

Reports of the Country Delegates 2006

Association Typographique Internationale

2006 Country Delegate Reports

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Belgium

Jo De Baerdemaeker

At the 2005 ATypI conference in Helsinki, Belgium was well represented with no less than four talks from type-lovers such as Yves Peters, Lucas Nijs, Frederik Bleser, Tom De Smedt, Lode Coen and Hugo Puttaert. This presence already indicated that the typographic affinity was not yet dead in the Belgian design scene. On the contrary, the past year, several high quality events and the launch of a new design magazine kept the typographic spirit more than alive and created a typographic awareness amongst many designers and design students of the different institutes, which manifested itself in the large number of attendees on each of these occasions.

Events

Plantin-Moretus Awards 2005 The annual 'Plantin-Moretusprijzen' for the most beautiful books designed in Flanders over the past year, were awarded for the second time by the Vlaamse Uitgevers Vereniging and the Plantin Society. The awarded and nominated books were displayed on a traveling exhibition. The complete list of these publications can be retrieved at www.plantingenootschap.be/plantinmoretusprijzen/2005.

Addmagazine The graphic scene in Belgium enriched itself this year with a new - free - design periodical. *Addmagazine* is edited & designed by visionandfactory and published by Papyrus, the Belgian distributor of the international paper-group with identical name. It is a magazine for and by graphic designers, advertisers, photographers, typeface designers and illustrators with a heart for print. Its source of inspiration is the Belgian scene, yet it is spiced up with contributions from renowned names from abroad. *Addmagazine's* latest edition published articles by Stefan Sagmeister, Peter Bilak, Gery De Smet, Guillaume Van Der Stichelen, Elisabeth Broekaert, Gilles Fiszman, Juli Gudenus, Studio 't Brandt Weer, Alessio Leonardi and Jan Middendorp. [www.addmagazine.be]

Shapeshifters (U bent mijn lettertype niet) 05/06 This annual edition of conference talks by renowned designers is organized by Sint-Lukas College of Art and Design Brussels, in collaboration with De Beursschouwburg Brussel. The central theme of this year's series of monthly presentations on (typo)graphic design was 'Messing With Message' and the following designers were asked to interpret the term 'manipulation': Alessio Leonardi, Workshop Designkritiek + Daniel Van Der Velden + Paul Boudens, René Knip + Richard Niessen, Gerard Unger, Peter Bilak, Why Not Associates, John Maeda and Alex Trub & Urs Lehni + Laurent Benner.

DRUKsel, the annual fair for internationally acclaimed bibliophile printers, publishers and private presses took place in Ghent from 22 to 24 April 2006. [www.druksel.be]

Throughout the whole year, **Letterleggers** have given several typographical events accompanied with live music at different locations in Belgium. Having both a background in graphic design, Raphael Vandeputte and Iwan Verhulst convert letterforms to animated poetry, dance happenings or even to 'live typo performances', using free-style associations.

Typosium On 19 August 2006, the Plantin Moretus Alumni Association organized a summer symposium on typography. Speakers included Bert Nelissen, Davy Geets, Wouter Soudan, Ger Stok, Hans Hagen and Jacques van Gent. This event took place in the authentic surroundings of the Plantin Moretus Museum in Antwerp.

Exhibitions

Type An Sich: Jean François Porchez , un homme de caractère(s) Jean François Porchez took over the torch from his Dutch colleague Gerard Unger at the second in the series of typographic exhibitions organized by Catapult Communication Designers, Antwerp. At the age of thirty, Porchez convinced the board of directors from the newspaper *Le Monde* to replace the then used Times New Roman by a new typeface design from his own hand. This tour-de-force tells a lot about Porchez's character, who embodies his passion for typography in type projects such as for the Parisian underground, the Italian travel agency Costa Crociere, the popstar Beyoncé Knowles, the newspaper *Baltimore Sun* and the car brands Peugeot and Renault. Many of his typefaces received awards and honors. The various designs of this renowned French typeface designer were displayed from 13 October until 31 December 2005.

In the context of his exhibition in Antwerp, Jean François Porchez also gave two presentations about his work on 24 November 2005. His first talk at the Plantin-Moretus Museum – introduced by Fred Smeijers – was presented to professional designers; his second lecture was given to the students at Sint-Lucas Antwerpen. [www.typeansich.be]

Spiekermann/FiFFteen/Fuse in Antwerp This unique triple exhibition on contemporary typography was held at the campus of Sint Lucas Antwerpen from 18 until 31 March 2006. The collaboration between Fontshop Benelux, Sint Lucas Antwerpen and visionandfactory made it possible to bring the travelling exhibition, compiled by Fontshop International (Berlin), to Antwerp. FiFFteen gives an overview of the 15 year's history of FontFont, FontShop International's most legendary font library.

Fontshop Benelux assessed the final year's students and teachers of Sint Lucas Antwerp graphic design department to produce a publication entitled *Another useless type book*. For this occasion the 'Students For Type' collective was founded, which explored the un/usefulness and relevance of typography in today's society within this absurd edition. To celebrate this event, a nocturne was organized on 27 March 2005, that offered two talks from Fred Smeijers and Peter Verheul. Both were introduced by Rudy Geeraerts from Fontshop Benelux.

Russische Boekkunst 1904-2004 (16 October 2005–12 February 2006) As part of Europalia International, Bibliotheca Wittockiana housed a exhibition dedicated to the Russian book art. The graphic arte-facts and over 200 original prints were lent by the Lemmens-Stommels collection of Nijmegen and gave an illustrative introduction to the evolution of this independent art form, which is an integral part of the Russian and Soviet art of the twentieth century and to the way it is interpreted by the contemporary artist.

This is (not) a book (20-28 April 2006) This exhibition presented the results of 'Word and Image: An inter-artistic project', a collaboration between the students of the University of Antwerp (Literature Department) and the students of Hogeschool Antwerpen (Department of audiovisual and visual arts).

Brazil

Claudio Rocha | Marina Chacur

Events & Exhibitions

Bienal de Design Gráfico – ADG Brasil – Graphic design Biannual. In its 8th edition, the ‘Bienal de Design Gráfico’, organized by Associação dos Designers Gráficos (Graphic Designers Association, Brazil), rearranged its categories, so Typography is now subdivided in text faces, display, calligraphic and dingbats. Despite the division, there was no significant increase in the number of selected work within typography category.

Bienal Letras Latinas [www.letraslatinas.com.ar]– Latin Letters Biannual. The exhibition organized by tpG tipoGráfica magazine, gathered the work of Latin American type designers, and happened at the same time in São Paulo (Brasil), Bogotá (Colombia), Buenos Aires (Argentina), Caracas (Venezuela), Lima (Peru), Montevideo (Uruguai), Santiago (Chile) and Veracruz (México). Digital fonts were presented in the categories Text, Display, Screen, Experimental and Miscellaneous. The events included lectures, workshops, guided visits and forums. For the 2006 edition, 70 projects were selected among the 427 submissions.

Dingbats Brasil – Brazil Dingbats. The exhibition Dingbats Brasil, organized by Núcleo de Ilustração - IAV – UniverCidade (Illustration Centre from the Institute of Visual Arts) in Rio de Janeiro, was a taste of the past decade of Brazilian pictorial fonts. From all over the country, 35 projects from 22 designers were selected and presented in printed panels on cardboard, wood, fabrics and other materials. The show, which is itinerant, already took place at UniverCidade, in Rio de Janeiro, and the Brazilian headquarter of Instituto Europeo di Design in São Paulo, and it will be presented in Porto Alegre and Caracas (Venezuela).

Applied typography

Letterforms continue to inspire artists and graphic designers. An example is to be found at the book *Tipografia Cerâmica* [www.soalheiro.com.br/livro/], where the artist Máximo Soalheiro experiments with typographic solutions in the page construction and presents images of projects in pottery with applied type.

The always-changing graffiti and pixação production within Brazilian streets is created by hundreds of youngsters on building walls in the main Brazilian cities. Designer Marcos Mello’s master’s thesis is a comparative study of the structural elements of pixação letters in São Paulo. Another example is the web art project of Gustavo Lassala, which has been selected for the event FILE 2006, in Media Art category [paginas.terra.com.br/arte/lassala/pichacao/]. In this project the author makes digital poetry inspired by photos, sounds and pixação letters, captured in São Paulo. The interactive website includes a ‘typographic resource’ where the user can make ‘words’ with pictures of pixação edited for this purpose.

Typefoundries

Brazilian type foundry production has always been biased towards experimental projects. However, concern with the improvement of typographic language is increasingly reflected in the production of text faces.

An example is the **Foco** family by Fabio Haag from the type foundry ByType [www.focodesign.art.br/bytype], exclusively distributed by DaltonMaag. The font project began in 2002 during a workshop conducted by Bruno Maag in São Paulo, and has now been officially released in the international market. Another font by ByType, **After**, a headline face, was selected to be part of Exibición Internacional de Escuelas de Diseño Tipográfico (Type Design Schools International Exhibition), promoted by Eurotypo and Santa Marinella Community in Italy.

Reflecting Brazilian culture in the form of digital fonts, another commonplace in the work of the type designers in the country, prompted Crimes Tipográficos [www.crimestipograficos.com.br], to launch two CDs with the dingbats **Zabumba** and **Zabumba City**, which presents drawings based on xylography of cordel literature, typical printed booklets from the Recife area.

Among the Brazilian type foundries with international distribution, it's worth mentioning the production of Just in Type, which recently released **Illinoise** and **Drop_it Italic Set**, both available at MyFonts [www.myfonts.com/fonts/justintype/illinoise/] and [www.myfonts.com/fonts/justintype/drop-it/].

Courses

Besides the regular typography classes in Universities, many courses and workshops have taken place all over the country. Three of them can be highlighted: 'Tipografia no Livro' (typography in books), organized by Câmara Brasileira do Livro (Brazilian Chamber of Books), and Digital Font Design at IED – Istituto Europeo di Design, in São Paulo, both lectured by Claudio Rocha. The third one follows:

Tipocracia – Typographic State. In 2005/2006 the project Tipocracia – a type education project to stimulate typographic culture throughout the country – visited colleges in 13 different Brazilian states, accomplishing 15 courses and 22 lectures. Since its start in March 2003 Tipocracia has organized activities in major cities including São Paulo, Rio de Janeiro, Belo Horizonte, Recife, Fortaleza, Brasília, Florianópolis, Goiânia, and Curitiba. More than 400 people – students and professionals of graphic design, art, advertising, and visual communication – have taken the introductory and text font courses.

Calligraphia Gallery Soon to be launched in São Paulo, the Calligraphia Gallery is a store of art on paper and applied arts, where typography and calligraphy have a guaranteed space. Besides the exhibitions on these themes, posters, post cards, objects, decoration pieces and clothes with typographic and calligraphic images will be sold.

Publications

Rosari released two more book translations about typography in the Brazilian market. *The solid form of language* by Robert Bringhurst and *Escrituras* by Ladislav Mandel. From the series 'Qual é seu tipo?' (What's your type?), Rosari released *Garamond – letras que bailam* (letters that dance), by Luciano Cardinali.

Croatia

Nikola Djurek

The type-design and typographic scenes in Croatia are still young, but major growth and quality improvements can be found, especially in the educational system and the field of typography. Professional type-design work is hard to find but things are definitely moving in the right direction. The future is bright, and young Croatian designers are becoming increasingly interested in typography and type-design.

Education

The implementation of the Bologna education process in Croatia started in the academic year 2005-06. Harmonising the academic degree standards and quality assurance standards also had a great impact on two design related faculties; The School of Design, University of Zagreb and The Arts Academy, University of Split. The curriculum has improved dramatically and special effort has been made in improving teaching methods and materials in the field of typography and type design.

