nahwehwɛdzetsitsir

naboromäîngo

dhatmexxi

sbilong

gentium
a typeface for the nations

Gentium was birthed

out of the union of two purposes—to fulfil academic requirements and to meet a global need.

It has been designed as part of the Master of Arts in Typeface Design program at the University of Reading. The assignment brief was simple: design two contrasting variants of a text typeface with a basic character set.

For inspiration, I looked to both historical and modern typefaces—some familiar, many new to me. The research required for my essays pushed me to discover how designers have solved various problems with type. I learned how strongly type design has been influenced by practical needs, from lithography to road signage.

What I needed was a unifying purpose—a problem of my own to solve. This would give me direction and focus, and be a final arbiter of design decisions.

Balanced

P c h a

Glyphs from Palatino, Berkeley Old Style, Charter and Minion

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Intentions

The wider purpose I sought was found in a growing global need.

Thousands of ethnic groups around the world use the Latin script for their languages. In order to adapt this foreign alphabet for their use, many groups have added new letters or diacritics.

Unfortunately, computers offer little support for these 'extended' Latin alphabets. With the advent of Unicode, some of the technical barriers have been removed. Few typefaces, though, include these extra glyphs. Those that do (such as Arial Unicode), are not very suitable for the wide range of publishing needs.

The result is that millions of people are shut out from the publishing community. These ethnic groups—*nations*—need a typeface that supports all their special letters and is also suitable for broad text publishing. Ideally, such a typeface would be highly legible, reasonably compact, attractive, and freely available to all.

Gentium is an attempt to meet this need. It includes many extended Latin letters and diacritics, but also supports both monotonic and polytonic Greek. A Cyrillic version is under way and will be added in the near future.

Gentium is Latin for *belonging to the nations*. My hope is that Gentium might be embraced by the nations and empower them to become fully-fledged members of the wider publishing community.

Victor Gaultney

Literacy lessons in Ghana

It's all Harry Carter's fault.

In my research on legibility I came across his article 'Optical scale in typefounding' (Typography 4, 1937) in which he lauds Fleischman for low joins on the letters h m n. 'The effect is clearer', he writes.

This stunned me. Could such a calligraphic feature actually benefit legibility? Most trends in readable typefaces were going in the opposite direction— toward higher joins—to increase counter size.

Would it be possible to create a highly legible face based upon a calligraphic foundation? How could the dynamic nature of the pen be balanced with the steadiness needed for text type?

I wanted to create a solid, robust face that did not wear its calligraphic heritage too boldly. Too much character would be a distraction to the reader. I did desire speed and rhythm, but not at the cost of clarity and legibility.

My original calligraphic experiments for the roman and italic were completed on consecutive days, and the result is a close connection between the two. The dynamic features I desired have lived on most authentically in the latter.

Comparison of initial calligraphy and resulting font. Dynamic features in Gentium Italic: swelling pen-like terminals, smooth but energetic curves, balance between sharp and smooth corners.

n

Dynamic

caveboring

caveboring

potential energy

How could I capture this dynamism in the roman?

Early attempts proved too calligraphic—and worked poorly as typeforms. The process of distilling the forms down to their basic elements was painful. Every time I removed an expressive feature I felt a sense of loss. Would the result still seem dynamic?

In the end, steadiness was gained not only through the loss of pen features, but through consistency, reduction of contrast and intentional serif design.

Because the area at x-height has so much activity, a firm horizontal footing was needed. Slab serifs, though tempting, would have been out of character in such a humanist face. The best compromise was traditional bracketed serifs upon a flat base.

Steadiness

Translation from pen to type. Serifs and vertical stems are clearly more typographic. In addition, stroke weight is slightly reduced and counters are more open. Obvious pen features, such as the thinning of lower left to upper right curves, are less pronounced.

Readability is everything.

It is a combination of many factors, including the legibility of individual letters and word shapes. Gentium maximises legibility by avoiding extreme contrast and very thin strokes. Generous counters give the perception of larger size. The x-height (in relation to cap-height) is large, but ascenders are not allowed to become too short. Finally, the most distinctive aspects of letters are highlighted to heighten shape recognition. Though designed for 10–11 points, this allows Gentium to be used at even smaller sizes.

