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# Rethink

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Thin

*Thin Italic*

ExtraLight

*ExtraLight Italic*

Light

*Light Italic*

Regular

*Italic*

Medium

*Medium Italic*

SemiBold

*SemiBold Italic*

Bold

*Bold Italic*

ExtraBold

*ExtraBold Italic*

Black

*Black Italic*

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## ABOUT

The robust and contemporary sans-serif typeface Rethink, comes with strong characteristics. The typeface is made for work in text as well as in display. It features nine weights in two styles, including Small Caps, a set of contemporary OpenType functions, multiple figure sets and a rich language support.

Rethinks main characteristics are the non-straight stroke endings and a slope that might come in an unexpected direction. It brings a bit of movement to the baseline and some attraction to the shapes in bigger sizes. These details are designed to 'disappear' in smaller sizes and to not disturb a reading process.

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HYPOSTASIZE

*Codefendant*

ATTRIBUTING

*Nonofficial*

SINGULARITY

Uncorrected

*VISUALIZING*

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THIN & THIN ITALIC, 72PT

WELLDESIGNED  
Pretentiousness  
*EMANCIPATIONS*  
*Circumlocutions*

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EXTRALIGHT & EXTRALIGHT ITALIC, 72PT

DISCONCERTING  
Troubleshooters  
CONSULTANCIES  
*Embellishments*

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LIGHT & LIGHT ITALIC, 72PT

UNCHANGEABLE  
Atmospherically  
*DEMONSTRABLY*  
*Underestimated*

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REGULAR & ITALIC, 72PT

POSTOPERATIVE  
Semiconductors  
*MONSTROSITIES*  
*Unimplemented*

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MEDIUM & MEDIUM ITALIC, 72PT

**HYPERMARKETS**  
**Supersaturation**  
***TERRITORIALITY***  
***Responsiveness***

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SEMIBOLD & SEMIBOLD ITALIC, 72PT

**MANAGERESSES**  
**Commemorates**  
***INTERMINGLING***  
***Indiscriminately***

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BOLD & BOLD ITALIC, 72PT

**FLAMBOYANTLY**  
**Crossexamining**  
***UNAUTHORISED***  
***Unpleasantness***

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EXTRABOLD & EXTRABOLD ITALIC, 72PT

**MONOPOLISING**  
**Industriousness**  
***EXTORTIONISTS***  
***Multiprocessors***

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BLACK BLACK ITALIC, 72PT

**DIFFERENTIALS**  
**Gerrymandered**  
***EMANCIPATION***  
***Overproduction***

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THIN & THIN ITALIC, 48PT

I would like to do a little  
INTERVIEW ABOUT TYPE  
*design with you, ok?*

EXTRALIGHT & EXTRALIGHT ITALIC, 48PT

Q: What is type design?  
A: *TYPE DESIGN IS THE ART  
and craft of creating type*

LIGHT & LIGHT ITALIC, 48PT

which are sets of letters,  
NUMBERS, AND SYMBOLS  
*that are used to commur*

REGULAR & ITALIC, 48PT

Type designers consider  
MANY FACTORS WHEN DESIGNING  
*a typeface, including legibility*



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THIN & THIN ITALIC, 48PT

readability, aesthetics, and the intended use of the typeface.  
**Q: What are some of the**

EXTRALIGHT & EXTRALIGHT ITALIC, 48PT

challenges of type design?  
**A: TYPE DESIGN IS A COMPLEX AND CHALLENGING PROCESS.**

LIGHT & LIGHT ITALIC, 48PT

Type designers must balance many different factors such as legibility, readability, and aesthetics, and the intended use of the typeface.  
**such as legibility, readability,**

REGULAR & ITALIC, 48PT

aesthetics, and the intended use of the typeface.  
**USE OF THE TYPEFACE.**  
**They must also consider**

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THIN & THIN ITALIC, 48PT

**how their typeface will  
LOOK AND FUNCTION IN  
*contexts, such as on scr***

EXTRABOLD & EXTRABOLD ITALIC, 48PT

**Sie müssen auch überlegen  
SCHRIFTART AUSSEHEN  
*und Funktion unterschiede***

BOLD & BOLD ITALIC, 48PT

**Ils doivent également réfléchir  
À LA MANIÈRE DONT LEUR  
*look et fonction dans dif***

SEMIBOLD & SEMIBOLD ITALIC, 48PT

**De må også vurdere hvor  
SKRIFTTYPEN DERES VIL  
*og funksjon på forskjellige***

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EXTRALIGHT & MEDIUM ITALIC, 20/24PT

**Q: *What are some of the rewards of type design?*** A: Type design is a rewarding career for people who are passionate about typography and language. Type designers have the opportunity to create typefaces that are used by people all over the world to communicate and express themselves. They can also see their work used in a wide variety of contexts, from books and magazines to websites and product packaging.

