I. The divinity, humanity, and the office of Jesus Christ. The testimony of John. *three.osf/nine.osf The calling of Andrew, Peter, & c.

‡ Hebr. between the light and between the darkness.
‡ Hebr. and the Evening was, and the Morning was, & c.


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 appear: and it was fo. 10 And God called the day land, Earth, and the gathering together of the waters called hee, Seas: And God saw that it was good.
11 And God said, Let the Earth bring forth † 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 forth graffe, and herbe yeelding fruit, whole feed was in it selfe, after his kinde, and the fruit tree, after his kinde, the fruit thereof was in it selfe.
Grenze supports 219 latin based languages, which are spoken in different 212 countries.

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.

DESIGNER
Renata Polastri & Omnibus-Type Team

DESIGN YEAR
2016-2017

FORMAT
OpenType PostScript (.otf)

LANGUAGE COVERAGE
Grenze supports 219 latin based languages, which are spoken in different 212 countries.

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.

STYLES & WEIGHTS
- 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
**GRENZE DESIGN FEATURES**

**GRADUAL WEIGHT INCREASE**

- THIN
- EXTRALIGHT
- LIGHT
- REGULAR
- MEDIUM
- SEMIBOLD
- BOLD
- EXTRABOLD
- BLACK

**WEIGHT**

**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
“Words are just words almost not without their purpose, WHICH IS GIVEN the tone and that transcends their meaning.
The Renaissance affected change in every sphere of life & BLACKLETTER

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

GOTHIC SCRIPT

Humanism born in Florence

THE FIRST ROMAN FONTS | April 18, 2016
The Canterbury Tales by Geoffrey Chaucer

The procession that crosses Chaucer’s pages is as full of life and as richly textured as a medieval tapestry

Sir Gawain and the Green Knight by Unknown

Written by an anonymous 14th-century poet this epic poem is recognized as an equal of the great Old English poems
The Divine Comedy

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

The Decameron

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
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

Termietenkolonie

"Sorry, maar er zit geen leider in ons brein"

Gonçalves de Magalhães

Når noget slutter

Læser i åben konsulation med litteraturlægen
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.

E porrois cy honneftment faire fin a mon. O euree mais pource que ie voy maints eſcripuans en lettre Attique y ſcauoir deumét bien fairles poits & diſtictions 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 aſſinque que les bons Peres Anciens en vſoient au temps paffe.

Es points qui font plus requis entre Le/ttres A/ttiques font le point Triangu- laire, Le Crouch, & le Quarre. Le Triangulaire, veult eſtre deſeigne & faict de deux tours de Compas, & dune Linge droicteioincetou deſſoubz diceulxs deux tours de Cópas. Le poit Crochu ſera bié faict de deux tours de Cópas aſſi avec vne ligne trauerceant en bies quañ par la tierce partie du pluſgrant tour, & adherent au petit tour de Compas. Le point Quarre eſtiuſtemét faict de quatre tours de Compas equidiftamment affis, & en faſſant les deux de deſſus vng peu pluſpetits que ceulx de deſſoubz comme pouuez veoir en la Figure qui ſenſuyt.

Otez 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 fus lextreme ligne dé bas, fus la quelle toutes les lettres Attiques veulét eſtre affſes pour eſtre eſcriptes & pceder lune apres lautre en ligne equilibree. Le point Crochu veult eſtre affis vne ligne plus hault que le point Quarre, ceft a dire fus la deuxiſme ligne en montant. Et Le point Triangulaire veult eſtre eſcript & fitue fus la troſſeſme ligne, comme il apert cy iognat au deſeſg ou ilz font tous trois bié faıts.
Weekend in Los Angeles:
That Touch of Brazil

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

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.

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.

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, Brasilia, 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...
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.
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.
## Grenze Character Set

### Roman

#### Uppercase

| A | B | C | D | E | F | G | H | I | J | K | L | M | N | O | P | Q | R | S | T | U | V | W | X | Y | Z |
| Ä | Å | Å | Ä | Å | Å | Ä | Å | Å | Å | Å | Å | Å | Å | Å | Å | Å | Å | Å | Å | Å | Å | Å | Å | Å | Å | Å |

#### Lowercase

| a | b | c | d | e | f | g | h | i | j | k | l | m | n | o | p | q | r | s | t | u | v | w | x | y | z |
| ä | å | å | ä | å | å | ä | å | å | å | å | å | å | å | å | å | å | å | å | å | å | å | å | å | å | å | å |

#### Ligatures

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#### Punctuation

| * | · | , | … | ! | # | ? | ! | @ | & | £ | $ | € | ¢ | § | ° | † | ™ | ⌣ | ^ |

#### Figures and Currency Symbols

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#### Math Symbols

| + | − | × | ÷ | ≠ | ≤ | ≥ | ± | ± | ± | ± | ± | ± | ± | ± | ± | ± | ± | ± | ± | ± | ± | ± | ± |

#### Accents

| ‘ | ” | ” | ” | ” | ” | ” | ” | ” | ” | ” | ” | ” | ” | ” | ” | ” | ” | ” | ” | ” | ” | ” | ” | ” | ” | ” | ” | ” | ” | ” | ” |

---
**Ligatures**

| fi fl ff ffi ffl fh ck tt |

| fi fl ff ffi ffl fh ck tt |

**Figures**

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