

Association Typographique Internationale
Reports of the Country Delegates 2008–2009

COUNTRY DELEGATES are appointed by the Board of Directors and now represent ATypI in 39 countries. They give support to the purpose of ATypI which is, according to the Statutes of the Association, 'to unite all those whose profession or interests are closely connected with typography, who are ready to make an united effort to promote good typography, to extend a critical knowledge of the subject, to uphold the respect of legal rights and the principles of professional ethics'. Since the conference of The Hague in 1996, reports of the Country Delegates have been edited and distributed to members of ATypI on the occasion of the Annual General Meeting. They contribute to knowledge about the state of type design and typography in a great number of different countries, in terms of the following criteria: education in type design and typography; conferences, workshops and exhibitions; new books, magazines and other publications; graphic associations and their activities; typefaces: creation and distribution. The contributions of Country Delegates are all based on volunteer work and are not rewarded.

2008-2009 Country Delegate Reports

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email: secretariat@atypi.org

web: www.atypi.org

organized by Jo De Baerdemaeker, Marina Chacur and Petra Černe Oven

A Country Delegate is an ATypI member volunteering to be the main connection between the Association and the typographic community within their country, therefore the Country Delegate Report is written by this him/her, pointing out the relevant local information in a given period.

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Argentina

Miguel Catopodis y Pablo Cosgaya

During the 2008-2009 period Argentina maintained the same amount of activity as in previous years due to the numerous public and private initiatives aimed at promoting Typography and Type Design. At the beginning of 2009 ATypI Argentina renewed one of its two delegates. Thus Pablo Cosgaya was elected to replace José Scaglione, who is now on the Board. This system of periodic renovations started in 2008, and took place by voting for a candidate chosen among all Argentine associates.

The 21 Argentine associates (5 of whom live abroad) have the possibility of publishing news in the local site www.atypi.org.ar, which besides collecting data for the annual report, gives an overview of the typographic activity, informs progress of the projects by the delegation and offers information concerning ATypI. The Argentine members share an e-mail forum and periodic meetings. It is important to note that the local delegation has a headquarter granted by Patricio Gatti, “El Espacio Ideal”, located at Pasaje Rivarola 146, Ciudad de Buenos Aires.

FONTS AND FOUNDRIES

The foundries in which the Argentine associates take part, have gradually succeeded in commercializing their fonts competitively, both on the domestic and in the international market. These foundries are Emtype, Pamptype, Tipo, Type-Together and Sudtipos. Many fonts designed by Argentine typographers have been published: Emtype published Lorena Serif, Geogrotesque and Geogrotesque Stencil. Pamptype published Pereg. Type-Together published Adelle and Karmina Sans. Sudtipos published Diplomatic, Adios, Sugar Pie, Kewl Script, Compendium, Matogrosso Script, Theorem, Uplink, Aladin, Angelus, Tanguera, Inoxida, Primavera, Paz, Linda, Santino, Marzo, Barricada, Roadline and The Amazonian pack. Some of them received international distinctions, such as Adios, selected in the TDC2; Bree, distinguished in the 2009 edition of the ED-Awards; also Compendium and Calgary, selected by Typographica site.

Besides this, Miguel Catopodis published Centuria; Victor Garcia published Motion Bats and García Toons; Lián Types published Mon Amour

Script, Kalligrand Script, Kalligrafia Galana and Oh Lara; Typesenses published Aphrodite Pro, Micolás Massi published Arco and Tesca; Pump Design published Globotype, Pump Dings and Pump Siluettes and Re-Type published Bellucci.

On the other hand, three local magazines adopted fonts designed by Argentine typographers: Veintitrés (Malena), Acción (Karmina, Fontana) and Le Monde Diplomatique (Ronnia).

EVENTS

The Third Latin-American Biennial “Tipos Latinos 2008” continued the touring exhibition adding 8 openings in several cities of Argentina: Buenos Aires (2), Córdoba, Rosario, Mar del Plata, Santa Fe, Junín and Paraná. As part of these exhibitions different activities took place: conferences, workshops and guided visits.

The typographical Group T-Convoca begun its seventh consecutive cycle of conferences in the Faculty of Architecture, Design and Urbanism, at Buenos Aires University.

In May, Alejandro Paul offered the conference “A forced race for type space” in **TypoBerlin**. Before that, he had presented at the conference “Pequeñas historias obsesivas de diseño y tipografía” in the ESAD, Portugal.

Related to the publishing of the book *Los elementos del estilo tipográfico*, – Spanish version of the Robert Bringhurst classic *The elements of Typographic Style* –, José Scaglione and Marina Garone participated in a round table organized in Mexico city. Veronika Burian, Cristóbal Henestrosa and Tomás Granados Salinas also took part. Before that, Type-Together members participated in the event **Tipos al Natural 02**, in Mexico. Type-Together fonts Karmina and Ronnia were selected to be exhibited on the **23rd International Graphic Design Biennial** in the Klingspor Museum of Brno.

Pablo Cosgaya participated together with professionals and typographers from Chile in the **Typography congress** which took place in Santiago, Chile.

EDUCATION

A very important new in the typographical education area was the opening of the Career in Type Design at Buenos Aires University. The CDT-UBA is a three terms Post Graduated Career (416 hours). About 30 students

from Argentina and other countries are regularly attending its classes. The career is directed by Rubén Fontana and coordinated by Marcela Romero.

Also, many activities were developed, workshops and conferences, promoted by educational institutions or just by people interested in typography. Among others, the postgraduate course in Ortho Typography at the Superior School of Design in Rosario, dictated by Horacio F. Gorodischer; the course “Otros caminos para el diseño de letras” dictated by Darío Muhafara in Buenos Aires; the seminar “Aproximación a las escuelas tipográficas” organized by the Carácter Tipográfico group in Córdoba and the workshop “Aproximación a la tipografía avanzada” organized by Grid (Grupo Interdisciplinario de Diseño) in Buenos Aires, both dictated by Alejandro Lo Celso; the typographic workshops organized by La Serifa Grotasca group in Junín; the symposium “La Letra y el Diseño” organized by the Secretary of research and post graduated studies of Blas Pascal University, Córdoba; the workshops organized by the Flores University, Neuquén, dictated by Alejandro Paul, among others. Silvia González dictated the workshop organized by the group Colectivo Tipográfico in La Plata.

The Argentine delegation is promoting a typography professors census in whole country. Up to now there were elicited 40 Chairs belonging to different educational institutions. This report could allow us to obtain a view of typographic education, to interchange relevant information, to link professors (and students) to ATypI and to offer information about the association.

Last, we can also mention activities developed by Argentine colleagues outside the country, such as the two workshops provided in Mexico by José Scaglione and Veronika Burian.

PUBLICATIONS

During 2009, various titles were published. Among them, the book *Divergencia y convergencia tipográfica*, by Juan Pablo Tredicce. Another book published was *La travesía de la forma. Emergencia y consolidacion del diseño gráfico (1948-1984)*, a book in which Veronica Devalle criticizes the official version of the graphic design history in the country and includes valuable information related to typographic scene. At the closing of this report the book *Dictadura del diseño. Notas para estudiantes molestos*, by Carlos Carpintero, was edited by Wolkowicz

Editores. It includes some chapters on typographic subjects.

The book *Tango*, edited by Carlos Furman and designed by Juan Lo Bianco, received the Accésit Prize in the Art, Design, Architecture and Photography / Hard cover category, conferred by the Cámara argentina de publicaciones.

The article “A sign to convey a sound” by José Scaglione and Andreu Balius was published in *Typo* magazine. The article “El alfabeto Universal de la Bauhaus y otros mitos” written by Miguel Catopodis was published in *Foroalfa*. The article “Latinoamérica: Nuevos horizontes tipográficos” was published by the research team IT-FADU in the records of the **Third Typography Congress of Valencia**, Spain, and also in the magazine *Quadra* (Guadalajara, Mexico). The 6th edition of *Étapes* magazine (Spanish version) published an extensive report, written by Lucas López, offering a view of the design and typographic scene in Argentina. This article was also published in the international version of *Étapes*.

Diego Pérez Lozano published *Cuaderno 29 Typo*, a compendium of his academic work, published by the Center of Studies on Design and Communication, Palermo University, Buenos Aires.

Marina Garone obtained a PhD in Art History (UNAM, Mexico) with her thesis “Historia de la tipografía colonial para las lenguas indígenas”. Garone also published the articles “Tipografías en la casa plantiniana”, “La influencia de la Imprenta Real Española”, the opuscle “Breve introducción al estudio de la tipografía en el libro antiguo”, the essays “Notes for a contemporary history of Graphic Design in Mexico (1900-1950)”, “Los espacios en la tipografía: del papel a la letra” and “Impresoras hispanoamericanas: un estado de la cuestión”. She also coordinated the compilation of “*Las otras letras, mujeres impresoras en la Biblioteca Palafoxiana*”. •

Belgium

Jo De Baerdemaeker

This report presents the typographic activity of Belgium in 2008/09.

EXHIBITIONS

Dooreman naar de Letter. From 27 September 2009 until 03 January 2010 a retrospective exhibition on the graphic work of Flemish poster and book designer Gert Dooreman (1958) is held at Letterenhuis (Antwerpen). Not only is Dooreman the main graphic designer of Tom Lanoye's literature, he also collaborated on the redesign of *De Standaard* newspaper and *Humo magazine*. Dooreman is also known for his remarkable posters for many a theatre company and designed books for almost every major publishing house in Flanders and The Netherlands. Earlier in 2009, Dooreman also designed a set of stamps for the This is Belgium – Books and Literature postal stamp series of De Post (Belgian national mail service). [more information at www.letterenhuis.be; Yves Peeters' interview with Gert Dooreman can be read at <http://www.fontshop.be/details.php?entry=357>]

EVENTS

Integrated2009. This two-day conference was organized by Sint Lucas Antwerpen (Karel de Grote-Hogeschool) and was held at deSingel (Internationale Kunstcampus, Antwerpen) on 22 & 23 November 2009. Its theme focused on the crossover between contemporary graphic design, illustration, typography, new media, technology & art. Can we talk about a new research attitude, or not? And what does 'design' actually mean these days? Speakers included Stefan Sagmeister, Armand Mevis & Linda van Deursen, John L. Walters, Storm Thorgerson, and TypeRadio. [more information at www.integrated2009.com]

Typosium 2009. Initaal, the alumni society of the Plantin Genootschap, received Jurgen Maelfeyt, Wim De Mont and Nele Reyniers at the annual summer symposium on book design & printing and typography. For this occasion Hans Walenkamp created a unique etching, entitled 'Siëstabrief'. Typosium 2009 was held at the Christoffel Plantin auditorium of the Plantin-Moretus building in Antwerpen on 29 August 2009.

Letterpress demonstrations and workshop at MIAT. The Museum for Industrial Archaeology and Textile (MIAT) in Gent houses a large number of historical printing presses, type casters, paper presses and paper cutting machines. The majority of these machines are still operational, and from 17–27 July 2009 the Printing Study Group of MIAT gave demonstrations of letterpress printing on various hand presses, and workshops on lithography. [more information at www.miat.gent.be]

BoldItalic V. Edition 5 of the annual free conference on (typo)graphic design included lectures and papers from Ken Garland, Jost Hochuli, Jonathan Puckey, Lina Grumm & Annette Lux, and Armand Mevis & Linda van Deursen. It took place at Kunstencentrum Vooruit (Gent) on 17 April 2008 and was organized by Sint-Lucas Visual Arts (Gent).

