

Founders Grotesk

Founders Grotesk

Founders Grotesk: Light, Light Italic, Regular, Regular Italic, Medium, Medium Italic,
Semibold, Semibold Italic, Bold & Bold Italic

Founders Grotesk Condensed

Founders Grotesk Condensed: Light, Regular, Regular Medium, Semibold, Semibold & Bold

Founders Grotesk X-Condensed

Founders Grotesk X-Condensed: Light, Regular, Regular Medium, Semibold, Semibold & Bold

Founders Grotesk Text

Founders Grotesk Text: Light, Light Italic, Regular, Regular Italic, Medium, Medium Italic,
Semibold, Semibold Italic, Bold & Bold Italic

WEIGHTS & STYLES

5 weights: Roman & Italic with built-in OpenType features

Light

Light Italic

Regular

Regular Italic

Medium

Medium Italic

Semibold

Semibold Italic

Bold

Bold Italic

KLIM TYPE FOUNDRY

Kris Sowersby / 2013

Kris Sowersby graduated from the Wanganui School of Design in 2003. After brief employment as a graphic designer he started the Klim Type Foundry in 2005, currently based in Wellington, New Zealand. His first retail typeface, *Feijoa*, was released onto the international market in 2007. *National*, Sowersby's second retail release, won a Certificate of Excellence from the Type Designers Club, New York in 2008. Since then he has received two more Certificates of Excellence (*Serrano*, *Hardys*) and worked on various custom and retail typefaces including *FF Meta Serif*, the seriffed sibling of the renowned FF Meta.

Sowersby's reputation for typeface design has led to his working with, and for, contemporary typographic luminaries such as Christian Schwartz, Erik Spiekermann, Chester Jenkins, House Industries, DNA Design and Pentagram. In 2010 Sowersby was named an *ADC Young Gun*. Sowersby's typefaces combine historical knowledge with contemporary craftsmanship & finish.

DETAILS

Features & Licensing

Founders Grotesk is available as a cross-platform, feature-rich OpenType font. It is available in five weights in roman & italic. Please contact us for information on webfonts licensing.

SUPPORTED LANGUAGES

Founders Grotesk offers extensive language support

ISO 8859-1 / Latin1

Afrikaans, Albanian, Basque, Breton, Catalan, Danish, English (*UK & US*), Faroese, Galician, German, Icelandic, Irish (*new orthography*), Italian, Kurdish (*The Kurdish Unified Alphabet*), Latin (*basic classical orthography*), Leonese, Luxembourgish (*basic classical orthography*), Norwegian (*Bokmål & Nynorsk*), Occitan, Portuguese (*Portuguese & Brazilian*), Rhaeto-Romanic, Scottish Gaelic, Spanish, Swahili, Swedish & Walloon

ISO 8859-2 / Latin2

Bosnian, Croatian, Czech, German, Hungarian, Polish, Romanian, Serbian (*when in the Latin script*), Slovak, Slovene, Upper Sorbian & Lower Sorbian

ISO 8859-3 / Latin3

Esperanto, Maltese, Turkish

ISO 8859-4 / Latin4

Estonian, Latvian, Lithuanian, Greenlandic & Sami

ISO 8859-9 / Latin5

Turkish

ISO 8859-10 / Latin6

Nordic languages

ACADEMISM

BANJAXING

CHEMISORB

DEORBITING

EMINENCES

FLOWMETER

GLOAMING

HAZELNUTS

ISOENZYME

JUXTAPOSED

Karyotyped
Lexicography
Magnificent
Noteworthyily
Oxaloacetates

Paleobiology
Quadrivalent
Requisitioned
Synchronous
Transmutative

FRANKENRICH
D'architecture

GREICHALIÉR
Mathematisch

FANTASTIQUE
Halbmenschen

RENAISSANCE
Chronologische

HORSERADISH
Skonlitteraturen

COINCIDENCE
Instrumentaal

POLTERGEIST
Eigenschapen

NEDERLANDS
Charakterissin

DISCOTHÉQUE
Schriftgiesserei

ZWIERZECYCH
Merovingianism

THE GROTESQUE IS OFTEN LINKED WITH BOTH SATIRE AND TRAGICOMEDY

The Three Main Tropes of the Grotesque are Doubleness, Hybridity and Metamorphosis

It is an Effective Artistic Means to Convey Grief and Pain to the Audience

Anti-Naturalistic School of Italian Dramatists, Writing in the 1910s and 1920s

GROTTESCHE APPEARED IN MARQUETRY (FINE WOODWORK) PRODUCED AT URBIN

Extravagant Style of Ancient Roman Decorative Art Rediscovered and then Copied in Rome

A Defense in the Mouth of Michelangelo in His Third Dialogue of *Da Pintura Antiga*, 1548

The Preternatural Category of the *Lusus Naturae*, in *Natural History Writing Curiosities*