Gentium at 10, 8.5, 7 and 6 points (7 & 6 pts. have expanded widths).

sceoga

Our eyes read the tops of letters, so these parts are intentionally differentiated.

hbpnmr

Legible

Are legibility and economy adversaries? No, they do not need to be so. Techniques used to improve legibility, such as the use of wide forms, can actually encourage economy by allowing smaller sizes to be used. Economical techniques, such as condensation of certain forms, can make text easier to read when applied judiciously. The key to harmonising the two is balance.

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The type designer needs to understand the effects of every decision on both legibility and economy. Questions need to be asked: How much can I shorten these descenders before the letters become misshapen and distracting? Will this really allow lines to be set more closely? Or will the colour become too heavy and require extra leading? The answers are heavily dependent on eventual usage. The publishing environment, including paper quality and reproduction process, may make certain requirements on the typeface. There are no simple guidelines for legibility or economy that apply in every case. abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRST

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Times New Roman (9.2 point) and Gentium (9 point) compared.
Equalised x-heights allow comparison at actual perceived size.

Economy

Über
Élève

Gentium achieves reasonable economy of space despite its wide counters. Due to its high legibility and large perceived size, it can be set at smaller sizes—with a significant reduction in text length. It is as economical as Times.

One factor in this economy is the size and design of capital letters. Modest size, slight compression and even weighting with lower case glyphs save space. These features also make Gentium useful for languages that use many capitals, such as German. There is plenty of room for accents without requiring additional leading or painfully compressed letterforms.

The Universal Declaration of Human Rights states that:
Jeder hat Anspruch auf die in dieser Erklärung verkündeten Rechte und Freiheiten ohne irgendeinen Unterschied, etwa nach Rasse, Hautfarbe, Geschlecht, Sprache, Religion, politischer oder sonstiger Überzeugung, nationaler oder sozialer Herkunft, Vermögen, Geburt oder sonstigem Stand.

Utility is not enough.

The goal of writing is communication. Writing must be read in order to communicate. A typeface should not only present the words on a medium, but invite the potential reader to participate.

Advertising experts use the acronym AIDA as a guide. They say that effective communication requires getting the person's *attention*, engaging their *interest*, increasing their *desire*, and moving them to *action*. Paul Mijksenaar has noted that this progression is, at the beginning, highly dependent on *aesthetics*. Encouraging people to read requires getting their attention with something that looks attractive.

Gentium attempts to attract readers though good design and spacing, but also by its calligraphic character. It tries to be a warm and friendly face without too many distracting elements.

This is particularly important for new readers. For them to invest the effort to read something, it must look engaging and pleasant to read. We often underestimate the typographical sensitivity of the newly literate, and especially of those whose languages require special letters and diacritics. They appreciate good typography, too.

Attractive publications can even help to preserve endangered languages and cultures. The availability of a good font for a language can make books easier to read and increases the demand for vernacular literature. It can stimulate literacy efforts and give people pride in their own language—and credibility to others.

AESTHETICS

Attention
Interest
Desire
Action

ERGONOMICS

Attractive

Gentium recently received a Certificate of Excellence in Type Design as part of the bukva:raz! *type design competition sponsored by the Association Typographique Internationale (ATypI). It was honoured as one of the best designs of the past five years.*

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şħə

ɣʛʃɛ

ɛȝȣ

Utility

Many languages prefer diacritics that fill the ascender space, but that style is not suitable with multiple accents.

ölõiōlôlŏiòló
ȫlȭiȫlȍĺlȏiȍlȍ

ȫlȭiȫlȍĺlȏiȍlȍ
ölõiōlôlŏiòló

An alternate set includes shorter versions with tighter spacing. Even the dot on i and j are lowered to match.

But attractiveness is not enough, either. As interest and desire grow, the *ergonomics*—how easily text is read—becomes more important. A successful text typeface, then, needs to maximise legibility, but must also be tailored for its intended use.