Shapeshifters 2009. The yearly series of lectures, organized by Hogeschool Sint-Lucas Brussel in collaboration with the Beursschouwburg (Brussel), ran from January till April 2009 and welcomed Luc Derycke, Kim Hiorthøy, Tom Andries, Nadine Chahine, Randall.C, Joshua Blackburn, and Kenya Hara. [more information at www.shapeshifters.be]

Plantin-Moretus Awards 2009. On 4 June 2009, the annual Plantin-Moretus Award event, held at Bozar Brussels, presented the 14 best designed books in Flanders of 2009. The Plantin-Moretus Awards is an initiative of the Vlaamse Uitgevers Vereniging (VUV) and the Plantin Genootschap. The exhibition of the winning books opened that same day in Bozar, and also travelled to Manuscripta Amsterdam (September 2009), Buchmesse Frankfurt (17–18 October 2009), Boekenbeurs Antwerpen (31 October–11 November 2009), Impression d'Europe Nantes (Autumn 2009) and to Best Book Design from all over the World Leipzig (Spring 2010). [more information and a PDF-brochure with the awarded books can be found at www.plantinmoretusprijsen.be]

The book: what/now?. On 23 April 2009, the Royal Academy of Arts of Gent (KASK, Hogeschool Gent) organized a study day on the future of the book, called: 'Het boek: wat/nu?'. The event started with a series of papers from Philip Vanneste, Johan Pas, Fred Smeijers and Arie Altena. The afternoon continued with individual workshops on typeface design, typography, book design, publishing, and forms of literature. These workshops were conducted by Harold Polis, Hans Theys, Gerard

Unger, Dirk Leyman, and Jo De Baerdemaeker. The day concluded with a debate on the future of the book and was moderated by Hans Vandevoorde. [more information at <http://hetboek.eventbrite.com>]

Power of print 2008. Prospekta, centre of communication on art in Antwerpen, organized its annual contest of the cultural poster and brochure in 2008. On 20 November 2008, the winning entries (chosen by a jury of professional designers, historians and editors as well as by the public that could vote online) were announced at the Bernaerts auction house in Antwerpen, and were awarded with a traveling exhibition.

The selected nominations of the 2009 edition were announced on the 16 October 2009. The public can vote for its favorite poster until 29 October 2009 and the winners will be presented on 26 November 2009. [more information at www.powerofprint.be] •

Brazil

Marina Chacur

2008–09 has definitely been a busy year for type lovers in Brazil. We never had so many activities throughout the year in many different cities spread over the country. Clearly the enthusiastic scenario will soon be reflected in the national production of digital fonts, actually, is has already started.

COURSES AND WORKSHOPS

Oficina Tipográfica São Paulo - OTSP (www.oficinatipografica.com.br) still keeps regular courses on letterpress printing as does Tipografia Matias, which is a letterpress studio based in Belo Horizonte that had over 80 students in 12 editions of the course (www.tipografiamatias.com.br).

Tipocracia (www.tipocracia.com.br) also keeps its regular activities, with 16 lectures, 27 editions of the basic course in 10 states, and 7 editions of “Tipocracia Mais”: FontLab, Caligrafia and Letramão over the past year.

Brazilian calligraphers Andrea Branco, from São Paulo, and Claudio Gil, from Rio de Janeiro, have been around the country teaching designers how to do proper and experimental calligraphy, respectively.

And more:

- Type design basics (drawing and FontLab) by Gustavo Lassala - São Paulo
- Type design workshop by Fabio Haag - Feevale December 2008/ UniRitter July 2009/ Unisinos October 2009
- “Web modular type” by Tony de Marco using FontStruct - Campus Party - January 2009
- Type Design course by Gustavo Soares - IED - São Paulo - 2009
- Urban Calligraphy by Tony de Marco - Atelier Andréa Branco - May 2009
- Typofreaks by Fabio Lopez - May/ June 2009 - Estúdio Marimbondo - Rio de Janeiro
- Arabic Calligraphy by Moafak Dib Helaihel - from September 2009 - Curitiba

LECTURES

DiaTipo Natal. The Christmas edition of DiaTipo took place at Miami Ad School last December where Claudio Rocha, Gustavo Garcia, Gustavo

Soares and Fernando Mello shared with the attendees their experience in the field, publishing, researching and producing type.

9ª Bienal Brasileira de Design Gráfico (DiaTipo & Tipocracia). In April at the 9th Graphic Design Biannual exhibition we had a series of side events, including a few lectures on Typography. They were as follow:

Crystian Cruz - Typography 2.0? OpenType resources and other trends;

Fabio Haag - Typedesign: 24/7;

Fabio Lopez - Digital fonts that emulate calligraphy;

Eduilson Coan - Ninfa: a case study (errors, rightness and future);

Ricardo Esteves - Outras Fontes in the type market and international guest lecturer

Catherine Dixon - Beyond classification: finding new ways of understanding typeforms.

Tipografia Italiana

Lecture by Claudio Rocha and Italian type designer Giò Fuga at Intituto Europeo di Design in August 2009, about TipoItalia magazine - which had it's São Paulo release after the lecture - and the new Italian type scenario.

Tipografia Artesanal

In September 2009 Vinicius Guimarães and Pedro Moura talked about how vernacular type is used in graphic design projects, at SESC Niterói.

And more:

- “Typography: digital fonts creation and production” by Gustavo Lassala - USJT and Mackenzie - 2008 in São Paulo
- “Type: truths & myths:” bt Fabio Haag - FEEVALE - October 2008/ Escola de Design Unisinos - March 2009
- “Digital fonts: design and production” by Ricardo Esteves - Instituto Infnet - 2009
- “Typography in Design Projects” by Tony de Marco - 2º Design Show - Senac São Paulo - 2009
- “Type 24/7” by Fabio Haag - Feevale - April 2009
- “Sorry, you’re not my type” by Fabio Haag - UFRGS - May 2009
- “Typography: theories in practice” by Fabio Haag - Perestroika - June 2009
- “Typedesigner, Roman Architect, Monk or Programmer” by Fabio Haag - R Design Sul - September 2009
- “Typography: yesterday, today and always” by Rafael Neder - UEMG - September 2009

MOVIES

Helvetica screenings were held in a number of design colleges in São Paulo and Rio de Janeiro during May 2009. This official tour featured the movie, with Portuguese subtitles, and after each viewing there was a debate with Billy Bacon - BOLD, Henrique Nardi - Tipocracia, and invited guests including Fabio Lopez, Ferdi Henriques, Gustavo Lassala, Marcos Mello, Marina Chacur, Pedro Moura, Priscila Farias, Ricardo Esteves and Rodolfo Capeto.

The following month Gary Hustwit, the movie director, came to Brazil for his latest movie premiere, Objectified.

EXHIBITIONS

While **Tipos Latinos 2008** went on a tour to Recife at Galeria do Centro de Design do Recife (December 2008 to May 2009) and Belo Horizonte at Casa do Baile (August 2009), Brazilian exhibition **Dingbats Brasil** went to Shanghai from May to July 2009 at The Foundry.

In São Paulo an exhibition with calligraphy as a theme went up at Choque Cultural gallery in May, where over 40 Brazilian and International artists displayed their work as paintings, drawings, prints, photos, street art and other media. The exhibition included canvas by Brazilian calligraphers Andrea Branco and Claudio Gil, and type designer Tony de Marco.

EVENTS AND GATHERINGS

Fronteiras Tipográficas

This event took place in Recife last May, where there were guided visits to Tipos Latinos exhibition, workshop, debate and lectures. The lecturers were: Buggy, Gustavo Gusmão, Isabella Aragão, Luciano Cardinali and Paulo W.

OTSP 5 anos

In August 2009 Oficina Tipográfica São Paulo celebrated 5 years and the publication of “Além da Letra/ Beyond the Letter” with a party at the letterpress workshop.

Type&Beer

This is an informal title for typographers and type designers gatherings for happy hours, usually after courses and lectures on the subject.

PUBLICATIONS

- *Além da Letra/ Beyond the Letter* is a letterpress printed album by Claudio Rocha with the collaboration of Marcos Mello, Marina Chacur, and other typographers and printers. It is a collection of 16 small posters using letters as forms to compose thematic layouts.
- *Almanaque de Tipografia* by Carlos Horcades - Published by Ateliê in 2009
- *IdeaFixa* is a website that among other things publishes an online magazine, and their latest issue, released in September 2009, had typography as the main theme. In this issue, they made an homage to Tide Hellmeister, a deceased Brazilian artist that produced incredible artwork with collages, letters and calligraphy. You can check the result at www.ideafixa.com.br
- *Tipos do Brasil* is a website devoted publicize Brazilian type production and also share information and knowledge on typography, in Portuguese. The following type designers are responsible for this project that includes a blog and dictionary among other resources: Eduilson Coan (Curitiba), Fabio Haag (Sapiranga/Londres), Frederico Antunes (Porto Alegre), Gustavo Lassala (São Paulo), Hugo Cristo (Vitória), Marconi Lima (Macapá), Pedro Moura (Rio de Janeiro), Rafael Neder (Belo Horizonte), Ricardo Esteves (Rio de Janeiro), Tony de Marco (São Paulo) and Yomar Augusto (Rotterdam)
- Other type related, recent released, Brazilian blogs: <http://tiposbr.blogspot.com/> and <http://viverimpreciso.blogspot.com/>

ACADEMIC

Postgraduate theses on typography:

- *The construction process of digital fonts that emulate calligraphy* - by Fabio Lopez
- *Letters that float - A study on Amazon boat Typography* - by Fernanda Martins
- *Typography for children: a legibility study* - by Letícia Rumjanek
- *Indications about Digital Type Design in Brazil* - by Ricardo Esteves Gomes

DESIGNERS/FOUNDRIES AND FONTS

- BRType - Broxa and Montada
- ChibaChiba - Cabulosa and Fiasco
- Cort9 - Hand, ink9, Leftheria, Néss, New9, VSR and XptO
- Crystian Cruz - Quartzo (Reading MA Typeface Design)

- Dado Queiroz - Riff
- Dalton Maag/ Fabio Haag - Foco Italics
- Daniel Justi - Silent Light
- DooType - Ninfa Black
- Francisco Martins - NovaSans
- Gustavo Ferreira and Rafael Dietzsch - UnB
- Isaco Type - BaselSans ITD
- MisprintedType - AntiRomantic, HandMade, Kyoto, LeKing, Moksha,
Monster Days and Toscography
- Neder - Discord, Eklipe and Liberdade
- Outras Fontes - Force, Gaia, Hachura and Jana Thork Bold
- Typefolio - Adriane Lux •

Croatia

Nikola Djurek

TYPEFOUNDRIES

First Croatian type foundry Typonine, launched last year in March, released its sixth typeface, Marlene, by the end of 2008. In April 2009, Marlene was, beside Typonine Stencil, chosen to be among *Typographica* 40 best typefaces of 2008. Nikola Djurek, author of Marlene and Typonine Stencil had one more typeface on the *Typographica* list, Brioni, released by Typotheque. In June, Typonine Sans, large type family which includes hairline and monospace versions, was published on Typonine.

EVENTS

In March Croatian Designers Society opened its gallery in the center of Zagreb. Since then, at least once a month, an exhibition, followed by 'Design discussions', is held there. The goal is to encourage critical thinking in design and exchange of professional experience.

Hrvoje Živčić, graduate student at School of Design - University of Zagreb, one of the most promising young designers, introduced his work, type design called Abaka (working title), in this newly opened gallery. Most of the projects he is involved in are concentrated on typography - from book and magazine design to type design. He also received silver award on **Magdalena, Festival of Creative Communication** held in Slovenia in May, in the category best typographic work. In the same category, another School of Design - University of Zagreb student, Marija Juza, received first, golden, prize.

19 March to 6 April, **43rd Zagreb Salon**, a representative annual exhibition of contemporary art of the Republic of Croatia, was held. Established by the Zagreb City Council in 1965, organized by Croatian Association of Artists of Applied Arts. The Salon is opened to all forms of artistic activity and expression in the field of applied arts and design, in traditional and new, as well as the nonartistic media. This year concept was Anti-Design/Permanent Alternatives, the question of Social responsibility of the author. As Silva Kalčić, the author of the this years concept explains: "Anti-design or radical design with its provocative projections used form as a mode of cultural criticism, proposing a 'termination design'

and regarded design as a cultural concept rather than a market-, mass production and consumption-oriented concept. This exhibition follows the momentary transformative dynamics of contemporary society, because design is a process in the first place. The exhibition refers to time, the moment of 'now', as well as to place, context.”

Salon exhibition has been placed on the lowest, -3 level of public garage, that becomes an exhibition space dimensioned as a fair trade centre (three and a half thousands of square meters).

19–20 March 2009, Department of Visual Communications Design, Arts Academy - University of Split hosted **Interaction Design symposium 2009**. It was a two day meeting of twenty leading young European practitioners and researchers from the field of Interaction Design; who share a common desire to exploit the latest computing technologies and interactive techniques in their creative practice. The aim of the event is to discuss state of the art in the field its relation to education practice and to establish new networking possibilities for the future projects and collaborations. Related to the symposium the **Interaction Design workshop** was also held 23–28 March 2009 in Split. The topic of the workshop was how new technologies could improve learning via interaction processes. Participants of the workshop were students of design (visual communication and product), architecture, computer science, and sociology from the Universities of Split, Zadar, Rijeka and Zagreb. •

Cyprus

Evipides Zantides

One public and three private Universities are now offering courses on typography within an island of less than a million people. Type education is enhanced and more students are interested in multimedia and graphic communication studies. Hopefully this will also open new roads and expectations to design research for both, print and screen applications. The geographical position of Cyprus, as a crossroad for civilizations is attracting many students not just from Europe but also from the near Middle East.