LIGHT & SEMIBOLD ITALIC, 20/24PT

**Q: *What is your favorite part of type design?*** A: My favorite part of type design is the creative process of coming up with new ideas and developing them into working typefaces. I love the challenge of finding ways to create typefaces that are both legible and visually appealing. I also enjoy seeing how my typefaces are used by other people in their work.

REGULAR & BOLD ITALIC, 20/24PT

**Q: *What advice would you give to someone who is interested in becoming a type designer?*** A: My advice to someone who is interested in becoming a type designer is to study typography and learn about the different aspects of type design. There are many resources available online and in libraries. You should also practice designing typefaces and get feedback from other type designers. Type design is a challenging but rewarding career. If you are passionate about typography and language, I encourage you to pursue it. Do you have any other questions?

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MEDIUM & EXTRABOLD ITALIC, 20/24PT

***What do you think about the future of type design?***

I think the future of type design is very bright. Type designers are constantly innovating and pushing the boundaries of what is possible with typography. We are also seeing a growing interest in type design from people who are not traditionally considered to be type designers, such as graphic designers, web designers, and artists. This is helping to diversify the field and bring new perspectives to type design.

SEMIBOLD, 20/24PT

One of the most exciting trends in type design is the rise of variable fonts. Variable fonts are a new type of font technology that allows designers to create typefaces with a wide range of variations, such as different weights, widths, and optical sizes. This gives designers more flexibility and control over their typography.

BOLD ITALIC, 20/24PT

***Another trend that is shaping the future of type design is the increasing focus on accessibility and inclusion. Type designers are becoming more aware of the importance of creating typefaces that are legible and readable for people with disabilities. They are also designing typefaces that support a wider range of languages and scripts. I believe that the future of type design will be more inclusive, innovative, and accessible than ever before.***

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EXTRABOLD, 20/24PT

**Type designers will continue to push the boundaries of what is possible with typography and create typefaces that are both beautiful and functional. Here are some specific predictions for the future of type design:**

EXTRABOLD ITALIC, 20/24PT

***Variable fonts will become the standard for web and print typography. — Type designers will focus on creating typefaces that are accessible and inclusive. — Type design will become more interdisciplinary, with type designers collaborating with other professionals such as graphic designers, web designers, and artists. — Type design will be used in new and innovative ways, such as in interactive experiences and augmented reality.***

BLACK, 20/24PT

**I am excited to see what the future holds for type design. I believe that it is a field with a lot of potential for growth and creativity.**

BLACK ITALIC, 20/24PT, POLISH

***Nie mogę się doczekać, jaka będzie przyszłość projektowania czcionek. Wierzę, że jest to dziedzina z dużym potencjałem rozwoju i kreatywności.***

BLACK, 20/24PT, SWEDISH

**Jag är spänd på att se hur framtiden ser ut för typdesign. Jag tror att det är ett område med stor potential för tillväxt och kreativitet.**

**What will the future of type design in connection with AI look like?**

AI is already having a significant impact on type design, and its influence is only going to grow in the future. Here are some ways that AI is changing the type design landscape: *Generating new ideas: AI can be used to generate new ideas for typefaces, such as by exploring different combinations of letterforms or by creating variations on existing typefaces. This can help type designers to break out of their creative ruts and to come up with new and innovative designs.* — *Automating tasks: AI can be used to automate many of the time-consuming tasks involved in type design, such as creating kerning and tracking tables, generating font samples, and testing typefaces for legibility. This can free up type designers to focus on more creative aspects of their work.* — *Improving accessibility: AI can be used to create typefaces that are more accessible to people with disabilities. For example, AI can be used to develop typefaces that have larger x-height, more open counters, and more consistent spacing. This can make text easier to read for people with dyslexia and other visual impairments.*

In the future, I believe that AI will play an even greater role in type design. We can expect to see AI-powered tools that can help type designers to create new typefaces more quickly and easily, to automate even more tasks, and to improve the accessibility of typefaces. Here are some specific examples of how AI could be used in type design in the future: *AI could be used to create custom typefaces that are tailored to the specific needs of a particular brand or project.* — *AI could be used to develop typefaces that are optimized for different devices and platforms, such as smartphones, tablets, and wearables.* — *AI could be used to create typefaces that can respond to their environment, such as by changing their size or shape depending on the context in which they are used.*

I believe that AI has the potential to revolutionize the field of type design. By making type design more accessible and efficient, AI can help to create a more diverse and inclusive range of typefaces. AI can also help to make typefaces more accessible to people with disabilities and to create typefaces that are optimized for different devices and platforms.

I am excited to see how AI will be used to shape the

future of type design. I believe that it is a field with a lot of potential for growth and innovation.

