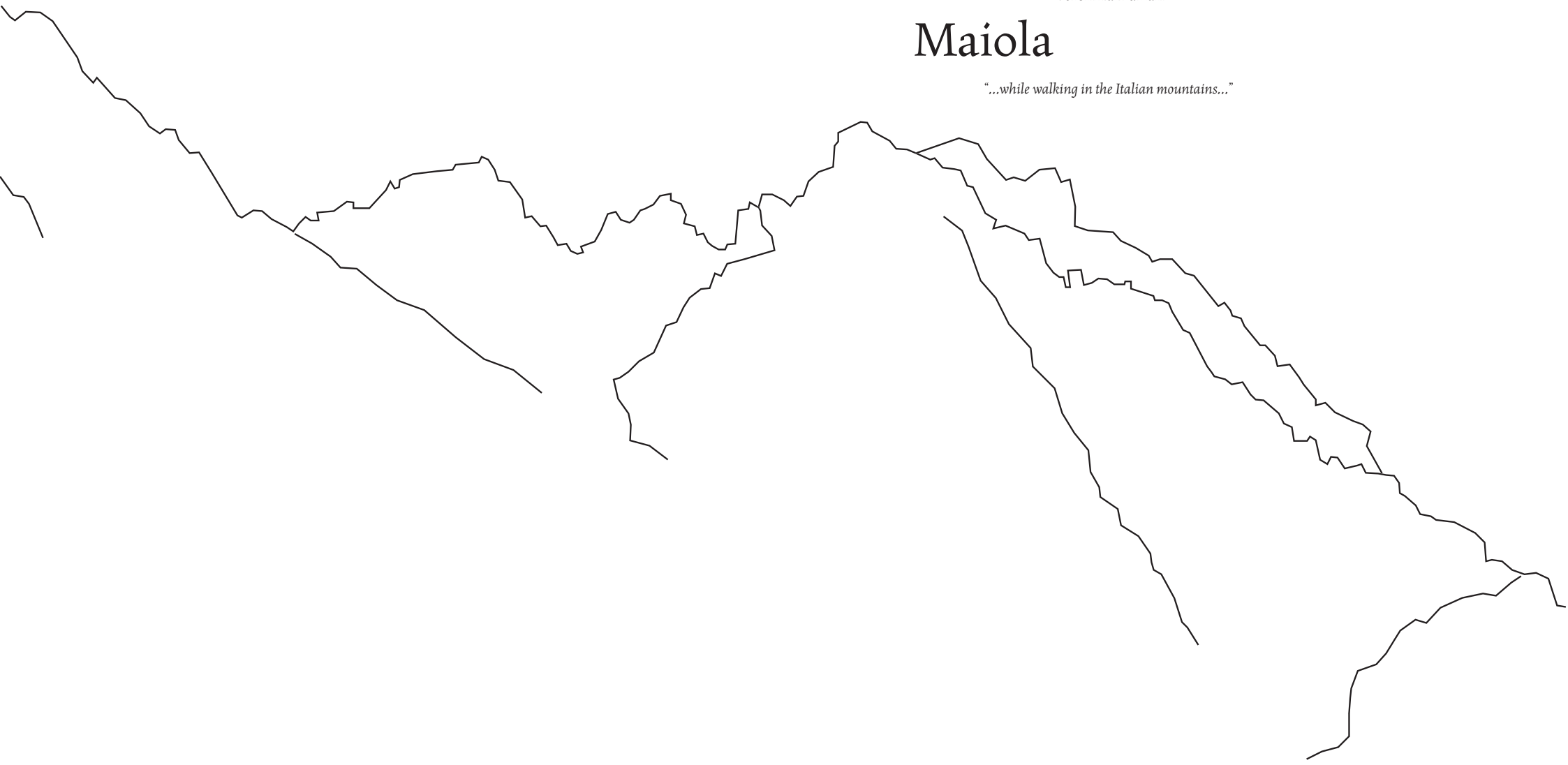


Veronika Burian

# Maiola

*"...while walking in the Italian mountains..."*



THE UNIVERSITY OF READING THAT  
BROUGHT ME NEW KNOWLEDGE ■ MAIOLA IS THE RESULT OF ONE  
EXPERIENCE AND A LOT OF FUN. YEAR OF HARD WORK AND STUDY AT  
ABCDEFGHIJKLMNOPQRSTUVWXYZ  
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**Maiola** is a contemporary typeface designed in the spirit of our time but bearing in mind historical heritage. It is intended for high resolution printing of publications such as magazines, catalogues and alike. Although envisioned mainly for text setting, Maiola remains attractive in display size by revealing its distinctive and complex character.