Apart from the end year student degree shows and some general design presentations, a more specific workshop and talk on type design and education was given by Gerry Leonidas (Department of Typography & Graphic Communication University of Reading) organized by the department of design and multimedia at the University of Nicosia. During this three-day workshop on typeface design, the contemporary approaches towards the creation of typefaces were discussed and evaluated as well as the advantages and disadvantages of the digital design tools.

A couple of new magazines and a free press newspaper are typographically designed with more concern. The increased number of new designed Greek fonts, mainly provided from Greece, had a good impact on the structure, quality and aestheticism of many local print and web design applications.

It seems to be a time when the Cypriot visual culture will depend more on professionals and things are beginning to change. •

Denmark

Henrik Birkvig

GATHERINGS

Danish Faces

29 January: Bruno Maag of Dalton Maag, London, and Henrik Birkvig of The Danish School of Media and Journalism, Copenhagen, gave presentations on typesetting in general and the fontfamily Aller Sans specifically (a collaboration between Birkvig and Dalton Maag). Organized by Mads Quistgaard (www.danishfaces.dk).

CPH:Typo:09

16 April: A one day conference with the themes Cultural history, Branding and Optics and Shapes took place at The Danish School of Media and Journalism (former The Graphic Arts Institute of Denmark) with speakers Johan Adam Linneballe, Peter Bilak, Rian Hughes, Tim Ahrens, Lucas Brusquini, Susanne Dechant, and Peter Verheul. Organized by Henrik Birkvig.

PUBLICATIONS

Trine Rask worked out a supplement to her other educational materials (text book, dvd) on type design and FontLab in the form of a booklet containing a variety of assignments. Published by Grafisk Litteratur (www.grafisk-litteratur.dk).

FONTRERELEASES

- FP Head Pro by Morten Rostgaard Olsen and Ole Søndergaard (download one style for free: www.fontpartners.com).
- North by Trine Rask (available from www.lazydogs.de).
- Aller Sans art directed by Henrik Birkvig and designed/produced by Dalton Maag (free download at www.dmjx.dk/presserum/skrift.html).

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 years receiver was Pia de Thurah, who graduated as a BA in Graphic Design from The Danish School of Media and Journalism.

The Creative Circle expanded last year from not only giving out awards for advertising design to also encompassing interactive design and graphic design. Kontrapunkt was awarded gold for the design of a Carlsberg Breweries corporate font (www.kontrapunkt.dk).

Other nominated were Mads Quistgaard for the typeface BeoFont for Bang & Olufsen and Kontrapunkt for the typeface Heart for Herning Museum of Contemporary Art.

STUDIES

Master of Design

I was awarded the degree of Master of Design from the Royal Danish Academy of Fine Arts, School of Architecture, with a thesis entitled *Fontquality++*.

ALSO PLEASE NOTICE

Pleks has worked out a custom typeface for a forthcoming new design program for Danish banknotes. Introduced with a new 50-krone note (www.pleks.dk). •

Finland

Kai Rentola

TYPE AND DESIGNERS

Activities in 2009:

New Finnish type design received its best-ever feedback this year, with graphic designers being recognised with many awards. We can therefore hope that new Finnish typeface and typographic design will play an increasingly significant role in graphic design in the country.

Sami Kortemäki, a cofounder and designer of Underware, will receive the Graphic Designer of the Year award from the Association of Professional Graphic Designers in Finland (Grafiya) later this fall. A solo exhibition will follow in early 2010.

In the winter of 2009, Underware designed a logotype for MyFonts, the largest font distributor in the United States. Liza Pro, lettres d'amour – a new live script typeface with artificial intelligence – was published this summer.

Freya is a new serif family from Saku Heinänen, in two weights of roman and italic text and display cuts. Freya received an Honourable Mention in an annual competition for the best of Finnish graphic design. The typeface made its début in a landmark new edition of the Finnish epic poem Kalevala: the *Taiteilijoiden Kalevala* ('Artists' Kalevala'), published by the Finnish Literature Society SKS. Freya was launched by the Village incubator (www.vllg.com).

Tomi Haaparanta from Suomi Type Foundry redesigned the logo for the Finnish textile and fashion design giant Marimekko, as well as producing two font families for Marimekko's brand marketing and communications. He did the same for Fonecta, a Finnish directory service company, although with just one font family.

The Tanger Serif Type Family was inspired by New Transitional and Egyptienne serifs from the nineteenth century. It shares their strong and straightforward appearance but in a fresh and up-to-date form. There are several widths and a number of weights in the family, making it highly functional in all sizes from small footnotes to big headlines. All fonts include an expanded character set, small caps, old-style figures, ligatures, fractions, etc. They are easily accessed through OpenType

features. Tanger Serif is available for licensing at the Jarno Lukkarila Type Foundry (www.jarnolukkarila.com).

FF Mister K, a font developed by Finnish designer Julia Sysmäläinen, won the International Type Design Competition in the category 'Modern Cyrillic'. The Latin version of the type, inspired by Franz Kafka, was presented at this year's TYPO 2009 conference. Мы поздравляем Mister K!

The project began within a type design course at the Lahti Institute of Design run by Jürgen Sanides. The manuscripts of Franz Kafka reveal a unique handwriting style. This year FF Mister K will go online for sampling and download. It will reveal all of the font's 1,500 glyphs, including hundreds of ligatures, stylistic alternates and an especially large amount of new pictograms.

During 2009, Fenotype began to work with two international font dealers, MyFonts and Fontbros. In addition to re-releases of old fonts, the main font release this year was the Majestic Mishmash typeface. Majestic Mishmash is inspired by patterns, ornaments and old times. Majestic Mishmash is totally hand-drawn and every letter is unique. There is even a double version of A-Z and a-z, to prevent identical characters from being side by side. It is a suitable choice for flyers, posters, headlines and advertisements, when a distinguishable visual style is needed. Majestic Mishmash is available at MyFonts.

EDUCATION

Aalto University is a brand new university created through the merger of the Helsinki School of Economics (HSE), the University of Art and Design Helsinki (TaiK) and Helsinki University of Technology (TKK). Aalto University will begin operating in January 2010, opening a world of possibilities for multidisciplinary education and research. For more information, please visit www.aaltouniversity.info.

Aalto University held a design contest for its new visual identity last spring. The winner was graphic designer Rasmus Snabb with his entry 'Invitation'. Since then, Snabb has been refining his entry to create the University's final visual identity, which has now been revealed. This idea of the visual identity is mostly based on widely variable typographic elements. Aalto University recently released a simplified version of Snabb's idea.

University of Art and Design Helsinki: Teemu Heinilehto recently published his MA thesis, *Tracing Kalevala-kirjake*, which is a study into a little-known subject: the design for a Finnish nationalistic typeface sketched by the renowned artist Akseli Gallen-Kallela in the early twentieth century. The story of the Kalevala font ('Kalevala-kirjake') is revealed through research based on historical sources. What was the story behind the font and how did the project end? Furthermore, the typeface is brought into the present day in the form of a new digital typeface based on Gallen-Kallela's original sketches. The new font, named Joukahainen, is a combination of noble ideas of the past, the principles of modern type design and the author's own artistic expression.

Typeface Design workshops have been organised at the School of Design by type designers Saku Heinänen and Jarno Lukkarila. A Type Archaeology workshop on "Redesigning and cycling from old type sources to new forms" was held by type designer Hugo de Àlte and lecturer Kai Rentola on 2-4 March.

At Lahti Design Institute a hand-lettering lecture and workshop was held by Ken Barber of House Industries on 23 and 24 September 2008, and a Nodebox workshop by Lucas Nijs, Fredrik De Bleser and Tom De Smedt on 12-23 January 2009.

New typefaces were designed using Fontlab software during the spring of 2009, on the Custom Type course with Jürgen Sanides.

The digitization of the Splendid Grotesk font was the diploma work of student Erkki Toukolehto in May 2009.

AWARDS

Books of the Year

Every year the Finnish Book Arts Committee selects the 'finest Finnish books'. One of these books is awarded the title of Book of the Year. There is also a category for the best book jacket. Certificates are awarded to the designers, publishers, printers and other producers of the winning books. The Book of the Year for 2008 contains recipes from the eighteenth and nineteenth centuries.

The Book of the Year is *Louhisaaren linnan talousreseptit* ('Recipes from Louhisaari Manor') by Jouni Kuurne, with graphic design by Pekka Krankka. The Finnish Book Arts Committee was unanimous in its decision. The Book Series award went to the Baabel series of translated

literature, with layout design by Iira Oivo, published by Teos. In the Fiction category, Jaakko Ollikainen captured the spirit of Claude Simon in his design for the Finnish translation of the Nobel Prize winner's last novel, *Le tramway* (Raitiotie/The Trolley). Also, Martti Ruokonen's graphic design for the book *Katu kadulta taivaaseen* (a compilation of Spanish poems) is a magnificent celebration of Spanish poetry. Ruokonen actually designed the jackets for two books that received an award this year.

2008 saw the publication of many children's books by talented Finnish illustrators, and the graphic design of these books also reached high standards. The Committee gave recognition to three children's books: Hannu Mäkelä's *Vauvaunia* ('Baby Dreams'), for which Marika Maijala created subtle typography; the Finnish translation of Eduard Uspensky's *Uncle Fyodor stories*, for which Markus Pyörälä produced an attractive design (in addition to designing two award-winning book jackets); and Erika Kallasmaa's *Yökyöpelit* ('Night Owls'), whose graphic design was immaculate, and which was skilfully and innovatively illustrated as well. The quality of Finnish photography books was extremely high in 2008. The Committee awarded prizes to two works with brilliant pictorial dramaturgy and print quality: Perttu Lämsä's design for a book by Rafael Minkkinen and Jorma Hinkka's design for a book by Hannes Heikura.

The publication of Finnish art books is a valuable activity in itself. Anu Tuominen's self-published book on her own art represents the vanguard of this genre. Tuominen designed the graphic layout of her book with Maria Mitrunen. Timo Numminen's design for a book on Howard Smith bears a likeness to the artist himself, and Jari Karppanen's delicate layout for a monograph Martti Aija is respectful of its subject's art.

For the first time, the 2008 selection includes a comic book, which was designed by Kaisa and Christoffer Leka. In addition to Markus Pyörälä and Martti Ruokonen, Anders Carpelan designed several of the winning works this year. He received an award for two elegant books, one by Cita Reuter on Maire Gullichsen, and the other by Lars Huldén. He was also recognised for a book jacket design. Minna Luoma also received an award for two books, as did the Finnish design company dog design.

Best of the Year 2008

The annual Best of the Year publication for 2008 was published by Grafia on 16 April 2009. The Best of the Year exhibition was held at Design

Forum Finland from 4 April to 3 May 2009. The professional jury selected leading-edge items in Finnish graphic design from 2009. The Best of the Year 2009 competition received 1,325 entries, of which 13% were accepted for the yearbook. Awards were given to 87 works in 11 categories at the Best of the Year gala on 2 April 2009, including an Honourable Mention for the Freya typeface. For more information, visit www.grafia.fi.

EXHIBITIONS & AWARDS

The most important event in the Finnish advertising and graphic design calendar was the **Best of the Year** exhibition from 4 April to 3 May 2009 at Design Forum Finland, Helsinki.

The International Lahti Poster Biennial celebrated its 40th anniversary this year. The Lahti Art Museum and the Poster Museum, Lahti (www.lahti.fi/kulttuuri/museot) held the 17th International Poster Biennial from 14 June to 27 September 2009 at Lahti Art Museum | Poster Museum.

The 17th International Poster Biennial in Lahti was organised by the Poster Museum, Lahti, Grafia and Poster Friends, from 14 June to 27 September 2009 at Lahti Art Museum. There were two categories in the exhibition. The general category included social and ideological posters, commercial posters and cultural posters; in addition, there was a special category for environmental posters. Winning works:

Jury GRAND PRIX: Svetlana Faldina / Anastasia Faldina / Alexandra Faldina / Alexander Faldin (Russia), *Gastarbeiters, Thank You!*, 2008

GRAFIA PRIX, Grafia (Association of Professional Graphic Designers in Finland): Alain Le Querrec (France), *Ego*, 2008.

