Typotheque presents:

Greta Sans

The complete type system for online and offline publishing.
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 truly 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 multicultural dialogue, created with the highest possible aesthetic and technological standards.
**Widths**

Greta Sans is designed as a continuous optical size system. While the basic text styles are spaced and kerned for small sizes, the surrounding extremes (Hairline, Black), or Compressed and Condensed are designed to be used as Display types and therefore tightly spaced and kerned.
International Typography
with a modern, authentic voice

In spite of all the attention and the unprecedented opportunities for type designers, the vast majority of new fonts desperately lack originality. Just as in the music industry, where cover versions and remixes are often more popular than new music, font designers seem to prefer to exploit successful models from the past.

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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

Comic Sans takes part in Rio
European Parliament says
Anger grows over faux
High turnout at anti-hinti
Three flies killed in Afghan
Abkhazia says yes to we
Tabloid drops all text sec
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Greta Sans Condensed

Comic Sans takes part in Rio fun run
European Parliament says nothing
Anger grows over faux small caps
High turnout at anti-hinting rally
Three flies killed in Afghanistan
Abkhazia says yes to webfonts
Tabloid drops all text sections
Nude designers stage protest
Pope warns against the user
Mass protests caused by the
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 renewed 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 the decision was the right choice; legislation to expand the energy grid will be given “absolute priority” and passed in June.
देवनागरी

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

한국은 삼국시대부터 이두와 구결을 쓰는데, 구결은 본래 한문에 구두를 대부분 빼서 사용한 이두와 비교했을 때 더 간결한 형태로 쓰는 것이었다. 이두는 비록 한국어와 닿소리를 잘 둘러싼 글자를 보였지만, 한국어의 자음-모음 성질에 적합하지 않았으며, 그 표기법의 일부분이 있어서 아이디어 뿐만 아니라 현대 한자어구도에 사용되었으며, 이러한 문자형식의 불편은 한자를 쓰지 않고도 배우기 쉽고 쓰기 쉬운 새로운 글자가 훨씬 더 적절하게 요구되었다. 이러한 사정을 고려하여 1443년 12월에 문자혁명의 결실을 보여준다. 훈민정음 창제의 취지는 세종왕의 손서에 따르면 《훈민정음표》에서 잘 나타나 있는데, 첫째로 한국어는 중국말과 다르므로 한자를 가지고는 거의 제대로 표기하기 어렵으며, 화체의 두부의 고유한 글자가 없어 문자생활의 불편이 매우 심하고, 셋째로 아이디어에서 새로운 글자를 만들었으니 일상생활에 편하게 쓰는 것이다.

훈민정음’은 ‘백성을 가르치는 바른 소리’라는 뜻으로, 세종의 어제 서문과 정인이 서에서 분명히 밝히고있는바, 당시로서 한문의 의문에 따른 어려움을 극복하기 위해 한국어의 고유 문자로서 창제되었다. 훈민정음 창제 5년 뒤에 《동국정운》이 간행되는바, 당시 조선에서 통용되던 한자음을 중국어 원음으로 교정하기 위한 책으로 이 책의 발표로 훈민정음이 사용되고 있으며, 세종의 훈민정음 창제가 한국어의 고유 편의를 위해 학습한 것이다. 또한, 훈민정음은 학습 방법을 상당히 쉽게 했다. 한편 훈민정음에 반대하는 신하들이 있었는데, 대표적으로 최만리 상소를 올려 반대하였다. 그러나 세종은 “귀고문서를 어린가? 사성칠음에 자모가 몇이나 있는가? 만일 과오가 없어선 어린가 어린가? 사성칠음에 자모가 몇이나 있는가?”라며 말하였다. 처음 만물살을 때는 28 글자로 전부 나오는 기호(방점을)가 따

