

# Reports

*of the Country Delegates*

# 2009–2012

*Association Typographique Internationale*

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.

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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 09-10

**Miguel Catopodis and Pablo Cosgaya**

## **Introduction**

In 2010, the production of fonts and different activities related to typography kept the pace of previous years. The use of fonts designed by Argentine typographers in the editorial design, advertising and packaging areas grew to new high levels.

The Argentine delegation started to issue printed versions of leaflets and brochures informing about the ATypI activities. It published a leaflet on the benefits that ATypI provides to its members. An other leaflet, on the supporters about the legal conditions ruling the use of typographical fonts, is currently being prepared. Reaching a membership of twenty one members, and having regular meetings has made this delegation the largest one in the region. A proposal to carry out the board members election with electronic votes was presented by the delegates last July. This request is also supported by members from Colombia, Chile, Brazil and Uruguay.

## **Fonts and foundries**

The different foundries, where the Argentine associates are participating successfully, continue to market their products, of which various have received worldwide recognition:

Sudtipos presented the Brownstone, Fan Script and Business Penmanship families by Alejandro Paul;

Condiment, Voyeur, Biographer Ricotta and Bravissima Script by Ángel Koziupa and Alejandro Paul;

Inlove, Marzo, and Cascabel by Ariel Di Lisio and Alejandro Paul;

Lady René by Laura Varsky and Alejandro Paul;

Radio Times by John Moore;

Hernandez Bold and Rita by Daniel Hernández.

*Sudtipos's fonts were mentioned in diverse media:*

Veer highlighted Adios Script, Theorem, SugarPie, Kewl Script and Semilla; the website I love Typography selected Biographer and Adios Script among the best fonts of 2009; the website Fontwerk chose the Biographer family, and the website Designworklife emphasized Semilla family.

Two of TypeTogether typefaces were awarded in ED Awards 2009: Adelle received the gold prize and Karmina Sans, the bronze one, both in the category "Original Typeface".

Geogrotesque (published by emtype) was awarded in LAUS 2010 with a Gold Prize in Graphic Design, and obtained several other distinctions: MyFonts selected it as one of the 10 best sellers in 2009, FontShop included it in its Top Ten, the website Designworklife included it among its favourite ones and Slanted magazine, highlighted its variable Stencil.

Eduardo Manso designed a font family, consisting of 30 weights, for the Spanish newspaper ABC.

Loreto, designed by Eduardo Tunni and Pablo Cosgaya and published by Tipo, was selected by Fontwerk site as one of the best fonts in 2009. PampaType published Alejandro Lo Celso's Margarita families (Regular, italic, Luce, Italic Luce) and Perec (Normal, Text, Display and Lunatique, the most recent Ludique version), this last one was included by FontShop among its Top Ten.

Lo Celso also directed the typographic design for Balduina, a project from the Typographical Circle of Mexico. The family, inspired by the designer Boudewijnlestwaart's work, is composed by 7 fonts: Candida, Sincera, Delicada, Libre, Real, Discreta and Moderna.

Lavigne display, designed by Ramiro Espinoza for Re-Type, received a TDC2010 prize and it was highly mentioned in TypoJungle, TheFontFeed and Typefacts, which said it was one of the best fonts in 2009 and together with Tomate family was redesigned in the issue 39 of the Czech magazine Typo.

Tipos Latinos 2010 selected the following fonts presented by Argentine people: Geogrotesque by Eduardo Manso; Adelle and Karmina Sans by Veronika Burian

(Czech Republic) and José Scaglione; Pereg and Margarita by Alejandro Lo Celso; Lavigne and Tomate by Ramiro Espinoza; Kalidoscopio by Juan Pablo de Peral; Parque Chas by Sol Matas and Juan Pablo del Peral; Voces by Ana Paula de Bragança Megda (Brazil) and Pablo Ugerman; Kalu by John Montoreano; Latinité Roman by Carlos Zinno; Enriqueta Book by Viviana Monsalve (Colombia) and Gustavo J. Ibarra; Brownstone (diploma of excellence), Semilla, Kewl Script, Calgary Script and Business Penmanship by Alejandro Paul; Lassi Display by Dario Muhafara and Eduardo Tunni; Changa by Eduardo Tunni; Club Universo by Mariana Pariani and Eduardo Tunni.

### **Publications**

The following titles were published in 2009 and 2010:

Marina Garone is the author of three books: *Breve introducción a la Tipografía en el libro antiguo. Panorama histórico y nociones básicas para su reconocimiento* (Mexican Association of Libraries and Institutions with Old Funds, 2009), *Las otras letras, mujeres impresoras en la Biblioteca Palafoxiana. Memorias* (Secretary of Culture of Puebla State, 2009) and *Muses de la Imprenta. La dona i la imprenta en el món del llibre antic* (the work is shared with Albert Corbeto, edited by the Diocesan Museum of Barcelona and the Bibliophiles Association of Barcelona, 2009).

Fabio Ares is the author of the book *Expósitos. La tipografía en Buenos Aires, 1780-1824* (General Direction of Heritage and Historic Institute of Buenos Aires city, 2010), work that also deals with the digitizing of typographic signs printed in the XVIII century.

Horacio Gorodischer is the author of the book *Curiosidades tipográficas*, with an article written by José Scaglione and a preface by María Ledesma (National University of Litoral, Santa Fe, 2010).

Besides, *Tipo elige tipo* a book that includes texts written by Miguel Catopodis, Pablo Cosgaya, Rubén Fontana, Darío Muhafara and José Scaglione, with a preface by Marina Garone (Tipo-e, Valencia, Spain, 2010).

Moreover, Garone published five articles: "The influence of the Real Spanish Printing in America: the case of Mexico" (in *Imprenta Real. Fuentes de la*

*tipografía Española*, 2009), "Typographic ornaments? Women in the world of the old book. Some bibliographic news" (in *Leer en tiempos de la colonia: imprenta, bibliotecas y lectores en América*, 2009), "Design and typography that build up homeland" (in *México ilustrado. Libros, revistas y carteles, 1920-1950*, MuVIM; Valencia, Spain, 2010), "Eudald Canibell and the calligraphy in Argentina and Mexico" (in *Memorias del 4cit*, Valencia, Spain, 2010) and "Kuatia guarani: three moments of the typographical edition of the guaraní (XVII; XIX; XXI centuries)" (in the *Actas del V Foro de las Lenguas Amerindias. Literaturas indígenas en America Latina*, 2010). Carlos Carpintero published the article "The designed letter as a complex sign" (in *Memorias del 4cit*, Valencia, Spain).

### **Events**

During 2009 the T-Convoca annual cycle presented eight lectures about the specialty, which took place at the Faculty of Architecture Design and Urbanism (University of Buenos Aires).

ATypl held its 53<sup>rd</sup> congress in Mexico in October 2009, with the attendance of many Argentine associates. Miguel Catopodis, and Pablo Cosgaya, were delegates and members such as Marina Garone, Darío Muhafara, Alejandro Paul and José Scaglione gave lectures. Marina Garone was named president of the tyPO9 program committee in which José Scaglione participates as member of the Board (we must specify that both Garone and Scaglione are part of the committee on benefits for ATypl associates).

By the end of the same month the first edition of a TypeCamp was held in San Antonio de Areco, Buenos Aires, Argentina. Juan Furlino, María Laura Garrido, Silvia González, Alejandra Rodríguez, Diego Schtutman, Ana Sirinian and María Eugenia Vigna participated on this event.

In November, Alejandro Paul gave his lecture "A Forced Race for Eye Space" at the Type Directors Club of New York.

Also in November, Juan Lo Bianco (Argentina) and Bebel Abreu (Brazil) curated the exhibition "Pierre Mendell Posters" at the National Museum of Decorative Art in Buenos Aires, with the institutional support of ATypl. During this event, Miguel Catopodis and Pablo Cosgaya gave the presentation "Pierre Mendell and the typography".

In December "Muses of printing", the exhibition curated by Marina Garone and Albert Corbeto, was shown at the Diocesan Museum of Barcelona.

In February 2010, Tipos Latinos Argentina and the Centro Cultural de España presented the project ¡Viva la letra!, with the participation of the foundries Sudtipos, Tipo and Type-Together.

The Fourth Biennial of Latin America Typography Tipos Latinos 2010 was launched in May having Patricio Gatti as the coordinator of the branch in Argentina. Among the members of the jury, Marcela Romero was chosen to participate in a round table discussion at ORT University of Montevideo (Uruguay) on the Latin-American type scene. Griselda Flesler, Marina Garone, Alejandro Lo Celso, Alejandro Paul and José Scaglione among other people were invited to participate in diverse activities of Tipos Latinos in the whole continent. These Argentine people gave conferences and workshops on specialized themes.

Tipos Latinos 2010 has recently been presented in Buenos Aires, Santa Fe, Córdoba, while its exhibition is planned to travel to other cities in the country.

In June, Alejandro Paul spoke at the Fourth International Congress of Typography of Valencia (Spain). Afterwards, he also curated an exhibition and a conference at TBWA/Chiat/Day agency, Los Angeles, United States.

Pablo Cosgaya presented his paper "Letters of the New World/ Mundu Berriko Hizkiak" at the Cuenca Faculty of Fine Arts, at the High School of Art of Tomelloso and at the Leioa campus that belongs to the University of Basque Country, Bilbao (Spain).

In July, Sergio Braguinsky Carrera presented his project for the branding of the 50th anniversary of TMGSM, at the Latin America Design Meeting of University of Palermo. During the same event, Miguel Catopodis provided a typographical panorama of the region and offered an institutional presentation of ATypl.

ZUM, a publication from the Centro de Expresiones Contemporáneas de Rosario designed by students from Typography 2 of González chair of Typography (University of Buenos Aires and National University of Litoral), was launched in August.

The 8th edition of T-Convoca 2010 opened with "Expósitos. La tipografía en Buenos Aires 1780-1824", a presentation of Fabio Ares' book with the same name.

### **Education**

During 2009 the research projects SIMyC-12 and SIMyC-14 with the direction of Silvia González were registered at the Architecture Design and Urbanism Faculty of University of Buenos Aires.

By the end of September, the Typography Days started at the Fine Arts Faculty (National University of La Plata) with the collaboration of the chair representatives Carbone, Cosgaya and Longinotti (University of Buenos Aires).

In October, Pablo Cosgaya developed the course "Design of typographic signs" in the Postgraduate in Typography and Editorial Design (University of Guadalajara, Mexico).

In November, Luis Siquot gave a workshop about projects and development of digital typographic fonts at the Architecture Design and Urbanism Faculty (National University of Litoral, Santa Fe).

Alejandro Lo Celso directed a workshop about typographical revival at the Fine Arts School (Toulouse, France).

In November, Miguel Catopodis gave a workshop about typography in the graphic media at the University of Flores, Cipoletti branch, Río Negro.

In December the typographical clinic "Hotel Excelsior" took place, at the Architecture Design and Urbanism Faculty (University of Buenos Aires) with the participation of professors and students from Puerto Rico together with the Argentine professors Carlos Carpintero, Miguel Catopodis, Pablo Cosgaya, Juan Montoreano, and Marcela Romero.

In February 2010 José Scaglione hand in hand with Veronika Burian created a workshop about Design of Typography at the Silesian Castle of Art and Enterprise (Cieszyn, Poland). In March, Alejandro Lo Celso headed a workshop of Typography in Córdoba, organized by Carácter Tipográfico.

In May 2010 Alejandro Paul gave a workshop about lettering at the University of Diego Portales of Santiago (Chile).

In the same month Pablo Cosgaya developed a workshop about the introduction into typographic design in the Fine Arts of the Faculty of Cuenca (UCLM, Spain). Cadernos 16 (Lisboa, Portugal) published an article about the research project SIMyC-10 (with the participation of Carlos Carpintero, Fernanda Cozzi, María Victoria Lamas, Mariela Monsalve, Marcela Romero, José Scaglione, Carolina Yedrasiak and the direction of Pablo Cosgaya).

In June, Alejandro Lo Celso headed a workshop about the introduction to the typography at La Salle University, Mexico.

Also in June, Marina Garone was in charge of the academic coordination of the conference cycle "Letters for the letters: the typographical exhibitions and the study of the printing culture", IIB-UNAM, Mexico.

In the same month, among the activities of the International Congress of Typography that took place in Valencia (Spain), Alejandro Paul provided the workshop "From the street to the supermarket" and Pablo Cosgaya directed "The designed letter", a workshop about typographic design.

In July, the first course of the Career in Type Design ended. This course depended on the Master Secretary of the FADU/ University of Buenos Aires and in August the registration was open for the following course that is going to start in 2011.



# argentina 10-11

**Alejandro Paul & Miguel Catopodis**

## **Introduction**

The activities related to the typographic field have increased in relation to previous years. At the end of 2010, the Argentine delegation published a brochure regarding EULAs and the use of fonts, with original text by Ivo Gabrowitsch translated into Spanish by Silvia González and revised by Jorge de Buen Unna. This brochure was distributed among students and graphic designers of the whole country. The brochure was designed by the Estudio Cosgaya and the font used, Lineare Serif, donated by the Tipo foundry. In 2011 a second issue of this brochure was printed.