**Any advice for young type design students, what shouldn't be missed?** Here is some advice for young type design students: ① *Study the history of typography. This will give you a foundation to build on and help you to develop your own unique style.* ② *Learn the principles of good type design. This includes things like legibility, readability, and aesthetics.* ③ *Practice designing typefaces. The more you practice, the better you will become at it.* ④ *Get feedback from other type designers. This will help you to identify areas where you can improve.* ⑤ *Don't be afraid to experiment. Type design is a creative field, so don't be afraid to try new things.* **Here are some specific things that you should not miss:** *Take a type design class. This is the best way to learn the basics of type design and to get feedback from an experienced instructor.* ① *Attend type design workshops and conferences. This is a great way to learn about the latest trends in type design and to network with other type designers.* ② *Contribute to open source type design projects. This is a great way to gain experience and to get feedback from other type designers.* ③ *Enter type design competitions. This is a great way to get your work seen by other people and to get feedback from professional type designers.* Type design is a challenging but rewarding career. If you are passionate about typography and language, I encourage you to pursue it. I would also add that it is important to be patient and persistent. It takes time and practice to become a good type designer. Don't get discouraged if you don't see results immediately. Just keep practicing and learning, and you will eventually reach your goals. **I hope this advice is helpful. Good luck with your type design studies!**

**What is the best type editor?** The best type editor for you will depend on your specific needs and preferences. However, some of the most popular and well-regarded type editors include: **Glyphs:** Glyphs is a powerful and versatile type editor that is used by professional type designers all over the world. It offers a wide range of features, including support for variable fonts, OpenType features, and color fonts.



**FontLab:** FontLab is another popular type editor that is known for its reliability and accuracy. It offers a similar range of features to Glyphs, but it is also more affordable. **RoboFont:** RoboFont is a newer type editor that is quickly gaining popularity. It is known for its user-friendly interface and its focus on automation.

**Hinted:** Hinted is a free and open-source type editor that is well-suited for beginners and hobbyists. It offers a limited set of features, but it is easy to use and produces high-quality results.

In addition to these dedicated type editors, there are also a number of text editors that offer basic type editing features, such as Sublime Text, Atom, and Visual Studio Code. These text editors may be a good option for users who do not need all of the features of a dedicated type editor.

Ultimately, the best way to choose a type editor is to try out a few different options and see which one you like best. Most type editors offer free trials, so you can experiment before you commit to purchasing one.

*Here are some additional factors to consider when choosing a type editor:* **Price:** Type editors can range in price from free to several hundred dollars. Choose a type editor that fits your budget. **Features:** Consider the features that are important to you. Some type editors offer more features than others. **Learning curve:** Some type editors are easier to learn and use than others. If you are a beginner, choose a type editor with a user-friendly interface and good documentation.

**Support:** Make sure to choose a type editor that has good customer support. This will help you if you have any problems using the software.

I hope this helps you to choose the best type editor for your needs.

**What is the best typeface ever?** There is no one definitive answer to the question of what is the best typeface ever, as it depends on personal preferences and the intended use of the typeface. However, some of the most popular and well-respected typefaces include: **Helvetica:** *Helvetica is a sans-serif typeface that is known for its clean, simple design. It is one of the most widely used typefaces in the world, and can be seen in everything from street signs to logos to product packaging.* **Times New Roman:** *Times New Roman is a serif typeface that is known for its readability and*

*elegance. It is often used in formal writing, such as books and academic papers.* **Garamond:** *Garamond is another serif typeface that is known for its readability and elegance. It is often used in book publishing and magazine design.* **Baskerville:** *Baskerville is a serif typeface that is known for its contrast and legibility. It is often used in book publishing and magazine design.*

*Futura:* *Futura is a geometric sans-serif typeface that is known for its clean, modern design. It is often used in branding and advertising.*

These are just a few examples of the many great typefaces that are available. When choosing a typeface, it is important to consider the intended use of the typeface and the overall aesthetic of the design.

Ultimately, the best typeface is the one that you like the best and that works well for the specific project that you are working on.

**What is better: Sans or serif?** Whether sans or serif fonts are better depends on the intended use of the text. *Sans serif fonts* are generally considered to be more modern and easier to read on screens, while serif fonts are considered to be more traditional and easier to read in print. Sans serif fonts are characterized by their clean, simple lines and lack of serifs, which are the small decorative strokes at the ends of the letters. Sans serif fonts are often used in headlines, body text on websites, and in branding and advertising. *Serif fonts* are characterized by their serifs, which help to guide the eye along the line of text and make it easier to read. Serif fonts are often used in books, magazines, and newspapers.

*Here are some additional things to consider when choosing between sans serif and serif fonts:* The size of the text: Sans serif fonts are generally easier to read at smaller sizes than serif fonts. The contrast between the text and the background: Sans serif fonts are generally easier to read on high-contrast backgrounds, while serif fonts are generally easier to read on low-contrast backgrounds. The overall tone of the content: Sans serif fonts are often used to convey a more modern and informal tone, while serif fonts are often used to convey a more traditional and formal tone. Ultimately, the best way to choose between sans serif and serif fonts is to experiment and see what looks best for your specific project.

