

Apple pie {guess what – a pie filled with apples} fish and chips {very healthy indeed!} **አልቦ** {albo: first round of coffee prepared in a coffee ceremony}

Erdäpfelgulasch {a Gulasch und a Seidl Bier, das ist ein Lebenselixier bei mir} refošk {spet smo se ga preveč napili} Tea {shall we have a nice, hot cup of tea?}

Pellkartoffeln {mit Quark oder Hering?} cold cuts {sliced, cold sandwich meat like bologna or ham} lapsha {Masha, Dasba, Sasba, nasba lapsba} **Техаш BBQ** {piles of hot sliced beef brisket, sausage, and ribs with tangy, tomato sauce}

にざかな {a delicious dish of fish in sweet soy sauce} Melange {A Tasserl Kaffee hebt's Herzerl in d'Höh} **Икра баклажановая** {nicely cooked aubergines or, sometimes, eggplants}

ajdovi žganci {ajdova moka + voda + sol + olje} Powidl datschgerl {who did say German sounds harsh?}

Fleischwurst {not for me please} **μεζές** {whet the appetite} Fricandó {nena, has portat el pa per sucre-hi?}

Saint-Nectaire {Fromage odorant, meilleur coulant et à temperature ambiante} **፲ቢ፭** {jebina: the unique coffee pot in Ethiopia for brewing coffee}

gibanica {it might be a strange name, but it is the best sweet in the world} baked beans {at this time of the day?} custard {called pudding or flan by Europeans}

Calçots {great excuse to go out with lots of friends!} kotlety po-kievski {both kotlety and Kiev are very nice and tasty}

buckwheat {nyam-nyam, as famous as rice in Japan} **G'spritzter** {und nach siebn Vierterln, wird erst das Leben schön, und nach an Doppler, wann ma olles doppelt sehen}

نان كباب {strolling through the streets of Isfahan and enjoying a kebab} **Entre-côte** {Bleue, saignante, à point ou bien cuite?}

pudding {Yorkshire's best} Hominy grits {southern US side dish of coarsely ground corn boiled in water or milk} boquerones {...una birra, o dos y siesta}

Lebkuchen {only at Christmas} **χωριάτικη σαλάτα** {the Greek classics – salad without lettuce!}

おこのみやき {pancakes with meat and vegetables; add some mayo [optional]} **пасуль** {forecast: windy} gratons de canard {Bits of crispy duck made out of «confit» cooking}

دوغ {delicious yoghurt drink to go with your kebab} hot dog {sausage in a long roll (traditional at baseball games)} **žlikrofi** {traditional miners' food}

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Master of Arts in Typeface Design
of the University of Reading



This is Gerry's text Dipsustrud eu feusit, quat. Tie ea cons nos nim iriureet pratem dolore modolob ortincilis do etuer inim adionsequam dunt wisi exercilis enim ea feugue doloree tuercil iscilit atum velesto odigna facinim quam digna cons nim iriustio dolortie consequat, qui te faccum iliscing enit alit, conse ming enim amcommolor sisi. Giat, sum vulput eu feu feu feu et, quismolesto odolorem amet nos amet alit, commod et veliscidui et incipit ad et ad magna alis duipit el iriustin hendre con ulla feuisl dolore etuerat vullan ulput lan ese velissis accummy niamcon sequis nismod dignim numsan ea feumsan ut aci ea commy nonum diam ipis er il exercidui bla facilis diam vero conse enisis augait vel ectem quipsum iriurercin exerostrud eumsan henit nostrud te eugait nos at, quisl erosto elis nonsenit lor il do commodi pismod diat. Uptat in exerit nos dolorem in volorem vel delit do dolesed mincili sissisi. La faccum quam ex ex er incilit luptat. Rat wissendipit ilis alis



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Edita is a book typeface family that was initially thought to be used in architecture and design books, where text is set together with images. However, it is possible to say that Edita is a book typeface in general, though it is versatile enough to be used in any other context. The family covers a range of sizes between 6 and 12 pt. containing a regular, italic, bold and a small text version specially designed to perform as well as possible when set in text at 6 or 7 pt. It covers two scripts, Latin and Kana, and offers a large range of ligatures as well as OpenType features, which helps complex typesetting by providing the designer with an extensive typographic palette. Edita is a gentle typeface, humanistic in concept yet in a contemporary treatment, where softness and fluidity play a very important role.

NOVINKA IS A CONTEMPORARY DIGITAL TYPEFACE created to be used in various kinds of printed publications: brochures, catalogues, reports and some books. The typeface consists of roman and italic plus Cyrillic (кириллица) non-Latin companion. Novinka was created to be used in text sizes. The low contrast of the strokes of the typeface allows the typeface to remain legible in small sizes. However, *the pronounced character of the typeface*, makes it possible for the typeface to be used in display sizes: posters, bill boards and advertisement. Novinka is a typeface inspired by the transitional typefaces of the eighteenth century. The characteristics of transitional typefaces influenced the axis of the typeface which is vertical. The typeface has modest contrast. It features modelled serifs and round bowls, in such letters as a, c, f, g, j, r and y. Although Novinka has a vertical axis, the modulated strokes and serifs hint at a *calligraphic nature*.