As a result of the voting in which the local members participated, Alejandro Paul has taken the place of Pablo Cosgaya, as one of the two Argentine delegates of ATypI.

## **Fonts and foundries**

In the current year, 3 new foundries were launched: Huerta tipográfica, by Juan Pablo del Peral, Carolina Giovagnoli, Sol Matas and Andrés Torresi; >Siquot'type by Luis Siquot; and Omnibus. The latter published Chivo and Rosario, by Héctor Gatti; Sansita, by Pablo Cosgaya; and Unna, by Jorge de Buen (Mexico). Also, Sudtipos published Cupcake, Kilo, Piedra, Aventura, Viento, Kozmetica, Delight Script and Coche, by Koziupa & Paul; Fiancé by Miguel Hernández (Chile) and Monroe by Daniel Hernandez (Chile); Piel Script, by Ale Paul, which was selected by the Creative Review magazine as the year's display font, and Poem Script, also by Ale Paul, which obtained the Certificate of Excellence from the Type Directors Club. Adios Script, Fan Script and Brownstone were selected by the Communication Arts Typography Annual magazine among the fonts of the year. This magazine also selected Karmina Sans and Adelle, by TypeTogether. Besides this, Adelle and Maiola were selected in the first Ukrainian typeface competition and then exhibited at the

Rutenia Calligraphy & Typography Festival in Kyiv. Adelle was selected by the Type Directors Club for the exhibition in Tokyo.

TypeTogether published Abril, a new font family for newspapers, with 10 display weights and 8 text weights. Tipo foundry published Palestine, by Rubén Fontana, and Basile, by Darío Muhafara. Sabrina López, from Typesenses, published Parfumerie Script. Reina Pro, by Max Sproviero, obtained an honorable mention from SOTA. Alejandro Lo Celso, from Pampa Type, developed a corporate script font for Palacio de Hierro, Mexico DF.

The following fonts were published in the Google Fonts collection: Delius, by Natalia Raíces; Andada by Carolina Giovagnoli; Changa One and Merienda One, by Eduardo Tunni; Gochi Hand by Juan Pablo del Peral; Julee, by Julián Tunni. The following ones will briefly be published in Google Fonts: Petrona, by Fernando Romei and Mate by Eduardo Tunni. Pablo Impallari published Cabin, Cabin Sketch, Lobster, Lobster Two, Quattrocento, Quattrocento Sans, Terminal dose, Miltonian and Dancing Script.

A selection of the 53 most representative works of the decade (2001-2011) from 561 submitted works was conducted within the framework of the event Letter.2. Among the selected fonts are Alegreya by Juan Pablo del Peral and Piel Script by Alejandro Paul.

At the second Ibero-American Biennale of Design, five awards were given to graduates of the CDT: Andada by Carolina Giovagnoli; Mona Book, by Gustavo Ibarra; Alegreya, by Juan Pablo del Peral; Almendra, by Ana Sanfelippo; Wayuunaiki, by José Nicolás Silva.

In collaboration with typographers from Chile, the font Clara (free download) was the result of the Demo Project. The participants were Alejandro Paul, Alejandro Lo Celso, Eduardo Manso, Eduardo Tunni, José Scaglione, Pablo Cosgaya, Francisco Gálvez, Rodrigo Ramírez, Tono Rojas, Kote Soto, Luciano Vergara and Felipe Cáceres. The Demo Project was coordinated by Cristian Gonzalez Saiz, Daniel Berczeller and Andreu Balius.

## **Events**

During the period 2010–2011, several important regional events were held. Letter.2, the second competition organized by ATypl, had its meeting place in

Buenos Aires. A remarkable jury was summoned. It was composed of Fiona Ross, Peter Bilak, Akira Kobayashi, John Hudson, Lucie Lacava, Gerry Leonidas and Rubén Fontana. The selecting process took place in Espacio Ideal, a Patricio Gatti's place which is the meeting point of the Argentine ATypI local headquarter. On October 4th, the conference was given in Sala Picasso of Paseo La Plaza, with significant public attendance. The speakers were Fiona Ross, Peter Bilak, Akira Kobayashi, John Hudson, Lucie Lacava, Gerry Leonidas as well as local graphic and type designers such as Rubén Fontana, Alejandro Lo Celso, Pablo Cosgaya, Diego Giaccone, Ernesto Rinaldi and Teo Reissis. Letter.2 was highlighted as an event of cultural interest by Legislature of Buenos Aires. Also, Rubén Fontana received an acknowledgment because of his career. The chairman of Letter.2 was José Scaglione; he was surrounded by a team of organizers that consisted of Veronica Angelastro, Veronika Burian, Miguel Catopodis, Marina Chacur, Pablo Cosgaya, Brook Elgie, María Laura Garrido, Patricio Gatti, Daniel Rathigan, Marcela Romero and Emma Williams.

Alejandro Paul participated in the following activities: conference and workshop at the Type Master Weeks New York, United States; conference and workshop at Vive Diseño, Guanajuato, Mexico; conference and workshop at Dia Natal, Sao Paulo, Brazil; workshop at the Centro de Estudios Gestalt, Veracruz, Mexico and he also gave a conference at the Pechu Kucha event, and in EL Grito creativo conference, Rosario, Argentina.

In June 2011, Rubén Fontana, Enrique Longinotti, Alejandro Paul and Miguel Catopodis participated in a roundtable organized by the Argentine Cultural Industries Market (MICA). This table was moderated by Juan Lo Bianco. At the same time an exhibition of the works created by the Argentine foundries was organized, as a result of the management done by the Argentine ATypI delegates and Juan Lo Bianco.

José Scaglione was invited to hold the exhibition "Typefaces, from concept to reader", as part of TypeTalks 2, in Poznan, Poland, and Typecon in New Orleans, USA. He also took part in the "Graphic Design: Now in production" exhibition, under curatorship of Ellen Lupton. It was exhibited at the Walker Arts Center of Minneapolis and at the Cooper-Hewitt National Design Museum of New York.

In May 2011, David Crossland visited Argentina and gave several presentations of Understanding Fonts at CDT, University of Buenos Aires; Fundación Gutenberg and Blas Pascal University, Córdoba. In his lectures and workshops he was accompanied by Pablo Impallari and Felipe Sanches.

To mention some important issues during October 2010, we have to include that the International conference of editorial design "The letter, the text, the paper, the screen" was held in Santa Fe. Andreu Balius (Spain), Miguel Catopodis, Jorge de Buen Unna (Mexico), Alejandro Lo Celso and José Scaglione offered lectures and workshops. It was organized by the Nacional University of Litoral and Horacio Gorodischer together with his team coordinated the event.

A panel on Typography formed by Pablo Cosgaya, José Scaglione, Marcela Romero and Miguel Catopodis was presented at the Hacer Diseño Hoy conference, which takes place each year at the Universidad Nacional de Rosario.

### **Education**

In 2010, the first course of the Career in Type Design at FADU/UBA, concluded. The student's final works can be found at: [http://cdt-uba.org/index.php?option=com\\_content & view = article & id = 277:trabajo - made - 01 & catid = 34:general & Itemid = 75](http://cdt-uba.org/index.php?option=com_content&view=article&id=277:trabajo-made-01&catid=34:general&Itemid=75)

In April 2011 a new cycle with students from Argentina, Brazil, Chile, Colombia, España and Venezuela began. During Letter.2 event, Gerry Leonidas, Fiona Ross, and Peter Bilak visited the CDT and criticized some works done in 2010. Some days later, Frank Wildenberg also visited the CDT.

The Carácter Tipográfico group organized a significant number of courses, workshops and conferences in Córdoba city; among them we must highlight the workshop "Typography, from the brand to the alphabet" by Alejandro Lo Celso; the workshop "Introduction to lettering and typography", by Fernando Fraenza; the workshop "Editorial Design from the Typography", by Juan Helborn (Paraguay). Besides this, several workshops about calligraphy were given by Sebastián Della Giustina, Carolina Menso and Sergio Rodriguez.

Alejandro Lo Celso, also offered a workshop on Type design in the School of Fine Arts of Metz, France, a postgraduate course at the Universidad Nacional del Litoral: "Typography, from the brand to the alphabet", that consists of 3 modules, and the presentation of 2 french typographic projects (Garonne and Perec) in a seminar given at the Universidad del Este, La Plata. In October 2011 a workshop on modular Typography was given by Sebastián Gagin and Guillermo Vizzari, supported by Tipos Latinos Argentina. Miguel Catopodis

gave 2 workshops on Introduction to type design in Hacer Diseño Hoy, at the Universidad Nacional de Rosario.

Marina Garone participated as the main teacher in the I National Meeting of Institutions with Old and Rare funds, organized by the National Program of Colonial Bibliography of the National Library of Argentina and the Secretary of Culture of the Presidency of Argentina. It was appointed as member of the National System of researchers (SIN-Conacyt), level II, distinction provided by the National committee of Science and Technology of Mexico. For her doctoral thesis "History of the colonial Typography for aboriginal languages" Marina Garone received the honorable mention in the area of History and Ethnohistory, during the Francisco Javier Clavijero awards event, given by the National Institute of Anthropology and History (INAH), in November 2010. For this research she also received the award for the best doctoral thesis given by the Gonzalo Aguirre Beltrán chair together with Veracruzana University and the Center of Research and Superior Studies in Social Anthropology, in June 2011.

### **Publications**

Marina Garone published her book *Historia en cubierta. El Fondo de Cultura Económica a través de sus portadas (1934-2009)* (Mexico, FCE, 2011). *Tipo elige tipo*, a volume that includes texts written by Miguel Catopodis, Pablo Cosgaya, Rubén Fontana, Darío Muhafara and José Scaglione, among others, (edited by Typo-e, Valencia, Spain) presenting a new edition.

In January 2011, an interview to José Scaglione was published in 8 Faces magazine.

Issue 3 of *Diseña*, a graphic design magazine published by the Pontificia Universidad Católica de Chile, features Jose Scaglione's newest article "Four hand type design". José Scaglione also contributed in the book *Introducción al estudio de la Tipografía*, of Jorge de Buen Unna. He also published an article regarding a TypeTogether workshop in Typo magazine. In the 45 issue of the same magazine, Víctor García published his article "Typographic categories: Yes, there is life beyond letters, but... what does it all mean?".



# argentina 11-12

**Alejandro Paul, Marina Garone Gravier & Verónica Angelastro**

## **Introduction**

During the period 2011-2012, ATypl carried out intensive typographic activities in Argentina, with local and international events, fonts and printings publications, new type foundries initiatives, educational and academic activities. Its members showed remarkable dynamism, not only in the region but world wide, placing the typographic labor of the River Plate in an outstanding position. Some of these activities were the result of the effort of public and private initiatives, which aimed at promoting typography and font design. It is also a pleasure to announce that during the period mentioned above, two new members joined the delegation: Mauro Gullino (Buenos Aires) and Eliana Mercuri (Santa Fe).

Through a method of voting, adopted for the appointment of a new representative among the local members, Marina Garone Gravier replaced Alejandro Paul, one of the two Argentine delegates, while Verónica Angelastro remained in office.

## **Events**

Tipos Latinos 2012, a Latin American typographic space, carried out – with the ATypl regional support - the 5<sup>th</sup> edition of the Biennale of Latin-American Typography, with talks, workshops, guided tours, etc, complementing and enriching the principal exhibition ([www.tiposlatinos.com](http://www.tiposlatinos.com)). The display takes place simultaneously throughout the region. Being a traveling event, the Biennale of Latin-American Typography visits 13 countries and more than 30 venues in several cities, not only in Latin America. Argentina, Bolivia, Brazil, Chile, Colombia, Cuba, Ecuador, Guatemala, México, Paraguay, Peru, Uruguay and Venezuela are represented at the Biennale.

The jury, that was in charge of selecting the works, conveyed in the city of Caracas (Venezuela), and consisted of members of several countries and renowned colleges: Dario Muhafara (Argentina), Fabio Lopez (Brazil), Miguel Hernández (Chile), Viviana Monsalve (Colombia), Francisco Calles (Mexico), Gustavo Wojciechowski (Uruguay), Juan Carlos Darias (Venezuela). More than 350 submitted creative works in six different categories were evaluated, among which 76 were finally selected. The results appear at [www.tiposlatinos.com](http://www.tiposlatinos.com)

In 2012, the display reached eight Argentine cities: Buenos Aires, Santa Fe, Rafaela, Córdoba, San Juan, Mendoza, Posadas y Oberá. Thus, Argentina became the country holding more exhibitions, all of which included varied high level activities.