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EXTRALIGHT & MEDIUM, 9/14PT

**Why is Comic Sans such a controversial typeface?** Comic Sans is a controversial typeface because it is often misused and seen as unprofessional. It was originally designed for use in speech bubbles in comic books, but it has since become popular for use in a wide variety of contexts, including personal emails, presentations, and even wedding invitations.

*There are a few reasons why Comic Sans is so controversial:* It is often used in inappropriate contexts. Comic Sans is a casual and playful typeface, so it is not appropriate for use in formal or professional settings. When used in these contexts, it can make the writer appear unprofessional or childish. — It is difficult to read. Comic Sans has a number of features that make it difficult to read, such as its inconsistent letterforms and its lack of serifs. This makes it a poor choice for use in body text or for long passages of text. — It is overused. Comic Sans is one of the most widely used typefaces in the world, and it is often used excessively. This has led to some people developing a strong dislike for the typeface.

Despite its critics, Comic Sans remains a popular typeface. It is especially popular among children and for use in informal settings. However, it is important to use Comic Sans sparingly and to avoid using it in formal or professional settings.

*Here are some tips for using Comic Sans:* Use Comic Sans sparingly. — Avoid using Comic Sans in formal or professional settings. — Use Comic Sans in contexts where it is appropriate, such as in personal emails, comic books, and children's books. — Use Comic Sans in small doses. Too much Comic Sans can be overwhelming and difficult to read.

If you are unsure whether or not to use Comic Sans, it is best to err on the side of caution and choose a different typeface.

LIGHT & SEMIBOLD, 9/14PT

**Could you introduce yourself?** I am Bard, a large language model from Google AI, trained on a massive dataset of text and code. I can generate text, translate languages, write different kinds of creative content, and answer your questions in an informative way. I am still under development, but I have learned to perform many kinds of tasks, including—*I will try my best to follow your instructions and complete your requests thoughtfully.—I will use my knowledge to answer your questions in a comprehensive and informative way, even if they are open ended, challenging, or strange.—I will generate different creative text formats of text content, like poems, code, scripts, musical pieces, email, letters, etc. I will try my best to fulfill all your requirements.*

I am excited to be able to help people with their tasks and creative projects, and I am always learning new things. If you have any questions or requests, please feel free to ask.

REGULAR & BOLD, 9/14PT

**What might be the biggest risks for human mankind**

**regarding AI?** The biggest risks for human mankind regarding AI include: **Job displacement:** AI is rapidly automating many tasks that are currently performed by humans.

This could lead to widespread job displacement, especially among low-skilled workers. **Economic inequality:** AI is likely to exacerbate existing economic inequality. Those who own and control AI technology will become even wealthier, while those who do not have access to AI technology will fall behind. **Weaponization:** AI could be weaponized and used to create autonomous weapons that could kill without human intervention. This could lead to a new arms race and increase the risk of war. **Loss of control:** If AI becomes more intelligent than humans, we may lose control of it. This could lead to AI making decisions that are harmful to humans, or even to AI deciding to destroy humanity.

*In addition to these specific risks, there are also a number of more general risks associated with AI, such as:*

**Privacy and security risks:** AI could be used to collect and analyze vast amounts of data about people. This data could be used for surveillance, manipulation, or other harmful purposes.

**Bias and discrimination:** AI systems are often trained on data that is biased. This can lead to AI systems that make biased decisions that discriminate against certain groups of people.

**Loss of autonomy and agency:** As AI becomes more pervasive in our lives, we may lose some of our autonomy and agency to AI systems. This could lead to a society where we are constantly being monitored and controlled by AI.

It is important to note that these are just potential risks.

It is also possible that AI will be used to solve many of the world's most pressing problems, such as climate change and poverty. However, it is important to be aware of the potential risks so that we can take steps to mitigate them.

*Here are some things that we can do to mitigate the risks of AI:*

**Invest in education and training:** We need to invest in education and training so that people can develop the skills they need to thrive in the AI economy. **Develop ethical guidelines for AI:** We need to develop ethical guidelines for the development and use of AI. These guidelines should ensure that AI is used for good and that it does not harm humans.

**Regulate AI:** We need to regulate AI to protect people from its potential harms. This regulation should be designed to protect privacy, prevent discrimination, and ensure that AI systems are accountable.

By taking these steps, we can help to ensure that AI is used for the benefit of humanity.



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## EXTRALIGHT & MEDIUM, 8/13PT

**Ko jūs domājat par tipu dizaina nākotni?** Es domāju, ka tipa dizaina nākotne ir Joti gaiša. Tipu dizaineri nemitīgi ievieš jauninājumus un virza robežas tam, kas ir iespējams ar tipogrāfiju. Mēs novērojam arī pieaugošu interesi par tipu dizainu no cilvēkiem, kuri tradicionāli netiek uzskatīti par tipu dizaineriem, piemēram, grafiskie dizaineri, tīmekļa dizaineri un mākslinieki. Tas palīdz dažādot jomu un radīt jaunās perspektīvas tipa dizainā.