Old-style features—humanist axis, modest contrast, modulated stem and pen-formed terminals—show Maiola’s link to historical models. Studying typefaces from the last few centuries, originals and revivals, made me understand that these features have a non negligible influence on the comfort and ease of reading. Indeed, many widely used text typefaces inherit old-style attributes.

The slight irregularities of the letterforms, as they appear on the printed page, are another characteristic of historical typefaces that I wanted to preserve. They were caused by the less refined technologies then in use, such as punchcutting and letterpress printing. I believe that this effect of randomness lends charm and vitality to the printed matter. Maiola, however, does not endeavour to copy old methods of type-making and printing. On the contrary, it was created using modern OpenType technology. The idea of imperfections is implied in a rather discrete way. For instance, the strokes and serifs vary slightly in weight and shape. The foot serifs are asymmetrical in length and diagonally cut. Furthermore, the dynamic spirit is enhanced by the direction of the angle of stroke intersections, the rising crossbar of the e and the diagonal and curved shape of the serifs along the x-height.

Gußeisent

všeobecnou jakožto co to národ dělati

*Kupferbergwe*

Всех Дизайнеров

*Co je totiž zřícenina bude jsem Župán je to hesk*

sahnigeres

Organizacją Narodów praw człowieka i podstatowowych wolności że konieczne jest zawarows

*Radieschen, Pendel, Hundrakovitsc*

*тайная мечта*

Although Maiola was created almost entirely with use of a computer—apart from initial drawings—it demonstrates a calligraphic reminiscence that supports its liveliness and fluidity.

I do believe that typefaces have to adapt to the spirit and aesthetic ideals of their time. They are supposed to contribute to contemporary culture and the state of visual communication. Maiola's challenge was therefore to bridge tradition and progression. Whilst respecting typographic conventions it also essays an expression of personality.

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n

Maiola was created as part of the MA Typeface Design at the University of Reading. Although before starting this course, my experience in type design was minimal, I held a lively interest in the subject and its creative potential.

The first step was to build up ideas and to obtain a feeling for proportions and letter shapes, as well as looking at historical models. While studying different resources of typefaces I encountered the work of *Vojtěch Preissig* (1873–1944) and *Oldřich Menhart* (1897–1960). Their vigor and elegance married with expressive and personal character, fascinated me. Angularity and lettershapes deriving from handwriting are prevailing characteristics that impose a very energetic and rich feeling. The tool, a knife in the case of Preissig, can be strongly experienced in the resulting shapes. Despite the idiosyncrasy of the letterforms, the effect on the printed page is amazingly even and pleasant.

The work of both artists made me curious and inspired many of my ideas for Maiola. The intention, however, was not to follow the same path, but to define my own interpretation. Indeed, Maiola handles its expressive tendencies with care and in doing so increases its usability.

Besides this, I was very happy about the opportunity that my discovery gave me. That is to concern myself with my own personal roots in the Czech Republic, where both designers came from, and with the present day design scene that exist there.

Z



The image shows three calligraphic characters: a lowercase 'h', an uppercase 'F', and a lowercase 'ö'. They are positioned on a four-line grid. The 'h' has a tall ascender reaching the top line and a x-height that is lower than the ascender. The 'F' has a tall ascender reaching the top line. The 'ö' has a tall ascender reaching the top line and two dots above it. The characters are solid black.