Argentina has always had an outstanding performance at the Biennales and, at this 5<sup>th</sup> edition, the country had a leading role in Latin American typographic production. Apart from being the country presenting more works - 96 over a total of 367, and improving by far the 64 registered in 2010 -, Argentina is the country with more selected works: from the 76 works on display, 28 belong to Argentine authors. apart from this, there were four other works in which Argentine authors participated together with colleges from the region.

The jury decided unanimously to award a Recognition of Excellence to an Argentine typographic family that stands out for its quality: *Alegreya ht Pro*, by Juan Pablo del Peral. Together with him, other selected Argentine authors were (in alphabetical order): Pablo Cosgaya, Aldo De Losa, Ramiro Espinoza, Sebastián Gagin, Alfonso García, Patricio Gatti, Carolina Giovagnoli, Gustavo J. Ibarra, Ángel Koziupa, Sabrina Mariela López, Sol Matas, Betina Naab, Mariano Núñez Freire, Mariana Pariani, Alejandro Paul, Natalia Raíces, María Eugenia Roballos, Ringo Romei, Marcela Romero, Angelina Sánchez, Ana Sanfelippo, José Scaglione, Maximiliano Sproviero, Pablo Ugerman, Laura Varsky and Paula Vergottini.

### **Conferences**

Apart from the international activities mentioned above, Argentina was very well represented abroad. Members of the delegation delivered lectures and gave courses and workshops in several countries in America and Europe.

- Alejandro Paul gave lectures and workshops at the Type Masters Week, New York; the 5<sup>th</sup> International Typography Congress in Valencia; Typeweek, Barcelona; Leaving Traces XV (Dejando Huella XV), Mexico; Tipos Latinos Biennial, Colombia; Sudala, Chile and Reality Design, Buenos Aires.
- Alejandro Lo Celso delivered lectures in Buenos Aires, in several cities in Mexico, at the edition of Tipos Latinos in Chile and at the Catholic University in that same country.
- José Scaglione delivered lectures at Ampersand Conference, Brighton, UK (<http://2012.ampersandconf.com/>), at the Society for News Design South America (<http://www.facebook.com/events/138566722941352/>); and at The Creative Scream (El Grito Creativo) (<http://www.elgritocreativo.com.ar/>), he was the Chairman of Letter.2 (<http://letter2.org/>), delivered a master class and was the instructor at a workshop in IsType (<http://www.istype.com/?p=98>)
- Pablo Cosgaya participated at the First National Meeting on Literature, Illustration and Books Design (Primer Encuentro Nacional de Literatura, Ilustración y Diseño Editorial, ENE) organized by the National University of San Juan (June 2012). Together with Miguel Catopodis, Marcela Romero and José Scaglione, he participated at Designing Today 2011 (Hacer Diseño Hoy 2011), series of conferences organized by the National University of Rosario (November 2011).
- Marina Garone Gravier delivered lectures at the International Colloquium on Printing – Painting – Reciprocal Impressions. The Impact of Flemish Typography and Painting in Mexico, XVI and XVII centuries (Coloquio internacional Imprenta – Pintura – Impresiones Recíprocas El Impacto De La Tipografía Y De La Pintura Flamenca En México, Siglos xvi y xvii), University of Antwerp, Belgium; at the Religious Art Museum in Chihuahua; at the I International Conference on the History of Linguistics (I Jornadas Internacionales de Historia de la Lingüística), Argentine Senate, Buenos Aires; in the series of talks Fonts and their impact in Latin America, XVI-XX centuries. Typography, linguistics and primitive printing impact in Argentina and Mexico (De las letras y su huella en América Latina, siglo XVI-XX. Tipografía, lingüística e impacto de la imprenta primitiva en Argentina y México), Argentine National Library; and at the Institute of Art History and Theory, Julio E. Payró, Buenos Aires University (July 2012). Garone was also member of the jury of the scientific committee at the 8th Conference of the International Committee For Design History And Design

Studies (ICDHS, São Paulo, 2012) and was in charge of the academic organization and general coordination of the International Congress The Ages of books, at the Institute of Bibliographic Research of the Mexican National University, the Mexican National Library, the Mexican National Newspaper Library, with the support of the Economic Culture Fund (15<sup>th</sup> to 19<sup>th</sup> October 2012) and was the curator of the typographic works exhibition Great Fonts (Grandes letras), at the National Autonomous University of Mexico.

### **Education**

The beta version of [www.oert.org](http://www.oert.org) was released, containing titles and a summary of articles that involve the initiative. OERT (Open Educational Resources for Typography) is a collaborative initiative launched by FADU/UBA Typography professors, aiming at giving free access to online educational material.

The second graduating class from the Specialization in Typography Design at the FADU/UBA, which counts among its directors and academic staff members several members of ATypI Argentina, finished attending classes.

Alejandro Lo Celso delivered undergraduate and graduate workshops at the National University of the Coast, at Carácter Tipográfico ([www.caractertipografico.com.ar](http://www.caractertipografico.com.ar)), at the School of Arts in Lorraine, Metz, France, and at the Habitat School, Autonomous University of San Luis Potosí, at the Ibero-American University, in Puebla, and at the Gestalt Design Center, Veracruz, being these last three in Mexico.

### **Fonts and typefoundries**

Several fonts were designed by Argentine designers or with their contribution. Among them: Aranjuez (Koziupa & Paul), Storefront (Paul), Uma (Di Lisio & Paul), Avellana (Koziupa & Paul), Bubblegum Sans (Koziupa & Paul), Kozmetica (Koziupa & Paul), Coche (Koziupa & Paul), Poem Script (Paul) from Sudtipos ([www.sudtipos.com](http://www.sudtipos.com)) and Abril, Tablet Gothic, y Adelle Sans from Typetogether (2011-2012), while Athelas is already available as an Apple product.

In 2012 two new type foundries started in the country: Marcela Romero y Pablo Cosgaya launched "Omnibus" (<http://www.omnibus-type.com/index.php>) which presented five typographies of free download and online use from the site Google Web Fonts: Asap, Chivo, Rosario, Sansita y Unna. This last one was selected for display at Tipos Latinos Biennial 2012. In turn, Luis Siquot launched "Siquot Types" (<http://www.siquottypes.com>, <https://www.facebook.com/pages/siquottypes/199648746748221>).

### **Prizes and awards**

Type-together received various prizes with its font Abril: the first prize at EDAwards (<http://www.europeandesign.org/submissions/abril/>); Abril was selected for the TDC Tokyo exhibition, and also by Typographica as one of the best fonts in 2011.

Sudtipos, through the work of Alejandro Paul, got several awards: Piel Script was selected at the Letter.2 competition, and Poem Script, Delight Script, Piel Script y Hipster Script at the Tipos Latinos Biennial 2012, while Hipster Script got the Excellence Certificate at Type Directors Club in NY. (<http://www.tdc.org/tdc-typeface-design-winners-2012/>); also, three typographies from the same type foundry were selected by Communication Arts Magazine for the Typography Annual Report.

### **Publications**

Although the Argentine delegation members have always been active publishers of books, articles, essays and other research writings, 2012 was probably one of their most prolific years with regards to published works.

#### *Books*

Marina Garone Gravier wrote five books on her own, and, in collaboration with others, compilations, editions and she prepared a special issue of the *Bibliographic Research Institute Bulletin*, National Autonomous University of Mexico (*Boletín del Instituto de Investigaciones Bibliográficas-UNAM*), focusing exclusively on typography (Garone y Pérez Salas (compilation), *Typography displays and the study of printing culture* (*Las muestras tipográficas y el*

*estudio de la cultura impresa*), Mexico, Bibliographic Research Institute, National Autonomous University of Mexico - Ediciones del Ermitaño Publishing House, 2012. 288 pp; Marina Garone Gravier and Albert Corbeto, *Fonts in the illustration. Editing, the print and types casting in the Royal Library (Las letras de la ilustración. Edición, imprenta y fundición de tipos en la Real Biblioteca)*, Madrid, National Library of Spain, 2012, 23 pp; Marina Garone Gravier (ed), *Views of books culture (Miradas a la cultura del libro) in Puebla. Libraries, typographers, engravers, book keepers and editions at colonial times (Bibliotecas, tipógrafos, grabadores, libreros y ediciones en la época colonial)*, Mexico, IIB-Education and culture Publishing House–National Council for Culture and the Arts, 2012, 407 p., Albert Corbeto and Marina Garone G., *Història de la tipografia. L'evolució de la lletra des de Gutenberg fins desde Gutenberg fins a les foneries digitals*, 296 pp, No. 36, 2012; and prepared a special issue of the *Bibliographic Research Institute Bulletin*, National Autonomous University of Mexico (*Boletín del Instituto de Investigaciones Bibliográficas-UNAM*), devoted exclusively to typography, vol. XIV, No. 1-2, first and second semesters 2009, ISSN 0006-1719, pp 9-11, September 2011, available on the Internet).

José Scaglione contributed to the book *Introduction to the Study of Typography (Introducción al estudio de la tipografía)* (<http://www.trea.es/ficha.php?idLibro=1133>), and was the co-author of *How to design typographies (Cómo diseñar tipografías)* (<http://www.tipo-e.com/publicaciones/como-crear-tipografias/>)

#### *Articles and academic essays*

Marina Garone G. published ten articles in international scientific magazines (*InfoDesign | Revista Brasileira de Design da Informação*, Vol. 7 n. 1 – 2011, ISSN 1808-5377, pp 1-10; *Bibliographica Americana*, vol. No. 7, September 2011, ISSN 1668-3684, pp 45-63 (<http://200.69.147.117/revistavirtual/>); in the *Bibliographic Research Institute Bulletin*, National Autonomous University of Mexico (*Boletín del Instituto de Investigaciones Bibliográficas-UNAM*), Mexico, vol. XIV, No. 1-2, first and second semesters 2009, ISSN 0006-1719, pp 121-151; *Inventio Magazine (Revista Inventio)*, No. 14, ISSN: 2007-1760, pp 77-84; *La Bibliofilia*, Florencia, Leo S. Olschki, Anno CXII (2011) No. 3, pp 355-373, ISSN: 0006-0941; *Locus*, Revista de História, Departamento de História e ao Programa de Pós-Graduação em História da Universidade Federal de Juiz de Fora, Brasil, Vol. 17, No 2 (2011): *Dossiê História e Gênero*, ISSN: 1413-3024, pp 103-123, (<http://www.editoraufjf.com.br/revista/index.php/locus/article/view/1685/1179>); *Essays, History and Arts Theory (Ensayos. Historia y teoría del arte)*, Bogotá D.

C., National University of Colombia, ISSN 1692-3502, No. 21, 2011, and *Pecia Complutense*, 2012, Year 9, No. 17., pp 59-84. (<http://www.ucm.es/BUCM/pecia/52119.php>, <http://www.ucm.es/BUCM/pecia/52122.php>)

In turn, Miguel Catopodis and Mauro Gullino published *Typography Measures on the web, Memories of the 5<sup>th</sup> International Congress on Typography. Beyond Ink*, Valencia, Spain, 2012 (*Medidas tipográficas en la web, Memorias del 5<sup>o</sup> Congreso Internacional de Tipografía. Mas allá de la tinta*, Valencia, España, 2012).

Verónica Angelastro and Miguel Catopodis, "Typography for Road Signs" ("Tipografía para Sistemas Viales"), *Scientific Magazine of the University of Business and Social Sciences*, UCES - Vol XVI N° 2 Spring 2012, trilingual publication.

Alejandro Lo Celso published a paper on the Perec family in *Slanted*, No. 19, "Super Families", Karlsruhe Germany.

Pablo Cosgaya published "Nothing Personal" ("Nada Personal") in the *DNI Clarin* supplement.

#### *Forums*

Miguel Catopodis published "Fonts expansion" (Letras en expansion) at the ForoAlfa site, describing the development of Typography in Argentina within the last years and how it turned into a cultural industry; Alejandro Lo Celso published a brief of the book *Lettering* by Andrew Haslam, in the Mexican blog of G.G. Publishing House (Gustavo Gili). At the Spanish website Monográfica Pablo Cosgaya published the article "Towards a Latin American Typography" (Hacia una Tipografía Latinoamericana) and Marina Garone G. published "Brushes stroke: font tracing in Mexican graphic design in the first half of XXth century" ("El trazo de los pinceles: el dibujo de la letra en el diseño gráfico mexicano de la primera mitad del siglo XX"). Pablo Cosgaya published "Nothing personal" ("Nada personal") at the site ForoAlfa.

#### **Other activities**

Avivavoz team produced a documentary on typography, interviewing Alejandro Paul, Ariel Di Lisio, Betina Naab, María Eugenia Roballos, José Scaglione, Laura Varsky, Marcela Romero, María Ledesma, Miguel Catopodis, Pablo Cosgaya, Rubén Fontana and Yanina Arabena. This documental can be seen at: [www](http://www.avivavoz.com).

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[aviva-voz.com/2012/08/capitulo-1-la-tipografia/](http://aviva-voz.com/2012/08/capitulo-1-la-tipografia/). The team is now working on the edition of the material of Letter.2.