Exhibitions & events

The **Croatian Design Centre** was founded at the start of the year. With the Croatian Design Society, this is 'parent' organisation for design in Croatia. Members are numerous product & graphic designers and typographers. June began with the First National Design Convention, a three day event which took place in Rovinj and was accompanied with an exhibition of Croatian design titled <<**040506**>>.

The goal of the exhibition was to provide a central point to exhibit all 'good design' which emerged from Croatia in the past 2½ years and to reward the best in the fields of graphic and product design, electronic media and illustration. There were four type design projects and typography was well represented. The convention was intended for members of the Croatian Design Society, all professional designers and design students, and included lectures from foreign designers and discussions concerning problems of design profession.

The middle of June was marked by another exhibition which represents the cultural event of the year. The theme was development of market communications in the historic period of 170 years, from 1835 - 2005. More than 1300 rare items – in the form of posters, printed ads, radio/tv advertisements and other instruments of communication – were collected and exhibited. The starting point of this project lies in thesis that advertising in mass media is an expression of specific circumstances in society and stems from a desire within of society. The exhibition also included a few extraordinary examples of early systematic typography.

Type design

Typefaces **Porta** and **Amalia** by Nikola Djurek & Needlescript by Mira Vucko are three major projects in the field of type design this year in Croatia. Nice things are definitely coming from Croatian type designers.

Czech Republic

Filip Blažek

The last two years confirmed the growing interest for typography and graphic design in the Czech Republic.

Events

Experiment and Typography, presenting the most inspiring Czech and Slovak typographic works, continued. The e-a-t exhibition curated by Johana Biřak-Baluřiková and Alan Záruba was held in The Hague, Bratislava, Cieszyn, Ljubljana, Warszawa and Budapest during the last two years. [www.e-a-t.org]

22nd Brno Biennale was held in 2006. The main exhibition presented the works of 109 designers from 27 countries. There were several accompanying exhibitions: the presentation of work of members of the international jury, the Graphic Design in the White Cube curated by Peter Biřak and From Mars, a show of self initiated typographic projects (curators Adam Macháček and Radim Peřko). Part of the Biennale was a three-day international symposium. Among the speakers were Reza Abedini, Peter Biřak, Paul Elliman, Karel Martens, J. Abbott Miller, Catharine Zask. www.bienale-brno.cz

Typefaces

František Štorm and Tomáš Brousil are the leaders of the Czech font scene. Štorm's Storm Type Foundry and Brousil's Suitcase Type Foundry added many font families during last two years. All their new fonts are truly multilingual and available in OpenType format with many OT features. Among the most remarkable typefaces are Brousil's families **Dederon** and Teimer Antikva and Štorm's **Metron**, **Teuton** or **John Sans**.

Many nice and professional typefaces are created by students of VŠUP (Academy of Arts, Architecture and Design) in Prague and other schools in the Czech Republic, but these typefaces are unfortunately not commercially available. The most successful student typeface is **Arnořt** by Jan Kolář who used this typeface as a main element of corporate design for the city of Pardubice in Eastern Bohemia. [www.stormtype.com] [www.suitcasetype.com].

Projects

Project Diacritics was launched in April 2005 in Beirut. Web pages of the Diacritics project contain an overview of accents used in any language. The database currently contains not only diacritical marks used in Latin script, but there are also Greek and Sanskrit entries. And the project is open to other scripts as well. For each accent there is information about its history, its use and its proper design. The table shows additional information, such as the list of languages which use the mark, its Unicode index, or its postscript name. Clicking on one language takes you to a page

with information on the given language with a link to the gallery. The gallery consists of commented examples of proper and wrong diacritics and there are also some examples of the historical development of accents. [diacritics.typo.cz].

School Type is a new project. The original aim of the School Type project was to improve the typographic quality of Czech school books by offering high quality tools not only for the designers but also for teachers and students. These days František Štorm and Tomáš Brousil finish the work on a serif and sans serif font families, Radana Lencová is responsible for a new specimen of hand writing for the youngest pupils and Radek Sidun creates a set of icons. I joined the team to write basic rules of type setting for students and teachers. The website of the project will be launched in the end of 2006.

Publications

Typo Magazine reached its 21st issue in August 2006. The magazine has become a respected and popular source of information not only in the Czech Republic, but also abroad. *Typo* is published six times a year in Czech and English languages. Among the most successful and influential texts from *Typo* are an interview with Matthew Carter by Adam Twardoch, overview of typographic work of Oldřich Menhart by Veronika Burian, the history of DIN typeface by Albert Jan Pool and an introduction to works of Vojtěch Preissig by Iva Knobloch. *Typo* magazine has also covered many typographical events in Europe and the Middle East. [www.magtypo.cz]

We Want You To Love Type is a printed catalog of the Experiment and Typography exhibition project. The book contains an overview of the most inspiring Czech and Slovak typographic experiments, written by curators Johana Biřak-Balušíková and Alan Záruba; the introduction was written by Peter Biřak. Published by Typotheque in 2005. [www.typotheque.com]

Graphic design

There is a slowly but constantly growing demand for good graphic design. Many companies successfully redesigned their logotypes and corporate identity in last two years. Several magazines and newspapers improved their layouts significantly. One of the largest project of this kind was a new corporate identity for the Czech Republic. The winning group of designer of Prague based studio Side2 (Tomáš Machek, Karel Haloun, Luděk Kubík) introduced a concept of talking bubbles. At first, the logotype raised a wave of protests among general public, but it seems that the logotype and the identity is well accepted today. www.czech.cz

Denmark

Henrik Birkvig

Three conferences/seminars and the death of two prominent designers

Gatherings

Type and National Identity January 1: Center for Designresearch was the formal organizer of a one day conference with the theme 'Type Design and National Identity'. Practical organizers were Mads Quistgaard, Steen Ejlers and myself. Speakers were Jeremy Aynsley, Gerard Unger, Jan Middendorp, Steen Ejlers and myself.

Type and... 15 March: A one day conference with themes 'Type and Identity', 'Type at Work and Adults Only (Type and sex)' took place at The Graphic Arts Institute of Denmark with speakers Jason Smith, Bo Linnemann, Jeremy Leslie, Ole Munk, Erik van Blokland, Lars Wallentin and Alessio Leonardi. Organized by myself and endorsed by ATypI.

Ink on Paper, Light on Screen: Text Matters 20 + 21 April : Charles Lock, Poul Steen Larsen, Ann-Sophie Klemp and myself from The Danish Book History Forum arranged a two day symposium with the theme 'Ink on Paper, Light on Screen: Text Matters'. Guest speakers included professor Randall McCleod, University of Toronto, who gave a lecture entitled 'Reading the text en miroir' and typographer and publisher Robin Kinross, London, who outlined some of the developments of the 20th century typography entitled 'The Modern History of the Printed Page'.

Awards

Litograf Bent Staugaard og hustru Grete Staugaards Studielegat is awarded to 'support of studies in letterforms, either their use or the design and development'. This year's recipient was Troels Schwarz, who graduated from the Graphic Arts Institute.

Business

Type designers **Ole Søndergaard** and **Morten Rostgaard Olsen** joined forces forming a new company, FontPartners, offering custom fonts, logotype design, and other related services [www.fontpartners.com].

They left us

Else Marie Frandsen († 12.1.06) One of the most skillfull calligraphers and teacher of letterforms.

Austin Grandjean († 21.7.06) One of the most energetic and tasteful typographers and graphic designers

Finland

Ritva Leinonen | Kai Rentola

The University of Art and Design Helsinki hosted the 2005 ATypI conference in the Media Centre Lume from 15 to 18 September 2005. The biggest international typographic design happening of the Design Year brought designers from all over the world to Helsinki. The pre-conference TypeTech Forum attracted 90 participants.

The ATypI Gala Dinner was, for the first time in years, open to all the delegates of the conference and framed a celebration for Matthew Carter's life long carrier.

The Helsinki conference group comprised Tomi Haaparanta, Ritva Leinonen, Kai Rentola and Sami Kortemäki. Sami created the ATypI 2005 logo, and Tomi designed the identity for the conference with a group of students.

Exhibitions

Matthew Carter, Typographically Speaking 17 September to 16 October in the Aralis Library, Helsinki and Lahti Polytechnic, Institute of Design, Lahti. Special thanks are due to Margaret Re and David Berlow for their efforts to bring the exhibition to Finland.

Type Directors Club of SOTA 15 to 18 September at the Lume Gallery: The TDC-exhibition of the best book design and typography was open during the conference.

The 2005 annual TDC Scholarships Awarded to promising students of typography. One of the seven awarded students was Aleks Jalonon, and the Institute of Design, Lahti was one of the schools.

FS-International FF-Fifteen 15 September to 16 October, in the graphic design department in UIAH. An exhibition to celebrate fifteen years of the Fontshop type library and the relationships which have made it possible. [www.fontfont.com/fifteen]

SOUVENIR New Type and designers from the Baltic sea coastline at the Designmuseum in Helsinki 16 September to 2 October. [www.uiah.fi/souvenir]

05Designmuseo Helsinki An exhibition which presented local new type designs and the new designers from the regions of the baltic sea coastline. Curated by Sami Kortemäki and Kai Rentola.

Underware Typeradio, ATypI 2005 Helsinki. Now they were talking all the time during the conference! Typeradio, the radio channel on type and design. [www.typeradio.org/loudblog] and [www.underware.nl]

ATypI Helsinki, students forum

A special educational forum for Finnish students during the conference. Many thanks for Simon Daniels, Gerry Leonidas and all other speakers.

France

Jean-Baptiste Levée

Established to continue efforts to foster the French type scene, *typographe.com* has become a prominent venue for curious minds. The activity of the site has allowed visitors to enjoy up-to-date news and sometimes even sneak previews of forthcoming items. Counting a dozen of regular writers and 120 articles between August 2005 and August 2006, site contributions proved to be a key factor of this year's vitality.

The redesign of the site in March 2005 as well as the simultaneous launch of the forum section helped *typographe.com* attract and develop a much wider audience. From type design advice to technical questions and product announcements, the forum offers a way to communicate freely and to discuss of type-related issues between specialists and non-specialists. The range of subjects debated (more than 350 topics, 2,700 messages and 340 registered members) is significant in the growth of the website's popularity, which has now become a main "linked-to" reference on French type with its 10,000 unique visitors per month, its 175,000 displayed pages and 350,000 hits. Here is a selective digest (sorted by theme and featuring some subjective comments) of what made a *Typographe's* year.

Fonts

Competition and award winners *Mencken* by Jean François Porchez won a Creative Review Type Awards in January 2006. *Vista Sans* by Xavier Dupré won an award at the Type Directors Club's 2006 competition, in the Type system/Super-family category.

The **Baltimore Sun** newspaper redesign launched in September 2005, features *Mencken*, a type system developed by Porchez Typofonderie. The family has nineteen styles for use in running text, captions and headline. According to the later-lead surveys, the type family helped improve readability of the newspaper. *Mencken Text* (in addition to the *Subhead*) is a low contrast transitional-style typeface designed with an oblique axis, open counters, and an emphasis on horizontals. The *Text* family features more *Didonesque* capitals to harmonise with the *Head* versions. *Mencken* appears to be an amicable "strike back" to the recent redesigns of *Le Monde* and *Le Figaro*, two French newspapers which have recently switched to Anglo-saxon fonts!

Présence Typo, the microfoundry of Thierry Puyfoulhoux, became part of the *FontShop* catalog. Puyfoulhoux's designs are widely acknowledged for their fine and careful tuning "made in the Alps", from where he offers traditional as well as contemporary creations.

Julien Janiszewski designed *Jadot*, a custom transitional design for a wine brand. An all-capitals typeface, its majestic outlines and sharp serifs accurately render the graphic mood of this traditional area of design. The same year, Julien redesigned its foundry's website, [www.la-laiterie.com].