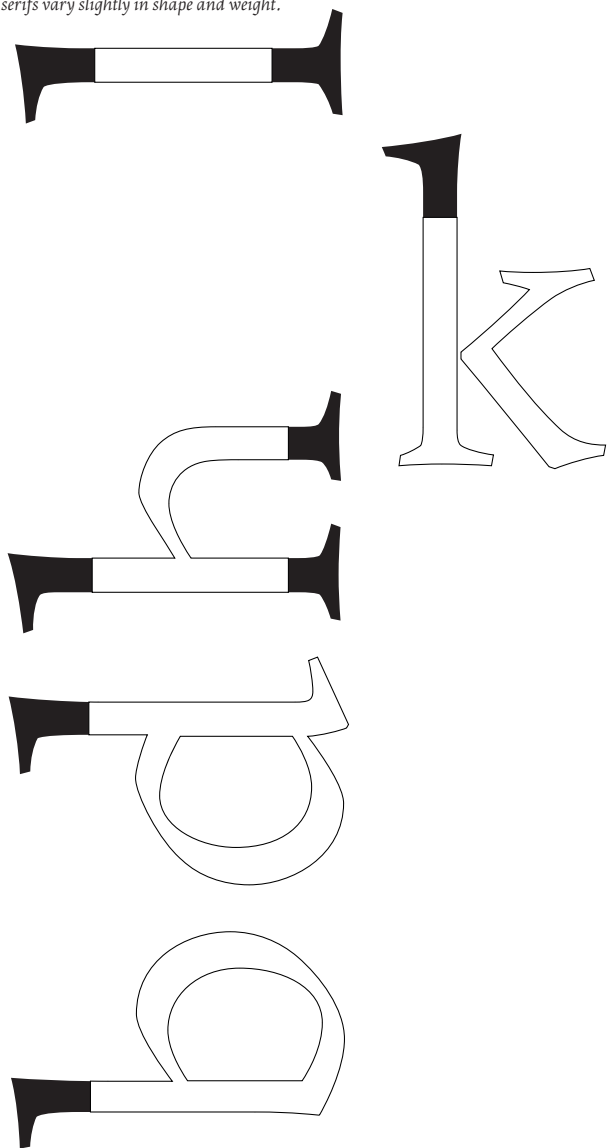
*Capital height is lower than ascender height.  
This helps to keep the flow of reading continuous,  
especially in German text.  
Furthermore it creates enough space for correctly  
placed diacritics.*



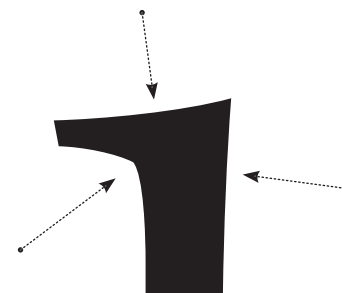
The image shows two calligraphic characters: a lowercase 'e' and an uppercase 'É'. Both have a diacritical mark (an acute accent) above them. The 'e' has a lower angle for its diacritical mark, while the 'É' has a higher angle. The characters are solid black.

*Angle of the diacritical marks changes from lowercase to uppercase.  
Clashing of extenders is so prevented when text is set solid.*

*The foot and head serifs vary slightly in shape and weight.*



*Shallow curves along the stems and serifs lend fluidity to the letters.*



Aduneara generala proclamă prezta declarație universală a drepturilor omului, ca ideal comun spre care trebuie să tindă toate popoarele și toate națiunile, pentru ca toate persoanele și toate organele societății să se străduiască, avînd această declarație pernent în minte, ca prin învățatură și educație să dezvolte respectul pentru aceste drepturi și libertăți și să asigure prin măsuri progresive, de ordin național și internațional, recunoașterea și aplicarea lor universală și efectivă, atît în sînul popoarelor statelor membre

ROMANIAN

Ogłasza Uroczyscie niniejszã Powszechnã Deklaracjê Praw Człowieka jako wspólny najw yższy cel wszystkich ludów i wszystkich narodów, aby wszyscy ludzie i wszystkie organy społeczeństwa - mając stale w pamięci niniejszã Deklaracjê - dãżyły w drodze nauczania i wychowywania do rozwijania poszanowania tych praw i wolności i aby zapewniły za pomocą postępowych środków o zasięgu krajowym i międzynarodowym powszechnie i skuteczne uznanie i stosowanie tej Deklaracji zarówno wśród narodów Państw Członkowskich

POLISH

Valné shromaždenie túto všeobecnú deklaráciu ľudských práv ako spoločný cieľ pre všetky národy a všetky štáty, aby sa každý jednotlivec a každý orgán spoločnosti, majúc túto deklaráciu stále na mysli, snažil vyučováním a výchovou rozšíriť úctu k týmto právam a slobodám a zaistiť postupnými opatreniami vnútroštátnými i medzinárodnými ich všeobecné a účinné uznanie a zachovávanie ako medzi ľuďom členských štátov samých, tak medzi ľuďom území, ktoré sú pod ich právomocou.

