



Ilustrace:  
Marie Nakonečná

Opuntia is an original text typeface coming from a phenomenon rather than some specific historical source.

This is not a cover, nor a revival. This is a new typeface for the present times. Opuntia could be an example of the so-called genre – Latin of Present (coming from the Krásné písmo II. by František Muzika, 1958).

For a long time, I've been dealing with the question of where is the border between the old and new look of typefaces made today. How's that some classic types of history look much cooler and more fresh than plenty of fonts made today?

The main inspiration behind this typeface is my vision of the ideal text font, which reflects actual trends in the field of type-design and stems from years of exploration and sketching ideal forms. I've been dreaming far too long for a font like Opuntia. Looking back, I sketched these ideal shapes in

previous typefaces over the years (*Rino, Món, Liana*). Repeatedly I kept returning to them while working on Opuntia.

The typeface is uniquely suited for use in both body text and headlines/display use. In practice, this meant that I adjusted the typeface for readability at small sizes while taking into account the prominence of details for headline sizes on a cover. And then, naturally, the reverse. Over and over and over again, I emphasized the details that serve as anchor points for legibility and highlighted them to achieve the character of the Opuntia typeface.

One of many defining elements is the weight and stroke strength of the typeface. In any other typeface family, the Book weight would mean Medium or Semibold. But not in this case! I set the Book weight as the standard weight to be easily used both in small sizes and large headlines.

Maybe in the future, I will revisit this project and complete the family of all the weights: Thin-Black, both for uprights and italics.

The project and this specimen are presented on various texts, mainly music and other culture references. Aside from that, Opuntia is presented on pro-Palestine and pro-liberation Intifada claims to condemn the ongoing genocide by Israel against indigenous Palestinian people. The illegal occupation has been ongoing from 1947 until today. Opuntia (Prickly pear) is one of many symbols of Palestine, and the name came naturally while working on the typeface. The specimen also comes with a B3 poster, so you can put the Opuntia anywhere you want!

For download and updates, check: [prettyalivetype.online](https://prettyalivetype.online)

Opuntia  
*Opuntia*

Aa Bb Cc Dd Ee Ff Gg  
Hh Ii Jj Kk Ll Mm Nn  
Oo Pp Qq Rr Ss Tt  
Uu Vv Ww Xx Yy Zz  
0 1 2 3 4 5 6 7 8 9  
0 1 2 3 4 5 6 7 8 9

*Opuntia*, commonly called the prickly pear cactus, is a genus of flowering plants in the cactus family Cactaceae, many known for their flavorful fruit and showy flowers. Cacti are native to the Americas, and are well adapted to arid climates; however, they are still vulnerable to alterations in precipitation and temperature driven by climate change. The plant has been introduced to Australia, southern Europe, the Middle East, and parts of Africa.

Prickly pear alone is also used to refer to the fruit, but may also be used for the plant itself; in addition, other names given to the plant and its specific parts include tuna (fruit), sabra, sabbar, nopal (pads, plural nopales, from the Nahuatl word nōpalli), nostle (fruit) from the Nahuatl word nōchtli, and paddle cactus. The genus is named for the Ancient Greek city of Opus. The fruit and leaves are edible. The most common culinary species is the “Barbary fig” (*Opuntia ficus-indica*).

The prickly pear is also considered a national symbol of Palestine, having been grown across historic Palestine for centuries, traditionally being used to mark out land boundaries. The plant is seen by Palestinians as represent-

ing qualities of resilience and patience, as represented by the Palestinian proverb *saber as-sabbar* (“the patience of the cactus”). Its use as an emblem of Palestine has been traced to a painting produced by the artist Zulfa al-Sa’di in the 1930s. Its visibility was renewed by historical research carried out in the 1980s and 1990s on the Nakba, which revealed that many destroyed Palestinian villages subsequently saw regrowth of the cacti. The plant’s ability to thrive anywhere is also considered to reflect the experiences of the Palestinian diaspora.