One of the purposes of Gentium is to support publication of texts in non-European languages around the world. This places special requirements on the design, and has led to some of Gentium's most unique features:

Extensive extended Latin character support. Most Latin-based writing systems are supported through broad coverage of Latin Unicode ranges.

Alternate letter designs for literacy use. Both double- and single-story designs are included for aɑ and gg, even in the italic: *aɑ gg.*

Clear, distinctive diacritics. Some languages can be generally read and understood even without accent marks. Others, such as some tonal languages, give them great importance and are unintelligible without them.

Alternate versions of some diacritics. Some languages use up to three levels of diacritics. Gentium's generous ascenders allow more room for these combinations. There are also alternate versions of some accents designed especially for when stacking diacritics are needed.

Reproductive survival. Less contrast and avoidance of very thin lines allow for less-than-ideal reproduction environments.

Less need for 'expert' glyphs. The smaller size of capitals and numerals reduces the need for small caps and old-style figures. This enables high-quality publishing even without sophisticated software.

Reduced kerning. Gentium includes kerning pairs, but careful spacing and letter design lessens any dependence on kerning, which may be unsupported in some software.

Too much uniformity

can make text harder to read. Distinctive parts of letters need to be clear. Differences between pairs of similar letters need highlighting. The identity of each letter must be obvious to the reader.

This is especially important when extending the Latin alphabet. The special characters in Gentium have their own unique identities that highlight their distinctive elements. These letters are not just add-ons to the basic alphabet, but were an integral part of the design from the beginning.

The design of the italic f allows a clear distinction to be made between it and the hooked version. Both are used for the Ewe language of Ghana.

õfe ufa

Distinctive

ɔɒnɔhəsʎuoɹ
ɐɒnɔhəsʎuoɹ

Letters have often been rotated 180° to create new letters, but simple rotation (upper line) creates symbols that seem out of place. In Gentium, rotated letters have their own identity (lower line), and are designed in greater harmony with other shapes.

The single-bowl a and g have smaller bowls than the d and q in order to improve letter recognition.

The Gentium family also supports Greek letters, but avoids the tendency to give them Latin forms. Gentium Greek is a separate design that embraces the robust, distinctive character of the Greek script, but does so within the design context of the typeface.

αβγδεζηθικλμ

The wealth of shapes used by Latin-based writing systems do, nevertheless, need to be placed within a harmonious family. Gentium is tied together through a common vocabulary of strokes, curves, serifs and terminals first seen in the basic alphabet.

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
abcdefghijklmnopqrstuvwxyz

Gentium Roman and Italic are also closely related. Italic forms are truly cursive, but share a strong connection with the upright letters. Capitals are simply obliqued, with only slight adjustments. The lower case shares the same calligraphic hand as the upright, but with less distillation of shapes. Roman/italic contrast is then gained through a gentle slope and condensation, not through radically different letterforms.

Such unity makes the process of transferring literacy skills to italic fonts easier. Even experienced readers benefit from an italic that is very pleasant to read— even for long runs of text.

Unity

Gentium Greek is carefully matched with the Latin alphabet in order to give a similar visual impression and gray value. The two scripts can be successfully mixed.

Θα πρέπει να νιώθουμε ευγνωμοσύνη προς τις εκδόσεις Ides et Calendes, από το Neuchâtel, που ανέλαβαν την έκδοση στα γαλλικά της γερμανικής συλλογής «Ο Κόσμος των Εικόνων», με επιβλέποντα τον Martin Winkler. Δύο τόμοι έκαναν την εμφάνισή τους αυτές τις μέρες: Μαρία, η Μητέρα του Θεού, από τον N.-P. Gerhard και οι Ημέρες Εορτών, από τον Martin Winkler (που αναλύθηκε περαιτέρω από την κα Behr-Sigel στις «Σκέψεις γύρω από το τέμπλο»).

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Sample above includes both regular and alternate versions of diacritics.
Only partial glyph repertoire shown. Complete glyph set, supporting all Latin
ranges of Unicode 3.0, is shown in the running footers throughout this booklet.