THE SPORTIVENESS OF THE GROTESQUE CATEGORY CAN BE SEEN IN THE NOTION

The Grotesque Encompasses a Wide Field of Teratology (Science of Monsters)

The Word Grottesche Appears in a Contract Of 1502 for the Piccolomini Library

Half-Human Thumbnail Vignettes Drawn in The Margins, and Carved Figures on Building

IN THE 16TH CENTURY, SUCH ARTISTIC LICENSE & IRRATIONALITY WAS CONTROVERSIAL

Light Scrolling Grotesques Could be Ordered by Confining them Within the Framing

Architraves and Cornices of Branches of Myrtle and Doorways of Reeds and Other Things

In These Grotesque Decorations a Tablet or Candelabrum Might Provide a Focus

THROUGH THE MEDIUM OF ENGRAVINGS THE GROTESQUE MODE OF SURFACE ORNAMENT

The Unfinished Palace Complex Started By Nero After the Great Fire Of Rome In Ad 64

Leviores Et Extemporaneae Picturae Quas Grotteschas Vulgo Vocant

A Classic Suite Attributed to Enea Vico, Published In 1540-41 Under an Evocative Title

LIGHT, LIGHT ITALIC & MEDIUM / 11 PT.

In art, grotesques are ornamental arrangements of arabesques with interlaced garlands and small and fantastic human and animal figures, usually set out in a symmetrical pattern around some form of architectural framework, though this may be very flimsy. *Such designs were fashionable in ancient Rome, as fresco wall decoration and floor mosaics, and were decried by Vitruvius, who in dismissing them as meaningless and illogical,* offered quite a good description: reeds are substituted for columns **fluted appendages** with curly leaves and volutes take the place of pediments, candelabra support representations of shrines, and on top of their roofs grow slender stalks and volutes with human figures senselessly seated upon them. When Nero's Domus Aurea was inadvertently rediscovered in the late fifteenth century, but

MEDIUM, MEDIUM ITALIC & BOLD / 11 PT.

In these grotesque decorations a tablet or candelabrum might provide a focus; frames were extended into scrolls that formed part of the surrounding designs as a kind of scaffold. *Light scrolling grotesques could be ordered by confining them within the framing of a pilaster to give them more structure.* Giovanni da Udine took up the theme of grotesques in decorating the Villa Madama, the most influential of the new Roman villas. In Michelangelo's **Medici Chapel Giovanni da Udine** composed during 1532–33 most beautiful sprays of foliage, rosettes and other ornaments in stucco and gold in the coffers & sprays of foliage, birds, masks and figures, with a result that did not please Pope Clement VII Medici, however, nor Giorgio Vasari, who whitewashed the grotesche decor in 1556. Counter Reformation

REGULAR, REGULAR ITALIC & SEMIBOLD / 11 PT.

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SEMIBOLD, SEMIBOLD ITALIC & BOLD / 11 PT.

At Fontainebleau Rosso Fiorentino and his team enriched the vocabulary of grotesques by combining them with the decorative form of strap work, the portrayal of leather straps in plaster or wood moldings, which forms an element in grotesques. Less used in the Baroque, the style was revived again in Neo-Classicism, and received a further impetus from new discoveries of original Roman work at Pompeii and the other sites round Mount Vesuvius in the late 18th century. *It continued in use, becoming increasingly heavy, in the Empire Style and then in the Victorian period, when designs often became as densely packed as in 16th century engravings, and the elegance and fancy of the style tended to be lost. By extension backwards in time, in modern terminology for medieval*

Founders Grotesk

The impetus for Founders Grotesk originally came from Duncan Forbes of The International Office. We had often discussed the nature and usefulness of the classic grotesks, and the possibility of creating a new one. After trawling through my 1912 Miller & Richard specimen, he became enamoured with their series of Grotesques, particularly the No.7 all-caps showing.

He noted the appealing rudimentary geometry, the serpentine **S**, and the narrow but welcome aperture of the **C** and **G**. Even though I was aware of these styles, I hadn't considered their possibility for contemporary interpretation. As Duncan is an excellent graphic designer, he saw potential in the Grotesques. I have learned that graphic designers see typefaces differently to type designers—it is wise to take note when their interest is piqued.