Akerys by Christophe Badani had been released as a custom font for the eponymous real estate company. It is a very geometrical sans in three weights, which one could compare to Conduit, but with a latin feeling.

Badani struck again in November 2005 with Greek and Turkish extensions of Asterix, a comic book font used for translated versions of the well-known french comic.

Megano, by Xavier Dupré (again), and **Karo**, by Martin L'Allier, have been released by FontShop. Megano is a nice humanistic sans, with a great range of weights, and Karo is a funny Fraktur designed on a dot-pixel grid.

Christophe Badani developed, in collaboration with **Jean-Baptiste Levée** (me!), a custom typeface for Pimkie's female fashion brand. It is a round and girly, glittery three-weight typeface, with ornaments and covering Latin and Central European languages. Its soft, friendly look comes from rounded endings, an outrageous x-height and a width for display purposes only!

Parisine Plus PTF, the second OpenType font at Porchez Typofonderie, was launched in February 2006 — with about 900 glyphs per weight and 40,000 kerning pairs! This friendly “muscle font”, very Latin in its roots, was intended for those who wish to give a real color to text and an informal look to titles. Traditional ingredients of the former Parisine Plus were back again, with Porchez's beloved ligature systems and rarely seen alternates in a sans-serif.

Meanwhile, Christophe Badani released **Seenk**, a spiky and narrowed serif with its sans counterpart, with five styles (and counting...), for which I gave a hand.

Sanuk, by Xavier Dupré, was released. This angular Sans with subtle curvings again proves the skills and prolificacy of the French designer. The contemporary design provides a perfect fit for a corporate identity's needs, as well as carry on the world-famous French chauvinism!

French supermarket company Auchan commissioned Christophe Badani (what a prolific row of releases this year for him!) to design a full OpenType script face with loads of ligatures for its deep-frozen food packaging. The contrastless **Ciboulette** face has formal roundhand script structures mixed with modern calligraphy. Also in June 2005, overbooked Badani delivered three other fonts: a techy alphabet for GPN, bold and geometrical, somehow quite roundy; a four weights soft sans for MAAF insurance company, and six jiggery kiddish faces for new-age brand Nature & Découvertes' foundation (in collaboration with Serge Cortesi).

August was really busy, concerning type (re-)releases: no less than four distinctive designs from French designers! **ITC Tabula**, by Julien Janiszewski, has been extended to OpenType. Although the initial release didn't raise much attention, the fact that typographe.com reported its update, amongst with other sources, attracted attention and criticism on this straight Sans. Its signage-oriented functionality, blended with a human feel, lead Janiszewski to produce some drawing oddities.

Meanwhile, Éric de Berranger released two custom fonts (including one revival): **Brusseline** is a signage typeface for Brussels' transporation network, with strong, confident anchors. Yet, the six weights, according to the brief, convey some funny details, such as curves that place the attitude of the typeface between austere and playful. Simultaneously, De Berranger developed a revival from the Hollenstein photocomposition era, **Natalie** from 1972. The two styles were extended according to the original specimens for the art director Thomas Lenthal, but the final use of this typeface is still unknown.

Vitalis has been designed by Sarah Lazarevic for the city of Millau. Lazarevic used a cursive antique script, similar to Frutiger's Herculaneum and put some dusty effects on it. The font is used for signage of cultural & archeological noteworthy sites of the old city.

Events, lectures and exhibits

Franck Jalleau led a one-week stone carving workshop in the Parisian outskirts. About 20 participants enjoyed the practice of stone-cutting, and the event is expected to occur again. It is reported online via [typolapidaire.free.fr].

New identities for Europe 1/Europe 2 (radios), Club Internet (internet provider) and LCL (bank) raised a polemical trend in corporate redesign criticism, and a surge of comments amongst readers in August 2005. If the designs themselves are questionable, the overall mood in French corporate lettering is not a worry. Even if major brands sometimes lack a real design commitment, smaller-sized companies and newer designers successfully balance the visual landscape.

An exhibition of A.M. Cassandre's work (1901-1968) took place at the Bibliothèque Nationale de France in September 2005. Graphic designer, type designer, lettering artist, Cassandre is mostly known for his poster designs, which feature a geometrical and monumental style, as he described it. His posters for rail and cruise companies then raised enthusiasm in the modern world. Purity, cubism and surrealism influenced his production, as well as cinema and photography. The exhibition focused on the 1920-1930 period and showed more than 120 works, posters, roughs, ads, illustrations and type specimens.

Wolfgang Weingart held a lecture at the Swiss cultural center in Paris, which was crowded beyond capacity. The Swiss designer presented his book, *My way to typography* and described his life, experience and training as a typographer and graphic designer.

Jean-Paul Martin, a lasting member of Rencontres de Lures and part of the managing committee, died. Jean-Paul strongly fostered and helped organise this type initiative.

Most beautiful books 2004 exhibition took place on the walls of École Estienne on September and featured award-winning book designs of the past year.

Roxanne Jubert, after the publication of her heavyweight (and hard to read, thus enjoyable) book *Graphisme, typographie, histoire*, gave a lecture about it at the prestigious Musée d'Orsay in November 2005.

A private visit was organized by the Rencontres de Lures at the Institut de France, which had a small exhibit of the **Didot family's** work. François-Ambroise, Firmin and Ambroise-Firmin's type designs were all gathered in this discreet place where the "happy few" could enjoy original samples. The same association later organized a lecture in Paris by Johannes Bergerhausen about his DecodeUnicode project.

Bibliothèque Forney displayed the work of poster designer (as well as painter and graphic designer) **Jacques Auriac** in December. He began his career in the 50s and then personalized major French brands, while being president of the graphic designers' trade union and teacher at the École Estienne.

Werner Jeker's posters were shown during an exhibition at the Galerie Anatome in January 2006. Brilliant and clever, his posters were blazingly tuned through use of the strong tie between text and image. Their eye-catching qualities were obtained

thanks to a beautiful simplicity, not to mention their simple beauty! Two months later, the gallery was threatened by cuts in the financial support it then received from the state. Even if this useful place still exists, the mini-scandal attracted attention in the small world of designers, as the gallery was of significant help in making the design scene visible.

Rhizome, a fine arts-focused local initiative, organized an exhibition in the Parisian suburbs in February 2006, featuring bookmakers, typographers and book artists such as Michael Caine, Zone Opaque, Pierre Walusinski, Typo.Gras.Free...

Saint-Jean-Porte-Latine is the holy patron of typographers and stoneprinters in France. Each May, he is honoured all across the country (well, in a few places) with songs, friendly parties and lunches. Do not forget to know the traditional chant by heart! This year, the most significant events were held in École Estienne and in Le Cassetin (a typographer association). The song has since been recorded and is now available online on typographe.com!

Freshly renovated Grand Palais welcomed a June exhibition about the latest trends and emerging talents in graphic design (a.k.a. hype), forcing this field to step into contemporary art. This trend has been widely commented, as well as the cross-fertilisation between cultural and commercial commissioned design.

The second European Monotype University took place near Orléans in June 2006, organised by the Swiss Association for Industrial Legacy and Association Format Typographique. There were many lectures from well-known names in the French type scene, including Jacques André, Allan Marshall, Franck Jalleau, Serge Cortesi; and several workshops were organised, all focused on technical handling of Monotype and Linotype machines.

Rencontres de Lures took place in southern France in June. This year's convention welcomed, as usual, big names of type design for cutting-edge lectures, and had a retrospective exhibition of designer Roger Excoffon.

Books and magazines

Issue #1 of *NEW*, a French-based international magazine focused on design philosophy published by Paul Kahn.

Relaunch of *Pixel – Création numérique*, a 2D design-oriented magazine, which often reports new of the type design scene. Previously of an uncertain financial future, the magazine is still published and surprisingly continues to flourish, as the french design magazine scene already proved to be lethally competitive.

Paris Underground, by Caroline Archer, is a journey into Paris' catacombes and extensively reports the epigraphy of this uncommon place.

Almost simultaneously, (within three months) Roxanne Jubert, Michel Wlassikoff and Yves Perrousseau each brought their new books to the public, each one focused on type/graphic design history in France. Surely the best was Perrousseau's *Histoire de l'écriture typographique*, for the quality of the writing, the accuracy, and amount of information displayed and the large-size samples.

A book about books, *Livre*, (the title includes the comma) by Michel Melot, details the practice of reading, using, and collecting books from a philosophical point of view. Great piece of writing, even if it appears quite hermetical sometimes.

The annual report from the French Ministry of Culture, *Graphisme en France 2006*, was published. Like every year, it featured a rather controversial text about the state of graphic design in France, which raised numerous reactions within the columns of typographe.com.

A long-awaited re-release, Eugène Boutmy's *Dictionnaire de l'argot des typographes* (1883), is now available! Eugène Boutmy was a typographer at a time when this activity needed a craftworker's and wisemen's skills, blending lead-handling and language subtleties. These skills bred a new kind of slang, allowing rookies to step into this specialty. This dictionary can appear old-fashioned, but it reminds us of the complexity, now and then, of a practice that still requires knowledge and still develops a kind of social conscience amongst book workmen.

A new book, entitled *Drôles de caractères* (a pun between 'funny/weird' and 'typefaces/minds'—I'll leave the mixture to you), tends to be a humorous and an atypical way to discover the secret life of typefaces. David Lee Fong offers a panorama of some fonts that have noteworthy histories.

Germany

Jürgen Weltin

The state of typographic art in Germany was broadcast worldwide during this summer's football world championship. Nevertheless, or perhaps because of this, there were as always lots of type events happening in Germany.

Events

To name just a few:

- 33pt, contributing to typography, 19 to 20 January, Dortmund with lectures by Peter Bil'ak, Underware and Filip Blazek.
- COMMUNICATION NEXT, ZKM Karlsruhe, 10 February
- Designforum, Freiburg, 25 to 26 March.
- Typo, Berlin 2006 18 to 20 May
- Grotesk 8. Tage der Typografie, 15 to 18 June, Lage-Hörste with lectures by Susanna Stammbach, Tanja Huckenbeck with Peter Reichard (Spatium – magazine for typography), Alessio Leonardi, Indra Kupferschmid and Simone Wolf.
- “Maxima and other typefaces of German Democratic Republic.” A lecture held by Gert Wunderlich (*1933) at TGM (typographic association of Munich) on 4 July.
- 12. Leipziger Typotage, Made in Germany, 7 to 9 July, Leipzig with lectures by Georg Salden (about his typeface Polo), Werner Schneider with Helmut Ness (about their typeface Vialog), Jana Faust, Michael Matthes with Veronika Elsner and Günther Flake, Ingo Preuß (about his revival of the typeface Prillwitz), Hubert Jocham, Daniel and Sylvia Janssen (about woodtype production), Horst Moser (about life and work of Paul Renner), Wolfgang Beinert, Judith Schalansky (about her book *Fraktur mon Amour*) and Hansjörg Stulle (about the software TypeNavigator).

Exhibitions & publications

Then there were the annual exhibitions about the state of typographic books ‘Die schönsten deutschen Bücher’ (Stiftung Buchkunst, [www.stiftung-buchkunst.de]) and about the state of poster design ‘100 beste Plakate’, 16 to 25 June in Berlin [www.100-beste-plakate.de].

From the many new magazines available there is one with a very illustrative layout about literature: *[SIC]* – magazine for literature [www.siconline.de].

Among the new books on typography there are *Fraktur mon amour* by Judith Schalansky, ISBN 978-3-87439-696-7 and the revised edition *Die [neue] Lesetypografie* by Hans Peter Willberg and Friedrich Forssman, ISBN 3-87439-652-5.

New typefaces

Some new typefaces were published as well this year:

DTL Antares by Erhard Kaiser, a serif companion to his DTL Prokyon (Dutch Type Library).