CZECH

Âpèc Ânerâlã Asambleja pasludina oo Vispãrèjo cilvèka tiesìbu deklaráciju par visu tau-tu un nãciju sasniegumu kopèjo standartu, lai katrs cilvèks un katra sabiedrìbas institúcija, pastãvìgi paturot prãtã oo Deklaráciju, censtos ar apmãcìbu un izglitooanu veicinãt oo tiesìbu un brìvìbas respektèoanu un, ìstenojot progresìvus nacionãlos un starptautiskos pasãkumus, nodrooinãtu to vispãrèju un efektìvu atzìoanu un ievèroanu kã paøu Organizãcijas dalibvalstu starpã, tã arì to jurisdikcijã esooòo teritoriju tautãs. Visi cilvèki piedzimst brìvi

LATVIAN

Niin sen vuoksi yleiskokous antaa tämän ihmisoikeuksien yleismaailmallisen julistuksen kaikkien kansojen ja kaikkien kansakuntien tavoiteltavaksi yhteiseksi ohjeksi, jotta kukin yksilö ja kukin yhteiskuntaelin pyrkisi, pitäen alati mielessään tämän julistuksen, valistamalla ja opettamalla edistämään näiden oikeuksien ja vapauksien kunnioittamista sekä turvaamaan jatkuvin kansallisin ja kansainvälisin toimenpitein niiden yleisen ja tehokkaan tunnustamisen ja noudattamisen sekä itse jäsenvaltioiden kansojen että syntyvät

FINNISH

Verkündet die Generalversammlung diese Allgemeine Erklärung der Menschenrechte als das von allen Völkern und Nationen zu erreichende gemeinsame Ideal, damit jeder einzelne und alle Organe der Gesellschaft sich diese Erklärung stets gegenwärtig halten und sich bemühen, durch Unterricht und Erziehung die Achtung vor diesen Rechten und Freiheiten zu fördern und durch fortschreitende nationale und internationale Maßnahmen ihre allgemeine und tatsächliche Anerkennung und Einhaltung durch die Bevölkerung

GERMAN

La Asamblea General proclama la presente Declaración Universal de Derechos Humanos como ideal común por el que todos los pueblos y naciones deben esforzarse, a fin de que tanto los individuos como las instituciones, inspirándose constantemente en ella, promuevan, mediante la enseñanza y la educación, el respeto a estos derechos y libertades, y aseguren, por medidas progresivas de carácter nacional e internacional, su reconocimiento y aplicación universales y efectivos, de los Estados Miembro

SPANISH

L'Assemblée générale proclame la présente Déclaration universelle des droits de l'homme comme l'idéal commun à atteindre par tous les peuples et toutes les nations afin que tous les individus et tous les organes de la société, ayant cette Déclaration constamment à l'esprit, s'efforcent, par l'enseignement et l'éducation, de développer le respect de ces droits et libertés et d'en assurer, par des mesures progressives d'ordre national et international, la reconnaissance et l'application universelles et effectives, tant parmi les populations

FRENCH

# expand—ing grounds

For various reasons, type design in the Eastern part of Europe did not develop to the same extent as it did in Great Britain, for example. Additionally, due to being cut off from the West for over forty years, the awareness of and interest in the type design scene of the East was limited to only a few exceptions. The break down of the communist regime and the resulting opening of the borders brought many changes. So it gave birth to a new market for type design. In my opinion, there is a rising need of covering many different languages and enhancing easy accessibility. Respecting national peculiarities and typographic conventions of other scripts becomes crucial for the quality of the design. Indeed, as can be seen with Adobe's pro-series, there seems to be a trend towards designing multilingual typefaces including extended Latin, basic Cyrillic and monotonic Greek.

