imagined and implemented, resulting in 80 styles.

In the earliest age of movable type, optical sizes became the main organising principle of typefaces. For example, Jannon's *caractères de l'Université* from the 1530s include numerous optical versions ranging from 6 to 36 points, each slightly different. The design of the typeface would be reinterpreted at each given point size, often

Greta Sans is designed as a continuous optical size system. While the basic text styles (Regular) are spaced and kerned for small sizes, the surrounding extremes (Hairline, Black) are designed to be used as Display types, and therefore tightly spaced and kerned.
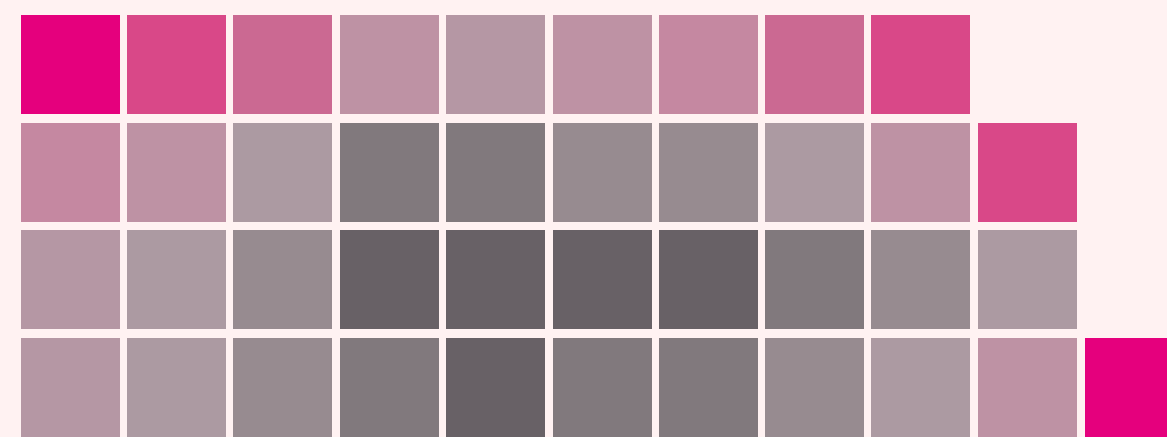
Smallest Recommended Point Size

5	6	7	8	9	10	11	12	14	16

Compressed		Condensed		Normal		Extended	
16pt	Hairline	11pt	Hairline	9pt	Hairline	9pt	Hairline
14pt	Thin	10pt	Thin	8pt	Thin	8pt	Thin
12pt	ExtraLight	8pt	ExtraLight	7pt	ExtraLight	7pt	ExtraLight
10pt	Light	6pt	Light	5pt	Light	6pt	Light
9pt	Regular	6pt	Regular	5pt	Regular	5pt	Regular
10pt	Medium	7pt	Medium	5pt	Medium	6pt	Medium
11pt	SemiBold	7pt	SemiBold	5pt	SemiBold	6pt	SemiBold
12pt	Bold	8pt	Bold	6pt	Bold	7pt	Bold
14pt	Heavy	10pt	Heavy	7pt	Heavy	8pt	Heavy
		14pt	Black	8pt	Black	10pt	Black
						14pt	Super

resulting in different weights, different proportions, different letter spacing. These different designs would blend into a harmonious size progression and function as one design. Optical sizes disappeared with the transition from hot metal press to photocomposition sometime in the 1950s. After about 50 years of neglect optical sizes have made a comeback, and many typefaces now come with versions specifically designed for text and display applications. Optical sizes, however, represent a range of variations. In the old days, as in the Jannon example, typefaces would come in as many as 15 optical versions. All the in-between sizes progressively added or removed features, getting continuously darker and looser when meant for small sizes, or continuously lighter and tighter for large sizes. The word continuously is important here. There weren't text or display versions as is common now. Each size was discretely adjusted for to maintain the characteristics of the typeface.

Greta Sans is designed as a continuous optical size system. While the basic text styles (Regular) are spaced and kerned for small sizes, the surrounding extremes (Hairline, Black) are designed to be used as Display types, and therefore tightly spaced and kerned. The resulting interpolation then runs continuously from Display to Text to Display use. A similar pattern (Extended, Condensed, Extended) can be seen on the width axis, as the Normal styles are most suited for small text, and extremes are optimised for large sizes.