In 2011, Alejandro Paul was elected the first member of the Alliance Graphique Internationale ([www.a-g-i.org](http://www.a-g-i.org)) for Argentina and, in February 2012, Marina Garone Gravier was appointed Coordinator of the Mexican National Newspaper Library.

# belgium 09-10

**Jo De Baerdemaeker**

This report presents the typographic activity of Belgium in 2009–10.

The fifth edition of the Shapeshifters lecture series took place in the spring of 2010 and had Gerhard Jäger, Markus Hanzer, Timothy Donaldson, Johannes Bergerhausen, Marius Watz and Hannah Higgins as guest lecturers.

<http://www.shapeshifters.be/shapeshifters-2010>

David Bennewith, Mirko Borsche, John Morgan, Walter Nikkels and Samuel Nyholm & Ola Persson spoke at BoldItalic 2010, the free one-day conference hosted on 4 March 2010 at the Vooruit in Ghent and organised by Sint-Luca Visual Arts Ghent.

<http://www.bolditalic.be/2010/>

Jos van de Broek, Klaas Verplancke and Geert De Weyer spoke at ZomerTyposium 2010, organised by Initiaal on 28 August 2010. The Typosium print was created by Frank-Ivo van Damme.

<http://www.initiaal.be/typosium/archief/verslag2010.html>



# belgium 10-11

## **Jo De Baerdemaeker**

From 15 October until 17 November 2010 the work of three upcoming Belgian typeface designers was presented at Design Center De Winkelhaak in Antwerp. This fifth edition of Type an Sicb, entitled Belgian Characters was organized by Catapult and displayed the work and typefaces of Jo De Baerdemaeker, Joke Gossé and Omar Chafai.

<http://www.catapult.be/index.php/pages/view/35>

Yomar Augusto, Brazilian graphic designer, calligrapher & artist, gave his first solo exhibition entitled Andoverpis at Kades-Kaden (Catapult) Antwerp. From 18 March until 6 May 2011, visitors could experience a collection of calligraphic & typographic works as well as book art projects since 2009. In Andoverpis, Yomar Augusto looks for the relationship between geometrical shapes and organic handmade forms.

<http://www.catapult.be/index.php/pages/view/48>

At the 2011 edition of BoldItalic Joris Kritis & Julije Peeters, Alexis Zavaloff, Michael Schmid, Bob Gill, Rasmus Emanuel Svensson & Hanna Terese Nilsson and Radim Pesko gave lectures and presentation related to graphic design. This event took place at Kunstencentrum Vooruit Gent at 31 March 2011

<http://www.bolditalic.be/2011/>

In March and April 2011, Sint Lukas Brussel organised Shapeshifters, the annual series of design talks. The lecturers of this year's edition were Karsten Schmidt, Petr van Blokland, Andréas Uebele, Peter Crnokrak, Lizá Ramalho and Artur Rebelo

<http://www.shapeshifters.be/shapeshifters-2011>

On 27 August 2011, Initiaal, the alumni society of the Plantin Institute of Typography, organized Typosium, its one-day summer symposium on typography. This years theme was 'druk met letters' which translates as 'print with letters' or 'busy with letters' and welcomed Peter Verheul, Yves Peters,

Jo De Baerdemaeker and Pim Rietbroek to give lectures on their work and research. The fully-booked event turned out to be a success and concluded with the presentation of the annual Typosium print which was this year created by Lea Van Heck.

<http://www.initial.be/nieuws/uitnodigingzomertyposium.html>

The Plantin Institute of Typography held its graduation ceremony on 10 September 2011 at the Plantin Moretus Museum in Antwerp. This year, not only the students of the postgraduate program on typography and graphic design graduated but also the first eight students of the Expert class Type Design course. The graduation ceremony included talks from Dr Jo De Baerdemaeker, who wrote and designed the accompanying plaquette entitled Multilingual typography, an harmonious dialogue between different writing systems, and Frank E Blokland. The day was concluded with the official opening of The magic of type design – from sketch to digital type. This exhibition from the eight graduates of the 2011 Expert class Type Design displayed the work from Ann Bessemans, Stijn Cremers, Henrik Kubel, Peter Van Lancker, Jan Neyens, Mario Schellingerhout, Anne Verlent and Jeroen Visser, and ran until 2 October 2011.

# belgium 11-12

## **Jo De Baerdemaeker**

On 13 and 14 October 2011 Integrated2011!, the two-day conference that aims to establish connections between graphic design and other artistic fields took place in Antwerp at deSingel. Alessio Leonardi featured as a guest presenter and speakers included Matthew Carter, Petr & Erik van Blokland and Donald Beekman & Liza Enebeis from TypeRadio, among others.

[<http://www.integrated2011.org/>]

On the occasion of Integrated2011!, Catapult Antwerp organized the sixth edition of Type an Sich, which focussed on Matthew Carter: the most widely ready man in the world. The exhibition ran from 14 October until 30 December 2011.

[<http://www.catapult.be/index.php/uk/pages/view/50>]

Shapeshifters, the annual series of design talk at the Beursschouwburg organised by Sint Lukas Brussel, ran from Februari until April 2012. The lecturers were Brendan Dawes, Mark Porter, Andrew Vande Moere, Morag Myerscough, Joost Grootens and Tim Fendley.

<http://www.shapeshifters.be/shapeshifters-2012>

Sint-Lucas Visual Arts Gent organized Bold Italic '12, a day on graphic design at the Kunstencentrum Vooruit Gent, with talks by Bart De Baets & Sandra Kassenaar, Paul Gorman, James Langdon, Alexander Negrelli, Urs Lehni and San Serriffe, a one-day bookshop, on March, 1th 2012.

[<http://www.bolditalic.be/>]

Charles Bigelow, typeface designer and professor at the Rochester Institute of Technology, was invited by the Plantin Institute of Typography to give lectures on his work at the expert classes in the Plantin Institute. Prof Bigelow also presented a public lecture about his legibility research at the Plantin Moretus Museum on 16 March 2012.

Fred Smeijers and Eric Kindel curated *Between writing & type: the stencil letter*. This exhibition ran from 29 April until 29 June 2012 at Kades-Kaden (Catapult) Antwerp and presented an overview of the development of stencil lettering by showing rare and unique artifacts combined with the release of six new stencil fonts by OurType.

[<http://www.catapult.be/index.php/pages/view/51>]

On 25 August 2012 Typosium organized its ZomerTyposium with 'Ideas on the creative process' as their main theme and talks from Tom De Mette, Gert & Derk Dumbar and Hugo Puttaert. This year's typosium print was created by Petr Herel.

[<http://www.initial.be/nieuws/uitnodigingzomertyposium.html>]

The annual graduation ceremony of the Plantin Institute of Typography took place on 22 September 2012 with a lecture on 'Printed matter and the Belgian avant-garde' by Dr Katrien Van Haute.

# colombia 11-12

## **César Puertas**

Despite the scarce support from both public and private institutions, the lack of postgraduate courses and the persistent font piracy, Colombia has joined the Latin-American scene of type design in recent years. With the foundation of the Colombian Graphic Designers Association (ADG Colombia), many events on typography have occurred and the interest in typography and type design has been growing constantly since 2006.

Events such as Tipos Latinos have been helpful to promote the type designer's role in the country, by both sharing the knowledge as well as by educating the audiences on related topics. Furthermore, *El Tipográfico*, (the Colombian collective of typographic aficionados) is playing a crucial role on the development of activities related to typography and type design.

Thanks to the work of all the people involved, type design in Colombia is today an alternative and a new field of graphic design that a handful of talented designers have already started to explore. The participation of the country in font production, sharing of knowledge and awareness on topics as intellectual property will likely be improved in the years to come.

### **Events and exhibitions**

The experience derived from the management of Tipos Latinos in 2010 was the legacy that Tipos Latinos 2012 harvested to produce a slightly larger, more popular event that contributed to raise the quality, exchange knowledge and encourage font production in the country.

It's worth noting that despite the lack of formal education in the field, 9 Colombian typefaces were showcased in Tipos Latinos 2012, Fifth Latinamerican Biennale of Typography and Type Design. Panclasta, Telésforo Black (by C.F. Camargo) Papermov (by S. Ramírez), Ruluko (by Angélica Díaz, Meme Hernández y Ana Sanfelipo), Letrista Script (F. Calderón), La República, Legítima, Buendía (by César Puertas) and Macondo (by John Vargas Beltrán)

were selected, a significant improvement over the first work (Enriqueta) featured during the previous edition of the event.

Another important realization in 2012 was the inclusion of Type design as a new category in the yearly national design contest "Lapiz de Acero". This is an unofficial acknowledgement of the relevance of typography and type design in the Colombian design scene.

### ***New typefaces***

Display types are still a trend of Colombian type design. Works like Furia, Espectro, Happy Day, Charco, Memoria, Salpicón, Cuento Serif, Prissa, Múcura, Hu Kou, Masato, Antrax, Sensual, Zape, Alambre, Nancy's Hand and Telefante by Manuel Corradine; Marimonda by Carlos Fabián Camargo; Señora Stencil by Sergio Ramírez and Santa by Germán Olaya; Cabriolet, Dulcinea Serif, Cygnus and Macondo by John Vargas Beltrán are representative of this trend, and serve to illustrate the predominant attitude in the country.

Other works such as César Puertas's La República and Legítima (the latter developed as an academic project at the KABK), Lemona (by Julián Moncada), Esteban (by Angélica Díaz); Enriqueta and Magra (by Viviana Monsalve) depart from the current wave and point to more traditional, academic insights.

La República, designed in 2010, won a TDC certificate of excellence and was showcased in the Ibero-American Design Biennale 2012 (BID2012) in Madrid, Spain.

Most of the typefaces produced in Colombia are currently distributed by MyFonts.com. However, some designers are starting their own foundries. Andinistas by Carlos Fabián Camargo, Corradine Fonts by Manuel Corradine, Typo5 by Germán Olaya, Sardiez by Sergio Ramírez may feature the largest, and perhaps more visible font libraries.

The Google Webfonts collections has been enriched during 2012 with the addition of Enriqueta and Magra (by Viviana Monsalve); Salsa, Macondo, Germania, and Boogaloo (by John Vargas Beltrán).

### ***Education***

Since no postgraduate courses on type design, book design or typography are offered in the country, very few people attempt to design typefaces although

recently we have professional results. Term courses on type design are, however, being offered since 2011 at the National and Piloto Universities.

The lack of formal education in type design has forced interested people to form virtual groups and collectives, such as Tipográfico, the Colombian collective of typographic aficionados ([www.tipografico.org](http://www.tipografico.org)). The monthly activities of this group (whose workshops and lectures are worth mentioning), have contributed highly to the overall development of type design in Colombia.

Some of the people who have taken postgraduate courses in recent years, such as Julián Moncada and John Vargas have joined Tipográfico and everything points to a qualitative leap in font production that will be visible during the next Latin-American Biennale of Typography and Type Design: Tipos Latinos 2014.



# cyprus 10-11

## ***Evipides Zantides***

2010-2011 was a very productive and exciting period for graphic communication in Cyprus, and not just in the field of typography, but also in relation to poster-design, semiotics and visual communication in general.

The major events that took place, attracting an international audience are the following:

In June 2010, the 4th International Conference on Typography and Visual Communication - very well established and known since 2002 - took place in Lefkosa. The conference was attended by a wide range of academics, designers and researchers from around the globe, who explored the conference theme 'lending grace to language'. During the conference, a series of design workshops and events covered topics on typography, typeface design, bookbinding, interaction design and human computer interaction. A poster exhibition also took place showcasing work by Viktor Koen and a documentary projection on cutting metal type by Richard Kegler. All previous conferences took place in Thessaloniki (Greece), but in 2010, the 4<sup>th</sup> conference was organised for the first time in Cyprus by the Department of Design and Multimedia of the private University of Nicosia. The same department runs a graphic communication program since 1996.

In November 2010 a group poster exhibition brought together 32 local graphic designers, consisting of a mixture of academics and practitioners, who designed posters under the theme of '2010 European Year for Combating Poverty and Social Exclusion'. A publication of selected posters accompanied the exhibition. The event was organized by Culture in Action and the Department of Multimedia and Graphic Arts of Cyprus University of Technology.

In July 2011, Lemesos hosted the 5th United Designs, a nomadic international biennial of graphic design showing mainly posters from around the world. It was organised by the Korea Ensemble of Contemporary Design (KECD) and the Department of Multimedia and Graphic Arts of Cyprus University of

Technology. The major theme of the biennial was 'environmental awareness' and 150 A1 size posters from 31 countries were selected and exhibited. An exhibition catalogue with all the poster submissions including some distinguished practical work was published.