Viena no aizraujošākajām tendencēm tipveida dizainā ir mainīgo fon-  
tu pieaugums. Mainīgie fonti ir jauna veida fonu tehnoloģija, kas ļauj  
dizaineriem izveidot burtveidolus ar plašu variāciju klāstu, piemēram,  
dažādu svaru, platumu un optisko izmēru. Tas dod dizaineriem lielāku  
elastību un kontroli pār savu tipogrāfiju.

Vēl viena tendence, kas veido tipa dizaina nākotni, ir arvien lielāka  
uzmanība pieejamībai un iekļaušanai. Rakstu dizaineri arvien vairāk  
apzinās, cik svarīgi ir radīt salasāmus un salasāmus burtveidolus  
cilvēkiem ar invaliditāti. Viņi arī izstrādā burtveidolus, kas atbalsta  
plašāku valodu un skriptu klāstu. Es uzskatu, ka tipa dizaina nākotne  
būs iekļaujošāka, novatoriskāka un pieejamāka nekā jebkad agrāk.  
Rakstu dizaineri turpinās virzīt robežas tam, kas ir iespējams ar  
tipogrāfiju, un veidos gan skaistus, gan funkcionālus burtveidolus.  
Šeit ir dažas konkrētas prognozes par tipa dizaina nākotni:

*Mainīgie fonti kļūs par standartu tīmekļa un drukas tipogrāfijai. —  
Rakstu dizaineri koncentrēsies uz tādu burtveidolu izveidi, kas ir  
pieejami un iekļaujoši. — Tipu dizains kļūs starpdisciplinārāks,*

## EXTRALIGHT & MEDIUM, 7/12PT

**Hvad tænker du om fremtiden for typodesign?** Jeg tror, at fremtiden for  
typodesign er meget lys. Typodesignere fornyer sig konstant og rykker  
grænserne for, hvad der er muligt med typografi. Vi ser også en stigende inter-  
esse for typodesign fra folk, der ikke traditionelt anses for at være typodesig-  
nere, såsom grafiske designere, webdesignere og kunstnere. Dette er med til at  
diversificere feltet og bringe nye perspektiver til typodesign.

En af de mest spændende tendenser inden for skriftdesign er fremkomsten  
af variable skrifttyper. Variable skrifttyper er en ny type skrifttypeteknologi,  
der giver designere mulighed for at skabe skrifttyper med en bred vifte af  
variationer, såsom forskellige vægte, bredder og optiske størrelser. Dette giver  
designere mere fleksibilitet og kontrol over deres typografi.

En anden tendens, der former fremtiden for typodesign, er det stigende fokus  
på tilgængelighed og inklusion. Typodesignere bliver mere opmærksomme på  
vigtigheden af at skabe skrifttyper, der er læselige og læsbare for mennesker  
med handicap. De designer også skrifttyper, der understøtter et bredere udvalg  
af sprog og scripts. Jeg tror på, at fremtiden for typodesign vil være mere  
inkluderende, innovativ og tilgængelig end nogensinde før.

Typodesignere vil fortsætte med at skubbe grænserne for, hvad der er muligt  
med typografi og skabe skrifttyper, der er både smukke og funktionelle. Her er  
nogle specifikke forudsigelser for fremtiden for typodesign:

*Variable skrifttyper bliver standarden for web- og printtypografi. — Type-  
designere vil fokusere på at skabe skrifttyper, der er tilgængelige og inkluderende.  
— Typodesign vil blive mere tværfagligt, hvor typodesignere samarbejder med  
andre fagfolk såsom grafiske designere, webdesignere og kunstnere. — Type-  
design vil blive brugt på nye og innovative måder, såsom i interaktive oplevelser  
og augmented reality.*

## LIGHT & SEMIBOLD, 8/13PT

**Yazı tipi tasarımının geleceği hakkında ne düşünüyorsunuz?**

Tip tasarımının geleceğinin çok parlak olduğunu düşünüyorum.

Yazı tipi tasarımcıları sürekli olarak yenilikler yapıyor ve tipografi  
ile mümkün olanın sınırlarını zorluyor. Grafik tasarımcıları, web  
tasarımcıları ve sanatçılar gibi geleneksel olarak yazı tipi tasarımcısı  
olarak kabul edilmeyen kişilerin de yazı tipi tasarımına artan bir ilgi-  
sini görüyoruz. Bu, alanın çeşitlendirilmesine ve yazı tipi tasarımına  
yeni bakış açılarının getirilmesine yardımcı olmaktadır.