Linotype Textra by Jörg Herz and Jochen Schuss, a sanserif textface (Linotype).

The headline typeface **KLTF Tiptoe** by Karsten Lücke. ‘Bored by typefaces so skinny that you do not dare touch them in fear you might break their curves? Tiptoe is different. It does not care. It is Bold. ExtraBold. Black. UltraBlack. And curves are broken already. So, don’t worry.’ (from his website [www.klff.de]).

Tempelhof by Gunter Schwarzmaier, a sanserif based on an old signage typeface (T.26).

Orthography

Back to sports: debating orthography is also a popular, albeit not successful, discipline of the Germans. A newly roused debate is aiming towards a capital letter ß (German double s), which according to German orthography is capitalized by a double capital S. However, as easy as this rule is, one can find many, many examples of the ß being misused. The shop windows are countless where one finds capitalized names with the alien ß in it (ROßBERG, for example). There are also opinions stating that compounds which according to the “ß becomes SS” rule look odd, as in GROSSSTADT.

Andreas Stötzner, editor of the magazine Signa, is now offering typefaces with a capital German double s (www.signographie.de/cms/signa_9.htm), along with a special issue of his magazine about the history and usage of this purely German letter. Those facts are quite interesting, yet the formal problems of capital letter ß are still not solved, because all the solutions offered still look like a minuscule and not like a majuscule.

Stop press

Bruno Steinert stepped down from his post as boss of Linotype on 1 September 2006. Steinert led Linotype into a successful future after the company was cut short in the late 1990s and became a partner of the Heidelberg Group. He refused an offer by Monotype Imaging, which acquired Linotype at the beginning of August, to continue managing Linotype and, instead, decided to retire. We wish Bruno the best of luck with all his new ventures.

Greece

Natasha Raissaki

University of Macedonia Press

This year the UoM Press, based in Thessaloniki, organised a series of seminars boosting their continuous efforts towards typographic and type design education. These will be further intensified next year due to the upcoming International Conference on Typography and Visual Communication, the successful conference that will be held for the third time in Thessaloniki. The 2007 conference is themed “From Verbal to Graphic” and will take place in June. [afroditi.uom.gr/uompress/3rd_int_conference]

The first seminar organised by UoM Press was held in November and focused on typesetting and page layout of complicated texts, covering TeX, special symbols as well as Greek typefaces.

The second, a series of seminars lasting from February 16 to March 23, covered the history of Greek typography and examined contemporary typographic case-studies and the issues that need to be addressed in design, communication and production. The seminar also covered the entire process from draft to publication in book publishing as well as typography on the web.

The UoM Press has already announced some of the seminars that will be held in Thessaloniki the following year. These will include a calligraphy workshop with Michail Semoglou, a seminar on type design with Gerry Leonidas, Irene Vlachou and Eva Masoura, designing and casting Greek types in the nineteenth and twentieth centuries with Klimis Mastoridis, among others. [www.uom.gr/uompress]

Typophilia

This year’s *Hyphen: a typographic forum*, the bilingual Greek academic typographic journal by Typophilia publications in Thessaloniki, included the following articles:

- Βαγγελιώ Τζανετάτου, “Όταν η Γεννάδειος βιβλιοθήκη γιόρτασε την τέχνη της βιβλιοδεσίας: Νοέμβριος 2002–Απρίλιος 2003”
- Anthony Cahalan, “Fonts and fashion: typefaces as artefacts”
- Γιάννης Τσάκωνας, “Πληροφόρηση και εκπαίδευση μέσα από ένα σύστημα σήμανσης: μία μελέτη περίπτωσης ακαδημαϊκής βιβλιοθήκης”
- Jon Bath, “Stanley Morison against the Bauhaus: why you can’t set a book in sans serif”
- Hrant Papazian, “Latinization: prevention and cure”
- Gérard Mermoz, “Istanbul diary”
- Marta Almeida, “From A to Z; First Valencia Typography Congress”
- Alessandro Segalini, “Hemingway New Style; a font between literature and typography”
- Natasha Raissaki, “Robert Granjon and his Greek types”

Typophilia has also published in April the book *Στοιχειοθετώντας την Ελληνική Εφημερίδα 1790-1910* (Casting the Greek newspaper 1790-1910) by Klimis Mastoridis, in Greek. Based on a thesis completed in 1997 for the Department of Typography & Graphic Communication at the University of Reading, it is a study of the design and production of the Greek newspaper. The English version has been published in 1999 by the Hellenic Literary and Historical Archive, Thessaloniki.

ATEI (School of Graphic Arts at the Technological and Educational Institute of Athens)

This academic year, Michail Semoglou was twice invited to give a one-day calligraphy workshop to the graphic design students of ATEI. These included the demonstration of materials used by a calligrapher (pens, ink etc.), hand and paper positioning, samples of the Latin and Greek script in various hands and on the spot demonstration of calligraphic writing.

In addition, this year the School of Graphic Arts runs a pilot course on type design directed by George Matthiopoulos. Hopefully this will become a permanent course at the department as type design is not being taught professionally elsewhere in Greece. [www.teiath.gr]

Greek Font Society

GFS has started releasing their typefaces via their website for free download in open type format as well as for the T_EX typesetting system. These so far include:

- GFS Didot designed by Takis Katsoulidis
- GFS Bodoni designed by Takis Katsoulidis
- GFS Olga designed by George Matthiopoulos
- GFS Neohellenic designed by George Matthiopoulos
- GFS Porson designed by George Matthiopoulos
- GFS Elpis designed by Natasha Raissaki

There are 22 official languages and 10 scripts in use for information and communication purposes in the Indian sub-continent. The oral mode of communication prevails in rural areas where the literacy rate is low. In the urban areas, especially in metro towns (about 15), the English language and the Latin script is used in commerce, industry and higher education. Few initiatives are forthcoming from the information industry for the promotion of Indian Languages and scripts and typesetting technology. Paradoxically, various types of daily newspapers, magazines and books in each Indian language are still a reality.

Indian language text is an outcome of a variety of typeforms in each script (200 to 1000) and their processing through rule-based tables, using Unicode as well as other proprietary standards prevailing in Indian information industries. Thus complex multilingual situation poses many challenges in academic and professional areas.

Academic activities

There are art and design institutes with applied arts sections in major Indian cities. The total number could be around 100. Most of them are at undergraduate level in which typographic teaching and resources are only for Latin typography. Indian language typography projects are generally taken up at postgraduate level at very few selected institutes and universities.

With the recent introduction of PhD degrees at IDC, IIT Mumbai and PG level programs at some universities/institutes, one hopes that Indian language typography and type design activities will get a much needed academic foundation.

Professional activities

Professional inputs are again mostly in Latin typography, in advertising, communication, printing and publishing industries. There is a lack of support for research and developmental work in Indian languages from industrial and commercial setups. The Indian language typography in newspapers, magazines and books does not reflect any innovative or experimental approaches.

Web designs in Indian languages, comprise mostly scanned images of texts and are struggling to get enough OS support on international browsers. However, Indian governmental agencies and R&D institutes' are taking up various technological activities and supporting the new media work in Indian language, type designing and text processing tools using various formats and platforms. The Microsoft support for Indian languages is being used at various work places.

The work on open source software for Indian languages has started recently, and 10 Indian scripts have been enabled for major Indian languages on the Linux platform. C-DAC and other set-ups, with governmental support, are contributing substantially towards R&D application development in Indian Languages.

R&D inputs

One of the most ancient languages of India, Vedic Sanskrit, with its extended Devanagari script is being analysed for standardisation at Unicode level. Four of the Indian languages (Bodo, Maithili, Santhali and Dogri) with their dialectal background are being analysed for standardisation of their written letterforms. Work on Indian languages speech interfaces are being undertaken in various universities and Government sponsored projects at R&D institutes.

Other events

- Two CDs containing Indian language types and application tools in Hindi and Tamil were released by the department of Information Technology, Government of India.
- Series of three workshops were arranged at VPM, Thane to discuss issues related to computerisation of Marathi language.
- InType 2005-2006 workshops and lectures were organised at C-DAC Mumbai on Compugraphy, and type designing in Indian Languages for the benefit of art and design students and faculties.
- Prof. Joshi participated in the W3C Workshop and presented his paper “Indian Phonemic model for bi-modal applications”, in which a single model was advocated for processing speech and writing.
- Prof Joshi and Prof. K. Trivedi (IDC, IIT Mumbai) were interviewed by Japanese designer Kohei Sugiura. The interview text on designing and typography in India has been published in Japanese, Korean and Chinese in the book *Books, Text and Design in Asia*.

Ireland

Clare Bell | Mary Ann Bolger

Ireland has never had official country representation before at ATypI, so to make up for this lack, we now have two delegates! It's a fascinating time to be reporting on typographic matters in Ireland, as a new confidence and spirit of enquiry animates the practice and its theory.

One of the benefits of being such a small country is that it is impossible to make too rigid a distinction between practice, theory and education or, indeed, between typography, lettering and graphic design. Most people working in the field have a foot in at least two camps, and there are many metaphorically three-legged typographers. The blurring of boundaries is, we believe, one of the positive characteristics of typographic practice in Ireland.

An overview of typography in Ireland

Historically speaking, in terms of typographic output (and for want of a better way of categorising designs and designers) we've identified three significant factors: Heritage, the Irish language ... and the Dutch!

When most typographically interested people consider Ireland, their first thought is probably of the great Insular manuscripts, like the Books of Kells and Durrow. Certainly Ireland has a proud calligraphic heritage which informs some good contemporary work. When used sensitively, as in Alastair Keady's 'Revival' for Trinity College's digitisation of the Book of Kells, this heritage provides a point of origin for a subtle new interpretation. Unfortunately, the uncial tradition is too often translated by ill-informed designers and/or intransigent clients into either digital pastiche or the cruel abuse of faces by SR De Roos and Victor Hammer.

The majority of typography in Ireland has always used typefaces made elsewhere.

Until 1932, Ireland was part of the United Kingdom and most printing in English carried out on this island differed very little from that done in Britain. While Ireland has produced a number of excellent typographers, we have made very few typefaces. Those that were produced here, tended to be attempts to accommodate the printing of the Irish language, either through the production of an aesthetically pleasing version of the Cló (the typographic version of the distinctive Irish hand) or through an attempt to find a compromise between Irish and Roman type forms. An example of the former is Colm O Lochlainn's 'Colum Cille', designed for Monotype in the early 1930s. Another great typographer (though not a typeface-designer) Liam Miller, founder of the Dolmen Press, worked in the 1960s with William Britain of the Leinster Leader newspaper to create an Irish version of Times New Roman. Despite its clear practical application, factors of production meant that this face had only one outing.

(For more on the history of the Irish types, see Dr Dermot McGuinne's *Irish Type Design* (Dublin, Irish Academic Press, 1992).

Until the mid-20th century, every facet of Irish society was briefly concerned with typography, as an argument raged over the replacement of the traditional Irish letterform with the Roman. While historians may find this argument ironic, as both

forms derived from the Early Christian semi-uncial, it nevertheless established the visual representation of language as a site of debate in Irish culture. The 'Cló' or Irish type was eventually phased out in the 1960s, but its legacy continues to inform much typographic practice in Ireland to this day.

From a typographic point of view, it's appropriate that one third of the Irish flag is orange. We owe a huge debt to the Dutch connection. It was via Dutch émigrés in the 1950s that Modernism reached Ireland. Long before there was a course in graphic design in Ireland (the first BA was only instituted in 1982), would-be designers and typographers travelled to the Netherlands or took apprenticeships at the Irish agencies employing the Dutch. The combination of cool International Typographic Style – all grids and Akzidenz Grotesque – with motifs, and even letterforms, derived from the natural landscape and the 'Celtic' past created a recognisable and compelling Irish-Modernist visual aesthetic.