States, including the lower elevations of the Rocky Mountains and southern Great Plains, where species such as *O. phaeacantha* and *O. polyacantha* have become dominant, and to the desert Southwest, where several types are endemic. Prickly pear cactus is also native to sandy coastal beach scrub environments of the East Coast from Florida to southern Connecticut, where *O. humifusa*, *O. stricta*, and *O. pusilla*, are found from the East Coast south into the Caribbean and

the Bahamas. Additionally, the eastern prickly pear is native to the mid-western “sand prairies” near major river systems, such as the Mississippi, Illinois, and Ohio rivers. The plant also occurs naturally in hilly areas of southern Illinois, and sandy or rocky areas of northern Illinois.

*Opuntia* species are the most cold-tolerant of the lowland cacti, extending into western and southern Canada. One subspecies, *O. fragilis* var. *fragilis*, has been found growing along the Beaton River

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The prickly pear is considered an invasive species in Australia, Ethiopia, South Africa, and Hawaii, among other locations. The first introduction of prickly pears into Australia is ascribed to the founding governor of the New South Wales colony, Arthur Phillip, and the earliest European colonists, in 1788. Brought from Brazil to Sydney, they were most likely *O. monacantha*. That variety did not spread beyond the east coast. However, a number of other types of prickly pear were introduced to Australian gardens in the mid-19th century. The cactus was also used as agricultural fencing and a feedstock

for animals in times of drought, as well as in an attempt to establish a cochineal dye industry. The cactus became a widespread invasive weed in the dry interior climate west of the Great Dividing Range, in New South Wales and Queensland, eventually converting 260,000 square kilometres (101,000 mi<sup>2</sup>) of farming land into an impenetrable green jungle of prickly pears in places 6 m (20 ft) high. Scores of farmers were driven off their land by what they called the “green hell”, and their abandoned homes were crushed under the cactus growth, which advanced at a rate of 400,000 hectares (1 million acres) per year.

In 1919, the Australian federal government established the Commonwealth Prickly Pear Board to coordinate efforts with state governments to eradicate the weed. Early attempts, comprising mechanical removal and poisonous chemicals failed. As a last resort, biological control was attempted. In 1925, the *Cactoblastis* cactorum moth was introduced from South America, and its larvae rapidly began to control the infestation. Alan Dodd, the son of the noted entomologist Frederick Parkhurst Dodd, was a leading official in combating the prickly pear. A memorial hall in Boonarga, Queensland, commemorates the efforts of the moth. The release of cochineal insects, which eat the cactus and simultaneously kill the plant, has also proven an effective measure for combating its spread.

In South Africa, many species of *Opuntia* are considered highly invasive including *O. aurantiaca*, *O. elata*, *O. engelmannii*, *O. ficus-indica*, *O. humifusa*, *O. leucotricha*, *O. microdasys*, *O. monacantha*, *O. pubescens*, *O. robusta*, *O. salmiana*, *O. spinulifera*, *O. stricta* and *O. tomentosa*. These species are classified as Category 1 invaders, and targeted for national eradication; most activities with regards to the species are prohibited (such as importing, propagating, introducing, translocating or trading). It was also found that invasive *Opuntia* species have adverse effects on the beetle population in the Kruger National Park, and widespread invasions alter soil characteristics.

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In places where they have been introduced outside their native range, some species in the genus *Opuntia* behave as aggressive invasive species.

Like most true cactus species, prickly pears are native only to the Americas. Through human action, they have since been introduced to many other areas of the world. Prickly pear species are found in abundance in Mexico, especially in the central and western regions, and in the Caribbean islands (West Indies). In the United States, prickly pears are native to many areas of the arid, semi-arid, and drought-prone Western and South Central United

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In Mexico, prickly pears are often used to make appetizers, soups, salads, entrees, vegetable dishes, breads, desserts, beverages, candy, jelly, and drinks. The young stem segments, usually called pads or nopales, are also edible in most species of *Opuntia*. They are commonly used in Mexican cuisine in dishes such as *huevos con nopales* (eggs with nopal), or *tacos de nopales*. Nopales are also an important ingredient in New Mexican cuisine. In 2009 it was introduced as a cheaper alternative to corn for the production of tortillas and other corn products. They can also be pickled.