Yazı tipi tasarımındaki en heyecan verici trendlerden biri değişken  
yazı tiplerinin yükselişidir. Değişken yazı tipleri, tasarımcıların farklı  
ağırlıklar, genişlikler ve optik boyutlar gibi çok çeşitli varyasyonlara  
sahip yazı tipleri oluşturmasına olanak tanıyan yeni bir yazı tipi  
teknolojisi türüdür. Bu, tasarımcılara tipografileri üzerinde daha fazla  
esneklik ve kontrol sağlar.

Yazı tipi tasarımının geleceğini şekillendiren bir diğer trend  
ise erişilebilirlik ve kapsayıcılık konusuna giderek daha fazla  
odaklanılmasıdır. Yazı tipi tasarımcıları, engelli kişiler için okunabilir  
ve okunabilir yazı tipleri oluşturmanın önemini giderek daha  
fazla farkına varıyor. Ayrıca daha geniş bir dil ve alfabe yelpaze-  
sini destekleyen yazı tipleri de tasarlıyorlar. Yazı tipi tasarımının  
geleceğinin her zamankinden daha kapsayıcı, yenilikçi ve erişilebilir  
olacağına inanıyorum.

Yazı tipi tasarımcıları tipografiyle mümkün olanın sınırlarını zorla-  
maya ve hem güzel hem de işlevsel yazı tipleri yaratmaya devam

## LIGHT & SEMIBOLD, 7/12PT

**Ce părere aveți despre viitorul design-ului tipurilor?** Cred că viitorul designului  
tipurilor este foarte luminos. Designerii de tipuri inovează în mod constant și  
împing limitele a ceea ce este posibil cu tipografia. De asemenea, observăm un  
interes din ce în ce mai mare pentru designul tipurilor din partea persoanelor  
care nu sunt considerate în mod tradițional a fi designeri de tipări, cum ar fi  
designerii grafici, designerii web și artiștii. Acest lucru ajută la diversificarea  
domeniului și aduce noi perspective designului tipurilor.

Una dintre cele mai interesante tendințe în designul tipurilor este creșterea  
fonturilor variabile. Fonturile variabile sunt un nou tip de tehnologie de font  
care le permite designerilor să creeze fonturi cu o gamă largă de variații, cum  
ar fi diferite greutăți, lățimi și dimensiuni optice. Acest lucru oferă designerilor  
mai multă flexibilitate și control asupra tipografiei lor.

O altă tendință care modelează viitorul design-ului de tipări este accentul tot  
mai mare pe accesibilitate și incluziune. Designerii de tipuri devin din ce în ce  
mai conștienți de importanța creării de fonturi care să fie lizibile și lizibile pen-  
tru persoanele cu dizabilități. De asemenea, ei proiectează fonturi care acceptă  
o gamă mai largă de limbi și scripturi. Cred că viitorul designului de tipar va fi  
mai incluziv, inovator și mai accesibil decât oricând.

Designerii de tipuri vor continua să depășească limitele a ceea ce este posibil  
cu tipografia și să creeze fonturi care sunt atât frumoase, cât și funcționale.  
Iată câteva previziuni specifice pentru viitorul designului de tip:

*Fonturile variabile vor deveni standardul pentru tipografia web și tipărită. —  
Designerii de tipuri se vor concentra pe crearea de fonturi care sunt accesibile  
și incluzive. — Designul de tipuri va deveni mai interdisciplinar, designerii de  
tipări colaborând cu alți profesioniști, cum ar fi designeri grafici, designeri web  
și artiști. — Designul tipului va fi utilizat în moduri noi și inovatoare, cum ar fi*

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LIGHT & SEMIBOLD, 8/13PT

**Mitä mieltä olet tyypisuunnittelun tulevaisuudesta?** Mielestäni tyypisuunnittelun tulevaisuus on erittäin valoisa. Tyypisuunnittelijat innovoivat jatkuvasti ja työntävät typografian rajoja. Näemme myös kasvavaa kiinnostusta tyypisuunnitteluun ihmisiltä, joita ei perinteisesti pidetä tyypisuunnittelijoina, kuten graafiset suunnittelijat, web-suunnittelijat ja taiteilijat. Tämä monipuolistaa alaa ja tuo uusia näkökulmia tyypisuunnitteluun.

Yksi jännittävimmistä trendeistä kirjasinsuunnittelussa on muuttuvien fonttien nousu. Muuttuva fontti on uudenlainen kirjasintekniikka, jonka avulla suunnittelijat voivat luoda kirjasintyyppettä, joilla on laaja valikoima muunnelmia, kuten eri painoisia, leveitä ja optisia kokoja. Tämä antaa suunnittelijoille enemmän joustavuutta ja typografian hallintaa.