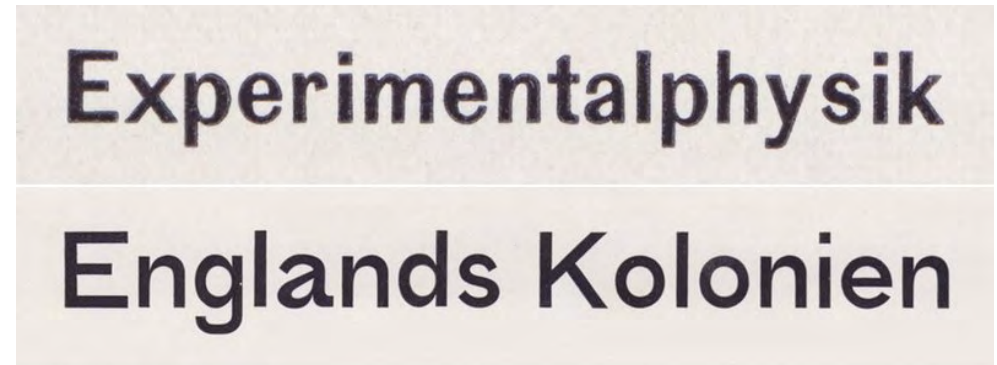
Grotesque No.7 Grotesque No.7, Miller & Richard, 1912

One of the decisions revivalists face is which size of metal type to base their design. Before digital type each point size was cut specifically, creating necessary variations in letter shapes, spacing and proportions. Even if a letterform is exactly the same shape throughout every size, ink squeeze and paper stocks would ensure distortion. This example demonstrates the variety of a single letterform found in the H.W. Caslon Doric No.4 series.



The top row is original scale, the bottom is rescaled to common size. **Doric No.4** H.W. Caslon, 1919

The revival decision can be further exacerbated by groupings of seemingly unrelated fonts under a single name, like the Breite Grotesks from the Bauerschen Giesserei foundry.



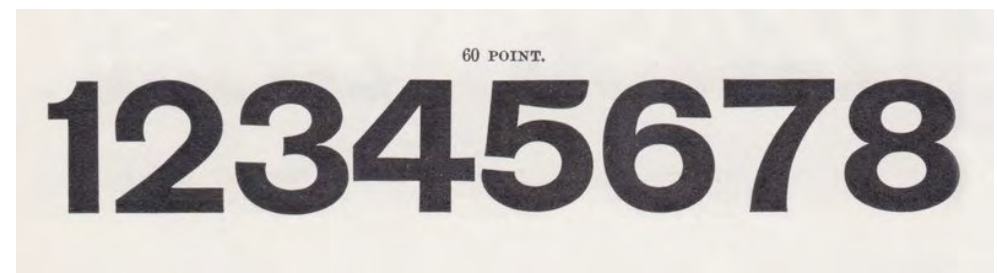
Corps 14 compared to **Corps 40**. Breite Grotesk, Bauerschen Giesserei, 1909

However, Founders Grotesk is not intended as strict revival—the Miller & Richard Grotesques are simply used as a starting point. Founders Grotesk is a gentle amalgamation of several fonts, resolutely designed for contemporary typographic usage. A key glyph that demonstrates the departure from strict revivalism is the **R**. The **R** in the Miller & Richard range seemed slightly too awkward for a contemporary setting, so the Doric No.7 Series was consulted.



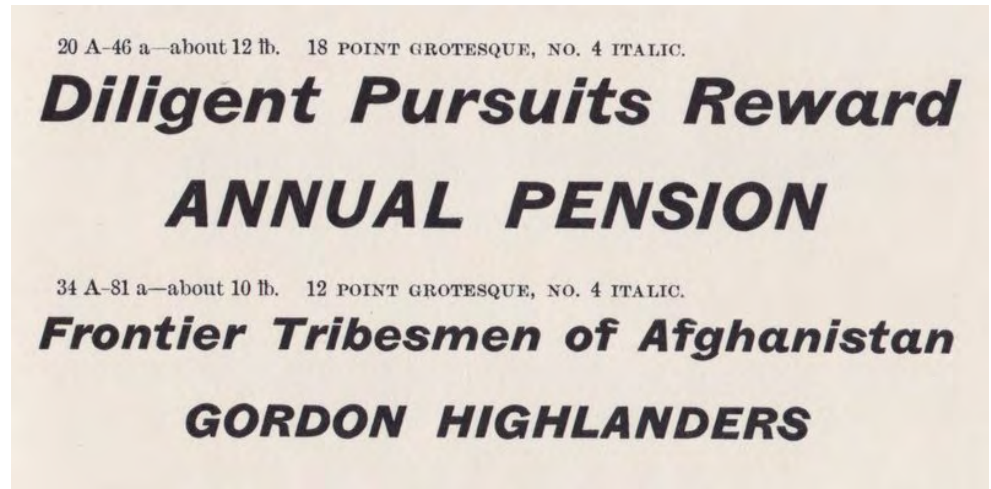
Left: **Grotesque No.3** Miller & Richard, 1912. Right: **Doric No.7** H.W. Caslon, 1919

Due to the lack of large size numerals in the general showings, the dedicated numerics section in the back of the Miller & Richard specimen proved invaluable. Note the fascinating **5**, which looks amazing here, but was deemed too anachronistic for Founders Grotesk. The narrow apertures of **5**, **6** and **9** harmonise nicely with the **C** and **G**.