In November 2011, the department of Multimedia and Graphic Arts of Cyprus University of Technology (Lemesos) organized its first International Conference on Semiotics and Visual Communication. The theme looked at and explored the ways semiotic theories can be analysed, perceived and applied in the context of various forms of visual communication. The conference attracted a broad range of academics, designers and researchers from around the world, who explored the theme 'From theory to practice'. Cyprus University of Technology is the newest public university of Cyprus as it was founded in 2004. In 2011 the university established two research labs: the Language and Visual Communication and Semiotics and Visual Communication research labs. Both research facilities, among other things, deal with and explore research in typography as well as promote and engage with international and local research and relevant collaborations.

# cyprus 11-12

## ***Evipides Zantides***

Most Typographic and Graphic Communication research in Cyprus derives and is initiated from the local tertiary education. The two research labs established in the department of Multimedia and Graphic Arts of the Cyprus University of Technology in 2011 seem to be very prosperous:

***The Language and Graphic Communication Research Lab*** (LGCRL) aims to study different aspects of written discourse in terms of typography, graphic design and graphic communication. The Lab has a multidisciplinary approach and can perform multiple research activities in various research fields. This approach is reinforced with the recruitment of expertise from different scientific fields of study, as well as collaborations with other Research Labs. As expected, research methodologies vary and results are extracted based on diverse methods and experiments.

The Main Areas of Research conducted in the LGCRL in the form of different research projects are:

### *1. Typographic rendering of the Cypriot dialect:*

The typographic rendering of the Cypriot Dialect in writing is still unexplored in relation with its typographic design. Although there are suggestions for standardized writing systems to render the sounds of the Cypriot Dialect, and a variety of orthographic systems used in different publications, so far none has been established nor special typographic characters have been designed based on these systems.

Following a multidisciplinary approach, different aspects on the subject have been investigated and analyzed. The research is still in progress and a range of scientific questions, touching different areas of interest, is still to be closely examined within the scope of social studies.

So far, results derived from this research have been presented at International Conferences of various scientific interests, and have been accepted to be published as contributions in refereed, edited publications.

*II. Visual language and technology:*

The research project involves typographic representation of language in various means as well as typographic design and language visualization in relation to technology. New writing and reading spaces emerging through the evolution of technology widen up the field of exploration and the questioning of typographic image. Typographic representation is investigated regarding up to date devices and equipment. Focus is placed on legibility and readability research involving text perception and understanding. The research aims at improving the reader's visual communication and promoting as well as establishing the culture of visual perception and clarity. Legibility and readability research is still partly unexplored for typographic design in Greek language; therefore this field acquires special interest. In collaboration with "Semiotics and Visual Communication Lab", experiments involve the use of the "eye-tracker" experiment tool. Results of pilot researches on the evaluation of Greek typefaces, both in typographic design and gender perception areas, have already been announced at International Conferences in 2012.

*III. The informal visual language:*

Ephemeral design and vernacular typography is researched and evaluated within the spectrum of semiotic analysis in collaboration with "Semiotics and Visual Communication Lab" of the Department of Multimedia and Graphic Arts. In a country with minimum typographic tradition, vernacular typography is a common and highly used means of visual communication. Semiotic analysis focus on temporary typographic and information design and the visual messages transmitted through self directed "design", their context and the effect upon the viewers and the surroundings. A wide collection of visual examples—which is being continuously updated—has been classified and archived under a wide range of sample categories which are being examined. A number of consequent remarks and results have already been presented.

*IV. Urban graphic language:*

Closely related to the previous research area, urban graphic language involves "formal" typographic design and graphic representation of language in the urban environment. The aim of the research project is to investigate visual communication and its aesthetics within the city surroundings as well as the interrelation between typography, visual information, architecture, culture and tradition. Visual material is being collected, classified and archived, however the project is still in progress and no results have been published yet.

Additional information on the LGC Research Lab and contacts can be found at: <http://www.cut.ac.cy/mga/research/Language+and+Graphic+Communication+Lab/?languageId=2>

**The Semiotics and Visual Communication Lab** (SVC Lab), also of the Department of Multimedia and Graphic Arts explores the role and application of Semiotic theories in the making of effective messages within the context of Visual Communication.

Image, text/typography and sound—usually present in much graphic communication, multi-media, film, video and motion—interact with one another and each term contains and encompasses the other two terms. The SVC Lab aims to investigate and establish research and evaluation methodologies that examine this triangular relationship within the broad theme of creative Visual Communication, Typography and Semiotics. The Lab aims to provide a platform for exploring, contributing and embracing ideas that encourage research and design practice in the context of Semiotics and Visual Communication and has four major thematic areas briefly described below:

*1. Semiotics & Visual Communication*

Application of Semiotic theories in the making of effective messages within the context of social or commercial Visual Communication.

*2. Eye-Tracking & Visual Communication*

Scientific evaluation of screen or print applications using eye-tracking: where and for how long do readers look on screen or paper, for example on web-sites, advertisements, on-line applications, magazines, books etc. Legibility and scientific evaluation of typefaces, micro-typography and graphic design factors that affect eye-movement and navigation.

*3. Typography & Graphic Communication*

Typographic and Graphic Communication consultancy, research and design for print or screen applications.

*4. Education & Visual Communication*

Promotion and organization of educational conferences, seminars, workshops and exhibitions within the field of Semiotics and Visual Communication.

*5. Graphic Fine Arts Practice*

The use of Image, Text/Typography and Sound in the context of Fine Art.

Additional information can be found at [www.svclab.com](http://www.svclab.com)



# czech republic 09-10

## **Remarkable Typefaces**

In 2010, Tomáš Brousil (Suitcase Type Foundry) introduced (among others) the first member of the Tabac family, an extensive newspaper font Tabac available in four grades.

František Štorm (Storm Type) released Walbaum Sans, a counterpart to the serified Walbaum; Štorm's careful interpretation of Walbaum received a facelift and was released as Walbaum 2010. TypeTogether, a joint company of Veronika Burian (Czech Republic) and José Scaglione (Argentina) launched Rue, an organic, casually ornamental sans serif font designed by Winnie Tan; Nicolien van der Keur's typeface Sirba; and Soleil, an innovative and fresh geometric sans serif, created by a talented Austrian designer Wolfgang Homola. Award winning Maiola by Veronika Burian was upgraded to version 2.0.

## **Awards**

Typefamily Adelle (TypeTogether) received Gold, and Karmina Sans (TypeTogether) won Bronze in the category "Original Typeface" at the European Design Awards competition.

## **Publications**

Creative Characters , the book published by MyFonts in 2010, contains interviews with all major characters of the Czech type scene: Veronika Burian, František Štorm and Tomáš Brousil. Several local and international magazines also featured Czech type design.

**Events**

David Březina (Rosetta Type Foundry) organized TypeTalks , a rather small but very successful conference, which preceded Brno Biennale exhibition. Apart from the Czech speakers, four international designers presented talks: Florian Hardwig (Germany), Michael Hochleitner (Austria), Rob Keller (Germany/USA) and Dan Reynolds (Germany/USA).

The type scene in the Czech Republic is growing. The students of Typographic Studio at the Academy of Arts, Architecture and Design feature several inspiring and carefully executed type families during semester exhibitions. There is a growing interest for type design among the design schools all around the country. Czech type designers held several lectures, presentations or workshops during 2010, not only in the home country but also abroad. There is a growing interest in the web fonts, not only among type designers but also the web designers slowly adapt this technology and demand fonts with Czech diacritics.

# finland 10-11

**Kai Rentola**

## **Activities in 2010:**

Many of the new Finnish type designers and student works have been notified in type business during this year. Some of whom have been awarded on repeated occasions. The first-time official recognition has been done to many new names, since also already well known Finnish type designers have informed us about their projects.

### *New fonts*

Saku Heinänen published two type families, the text font family Freya through Village ([www.vllg.com](http://www.vllg.com)), and the extensive sans serif family Vinkel through the brand new foundry Typolar ([www.typolar.com](http://www.typolar.com)). Saku Heinänen works as a type designer and a graphic designer specializing in publication design. He also hosted next(con)text seminar in the Aalto University at 18th November 2010.

Ossi Gustafsson's font Sketchica was for some days MyFonts' no. 1 best seller ([www.hiekkagraphics.fi](http://www.hiekkagraphics.fi)).

The Northern European type collaboration Typolar.com starts in September 2010. Formed by type designers Saku Heinänen, Jarno Lukkarila and Teemu Ollikainen, Typolar operates from Helsinki and London. Alongside launching the collective's website, several new type families will see the daylight. They say: "We are working closely with publishing industries, so our fonts are quite naturally newspaper and magazine friendly. Still, many have found our work useful in branding and identity design as well. And that's how we like it."

Underware published *Book of war, mortification and love*. The book, printed with author's blood, also works as the type specimen for Fakir-typeface ([www.underware.nl/site2/index.php?id1=underware&id2=publications&id3=the\\_book\\_of\\_war\\_mortification\\_and\\_love](http://www.underware.nl/site2/index.php?id1=underware&id2=publications&id3=the_book_of_war_mortification_and_love) - university campus library in the making, in the middle of Helsinki ([www.aoa.fi](http://www.aoa.fi)))

Underware's Liza Pro credited as 'Brush Script of the Year 2009' by MyFonts (www.myfonts.com)

### **Awards**

*World Design Capital 2012 Helsinki*, <http://www.wdc2012helsinki.fi/> (powered by Kokoro & Moi ([www.kokoromoi.com/work/wdc-2012-helsinki](http://www.kokoromoi.com/work/wdc-2012-helsinki)): Finnish Designer Awards '10, Sami Kortemäki was announced as Finland's Graphic Designer of the Year 2010.

#### *Books of the Year*

Twenty-four titles have been selected as the Most Beautiful Finnish Books of 2009. The title chosen as Book of the Year was *Amour unit deux cours - Henry Lönnforsin miniatyyrikokoelma - Henry Lönnfors miniatyrsamling (The Henry Lönnfors Miniature Collection)* published by the Turku Art Museum. Seven books received special awards for Best Book Covers. Book of the Year 2009 showcases a collection of miniatures recently donated to Turku Art Museum, while also serving as the catalogue for a related exhibition assembled by the museum last year. In its commendation, the jury stated that "the designer has incorporated both classical and contemporary book art techniques with great skill and sensitivity". The winning graphic designer is Minna Luoma. The jury judged the overall graphic design, covering all elements from typography through to the final printed product.

Thirty-one graphic designers were awarded this year. The committee was particularly delighted with designers who have often made the prize-winners' list, elevating them to a "master class" in Finnish book design. One top name is Minna Luoma, the designer of two prize-winning titles this year. Include among others Anders Carpelan, Camilla Pentti, Jorma Hinkka and dog design. The committee was also gratified to give first-time official recognition to many new names on the prize-winners' list this year. The committee lauded Finnish printers for their outstanding professional expertise and polished quality. Many of the awarded titles were printed by Karisto, Otava and WS Bookwell printing houses. Awards also went to Aldus, Art-Print, Erweko, Finepress, Gummerus Printing and Nord Print. Seven works of fiction were awarded, three of which were translations of foreign titles and four were original Finnish novels. Those deserving a special mention include Elina Warsta's clever design for Kari Hotakainen's *Ihmisen osa (The Human Lot)*, which playfully marries two contradictory visual idioms, rich and sparse. Three children's books

were among the prize-winners, one of which was a non-fiction title, Jaakko Heinimäki's *Suomen lasten Raamattu (The Finnish Children's Bible)*. Pia Aho's clean, unpretentious binding and typography make the work "highly approachable", commended the jury.

Photography was in the spotlight in this year's prize-winning art books. Musta Taide is a small, independent publishing house that specialises in photography, releasing no more than a few titles a year. Two of its publications were awarded by the jury this year. Jorma Hinkka excelled in his typographic design of Markus Jokela's *Jotain on tapahtunut - Something Happened*. Hinkka was also awarded for *Pariisin tuoksu - L'air de Paris* by Ismo Kajander and Anna Kortelainen, his luscious visual design gorgeously capturing a true French joie de vivre. *Huoneita - Chambres - Rooms* by Pentti Sammallahti and Caj Westerberg is a sensual book of photography with a quiet yet evocative visual vocabulary. Both the photography and graphic design are by Sammallahti. The book was published by Opus, a small independent publisher. Awards also went to two books published last year by the Helsinki University of Art and Design. Minna Luoma's design for Nithikul Nimkulrat's *Paperness* is brilliant in its choice of materials, colours and fonts. The jury also awarded Pekka Korvenmaa's *Taide & teollisuus (Art & Industry)* - a charmingly elegant and endearing visual package designed by Camilla Pentti and Jani Pulkka. Seppo Laurell's *Valo merellä, Suomen majakat 1753-1906 (Light at Sea, Finland's Lighthouses 1753-1906)*, published by the John Nurminen Foundation, has a gutsy, masculine quality evoking the salty flavour of the sea. Its visual design is by Olavi Harkimo and its wonderfully apt photographs are by Petri Porkola (<http://www.kauneinkirja.fi/en/>).

