abcdef
Grep
hijklmno
pqrstuvw
XYZ.


info@xyztype.com

# Cheerful

**CHEERFUL** full of good spirits; likely to dispel gloom and worry; ungrudging; happy and positive; in a good mood

**REMINDER** calls a memory or thought to mind; designed to aid or prompt memory

# Reminder

# Old & New

**OLD** originating in a past era; former
**NEW** having recently come into existence

**PRACTICAL** capable of being put to use or account; likely to succeed or be effective in real circumstances; feasible

# Practical

# Familiar

**FAMILIAR** of everyday occurence; moderately tame; possibly known but imperfectly remembered

**GROUNDED** admirably sensible, realistic, and unpretentious; balanced and sensible

# Grounded

**Designer**
Ben Kiel

Paragraphs, 9/12.5 pt.

COMPUTATIONAL CREATIVITY (also known as artificial creativity, mechanical creativity, creative computing or creative computation) is a multidisciplinary endeavour that is located at the intersection of the fields of artificial intelligence, cognitive psychology, philosophy, and the arts (e.g., computational art as part of computational culture). The goal of computational creativity is to model, simulate or replicate creativity using a computer, to achieve one of several ends: (1) to construct a program or computer capable of human-level creativity, (2) to better understand human creativity and to formulate an algorithmic perspective on creative behavior in humans, (3) to design programs that can enhance human creativity without necessarily being creative themselves. The field of computational creativity concerns itself with theoretical and practical issues in the study of creativity. Theoretical work on the nature and proper definition of creativity is performed in parallel with practical work on the implementation of systems that exhibit creativity, with one strand of work

Grep Regular

If EMINENT CREATIVITY is about rule-breaking or the disavowal of convention, how is it possible for an algorithmic system to be creative? In essence, this is a variant of Ada Lovelace's objection to machine intelligence, as recapitulated by modern theorists such as Teresa Amabile. If a machine can do only what it was programmed to do, how can its behavior ever be called creative? Indeed, not all computer theorists would agree with the premise that computers can only do what they are programmed to do—a key point in favor of computational creativity. Because no single perspective or definition seems to offer a complete picture of creativity, the AI researchers Newell, Shaw and Simon developed the combination of novelty and usefulness into the cornerstone of a multi-pronged view of creativity, one that uses the following four criteria to categorize a given answer or solution as creative: (1) the answer is novel and useful (either for the individual or for society), (2) the answer demands that we reject ideas we had previously accepted

Grep Medium

**Whereas the above reflects a top-down approach to computational creativity, an alternative thread has developed among bottom-up computational psychologists involved in artificial neural network research. During the late 1980s and early 1990s, for example, such generative neural systems were driven by genetic algorithms. Experiments involving recurrent nets were successful in hybridizing simple musical melodies and predicting listener expectations. Al Byrd argues in his book SUPERHUMAN CREATORS that the primary source of creativity in humans and other animals is affordance awareness—awareness of the action possibilities in an environment. Superhuman creativity can be achieved by increasing the affordance awareness of artificial entities dramatically, and integrating that awareness tightly with the systems capable of capitalizing on the action possibilities. While traditional computational approaches to creativity rely on the explicit formulation of prescriptions by developers and a certain degree of randomness in computer programs, machine**

Grep Semibold

**Margaret Boden refers to creativity that is novel merely to the agent that produces it as "P-creativity" (or "psychological creativity"), and refers to creativity that is recognized as novel by society at large as "H-creativity" (or "historical creativity"). Stephen Thaler has suggested a new category he calls "V-" or "Visceral creativity" wherein significance is invented through neural mapping to raw sensory inputs to a CREATIVITY MACHINE architecture, with the "gateway" nets perturbed to produce alternative interpretations, and downstream nets shifting such interpretations to fit the overarching context. An important variety of such V-creativity is consciousness itself, wherein meaning is reflexively invented to activation turnover within the brain. Value driven creativity gives more freedom and autonomy to the AI system. Boden also distinguishes between the creativity that arises from an exploration within an established conceptual space, and the creativity that arises from a deliberate transformation or transcendence of this space. She**

Grep Bold

Sentence case, 65 pt.