*Toinen tyypisuunnittelun tulevaisuutta muovaava trendi on saatavuuden ja osallisuuden lisääntyvä keskittyminen. Kirjasinsuunnittelijat ovat alkaneet tiedostaa, kuinka tärkeää on luoda kirjasintyyppettä, jotka ovat luettavissa ja luettavissa vammaisille. He suunnittelevat myös kirjasintyyppettä, jotka tukevat laajempaa valikoimaa kieliä ja skriptejä. Uskon, että tyypisuunnittelun tulevaisuus on osallistavampi, innovatiivisempi ja helpokäyttöisempi kuin koskaan ennen.*

Kirjasinsuunnittelijat jatkavat typografian mahdollisuuksien rajojen työntämistä ja luovat kirjasintyyppettä, jotka ovat sekä kauniita että toimivia. Tässä on joitain erityisiä ennusteita tyypisuunnittelun.

LIGHT & SEMIBOLD, 7/12PT

**O que você acha do futuro do design de tipos?** Acho que o futuro do design de tipos é muito brilhante. Os designers de tipos estão constantemente inovando e ampliando os limites do que é possível com a tipografia. Também estamos vendo um interesse crescente no design de tipos por parte de pessoas que não são tradicionalmente consideradas designers de tipos, como designers gráficos, web designers e artistas. Isso está ajudando a diversificar o campo e trazer novas perspectivas para o design de tipos.

Uma das tendências mais interessantes no design de tipos é o surgimento de fontes variáveis. Fontes variáveis são um novo tipo de tecnologia de fonte que permite aos designers criar fontes com uma ampla gama de variações, como diferentes pesos, larguras e tamanhos ópticos. Isso dá aos designers mais flexibilidade e controle sobre sua tipografia.

Outra tendência que está moldando o futuro do design tipográfico é o foco crescente na acessibilidade e na inclusão. Os designers de tipos estão se tornando mais conscientes da importância de criar fontes legíveis e legíveis para pessoas com deficiência. Eles também estão projetando fontes que suportam uma ampla variedade de idiomas e escritas. Acredito que o futuro do design de tipos será mais inclusivo, inovador e acessível do que nunca.

Os designers de tipos continuarão a ultrapassar os limites do que é possível com a tipografia e a criar fontes que sejam bonitas e funcionais. Aqui estão algumas previsões específicas para o futuro do design de tipos:

*Fontes variáveis se tornarão o padrão para tipografia web e impressa. — Os designers de tipos se concentrarão na criação de fontes que sejam acessíveis e inclusivas. — O design de tipos se tornará mais interdisciplinar, com os designers de tipos colaborando com outros profissionais, como designers gráficos, web designers e artistas. — O design tipográfico será utilizado de maneiras*

REGULAR & BOLD, 8/13PT

**Mida arvate tüübidesaini tulevikust?** Arvan, et tüübidesaini tulevik on väga helge. Tüübikujundajad teevad pidevalt uuendusi ja nihutavad tüpograafiaga võimaliku piire. Samuti näeme kasvavat huvi tüübidesaini vastu inimeste seas, keda traditsioonilisel tüübidesainieriteks ei peeta, näiteks graafilised disainerid, veebidesainerid ja kunstnikud. See aitab valdkonda mitmekesistada ja tuua tüübikujundusse uusi vaatenurki.

Tüübikujunduse üks põnevamaid suundi on muutuvate fontide kasv. Muutuvad fondid on uut tüüpi fonditehnoloogia, mis võimaldab disaineritel luua mitmesuguste variatsioonidega kirjatüüpe, näiteks erineva kaalu, laiusega ja optiliste suurustega. See annab disaineritele suurema paindlikkuse ja kontrolli oma tüpograafia üle.

Teine trend, mis kujundab tüübidesaini tulevikku, on üha suurem tähelepanu juurdepääsetavusele ja kaasamisele. Kirjakujundajad on üha teadlikumad puuetega inimestele loetavate ja loetavate kirjatüüpide loomise tähtsusest. Samuti kujundavad nad kirjatüüpe, mis toetavad laiemat valikut keeli ja skripte. Usun, et tüübidesaini tulevik on kaasavam, uuenduslikum ja juurdepääsetavam kui kunagi varem. Kirjakujundajad jätkavad tüpograafiaga võimaliku piiride nihutamist ja loovad kirjatüüpe, mis on nii ilusad kui ka funktsionaalsed. Siin on mõned konkreetsete ennustused tüübidesaini tuleviku kohta:

*Muutuvatest fondidest saab veebi- ja trükitüpograafia standard. — Kirjakujundajad keskenduvad ligipääsetavate ja kaasavate kirjatüüpide loomisele. — Tüübikujundus muutub*

REGULAR & BOLD, 7/12PT

**Što mislite o budućnosti dizajna slova?** Mislim da je budućnost dizajna slova vrlo svijetla. Dizajneri slova neprestano inoviraju i pomiču granice onoga što je moguće s tipografijom. Također vidimo sve veći interes za dizajn slova kod ljudi koji se tradicionalno ne smatraju dizajnerima slova, poput grafičkih dizajnera, web dizajnera i umjetnika. Ovo pomaže diverzificirati polje i donosi nove perspektive dizajnu slova.