Maiola seeks to meet this demand. At the moment it includes four family members, a *Latin roman* and *italic* and a companion *Cyrillic roman* and *italic*. Monotonic Greek and bold versions are in preparation.



Maiola includes additionally to the standard character set:

- Central European character set—languages: *Polish, Czech, Slovak, Hungarian, Estonian, Latvian, Lithuania, Albanien, Croatian, Romanian and Slovene.*
- Cyrillic character set—languages: *Bulgarian, Macedonian, Byelorussian, Russian, Ukrainian, Serbian.*

Question  
пола шерта  
*Ungeheuerlichkeiten*  
классеис наприпер  
*всех дизайнеров октября номер мезт*

§

Both scripts, *Latin* and *Cyrillic*, are basically independent from each other. They are, however, supposed to harmonize well in bilingual text settings. The challenge is to give equal importance and appearance by the means of colour, weight, design features and style. Additionally, the calligraphic touch of the *Latin* is brought into the *Cyrillic*. Their history implies many similarities in the letter structure, but on the other hand great differences exist. The designer should not be misled by this familiarity. Instead, it is important to understand and to apply typographic rules inherent to both scripts in their own way.

The *Latin* lowercase differs drastically from the uppercase due to their separated roots and demonstrates more variety in form. The *Cyrillic* lower- and uppercase, on the other hand, share equal lettershapes. They tend to appear somewhat rigid and vertically stressed due to their basic skeleton. In *Maiola I* I sought to introduce esprit in order to make it more interesting and vivid whilst being careful not to step beyond the threshold of acceptance.

Whitechapel Art Gallery presents the work of Johan

Цифровые шрифты ParaType построены в форматах и TrueType для

Опубликована новая версия стандарта, Unicode Version 4.0.0. Текст стандарта был существенно переработан, что, по мнению авторов, улучшило его структуру и доступность для понимания. Книга «Стандарт Unicode, версия 4.0» (The Unicode Standard, Version 4.0), которая вместе с on-line Приложениями и базой данных символов определит версию 4.0 стандарта New Unicode Version 4.0, должна появиться к сентябрю 2003 года. Как и в прошлых изданиях во вводной части книги представлены общие принципы и требования по применению стандарта, за которыми следует основной раздел с кодовыми таблицами. Предварительные версии некоторых глав уже размещены на сайте. Окончательная on-line версия книги будет

Библиотека содержит бо

The italic does not hide its calligraphic roots. On the contrary, it shows proudly its own keen personality and is not subservient to the roman brother. *Instead, Maiola italic is an equal partner that, recalling its traditional use, is able to stand on its own.* It follows a similar spirit of the roman, but is clearly distinct and expressive.

Stronger modulation of the stroke, brisk curvature and angularity are communicating frankly the pen tool. The appearance is sharp and cutting emphasizing a dynamic feeling. *Beyond, it is a true italic: lighter in colour, condensed and with alternate lettershapes in the lower- and uppercase.*

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BUNDESVERFASSUNGS GERICHT

*Staatsanwälte dürfen im Bundestag keine Schriftstücke beschlagnahmen. Das Gericht weitete die Schutzrechte von Abgeordneten vor Strafverfolgung außerdem teilweise auf deren Mitarbeiter aus. Dem Urteil zufolge dürfen Schriftstücke, die ein Parlamentarier seinem Mitarbeiter anvertraut hat, in den Räumen des Bundestages nicht beschlagnahmt werden. Bisher war umstritten, ob sich der Schutz von Parlamentariern gegen Durchsuchungen und Beschlagnahmen auch auf ihr Büropersonal erstreckt. Klage gegen Bundestagspräsident Thierse abgewiesen.*