The work of Ciaran O'Gaora of ZeroG [www.zero-g.ie] demonstrates a range of typographic approaches to the problem of Irish identity. To some extent the idea of heritage comes through, very appropriately, in the identity for the National Museum of Ireland [www.nmi.ie] while his treatment of the typography for the Irish Tourist Board [www.failte.ie] contemporises this approach.

Meanwhile, designer and educator, David Smith of Atelier continues to produce exemplary work – some of which was chosen to appear in *What is Typography?* by David Jury (Rotovision, 2006). At the beginning of this year he was invited by the ISTD to design *TypoGraphica '64*, and been producing work for clients such as Pallas Studios, Firestation Artists, The Glucksman Gallery and the Royal Hibernian Academy.

Overall, the vibrancy of typography in Ireland today derives from a dynamic tension between these three factors. Since the 1960s, some of the most compelling typographic work in Ireland has been oxymoronic: simultaneously old and new, International Modernist and nationalist, restrained and decorative.

Recent developments in Irish type

The Dutch connection continues today, with many typographers choosing to do post-graduate study in The Hague and in Amsterdam. Some of our most innovative typographers, such as Ciaran O'Gaora, David Smith [www.atelier.ie] and Conor Clarke [www.designfactory.ie] all worked in the Netherlands, and the Stone Twins, from Dublin, never came home! The contemporary relationship Irish and Dutch design is explored – in a well designed format – in Conor Clarke's *Oranje and Green* (BIS, 2002).

Conor Clarke and David Smith have been instrumental in giving this year's Irish Design Week a distinctly Dutch flavour [www.idi-design.com/calendar/design_week_061.htm]. Among the events is a bilateral exhibition of postage stamps between TPG Post and An Post [www.tpgpost.nl/], while the Netherlands Design Institute, Prensela presents 'Foreign Affairs of Dutch Design' Exhibition.

Even in 'classical' typography, the influence of the Dutch is never too far away. Bill Bolger's elegant and clear redesign of the Book of Common Prayer for the Anglican Church of Ireland used a version of Martin Majoor's Scala in a light and legible setting.

Find out more!

For a more comprehensive overview of contemporary Irish design, it's worth checking out the Institute of Designers in Ireland's annual awards [www.idi-design.com/awards/winners.htm] where you will see the work of designers we didn't have the space to mention here such as Language, Red Dog, Red and Grey and Carton Levert.

Ireland is fortunate to have in CreativeIreland, a nation-wide forum for all things design related, in Ireland and beyond. This is a moderated website with news, discussion, jobs and design-information. Designed by Stephen Synnott, the site is widely acknowledged by designers, students and academics as the most useful readily available resource on Irish design. [www.creativeireland.com]

Some things worth seeing in Ireland!

With a rich literary history, there are plenty of good museums and libraries in Ireland. We've tried to give a round-up of where a visiting typographer might like to catch some culture, before repairing to a hostelry – to look at the traditional signage, of course!

The first port of call for all typographers should be the National Print Museum at Beggars Bush, Dublin 2 [www.npm.ie] See below.

Archbishop Marsh's Library. Opened in 1701, this is a perfectly preserved 18th century public library, with a wealth of incunabula, including books produced by Alcuin and Wynkyn de Worde as well as early books in Irish. The Delmas bindery is located in the library's basement. [www.marshlibrary.ie].

Trinity College Dublin is world famous as the home of the Book of Kells, but its Early Printed Books collection is also well worth a visit. [www.tcd.ie/Library/libraries/epb.php]

Until the 1970s, the Dublin University Press was based in the Printing House in Trinity. This lovely Doric temple-fronted building dates from 1734 and was built by the German architect Richard Cassels.

NIVAL, the visual arts archive, is located in the National Art Library at the National College of Art and Design, 100 Thomas Street, Dublin 8. It has a collection of artists' books and examples of original letterpress work done by students, as well as an archive of information relating to Irish artists and designers.

The National Library of Ireland is located in a beautiful Georgian building, next door to the Dáil (or Parliament) on Kildare Street in Dublin 2. The Dáil is flanked on the other side by the National Museum, though such an abundance of culture seems to have little impact on the politicians. [www.nli.ie] and [www.nmi.ie]

Finally, no trip to Ireland would be complete without a visit to the Chester Beatty Library, housed in Dublin Castle. [www.cbl.ie] The Library houses an outstanding collection of Islamic manuscripts, Chinese, Japanese, Indian and other Oriental art. Early papyri, including some of the earliest texts of the Bible and other early Christian manuscripts, western prints and printed books complete what is one of the richest collections of its kind in the world. The permanent collection is augmented by a series of themed exhibitions throughout the year.

Education

While eight colleges offer degrees programmes in visual communication, there is no dedicated BA or taught MA in typography in the Republic of Ireland. Despite this, the level of typographic education is quite high. Athlone Institute of Technology (AIT), Dun Laoghaire Institute of the Art, Design and Technology (IADT) and the National College of Art and Design (NCAD) have the best international reputation for typographic excellence, though the standard in other colleges is improving due to staff commitment and student involvement in international competition, such as the ISTD awards.

NCAD has a well established practice-based MA by research. This has facilitated a number of typographers and calligraphers over the last decade, many of whom have subsequently become involved in education in other colleges. NCAD have an advantage over other institutions, with a superb letterpress workshop, run by the incomparable Sean Sills, himself as valuable a resource as the facility he operates.

Typography is often considered as a set of independent modules or as a stand-alone stream within Vis Com courses in Irish third-level colleges; it may be that this will lead to the availability of a major or, even full BA, in typography.

News from Ireland:

National Print Museum celebrates 10th anniversary A very significant development in the culture of typography in Ireland over the last decade has been the establishment of a National Print Museum in Dublin. Initially set up to preserve and display printing equipment, the Museum has become a focus for typographic events and education. It's a good example of how distinctions between disciplines can be blurred. Some of its typical events include exhibitions of contemporary Irish calligraphy, book design and printmaking, alongside demonstrations of Monotype casting, children's letterpress workshops and scholarly lectures.

The Museum celebrates its 10th anniversary this year with a series of type-themed events. One of the most satisfying of these was the hosting of the ISTD judging in the Museum. It was the perfect location, giving a context for the work and raising the level of conversation over coffee! At the same time an exhibition of contemporary calligraphy, organised by Réiltín Murphy, provided a counter-point to all that technology!

In an attempt to create awareness of the excellence of typographic heritage in Ireland, the museum is organising a series of lectures, including one by Dr Dermot McGuinne on Colm O Lochlainn and his Three Candles Press.

In September the Taoiseach (Irish Prime Minister), Bertie Ahern, will launch Sean Galvan's 'An End to the Beginning' an account of the beginning of the preservation of the hot metal era.

Death of a typographer The Irish design community was saddened by the death in April of Richard Eckersley, one time leading light of the Kilkenny Design Workshops. Eckersley is probably best known for the 1989 typographic tour de force, *The Telephone Book: Technology, Schizophrenia, Electric Speech*. Written by Avital Ronell, the book dealt with deconstruction. Eckersley's design and typography expresses and exemplifies the theory in a uniquely intelligent way.

In Ireland, he is fondly remembered for his witty posters for the Kilkenny Arts Festival and for his designs for the Irish Book Design Awards. (Full obitu-

ary at [www.ireland.com/newspaper/obituaries/2006/0429/2967291854OB29ECKERSLEY.html]). Richard Eckersley born 1941, died April 16th, 2006

Kilkenny Design Exhibition Eckersley was among the designers represented at the retrospective exhibition of Kilkenny Design Workshops held in Cork and Kilkenny this year. While a relatively modest affair in terms of scale, it nevertheless demonstrated the vibrancy of this, the first state-run design consultancy in the world. One of the joys of the exhibition was the range of 'ordinary' graphic and typographic design from the 1970s and 80s. This ranged from Oisín Kelly's wonderful calligraphic tea towels with Irish proverbs, through evocative posters by Eckersley, Tony O'Hanlon and Peggy McConnell, to Damien Harrington's endlessly inventive logos and packaging design, as well as O'Hanlon and Lorenzo Tonti's subtle designs for stationary for the Irish Post Office. In terms of letterform-design it was good to see the winners of Letraset's 1978 competition 'Design an Irish Face' being represented, along with Eckersley's competition poster. The exhibition, sponsored by the Crafts Council of Ireland, was curated by Joanna Quinn, designer and design historian. A catalogue of the exhibition is available, and it is hoped that a larger version will tour next year. [www.ccoi.ie/index.php?option=com_content&task=view&id=96&Itemid=206]

Monograph on Liam Miller Continuing his support of all things Irish, Jim Wilder of the Wild Apple Press published a short monograph on Liam Miller of the Dolmen Press. Miller, who died in 1987, did more than anyone to raise the standard of book design and typography in Ireland in the second half of the 20th century. Written by the typographer Anne Brady, this is a limited edition, set in Goudy Deepden. Jim has also recently acquired a font of Colum Cille.

Conferences and talks As well as the series in the Print Museum, a number of talks and conferences were held in Ireland this year.

- Charles Benson, curator of Early Printed Books at Trinity College Dublin hosted the Print Networks Conference on the history of the British and Irish book trades from 25 - 27 July. Further details of this scholarly conference are available at [www.tcd.ie/Library/PrintNetworks/]
- Candy and SweetTalk, instigated by Richard Seabrooke, is a radically different set of talks. These provide an open forum for designers, students and educators to get together and discuss issues of the day over a few drinks. The events are focused around presentations by three designers. The speakers so far have largely come from general graphic design firms, but the debate has often taken a typographical turn. [www.candyculture.net], [www.idi-design.com/calendar/sweet_talk_11.htm]
- A more formal event was held by the newly minted Design Research Group at the National College of Art and Design in April. Entitled 'What Does It Take? Design, Research, Economy, Society' the content was as wide ranging as its title suggested. Based around presentations by a startling number of presentations by practitioners (perhaps a few too many!) this was a badly-needed opportunity to take stock of current practice and raise questions about what it means to be a designer in Ireland. One of the problems in Irish design is a tendency towards isolationism among designers and design scholars. One finds very few design 'collectives' in Ireland. For many of us, the event at NCAD was the first time we got to see the work of colleagues and competitors and to 'take the temperature' of contemporary Irish design. In some cases, the questions raised about typography and Irish identity seemed simplistic, but they were asked by intelligent people, and demonstrated that we needed to make far more accessible the answers that typographers take for granted.

- As well as speaking at Print Networks and at the National Print Museum, the prolific Dr Dermot McGuinne gave a paper at SHARPE in The Hague this year. Clare Bell and Mathew Staunton spoke about Irish Type at the Annual Irish Studies Conference at the University of Sunderland in the UK. Mathew also spoke at the Annual Parnell Summer School. At Temporary Type, the fourth annual Friends of St Bride Library conference, John McMillan and Mary Ann Bolger both presented papers, while John and his University of Ulster colleagues Professor Ian Montgomery and Liam McComish will speak at this year's St Brides' conference. Mary Ann also gave a paper at this year's Printing Historical Society/Ephemera Society Conference in Reading.
- Clare Bell and Mary Ann Bolger spoke at ATypI in Helsinki and liked it so much we agreed to become country delegates. We look forward to this year's conference and to meeting up with ATypI members based in Ireland and anyone else who might be visiting over the next year, with a view to organising a night out back home.

Typography Ireland

Over the last year, a loose group of typophiles from all over the country have been meeting in Dublin to talk type and plan ways of furthering typographic excellence in practice, education, history and criticism. Typography Ireland is still finding its feet, but has had a number of successful events: not all of them involving drink. A Christmas social brought together such formerly disparate groups as composers and church historians, dynamic 'Vernederlandst' designers and idealistic Modernist pedagogues, hairy students and bald techies. A great evening was had by all.