The Lahti Historical Museum set up three poster exhibitions. Amnesty International in Finland celebrated the 60th anniversary of the UN Universal Declaration of Human Rights with the poster exhibition **Know Your Rights!**, created in cooperation with top designers. The graphic format of the items was created by Erik Bruun, Ville Tietäväinen, Kokoro & Moi and Teemu Mäki, among others.

The Felipe Taborda work group's exhibition **Kabum! Mix** was based on a project by the French graphic designer Alain Le Querrec. Young people between the ages of 16 and 19 from local schools were given the opportunity to study graphic design, IT, videography and photography.

They designed posters on three subjects: clean water, human rights and teen pregnancies.

An exhibition of posters by **Martti Mykkänen (1926-2008)**, a top Finnish graphic designer, was also held. Mykkänen became well known as an illustrator and spokesperson for Finnish poster art. In the 1950s, he used new printing methods that offered unparalleled artistic challenges. He created cultural and ideological posters, widely utilising typography.

Travelling Letters 2009, the international exhibition of calligraphy and typography by artists from Finland and Lithuania, was opened in the gallery of the Vilnius Academy of Arts and in the Marija and Jurgis Šlapeliai House Museum in Vilnius at 5 pm on 5 October.

SEMINARS

The Power of Visual Journalism full-day seminar was held on 6 May 2009 at the University of Art and Design Helsinki. The IV Helsinki Design Hub seminar was held by Grafia at the Cable Factory in Helsinki as a part of the Design Week events. During the **Design Week** designer and principal Bo Linnemann of Kontrapunkt lecturer on Visual Identity considering the reasons behind the international trend of many brands and visual identities making use of customized typefaces. •

France

Jean-Baptiste Levée

It has been a truly great year for typography in France, though 2009 is not even over. Along with notable milestone publications and sound events, young French type designers have gained international recognition through multiple awards.

TYPEFACES

Type Directors' Club indeed awarded no less than four French designers, Copte Scripte (Jonathan Pérez), Geneo (Stéphane Elbaz), and Cassius (Matthieu Réguer). This is a premiere!

Notable retail typeface releases include Joos (Laurent Bourcellier), Cadence (Jonathan Pérez), Megalopolis Extra and Vidange Pro (Jack Usine), Allumi PTF and Parisine Office PTF (Jean François Porchez), Verveine (Luce Avérous), Reminga (Xavier Dupré), Tendria & Saussa (Patricia Roesch-Pothin).

Custom works were performed by Bruno Bernard (MGET), Franck Jalleau (Maghrébin), Charles Mazé (Bat publications), Sébastien Delobel (Tomica), Jean François Porchez (Henderson Sans), Christophe Badani (Ebay, BNP Paribas, Comité Champagne, Veuve Clicquot Ponsardin, Eurovia, Roland Garros, Ubisoft Petz & Ubisoft Game, Freyssinet Soletanche, Rabot Dutilleul), Claude Médiavilla (Château de Fontainebleau, Château de Versailles), Trafik (Amiral and Subsistances), Stéphane Elbaz (Stiletto).

EVENTS, LECTURES AND EXHIBITS

This year, there hasn't really been one significant event, but rather a series of widely attended local events, which efficiently spread the good word. Let's cite the various meetings of **Graphisme en Revue at Centre Georges-Pompidou**, a must-see event, the two series of **DK Paris**, **Pecha Kucha**, **Chaumont Poster festival** and **'Échirolles' month of Graphic design** (a "Writing" edition). There also has been so many type-oriented lectures happening this year that I can't list them all here. Regular ones were organized by Université Paris 8, Ésad Amiens, and Musée de l'Imprimerie de Lyon. Noteworthy events were École Esti-

enne/Linotype Platinum partnership for type lectures and workshops in April, **Béton & Garamond lecture series**, **Edit!** festival in Bordeaux and **Portfolio festival** in Paris.

While the year has been intense in lectures, comparatively few exhibitions were held in the field of book art and typography. Let's cite Printing history in Champagne-Ardenne in Troyes, La Poésie/Nuit in Caen, Specimen in Chaumont and Graffiti at Fondation Cartier. Specific calligraphy and type design exhibitions include Bruno Bernard at Librairie Les Jours anciens, Roger Druet at Lyon Printing Museum, Jean François Porchez at Chateau de Sainte Colombe, Michel D'anastasio in Maison des Mici.

BOOKS AND PUBLICATIONS

Graphisme en France, a publication issued by the National Center for Arts, a dependency of the Culture Minister, is a big run which recently redirected its editorial line from event schedules and small essays to a real content provider. This year's edition is entirely focused on typography, with articles by historian Michel Wlassikoff, and type designers Thomas Huot-Marchand, Peter Bil'ak and myself. It is a strong focus on current aspects of French typography which you can still order for free at communication.cnap@culture.gouv.fr. It's in French only.

Ongoing with magazines, *Back Cover* continues its existence with issue #2, still bilingual, and *Ink* #4 grows strongly as a dynamic young collaborative publication, equally orienting itself towards textual content. In the meanwhile, *Graphê* is maybe France's most well-kept secret. The subscription-only publication is run by a handful of passionate and deserves some light. *Azimuts* #32 is also going well and features, as usual, a specific designer's work. The publication is run by Rennes school of Arts' students.

As for books, notable publications include *La typographie du livre français*, a series of thoughtful interviews and essays led by Christophe Kechroud-Gibassier and Olivier Bessard-Banquy. "Aldo Manuzio, passions et secrets d'un Vénitien de génie" is a historic essay about the life and work of the Renaissance printer, and "L'Affaire Dolet" by Jean-François Lecomte is an investigation about the famous executed printer. The student's primer, Muriel Paris's *Petit manuel de composition typographique*, has been typeset anew and reissued in its third edition, and David Rault's *Guide pratique du choix typographique* add a title to the long series of

type selection manuals. *Du calame à l'ordinateur*, also issued by Éditions Perrousseaux, relates the graphic evolution of the Arabic script. While lighter (in content) books were published: *Le livre objet d'art, objet rare*, by Annie Schneider, *Les instruments de l'écriture* by Bernard Robert, *Désir d'envol : Une vie en calligraphie* by famous calligrapher Hassan Massoudy, *D'art et de papier* by Marie-Hélène Reynaud, *Lettrenrébus* by Fabrice Mazza and myself, *L'allégresse de l'écriture* by Roger Druet. The most notable book of this year is certainly the weighty Adrian Frutiger, works, issued in three languages, but Swiss' report may be more wordy about it.

In Memoriam

Lucette Girard, assistant at Deberny and Peignot foundry, passed in June. •

Germany

Jürgen Weltin

For all those who need a broad overview on the various type events taking place in Germany, Indra Kupferschmid and Dan Reynolds set up a useful web-based »Type Meet-Up Calendar«:

‘All the typographic events that we know about. And might attend. Do you like type? Are you German? Perhaps you are thinking about visiting Germany soon? Or maybe you are somewhere else, but still want to be informed about all the typographic events that Indra Kupferschmid and Dan Reynolds know about? Large or small, absolutely everything that comes to our ears—or inboxes—needs to make its way along to you.

And it will, if you follow Indra’s new type meet-up calendar on Google! This organizational effort is new, but it will surely grow. The biggest benefit to the Type meet-up calendar is that we hope to really catalog all of the upcoming grass-roots typographic events in Germany. Among other things it will help us answer a number of burning questions, including “just how many Typostammtische are there anyway?”

If you are lonely type nerd living even remotely near Berlin, Cologne, Offenbach, or Saarbrücken (or any other city whose events we will soon attempt to add to this list), now you no longer need wonder when you can meet up with your best type buddies. The type meet-up calendar is for you!’

AWARDS & HONOURS

Let’s stay a little while with Dan: his typeface Malabar which already was awarded at the TDC² and at the ED-Awards earlier this year is nominated for the **2010 German Design Prize** as well as Alex Rütten’s typeface Ginkgo (both available from Linotype).

Erik Spiekermann was appointed Ambassador for the European Year of Creativity and Innovation by the European Union for 2009.

NEW RELEASES

Linotype re-released a very German type: a modern follow-up of the DIN typeface called Linotype DIN Next. The abbreviation DIN stands for “Deutsches Institut für Normung e. V.,” which is the German Institute

for Industrial Standardization. In 1936 the German Standard Committee settled upon DIN 1451 as the standard font for the areas of technology, traffic, administration and business. The design was to be used on German street signs and house numbers.

PUBLICATIONS

There is an interesting type specimen DVD 'Bleisatzschriften des 20. Jahrhunderts aus Deutschland' compiled by Hans Reichardt. It is a collection of four DVDs available at this shop: www.shop.spatium-magazin.de/. They present gems from type foundries such as Bauer, Klingspor, Ludwig & Mayer, Stempel, C. E. Weber, Berthold, Genzsch & Heyse, Joh. Wagner, Flinsch, Schelter & Gieseke and others.

The TGM (Typographische Gesellschaft München) launched the outcome of a typographic workshop under guidance of Horst Moser, renowned art director and editor of the book *Surprise Me*. The magazine is called *Eschehaeriefte* (the German word *Schrift* spelled out) and its subtitle is *Magazin für alphabetische Kultur*. It can be ordered via www.eschehaeriefte.de.

Ralf Herrmann, operator of the online encyclopedia 'typografie.info' released issue one of the type magazine *Typojournal* which can be ordered via his website.

Jan Middendorp (now a Berliner), Frank Rausch and Florian Hardwig set up a MyFonts German language website conceived as a magazine- or blog-like portal to the main MyFonts site. The site offers type reviews and case studies, interviews, historical articles and the occasional book or magazine review. It also tries to introduce German-speaking users to the background of MyFonts.com, and explain the workings of services such as WhatTheFont (myfonts.de).

EVENTS

Back in September 2008 there was a **type symposium in Offenbach am Main**, held at the Klingspor Museum. To celebrate its anniversary, the museum and its supporters organized an exhibit (including the symposium) about type in form. Its aim: to place a current exhibit in a traditional historic context with a future outlook.

The symposium was a two-day event with the panellists, Hans Andree (about the usage of book typefaces), Christina Bee (presenting her typeface

Olga), Stefan Claudius from Cape Arcona typefoundry, Otmar Hofer and Akira Kobayashi from Linotype, Paul van der Laan (speaking about 'From pixels to vectors and back again'), Jörg Petri (a PhD candidate from HBK Braunschweig, speaking about his research on the classification of type and the 'impossibilities' of doing so) and Jürgen Weltin (presenting his type family Agilita). The exhibition that run parallel to the symposium and the symposium itself was well organized by Tanja Huckenbeck and Peter Reichard from bureau typosition.

The city of Weimar is celebrating 90 years of the Bauhaus movement. The annual meeting of Forum Typographie was held therefore in Weimar asking for instance what was left from the Bauhaus in our visual and design culture.

Worth attending in this respect will be the summer academy of Bauhaus university in 2010 with the title **Bauhaus basics, revisited** (www.bauhaus-basics.com). •

Greece

This year, the chamber of fine arts of greece organized a three day conference entitled **Greek language, script and art** ranging from prehistoric to modern times. The organizers feel that the greek language needs to be protected as globalization and lack of proper education are endangering one of the oldest languages of Europe. The conference included many talks ranging from the philological to the archaeological and most of them bore a significant typographic interest such as the flashback to the history of greek language and script, the analysis of the first greek letters, the examination of script and image in the aegean in 2000BC, the greek script in byzantine manuscripts, greek inscriptions, the script as seen on byzantine currency and art, the features of the greek alphabet and modern greek typefaces. [<http://www.eete.gr>]

In June, the greek graphic design association put together a workshop on the design of calligraphic letters by Vladimir Radibradovic. Vladimir is a Serbian illustrator and calligrapher who has been living and working in Athens since 1991, also collaborating with Cannibal Fonts. [<http://gda.gr>]

For those interested in the writing tools used by man throughout history, Poreia Publications' book *Paper and Stylus, writing tools* by Michalis Kairis will be a pleasurable read. In this book we find stamps, writing tools in Upper East and the Islamic world, wooden pencils and pens, papyrus, codices, inks, plates by sand, animal bones etc, ball point pens, desks as well as comments on calligraphy and written communication. The book is packed with photographs from antique objects and every now and then, some very interesting advertisements. [Δρ.Έφη Λεμπέση: 19ος αιώνας. Από τη μικρή αγγελία στη ρεκλάμα, Εκδόσεις Nexus]

An interesting journey to early greek typography can be found in Nexus publications' book *19th Century: From the classified ad to the 'réclame'* by Effie Lebesi. This is Ms Lebesi doctoral thesis on early advertising as seen throughout the 19th century greek newspapers. The author categorizes commercial classified ads from 1840 to 1864, from 1864 to 1880 and from 1880 up to 1900. The third period marks the appearance of the 'réclame' in greece (an advertisement 'dressed up' as an article). [Μιχάλης Καίρης:

Χαρτί και Καλαμάρι τα εργαλεία της γραφής, Εκδόσεις Πορεία]

Hyphen, a typographic forum, the sole academic journal devoted to typography in Greece, will be published in November 2009. Some of the articles to be included are the following:

- Raquel Pelta: “Spain, typography and the Avant-Garde”
- Marianne Dedenroth Larsen: “Typography and gender”
- Margarita Ioannou: “The printing office ‘Lefkosia’ and metal typesetting”
- Natasha Raissaki: “Chronology of Greek typography”
- George Matthiopoulos: “Touching shadows of the past: Recasting the type of Zacharias Callierges from the edition *Etymologicum Magnum*, 1499”

[nsioki@typophilia.gr]

Lastly, our most anticipated *conference on typography and visual communication, the 4th ICTVC*, will be held on 17-19 June 2010. Dr Klimis Mastoridis will be organizing this conference at the crossroad of three continents on the beautiful island of Cyprus, and the theme this year will be ‘Lending grace to language’. Submissions for presentations are now open [mastoridis.k@unic.ac.cy] The conference will be held at the Department of Design & Multimedia at the University of Nicosia. [<http://www.ictvc.org>] •

Ireland

Clare Bell, Mary Ann Bolger

2008-9 saw another great year for Irish typography, boding well for Dublin's hosting of the **ATypI conference** next year. Details about Dublin 2010 will be announced over the coming months. In the meantime, here's a rundown of some of the typographic and cultural highlights of the last year in Ireland.