### **Best of the Year 2009**

#### *Marketing Communication & Design*

The annual Best of the Year publication for 2009 was published by GrafiA on 15 April 2010. The Best of the Year exhibition was held at Design Forum Finland from 9 April to 9 May 2010. The annual will be published on 19 April at 11am in Design Forum. For more information, visit [www.grafia.fi](http://www.grafia.fi).

The professional jury selected leading-edge items of Finnish graphic design from 2009. Awards were given to 63 works in 17 series at the Best of the Year gala on 15 April 2010, 14 Gold Awards and 48 Silver Awards and one Young

Creatives Ladder award awarded in the gala at Paasitorni conference centre. This year, the joint favorites of the different juries were, among others, young designer, Laura Laine's Fashion stamp illustrations for Itella, DNA's The Virtanen Band campaign designed by SEK & GREY (creative director Jarkko Tuuri), as well as Taivas Advertising Agency's Mandatum Life advertising awarded for both its advertising copy and visuals with Mikko Männistö as the creative director. Advertising Agency PHS's advertising for Veikkaus has been successful in the competition year after year and continued this form this year as well. The Joker Has Returned campaign's creative director is Erkkö Mannila. Foreexample Inka Järvinen was shortlisted in two categories in Best of The Year awards. She won the "Young Creative award".

The awarded works are available in advance to the media at [www.grafia.fi/vuodenhuiput](http://www.grafia.fi/vuodenhuiput). Images of the winners for publication are available under the media section, username: media, password: vh30v. The press material is free for publication on 15 April 2010 from 9.30pm onwards.

#### *30th Best of the Year Annual Book*

In total 149 works are represented in the 2009 Best of the Year Annual, which is approximately 15% of all works sent into the competition. The Annual will be published in the Best of the Year Exhibition in Design Forum on Monday 19 April at 11am. The graphic design of the 30th anniversary annual is by Timo Ilola.

### **Exhibitions**

Traveling Letters 2010 Letters in Art Tour (18 June - 5 September, 2010 Lahtis Art Museum)

The idea about Traveling Letters exhibition was created at first in Vilna, 2007, in the light of the Savos Raides exhibition in Lithuania. The idea turned into international exhibitions of which the first international exhibition was organized in St. Petersburg, 2008, and after that in Vilna, 2009. The exhibition deals with the world of script, design and art. The works of the exhibition describe how text, visual art and design are attached to each other; an image talks and texts are full of images and meanings.

The exhibition in Lahti Art Museum is the largest so far and, considering its contents, it is clearly highlighting art. Altogether, 41 artists, calligraphers, designers and graphic designers from 11 countries are participating in

Traveling Letters 2010. Artists were free to choose pieces from their own works that suited the theme of the exhibition. Many of these works have been made especially for this exhibition. Designer and associated professor Austra Lisauskienė from Vilnius Academy of Fine Arts, together with artist Ritva Leinonen from Lahti. Traveling Letters 2010 a catalogue is published in English.

List of Artists: Jurga Adomonytė-Radžiuvienė (Lithuania), Indrė Aleliunaitė (Lithuania), Philippe Apeloig (France), Lauri Astala (Finland), Ken Barber (USA), Cynthia Batty (USA), Vladimir Chaika (Russia), Eglė Ganda Bogdaniene (Lithuania), Albertas Gurskas (Lithuania), Kazuo Ishii (Japan/Israel), Loit Jöekalda (Estonia), Emily Joy Wright (Australia), Katrin Kaev (Estonia), Rimvydas Kepežinskas (Lithuania), Harri Kettunen (Finland), Aldona Keturakienė (Lithuania), Audrius Klimas (Lithuania), Sami Kortemäki (Finland), Jean Larche (France), Ritva Leinonen (Finland), Kamilė Lisauskaitė (Lithuania), Aušra Lisauskienė (Lithuania), Marija Marcelionytė (Lithuania), Marja-Liisa Mäki-Penttilä (Finland), Brody Neuschwander (USA/Belgium), Group of Node Box: Lucas Nijs (Belgium), Frederik De Bleser (Belgium), Tom de Smed (Belgium), Ludvine Lechat, (Belgium), Lievn Menschaert (Belgium), Silja Rantanen (Finland), Jaana Parkkila (Finland), Leo Ray (Israel), Kai Rentola (Finland), Stefan Sagmeister (USA), Kärt Summatavet, (Estonia), Pekka Syrjälä (Finland), Julia Sysmäläinen (Finland), Eglė Vengalytė (Lithuania), Marjaana Virta (Finland) <http://www.lahdenmuseot.fi/>

### ***Seminars & workshops***

next(con)text 18th November 2010  
Seminar on typography and type  
Aalto University's Department of Media  
Lume, Sampo-sali

This one-day seminar, arranged by Aalto University's Department of Media and Media Factory, will cover several of the key issues of the future of typography. It will provide ideas, inspiration and information for professionals in media, publishing, advertisement, and design, as well as for students, researchers and educators.

Speakers include the legendary type designer Gerard Unger and Peter Bilak. The third type specialist is Sami Kortemäki, the graphic designer of the year 2010 in Finland.

PhD researcher Harri Heikkilä is going to talk about e-readers and different ways of producing content and visuals for screens. Researcher Jukka K. Korpela is speaking about Web typography, Teemu Suviala, creative director of Kokoro&Moi, is going to present interesting and innovative design cases.

A Chinese calligraphy lecture and workshop was held by Tuula Velling and the special exhibition of the Chinese calligraphy was both situated in Lahti Design Institute. During the workshop there were some public lectures.

Lithuanian teacher and calligraphy artist Ausra Lisauskienė is having a modern calligraphy workshop there. She brings with her an exhibition of Lithuanian calligraphy. There is also shown some student works of Experimental typography workshops from Vilnius, Antwerpen and Bournemouth. Exhibition is open from 13th to 20th of September.

### **Education**

Typography and type design have become one of the most intriguing areas among students in both schools and it is also going to be one of the main focusing design teaching matters in education.

Emma Laiho graduated as BA degree from Graphic Design program in Art and Design School of Aalto University in Helsinki. She designed a typeface named Naru (Rope) and wrote about the process. Lauri Toikka graduated from Lahti Design Institute and designed a typeface called "Untitled Blackletter". Work is shown in Lahti Design Institute Digital Library Database. Both students are starting their master degree studies at KABK in Den Haag.

# finland 11-12

**Kai Rentola**

## **World Design Capital 2012**

This year Helsinki was internationally celebrated as the World Design Capital for 2012. The title of 'World Design Capital 2012' emphasized on openness, continuity, collaboration and the social dimensions of design. For this occasion, many activities and events were organized, all connected to visual communication and typography with a special interest on information design (<http://wdchelsinki2012.fi/en/wdc-helsinki-2012>).

## **Activities in 2012**

In May 2012, the entire team of Kokoro & Moi was nominated as The Graphic Designer of the Year by Grafia, the organization of Finnish graphic designers. The designers of Kokoro & Moi were awarded, during Grafia's event, for their outstanding work noted in the field of graphic design.

## *New fonts*

2012 Jarno Lukkarila has completed his last year Altis type family with new italics. He has designed the new Tanger Serif version for Typolar foundry, which operates from Helsinki and London, and builds on the Scandinavian tradition of sturdy functionalism (<http://www.typolar.com/>).

Emeritus designer Erkki Ruuhinen was honored and participated in the TDC 65 year anniversary celebration book by designing custom calligraphy based roman typeface called "Designers Classic".

April 2012: Underware's custom and "the most handwritten" typeface Mr Porter awarded with the Type Design Prize in the Tokyo TDC Annual Awards 2012 in Tokyo.

June 2012: Underware's custom typeface Mr Porter awarded with the TDC's Certificate of Excellence in Typeface Design at the TDC2 2012 awards in New York.

June 2012: Underware's custom typography and fonts for KONE's elevator panels received two Red Dot design awards in Germany.

Tomi Type foundry has succeeded to sell Tomi Haaparanta's script among the most populars in FF.

Some notified custom fonts: Saku Heinänen has released his new type family for Finland's national public service broadcasting company YLE (<http://www.typogra.fi/>). Earlier last year Tomi Haaparanta designed new type family for Marimekko company. Jarkko Hyppönen has drawn a new type called Ludvig for finnish literature magazine Parnasso (<http://www.jarkkohypponen.fi/>). Also, Hugo de Alté designed a new custom type family for Kalewala Jewellery.

### **Books**

Prof. Jukka K. Korpela has written a new finnish manual for designing web typography. Earlier in 2006, he had released Unicode Explained for O'Reilly publisher.

### **Seminars**

Cumulus, The International Association of Universities and Colleges of Art, Design and Media, Helsinki 2012 conference was held in Helsinki on May 24-26, 2012 by the Aalto University School of Arts, Design and Architecture. The conference focused on the theme "Open, participative city: how design knowledge could support public services in the development of open, participative city environment" (<http://cumulushelsinki2012.org/introduction/>).

North European Design Symposium was held by Helsinki Design Museum on 12.-14. September. Creative director Sven Ehrmann from Gestalten Berlin talked about visual storytelling and professor Saku Heinänen from Aalto University School of Graphic Design, presented his typographic points of views in designing visual identities (<http://designsymposium.fi/>).

One of the Helsinki Design Year program events was Visualising Knowledge, a seminar that took place in the Aalto University on 17 September 2012. The main keynote speakers were Jer Thorp from New York, Rob Waller from Reading University and the Simplification Centre (London), and Farida Vis from Sheffield University, School of Information (<http://tietonakyvaksi.fi/>).

# france 09-10

**Jean-Baptiste Levée**

The year 2010 has brought a steady basket of notable type events on the French scene. Plus, this year has seen a lot of new young foundries come alive! One could not complain any further about the lack of vitality when it comes to releases, events and publications!

## **Typefaces**

Several new foundries were born this year: the Bureau des Affaires Typographiques, releasing Franck Jalleau's Francesco and Acier, a Cassandre revival by myself; Éditions Deux-Cent-Cinq run by Lyon-based designer Damien Gautier opened with six families (three stencil designs, a multi-style experiment, a ligatured font and an arrow font); Media Type Foundry run by Sonia da Rocha, Claude Mediavilla (1982 Charles Peignot Prize), and Joel Vilas Boas will be opened at some point and will propose a classical Garamond and a Capitals Roman; Velvetyne TypeForgery held by Frank Adebaye and offering numerous designs under a creative commons license.

While those new foundries aim at offering an output pipe for the young and less young designers around, the latter organize themselves and some have an online presence: superstar Xavier Dupré now has a website, so does Malou Verlomme and Stéphane Elbaz.

Apart from these foundries catalogs and amongst this year's typeface releases, let's cite FF Masala, FF Masala Script and FF Yoga (Xavier Dupré); Fengardo by Loïc Sander, Allumi PTF Extended and Parisine PTF Gris by Jean François Porchez.

To the best of my knowledge, this year's custom typeface works were performed by Bruno Bernard (Achemine for the French national railway company SNCF), Christophe Badani (Peugeot, French Basketball Federation), Sébastien Delobel

(Wéo TV channel, Lille Lévi-Strauss High school), Jean François Porchez (Real Simple magazine, Pèlerin magazine).

### **Events, lectures and exhibits**

Once again, one cannot cite enough type-related events, but several major venues gave the pace for the past year:

Rencontres Internationales de Lures had its annual session in August and the OFFF Festival was held for once in Paris and offered several type lectures. Meanwhile, the Galerie Anatome partied its 10th anniversary. The Galerie is known for being a major actor in fostering graphic design through exhibitions and lectures.

Amiens school of design lead a 3-days event exclusively focused on typography with international lecturers.

A tad off-tracks is the postgraduate program offered by Parisian based Ensad, which will present his results during a lecture at ATypI Dublin.

Association F7 organized the coming of Jost Hochuli and Matthew Carter for two awaited lectures, and École Estienne organized the second edition of Printemps Typographique.

The international league of antique booksellers (ILAB) organized a series of vulgarizing lectures about bibliophily and book history.

More local venues include lectures by David Rault in Paris, Sébastien Morlighem in Lyon and Paris, Ian Party, François Chastanet, Jonathan Perez and Malte Martin in Paris, the Book History Institute's summer school in Lyon, Jean François Porchez's lectures in Paris, Nantes, Genève, Bordeaux, Ludwigsburg, Beijing; Pierre Di Sciullo in Milan; Philippe Buschinger in Rennes and myself in Paris, Pau and Montréal.

Compared to the previous year, a few more exhibitions were held this year; Bibliothèque Nationale de France organized a nice showing of the Qumrân manuscripts, Christophe Badani showed his works in Boulogne-Billancourt, just like Jack Usine did in Le Havre, Jean François Porchez in Château de

Sainte-Colombe and Jean-Jacques Tachdjian in Roubaix, the city of Lyon dedicated an exhibition to early printer Étienne Dolet and Amiens showed the works of Jacques Devillers.