Grotesque No.4 Numerals, Miller & Richard, 1912

The italics of the original Miller & Richard Grotesques are wonderfully slanted, they seem serious and daring at the same time. A similar slant has been designed into the Founders Grotesk italics, but there are also many key departures. For example, the spur on **g** tail, the protracted tail of the **a**, the curve on the **u** spur and the kink in the **f** were all discarded for more contemporary shapes.



Grotesque No.4 Italics Miller & Richard, 1912

The spacing in Founders Grotesk is purposely tighter than any of the referenced typefaces. I have found that graphic designers will happily use a sans serif at all point sizes, often tracking the default spacing to suit the size. As it's simply not possible to space a single font optimally for all point sizes, I initially thought that designers could obtain better results by opening tight spacing for text, rather than closing loose spacing for display. *Well, I was wrong.*



Top row: **Grotesque No.3** compared to **Founders Grotesk Bold**. Bottom row: **Doric No.4** compared to **Founders Grotesk Light**.

Founders Grotesk Text

Founders Grotesk was initially designed for headlines, but upon it's first outing—in a newspaper—it was used at text sizes and performed rather poorly. The lighter weights were serviceable at best, but far from ideal. The bolder weights veer pretty close to disaster, almost clogging up completely. Perhaps with a bit of letterspacing and better printing it would only just be passable.



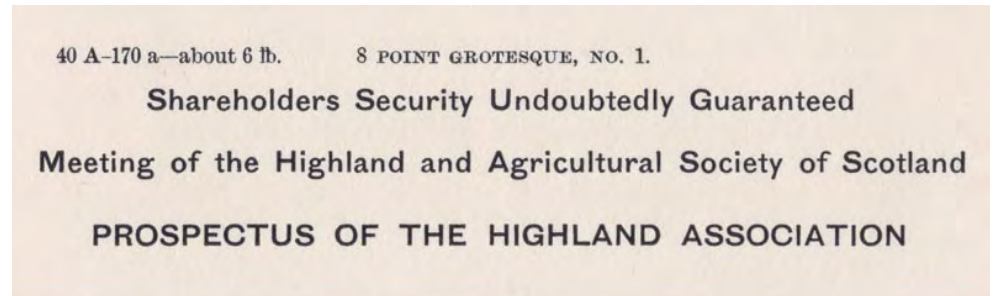
The Weekend Herald 12 March 2011 / Founders Grotesk Bold & Regular, 9pt.

When [Franco Franci](#) used Founders Grotesk (and Tiempos) for his wonderful redesign of [IL](#) the same problem surfaced: *it was simply failing at text sizes with sub-optimal printing conditions*. After discussing our options we decided the best fix was to make a text version of Founders Grotesk.



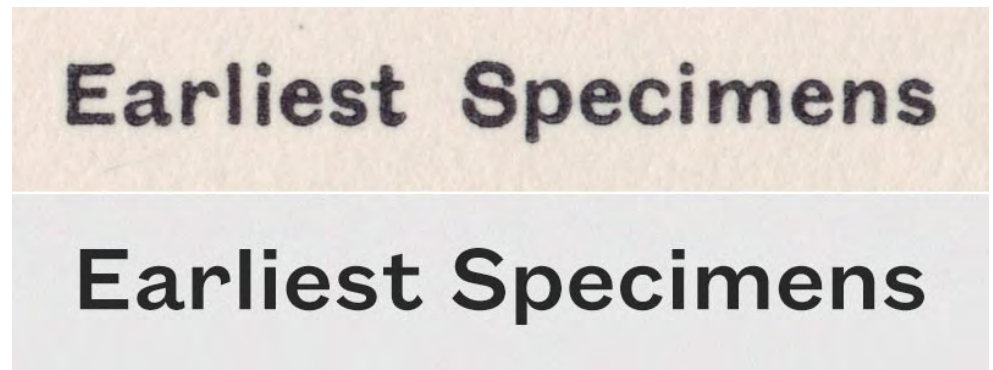
IL N° 34 October 2011 / Founders Grotesk Semibold & Regular, 7pt.

I revisited the source material for Founders Grotesk to seek guidance from the appropriate text styles. The spacing is looser, the letterforms are slightly wider, the details are more open and exaggerated.