While the key characteristics of most typefaces are defined by the outlines of the letterforms, Greta Sans' design also extends to the gaps between styles. All its characteristics, including the visual

All its characteristics, including the visual contrast between styles, weights and widths have been orchestrated into a unified typeface system. Greta Sans explores the entire space of possibilities and is designed for extraordinary design flexibility.

❶
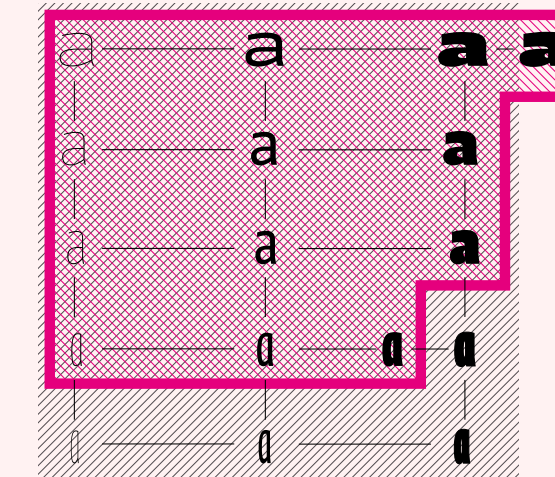
❷

❸
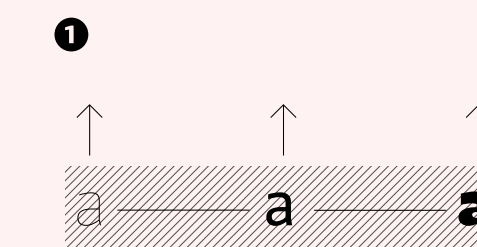
design space

The process of drawing Greta Sans started in the middle of the imagined design space ❶, and from there the extremes were explored ❷. The idea was to adapt the design to the available proportions, while preserving the main design characteristics.

font space (published)

❹

design space

When creating the design masters, we made the heavy weight as heavy as possible, even when those exact weights would not be used. It is easy to interpolate and make the Black weight lighter; making it heavier is complicated. This allowed us to keep the design space as large as possible ❸, and reduce it later when we made the final selection of styles ❹. We decided not to use the Compressed Black as a master, and stepped it down one weight. We also dropped extra-compressed styles. On the other hand, we added an extra weight to the Extended styles (Super), when we saw there was available space at that end of the spectrum.

contrast between styles, weights and widths have been orchestrated into a unified typeface system. Greta Sans explores the entire space of possibilities and is designed for extraordinary design flexibility. It is a toolbox that addresses a broad spectrum of design situations from the simplest to the most complex, offering multiple options for establishing a visual hierarchy.

Greta's Latin fonts set up some formal parameters, but the most exciting phases of this project are still to come. While such a versatile system of similar proportions is rare within the context of Latin typefaces, it is unheard of in the domain of non-Latin type. We intend to bring this system to a number of non-Latin styles planned for 2013–14. There is no reason why only Latin type should benefit from these advances in typography.

Translation is not a matter of words only

Η μετάφραση δεν είναι θέμα μόνο των λέξεων

Суть перевода не только в словах

Թարգմանությունը միայն բառերի հարց չէ

الترجمة ليست مسألة كلمات فقط

अनुवाद केवल शब्दों की बात नहीं है

תרגום אינו עניין של מילים בלבד

การแปลความไม่ใช่เพียงเรื่องของคำเท่านั้น

번역은 단어만의 문제가 아닙니다

Greta

Γκρέτα

Грета

Գրետա

غريتا

גרטה

ग्रेटा

그레타

Credits

Greta Sans was designed by Peter Biľak, produced together with Nikola Djurek in 2012. Irina Smirnova designed the Cyrillic version and Peter Biľak created the Greek version in 2015. In 2015, Greta Sans was recognised by the Tokyo TDC, and in 2016, it was selected as the winner by The Society of Typographic Arts, Chicago. The Arabic version was designed by Kristyan Sarkis and published in 2015. Greta Sans Devanagari was published in 2017, designed by Hitesh Malaviya at ITF under the supervision of Satya Rajpurohit. The Hebrew version was designed jointly by Peter Biľak with Daniel Berkovitz, and released in 2017. The Thai version was designed by Smich Smanloh from Cadson Demak, and published in 2019. Greta Sans Thai has been recognised at The 11th Granshan Type Design Competition in 2019. Korean version was designed by Sandoll, directed by Wujin Sim and designed by Sandoll designer Yejin Wi and Chorong Kim in 2020.

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See more information online:
https://www.typotheque.com/fonts/greta_sans

Introducing Greta Sans