The Bullen typeface family is inspired by the unabashedly quirky metal and wood typefaces in the American Type Founders Company specimen books. It is named after Henry Lewis Bullen, who established ATF's typographic library and museum in 1908 and served as its curator and librarian. Bullen's practical virtues in text are a tall x-height and generous default spacing which make it very legible at text sizes. Both the *Italic* and **Semibold** work well when used for emphasis within the text. *Bullen Semibold is also effective as small caption type.*

Bullen with American gothics. Bullen is designed to work as a companion to some of the American gothic typefaces which traditionally do not have serif companions. **Trade Gothic Bold No. 2.** In keeping with these faces, Bullen has slightly condensed proportions. **Benton Sans Condensed Bold.** Bullen's compatibility with these sans serif typefaces expands the designer's stylistic options.

TISA IS A TYPEFACE THAT COULD BE SUCCESSFULLY USED in magazines and in some other printed media with a similar length of text, such as newspapers, annual reports, booklets, etc. The main goal was to design a softer and a more dynamic version of a slab serif typeface. It was also an attempt to create a typeface that would have good legibility in text sizes, while showing interesting characteristics when used on the display level. In order to meet the technological and aesthetic requirements of the magazine use, a typeface with a relatively low stroke contrast and fairly pronounced serifs was designed. The typeface has a relatively large x-height which makes it suitable for use in newspapers as well. Due to its low stroke contrast Tisa is also surprisingly legible in small sizes and works fine in demanding printing techniques, such as gravure printing or low resolution laser printing.



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Filia
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Nassim (نسيم) is a text typeface family in four styles (Regular, *Italic*, **Bold**, **Semi Bold**). At the core of the design lies the incorporation of Arabic (الحربي) and Latin script in one harmonious typeface. Both designs are independent and authentic, yet matching and on the page equally prominent. This was achieved by a careful balance of colour, perceived size, modulation and subtle details of shapes. Nassim supports typesetting of Arabic, Farsi (فارسی), Urdu (اُردو), most languages using the Latin script and the transliteration of Arabic into Latin according to ISO-233. It was also developed to requirements peculiar to newsprint: economy, readability and sturdiness. The proportions and open counters of the Arabic design are especially suitable for Farsi typesetting. To facilitate multi-script publications the Latin design has three versions with varying extender lengths. All variants have a full set of SMALL CAPITALS and tabular and proportional figures. Nassim also features a wide range of Open Type features for typographic sophistication in both scripts.

Kefa is a multi-script typeface supporting Latin and Ethiopic (አማርኛ). The family was defined over a wide range of **weights** and could provide on demand any specifically adapted weight, depending for instance on printing conditions.

The design itself is the fruit of a study on boundaries that distinguish formal from informal. The result is a typeface underlaid by a strong cursive logic while featuring proportions reminding those of text composed by typewriter. Glyph shaping follows a modern vertical axis combined with a «vibrant» weight distribution and promotes dynamism and diversity. From headlines to long texts and from big to small sizes, Kefa provides an intimate texture, and its scale of weights ensures proper hierarchical type-setting to be made.

Both scripts are considered equal and weight variations are available all-over the font (አማርኛ). For this fair reason, the italic companion to the Latin roman will also be available for Ethiopic.

Chapman The Guardian writer James Meek has been awarded his second £10,000 prize of the year for his novel set during the Russian civil war, *The People's Act of Love*. At a sell-out event during the Edinburgh book festival, he was presented with the Scottish Arts Council book of the year award. *The People's Act of Love*, his third novel, was the first novel ever to be awarded the £10,000 Ondaatje prize, in May of this year, and was also longlisted for last year's Booker prize. Set in Siberia in 1919, the novel concerns a renegade Czech army unit stranded in a community dominated by an obscure religious sect. Meek drew on his experience as the Guardian's foreign correspondent in Moscow in the 1990s when writing the book. He has since reported from Iraq and Guantánamo Bay.

Filia is a book typeface consisting of three variants: roman, italic and Greek (Ελληνικός). The basis for the design of the Latin lettershapes was formed by writing exercises using a boad-nib pen, for Filia Greek the letters were also developed from scribbles, herv fluid expression of the letterforms in the in all three variants. The more "conventional" proportions of the letterforms make Filia Latin and *Italic* suitable for use in smaller sizes in long documents such as brochures and books. Whereas the shapes of the letters fully reveal their liveliness and fluidity in larger sizes, they result in a warm and friendly appearance in text sizes.