### **Books and publications**

Typography and design-oriented magazines are still active, including *Back Cover* #3 (which slightly steers away from typography), *Livraison* #13 (an arts magazine with a whole issue devoted to type), *France Graphique* and its monthly column about typeface designers; and *Azimuts* #32 (the annual publication from Rennes school of Arts postgraduate program) once again opened its pages to typography. Sadly, no new issue from *Ink magazine* was published this year.

But the most notable releases are probably the French translations of some typography classics: Jost Hochuli's *Detail in typography* (B42 ed.), and Gerrit Noordzij's *The Stroke* (Ypsilon ed.) are now available in French. The latter publisher also issued a very well-thought book about the works of José Mendoza, a major figure in France. Several other designers are to be highlighted.

### **Awards**

Type Directors Club awarded once again Typographies.fr, whose designer Laurent Bourcellier pulled Joos. 2009 TDC awarded Copte Scripte, from the same foundry, has also been nominated for Designpreis 2011, the Design Prize of the Federal Republic of Germany. Philippe Apeloig has been rewarded by the International Society of Typographic Designers (ISTD). Jean François Porchez's Retiro was also a nominee for Designpreis 2011, and won both TDC2 2010 and Club des Directeurs Artistiques award.

### **In Memoriam**

Louis Moyroud, inventor of the Lumitype phototypesetting machine, and Peter Keller, the controversial head of the former Atelier National de Recherche Typographique, passed both away in August 2010.



# france 10-11

**Jean-Baptiste Levée**

## ***The year 2011 in type in France***

As always, it's been a busy year for the type folks of our country. This report rather focuses on notable events, publications and initiatives. Type releases and awards are also listed as a reference only.

### ***New foundries***

Fonderie En large by Atelier Chévara. Designers include Julien Priez, Malou Verlomme, and Mathieu Réguer. Mathieu Chévara is no stranger to type: a former Estienne graduate, he won an Intergraphic award a few years ago. This project is his agency's sister company. Meanwhile, former Reading graduate Émilie Rigaud sets off her online one-person business, A is for Apple. Some rumours have been heard about other studios in Paris and Lyon launching their own foundry. It seems there is a trend in graphic design studios and agencies offering their former custom type jobs as general retail fonts. This economical model has proven to work already for mid-size foundries and freelancers, so why not extend it to other kind of professionals.

### ***Focus***

On 04 May 2011 Étienne Robial and Peter Knapp were awarded the title of "officier dans l'ordre des arts et des lettres". François Alaux, Hervé de Crécy, Ludovic Houplain and Catherine de Smet were awarded the title of "chevalier dans l'ordre des arts et lettres". These official recognitions of some of our best design writers and professionals is a nice signal towards a better design recognition at an institutional level.

### **Events, lectures and exhibits**

Les Puces Typo (the type fleamarket) was a nice event (300 attendees) held in the outskirts of Paris. The association should bring on the initiative this next year. The same association (Rencontres internationales de Lure 2011) held its annual week of symposium with a topic "À la marge" (in/on/to the margin), with lectures by Christian Schwartz, Niklaus Troxler, Alexandre Dimos and Gaël Étienne, Philippe Millot, Yulia Brodskaya, Étienne Robial, and others.

Meanwhile, some major type exhibitions took place in the Paris area: "Futura, une gloire typographique", at the Galerie Anatome (06 May 2011 to 23 July 2011), and "Geoffroy Tory: imprimeur de François 1er" at musée national de la Renaissance, (6 April 2011 to 4 July 2011), and the TDC 56 exhibition, at École de communication visuelle.

Few know Louis Jou, a prolific printer, typesetter and typographer who held his private press until the 80s. There has been a Symposium dedicated to him at the Fondation Louis Jou, Baux-de-Provence, on the 30 October 2010.

Among the minor exhibitions, let's cite the personal initiatives of Christophe Badani's "Calligraphies" (29 November 2010 to 5 December 2010, at Chez Bénédicte & Juliette, and Albert Boton's "Jeux de lettres", at Médiathèque Jacques Baumel in Rueil-Malmaison, from 5th to 30 October 2010.

### **Books and publications**

2011 is the year of Excoffon, with two books, several articles, an exhibition, etc. The famous French designer seems to create a new enthusiasm around his legacy. The books are *Roger Excoffon et la fonderie Olive* by Sandra Chamaret, Julien Gineste & Sébastien Morlighem (Ypsilon), and the second *Roger Excoffon, le gentleman de la typographie*, by David Rault (Atelier Perrousseaux).

Ypsilon also published *Albert Boton, 21 planches typographiques*, a small and fragile portfolio to the designer's works, and (finally!) a French translation to Bringhurst's *Solid shape of language*, and should publish *The elements of typographic style* in 2012. Perrousseaux published *Histoire de l'écriture typographique, le XVIIIe siècle (I/II and I/II)* by Yves Perrousseaux, and *Les*

*caractères de civilité, Typographie et calligraphie sous l'Ancien Régime*, by Rémi Jimenes. B42 issued its annual *Back Cover n°4* and a nice publication, *Architecture & typographie*, with articles by Catherine de Smet, Jérôme Saint-Loubert Bié, Jean-Marie Courant, Olivier Deloignon, Alena Kubova-Gauché, Caroline Maniaque, Sonia de Puineuf.

Ypsilon, Perrousseaux and B42 seems to hold a good market share in type writing and publishing, which is a good thing. Let's not forget *Futura, une gloire typographique*, the companion book to the exhibition, by Michel Wlassikoff and Alexandre Dumas de Raully (Norma).

Curiously, there has been few noise around *Types for brands - Typographies pour les marques*, by Seenk and Christophe Badani (Eyrolles) which is dedicated to corporate branding. Let's close this section by mentioning the re-issue of Taschen's *La fontaine aux lettres (The letter fountain)*, and the funny *Jeu des 9 familles typographiques*, a card game by Éditions 205.

### **Awards**

AW Conqueror: Club des directeurs artistiques 2010 (Jean François Porchez)

AW Conqueror: European Design Awards 2011 (Jean François Porchez)

Retiro: Creative Review Type Annual Best in Book 2011 (Jean François Porchez)

### **New typefaces**

#### *Retail*

Adso by Bruno Bernard (B·A·T)

Alcala, Norr by Damien Gautier (Éditions Deux-Cent-Cinq)

Apolline PTF by Jean François Porchez (Porchez Typofonderie)

Ardoise PTF by Jean François Porchez (Porchez Typofonderie)

Gemeli, by Jean-Baptiste Levée (JBLT)

Rameau by Sarah Lazarevic (Linotype)

Synthese by Jean-Baptiste Levée and Gilles Poplin (JBLT)

#### *Custom*

Byme & Ulysse by Laurent Bourcellier for Éditions Milan Jeunesse

BTP by Guillaume Grall and Équipe Type for étapes: magazine

Carrefour Origin by Jean-Baptiste Levée for Carrefour group  
Cogito AMM by Jean-Baptiste Levée for Atelier Malte Martin  
Mabel by Morgane Rébulard for The Shelf Journal  
Nathan Enfantine by Jean-Baptiste Levée for Nathan publishing house  
Nuit Sonores Type by SuperScript & Jean-Baptiste Levée for Nuits Sonores music Festival  
Singularier by Jean François Porchez for Yves Saint Laurent Beauté  
Télérama Dogon by Benoît Santiard & Jean-Baptiste Levée for Télérama special issue  
TCL by Patrick Paleta for Transports en Commun de l'agglomération de Lyon

### ***In Memoriam***

*Stéphane Mailliard (?-2011), typeface designer.* Mailliard was a rather discreet figure in our small scene. Let him be remembered as the designer of the first proprietary typeface for Électricité de France and Chanel. He was also a collaborator to Étienne Robial with whom he designed the Canal+ (broadcast channel) famous adaptation of Futura.

*Yves Perrousseau (1940-2011), writer, publisher.* This was possibly the worst news of the year. Perrousseau was a core member of Rencontres de Lure, and founded his publishing house to distribute books that are now basics in type readings. Many of his writings are still influential and his historical research remains important.

# france 11-12

**Jean-Baptiste Levée**

## ***The year 2012 in type in France***

This "year in type" will be more synthetical than previous one. This does not mean there were less events, but let us rather focus on the key interests of that period.

One of the main events was the launch of a portal site by the French ministry of Culture to celebrate the 500th anniversary of Garamond's death. The website contains lots of documents, interviews and pictorial material on the subject (<http://www.garamond.culture.fr/en/home>).

Speaking of which, the Amiens school of Design held a full day of lectures about Garamond in November 2011, along with an exhibition in the city library. This "Garamond" year followed 2011 as the "Excoffon year".

Many other important exhibitions took place. First of all, the Lyon printing museum welcomed a "Excoffon & Olive" exhibition, featuring many original documents, drafts, sketches and posters to both type designs and graphic designs of the French master. Later in the year, "La lettre à l'heure des révolutions technologiques" (Letter at the time of technological shifts), curated by Alice Savoie, made a big deal of the years of metal and phototypesetting, presenting thoroughful documents especially in non-latin.

In November 2011, the first edition of "Lettres Type" was produced in Nancy. Displaying 40 custom typeface projects from 40 designers. The exhibition traveled to several festivals and conferences later in 2012. The last event in the field was the Imprimerie Nationale exhibiting some of its greatest treasures at the Grolier club in New York City.

One cannot forget the 2nd edition of "Printemps de la typo", a 2-day lecture series about type & typography, organized by École Estienne, whose topic was "Type & power".

Not so many noteworthy books were published this year. The two main actors in the French field, Ypsilon (translation of Eric Gill's *Typography* and the *Lettres Type* catalog) and Perrousseau (François Boltana monograph) are obviously busy preparing further publications.

This year, the French "Club des directeurs Artistiques" awarded Malou Verlomme's typeface "Camille" and "Écam" in their category.

# germany 11-12

## **Jürgen Weltin**

The typographic scene in Germany is always a vivid one, with lots of gatherings and conferences, and in the past years with a growing number of young people being interested in type design. Among the numerous happenings on type and typography I will name a few (and apologize to those I forgot to mention).

February 2011 saw a typography symposium called ›20plusX‹ at the Hochschule München with workshops, discussions and students displaying their typographic work.

The ›Leipziger Typotage‹ was reduced to only one day (May 28) focusing on type and typography in contemporary art. There was an accompanying exhibition at the Museum für Druckkunst showing artists' work dealing with type and typography.

Berlin, known for its yearly Typo conference, is also home of a new independent small gallery run by ›Mota Italic‹ founders Sonja & Rob Keller. In May they exhibited ›CAPITAL: Berliner Buchstaben‹, works of 27 type designers and 27 illustrators and artists calling Berlin their home.

In June Weimar hosted the symposium ›Typogravieh lebt 7‹ (a play on words: ›Typografie‹ and ›Typogravieh‹ not only sound the same in German, they are also written almost the same, ›Vieh‹ however means cattle). This year's motto sounded English: ›On Ink Trips‹.

Berlin is also the home of a ›Buchstabenmuseum‹ (museum of letters) which was renovated in June by students of Hochschule Coburg. There are all kinds of three dimensional letters in a permanent exhibition, mostly from abandoned shop letterings.

Ken Barber from House Industries gave a two-day calligraphy workshop in Berlin in October.

Beautiful handwritten letters from masters of the 16th to 19th century were presented from March to October in Memmingen where one could admire around 8000 illustrated letters.

Granshan Eastern Type Design Competition, since 2010 headed by Typographische Gesellschaft München (TGM), again took place in Munich.

And another ›Webfontday‹ took place in Munich in November, also hosted by TGM.

›Schusterfisch‹ was called a conference in Weimar in October with the very interesting focus on the use of type in education and educational material, especially in elementary schools.

Once again Munich and its ›Typotag‹ on 18 November with Johannes Bergerhausen (Decode Unicode), Nadine Chahine on combining Arabic and Latin scripts, Shoko Mugikura on bilingual dictionaries, and others.

In December Ralf Herrmann gave a talk together with Nadine Roßa at the Buchstabenmuseum in Berlin about only one letter: the still hot debated German capital sharp-s.

The Mota Italic gallery in Berlin opened the year 2012 with an exhibition called New Vintage Digital Vernacular Letters.

The Gutenberg museum in Mainz was hosting ›Typo Talk‹ – talks about type, along with the exhibition ›On—Type‹ in March.

April saw a publishing conference in Munich on the state of the art in print and digital publishing with all its new technical standards.

May: the month of Typo Berlin.

The eighth ›Typogravieh lebt‹ (type cattle lives) took place in June, Weimar, talking about the future of typography: End of Line.

Also in June a typography symposium at Fachhochschule Dortmund called 33pt.

Another Leipziger Typotag on October 13 on the fake of banknotes, not only a typographic problem.

Next to all these conferences there are small, more private gatherings called ›Typostammtisch‹ (a regular's table for type lovers) in various cities. The most prominent ones are held in Offenbach and Berlin. But there is one also now in Munich.

Magma Brand Design has long established a magazin called ›Slanted‹ with theme based type stories together with a showcase on the works of new photographers. Themes included for instance: grotesque typefaces or the latest issue is covering super families.

