

The creation

Chap.j.

of the world.



GRENZE



BY RENATA POLASTRI
& OMNIBUS-TYPE

¶ Roman and blackletter typeface family, inspired in the broken script writing models. It's a family in nine weights with a strong personality and is equipped with several features to respond properly to different needs of a text typeface: ligatures, ornaments, extended language support, and various figure sets.

I. The divinity, humanity, and the office of Jesus Christ. The testimony of John. 39 The calling of Andrew, Peter, & c.



n the beginning, God created the heavens and earth. 2 The earth was without form and void, and darkness was over the face of the deep. And the Spirit of God was hovering over the face of the deep. And the Spirit of God was hovering over the face of the waters.

3 And God said, "Let there be light," and there was light. And God saw that the light was good. And God separated the light from the darkness. God called the light Day, and the darkness he called Night. And there was evening and there was morning, the first day.

4 And God said, "Let there be an expanse¹ in the waters from the waters." 5 And God made²

7 And God made the firmament; and divided the waters, which were under the firmament, from the waters, which were about the firmament: and it was fo.

*8 And God called the *firmament, heaven: and the Evening and the Morning were the second day.*

*9 ¶ And God said, *Let the waters under the heaven be gathered together unto one place, and let the dry land appeare: and it was fo. 10 And God called the day called hee, Seas: And God saw that it was good.*

11 And God said, Let the Earth bring foorth † graffe the herbe yeelding feed, and the fruit tree, yeelding fruit after his kinde, whole feed is in it selfe, upon the earth: and it was fo. 12 And the earth brought foorth graffe, and herbe yeelding fruit, whole feed was in it selfe, after

- Grenze Thin
- Grenze Thin Italic
- Grenze Extra Light
- Grenze Extra Light Italic
- Grenze Light
- Grenze Light Italic
- Grenze Regular
- Grenze Italic
- Grenze Medium
- Grenze Medium Italic
- Grenze Semibold
- Grenze Semibold Italic
- Grenze Bold
- Grenze Bold Italic
- Grenze Extra Bold
- Grenze Extra Bold Italic
- Grenze Black
- Grenze Black Italic

*† Hebr. betweene the light and between the darknesse.
† Hebr. and the Evening was, and the Morning was. & c.
* Pſal. 136, 5, iere. 10. 12. and 51.
† Hebr. Expanſion.*

GRENZE

DESIGNER	Renata Polastri & Omnibus-Type Team	STYLES & WEIGHTS	Grenze Thin
DESIGN YEAR	2016-2017		<i>Grenze Thin Italic</i>
FORMAT	OpenType PostScript (.otf)		Grenze Extra Light
LANGUAGE COVERAGE	Grenze supports 219 latin based languages, which are spoken in different 212 countries.		<i>Grenze Extra Light Italic</i>
ABOUT THE TYPEFACE	Grenze is a roman and blackletter typeface family, inspired in the broken script writing models. It's a family in nine weights with a strong personality and is equipped with several features to respond properly to different needs of a text typeface: ligatures, ornaments, extended language support, and various figure sets.		Grenze Light
			<i>Grenze Light Italic</i>
			Grenze Regular
			<i>Grenze Italic</i>
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			Grenze Black
			<i>Grenze Black Italic</i>