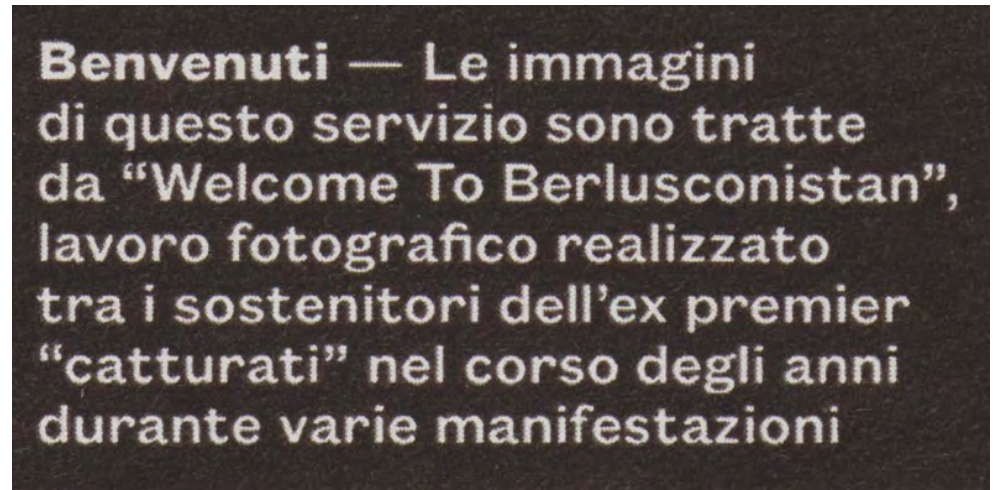
Miller & Richard Grotesque

Almost everything that was too odd or “anachronistic” for the headline styles I could put back into the Text: especially the **5**! At smaller text sizes these details calm down and help to service the whole. Now, thankfully, Founders Grotesk Text fixes the problems Founders Grotesk has at small sizes.



Top: Miller & Richard 6 Point Grotesque N°1 / Bottom: Founders Grotesk Text Medium

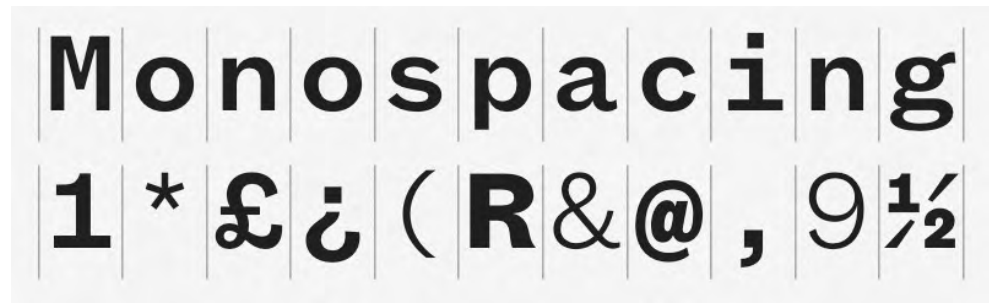
Overall Founders Grotesk Text maintains the same lineage and feel as the rest of the family, but works best at text sizes. As the typography of IL demonstrates, all members of the Founders Grotesk family can now work harmoniously performing their various typographic roles: punchy headlines, delicate pull quotes, legible body copy and robust captions.



IL N° 37 January 2012 / Founders Grotesk Text Bold & Medium, 7.5pt

Founders Grotesk Mono

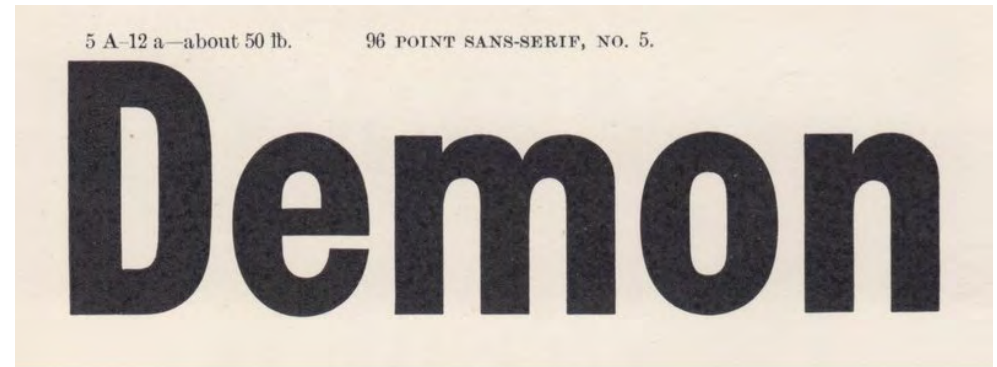
Following on from the robust Text styles, Founders Grotesk Mono rounds out the family. As the name suggests it is “monospaced”, each letter takes up exactly the same amount of horizontal space. Like Pitch it is a “10-pitch” typeface: at 10 point it will fit 10 letters to the inch. For more information about monospacing, please read Pitch’s design Information.



Founders Grotesk Mono

Founders Grotesk Condensed & X-Condensed

Typographers have always found narrow widths of sans serifs extremely useful for display work. Founders Grotesk Condensed and X-Condensed are natural companions to the regular widths. They are influenced by the curiously-named Miller & Richard Sans-Serif No.5 series. Of particular note are the square inner counters that contrast nicely with the warm outer curves.



Sans-Serif No.5 Miller & Richard, 1912

During the development of Founders Grotesk I was made aware of the enduring qualities of Helvetica Halbfett (Medium). For display typography, the heft and weight is almost perfect. This had quite an influence on me, resulting in a close weight match to Founders Grotesk Medium. However, this is as far as the direct Helvetica influence extends.