Typography Ireland continued work on documenting typography in and of Ireland with a series of filmed interviews with leading contemporary designers including Design Factory's Conor Clarke and Brendan Foreman of PCC. The National Print Museum's exhibition of Foreman's seminal theatre posters for the National Theatre and other independent companies from the 1970s and 80s was one of the year's highlights.

Typography Ireland also took the opportunity of his visit to Dublin in May to interview for their archive the Iranian calligrapher and typographer Reza Abedini. Abedini, now based in the Netherlands and working with the Dutch group Lava, was invited to exhibit at the Design Factory's new graphic design gallery Factory Space. The exhibition was very well attended and accompanied by a workshop at the National College of Art.

This year Candy Collective's series of design-led talks – in the very cool surroundings of the Sugar Club nightclub – included the Spanish typographer Alex Trochut. Dubliner's demand for high quality debate combined with drink promotions shows no sign of diminishing!

Ireland's annual **Design Week** this year manages to be a truly national phenomenon with events happening in every city and many of the large towns in the country. Design Week runs from 2–8 November and features exhibitions, lectures, seminars, workshops, a Pecha Kucha night and even a cycling fashion show. As part of Design Week, Dublin will host a major three-day conference on contemporary graphic design, illustration and photography. Offset, organized by Richard Seabrooke and The Small Print will feature a host of luminaries including House Industries and Massimo and Leila Vignelli (bets are being taken on whether Vignelli will be adding American Uncial to his list of essential typefaces...).

This year's **National Print Museum lecture series** included several talks on Irish typography, including one by Clare Bell and Mary Ann Bolger originally given at ATypI 2005 in Helsinki. The pair also introduced Irish typography to the Design History Society in a talk at their annual conference in Hertfordshire in September. Dr Dermot McGuinne, Ireland's leading authority on Gaelic typefaces spoke at the Print Museum in March on The Louvain and Roman Irish Types of the Irish Franciscans. This followed his invitation to speak at the 400th anniversary celebrations of the Irish Franciscan College in Louvain (where the earliest printing press in the Irish language was established) in May 2007. Other recent lectures included calligrapher Reiltin Murphy discussing early Irish manuscripts and architectural historian Dr Edward McParland introducing 'Some Monumental Inscriptions on Classical Dublin Buildings'.

The graduate shows at the Irish design schools showed a welcome resurgence of interest among young designers in typography in the Irish character and its contemporary relevance. This was also evident in the work Tom Foley, who graduated this year with an MA in Communication Design from London's Central St Martins. His typeface, Nib, seeks to interrogate Ireland's typographic heritage while providing an attractive family of text faces available in both serif and sans, in two cuts, book and medium.

Another Irish typographer studying in the UK is Aoife Mooney who, we understand, is the first Irish person to join the MA course in Typeface Design at the University of Reading. Following a very enthusiastically received talk by Gerry Leonidas to graphic design students at the Dublin Institute of Technology in April, we may expect a few more to follow in Aoife's footsteps!

The past year or so has seen the publication of not one but three books about visual communication by authors based in Ireland. Of these *Typage*, described by its author, Donegal-based ATypI member Michiel Drost, as 'a coffee-table book about letters' is the most obviously typographic. It's published by Tolka Press and is available from <http://www.typehood.com>.

Two members of the organizing committee for ATypI 2010, Brenda Dermody and Mary Ann Bolger, have also published books this year. As well as writing the text, in conjunction with Teresa Breathnach, Brenda also designed *New Retro* (Thames & Hudson, 2009) an account of the use of

retro in contemporary typography and graphic design. Among other Irish entries it features the typeface Warm Wood by Alistair Keady. The issue of 'revivals' is one close to the heart of many typographers and this intelligent and well illustrated text makes a serious contribution to the ongoing debate.

Finally, Mary Ann's monograph on the Dublin-based design consultancy Design Factory, *Design Factory: On the Edge of Europe* (BIS & Lilliput, 2009), is the first history of contemporary Irish graphic design to be published. For those interested in the social and cultural development of Irish typography and visual communication (perhaps in anticipation of a visit to Dublin next year!) it's a useful introduction. •

Japan

Taro Yamamoto

HOT DISCUSSIONS ABOUT REVISING A KANJI TABLE

The Japanese Cabinet notification entitled *The Joyo Kanji List* defines a set of Chinese characters that can be used for legal documents, government documents and newspapers in Japan. The character list published by the Agency for Cultural Affairs of the Ministry of Education, Culture, Sports, Science and Technology in 1981 contains 1,945 Chinese characters. The other government character set: *Elementary School Grade Specific Chinese Characters Assignment Table* which defines 1,006 Chinese characters to be learned at Japanese elementary schools is also based on *the Joyo Kanji List*.

The government decided on *the Joyo Kanji List* in 1981. In those days, no personal computers were widely used. There was no internet. However, in the 1980s, personal computers became widely used for various different purposes, and due to the expansion of the internet users in the 1990s, hand written messages have been replaced with printed documents created by using word processors and email software tools. In the beginning, an IME (Input Method) supporting *kana-kanji* (syllabic to ideographic) character conversion was invented for word processing machines, but soon later, similar IMEs were developed for use on OSes for personal computers. An IME can list possible Chinese characters for a syllabic *kana* character string that has been input by the user, and the user can select one from among them. As personal computers with the Chinese character input capability became widely accepted through the two decades in the late 20th century, a big change was brought to Japanese writing behavior. It became possible for anyone to write anything in correct Chinese characters, if his or her reading is correct.

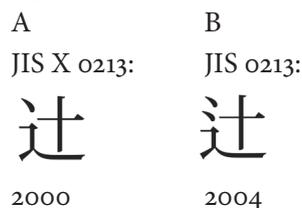
Before the advent of personal computers and IMEs, people needed to learn how to write a Chinese character, regardless of whether they could read it or not. It seems the change brought about by the new technologies has embarrassed educators and researchers of the Japanese language, as well as the Japanese government. As a result, in 2005, the Japanese government commissioned its Council for Cultural Affairs to define a

new policy about character use regulation that satisfies today's needs in society.

In March 2009, the Council for Cultural Affairs released a draft proposal of *the New Joyo Kanji List (Tentative)* for public review. According to the draft proposal, five characters in the current version of *the Joyo Kanji List* should be removed, and 191 characters should be added, and it recommended the glyph style adopted by *the Printing Standard Glyphs* defined by the Japanese Language Council (later the Council for Cultural Affairs) in 2000, and here was a point of controversy. The glyph style recommended by *the draft New Joyo Kanji List* was different from that which had long been supported by the current version of *the Joyo Kanji List*.

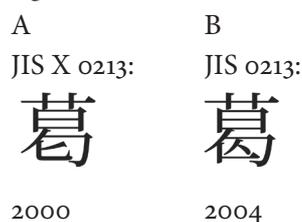
The *Printing Standard Glyphs* decided by the Council in 2000 contains 1,022 characters, some of which are included also in *the draft New Joyo Kanji List*. *The Printing Standard Glyphs* were based on the style of *the Kāngxī Dictionary* (1716), and it was adopted by the 2004 revision of the JIS X 0213 coded character set standard. But this glyph style change to the JIS standard required costs and a tremendous amount of effort by OS and font makers in remaking their standard fonts and warning the users of possible glyph shape incompatibilities due to the change. Let me pick an example:

Figure 1. U+8FBB



It is clear that the 2004 version of the prototypical glyph used for the character has two dots for the element on the left. The following example shows in what way the traditional shape of the 2004 version differs from the previous, simplified version.

Figure 2. U+845B



The draft New Joyo Kanji List released in March 2009 adopted the same glyph style as that adopted by the JIS X 0213:2004 coded character set standard, based on *the Printing Standard Glyphs* in 2000. It was intended to stabilize glyph shapes implemented as fonts in the market, in conformity with the style recommended by *the Printing Standard Glyphs* and the latest 2004 version of the JIS X 0213 coded character set standard.

Interestingly, as the draft was released, some newspaper writers and teachers started expressing strong opposition to the proposed adoption of *the Printing Standard Glyph* style. For example, they insisted that the simpler, one-dot style radical (Figure 1. A) must not be changed. Their reasoning was based on the fact that *the Joyo Kanji List* had traditionally adopted the simpler glyph style, and they concluded that adopting *the Printing Standard Glyphs'* traditional, more complicated style would be a burden to teachers. The discussion about this issue became much confused as a member of the very Council that had proposed *the draft New Joyo Kanji List* began speaking against the proposed adoption of *the Printing Standard Glyph* style. Today, the discussion still continues.

On the other hand, for typographers and experts in character encoding, it is not acceptable at all that the standard prototypical glyph shapes become unstable. Inconsistency and arbitrariness in the glyph style policy can bring incompatibility problems to the users of electronic documents and developers of software and digital fonts. A nightmare can be seen.

It is expected that the final draft will be made by the end of 2009. After another round of public review, *the New Joyo Kanji List* will be published next year. We strongly wish that the Japanese government, paying careful attention to the consistency in the glyph style policy in redefining the authentic character set regulation, should make a best effort to maximize the stability of glyph shapes of future coded characters and minimize possible incompatibility problems. •

Lithuania

Ausra Lisauskiene

This is the first year Lithuania is submitting an annual report for the ATypI.

If we are talking about type design and typography in Lithuania I would like to say that Vilnius Academy of Arts plays the main role in, with branches in other Lithuanian cities – Kaunas, Klaipeda and Telsiai. The educators of this institution are promoting and improving type practise and typographic knowledge among the students, young designers and the design community.

In the last ten years, students of Vilnius are designing typefaces as graduate projects for bachelor and master degrees. Professional graphic designers are designing typefaces and experimental type projects, but are, however, not that active on an international level and the various type design competitions.

Another organisation, LGDA (Lithuanian Graphic Design Association), is a member of ICOGRADA. Members of LGDA are simultaneously promoting graphic design, type design and typography in Lithuania and abroad.

Every year, the Ministry of Culture of Lithuania organises the best **book (design and illustration) competition**.

Since 2005 **International Calligraphy and Typography exhibitions** were curated:

- “Own letters” (2005, 2006)
- “Travelling Letters “ (2008, 2009, 2010). This exhibiton was arranged in collaboration with designers from Finland. •

Mexico

Félix Beltrán

FONTS

The fonts made by Oscar Yañez to the end of the report are Dorotea regular, italic, small capital, and bold; font Carlota Titling and italic titling for Elle Mexico magazine; font Moneda regular and italic, Moneda Thin, Thin Italic, and Thin Small Caps; Moneda Light, Light Italic, and Light Small Caps; Moneda Bold, Bold Italic, and Bold Small Caps; Moneda Black, Black Italic, and Black Small Caps for Dinero Inteligente magazine by Grupo Editorial Expansion. Alejandro LoCelso was commissioned with manufacturing a font for the Expansion business magazine called Periodista in text, italic, small capital, summary, title; sansSerif light version, regular, black, and superblack; regular condensed, black condensed, and superblack condensed.