ABCDEFGHIJKLMNOPQRSTUVWXYZ

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ΑΒΓΔΕΖΗΘΙΚΛΜΝΞΟΠΡΣΤΥΦΧΨΩ
αββγδεζηθϑικλμνξοπρστυφφχψως

Ά Έ Ή Ί Ό Ύ Ώ ά έ ή í ó ú ώ ϊ ϋ ΐ ΰ Ϊ Ϋ Ύ ΎΫ
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Lower case shown with both forms of *perispomeni.* Extra space added to accented forms.

’ΕΚ ΔΙΟΣ ἀρχώμεσθα, τὸν οὐδέποτ’ ἄνδρες ἐῶμεν
ἄρρητον· μεσταὶ δὲ Διὸς πᾶσαι μὲν ἀγυιαί,
πᾶσαι δ’ ἀνθρώπων ἀγοραί, μεστὴ ὲ θάλασσα
καὶ λιμένες· πάντη δὲ Διὸς κεχρήμεθα πάντες.
τοῦ γὰρ καὶ γένος εἰμέν· ὁ δ’ ἤπιος ἀνθπώποισιν
δεξιὰ σημαίνει, λαοὺς δ’ ἐπὶ ἔργον ἐγείρει,
μιμνήσκων βιότοιο, λέγει δ’ ὅτε βῶλος ἀρίστη
βουσί τε καὶ μακέλῃσι, λέγει δ’ ὅτε δεξιαὶ ὧραι
καὶ φυτὰ γυρῶσαι καὶ σπέρματα πάντα βαλέσθαι.
αὐτὸς γὰρ τά γε σήματ’ ἐν οὐρανῷ ἐστήπιξεν,
ἄστρα διακρίνας, ἐσκέψατο δ’ εἰς ἐνιαυτὸν
ἀστέρας οἵ κε μάλιστα τετυγμένα σημαίνοιεν
ἀνδράσιν ὡράων, ὄφρ’ ἔμπεδα πάντα φύωνται.
τῶ μιν ἀεὶ πρῶτόν τε καὶ ὕστατον ἱλάσκονται.
χαῖρε, πάτερ, μέγα θαῦμα, μέγ’ ἀνθρώποισιν ὄνειαρ,
αὐτὸς καὶ προτέρη γενεή. χαίποιτε δὲ Μοῦσαι
μειλίχιαι μάλα πᾶσαι· ἐμοί γε μὲν ἀστέπας εἰπεῖν
ᾗ θέμις εὐχομένῳ τεκμήρατε πᾶσαν ἀοιδήν.

ΑΡΑΤΥΣ • ΦΑΙΝΟΜΕΝΑ 1–18

I   *The Mountain Home*

Far up on the mountainside the little shack stood alone in the clearing. It was roughly yet warmly built. Behind it jagged cliffs broke the north wind, and towered gray-white in the sunshine. Before it a tiny expanse of green sloped gently away to the point where the mountain dropped in another sharp descent, wooded with scrubby firs and pines. At the left a footpath led into the cool depths of the forest. But at the right the mountain fell away again and disclosed to view the picture David loved the best of all: the far-reaching valley; the silver pool of the lake with its ribbon of a river flung far out; and above it the grays and greens and purples of the mountains that climbed one upon another's shoulders until the topmost thrust their heads into the wide dome of the sky itself.

There was no road, apparently, leading away from the cabin. There was only the footpath that disappeared into the forest. Neither, anywhere, was there a house in sight nearer than the white specks far down in the valley by the river.

Within the shack a wide fireplace dominated one side of the main room. It was June now, and the ashes lay cold on the hearth; but from the tiny lean-to in the rear came the smell and the sputter of bacon sizzling over a blaze. The furnishings of the room were simple, yet, in a way, out of the common. There were two bunks, a few rude but comfortable chairs, a table, two music-racks, two violins with their cases, and everywhere books, and scattered sheets of music. Nowhere was there cushion, curtain, or knick-knack that told of a woman's taste or touch. On the other hand, neither was there anywhere gun, pelt, or antlered head that spoke of a man's strength and skill. For decoration there were a beautiful copy of the Sistine Madonna, several photographs signed with names well known out in the great world beyond the mountains, and a festoon of pine cones such as a child might gather and hang.