Left: **Helvetica Halbfett** Max Miedinger, 1957. Right: **Founders Grotesk Medium**.

The initial Founders Grotesk styles were commissioned for completion for the wonderful redesign of The Weekend Herald, lead by deLuxe & Associates. It includes five weights in Roman and Italic. Founders Grotesk Condensed and X-Condensed were completed for The Daily iOS app, and Founders Grotesk Text was completed for IL magazine. All styles of Founders Grotesk ship in OpenType format.

A B C D E F G
H I J K L M N
O P Q R S T U
V W X Y Z

ABCDEFGHI

JKLMNOP

QRSTU

VWXYZ

abcdefghi

JKLMNOPQRS

TUVWXYZ

a *a* *b* *c* *d* *e* *f* *g* *h* *i*
j *k* *l* *m* *n* *o* *p* *q* *r* *s* *t*
u *v* *w* *x* *y* *z*

LIGATURES

fi fl ff ffi ffl fb ffb ffh ffi ffj ffk fh fi fj fk

The fishing flick is daffily set in a shuffling fjord
 The fishing flick is daffily set in a shuffling fjord

I'm baffled by the first flat fjordic suffix
I'm baffled by the first flat fjordic suffix

CASE-SPECIFIC PUNCTUATION

·<>«»()[]{}•---@/!~&

iOperator! «Whitehall-1212» (3) @WHI-12
 iOPERATOR! «WHITEHALL-12» (3) @WHI-1212

{JU-JUniper} «JU-2 3608» iPlease!
 {JU-JUniper} «JU-2 3608» iPLEASE!

ALTERNATE CHARACTER

Stylistic Set 1—Schoolbook ‘a’, italic only

Sam told Sally a tall tale about the great old days
Sam told Sally a tall tale about the great old days

NUMERALS

Proportional lining—these are the default figures

In 2005 it cost £4,395. If $4+2 = (n)2$ then $x+1$
October 14, 1066, Wm. of Normandy (1027-1087)

NUMERALS

Tabular lining

In 2005 it cost £4,395.00, up 297% in 6 years
 In 2005 it cost £4,395.00, up 297% in 6 years

October 14, 1066, Wm. of Normandy, (1027-1087)
October 14, 1066, Wm. of Normandy, (1027-1087)

SUPERSCRIPTS / SUPERIORS

Accessible through the OpenType menu

The first idea¹ for the first footnote, the second²The first idea¹ for the first footnote, the second²*The formula = 6.02214179(30)×10² + x³**The formula = 6.02214179(30)×10² + x³***FRACTIONS**

Prebuilt fractions in eighths, quarters, thirds, & half

Add 2¹/₂ cups of cream, ³/₄ tsp. sugarAdd 2¹/₂ cups of cream, ³/₄ tsp. sugar*I ordered size 8¹/₂, but need a size 9 instead**I ordered size 8¹/₂, but need a size 9 instead*

BASIC CHARACTERS

abcdefghijklmnopqrstuvwxyz

ACCENTED CHARACTERS

á â ã ä å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ ß à á â ã ä å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ ß

PROPORTIONAL LINING NUMERALS

These are the default figures

0 1 2 3 4 5 6 7 8 9

TABULAR LINING NUMERALS

0 1 2 3 4 5 6 7 8 9

FRACTIONS

Prebuilt fractions eighths, quarters, thirds, & half—*arbitrary fractions are also supported*

$\frac{1}{2}$ $\frac{1}{3}$ $\frac{2}{3}$ $\frac{1}{4}$ $\frac{3}{4}$ $\frac{1}{8}$ $\frac{3}{8}$ $\frac{5}{8}$ $\frac{7}{8}$

LIGATURES

fi fl ff ffi ffl fb ffb ffh ffi ffj ffk fh fi fj fk

PUNCTUATION & SYMBOLS

/ \ ^ ~ _ ` " ' ° // v

.,:;...!|¡?¿, ,, ’ ‘ ” “

& * § ¶ † ‡ ¤ ° @ @ © ® ™

! " ^ ~ _ < > « » / \ | / \ |

• - - - — • - - - — () [] { } () [] { }

% ‰ ‰ ‰ + - × ÷ ± =

CURRENCY

€ \$ ¢ f £ ¥

ČESKY

Všeobecnou deklaraci lidských práv jakožto společný cíl pro všechny národy a všechny země, za tím účelem, aby se každý jednotlivec a každý orgán společnosti, máje tuto deklaraci na mysli, snažil vyučováním a výchovou rozšířit úctu k těmto právům a svobodám a zajistit jejich uplatnění opatřeními vnitrostátními i mezinárodními jejich všeobecné a účinné uznávání a ochranu jak mezi lidem členských států samých, tak i mezi lidem území, jež jsou pod jejich mocí. *Všichni lidé rodí se svobodní a sobě rovní co do důstojnosti a práv. Jsou nadáni rozumem a svědomím a mají spolu jednat v duchu bratrství.* Každý má všechna práva a všechny svobody stanovené touto deklarací, bez jakéhokoli rozlišování, zejména podle rasy, barvy, pohlaví, náboženství, politického nebo jiného smýšlení, národnostního nebo sociálního původu, jazyka, rodu nebo jiného postavení.