GRENZE
DESIGN FEATURES

a a a a a a a a a

GRADUAL WEIGHT INCREASE



THIN EXTRALIGHT LIGHT REGULAR MEDIUM SEMIBOLD BOLD EXTRABOLD BLACK

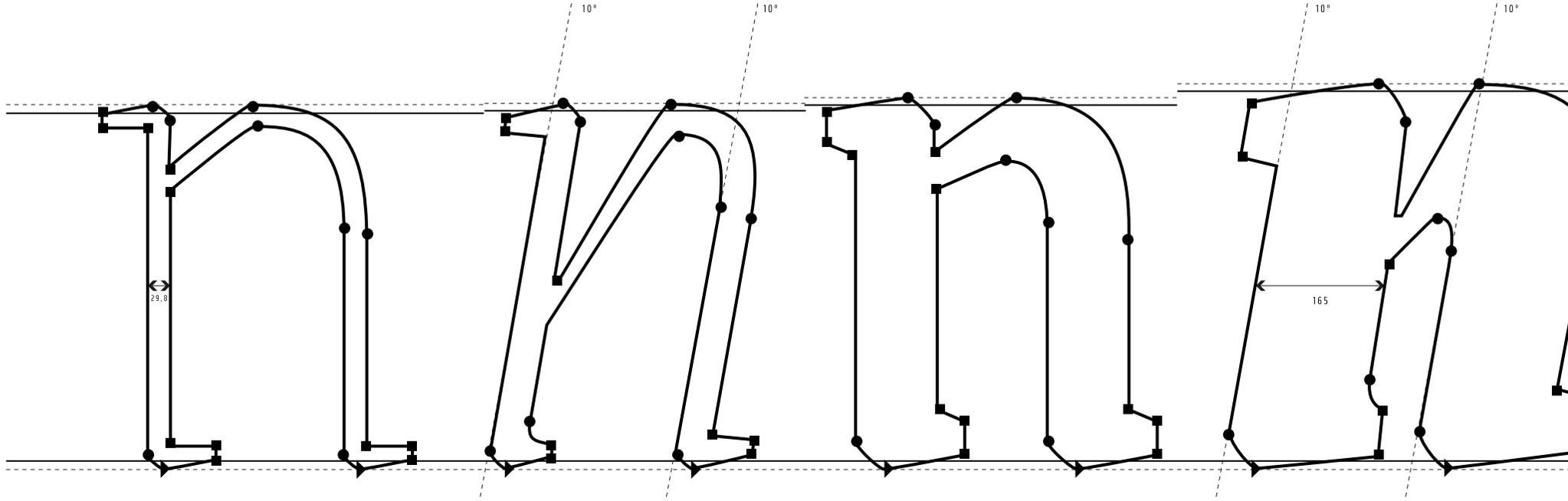
WEIGHT
AXIS

ROMAN Hna Hna Hna Hna Hna Hna Hna Hna Hna

ITALIC *Hna Hna Hna Hna Hna Hna Hna Hna Hna*



All styles in Grenze has been created to solve different hierarchy levels



GRENZE
DESIGN FEATURES



REGULAR « Words are just v

High X height

Sharp terminals Calligraphic chapes

close counters

Condensed structure

Sharp serifs

BOLD words almost no

Diagonal stress

Working with extreme points

ITALIC without their nurp

8°

GRENZE SHARES
FEATURES OF THE
BROKEN SCRIPT
WRITING MODELS

MEDIUM WHICH IS GIVEN

Condensed structure

BOLD ITALIC the tone and that

Latin Plus character set

Design space

tr... ends their me

GRENZE
SYSTEM SAMPLE



**BROKEN MODELS
IN A MODERN AGE**

*Gutenberg Bible
and the Giant
Bible of Mainz*

***The Renaissance* affected
change in every sphere of life**

&

BLACKLETTER

**GOTHIC
SCRIPT**

The *Caroline minuscule* (accompanied by a form of uncial majuscule) evolved into a more angular and laterally compressed script.

Humanism
born in Florence

THE FIRST ROMAN FONTS | *April 18, 2016*

ilovetypography.com

THIN
36 PT

The Canterbury Tales by Geoffrey Chaucer

REGULAR
38 PT

The procession that crosses Chaucer's

SEMIBOLD
41 PT

pages is as full of life and as richly

BLACK
41 PT

textured as a medieval tapestry

THIN ITALIC
34 PT

Sir Gawain and the Green Knight by Unknown

ITALIC
35 PT

Written by an anonymous 14th-century poet

SEMIBOLD ITALIC
43 PT

this epic poem is recognized as an equal

BOLD ITALIC
45 PT

of the great Old English poems

GRENZE
SPECIMEN



The Divine Comedy

Le Morte d'Arthur: King Arthur and the Legends of the Round Table

The Decamerone

508 GLYPHS
PER FONT

GIOVANNI BOCCACCIO

Ecclesiastical History of the English People

The Nibelungenlied

Powerful tale of revenge reaches back to the earliest epochs of German antiquity

The Letters of Abélard and Héloïse

This is the revised edition of Betty Radice's highly regarded translation

GRENZE
SPECIMEN



The Metal Bowl

Miranda July on the Wild Contradictions of Marriage

Poésie réactive. Brouiller les pistes

Colson Whitehead traverse en train fantôme l'Amérique esclavagiste

Terminetenkolonie

LATIN PLUS
CHARACTER SET

Sorry, maar er zit geen leider in ons brein"