Earlier last year, we were visited by colleagues from the University of Ulster, when Liam McComish spoke about his on-going typeface design.

Also, Typography Ireland worked with the ISTD to host their judging in the National Print Museum. The judging was organised by ISTD Education Officer, John McMillan and judges included the British type-designer Freda Sack, several leading typographers and colleagues from the University of Ulster and the Institutes of Technology at Dublin, Athlone, Limerick and Waterford.

Over the coming year Typography Ireland intends to focus on establishing an academic and educational wing to the organisation. For more details, or to get involved, email Mary Ann Bolger or Clare Bell.

Israel

Yanek Iontef

Considering the agitation in the Middle East in the last few years and specially through the last summer, it is rather impressive to see that the interest in Hebrew typography - of both the general public and the design community - has brought a few significant results.

Bezalel, Academy of Arts and Design, Jerusalem

This famous Israeli art school, is celebrating its centennial this year. The academy was erected in 1906 by Prof. Boris Schatz, an artist who immigrated from Bulgaria. Many generations of artists and designers got their high education in this institute, which - among many other issues - contributed a lot to the development of the modern Hebrew typography.

A three-volume book was published for the occasion of the centennial. The book was edited and designed by the acclaimed Israeli Graphic designer David Tartakover. Apart from the history of the institute and its place in the history of the state of Israel, the book contains works by graduates of its 100 classes, and therefore suggests a retrospective layout of the development of graphic and typographic design in Palestine and Israel in the last 100 years - from the turn of the twentieth century, through the British Mandate years, the erection of the state of Israel and up to the present day.

The inauguration of the book took place in a gala evening in Mount Scopus, Jerusalem, where the academy is located. 5000 graduates and teachers of past and present years gathered for this celebration.

Zoom-In Typography

At the end of May 2006 a conference about different aspects of the Hebrew Language took place in the Holon Institute of Technology. The main theme of the conference was the "Hebrew Letter as a central and unifying element in the plural Israeli society". Among the issues discussed were such contradictions as 'Preservation of the Hebrew language and its Typographic appearance, as an expression of nationality' versus "Global trends in Typography and the vanishing of local aspects". The influence of technological means in past and present days on the process of calligraphy, writing and lettering design was also discussed.

The participation of Mr Ziad Shariff, an architect and calligraphy artist from Nazareth, made room for a unique and important dialogue between the Hebrew and Arabic languages as a real typography, their influence on each other, and their relationship with Latin typography. Mr Shemuel Sela, a well-known Israeli type designer, spoke about his vision of type design in a rapidly-changing society. Philippe Appeloig, the renowned French designer, was a special guest of the conference, which was developed, organized and managed by the Israeli designer Yehuda Hofshi.

Bookmark Exhibit [bookmark.squimp.com] 25 August 2006 Tel Aviv / 7 September 2006 Jerusalem. The Bookmark exhibition will display the works of typographers from six Central European countries besides works of typography and calligraphy from the Middle East. The exhibition will focus on the most fundamental building block of written communication: the typeface, and its creator, the type designer. Typography is an art dependent on context and the exhibition will include live music and visual arts that the artists themselves will participate in creating.

Mr Zvi Narkis, a well known and highly respected type designer, was declared the winner of a special Prime Minister prize for “Life achievement in Hebrew Type Design”. In 60 years of intensive activity as a type and graphic designer Mr Narkis (81) designed bills, stamps, coins and medals, Bible books and, above all, an impressive number of typefaces.

Japan

Taro Yamamoto

Fonts for screen devices and Universal Design

There are two hot areas in today's Japanese font development and business. One is fonts for mobile and LCD display devices, and the other is fonts based on the concept of Universal Design (UD), intended to be readable for all people including visually handicapped people.

Last year, Microsoft announced that Windows Vista, the next version of the Windows operating system, would be released with a new Japanese typeface family named Meiryō, which was designed to improve legibility on LCD display devices.

In this June, Iwata Corporation, a Japanese digital type foundry with a long history, announced the release of a new line of typefaces named Iwata UDFont co-developed with Matsushita Electric Industrial Co. Ltd (known outside Japan as the parent company of Panasonic). It has different typeface families, and each family is composed of two different series of fonts, one for display and the other for body text. Design techniques are used to aid differentiation of character shapes.

In recent years, Japanese digital type foundries and software developers have been active in developing compact Japanese fonts and light-weight rasterizers for embedded systems. But it seems the situation today is that digital fonts for embedded systems and mobile devices are required to be not only compact and cheap, but also legible and attractive to end-users. Also, many Japanese manufacturers of consumer products and electric appliances are now setting accessibility guidelines for their products, and this seems to be another indirect cause of the recent trend.

The Society of Typography, Japan

Last year, the Society of Typography was formed by nearly forty founding members. So far, the society has held some lectures, and it has collaborated with other organizations in some events, which include the following:

- 'On Meiryō' by Eiichi Kono, lecture held with the help of Robundo Publishing, 18 February 2006.
- 'About Hon Mincho' by Koji Sugimoto, lecture held with the help of Ryobi Imagix and Robundo Publishing, 22 April 2006.
- 'Écriture of Stone' by Jiro Katashio, and 'The Foundation of Roman Capitals', by Masahiko Kimura, held and sponsored by Toyo Institute of Art and Design, 14 May 2006.
- 'Listening to Matthew Carter', a lecture by Matthew Carter, held and sponsored by Seibundo Shinkosha Inc.
- 'At Venues of Digital Font Development', a panel session by Taro Yamamoto and Isao Suzuki, held and sponsored by Toyo Institute of Art and Design, 11 June 2006.

The Society is planning to publish the first issue of its *Journal* in the spring of 2007.

Typographic expression

Doha, Qatar is a fast growing capital city that is moving at a blinding speed into the twenty-first century. The emerging tall city skyline, and the clear journey towards modernity embracing all that is technology, is evident in all commercial/communication aspects. Typographic expression in the region is attempting to navigate between culturally reflective sensibilities and a very Western affectation in order to represent modernity, often at the risk of the loss of the ancient aesthetic embedded in the arabesque and expressive calligraphic style. Hence, typographic expression lags behind the coming new age, both in reflecting cultural identity and contextual integrity. Type, as seen in the street, has a strong digital expression and is often manipulated. Typographic signage and publications are an anomaly for a culture steeped in an oral tradition. Where they exist, they take on a distinct Western and/or Indian flavour, suggesting designers' sensibilities unfamiliar with the local culture.

Multilingual publications

The growing English-speaking population has caused the generation of a multitude of Latin-based publications with a decided Modernist flavour. The two languages are often separated into distinctly different publications. Attempts at bi-lingual combination publications (Arabic, English, Hindi, Nepalese and others) present a challenge in an environment of low public awareness of typographic conventions, a detail notion of care, and the possibility of variation responding to appropriate communication objectives. This general low public appreciation of typographic possibilities often leads to formally simplistic or highly affected results. The communication is certainly adequate but further work needs to be done to embed the identity and context of Qatar by the inclusion of culturally specific elements.

Design education

The challenge of juxtaposing Arabic and Latin typography, although continuing to be problematic, is being taken up by the local design educational institution namely Virginia Commonwealth University School of the Arts, Qatar. Students have designed a multitude of Arabic fonts that are on the market now. Faculty have assigned exercises and problems that encourage the combination of bi-lingual expressions. A collaboration between faculty and students has generated fine, acclaimed publications translated as "Rituals" and "Stories of Now". Students attend conferences where they are exposed to the fine typographers in the Middle East. The result is that we are seeing increasing fine typographic works and sensitivity in the market place.

Portugal

Mario Feliciano

Making the country delegate report for ATypI this year is once again a hard task. However, this is a special report: more than ever, ATypI's presence has been felt in Portugal during this last year, leading up to the 2006 Annual Conference.

The typographic map

Not only typography has become part of the Portuguese territory, Portugal has become part of the typographic map. As for writing this report, two things tend to happen: missing names and missing events. I'm sorry for this – my time has been taken up with preparing for the big event, which I hope you are enjoying in this fine country.

Events

Apart from the 50th ATypI conference in Lisbon there are certainly other events worth mentioning.

The first that that comes to mind is the integration of Miguel Sousa in the Adobe type development team. Miguel, a graduate of the University of Reading's MA Typeface Design programme, and one of the winners of the TDC 2006 type design competition for his design Calouste, a serified text face with a matching Armenian.

Secondly, Dino dos Santos and Vitor Quelhas both won international awards. Congratulations to all of them.

Furthermore, there were typefaces released by: Dino dos Santos, Ricardo dos Santos, Hugo d'Alte and the Feliciano Type Foundry [www.felicianotypefoundry.com].

I hope that you're enjoying the conference and that next year there is more time to write the Portuguese country delegate report.

Spain

Andreu Balius

The train has finally reached the station (with its regular delay). I have just arrived from Valencia where the 2nd Typography Conference has taken place. We have enjoyed a whole three-day weekend chock-full of activities about typography and type design: lectures, presentations, exhibitions, workshops

Typography conferences

It's funny when you see such a large audience of people sharing the same passion for type. Partly, in a certain way, it really seemed a "freak" show: so many designers attending such a thing as a type conference! A very good friend of mine says that a type designer is like the "Alan Bates" of graphic design: someone who would never kill a fly but you'd never let your daughter go out with. (Sorry, but I like that comparison).

Valencia was a nice meeting point for type enthusiasts. It coincided with the 23 June's night eve. A magic turn to summertime. Good weather, good wine, good music, nice meals and plenty of charming people. If you have never attended a type conference in Spain you don't really know what you are missing! So, what do you think about putting Spain in your agenda?

This time the conference's theme was Other Scripts ("las otras letras") and different speakers came to Valencia to give their presentations and lectures. We could enjoy the talks of Gabriel Martínez Meave on Maya scripts, Saki Mafundikwa on African alphabets, Erik Spiekermann on his work and other amenities, Graham Moss on Elizabeth Friedlander's type, Pierre di Sciullo on his work, Mario Feliciano ... and also some local lecturers (including myself).

Some activities, along with the main conference in Valencia, were organised in other cities such as Barcelona, Zaragoza and Madrid.

It's the second time this biannual event took place. And, as the first one which was celebrated in June 2004, it has been a great success. The first typography conference in Valencia was largely remembered as a very important rendezvous since the Barcelona ATypI meeting in 1995. Designers were really looking forward to this second call and it seems that this biannual meeting is more consistently established now. (So, consider yourself invited to come to the next one in June 2008).

Events

Well, this is the last event I should report from this year. If I summarise the most relevant type events that have taken place in Spain during the last year, I'd highlight the following:

Don Quijote A type design contest on behalf of the Quijote IV Anniversary organized by the 'Comunidad Autonoma Castilla-La Mancha' regional Design Centre in Spain.

Typo-Soria A type design introductory workshop, along with presentations on typography and graphic design, at the school of Arts and Design in Soria, a little town in the heart of Castillian Spain.

Lletraferits (it could be translated into English as ‘crazy about type’): An extremely hardcore, intensive type-weekend meeting that takes place once a year in a very small Catalan village. A mix up of type, drinks and mediterranean food, only available for type addicts. April 2006.

Ligaduras (it could be translated into English as ‘ligatures’): A monthly programme of presentations devoted to type design and typography, in Barcelona (May 2006). This year Gerard Unger and Neville Brody (among others) came to talk about type and have some “tapas” with us. Two workshops on lettering and modular type were also organized during the ‘Ligaduras’ programme at BAU design school in Barcelona.

SuperVeloz During this year, the SuperVeloz.net on-line project was finally launched. It was first released in May 2006 during the Barcelona OFFF Festival (Post-digital creation culture) and also presented at the 2nd Typography Conference in Valencia. I’d like to use these lines to invite you all to participate – and play – with this modular type tool at [www.supervelo.net].