DANSK

Plenarforsamlingen derfor nu denne derfor nu denne verdenserklæring om menneskets rettigheder som et fælles mål for alle folk og alle nationer med det formål, at ethvert medlem og ethvert samfundsorgan stedse med denne erklæring for øje skal stræbe efter gennemførelse og opdragelse af fremme respekt for disse rettigheder og friheder og gøre fremadskridende nationale og internationale foranstaltninger at sikre, at de anerkendte rettigheder overholdes overalt og effektivt, både blandt befolkningerne i medlemsstaterne og blandt befolkningerne i de områder, der befinder sig under deres styre. Alle mennesker er født frie og lige og værdige og rettigheder. De er udstyret med fornuft og samvittighed, og de bør handle i overensstemmelse med hverandre i en broderskabets ånd. Enhver har krav på alle de rettigheder og friheder, som nævnes i denne erklæring,

DEUTSCH

Verkündet die Generalversammlung diese Allgemeine Erklärung der Menschenrechte von allen Völkern und Nationen zu erreichende gemeinsame Ideal, damit jeder einzelne Mensch und jedes Organ 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 der Mitgliedstaaten selbst wie auch durch die Bevölkerung der ihrer Hoheitsgewalt unterstehenden Gebiete zu gewährleisten. Alle Menschen sind frei und gleich an Würde und Rechten geboren. Sie sind mit Vernunft und Gewissen begabt und sollen einander im Geiste der Brüderlichkeit begegnen.

ESPAÑOL

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 *los individuos como las instituciones, inspirándose constantemente en ella, promuevan, entre 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, tanto entre los pueblos de los Estados Miembros como entre los territorios colocados bajo su jurisdicción.* Todos los seres humanos nacen libres e iguales en dignidad y derechos y, dotados como están de razón y conciencia, deben comportarse fraternalmente los unos con los otros. Toda persona tiene los derechos y libertades proclamados en esta Declaración, sin distinción alguna de raza, color, sexo, idioma,

FINNISH

Antaa tämän ihmisoikeuksien yleismaailmallisen julistuksen kaikkien kansojen ja kaikkien kansakuntien tavoiteltavaksi yhteiseksi ohjeksi, jotta kukin yksilö ja kukin yhteiskunta edistävät alati mielessään tämän julistuksen, valistamalla ja opettamalla edistämään näiden oikeuksien ja vapauksien kunnioittamista sekä turvaamaan jatkuvasti kansallisiin ja kansainvälisiin toimenpitein niiden yleisen ja tehokkaan tunnustamisen ja noudattamisen sekä itse jäseninä *oiden kansojen että niiden oikeuspiirissä olevien alueiden kansojen keskuudessa. Jokainen oikeutettu kaikkiin tässä julistuksessa esitettyihin oikeuksiin ja vapauksiin* ilman minkään eriarvoisuutta, väriin, sukupuoleen, kieleen, uskontoon, poliittiseen tai muuhun mielipiteeseen, kieliseen tai yhteiskunnalliseen alkuperään, omaisuuteen, syntyperään tai muuhun tekijään vaa erotusta.

FRANÇAIS

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 d'en assurer, par des mesures progressives d'ordre national et international, la reconnaissance et l'application universelles et effectives, tant parmi les populations des Etats Membres que parmi celles des territoires placés sous leur juridiction. Tous les êtres humains naissent libres et égaux en dignité et en droits. Ils sont doués de raison et de conscience et doivent agir fraternellement les uns envers les autres.

ÍSLENSKA

Fyrir því hefur allsherjarþing Sameinuðu þjóðanna fallizt á mannréttindayfirlýsingu þ með er birt öllum þjóðum og ríkjum til fyrirmyndar. Skulu einstaklingar og yfirvöld jafnan yfirlýsingu þessa í huga og kappkosta með fræðslu og uppeldi að efla virðingu fyrir réttir þeim og frjálstræði, sem hér er að stefnt. Ber og hverjum einum að stuðla þeim framfört ríkis og ríkja í milli, er að markmiðum yfirlýsingarinnar stefna, tryggja almenna og virka vi ningu á grundvallaratriðum hennar og sjá um, að þau verði í heiðri höfó, bæði meðal þjóð ríkjanna sjálfra og meðal þjóða á landsvæðum þeim. Hver maður skal eiga kröfu á réttin og því frjálsræði, sem fólgin eru í yfirlýsingu þessari, og skal þar engan greinarmun gera kynþáttar, litarháttar, kynferðis, tungu, trúar, stjórnmalaskoðana eða annarra skoðana, þ uppruna, eigna, ætternis eða annarra aðstæðna.