NUKAN MAAMƐNI ƔƐNƐƔII ƁO PƐLƐ HU
DÉCLARATION UNIVERSELLE DES DROITS DE L'HOMME

Dɔn juwoo gbalatɔmaa
Préambule

A kɛ kaalonna da tɔɔi gaa nukan ɲei yɛnɛ yiihu diə lɛgbɔɔɓa laa, təlinmo laa da lilaa di nwundɔɔi.

Considérant que la reconnaissance de la dignité inhérente à tous les membres de la famille humaine et de leurs droits égaux et inaliénables constitue le fondement de la liberté, de la justice et de la paix dans le monde,

A kɛ lənɛɛ nukan dɔɔi gaa maanɛ yɛnɛ nuan diə pɛli kweiwoo ɓoi, diə laa di maamɛni la, yi di hwa kɛ ɲeimaaɲɔn da mɔnɔ di hu, ɓə kele yɛnɛnuan kaa ɓɔi.

Considérant que la méconnaissance et le mépris des droits de l'homme ont conduit à des actes de barbarie qui révoltent la conscience de l'humanité et que l'avènement d'un monde où les êtres humains seront libres de parler et de croire, libérés de la terreur et de la misère, a été proclamé comme la plus haute aspiration de l'homme,

A kɛ tɔɔi gaa nukan ɲei yɛnɛyii hu ɓə maanɛ maa ə kɔnwɔ, hogɛ nukan hwəpa pənə hwə gwei təĝə hemei iɔi hu ɲeitəwɔnuan diə.

Considérant qu'il est essentiel que les droits de l'homme soient protégés par un régime de droit pour que l'homme ne soit pas contraint, en suprême recours, à la révolte contre la tyrannie et l'oppression,

A kɛ lɔiŋaa kele yepuɔ gehu ɓə maanɛ gu hwaŋa tɛĝɛ ɓɔi.

Considérant qu'il est essentiel d'encourager le développement de relations amicales entre nations,

A kɛ lɔi kele hu nuan ɓowoo ɓa, tɔɔi lele gaa hinaa di wɔɔ Kaalonnaa hu, yai a di wɔɔ tɛtəwɔ yii lɛlɛ ɲeikulo, yɛ pənə yɛ di wɔɔ yii ɲaanɛ lɛgbɔɔɓa laa hui.

Considérant que dans la Charte les peuples des Nations Unies ont proclamé à nouveau leur foi dans les droits fondamentaux de l'homme, dans la dignité et la valeur de la personne humaine, dans l'égalité des droits des hommes et des femmes, et qu'ils se sont déclarés résolus à favoriser le progrès social et à instaurer de meilleures conditions de vie dans une liberté plus grande,

A kɛ yɛnɛ lɔi kele da ŋɔɔ kpɔn gɛnei ɓə di liimu ə həĝə nɛgbɔɔɓa lelei da tɔɔi gaa ɲei yɛnɛ yii hu maa mɛni ɓai.

Considérant que les Etats Membres se sont engagés à assurer, en coopération avec l'Organisation des Nations Unies, le respect universel et effectif des droits de l'homme et des libertés fondamentales,

A kɛ giliɲahiə tənɔi ti hwilən nukan dɔɔi da ŋɔɔ lɛgbɔɔɓa laa ɓə gɛ, ələ yaɓə kɛ a di liimu həĝɛɛ a gbɔɔkpɔ, yili ɓə a gɛ lɔi kele diwɔɔ ɲaakpɔn gɛnɛ ə ɓo yɛnɛ.