*Opuntia ficus-indica* has been introduced to Europe, and flourishes in areas with a suitable climate, such as the south of France and southern Italy: In Sicily, they are referred to as *fichi d’India* (Italian literal translation of Indian fig) or *ficurinia* (Sicilian language literal translation of Indian fig). In Sardinia, they are called *figumorisca* (“Moorish figs”), the same denom-

*I'm Going to  
Wichita  
Far from  
this Opera  
For evermore*

**You caught me  
in the deep  
end  
caught me in  
the weekend**

**Opuntia Book + Italic** 6 pt  
Olive trees are seen as being a major component of traditional Palestinian farming life, with several generations of families gathering together to harvest the olives for two months from mid-September. The harvest season is often associated with celebration for these families, and family and local community celebrations are organised with traditional *Palestinian folk music* and dancing. Anthropologist Anne Meneley describes her olive-picking experience as community oriented:

We are hot and dusty and *sometimes clumsy* as we negotiate the rough rocks that surround the olive trees. Our Palestinian hosts bring us most welcome cool water and juice and hot sweet tea and coffee. There is communitas of sorts in this shared labor: *we feel that we are contributing something, however symbolic*, to the Palestinian cause.

As olive cultivation is a significant aspect of Palestinian culture, the uprooting of olive trees by Israeli settlers is a prominent point of concern in Palestinian culture. Poet Mourid Barghouti describes olive trees as “*the identity card that doesn't need stamps or photos and whose validity doesn't expire with the death of the owner*” and “with each olive tree uprooted by Israeli bulldozers, a family tree of Palestinian peasants falls from the wall.”

Religiously, “*the Holy Books refer more often to the vine and the olive tree*” than to prophets. Muslim teaching also holds olives in high regard as “*the Almighty is even believed to have himself taken an oath by the olive tree.*”

More recently, the olive tree is a symbol of rootedness. After the Israel Defense Forces defeated the Palestine Liberation Organization in the 1982 Lebanon War, the olive became a symbol for Palestinian identity. Because “*olive trees are a prominent feature of the mountainous region of the landscape in the West Bank*,” Palestinians began to “*draw connections between their ancient presence in Palestine and that of the ancient olive tree rooted in the land of Palestine.*”

Olive trees also have a nationalist connotation in Palestinian culture. In a speech to the United Nations General Assembly in 1974, Yasser Arafat stated that Zionist terrorism targeted the olive tree because it “*has been a proud symbol*” and “*living reminder that the land is Palestinian.*” He concluded the speech with a nationalist reference to the olive branch: Today I have come bearing an olive branch and a freedom-fighter's gun. Do not let the olive branch fall from

**Opuntia Book + Italic** 12 pt

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**Opuntia Book + Italic** 8 pt  
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**Opuntia Book + Italic** 10 pt

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As olive cultivation is a significant aspect of Palestinian culture, the uprooting of olive trees by Israeli settlers is a prominent point of concern in Palestinian culture. Poet Mourid Barghouti describes olive trees as “*the identity card that doesn't need stamps or photos and whose validity doesn't expire with the death of the owner*” and “with each olive tree uprooted by Israeli bulldozers, a family tree of Palestinian peasants falls from the wall.”