ไทยสคริปต์

เริ่มต้นราวพ.ศ. 400 ไทยได้อพยพจากที่เดิมมาตั้งลำนาวาอยู่ใกล้อาณาเขตมอญซึ่งกำลังเป็นชาติที่เจริญรุ่งเรืองในสมัยนั้น เริ่มแรกคงเลียนแบบตัวอักษรพราหมณ์ที่มีอยู่ในเมืองมอญ ต่อมาราวพ.ศ. 1500 เมื่อขอมขยายอำนาจเข้ามาในดินแดนของไทยซึ่งกำลังเป็นรัฐชาติหนึ่งที่เจริญสูงสุดในเวลานั้น ไทยจึงเริ่มดัดแปลงอักษรตามแบบของอักษรขอมที่มีอยู่ในดินแดนของตัวเองไปตามแบบของพราหมณ์ ตัวอักษรไทยไม่มีการแยกตัวอักษรใหญ่หรือเล็ก ไม่มีการเว้นวรรคระหว่างคำ แต่เมื่อจบหนึ่งประโยคจะลงท้ายด้วยการเว้นวรรคและมีเครื่องหมายวรรคตอน

เวลาต่อมาไทยได้รับอักษรของตัวอักษรอาวุธีมาดัดแปลงใช้ อักษรเขมรที่มีอยู่เดิม ทำาให้อักษรไทยมีลักษณะคล้ายคลึงกับอักษรของเขมร แต่บางตัวนั้นไม่เหมือนกัน เ]*) ส่วนการใช้ตัวอักษรต่าง ๆ อย่างภาพวัฒนธรรมในอินเดียตอนใต้ อักษรเขมรได้รับอักษรฟินิชีนีซึ่งเป็นอักษรที่เก่าแก่ที่สุดและเป็นแม่แบบตัวอักษรต่าง ๆ ที่ได้ริเริ่มขึ้นมาในยุคพ.ศ. 1826 พ่อขุนรามคำแหงทรงประดิษฐ์อักษรไทยขึ้น ซึ่งได้รับเอาจากอักษรม-originและอักษรขอมที่มีอยู่ในสมัยราชวงศ์ปัลลวะ

การปรับปรุงอักษรไทยมีการเดินขั้นตอนอย่างชัดเจน ตั้งแต่พ.ศ. 1223 ตัวอักษรเริ่มมีมิติขั้นตอนและมีความหมายในตัวเอง เข้ากับเกมใหญ่ที่เกี่ยวกับปัญหาที่มีอยู่ในปัจจุบัน นักวิชาการอักษรได้พยายามเปลี่ยนแปลงตัวอักษรในสมัยราชวงศ์พระยาบรมราชวงศ์ ตั้งแต่ช่วงระหว่างก่อนที่จะสิ้นสุดคริสต์ศตวรรษที่ 19 จนถึงปัจจุบัน工业化 ที่สำคัญคือการแก้ไขตัวอักษรให้ผิดเพี้ยนไปบ้าง คำว้ าใหม่จึงจะมีความหมายที่สูงขึ้นในภาษาที่ใช้เป็นหลักในปัจจุบัน
كتابة عربية

للمحمد العربي المستخدم في مجموعة واسعة من اللغات بالإضافة إلى العربية، بما فيها اللغات الأذرية والأذربيجانية والفارسية والروسية، 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 الخط العربي هو ثاني أكثر أنظمة الكتابة استخداما في العالم حسب عدد الدول المستخدمة، ثالث أكثرها استخداما حسب عدد المستخدمين، بعد نظام الألفبائية

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 واللغة الأندلسية. إن الكتابة العربية تستخدم تصورات تكتب بها اللغة العربية، بما فيها الفارسية والملايوية والأردية وهي لغات خليجية.

لا يوجد في اللغة العربية صوت غنائي، وفي مهديت مع转运 الكثير من اللغات تصف حرفا لم تكتب الكتبة لمثل هذا الصوت، والحروف المختارة من هذه اللغة الهدينية وعندما يستخدم ما يشبه الجملة الألفبائية الفارسية، أما لغات إندونيسيا فهي تعتمد إلى الحروف الألفبائية الأصلية.