*Damit gab das Gericht der Klage des ehemaligen SPD-Obmanns im Spendenuntersuchungsausschuss, Frank Hofmann, statt. Er hatte beanstandet, dass das Büro seines Mitarbeiters von der Staatsanwaltschaft durchsucht worden war, weil der Verdacht bestand, der Mitarbeiter habe einer Zeitung vertrauliche Unterlagen der Augsburger Staatsanwaltschaft zugespielt. Die Papiere sollten belegen, dass hohe Stellen der bayerischen Justiz die Aufklärung der Spendenaffäre verzögern wollten. Eine Organklage von Hofmann und zwölf weiteren SPD Abgeordneten gegen Bundestagspräsident Wolfgang Thierse (SPD), der die Aktion genehmigt hatte, wurde dagegen abgewiesen.*

”

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\$56.05 ¥49.233.000

16 Hillside Court Flat 5, RG38DJ Reading, Berkshire

Maiola roman/italic, 12 – 18

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Old-style and lining figures,  
both are proportional and tabular.

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*Opentype facilitates the switch from old-style to lining figures, and from proportional to tabular mode in one font file.*

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*Opentype case sensitive feature. Specific characters change their vertical position when set in context with uppercase letters.*

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» M « U•T•M¶HiIi2#7%00%o}}

MAIOLA COMPRISES  
only one *Opentype* file for each font.

The user is therefore not confronted with several files and the associated possibility of confusion. Greater ease of accessibility and usability are achieved. Furthermore, the technology of Opentype allows the implementation of typographical particularities, such as lining and old-style figures, small caps, tabular and proportional figures, ligatures, alternate characters, case sensitiveness and more. Maiola supports some of these features and attempts to enlarge the repertoire.

ff fi ffl ffl

*Maiola includes a set of ligatures that will be extended in future.*

AAJJTT UU WWXX *Some alternate characters in Maiola italic.*



ic

u

The bohemian contribution to printing types was small. The printers bought most of their types in neighboring countries, mainly in Germany. The bohemian bastarde used in 1468 for the book *Kronika trojanská* was an original exception. Thus, German influence on typography and printing was deeply rooted and the broken script was used in parallel with the roman until the end of the 18th century and even longer for religious texts and vernacular literature. *The roman script became a symbol of the evoking cultural independence. The loss of sovereignty for many centuries after the Thirty Years' War (1618-1648), the lack of professional knowledge and experience about type making contributed, as well as the under-developed economic and technical climate, to the missing presence of national Czech type design until as late as the beginning of the 20th century.* Then, in the realm of an awakening national pursuit of cultural and political independence, a typographic and bibliophile movement arose. Following the example of the Arts & Crafts Movement in England and the United States of America, Czech artists, illustrators and typographers persuaded the craft of fine book making and printing. It was a reaction against the decadence of the book-trade, against the falsification and the poor and indif-

8 – 10

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10 – 14

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12 – 16

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14 – 18

24 – 28

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## При построении шрифтов библиотеки используются несколько стандартов кодовых таблиц таблиц, опре

24 – 28

При построении шрифтов библиотеки *typeface* используются несколько стандартов кодовых таблиц (таблиц, определяющих положение символов в шрифте). В первую очередь поддерживаются базовые таблицы *Windows* и *MacOS* и, кроме того ряд дополнительных таблиц, разработанных в фирме *typeface*. Каждая кодовая таблица (кодировка) содержит символы нескольких, как правило, близких алфавитов. Так, кодировка *Western* поддерживает языки Западной Европы; *Central European*, языки Восточной Европы; *Turkish*, языки Западной Европы и турецкий; *Cyrillic Standard*, языки на основе кириллицы; *Cyrillic Asian*, языки тюркской кириллицы. Все упомянутые кодировки поддерживают английский алфавит, а все кодировки *Cyrillic* поддерживают русский алфавит. В нижеследующей таблице приведено соответствие между кодировками и кодовыми таблицами. По ссылкам в колонке Кодировка можно посмотреть список языков, поддерживаемых данной кодировкой. Сами кодовые таблицы можно просмотреть по ссылкам в колонках *Win-таблица* и *Mac-таблица*. Вы можете также просмотреть список предлагаемых шрифтов для каждой кодировки.