Gonçalves de Magalhães

Når noget slutter

Læser i åben konsultation med litteraturlægen

GRENZE
SPECIMEN

ARISTOTLE
340 BC

CHAPTER 2



Elements of the Dream

THIS IS THE WHOLE dream, or, at all events, all that I can remember. It appears to me not only obscure and meaningless, but more especially odd. Mrs. E.L. is a person with whom I am scarcely on visiting terms, nor to my knowledge have I ever desired any more cordial relationship. I have not seen her for a long time, and do not think there was any mention of her recently. No emotion whatever accompanied the dream process.

Reflecting upon this dream does not make it a bit clearer to my mind. I will now, however, present the ideas, without premeditation any without criticism, which introspection yielded. I soon notice that it is an advantage to break up the dream into its elements, and to search out the ideas which link themselves to each fragment.



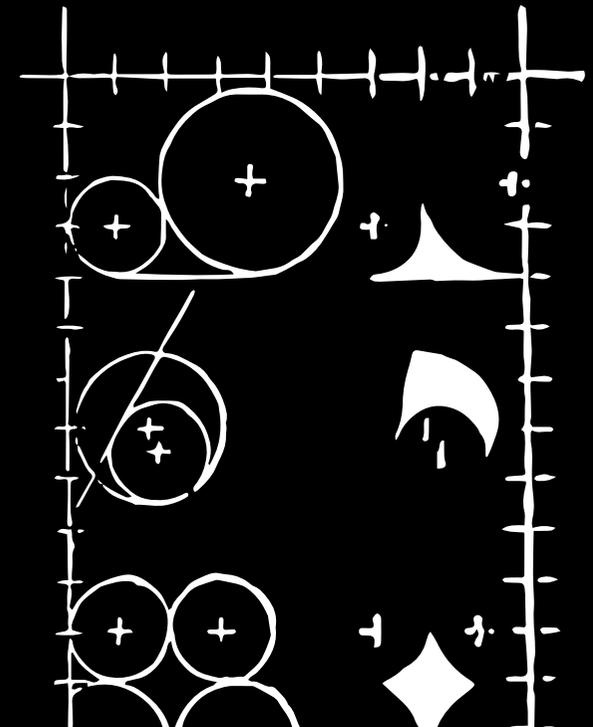
LE TIERS LIVRE.

IE porrois cy honnestment faire fin a mon. O euvre mais pource que ie voy maints escripuans en lettre Attique y scauoir deumét bien fairles poits & distinctions qui y font necessaires selon le diuers sens qui y eschet en escrips uant, ien baillera y vng petit deseing des plus requis, & les descripray breumét ainfi que les bons Peres Anciens en vfoient au temps passe.

Les points qui font plus requis entre Lettres Attiques font le point Triangulaire, Le Crouch, & le Quarre. Le Triangulaire, veult estre desaigne & fait de deux tours de Compas, & dune Lingne droicteioincteau deffoubz diceulx deux tours de Cópas. Le poit Crochu fera bié fait de deux tours de Cópas auffi avec vne ligne traucerant en bies quafi par la tierce partie du plusgrant tour, & adherent au petit tour de Compas. Le point Quarre estiuftemét fait de quatre tours de Compas equidistamment affis, & en faisant les deux de deffus vng peu pluspetits que ceulx de deffoubz comme pouuez veoir en la Figure qui sensuyt.

NOtez bien la situation dung chacun en point entre les deux extremes lignes du quarre, car les vngs veulét estre affis plus hault que les autres. Le point quarre, veult estre affis precisement sus lextreme ligne de bas, sus la quelle toutes les lettres Attiques veulét estre affises pour estre escriptes & pceder lune apres lautre en ligne equilibree. Le point Crochu veult estre affis vne ligne plus hault que le point Quarre, cest a dire sus la deuxiesme ligne en montant. Et Le point Triangulaire veult estre escript & situe sus la trofiesme ligne, comme il apert cy ioignát au deseing ou ilz font tous trois bié faicts.