Considérant qu'une conception commune de ces droits et libertés est de la plus haute importance pour remplir pleinement cet engagement,

Yò-ècɔ̀nɔ̀ nyí rí Zhã kẽ mɔ́

Yi nyì-zɔ̀mɛ̀ ré jǐrh numbyíní

1 Kùr-ju yi ní, ǹdɔ́ Yi nyì-zɔ̀mɛ̀ ré y'à ŋwénɛ́. Rà y'à ŋwénɛ́ ǹdɔ́ Yi, sə rə y'à wɔ́ Yi. ²Kùr-ju yi ní, ǹdɔ́ rə y'à ŋwénɛ́ ǹdɔ́ Yi. ³Wɔ́ rəmyɛ́ dɛnnɛ Yi tó né rə wèrhé kɔn gakó. Kɔn rədù ga tènɛ́ Yi yə̀ rə zɔ̀mɛ̀ ré dɛnnɛ tó rə wèrhé yé. ⁴Wɔ́ rəmyɛ́ rə n'ê pɛ nyǔ, sə nyǔ mú mə̀myé wɔ́ numbyínɔ́ bé pwɛ̀. ⁵Pwɛ̀ dé yə̌r cə-byín wə, sə cə-byín dí yə̀ rə cɔ̀r yé.

⁶Yi twǐ lò mə̀dù n bà, ń yíl Zhã. ⁷Ń tú zhàn byilu, mùnì n yə̀ pwɛ̀ dé zhàn-cínnə, mùnì lyì bí gakó tó ń dɛnnɛ bə zwɛ̃ nyí. ⁸È də̀ ńmyɛ̌ cìcì ń yà ń wɔ́ pwɛ̀ dé yé. Wɔ́ twí bə̀ twǐ mù bà ń yál pwɛ̀ dé zhàn-cínnə. ⁹Yi zɔ̀mɛ̀ ré dúdú rə̀ wɔ́ pwɛ̀ zhɔ̀nà, rə̀ tú lũ w wə, mùnì rə yə̌r lò gakó.

¹⁰Rə y'à ŋwénɛ́ lũ w wə, sə lũ w lyì bí yə̀ rə pár lwar yé. E jà wɔ́ rəmyɛ́ dɛnnɛ Yi tó né rə wèrhé lũ wɔ́. ¹¹Rə tú rə̀ cìcì lyì bí sõ, sə bə̀ yə̀ shènɛ́ bə zwɛ̃ de yé. ¹²Ǹdɔ́ rəmyɛ́ ga, bə̀ jàlà shènɛ́ bə zwɛ̃ de, sə rə̀ ce bə̀myɛ́ mɔ́ jǐrh Yi byǎ, bə̀ gɔ́ zù rì mú yilə. ¹³Sə bə̀ yə̀ Yi byǎ jǐrh ǹdɔ́ numbyíní jàn ráá ǹdɔ́ numbyíní pùbùlə̀ yé. Bə̀ yə̀ bal ǹdɔ́ kẽ dɛnnɛ tó bə jǐrh Yi byǎ yé. Wɔ́ Yi cìcì rə̀ ce bə jǐrh rə byǎ.

¹⁴Yi nyì-zɔ̀mɛ̀ ré jǐrh numbyíní, sə numbyíní y èmyé jòm nɔ́ sõ. Nɔ́ yírhɔ́ nɔ è zùwɔ́ yé. Wɔ́ Da mɔ́ ń pɔ zùwɔ́ y èmyé ń Byì-dùwə̀ y ne. È sónó w já dɛ́dɛ́. Wɔ́ èmyé dɛnnɛ nɔ́ tó né nɔ́ lwar Yi gɔ́ wɔ́ kɔn nádwí yil né zhɔ̀n zhɔ̀nà.

The Word Became Flesh

In the beginning was the Word, and the Word was with God, and the Word was God. He was with God in the beginning. Through him all things were made; without him nothing was made that has been made. In him was life, and that life was the light of men. The light shines in the darkness, but the darkness has not understood it.

There came a man who was sent from God; his name was John. He came as a witness to testify concerning that light, so that through him all men might believe. He himself was not the light; he came only as a witness to the light. The true light that gives light to every man was coming into the world.

He was in the world, and though the world was made through him, the world did not recognize him. He came to that which was his own, but his own did not receive him. Yet to all who received him, to those who believed in his name, he gave the right to become children of God—children born not of natural descent, nor of human decision or a husband's will, but born of God.

The Word became flesh and lived for a while among us. We have seen his glory, the glory of the one and only Son, who came from the Father, full of grace and truth.