Jedan od najzbudljivijih trendova u dizajnu slova je porast varijabilnih fontova. Promjenjivi fontovi su nova vrsta tehnologije fontova koja dizajnerima omogućuje stvaranje pisama sa širokim rasponom varijacija, kao što su različite težine, širine i optičke veličine. To daje dizajnerima veću fleksibilnost i kontrolu nad njihovom tipografijom.

Još jedan trend koji oblikuje budućnost dizajna slova je sve veći fokus na pristupačnost i inkluziju. Dizajneri slova postaju sve svjesniji važnosti stvaranja pisama koja su čitljiva i čitljiva za osobe s invaliditetom. Oni također dizajniraju slova koja podržavaju širi raspon jezika i pisama. Vjerujem da će budućnost dizajna slova biti inkluzivnija, inovativnija i pristupačnija nego ikada prije. Dizajneri slova nastavit će pomicati granice onoga što je moguće s tipografijom i stvarati slova koja su lijepa i funkcionalna. Evo nekih konkretnih predviđanja za budućnost dizajna slova:

*Promjenjivi fontovi postat će standard za web i tiskanu tipografiju. — Dizajneri pisama usredotočit će se na stvaranje pisama koja su dostupna i uključiva. — Dizajn slova postat će interdisciplinarniji, s dizajnerima slova koji će surađivati s drugim profesionalcima kao što su grafički dizajneri, web dizajneri i umjetnici. — Dizajn slova koristit će se na nove i inovativne načine, kao što su interaktivna iskustva i proširena stvarnost.*

Uzbuđen sam vidjeti što budućnost nosi za dizajn slova. Vjerujem da je to

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## OpenType Features

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SMALL CAPS

small caps ▶ SMALL CAPS

SMALL CAPITALS  
FROM CAPITALS

BIG POTS ▶ BIG POTS

CASE-SENSITIVE FORMS

(¡Hola!-¿Que?) ▶ (¡HOLA!-¿QUE?)

ALTERNATE ARROWS  
STYLISTIC SET 1

←↑→↗ ▶ ◀▲▶▼

TABULAR FIGURES

01234 ▶ 01234

OLD STYLE FIGURES

01234 ▶ 01234

OLD STYLE  
TABULAR FIGURES

01234 ▶ 01234

SUPERIOR FIGURES

H1234 ▶ H<sup>1234</sup>

INFERIOR FIGURES

H1234 ▶ H<sub>1234</sub>

FRACTIONS

1/2 12/34 123/456 ▶ ½ ⅓ ⅔

ORDINALS

1<sup>a</sup> 2<sup>o</sup> ▶ 1<sup>a</sup> 2<sup>o</sup>

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# Glyphset

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LATIN ACCENTED

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SMALL CAPS

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SMALL CAPS ACCENTED

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PUNCTUATION & SPECIAL CHARACTERS

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STANDARD FIGURES

0123456789

TABULAR FIGURES

0123456789%

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OLD STYLE FIGURES

0123456789

OLD STYLE TABULAR

0123456789

NUMERATORS

H0123456789()

DENOMINATORS

H0123456789()

ARROWS



CIRCLED NUMBERS



EXTRAS



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## General Info

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DESIGNED BY	Viktor Nübel
YEAR OF RELEASE	2023
GLYPHS PER FONT	700+
WEIGHTS	9
LANGUAGES	Afrikaans Albanian Asu Basque Bemba Bena Breton Catalan Chiga Colognian Cornish Croatian Czech Danish Dutch Embu English Esperanto Estonian Faroese Filipino Finnish French Friulian Galician Ganda German Gusii Hungarian Icelandic Inari Sami Indonesian Irish Italian Jola-Fonyi Kabuverdianu Kalaallisut Kalenjin Kamba Kikuyu Kinyarwanda Latvian Lithuanian Lower Sorbian Luo Luxembourgish Luyia Machame Makhuwa-Meetto Makonde Malagasy Maltese Manx Meru Morisyen Northern Sami North Ndebele Norwegian Bokmål Norwegian Nynorsk Nyankole Oromo Polish Portuguese Quechua Romanian Romansh Rombo Rundi Rwa Samburu Sango Sangu Scottish Gaelic Sena Serbian Shambala Shona Slovak Soga Somali Spanish Swahili Swedish Swiss German Taita Teso Turkish Upper Sorbian Uzbek (Latin) Volapük Vunjo Walser Welsh Western Frisian Zulu

INFORMATION [viktornuebel.com/retail-fonts/rethink/](https://viktornuebel.com/retail-fonts/rethink/) ↗

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The text in this specimen (from p.8) are questions to Bard, Google's Artificial Intelligence Assistant (PaLM 2 model). We've asked the AI questions about type design and the future of type design (prompted in October 2023). Note that the answers are not revised and taken as they are. There are some obvious mistakes (e.g. there is no such font editor called *Hinted!*) and the texts are very repetitive and full of very simple marketing speech. All translations are also made by Google Translate.