Notez
icy le
Liue
pour af-
feoir les
pointcs.



REGULAR
 8 PT

By JASON FARAGO | AUG. 30, 2017

BLACK & BLACK ITALIC
 37/41

Weekend in Los Angeles: That Touch of Brazil

MEDIUM ITALIC
 17/21 PT

Next month is the official kickoff of Pacific Standard Time: LA/LA, a festival of exhibitions and events throughout Southern California.

REGULAR
 12/14 PT

PST, as it's called, meanders into more than 60 museums, from Santa Barbara to San Diego, each of which presents an exhibition or more of art from Latin America or America's Latino communities. Another 65 commercial galleries here are also getting in on the act: proof, if wearied New Yorkers like me needed it, that Los Angeles's art scene is now second to none.

REGULAR 10/12 PT

A few shows affiliated with PST have opened early, and one exhibition downtown — by the Italian-born Brazilian artist Anna Maria Maiolino, who is at last receiving her first American retrospective at the Museum of Contemporary Art — should be urgent viewing for both local audiences and for the crowds arriving this September from this country's east and from this hemisphere's south. As a young artist, living under Brazil's military government, she used painting, photography, video and paper collage to express her anxieties under the regime and her displacement in the New World, as well as her identity as a mother and daughter. Later, in a democratic Brazil, she made equally poignant drawings and works in clay and plaster, which explore more elemental themes of hunger and nourishment, ritual and obsession.

REGULAR 8/10 PT

Ms. Maiolino was born in 1942 in Calabria, the less developed south of Italy, and early memories of wartime privation, as well as the burdens of immigration and leaving one's native tongue, suffuse her later art. Her family moved first to Venezuela, then to Brazil before she was out of her teens. The Brazil that she discovered was undergoing a wholesale transformation under the decisive civilian president Juscelino Kubitschek, with a brand-new capital, Brasília, rising like magic in the country's interior.

She attended art school in Rio de Janeiro, where she studied alongside the painters Antonio Dias and her future husband, Rubens Gerchman. They, and Ms. Maiolino too, would develop a hot-colored style known as Nova Figuração ("new figuration"), which rhymed in places with American pop or French narrative figuration. (You may have seen their work in "International Pop," a major exhibition at the Walker Art Center and other American museums last year.) A few of Ms. Maiolino's early works reflect the pugnacious orientation of Nova Figuração, and directly contest the junta that took power in Brazil in 1964. For "O Herói" ("The Hero"), from 1966, multiple panels


SEMIBOLD
 8 PT
NEW YORK TIMES

<p>GRENZE TEXT SAMPLES</p>



THIN 10/12 PT

Removing a civil servant from his area of expertise and putting him in a job where he's not needed and his experience is not relevant is a colossal waste of taxpayer dollars. Much more distressing, though, is what this charade means for Alaska and American livelihoods in the north.

EXTRA LIGHT 10/12 PT

Removing a civil servant from his area of expertise and putting him in a job where he's not needed and his experience is not relevant is a colossal waste of taxpayer dollars. Much more distressing, though, is what this charade means for Alaska and American livelihoods in the north.

LIGHT 10/12 PT

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SEMIBOLD 10/12 PT

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BOLD 10/12 PT

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<p>GRENZE TEXT SAMPLES</p>

**THIN ITALIC 10/12 PT**

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ITALIC 10/12 PT

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SEMIBOLD ITALIC 10/12 PT

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GRENZE OT FEATURES



LIGATURES fi fl ff ffi ffl st fh ck tt

fi fl ff ffi ffl st fh ck tt

FIGURES

LINING FIGURES TO PROPORTIONAL

SUPERIOR

0123456789

123

0123456789

123

FRACTIONS

1/2 1/4 3/4

1/2 1/4 3/4

ORDINALS

1^a 1^o 1^A 1^O

1^a 1^o 1^a 1^o



GRENZE

DESIGNER Renata Polastri & Omnibus-Type Team

CONTENT SOURCES www.newyorker.com
www.politiken.dk
www.nytimes.com
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Omnibus-Type

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