[1] Ἐν ἀρχῇ ἦν ὁ λόγος, καὶ ὁ λόγος ἦν πρὸς τὸν θεόν, καὶ θεὸς ἦν ὁ λόγος. [2] οὗτος ἦν ἐν ἀρχῇ πρὸς τὸν θεόν. [3] πάντα δι' αὐτοῦ ἐγένετο, καὶ χωρὶς αὐτοῦ ἐγένετο οὐδὲ ἕν ὃ γέγονεν [4] ἐν αὐτῷ ζωὴ ἦν, καὶ ἡ ζωὴ ἦν τὸ φῶς τῶν ἀνθρώπων· [5] καὶ τὸ φῶς ἐν τῇ σκοτίᾳ φαίνει, καὶ ἡ σκοτία αὐτὸ οὐ κατέλαβεν. [6] Ἐγένετο ἄνθρωπος ἀπεσταλμένος παρὰ θεοῦ ὄνομα αὐτῷ Ἰωάννης· [7] οὗτος ἦλθεν εἰς μαρτυρίαν ἵνα μαρτυρήσῃ περὶ τοῦ φωτός, ἵνα πάντες πιστεύσωσιν δι' αὐτοῦ. [8] οὐκ ἦν ἐκεῖνος τὸ φῶς ἀλλ' ἵνα μαρτυρήσῃ περὶ τοῦ φωτός. [9] Ἦν τὸ φῶς τὸ ἀληθινόν, ὃ φωτίζει πάντα ἄνθρωπον, ἐρχόμενον εἰς τὸν κόσμον. [10] ἐν τῷ κόσμῳ ἦν καὶ ὁ κόσμος δι' αὐτοῦ ἐγένετο, καὶ ὁ κόσμος αὐτὸν οὐκ ἔγνω. [11] εἰς τὰ ἴδια ἦλθεν, καὶ οἱ ἴδιοι αὐτὸν οὐ παρέλαβον. [12] ὅσοι δὲ ἔλαβον αὐτόν, ἔδωκεν αὐτοῖς ἐξουσίαν τέκνα θεοῦ γενέσθαι, τοῖς πιστεύουσιν εἰς τὸ ὄνομα αὐτοῦ, [13] οἳ οὐκ ἐξ αἱμάτων οὐδὲ ἐκ θελήματος σαρκὸς οὐδὲ ἐκ θελήματος ἀνδρὸς ἀλλ' ἐκ θεοῦ ἐγεννήθησαν. [14] Καὶ ὁ λόγος σὰρξ ἐγένετο καὶ ἐσκήνωσεν ἐν ἡμῖν, καὶ ἐθεασάμεθα τὴν δόξαν αὐτοῦ, δόξαν ὡς μονογενοῦς παρὰ πατρός, πλήρης χάριτος καὶ ἀληθείας.

SOURCES AND REFERENCES

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Page 4: Quote from Harry Carter, 'Optical scale in typefounding' (Typography 4, 1937), p. 5.

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Gentium was produced using Macromedia Fontographer, Freehand, FontLab, and Adobe Photoshop. Booklet produced with Adobe InDesign, Photoshop and Microsoft Word.

Future

Gentium is available for use by anyone at no charge, in order to stimulate literature production around the world. To download the most recent version of Gentium, or get a copy of this booklet in PDF format, visit the Gentium web site:

http://www.sil.org/~gaultney/gentium/

The current version of Gentium contains only regular and italic faces, and supports only Latin and Greek scripts. Cyrillic support is under development, and preliminary work has begun on additional weights. A complementary sans-serif face is in embryonic form.

Priorities for these developments will be driven by users. Comments and suggestions are welcomed at *victor_gaultney@sil.org*. The web site will also be the central location for information on ongoing development.

hodawurdɛnyimpapemnyinahɔ

asôayekekötäyêndâlitînëngöterê

ɛwilgruppireliġjużikolhaugħanɑ

tmanomeriigatraitlonglukimpɑ

ɛ̀bùntilàákàyèàtitiɛ̀ríọkànósìyẹ

nɛkewiyaypakandayɩkɔ

J. Victor Gaultney
victor_gaultney@sil.org
http://www.sil.org/~gaultney/gentium/