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**Opuntia Book + Italic** 16 pt

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We are hot and dusty and *sometimes clumsy* as we negotiate the rough

**Opuntia Book + Italic** 20 pt

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**Opuntia Book + Italic** 24 pt

Olive trees are seen as being a *major component* of traditional Palestinian farming life, with several generations of families gathering together to harvest the olives for two months from mid-September. *The harvest season is often associated with celebration for*

**Opuntia Book + Italic** 28 pt

Olive trees are seen as being a *major component* of traditional Palestinian farming life, with several generations of families gathering together to harvest the olives for two months from mid-September. *The harvest*

**Opuntia Book + Italic** 18 pt

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Opuntia Book 6 pt

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More recently, the olive tree is a symbol of rootedness. After the Israel Defense Forces defeated the Palestine Liberation Organization in the 1982 Lebanon War, the olive became a symbol for Palestinian identity. Because “olive trees are a prominent feature of the mountainous region of the landscape in the West Bank,” Palestinians began to “draw connections between their ancient presence in Palestine and that of the ancient olive tree rooted in the land of Palestine.”

Olive trees also have a nationalist connotation in Palestinian culture. In a speech to the United Nations General Assembly in 1974, Yasser Arafat stated that Zionist terrorism targeted the olive tree because it “has been a proud symbol” and “living reminder that the land is Palestinian.” He concluded the speech with a nationalist reference to the olive branch: Today I have come bearing an olive branch and a freedom-fighter’s gun. Do not let the olive branch fall from my hand. I repeat: do not let the olive branch fall from my

#### Opuntia Book 12 pt

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#### Opuntia Book 14 pt

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We are hot and dusty and sometimes clumsy as we negotiate the rough rocks that surround the olive trees. Our Palestinian

#### Opuntia Book 8 pt

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#### Opuntia Book 10 pt

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Opuntia Italic 6 pt

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#### Opuntia Italic 16 pt

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## Opuntia Italic 24 pt

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#### Opuntia Italic 8 pt

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#### Opuntia Italic 10 pt

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Always  
Interplanetary

Opuntia Book + Italic  
131 pt

*MęǴz ØF rÅm*

Kinni  
Räikkönen

*Chóám dít nán*  
*diêt chümq!*

Opuntia Book + Italic  
131 pt

*Desetiletý výzkum života a díla charismatické spisovatelky Heleny Frischerové byl přes nedostatek materiálu úspěšný. Suverénně zpracovaný záznam rozbíhavého a leckdy úmorného pátrání, z něhož se v próze Aleny Machoninové rodí příběh o hledání vlastního hlasu, ožívuje až starosvětskou čtenářskou slast.*

16 pt  
LIBUŠE BĚLUNKOVÁ,  
literární publicistka

Hella Aleny Machoninové vyšla v nakladatelství Maraton ke konci loňského roku; stačila zaujmout výrazné pozice v různých bilančních anketách a vyjádřilo se k ní několik profesionálních kulturních debatérů. Domnívám se, že vzbudila pozornost nejen závažnými tématy a jazykem, v němž občas probleskne zvláštní cizí akcent, ale především propracovaností. Je to kniha, v níž má psané slovo zásadní vliv na lidský život; literatura je hybnou silou, záchranou, marným útekem, způsobem odporu.

15 pt

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LIBUŠE BĚLUNKOVÁ,  
literární publicistka

9 pt

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způsob rojnice. Mne na něm však zaujala především role samotné vypravěčky.

*Vzpourey materiálu*

Současná česká literární vědkyně A., překladatelka a spisovatelka ve stavu zrodu, jež žije s přestávkami posledních dvacet let v Moskvě, rekonstruuje život jiné spisovatelky, Heleny Frischerové (1906–1984). Předestírá průběh soukromého výzkumu, který dříve přerostl původní záměr. Zaznamenává proměny své fascinace touto ženou, obkružuje její životní momenty, témata, ale třeba i fotografie a nebrání se, ve vši pokoře, hledání styčných bodů s vlastním přemýšlením nikoli jen o psaní a čtení. A také se, ač se to nezdá, od své složitě budované představy o Helle odpoutává.