Fifteen Both FontShop Fifteen exhibitions at BAU design school in Barcelona and during the main conference in Valencia.

Campgrafic published new books on typography (www.campgrafic.com). Some of them were featured during the 2nd Typography Conference in Valencia.

Elizabeth ND the Bauer launch of Elizabeth ND typeface and their brand new catalogue during the Typography Conference in Valencia.

Certainly, the 2nd Typography Conference has been the main event since it has included most of the activities that should be highlighted here in this annual report. But, to be honest we should also take into account several other little initiatives that have helped to promote and improve our type scene.

See you!

Ukraine

Viktor Kharyk

In his first report from the Ukraine as ATypI country delegate, Viktor Kharyk outlines a history of Ukrainian lettering before reporting on significant events during the the past year.

Early Ukrainian lettering

The history of Ukrainian lettering, as also of all East-Slavic culture, began in Kiev, the capital of the old Kiev Rus. Here in 988 the Kiev prince Volodymyr baptized Eastern Slavs. Here his son Yaroslav the Wise founded the first library and scriptorium in the eleventh century.

The earliest known Kiev books, Ostromir's Gospel (1056-1057) and two editions of Izbornik of Sviatoslav (1073 and 1076), are similar to all Slavic styles of lettering which came in Rus with South-Slavic church books. This oldest Cyrillic lettering style is called *ustav*, and looked like medieval Greek uncial of Byzantium.

The wish to write quickly and in a more compact way transformed *ustav* into half-*ustav* in the fourteenth and fifteenth centuries. This style was often oblique and had many extenders, contractions and accents. From the fourteenth century, especially in charts and correspondence, cursive lettering named *skoropys* was also used. *Skoropys* had different regional styles and personal variations. Some fine samples of Ukrainian *skoropys* have been preserved; these date from the sixteenth and seventeenth centuries. In the fifteenth century East-Slavic book design acquired the special decorative style of headings named *vyaz*, known earlier in Byzantium and by Southern Slavs.

The difference in East-Slavic languages and book lettering styles was formed by the sixteenth century. One of the oldest typical and wonderful examples of Ukrainian book art is the Gospel from Peresopnitsa (1556-1561) containing exquisite and ornamental letterforms.

Cyrillic

Ustav, half-*ustav* and *vyaz* were used as models for types of the first printed Cyrillic books.

Ustav was used in the first dated Cyrillic printed book by Sweipolt Fiol in Krakow. It is worth mentioning that researchers have found that prototypes of Fiol's books were manuscripts from Western Ukraine and the languages employed were Church Slavonic and Old Ukrainian. The first Russian and Ukrainian book printer, Ivan Fedorov, used oblique half-*ustav* and *vyaz*. He worked in Moscow (1563-1568), Zabludow (1568-1570), Lviv (1573-1578) and Ostrog (1578-1582). In Ostrog two new types appeared in his books, both in two sizes. They were smaller than in the Moscow editions: half-*ustav* for the first full Cyrillic Bible from Ostrog; and Greek type, used in few editions and based on Greek by Aldus. Fedorov's types, engravings and book design ideas were used for more than 150 years in various printing-houses especially in Ukraine.

Book printing

After Fedorov, Ukrainian book printing developed in Western Ukraine, especially in Lviv, Ostrog and Pochayiv. In 1591 The Lviv Church Fraternity Press began its work in Lviv and worked until 1787 based on materials by Fedorov. In Ostrog the Type House founded by Fedorov in 1578 functioned till 1612. At Pochayiv Monastery there was a printing-house from 1618 till 1918 which, from the beginning, used types similar to Fedorov's, based on *ustav*. During the long history of its existence there were printed editions in Church-Slavonic, Old Ukrainian, Polish, Latin, Russian and even Yiddish languages. This printing-house works today in Jordanville, USA. The famous Kiev-Pechersk printing-house was founded in 1616 with printing materials from Western Ukraine, especially from Striatin. It was the first and largest printing-house on the Eastern Ukraine. Magnificent books were printed here, well known in the entire Slavic world. In the seventeenth century there was only one printing-house on the left bank of Dnepr. It began its work in 1675 in Novgorod-Severskiy and in 1679 moved to Chernigov. Book printing of Vilno influenced its development. The Chernigov Press printed books in Church-Slavic, Polish and Latin languages.

The originality of Ukrainian book printing ended with censorship orders from Moscow in 1720 (which banned the use of Ukrainian language in printed editions) and also with use of the Civil Type from Moscow. But very interesting examples of lettering can be found in manuscripts, hand written documents and on icons.

Twentieth century typography

The next interesting period of Ukrainian lettering came only at the beginning of the twentieth century after the tsar's manifest of 1905, which promised various freedoms to the citizens of the Russian Empire. The ban on Ukrainian languages was cancelled. Interest in Ukrainian history, ancient art and books grew.

Some Ukrainian books and magazines were produced requiring the corresponding cover design be based on the old samples and the aesthetic of style *Moderne*. But the real development of Ukrainian culture begins in 1917 in young and free Ukrainian Folk Republic. Georgiy Narbut did a lot of various graphic works during that period. He designed the State Emblem, banknotes and books. Narbut invented his own Ukrainian lettering style, which correlated with contemporary art but was based on old inscriptions from Ukrainian documents and icons. Vasyl Krichevskiy and Narbut's students, L. Lozovskiy, M. Kirnarskiy, I. Adamska and M. Burk, also worked in the same way. Unfortunately, free Ukraine has not existed for long. During the twentieth century this Ukrainian style was also used in some Ukrainian publishing houses in the diaspora.

Cultural development continued in early Soviet Ukraine in 1920s, before Stalin's repressions of the 1930s. The constructivist and futurist Vasyl Yermilov worked in the new temporary capital Kharkiv, where, amongst many other things, he designed book covers and letter compositions.

Later, during the entire Soviet period, the cultural life, especially national, was severely regulated. There were no real type foundries in Ukraine and there was only one Ukrainian typeface designed by Vasyl Khomenko, but technically realized in Russia. This type employed the Narbut's type characteristic: the asymmetric serifs. Naturally, the asymmetric serifs are not only Narbut's or Ukrainian idea, but it is

interesting to observe that Ukrainians perceive any font with asymmetric serifs as Ukrainian.

In the second half of the 20 century Ukrainian publishing houses ordered hand-drawn book covers and titles. This method, albeit rather archaic in comparison to Western technology, was good practice for a few generations of book designers, and sometimes gave very interesting results. The best designers produced their own lettering styles, based on national traditions. Often designers also made lettering compositions. We may remember Vasyl Stetsenko, Olga Yunak and Volodymyr Fatalchuk, Isaak Khotynok and several others.

Contemporary designers

Some interesting calligraphers also emerged and are working to this day. Petro Chobitko, having been taught in Tallin by Villu Toots and Paul Luchtein in 1970–1980s, taught students in Kiev Art Academy, and made sophisticated and dynamic large dynamic calligraphic compositions by brush. Vasyl Chebanyk continues to teach at Kiev Art Academy. He is a very able and inventive calligrapher and has created a lot of titling and logos in calligraphic style. In August 2004 he presented a project of the new Ukrainian alphabet and other type and book design works during a personal exhibition. Vasyl Lopata is a famous graphic designer and engraver. He made some engraved and hand-drawn titling, and cut many ex libris's. Lopata also took part in designing new Ukrainian banknotes and coins. Volodymyr Yurchyshyn, after graduating from Lviv Printing High School, has worked for Kiev and Lviv publishers since the 1960s. His letterings and design are always original and highly artistic. He has executed many works by quill in his own style. In 1980s he did a project of setting type and sent it to Moscow, unfortunately, receiving no response. Oleg Snarskiy published a few volumes with samples of various types and letterings in 1970–1980, with several Ukrainian fonts with asymmetrical serifs.

From the mid-1990s, thanks to computer technology, Ukrainian designers can design fonts independently of any state organizations. They take part in international type competitions and often receive prizes and diplomas. Since the end of 1970s Viktor Kharyk has worked as a book designer in the publishing houses of Kiev. Since 1998 he designed fonts for various alphabets, and has authored essays on the theory and history of types in the Ukrainian magazine *Drukarstvo* (Print). He won three diplomas at TypeArt'01 and two diplomas at TypeArt'05 in Moscow. Some of his fonts, Abetka, Bogdan, and Kiev, develop Ukrainian traditions. His fonts are presented by MasterFont, Tel Aviv; Elsner+Flake, Hamburg and ParaType, Moscow. Hennadiy Zarechniuk from Lviv digitized and developed (with the help of Viktor Kharyk) the Khomenko's type face and some other fonts of Ukrainian legacy. He founded the Ukrainian fonts web site and collects materials about Ukrainian lettering. Now Zarechniuk is designing a wonderful cursive, based on the old Ukrainian skoropys. Andriy Shevchenko from Berdiansk designs fonts based on his own calligraphy, and also uses this calligraphy in various design works. Dmitriy Rastvortsev from Sumi received a diploma at TypeArt'05 in Moscow with his font Galushki. He also made some other very interesting fonts in modern, fashionable styles.

There are many art and design colleges in Ukraine in which lettering is taught. For example, in Kharkiv Academy of Design and Arts, under the leadership of Professor Volodymyr Lesniak, students carry out very interesting experiments with types. In April 2004 in Kiev there was an exhibition "Type in Design", which presented works

of young Ukrainian designers, who were students of various colleges of fine arts. They exhibited book designs, posters, calligraphies, type faces and type samples.

The modern script

The modern Ukrainian alphabet has 4 specific letters.

- Letter “Єе” is a development of an old Slavic form and resembles the Euro sign. It is used on a par with the more recent form “Ее” for different vowels.
- Letter “Іі” is the same as in the Latin alphabet.
- Letter “ї” – i dieresis is basically the same as in French, but in Ukrainian it can be used in double position or together with “і”. So it is necessary to check it in this position correctly with spacing, kerning or designing the special ligature.
- Letter “І” is more difficult in all aspects of its use and design. This letter was invented in 1834 because Ukrainian phonetic strives to have letters for all sounds of the language, but the first samples of it were founded in the seventeenth century. This letter was abolished in 1930s by Stalin’s regime, which wanted to approximate Ukrainian language to Russian. Letter “І” was revived in beginning of 1990s in the free Ukrainian Republic. From the design aspect, some problems occur with the space on the right side, which generates many kerning pairs. Another problem is its italic form. This letter appeared rather late and its writing form had no time for normal development. The traditional italic form has no stem and is not good for some font styles. That’s why in many modern italic fonts this letter has an oblique form, but it is illogically near italic forms of other letters, especially near “І”. Now Ukrainian designers are looking for best italic forms of the letter “І”. [community.livejournal.com/ua_typography/29835.html], [community.livejournal.com/ua_typography/29956.html], [community.livejournal.com/ua_typography/30329.html] [community.livejournal.com/ua_typography/30632.html], [community.livejournal.com/ua_typography/30930.html]

Events

Modern Japan Calligraphy October 8-30, 2005 at the National Art Museum of Ukraine in Kiev. More than 300 works by 100 masters of calligraphy in traditional and modern styles were on display, and a comprehensive catalogue produced.