NYNORSK

Den internasjonale fråsegna om menneskerettane, som skal peike mot eit sams mål folk og nasjonar. Fråsegna må alltid vere i tankane til den einskilde og dei styrande og få styrkje vørnaden for rett og fridom gjennom undervisning og oppseding. Dei skal syte fråsegna blir allment kjend og etterlevd både i medlemslanda og i tilsynsområda, og ark trufast med dette både på nasjonalt og internasjonalt grunnlag. Kvar einskild har krav p rett og fridom som fråsegna nemner, utan skilnad av noko slag på grunn av rase, farge, l språk, religion, politisk syn eller anna meining, nasjonalt eller sosialt opphav, eignedom, f andre tilhøve. Den politiske stoda, lovverket eller dei internasjonale påboda eit land leve kan ikkje vere påskott til at det blir gjort skilnad på nokon i det landet eller området han anten landet har sjølvstende, står under tilsyn, er ikkje-sjølvstyrt eller sjølvstyret.

POLSKI

Przeto zgromadzenie ogólne Ogłasza Uroczyste niniejszą Powszechną Deklarację f Człowieka jako wspólny najwyższy cel wszystkich ludów i wszystkich narodów, aby wsz ludzie i wszystkie organy społeczeństwa mając stale w pamięci niniejszą Deklarację—c drodze nauczania i wychowywania do rozwijania poszanowania tych praw i wolności i al zapewniły za pomocą postępowych środków o zasięgu krajowym i międzynarodowym powszechne i skuteczne uznanie i stosowanie tej Deklaracji zarówno wśród narodów P; Członkowskich, jak i wśród narodów zamieszkujących obszary podległe ich władzy. Ws ludzie rodzą się wolni i równi pod względem swej godności i swych praw. Są oni obdarze rozumem i sumieniem i powinni postępować wobec innych w duchu braterstwa.

PORTUGUESE

Todos os seres humanos podem invocar os direitos e as liberdades proclamados na Declaração, sem distinção alguma, nomeadamente de raça, de cor, de sexo, de língua, i de opinião política ou outra, de origem nacional ou social, de fortuna, de nascimento ou qualquer outra situação. Além disso, não será feita nenhuma distinção fundada no esta político, jurídico ou internacional do país ou do território da naturalidade da pessoa, se: país ou território independente, sob tutela, autônomo ou sujeito a alguma limitação de s Todos os seres humanos podem invocar os direitos e as liberdades proclamados na pr Declaração, sem distinção alguma, nomeadamente de raça, de cor, de sexo, de língua, i de opinião política ou outra, de origem nacional ou social, de fortuna, de nascimento ou qualquer outra situação.

SVENSKA

Envar är berättigad till alla de fri- och rättigheter, som uttalas i denna förklaring, utan av något slag, såsom ras, hudfärg, kön, språk, religion, politisk eller annan uppfattning, n; eller socialt ursprung, egendom, börd eller ställning i övrigt. Ingen åtskillnad må vidare g grund av den politiska, juridiska eller internationella ställning, som intages av det land ell område, till vilket en person hör, vare sig detta land eller område är oberoende, står und förvaltarskap, är icke-självstyrande eller är underkastat någon annan begränsning av si veränitet. Envar har rätt till liv, frihet och personlig säkerhet. Ingen må hållas i slaveri elle slaveri och slavhandel i alla dess former äro förbjudna. Alla äro lika inför lagen och äro u åtskillnad berättigade till lika skydd från lagens sida. Alla äro berättigade till lika skydd m åtskillnad i strid med denna förklaring och mot varje framkallande av sådan åtskillnad.

TÜRKÇE

İnsanlık topluluğunun bütün fertleriyle uzuvlarının bu beyannameyi daima gözönünde öğretim ve eğitim yoluyla bu haklar ve hürriyetlere saygıyı geliştirmeye, gittikçe artan mil ve milletlerarası tedbirlerle gerek bizzat üye devletler ahalisi gerekse bu devletlerin idar altındaki ülkeler ahalisi arasında bu hakların dünyaca fiilen tanınmasını ve tatbik edilmes sağlamaya gayret etmeleri amacıyla bütün halklar ve milletler için ulaşılabacak ortak ideal işbu İnsan Hakları Evrensel Beyannamesini ilan eder. Herkes, ırk, renk, cinsiyet, dil, din, s veya diğer herhangi bir akide, milli veya içtimai menşe, servet, doğuş veya herhangi diğ fark gözetilmeksizin işbu Beyannamede ilan olunan tek mil haklardan ve bütün hürriyetle istifade edebilir.

VILLAGE

FOUNDERS GROTESK / KLIM

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