The TV show ReVerso, focused on poetry and broadcast nation-wide by Channel 22, implemented an animated poetry section with art direction by Hector Montes de Oca, where only Mexican fonts were used. Some of the fonts were: La Neta by Paco Aguayo; Alacran by Jose Luis Coyotl; Sofia by David Kimura; Molde by Arturo Madrazo; Organica, Integra, and Rondana by Gabriel Martinez Meave; Bunker by Hector Montes de Oca; Pessoa and Matisse by Angeles Moreno; Ingenua, Acerina, and Fabio by Quique Ollervides, and Telerisa by Nacho Peon.

NATIONAL CONFERENCES

When celebrating the 40th anniversary of graphic design at Universidad Iberoamericana, Mexico City, Cristobal Henestrosa, Alejandro Lo Celso, and Gabriel Martinez Meave delivered the conference **La tipografía en el nuevo milenio** (Typography in the new millennium), in the 24 September, 2008)

Within the national celebration of the typographer's day, **Libros y Tipos**, performed by the National Chamber of the Printing industry in Mexico and Museo de Artes Graficas de la Ciudad de Mexico, Mexico City, Marina Garone delivered the magisterial conference **Las mujeres impresoras** (Printer women), on the 25 September 2008.

The III Encounter of the Mexican Linguistic Historiography Society held at El Colegio de Mexico, Mexico City, had the research "La imagen en

las ediciones novohispanas en lenguas indigenas (siglos XVI-XIX)” (Image in novohispanic editions in indigenous tongues (16th to 19th centuries)) by Marina Garone (27 October 2008).

Hector Montes de Oca gave the talk “La historia detras del Tiypo” (The story behind the type) presenting the typography magazine *Tiypo* at the **Congress of Apocrifa magazine in Guadalajara** (November, 2008), also at Universidad de Chapultepec, Mexico City, and Congreso Creativo 2009 (March, 2009).

For the occasion of the Spanish book publication of *Los elementos del estilo tipografico* (Elements of typographic style) by Robert Bringhurst, a round table discussion, entitled “¿Que es el estilo tipografico?” (What is typographic style?), was held by Marina Garone, Tomas Granados, Cristobal Henestrosa, and Type Together at Centro Cultural Bella Epoca of the Rosario Castellanos Bookstore, Mexico City (March 25, 2009).

TIPOGRAFILIA05, the fifth national typography conference, was held at Rectoria General in Universidad Autonoma Metropolitana, Mexico City. tipografilia05 organized by Francisco Calles with the participation of Antonio Anzures with “Arte Caligrafico” (Calligraphic art), Jorge de Buen with “Escenas tipograficas” (Typographic scenes), Francisco Calles, Silvia Fernandez with “Sonido, simbolo y escritura” (Sound, symbol, and writing), Alfonso Garcia with “Tipografia y educación”, Daniel Gutierrez with “Letra, creacion y razon” (Letter, creation and reason), Armando Pineda with “Tipografia y musica” (Typography and music), Raul Plancarte with “Sedna, una superfamilia” (Sedna, a superfamily), Berna Valle with “La escritura indigena del siglo XVI” (Indigenous writing of the 16th century), Oscar Yañez with “Tipografia hecha en casa” (Home-made typography).

During this conference the presentation of the Master’s Degree in Editorial Design and Production by Universidad Autonoma Metropolitana, Unidad Xochimilco, Mexico City was made, and of the Master’s Degree in typographic design by Centro de Estudios Gestalt, Veracruz. The book *Los elementos del estilo tipografico* (Elements of typographic style) by Robert Bringhurst was also presented by Editorial Libreria y del Congreso ATypI09 in Mexico by Universidad Anahuac (12–13 March 2009). This event was supported by Universidad Autonoma Metropolitana, Centro de Estudios Gestalt, *Tiypo* y *Tipos Latinos Magazine*.

Francisco Calles gave his talk *Diseño editorial y tipografía* (Editorial design and typography) at Universidad de la Salle, Leon, Guanajuato (April, 2009).

The round table discussion **Tipas y tipos** (Gals and guys. Note that in Spanish, tipo means both type and guy) was held, supported by *Tiypo* magazine. New typographic projects by former students of Centro de Estudios Gestalt and Escuela Nacional de Artes Plásticas of Universidad Nacional Autónoma de México (September 25, 2008).

At Escuela Nacional de Artes Plásticas of Universidad Nacional Autónoma de México, Mexico City, Marina Garone, Tomas Granados, and Cristóbal Henestrosa, participated in the round table discussion **Tipografía para proyectos editoriales** (Typography for editorial projects) (April 23, 2009).

INTERNATIONAL CONFERENCES

La Casa de América in Catalunya, Barcelona, invited Marina Garone to introduce the cycle *Voces de papel* (Paper voices) (September 10, 2008). She was also invited to present her talk “El Codice Florentino y el diseño de libros en el contexto indígena” (The Florentine Codex and book design within the indigenous context), in *The Image of Peru: History and Art, 1550-1880* by the Getty Research Institute, Los Angeles (October 2008) and the *Jornadas Internacionales: Los materiales, artistas e ideas del arte indiano* (International journeys: materials, artists, and ideas in indian art), of the Aesthetic Research Institute, Universidad Nacional Autónoma de México, Mexico City (November 10, 2008).

The presentation “Kuatí’a guarani: tres momentos de la edición tipográfica del guarani (siglos XVII, XIX y XXI) (Kuatí’a guarani: three moments in typographic edition of Guarani (17th, 19th, and 20th centuries) was given by Marina Garone (November 25, 2008) at the 5th Forum on Amerindian Tongues. Indigenous literatures in Latin America by Casa de América de Catalunya, Barcelona.

Francisco Calles, with Felipe Taborda and Lucía Menéndez, presented the book “*Diseño Gráfico Latinoamericano*” (Latin-American Graphic Design) at Centro Cultural España, Guatemala (November, 2008).

Felix Beltrán was invited by several institutions to give several talks, among which are Centro Nacional de Cultura and Universidad Veritas with “*La otra marca*” (the other brand), San José, (September 24, 2008). At the

Ibero-American Design Biennial, he delivered the talk “El Logo como tipo) (Logo as type), Madrid (December 1, 2008). In addition, he also presented the talk “Cuando el texto es suficiente en el cartel” (When the text is enough in the poster) at Universidad Politecnica de Nicaragua, Managua (March 26, 2009).

NATIONAL WORKSHOPS

Marina Garone taught the course “Historia de la tipografía en el libro antiguo” (History of typography in ancient books) in the Continuous Education Program of Benemerita Universidad Autonoma de Puebla, Puebla (August, 2008), and performed the academic organization with Rosalba Cruz and Carmen Fragano of “Libros y Tipos, Segundo festejo nacional del día del tipógrafo” (Books and types, second national celebration of the typographer’s day) at Camara Nacional de la Industria Editorial Mexicana, Mexico City (September, 2008).

Francisco Calles conducted the workshop “Didáctica de la tipografía” (Didactics of typography) at Universidad Autonoma Metropolitana, Unidad Xochimilco, Mexico City (October 2008). He also gave the workshop “Diseño tipográfico” (Typographic design) at Escuela de Diseño del Instituto Nacional de Bellas Artes, Mexico City (November 2008).

Felix Beltran offered the workshop “Cuando la tipografía es suficiente en el cartel” (When typography is enough in the poster) at Instituto de investigación y posgrado of the Habitat Faculty in Universidad Autonoma de San Luis Potosi, San Luis Potosi (October 13 to 17, 2008).

Hector Montes de Oca ran the workshop “Diseño de letra” (Letter design) at the Congress of Apocrifa magazine, Guadalajara (November 13 to 16, 2008).

Juan Manuel Arboleyda offered the workshops “Tipografía y caligrafía” (Typography and calligraphy) at Universidad del Golfo de Mexico, Orizaba (January 16 to 19, 2009), and “Consejos sobre tipografía para desarrollar carteles tipográficos” (Typography advise to develop typographic posters) at Universidad del Valle de Grijalva, Coatzacoalcos (May 21 to 23, 2009).

Jesus Barrientos gave several workshops such as “Caligrafía” (Calligraphy) at El Habitat Creativo, Puebla (September 19 and 20, 2008); “Caligrafía Gotica” (Gothic Calligraphy) at El Habitat Creativo, Puebla (November 22 and 29, 2008); “Taller de introducción a la caligrafía” (Introduction

to calligraphy workshop) at Universidad de Oriente Veracruz, Veracruz (December 5 and 6, 2008); “Caligrafia en Lafragua” (Calligraphy at Lafragua) at Benemerita Universidad Autonoma de Puebla, Puebla (January 30 to 31, February 6 and 7, 2009); and “Tipografistas, talleres de diseño tipografico” (Typographers, typographic design workshops) at Universidad Mesoamericana, San Juan Campus, in Puebla, Puebla, and Queretaro (May 22 to 23, 2009);

INTERNATIONAL WORKSHOPS

In the international sphere, Francisco Calles ran the workshop “Con letras por favor” (With letters, please) principles of calligraphic design and typographic design at Centro Cultural España, Guatemala (November, 2008).

Felix Beltran conducted the workshop “La otra marca” (The other brand) at the Second Encounter of Architecture and Design Schools and Faculties of Central America, organized by Universidad Veritas, San Jose, Costa Rica (September 22 to 24, 2008). And Universidad Politecnica de Managua, Nicaragua, headed the workshop “Cuando el texto es suficiente en el cartel” (When text is enough in the poster) Managua (May 25 to 29).

GRADUATE STUDIES

Francisco Calles, Gerardo Kloss, Victor Martinez, and Jorge Medrano coordinated the Fourth graduate course on typography at Universidad Autonoma Metropolitana, Xochimilco Unit, Mexico City (June to October, 2009).

MASTER’S DEGREES

The Master’s Degree in typographic design by Centro de Estudios Gestalt for design in Veracruz has had several activities. In August, 8 students from the third generation of the postgraduate course graduated. Merits obtained by the following fonts were highlighted at the Bienal de Tipos Latinos 2008: Julia (Heido Puon), MimoFont (Francisco Toscano), Ollin (Juan Carlos Cue), and Veccia Romana (Jesus Barrientos). In September 2008, 16 students entered the 5th master’s degree generation. In May, the typographic projects by the 4th generation students of the master’s degree are presented; among which are Ideologika (Javier Chomnalez), Minurita (Leonardo Gallardo), Squiz (Miguel Reyes), and Toscana (Elias Ojeda).

NATIONAL PUBLICATIONS

Las otras letras, mujeres impresoras en la Biblioteca Palafoxiana. Memorias (The other letters, printer women in the palafoxian library. Memoirs) was published, a compilation by Marina Garone, edited by the Ministry of Culture of the State of Puebla (March, 2009).

Another important publication is the special issue on typography of *Encuadre. Revista de la enseñanza del diseño* (Encuadre. Design-teaching magazine), a CD electronic magazine, Volume 2, Number 13, Mexico (October, 2008). This magazine features the articles “La tipografía no solo se lee, también se siente” (Typography is not only read; it is felt) by Angelica Martinez; “De la escritura caligráfica al alfabeto occidental” (From calligraphic writing to the western alphabet) by Silvia Fernandez; “Una metáfora tipográfica más” (Yet another typographic metaphor) by Gerardo Kloss and Armando Pineda, “Tipogramas como estrategia pedagógica para motivar la creatividad” (Typograms as a pedagogic strategy to motivate creativity) by Hugo Plazas, “Tipografía técnica para el diseño de información” (Technical typography for information design) by Fernando Rodriguez; and Gramática de la forma tipográfica (Grammar of the typographic form) by Claudia de Valle.

Tiipo magazine edited its eleventh issue “Hecho a mano” (Hand-made) with the articles “Como me convertí en calígrafo” (How I came to be a calligrapher) by Jaime de Albarracín; “La letra de molde” (Printed letter) by Mario Gonzalez Suarez; “El laberinto del significado” (The labyrinth of meaning) by Gabriel Martinez Meave; “Entrevista con Ale Paul” (Interview with Ale Paul) and “Entrevista con MASA” (Interview with MASA) by Hector Montes de Oca; “El toque humano lo da la mano” (The human touch is made with the hand) by Quique Olliverdes; and “La Originalidad de Jan Van Krimpen” (Jan Van Krimpen’s originality) by David Ortiz Villegas. In addition to the articles, the magazine also features a collection of hand-made typographic works in its graphic section.