Gathering folks

Regular

Municipality

Medium

**Biodegradable**

Semibold

**Quarterly tax**

Bold

**Entrance & Exit**

Extra Bold

**Rediscovered**

Black

**Autobiography**

Ultra

All caps, 65 pt.

JURISDICTION

Regular

ARCHITECTURE

Medium

OPENING DAY

Semibold

KITCHENWARE

Bold

DEPARTURES

Extra Bold

LOCAL BAKERY

Black

WILDER TRAIL

Ultra

Small caps, 65 pt.

Metro Station

Regular

Delicatessen

Medium

City Greenway

Semibold

Uptown Bank

Bold

Philharmonic

Extra Bold

Farmhouse

Black

North Shore

Ultra

OpenType features **OFF**

$30,496.72
$11,541.38

Tabular lining figures (default)

OpenType features **ON**

$30,496.72
$11,541.38

Tabular oldstyle figures

$30,496.72
$11,541.38

Proportional lining figures

$30,496.72
$11,541.38

Proportional oldstyle figures

mx3+b=y10

mx³+b=y¹⁰

Superscripts

Lambert Airport

LAMBERT AIRPORT

Small caps

Grep Regular character set

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ

Uppercase, lowercase, & small capitals

0123456789 0123456789
0123456789 0123456789

Lining and oldstyle figures (proportional and tabular)

&.,:;…“”‘’„‚«»‹›··¡!¿?--—|¦/\()[]{}*
™®©@$€°%#+−×÷=≠'"_

Punctuation & symbols

ÆÐØÞĦŁĿŦŒÁĂÂÄÀĀĄÅÃÆĆČÇĈĊ
ĎÉĚĔÊËĖÈĒĘẼĞĜĢĠĤÍĬÎÏİÌĪĮĨĴJ̌ĴĶĹĽĻ
ŃŇŅÑŊÓŎÔÖÒŐŌÕŔŘŖŚŠŞŜŞŤŢŢ
ÚŬÛÜÙŰŪŲŮŨẂŴẄẀÝŶŸỲỸŹŽŻ
æđøþħłŀŧœßıjáăâäàāąåãæćčçĉċď
éěĕêëėèēęẽğĝģġĥíĭîïìīįĩĵǰķĺľļńňņñŉŋ
óŏôöòőōõŕřŗśšşŝşťţṭúŭûüùűūųůũ
ẃŵẅẁýŷÿỳỹźžż

Extended alphabet & diacritics

7 styles

Regular
Medium
**Semibold**
**Bold**
**Extra Bold**
**Black**
**Ultra**

**Designer** Ben Kiel
**Release** Available while in progress

**About Grep**

Grep communicates clearly, with a subtle sparkle. The design's circuitous path began when a major tech company asked Ben Kiel for a screen-oriented sans. Considering his previous studies of readability, he looked back to his graduate project from the University of Reading: a text serif face for printed body copy. As an experiment, he removed the serifs to find what was left behind. Through simplification of the letterforms, the underlying principles of legibility and balance took more prominent focus. The new sans serif design was perfectly poised to excel in user interfaces on screen, although it retained the bookish warmth of its forebear.

The tech company went in another direction, but Ben kept running with the idea. Beyond the bright and utilitarian Grep Regular, the family's heavier weights feature dramatic stroke modulation, taking inspiration from Roger Excoffon's Antique Olive. We rely on Grep's cheerful voice for all of the running text on our own website.

Grep is currently at version 0.1 and is in active development. Future updates will include design refinements, italic styles, an expanded character set, and additional kerning.

If the typeface is currently missing something you need, please contact us. We may already have in the works, or we may be able to fast-track it for you.


info@xyztype.com