8 – 10

При построении *typeface* шрифтов библиотеки используются несколько стандартов кодовых таблиц (таблиц, определяющих положение символов в шрифте). В первую очередь поддерживаются базовые таблицы *Windows* и *MacOS* и, кроме того ряд дополнительных таблиц, разработанных в фирме *typeface*. Каждая кодовая таблица (кодировка) содержит символы нескольких, как правило, близких алфавитов. Так, кодировка *Western* поддерживает языки Западной Европы; *Central European*, языки Восточной Европы; *Turkish*, языки Западной Европы и турецкий; *Cyrillic Standard*, языки на основе кириллицы; *Cyrillic Asian*, языки тюркской кириллицы. Все

10 – 14

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12 – 16

При построении *typeface* шрифтов библиотеки используются несколько стандартов кодовых таблиц (таблиц, определяющих положение символов в шрифте). В первую очередь поддерживаются базовые таблицы *Windows* и *MacOS* и, кроме того ряд дополнительных таблиц, разработанных в фирме

14 – 18

Whereas recognition of the inherent dignity and of the equal and inalienable rights of all members of the human family is the foundation of freedom, justice and peace in the world. Whereas disregard and contempt for human rights have resulted in barbarous acts which have outraged the conscience of mankind, and the advent of a world in which human beings shall enjoy freedom of speech and belief and freedom from fear and want has been proclaimed as the highest aspiration of the common people. Whereas it is essential, if man is not to be compelled to have recourse, as a last resort, to rebellion against tyranny and oppression, that human rights should be protected by the rule of law.

Whereas it is essential to promote the development of friendly relations between nations. Whereas the peoples of the United Nations have in the Charter reaffirmed their faith in fundamental human rights, in the dignity and worth of the human person and in the equal rights of men and women and have determined to promote social progress and better standards of life in larger freedom. Whereas Member States have pledged themselves to achieve, in cooperation with the United Nations, the promotion of universal respect for and observance of human rights and fundamental freedoms.

Whereas a common understanding of these rights and freedoms is of the greatest importance for the full realization of this pledge. Now, therefore, The General Assembly, Proclaims this Universal Declaration of Human Rights as a common standard of achievement for all peoples and all nations, to the end that every individual and every organ of society, keeping this Declaration constantly in mind,

Принимая во внимание, что признание достоинства, присущего всем членам человеческой семьи, и равных и неотъемлемых прав их является основой свободы, справедливости и всеобщего мира; и принимая во внимание, что пренебрежение и презрение к правам человека привели к варварским актам, которые возмущают совесть человечества,

и что создание такого мира, в котором люди будут иметь свободу слова и убеждений и будут свободны от страха и нужды, провозглашено как высокое стремление людей; и принимая во внимание, что необходимо, чтобы права человека охранялись властью закона в целях обеспечения того, чтобы человек не был вынужден прибегать, в качестве последнего средства, к восстанию против тирании и угнетения; и принимая во внимание, что необходимо содействовать развитию дружественных отношений между народами; и принимая во внимание, что народы Объединенных Наций подтвердили в Уставе свою веру в основные права человека, в достоинство и ценность человеческой личности и в равноправие мужчин и женщин и решили содействовать социальному прогрессу

и улучшению условий жизни при большей свободе; и принимая во внимание, что государства-члены обязались содействовать, в сотрудничестве с Организацией Объединенных Наций, всеобщему уважению и соблюдению прав человека и основных свобод;

и принимая во внимание, что всеобщее понимание характера этих прав и свобод имеет огромное значение для полного выполнения

HORA ŘÍP

*Viděl jsem hory plné ledu,  
však zpívat o nich nedovedu.  
Jiskřily dálky nad hlavami  
jak bleděmodré drahokamy.  
Jímala závrať při pohledu,  
zpívat však o nich nedovedu.  
Když ale vidím na obzoru  
upostřed kraje nízkou horu,  
na nebi mráček běloskvoucí  
— přestane srdce chvíli tlouci.  
Oblaka letí v klasech zralých  
koně dupou po maštalích.*

{ ~ 16 ~ }

Oldřich Menhart

## VEČERNÍ HOVORY

KNIHOMILA RUBRICA A STAROTISKAŘE TYMPANA



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*Veronika Burian*  
v.burian@gmx.net

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