In its twelfth issue, *Tiipo magazine* published the articles “Entrevista a Hrant Papazian” (Interview to Hrant Papazian) by Paco Aguayo and Angeles Moreno; “Decimas tipográficas” (Typographic stanzas) by Juan Manuel Arboleyda; “Tipos y letras mexicanas” (Types and Mexican letters) by Jesus Barrientos, Francisco Calles, Cristobal Henestrosa, Gabriel Martinez Meave, Raul Pancarte; “Especies selváticas, de la Makirtare a la Tepuy. Una experiencia tipográfica” (Forest species, from the Makirtare

to the Tepuy. A typographic experience” by John Moore; and “Entrevista a Jean Françoise Porchez” (An interview with Jean Françoise Porchez) by Hector Montes de Oca. ABCDario ilustrado was also featured in its graphic section.

The catalogue for the exhibition 120 late nineteenth century to early twenty-first century posters, organized by Trama Visual, Universidad Veracruzana, and Consejo Nacional para la Cultura y las Artes, published the interview “Historia del cartel” (History of the poster) made by Felix Beltran to Enric Satue (September, 2009).

INTERNATIONAL PUBLICATIONS

Francisco Calles published the article “Entre letras y Tipos” (Between letters and types) in the design and visual communication magazine *La lonchera, diseño para devorar* (The lunch bag, design to devour), Year 1, Number 1 (September, 2008).

Marina Garone wrote the chapter “La tipografía de la Casa Plantiniana: impacto y trascendencia en las imprentas hispanomexicanas” (Typography in the Officino Plantiniana: impact and transcendence in hispanomexican printing houses) in the book *Een wereld op papier. Zuid-Nederlandse boeken, prenten en kaarten in het Spaans- Portugese wereldrijk, 16de- 18de eeuw*, coordinated by Thomas Stols, Brussels, ACCO, 2009. She also contributed the essays “Notes for a contemporary history of graphic design in Mexico (1900-1950)”, in *Ultrabold 5*, Magazine of St. Bride Library, London, Autumn 2008, pp. 28-37; and “Los espacios en la tipografía: del papel a la letra” (Spaces in typography: from paper to letter), *El Perro* (The dog) year two, number 11, May 2009, pp. 6-8.

Felix Beltran wrote the article “Typography in Mexico” for *Letter Space*, The newsletter of the Type Directors Club, New York (spring, 2009).

UPCOMING PUBLICATION

The booklet *Breve introduccion al estudio de la tipografia en el libro antiguo. Panorama historico y nociones basicas para su reconocimiento* (A brief introduction to the study of typography in old books. Historic outlook and basics to recognize it) is currently in press, by Asociacion Mexicana de Bibliotecas y Fondos Antiguos y Biblioteca Lafragua-Benemerita Universidad Autonoma de Puebla. “La influencia de la Imprenta Real Española en America: el caso de Mexico (Influence of the Royal Spanish

Print in America: the Mexico case chapter of the critical catalogue of the exhibition Letra Ybarra. Fuentes de la Tipografía Española del tipógrafo español Jose Maria Ribargoda (Ybarra letter. Fonts of Spanish Typography of the Spanish typographer Jose Maria Ribagorda) organized by AECI-Madrid. The essay “Impresoras hispanoamericanas: un estado de la cuestion” (Hispanoamerican women printers: a state of the question), *Bulletin of the Royal Academy for Good Literature*, Barcelona. All by Marina Garone.

NATIONAL EXHIBITIONS

Tiypo Magazine organized the showing of the documentary Helvetica by Gary Huswit in Centro Veracruzano de las Artes, Veracruz (september 26, 2008).

Felix Beltran organized and participated in the exhibition Thoughts on democracy, reinterpreting the posters by Normand Rockwell on the four liberties, a collection of The Wolfsonian Florida International Museum, Miami, shown at Galeria Metropolitana of Universidad Autonoma Metropolitana (March 23, 2009).

INTERNATIONAL EXHIBITIONS

One of the **tipografía 05. Fifth National Congress on Typography** activities was the opening of the exhibition “Tipos Latinos 2008. Tercera Bienal de Tipografía Latinoamericana” (Latin Types 2008. Third Latin-American Typography Biennial) (March 13, 2009). It was also presented in Amarillo, specialized design center, Xalapa, and at Museo Nacional de la Estampa, Mexico City, within the Celebration of the 469th anniversary of the establishment of printing in Mexico and the sixth celebration of the typographer’s day 2008, organized by Tiypo Magazine (September 2008).

The Wolfsonian Florida International Museum invited some designers, among whom, Felix Beltran, to participate with a poster in the exhibition **Thoughts on Democracy**, Miami (July 5 to December 7, 2008).

AWARDS

Gabriel Martinez Meave received the first place award for “Presidencia” in the typography and font category of the tge a! Design awards; and a silver mention was given to Cristobal Henestrosa for Fondo.

NATIONAL APPOINTMENTS

Francisco Calles was appointed President of the Ninth Board of Directors of Encuadre, Asociacion de Escuelas de Diseño Grafico. Period 2009-2010.

Marina Garone was appointed jury for the Editorial Art Prizes 2008 of Cámara Nacional de la Industria Editorial Mexicana and CONACULTA, for all book design categories.

Felix Beltran was appointed president of the jury for the a! Design Prizes, Mexico City (November 12, 2008).

INTERNATIONAL APPOINTMENTS

The Montevideo Typographic Society appointed Marina Garone as Honorary Member (2008). She was also elected President of the International Programming Committee for the Yearly Atypi Mexico 2009 meeting.

Felix Beltran was appointed one of the presidents for the Iberoamerican Design Biennial, Madrid, and member of the Selection Committee for the Iberoamerican Design Biennial, Madrid (2008).

ACADEMIC DEVELOPMENT

Marina Garone obtained her Doctoral candidature in History of Art (UNAM) with the thesis “Historia de la tipografía colonial para lenguas indígenas” (History of colonial typography for indigenous tongues) (28 May, 2009).

ASSOCIATIONS

Typographers’ circle

Twelve active members, twelve regular meetings on the first Sunday of each month. The round table discussion Panorama actual de la tipografía en Mexico: Hacia ATypl 2009 (Current outlook of typography in Mexico: Towards ATypl 2009) at the facilities of Escuela Nacional de Artes Plásticas of UNAM on November 27. Each, Raul Plancarte and Oscar Yañez, presented one paper at the National Typography Congress 2009. Alejandro LoCelso gave two theoretical-practical workshops: Un acercamiento a la letra. Fundamentos del diseño de tipografías, y Aproximación a la tipografía contemporánea (Foundations of typographies design and An approach to contemporary typography) with 6 sessions each in the city of Cordoba, Argentina; a conference, Diseñar lo invisible: tipografía (Designing the impossible: typography) and a workshop

Apreciación tipográfica: sensibilización con la anatomía de la letra y sus aplicaciones (Typographic appreciation: sensibilization with the letter's anatomy and its applications) within the framework of ProDiseño 2009. The text *Jan van Krimpen: Modern Traditionalism* by Jan Middendorp was translated into Spanish, and was published as a book in the third term of 2009 in joint edition with editorial RM. Additionally, the research and documentation on the work by Boudewijn Letswaart, a Dutch man who worked for Fondo de Cultura Económica in the early 1960's under the guidance of A.A.M. Stols was published. Letswaart's typefaces are currently being retrieved, based on the calligraphy of the front covers he designed. •

Spain

Andreu Balius

It is not easy to sum up a whole year. Anyhow, I will try to point out the most relevant features to take into account for a better understanding of the current typographic scene within Spain.

EDUCATION

During the last few years, we have experienced a growing interest in typography and type design, in general. As a consequence of this, graphic design schools have made an effort to include typography in their academic curriculum. Typography and type design itself have acquired an important place in education. In the previous years, the lack of knowledge on this subject was relieved by means of the arrangement of workshops and short seminars dedicated exclusively to typography in any of its specialities, from the use of type to typeface design. At this moment, design schools and universities have solved (more or less) this historical deficiency although not always with the best results.

During this year, Eina school of design (Barcelona) has consolidated its postgraduate course in typography, acquiring the category of Master in Advanced Typography. Other schools have also joined offering specialization courses on typography and Masters. The University of Barcelona (UB), for example, initiated an official Master in Typography last year.

Although all these educational initiatives have occurred in Barcelona, I'm sure that they will contribute to raise the knowledge of this field within the profession all over the country.

In contrast with the consolidation of digital technologies in type design and typography, a renewed interest seems to arise for manual composition. There are some art schools that run small workshops on traditional printing press and type composition. An interesting initiative is the one-year course on traditional typography organized by the "Conservatori de les Arts del llibre" (Book Art department), one of the sections of the School of Applied Arts "Llotja" (Barcelona) that still preserves a great variety of typographical material.

It is not an isolated case. It seems that there is some curiosity among the youngest to get involved with traditional skills. Also, Calligraphy and

Lettering are becoming a trendy subject in art schools. Students demonstrates a real interest on them.

Another thing is how all these typography programs —involved into digital or traditional craft— will be integrated within the official academic programs in order to fit with the European standardization educational process (also known as Bologna process). Anyhow, a consolidation process in type education has been established in Spain in the last years.

To give an outline of the different activities related with type design and typography, it is prior to mention the enthusiast work done by design schools, individuals and amateur groups when organizing events related with typography. They are the ones who do the real job, instead of those official Design organizations, too often worried more about awards and politics than in a true arrangement of events for the benefit of the overall profession.

Some examples of this individual initiatives were the **Ligaduras** (Ligatures), a monthly type conference program (the last one took place in May-June 2008) organized by a small collective, Catalana de Tipos, or the “Muuu School” design-camp arranged by another collective of graduated students, the Muuu collective.

Going a step ahead, BAU school of Design (Barcelona) who hosted the TDC54 exhibition in 2008, has exhibited the annual TDC55 selection in July 2009, and also organized a typo-week with lectures and workshops on typography, editorial design and motion graphics. Among international guests we could mention Matteo Bologna and Underware, together with other local designers (Base, Alex Trochut...) and graphic design teachers at BAU school of design.

The 5th Lletraferits type-camp event was also organized in La Pobla de Cérvoles (Lleida), as usual. A kind of “Woodstock” type-meeting where people share experiences in a wonderful good mood in the countryside. It uses to happen in April when the weather is fine and talks on type are worthy done under a sunny blue sky.

EVENTS, EXHIBITIONS

Although has nothing to do directly on type design I should mention (as another sample of group initiative) the celebration of **Festa del Grafisme** (Graphic Festival) in the seaside village of Port-Bou, at the northeast catalan-french border. Trying to emulate the spirit of Chau-

mont Festival, in France, GRRR collective made a good effort at inviting lecturers and running workshops, exhibitions and other amusements. It takes place in October. This year David Quay and Steve Hare were among the invited lecturers and we could also enjoy an exhibition of Penguin books designs (Hare's private collection).

So, that gives you an idea about how things happen in Spain. If we had to rely on the "benevolent" help of official institutions and organizations, much less than a half would work out with success. At the end, it is the enthusiasm of people what matters, what makes things happen.

The memory of typographer Enric Crous-Vidal (Lleida, Spain, 1908 – Noyon, France, 1987), was recovered thanks to an exhibition organized in Crous-Vidal birthplace, Lleida (Enric Crous-Vidal i la Grafia Llatina. Museu d'Art Jaume Morera, 4 December 2008 – 8 March 2009, Lleida, Spain). Crous-Vidal was one of the founders of the "Grafia Latina" movement and was one of the most important figures in the Catalan Avantgarde during the 1930's. The local Art Museum Jaume Morera under curatorship of Raquel Pelta, exhibited his earlier works together with those typefaces he designed in Paris during the 1950's. A complete catalogue was published, featuring not only his works but also his texts on Art and Typography. Probably the best catalogue edited on Crous ever.

An Homage on his person as a type designer took place with a second exhibit of work made by contemporary Spanish graphic designers and typographers.

"Capital" (Caps) was the name for another exhibition on an illustrated A-to-Z uppercase alphabet design organized in Madrid at TAI school. It was a collection of art work designed by 27 designers and illustrators. Each one of the participants had to create an uppercase letter that had been assigned previously. The result was an interesting diversity of proposals where different graphic solutions were used according to the background of the participants.

Pictures of the urban type activism workshop "El ojo en la calle" (the eye on the street) developed in Valencia during the last Type Conference (June 2008) was exhibited in August 2008 in Hondarribia, a small village near San Sebastián, in northern Spain.