في حالي نظام كتابة اللغات الإسبانية والبرتغالية واللغات الآسيوية واللغات الآسية العراقية، يمكن استخدام اللغة الكلامية أو الأبجدية اليدوية لكتابة لهم اللغة العربية. وخصيصا في الساحل، واللغات العربية في الغرب العربي (مخصوصا باللغات العربية)، ويتضمن نظام الألفبائية الإعدادية لكتابة اللغة العربية كل من الحروف إلى أنظمة الكتابة الفارسية واللغات العربية الأصلية. لا يستخدم نظام الكتابة الفارسيين نصوص الكتابة العربية.
The Hebrew alphabet is currently in use, having been in use since the Second Temple period, replacing the ancient Hebrew script, which was written in a different way. The Hebrew alphabet consists of 22 letters, plus five more that are used today for writing the Hebrew language, Yiddish, and Aramaic.

The Hebrew script is an abjad script: each letter represents a consonant, sometimes more than one consonant, and a small group of letters called diacritical marks can also represent vowels. A complete and unambiguous representation of the vowels and consonants is only possible with the accentuation, which is a collection of diacritical marks added to the Hebrew alphabet (as opposed to the Latin script).

Hebrew script is a local variant of the Phoenician alphabet, which in turn developed from the Proto-Canaanite alphabet. In the Proto-Canaanite script, each drawing represents the consonant at the beginning of the word described by the drawing (the principle of acrophony). For example, the head was used to represent the sound "r"; the eye was used for the sound "y"; and so on. For vowels, no special marks were used. The Canaanite script gradually spread, and its signs became so well known that its users began to "simplify" the drawings, and assumed that the reader would know which letter they were referring to. Thus, for example, the head became a triangle with a neck; the hand became a simple line, and only the tail remained. Most scholars believe that when the Hebrews adopted the Canaanite script, they found it difficult to identify some of the original drawings, and assumed, for example, that the sign that represented the word "za" was a weapon; the tail of the triangle was a door, and the snake was a fish. Thus, the names of the letters "zayin," "dalte" and "nun" (nun is a fish, like amenon, shfamenon, etc.) were born. The drawings that became signs turned into other scripts, even Greek and Latin. Even in modern Hebrew script, there is a clear evolution from the ancient Canaanite script, and the names of the letters make it easy to decipher.

The source
Extra Bold. Extra Extended

Greta Sans comes with styles for all occasions, even those that don’t come very often. Greta Sans Extended Super is one of those.
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 plausible proposal was van Kemen’s Remus, one of the first typefaces to have related Sans and Serif versions. And another, my personal pick, was Unio by Adrian Frutiger.

But Unio 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 Unio, type designers concerned themselves with the relationships between letters of the same set, how an a is different from a b. Unio creates a situation in which there are a’s of many characters related 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, Bibex 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 four, 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 pruning 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 piece has 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 beginning work proceeded on multiple styles simultaneously; not only were the design characteristics translated into extreme weights and widths.

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.

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 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 typefaces are still recognisable, each maintaining the strong personality of the Greta typeface.

For example, at the lighter end of the weight axis, the circle dot over i becomes 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 while preserving the natural look of the shapes.

In the earliest age of movable type, optical sizes became the main organising principle of typefaces. For example, Jannon’s caractères de l’Université in 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

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.
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. 

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. 

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
ترجمة ليست مسألة كلمات فقط
الترجمة ليست مسألة كلمات فقط
अनुवाद केवल शब्दों की बात नहीं है
ترجمة ليس مجرد كلمات
ترجمة ليس مسألة الكلمات فقط
번역은 단어만의 문제가 아닙니다
Greta
Γκρέτα
Грета
Գրետա
غريتا
גרטה
ग्रेटा
그레타
Introducing Greta Sans

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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