Po rusky a německy píšící autorce původem z Prostějova Heleně Frischerové, která prožila roky 1937 až 1947 v sovětských nápravně-pracovních táborech a další léta ve vyhnanství, nezbylo mnoho textů. V českém překladu je možno si přečíst memoárovou prózu Dny mého života. Vzpomínky na gulag (2014, česky 2017). Německy psané básně z lágru se téměř všechny ztratily. A. tedy využívá i materiály, k nimž se podle detektivně vystavěného vyprávění dostala shodou náhod i dobýváním archivů. Jde o román Jiřího Weila o každodennosti

*Cizí slova, moje slova*

Prázdnou mezi historickými fakty včetně přípustných dohadů badatelce pod rukama zarůstá fragmenty návazných textů: cizích esejů, básní, próz. Odkazují jeden k druhému, týkají se lágrové literatury, terapeutických možností psaní i šálivosti vlastní paměti nebo fotografií, zmiňován je podíl jazyka protokolů či udání na našem poznávání minulosti.

11 pt

Výběr, propojování, interpretace a někdy třeba i rytmizování a opakování cizích textů je vypravěččin základní vyjadřovací prostředek. Mezi citáty však nenápadně vyvstává i její vlastní hlas. Jako by, pronásledována útržky přečtených, překládaných a opisovaných veršů a vět, ohledávala možnosti vlastního psaní. Jako by se chtěla vypořádat s vlastní čtenářskou citlivostí. Například variuje stručný Hellin životopis v sekaných větách, sampluje verše raných ruských konceptualistů Jana Satunovského, Vsevoloda

za sovětského Velkého teroru Moskva-hranice (1937), jehož hlavní hrdince byla Helena Frischerová předobrazem, a o vzpomínky Tamary Petkevičové Bolest si věk nevybírám (1993, česky 2017). Petkevičová (1920–2017) poskytla A. svou korespondenci s Hellou a její fotografické portréty, citován je též Hellin vyšetřovací spis z hrůzného roku 1937.

*Poměrně chudý výzkumný materiál (většinou uměleckého rázu, tedy nespolehlivý) doplňovaný pátráním na místech Hellina života, v archívech, matrikách či seznamech obětí totalitních režimů se opakovaně vzpírá až úřednické touze po úplnosti a přesnosti, již A. místy sebeironicky glosuje. Materiál odmítá uspokojit zvědavost tazatelky a zároveň deformuje a zpochybňuje její otázky.*

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Přímé citace, ale i ohledávání cizích rytmů a strategií jsou snahou pochopit, z čeho vyrůstá „to moje“. Ostatně už počáteční odstavec knihy je směsí vlastních

*In many ways, They'll miss the good old days*

Opuntia Book + Italic  
137 pt

Free  
Palestine

*Free  
Palestine*

*Forever*

158 pt

Ritz

158 pt

Ship Mate  
PALESTINE

100 pt

*Measures*  
*FREE LAND*

100 pt

*Arctic Dreams*  
Superficial feel

75 pt

Ode To The Mets  
*quốc gia tự do*

75 pt

Aquatic Entries  
*MONSTERA*

65 pt

*Svoboda*  
Conduits

65 pt

*No Man's Land*  
LIBERATION

45 pt

THERE'S NO LOVE  
*like your own*

45 pt

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*She's got a gun,*  
royel otis  
Rose Colored, *Joji*  
Original Guilt,  
*Broncho – 2025*  
Hands Off The  
Wheel, the ozone  
*Double Infinity,*  
Big Thief, 2026  
*Constant Repeat*  
*(cover)*  
*Kurt Vile*  
At Folsom Prison  
(Live), 1968,  
*Johnny Cash*

Slowdive  
*Souvlaki*  
May 17, 1993  
10 Tracks  
(40:33)  
*When The Sun*  
*Hits*  
(4:48)

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UHLV

+ 19 stol.

cca 78 cent.

2.2)

DUTCH TYPE FOUNDRY



BAPENBROOK / VIRUS  
SMELTERY  
EMIGRE

Book

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0123456789

“Owls Are Not What  
THEY SEEM TO BE”

+ to c pattern tracing



This  
is  
not  
*a revival*