Historian Albert Corbeto together with Marina Garone made a great effort at remembering the work of earlier women printers in Spain and Mexico.

This is a current work exhibited last year in México and to be shown in Barcelona at the end of 2009.

Finally, I'm glad to primary announce the organizing of an exhibition on Spanish Royal printing House typefaces, **Las fuentes de la Imprenta Real**, to be held in Madrid later this year. We have been working hard on this for some time. So, feel yourselves invited to the opening.

NEW TYPEFACES

Among the newest type releases, I should mention the typefaces Geogrotesque (december 2008) and Geogrotesque stencil (august 2009) designed by Eduardo Manso, Orenga typeface designed by Jordi Embodas and released at village.com in 2008, the recent progress on Peleguer typeface by Josep Patau and the releasing of Carmen family and Carmen Fiesta (autumn 2008) designed by myself.

As original custom type work, I should also mention the excellent work done by Eduardo Manso for the Sunday Times (Sunday Times Modern) in July 2008 and the custom typeface Dsignes commissioned by SIGNES company, designed by myself for signal system purposes.

As further work done on type families, BauerTypes have expanded Futura ND in order to include all the special characters that were available in the original letterpress of the Bauersche Giesserei (alternate characters, special ligatures, special range of figures...), including full support for all latin based languages, Cyrillic and Greek.

PUBLICATIONS

A book on swiss post-modernism posters was edited as a catalogue for an exhibition that was held at MUVIM in Valencia last year, *Trencar les regles. Cartells suïssos dels turbulents anys vuitanta* (Breaking the rules, Swiss posters from the 1980's).

This publisher from Valencia is doing great work at traslating into spanish some of the best titles on typography and also promoting local authors.

CPG publishers and Juan Jesús Arrausi has recently edited a book on typography as a collection of articles written by different specialists: *Diseño e impresión de la Tipografía* (The Design and printing of Type). CGP publishers, Barcelona 2009.

From last Autumn, Campgràfic has published a notorious list of new titles: *Tipografía Moderna*, a translation of Robin Kinros' Modern Typogra-

phy; *El Trazo. Teoría de la escritura*, Gerrit Noordzij's script theory, The stroke of the pen; Gerard Unger's book *While you're reading* and a classic from Italian Aldo Novarese: *El signo Alfabético*.

Of course, there are other books on type that had been featured along these months but they are typical type recipes or coffee-table books plenty of big images and poor content, normally translated from other languages into Spanish language. I prefer not to waste too much ink on them.

I have to finish this report with pain and sorrow for the lost of Paco Basquian, the co-director and also organizer of the biennial Spanish Type Conference, in Valencia. He was a recognized designer and typographer within Spain. More than a relevant professional we have really lost a good fellow. •

[Cheer up! See you next year!]

Ukraine

Viktor Kharyk

- 21 September 2007. Viktor Kharyk's presentation "Old Slavic Alphabets and New Fonts" and his report about AtyPI Conference and Brighton placed at Ukrainian Typography Community:
http://community.livejournal.com/ua_typography/162101.html
http://community.livejournal.com/ua_typography/177788.html
http://community.livejournal.com/ua_typography/178109.html
http://community.livejournal.com/ua_typography/178419.html
http://community.livejournal.com/ua_typography/178550.html
- 24 September 2007. Andrij Shevchenko presented his typefamily Oksana in six fonts:
http://community.livejournal.com/ua_typography/162983.html
<http://andrij.berdyansk.net/type/oksana/>
<http://www.myfonts.com/fonts/andrijtype/oksana/>
- 1 November 2007. New Cyrillic fonts by Dmytro Rastvortsev for women's magazine LQ:
<http://type.org.ua/lq/>
http://community.livejournal.com/ua_typography/175090.html
<http://type.org.ua/author/rastvor/>
- 8 November 2007. Presentation of a book "Aesthetic of a hand-written script" by Vitaliy Mitchenko edited by publishing house "Gramota", Kiev 2007:
http://community.livejournal.com/ua_calligraphy/49256.html
<http://speir.livejournal.com/8824.html>
Mitchenko's web-site:
<http://mitchenko.com/>
- 28 February 2008. Opening of the exhibition "Artist Books" in Kiev-Mohyla Academy:
http://community.livejournal.com/ua_calligraphy/57536.html
- 31 March 2008. Presentation of a book "Essays About History of Ukrainian Graphic Art of 20th century" by Olga Lagutenko edited by publishing house "Grani-T", Kiev 2007:
http://community.livejournal.com/ua_typography/197195.html

23–25 May 2008. The traditional (since 2006) “Fest of Cyrillic” in Kharkiv with fonts and calligraphy exhibition, calligraphy and print sessions and seminars:

Vera Evstafyeva “Fonts Projects”;

Vasyl Chebanyk “Graphic of Ukrainian Languages”;

Vitaliy Mitchenko “The Art of Quick-Script in the Space of Ukrainian Barocco”;

Oleg Matsuyev “The Project of Type Based on Russian Quick-Script”;

Viktor Kharyk “Little-Known Aspects of Slavic Alphabets and New Fonts in Old Stylistic”.

Alexandra Korolkova “Logic and Optic”:

http://community.livejournal.com/ua_typography/207165.html

<http://www.cyrillic.org.ua/2008/>

<http://www.cyrillic.org.ua/2008/ru/exhibition>

http://community.livejournal.com/ua_typography/207861.html

http://community.livejournal.com/ua_typography/207904.html

http://community.livejournal.com/ua_typography/208332.html

http://community.livejournal.com/ua_typography/208693.html

http://community.livejournal.com/ua_typography/209043.html

http://community.livejournal.com/ua_typography/209662.html

http://community.livejournal.com/ua_typography/209925.html

http://community.livejournal.com/ua_typography/210256.html

27 May 2008. The international exhibition of ex-libris and mini graphic art “Treasures of Trypilya Culture” opened in National Fine Arts Academy in Kiev.

Besides modern graphic works some archeological objects were exhibited:

http://community.livejournal.com/ua_typography/208427.html

7 July 2008. New name appeared between Ukrainian font designers Sergiy Tkachenko from Kremenchuk. His fonts can be seen at MyFons since 9 April, 2008:

http://community.livejournal.com/ua_typography/215775.html

<http://type.org.ua/bladi-one-4f/>

<http://www.typographyserved.com/Gallery/Grand-Hotel/207126>

http://community.livejournal.com/ua_typography/260760.html

- 8 September 2008. Kirill Tkachov from Lugansk presented his experimental pixel fonts:
http://community.livejournal.com/ua_typography/226884.html
http://community.livejournal.com/ua_typography/232187.html
http://community.livejournal.com/ua_typography/233074.html
http://community.livejournal.com/ua_typography/258215.html
http://community.livejournal.com/ua_typography/266912.html
http://community.livejournal.com/ua_typography/267393.html
http://community.livejournal.com/ua_typography/271213.html
http://community.livejournal.com/ua_typography/275067.html
- 12 September 2008. Andrij Shevchenko began to gather the virtual collection of print samples of Ukrainian letter “g”:
<http://type.org.ua/galereja-g/>
http://community.livejournal.com/ua_typography/227382.html
- 17–21 September 2008. The exhibition “Fest of Cyrillic” from Kharkiv was exhibited on AtyPI conference in Petersburg:
http://community.livejournal.com/ua_typography/229190.html
- 11 January 2009. Presentations of the first and second calligraphic courses in Kharkiv Akademy of Design and Arts by Alexey Chekal:
<http://palama.livejournal.com/28329.html#cutid1>
http://community.livejournal.com/ua_calligraphy/67975.html#cutid1
http://community.livejournal.com/ua_calligraphy/72873.html
- 11 April 2009. Open-air calligraphy session at National Fine Arts Academy in Kiev:
<http://speir.livejournal.com/14735.html>
<http://igordudnik.livejournal.com/239706.html>
- 23–25 May 2009. “Fest of Cyrillic’09” in Kharkiv, with calligraphy on air balloons and on kites, typographic in the city, excursions, and seminars: Alexey Dombrovskiy “The Lettering Experiments of Sergey Chehonin”; Vitaliy Mitchenko “Diachronic Analysis of Morphology of Ukrainian Hand-Scripts of 16-18 centuries”; Ilya Ruderman “Type Layering System”; Vladimir Krichevskiy “Soviet-Ukrainian Artefacts of -ties Years Found in Moscow”; Alexandra Korolkova “Some Words About Font Classification”; Nikolay Taranov “The History of Slavic Calligraphy. Misteries of Glagolitic”;

Olga Varlamova “Vyaz, Poluustav, Skoropis – from Easy to Advanced”

http://community.livejournal.com/ua_typography/260150.html

<http://www.cyrillic.org.ua/http://www.cyrillic.org.ua/ru/exhibition>

http://community.livejournal.com/ua_typography/263429.html

http://community.livejournal.com/ua_typography/263932.html

<http://igordudnik.livejournal.com/245813.html>

http://community.livejournal.com/ua_typography/264789.html

<http://ut.net.ua/art/168/o/2743/>

29 May 2009. Fedir Shulga and Sergiy Alekseyenko founded in Kiev “The workshops of black and white arts ARS FACTA” connected art of hand-made paper with letterpress printing:

http://community.livejournal.com/ua_typography/264271.html

<http://letterpress.in.ua/2009/05/ars-facta-vita-longa.html>

<http://mymailto.livejournal.com/>

http://community.livejournal.com/ua_typography/269407.html

<http://mymailto.livejournal.com/179993.html>

1 June 2009. Konstantin Golovchenko began his virtual project “Legacy” with essay about famous artist and graphic designer Mark Kirnarskiy (1893-1942?):

http://community.livejournal.com/ua_typography/264999.html

15 June 2009. Presentation of Calligraphy School in Kharkiv founded by Panic Design Studio and Creative Workshop “Restoration and Book Binding” by Alexey Chekal:

<http://palama.livejournal.com/33907.html>

4 August 2009. Presentation of Alexey Chekal’s virtual collection of Stambul epigraphic:

http://community.livejournal.com/ua_typography/271664.html

<http://palama.livejournal.com/34974.html#cutid1>

19 August 2009. Open-air calligraphy session at Boychuk High School of Applied Arts in Kiev:

http://community.livejournal.com/ua_calligraphy/75556.html#cutid1

<http://speir.livejournal.com/16511.html#cutid1>

4 September 2009. Presentation of diploma project “Ukrainian ABC of New Typography” by Yuriy Antonov:

<http://speir.livejournal.com/17737.html>

http://community.livejournal.com/ua_typography/278829.html

14–16 September 2009. Ukrainian winners at International Type Design Competition “Modern Cyrillic 2009”:

Honor Diploma for the Excellence in Type Design in category Display design got Dmytro Rastvortsev for font DR Krokodila;

Special Diploma from organizers got Viktor Kharyk for typefamily Ladoga.

<http://www.paratype.com/k2009/>

http://community.livejournal.com/ua_typography/281925.html

Ukrainian font designers on MyFonts.

Andrij Shevchenko:

2007. Oksana Basic,

2008. ALS Agrus, Oksana Text Alt, Oksana Text Swash,

2009. Oksana Sans, Oksana Text Swash Cyrillic.

Sergiy Tkachenko:

2008. Bladi Two 4F, Bladi One 4F,

2009. Abia 4F, Tovstun 4F, Modularico 4F, Rezzistor 4F, Boldesqo Serif 4F, Droporado 4F, Nut Kit 4F, Tiap Liap 4F, Perfocard 4F, Codename Coder 4F.

Main links for Ukrainian font design and calligraphy:

<http://fonts.org.ua/>

<http://type.org.ua/uatypefaces/>

http://community.livejournal.com/ua_typography/

http://community.livejournal.com/ua_calligraphy/

<http://cg.scs.carleton.ca/~luc/ukraine.html>

Ukrainian Type Designers in Wikipedia

http://uk.wikipedia.org/wiki/%D0%A3%D0%BA%D1%80%D0%B0%D1%97%D0%BD%D1%81%D1%8C%D0%BA%D1%96_%D1%88%D1%80%D0%B8%D1%84%D1%82%D0%BE%D0%B2%D0%B8%D0%BA%D0%B8

Ukrainian Letter-Forms: History and modernity

http://www.ljplus.ru/img/v/i/viktor_kharyk/KharykCoverReady.jpg

http://community.livejournal.com/ua_typography/29835.html

http://community.livejournal.com/ua_typography/29956.html

http://community.livejournal.com/ua_typography/30329.html

http://community.livejournal.com/ua_typography/30632.html

http://community.livejournal.com/ua_typography/30930.html •