Graphic of Ukrainian Language (Alphabet) October 13, 2005: by the renowned artist and Professor of Fine Art Academy Vasyl Chebanyk, exhibited at the Art Gallery of National University “Kiev-Mohyla Academy” (the oldest university in East Europe). The principal theme was the projects of new forms of Ukrainian Cyrillic, based on old pre-peters national forms. [www.ukma.kiev.ua/news/photo_detailed.php?id=209]

Ukrainian Graphics of the first half of 20th century February 2006: at the National Art Museum of Ukraine in Kiev. An exhibition of works in many graphic directions: book, advertisers, lettering, easel-graphic, theatre-decorative and other. Many works of Georgiy Narbut and other Ukrainian graphic artists were displayed. [blog.korrespondent.net/2006/02/03/vistavka-ukr-graf-i-pol-20-st/]

TYPOBLOCK April 25, 2006: The First Meeting of Ukrainian Font Designers took place at the Kharkiv Academy of Design and Arts. There was report by Viktor Kharyk about tendencies in modern font design and posters with the latest works of Ukrainian font designers were shown. [community.livejournal.com/ua_typography/59705.html] [community.livejournal.com/ua_typography/61301.html]

For kids between 2 and 102 May 10, 2006: at the Museum of Book and Printing of Ukraine. This was an exhibition of the best book illustrations from the best Ukrainian children publisher house A-BA-BA-GA-LA-MA-GA. [cufer.net/eng/malkovykh.shtml]

Holiday of Cyrillic May 25, 2006: exhibition at the Kharkiv Academy of Design and Arts under the leadership of Professor Volodymyr Lesniak. Works from “TypoBLOCK”, and some works of Russian font designers were shown. [community.livejournal.com/ua_typography/65345.html]

2006, May: **Dizel 2006** was published in Kiev. It is the Album of Design in Ukraine. [community.livejournal.com/ua_typography/64541.html] [www.dizel.kiev.ua/sostav/index.php?cat=2]

All the news that's fit to print from the USA.

Newly issued designs

The prolific Buffalo, New York based P22 foundry kicked off September with four new releases. Monumental Titling by Michael Clark, Komusubi by Hajime Kawakame, Driade by Gabor Kothay and Mystic Font by Terry Wudenbachs were issued on the International House of Fonts label. These releases were followed up in October with a fresh batch of Lanston re-issues including "the venerable Kennerley font family by Frederic Goudy and the classic Cloister family by Morris Fuller Benton". P22's expansion continued signing distribution deals with veteran lettersmith Ray Cruz and Canadian national treasure Jim Rimmer.

In January 2006, P22 type foundry acquired the Jim Rimmer font library, a collection of 227 font styles. Jim Rimmer worked on many of the Lanston Type Company digitizations and some of his designs were intermingled in the offerings of Lanston. The acquisition of the collection, now titled the Rimmer Type Foundry, allowed for a clear defining of Rimmer's fonts into one collection with no ambiguous licensing issues and to the satisfaction of all parties involved. The Rimmer Type Foundry compliments the other fonts in the P22 library including the Lanston Type Company (acquired in 2004).

OpenType typefaces dominated last year's report, and the trend continued into this year. Monotype Imaging issued a press release in September detailing their OpenType plans. These included OpenType re-issues of Plantin, Bembo and Centaur as well as new designs such as Scene by Sebastian Lester and Mundo from Carl Crossgrove. On a related note, in October Chank announced that the entire Chank font collection was available in the OpenType format, and Emigre also announced OpenType availability of their library in July on their newly designed web site.

Adobe shipped a number of new multilingual type families: Adobe Thai, Adobe Hebrew, and Adobe Arabic, with the Arabic winning a TDC award.

September 2005 also saw a non OpenType release, The Creativity Font Pack, from Ascender which gained a fair degree of publicity. The \$20 pack aimed at non-design-professionals includes 30 licensed fonts, templates and design tools. It will be interesting to see how the offering fares against the "1001 freeware" style font packs which have sold well at retail.

In an ongoing effort to re-release all of the Bitstream original designs as OpenType Pro fonts, Bitstream Iowan Old Style Pro, originally designed by John Downer, was released as a seven weight family in October 2005. Bitstream Arrus Pro by Rich Lipton and Bitstream Amerigo Pro by Gerard Unger are currently in development. After a one year hiatus, Bitstream's New Font Collection (NFC) began releasing fonts again in 2006. Bitstream's Jim Lyles provided the following details:

"All new fonts are released as OpenType with extended language coverage for Central Europe. This year's releases so far lead off with the extensive 24 font family

New Lincoln Gothic by Thomas Lincoln. That was followed by Roelandt by Rob Lueschke, VeraCruz by Ray Cruz, and rounding out the year will be Antagometrica by Maximiliano Giungi, Tabita by Boris Mahovac, Covent by Jochen Hasinger, Drawboard by Nicola Serradimigni, Pufficlaude by Matthew Desmond, Ingram by Alex Marshall, Sloboda by Dusko Trifunovic, and Spinosa by IYT Productions. Many more to come!”

In January, Village/Thirstype announced Apex New, replacing Apex Sans. After the publication of Apex Serif, Thirstype’s first OpenType font family, Chester returned to Apex Sans with a view to extending the glyph set and combining the small caps and numeral sets into OpenType fonts.

Sumner Stone issued Cycles 5 specifically designed for setting small print, the Font Bureau proudly released Escrow, a display family by Cyrus Highsmith. Font Bureau also released Bureau Grot, an expansion to long-time favorite Bureau Grottesque.

In April, inspired by military hardware the “peace loving” designers at House Industries officially announce the release of their latest font collection United.

2006 saw the tenth anniversary of Stuart Sandler’s Font Diner foundry. The Minneapolis native celebrated in August by unveiling his latest initiative Font Bros collective. Taking its cues from Village the new venture launched with fonts from Us, Astigmatic One Eye, ByAndreas, Mark Simonson Studio, Alphabet Soup, Fonthead Design, CBdO, Sideshow, Blue Vinyl, Font-O-Ville, Outside-The-Line, Sparkytype, and Fontalicious.

Mergers and acquisitions

The biggest news of the year was Monotype’s August acquisition of longtime partner and competitor Linotype. However, unlike the UK where the news made the mainstream press, reaction to the acquisition was somewhat muted in the US.

Events

April saw the first TDC FontTech Weekend an intensive, two-day professional seminar and workshop presenting the most up-to-date information and advanced techniques in digital font production. Philosophy of Unicode, glyph and font naming, Python scripting, and font quality assurance and testing were amongst among the topics covered by John Hudson, Adam Twardoch, Tom Phinney and Diane Collier.

TypeCon2007 took place in August in Boston. Around three hundred attendees enjoyed five days of intense hands on workshops, interesting lectures and stimulating panel discussions. Highlights of the event included multiple presentations on the life and work of Dwiggin and Frutiger. Seattle was announced as the venue for TypeCon2007, which will take place August 1-5 next year.

Seattle was also the venue of North America’s first IcoGrada conference organized jointly with the AIGA.

Tools and technology

Quark finally shipped XPress 7, the first version of the venerable publishing app with OpenType support. Like early versions of InDesign the OpenType support is limited, but most commentators were happy that Quark had climbed aboard the OpenType express before it left the station.

Apple's Peter Lofting provided details of his company's typographic advancements during the past 12 months: "Mac OS X Tiger (10.4.x) came out during this year: The font-related changes in Tiger were: The addition of Tamil script support in the form of the InaiMathi font; Greek (monotonic and polytonic) and Cyrillic support were added to Helvetica and Times; the continued shipping of the Internet Explorer fonts beyond the end of bundling of their source application; FontBook came out with a more revealing info panel that showed many more name strings in full; OpenType line layout made its debut with GSUB and GPOS support for Latin scripts and, in 10.4.3, the order of precedence was set to enable cross-platform fonts to ship with dual layout tables (the AAT 'morx' table overrides OT layout on OSX)."

Following Microsoft's 2005 announcement of the ClearType Collection fonts, last year was relatively quiet for the Redmond based software company. Work progressed on Office 12 and Windows Vista. Public beta versions of Windows Vista and Office 2007 gave users and pundits their first hands-on experience with the new fonts. The year also saw Microsoft ship XBox 360 with custom branding and user interface fonts created by Ascender. Microsoft's PR department also broke their silence regarding the controversial Segoe user interface and branding fonts included in various Microsoft products, providing a reporter with details of their origin and development.

It was a quiet year for Adobe too, with work continuing on Creative Suite 3, scheduled for release in the second quarter of 2007.

This August, Bitstream announced the release of version 3.0 of Bitstream Panorama, "a worldwide text composition engine that enables developers to compose and render text in any international language, including such complex scripts as Arabic, Hebrew, Indic, and Thai".

In January, Monotype Imaging announced that it has become the exclusive provider of Mitsubishi's Saffron rendering technology, best known as the rendering technology used by Macromedia Flash.

Research

Canadian caption commentator Joe Clark reviewed the three Closed Caption font sets from three US based vendors, Bitstream, Monotype Imaging and Ascender. He concluded that recycled screen and print fonts were not up to the job, and that custom caption fonts should be produced. His report is posted at www.screenfont.ca.

Ascender published what appears to be the first technical analysis of the free-ware, public domain and open source font arena. They concluded that only a small percentage of the fonts conform to published technical standards.

Aside from these industry generated reports, a good amount of academic typography related research was undertaken by US universities. Microsoft Advance reading Technology group researcher Kevin Larson provided this brief overview: "There has been a rise in the amount of published reading research related to type. In September 2005, Tim Slattery and Keith Rayner (University of Massachusetts at Amherst) published an eye tracking study at the European Conference on Eye Movements showing that people have shorter fixation times and overall fewer saccades when reading text with ClearType rendering then text with Windows b/w rendering.

In December 2005 James Sheedy and colleagues (Ohio State University) published studies in the journal *Human Factors* showing that with distance threshold measures, letters are better recognized in isolation than when in the context of a word.

In April 2006 Andrew Dillon (University of Texas at Austin) and colleagues published two studies demonstrating ClearType advantages for both long duration reading and table scanning.

In September 2006 Kevin Larson (Microsoft) and colleagues published their studies on the techniques for measuring the Aesthetics of Reading, which were first discussed at ATypI in Helsinki. The Software Usability Research Lab at Wichita State University have been quite active publishing type research on their website, and are planning on discussing some of their work at ATypI in Lisbon.”

Blogs & Forums

The blogging trend continued with House Industries launching the always entertaining Show & Tell House blog. Myfonts launched the Myfonts blog in July. Adobe's Tom Phinney also joined the blogging revolution with a PostScript obituary being the first post to Typblography, the Phinney-us Blogg. A new blog from Microsoft's Advanced Reading Technology team, the fontblog, failed to live up to early expectations, with only a small number of none-the-less interesting posts. In positive blogging news Typographica started to post more stories, as it prepares for a relaunch later in the year.

Extensis launched an online forum, mainly to help support its product line. However during the past year Typophile.com remained the number one destination for typographic chatter on the Web. Sadly infrequent site outages further frustrated font fans due to the lack of viable alternatives.

In Print

Several US based type designers were profiled in high profile press articles this year. Matthew Carter in *The New Yorker*, Jonathan Hoefler and Tobias Frere-Jones in *Esquire* magazine and Josh Darden in *The Indianapolis Star*.

Mark Batty Publisher, relocated to New York City and published several typographically themed books throughout the year; *Playing Cards*, *Stencil Graffiti Capital: Melbourne*, *New Visual Culture of Modern Iran*, *Arabic for Designers* and *Green Design*.

University of Washington design professor Karen Cheng's fascinating type design primer *Designing Type* was published by the Yale University Press.

Comings and goings

Designer and OpenType coding guru Tal Leming left House Industries to set up shop on his own at [talleming.com]. Miguel Sousa joined Adobe's type department, making him the first type designer to join the firm in almost ten years. Reading graduate and Typophile regular Ben Kiel joined House Industries. Type designer Jim Ford and software developer Jeff Finger joined Ascender.

October saw the passing of Phil Martin. Typographica's Stephen Coles wrote a touching retrospective of the life and work of the self-described "comedian, writer, radio host, cartoonist, type designer, WWII bomber, and piano bar crooner".