Jean Ulysses Voelker and Peter Glaab from Fachhochschule Mainz published *Read + Play*, an introduction into typography, addressing the academic research on typography.

Johannes Bergerhausen authored the heavy *Decodeunicode*, covering all 109242 Unicode glyphs with descriptions to selected glyphs and useful information for the digital type setter.

If you like handset type you'll be interested in the handset type specimens printed in two volumes, available at [www.fliegenkopf-muenchen.de](http://www.fliegenkopf-muenchen.de): *bitte setzen, The Typefaces of the Letterpress Printshop*.

›TypoJournal‹ is a magazine published by Ralf Herrmann, the latest issue 3 includes articles on the subject of change (Wandel), for instance: about the German language, printing presses in the 21st century, a cursive companion for Fraktur types, German capital sharp-s.

And for the record: the German government commissioned type designers Jürgen Huber and Martin Wenzel to design a corporate type family called BundesSans and BundesSerif for all governmental promotional materials.



# japan 09-10

## **Taro Yamamoto**

The Digital Publishing Fair was held in Tokyo over a three-day period in July, 2010. More than 1,000 Japanese printing companies, independent software vendors, font vendors, and electronic device, and equipment manufacturers attended this trade show. The total number of attendees exceeded 60,000. Japanese national newspapers featured it as a big event symbolizing the changes that the publishing industry is facing today.

Many vendors demonstrated various different solutions for the production of electronic books. Some of them used proprietary electronic book formats, while some others advocated the importance of standardized formats, whether de facto or de jure, such as the EPUB format defined by IDPF (International Digital Publishing Forum). Large printing houses emphasized their ability to provide complete solutions that can cover a broad range of capabilities, from document and rights management, to automated production tool sets, through which publishers can reuse and repurpose their legacy contents, and efficiently produce electronic books.

The electronic book publishers and reader software/hardware manufacturers, such as Voyager and Sharp, demonstrated their products and emphasized the advantages of the electronic book formats that they promote (such as .book and XMDF). Japanese digital type foundries were demonstrating new typefaces that were specifically designed for lower-resolution devices.

There can be multiple kinds of electronic publications, depending on the level of the dynamic controllability over the content and form of the book, and support for interactions. The most basic form is the electronic book, and publishing houses today expect that they will maintain and expand their traditional relationship with authors and copyright owners by providing them with a reasonable business model for electronic books, along with useful technical solutions for the production and sales that can be widely accepted by general readers. On the other hand, large printing houses aspire to provide

their customers, which includes publishing houses, with comprehensive solutions for the production of electronic books, using their expertise in the pre-press processes for book production (typesetting, layout, pagination, and so on).

EPUB is a standardized format for electronic books, which has been used most widely for electronic books in the United States. However, in order to use the format for Japanese electronic books, its specification needs to be enhanced to support Japanese typographic conventions. Even vertical writing is not yet supported. So, the Enhanced Global Language Support (EGLS) subgroup of IDPF has been deliberating the CJK (Chinese, Japanese, and Korean) language support issues, and is now finalizing the work to make a list of CJK language and typographic requirements for EPUB. It is expected that a revised specification that includes CJK language support will be finalized in mid-2011.

In spite of the significantly increased interest in electronic publishing, there remain issues ranging from multilingual typography to business models. It seems that we are starting to explore new frontiers.

# japan 11-12

## **Taro Yamamoto**

In the field of Japanese high-quality digital fonts, today's font subscription programs such as Fontworks's LETS and Morisawa's PASSPORT have become widely accepted. Fontworks started LETS in 2002, and Morisawa began PASSPORT in 2005. Nearly ten years have passed since the first font subscription program was developed by Fontworks. Today, many Japanese fonts are no longer sold as packaged products. After paying an annual subscription fee, usually, you can use any font from the type foundry's library to create and author new documents and files, until your subscription expires. With this approach, it is possible for font users to keep the price of fonts to be paid at one time relatively low. For font vendors, the revenue from font sales can be more predictable than from selling packaged products. Although the transition from the traditional sales of packaged fonts to the subscription-based font licensing model often requires font vendors to make a greater effort in compensating the possible loss of revenue in the early stage of the transition, by significantly expanding the user base or by some other effective means. It can be said that the transition was very successful in the case of the Japanese digital font industry.

In addition to the general transition to the subscription-based font license, there are four more visible trends in the Japanese type industry today. First, an industrial-scale restructuring has been occurring through mergers and acquisitions. In 2011, Morisawa acquired the two font manufacturers: TypeBank and the font development and business divisions of Ryobi-Imagics. Second, SoftBank Technology and Morisawa started web font services supporting Japanese fonts. Third, font manufacturers tend to see today's wide acceptance and use of mobile devices as a good chance to expand their revenue from fonts and/or their proprietary typesetting or imaging technologies. Fourth, they are starting to look at not only the font market in Japan, but also the markets in East Asia as a whole.

All these trends seem to be partly due to the long, stagnant economy of Japan, especially the shrinkage of the Japanese publishing and printing industries, which inevitably started in 2000. Now, every digital type foundry in Japan is seriously looking for ways to make the business grow further.



# Lebanon 11-12

**Yasmine Nachabe Taan**

While preparing this report I found out that despite the small geographic size of Lebanon, the country had produced a relatively high number of active typographers creatively working on various innovative solutions for Arabic Type and perhaps because of the instability in the region and the little opportunities presented for typographers locally these designers fled the country to publish and produce their typefaces elsewhere. The tools and technology, being more accessible abroad, helped them in producing and publishing their own typefaces

I will present some events that recently occurred in Beirut and enumerate Lebanese designers/typographers and their latest contributions to the field.

In June 2012, the MENA Design Research Center launched the Beirut Design Week 2012. Part of this event a number of workshops were conducted, cultural design research methods, an international conference on the Future of Design Education, and a three-month live project entitled DESMEEM which is an intercultural design & social innovation initiative. Many of these events addressed typography issues in the MENA region.

At al-Muhtaraf in Beirut:

Kameel Hawa, founder of al-Muhtara, just launched a publishing house as part of al-Muhtaraf ([www.mohtarafbooks.com](http://www.mohtarafbooks.com)). He presented a talk at Nuqat Conference, Dubai, 2012, questioning the value of calligraphy in modern painting. Hawa designed a typographic sculpture (5 m high) that was exhibited at the entrance of the Beirut International Arab Book Fair in December 2011.

At the Frankfurt book fair, Hawa was invited to launch *16/2*, the book published by Fedregoni that was produced in collaboration with international typographers and designers among them Joost Ghrootens and Thomas Mas.

Two books published by al-Muhtaraf, *Sabab Akhar* and *Saudi Artists Today* received the ISTD Certificates of Excellence for high standards of typographic achievement and the book *Fann al Kalima (Word Art)*, won the Dubai International Award for Print in its fifth round in 2011 also received the ISTD Certificates of Excellence for high standards of typographic achievement.

Yara Khoury, senior designer at al-Muhtaraf designed the layout for the trilingual book *Saudi Artists Today*. During the last two years she has presented workshops and talks at Tashkeel, Sharjah University, Abu Dhabi Fair, and at the American University in Beirut. She will lead a workshop and present a talk at the Khatt Foundation Arabic Type Design Workshop Series 2012 in Dubai from 6 to 24 November 2012. She is currently working on a new typeface Tabboush for fun, a typeface that will be released in few months.

Tarek Atrissi will be the keynote speaker of First Middle East News Design Conference in Beirut - Lebanon SND's (Society for News Designers) first conference in the Middle East is organized in collaboration with An-nahar newspaper on 8-9 November 2012 in Beirut.

Atrissi was one of the speakers at Nuqat Design conference 2012, Kuwait. Among many of Atrissi's contribution, Mathaf, the Arab Museum of Modern Art, is using the custom bilingual font designed by Atrissi's Design studio.

Nadine Chahine is working through her PhD research on Arabic legibility studies with an eye to improving literacy in the Arabic world. As a capstone to her string of recent successes, in May 2012 Nadine was named as one of Fast Company Magazine's 100 Most Creative People in Business. Her typefaces include Frutiger Arabic, Neue Helvetica Arabic, and Koufiya.

Kristyan Sarkis, founder of Graphic & Type Design in the Netherlands ([www.kristyansarkis.com](http://www.kristyansarkis.com)) during the last two years designed three new arabic typefaces: Thuraya, 2011, published by Typotheque, a winning entry of ATypI's Letter.2 competition; Colvert Arabic, 2012 published by Typographies.fr was awarded the First Prize in the Arabic Text Typefaces category by granshan 2012; and Greta Arabic, 2012 published by Typotheque also awarded a Certificate of Excellence in Type Design from the Type Directors Club, TDC2 2012. He is currently developing a modern Arabic Naskh Type System, Greta Sans Arabic for Typotheque. The typeface ranges from Compressed to Extended in width and from Hairline to Black in weight. He will be giving a

3-day workshop, as part of Khatt Foundation's Tashkeel workshop in Dubai, in November 2012.

Pascal Zoghbi (<http://www.29arabicletters.com/foundry/>) gave several lectures around the Arab countries: in Nuqat conference in Dubai UAE, Ajwa' Riyad KSA and at the White Wall event at the Beirut Art Center in Beirut. He will be giving two workshop in the coming few months: the first one at Khatt Type Design Workshop in Dubai during November 2012 on Arabic Type Design with Khatt and Tashkeel and another workshop in Berlin in December 2012 on Arabic Type, Right to Left.

Maajoun studio -- ideas, type & design ([www.maajoun.com](http://www.maajoun.com)) in the past two years participated in Typolyrics Granshan in Armenia (<http://www.slanted.de/events/typolyrics-goes-granshan-2012>) and in GrAphorisms in Barcelona (<https://www.facebook.com/events/198768146866383/>). They also participated in the online exhibit Show us your type (<http://www.showusyourtype.com/#left>).

Maajoun submitted a short video to AIGA Chicago's International Small Talk Films (<https://vimeo.com/37740998>) that talks about the studio in general.

They recently started on a contract with Disney to do the Arabic adaptation (lettering) for their logos. So far they worked on Cinderella, Tangled, Cars, Lion King and Beauty & the Beast, in Arabic type!



# Lithuania 10-11

**Ausra Lisauskiene**

The situation of type design and typography in Lithuania is similar to the situation of 2010.

The Graphic Design Department of Vilnius Academy of Arts is still one of main places to study type design and typography. Students from this Academy are designing typefaces for their BA and MA graduate projects.

From 2008 until today, we are promoting type design and typography in Lithuania and abroad, by organizing the international exhibition "Travelling Letters". In 2011 the concept of the annual exhibition was "Transit". Script and letters have always been important constituent parts of any culture. Letters and script are messengers, carriers of information, and one of the most important means of communication among people. Whilst in the course of the centuries findings manifested themselves in different scriptforms, in essence it has retained its function of a "culture transit". The very word "transit" in this context is used as a metaphor to refer to the condition so well known to humans of the twenty-first century, of being en route - the feeling of being on the road, where we feel to be no longer in the place that we have left, and, although physically not yet there, in our thoughts and minds we have reached the destination a long time ago.

This exhibition in Vilnius was the fourth biggest unity of "Travelling Letters". The place for the exhibition, The Energy and Technology Museum (an old power station), was an unparalleled and interesting environment: the power of letters, words, images and technology. This personal and original exhibition has been noticed in the fields of information and art. New and experimental works made just for this exhibition came pouring in.

At the same time, in Vilnius, were some other large design events: IF festival, European Design Awards 2012 and Icoграда Week in Vilnius 2011: SPRING. All guests of these events from different countries were invited to the opening

of the "Travelling Letters" exhibition. Letters, script and script design is an open space whose creative forces gladly welcome designers, graphic, textile and ceramics artists, and, eventually, media. Any graphic characters used in their works – letters, symbols, gestures carry, in transit, the most important messages. The innovative interdisciplinary works replicate the actual values in the artistic context of letters and script, present them for the public judgement and may eventually become objects of cultural industries.

Good luck.

# mexico 11-12

## **Félix Beltrán**

### **Fonts**

The Gandhi font family was introduced in sans and serif versions for the bookstore with the same name. Gandhi was made by Cristobal Henestrosa, David Kimura, Raul Plancarte, and Gabriela Varela.

The Comex font family by Raul Plancarte, and the Telcel Sans font family by Gabriel Martinez Meave, with 10 variations from ultra light to ultra black, with their respective italic.

Eleven projects in five categories were selected in the fifth Biennial for Latin Types.

Text typography: Unna Regular by Jorge de Buen, and Xallitic by Jose Manuel Lopez Rocha.

Display type: Agony and Ecstasy by Jesus Barrientos.

Experimental typography: Antorcha by Jorge Moreno.

Typographic family Comex, Gandhi, and Telcel.

Design with Latin American typographies Main Title and final credits sequences: Ninja Assassin Movie by Jose Luis Coyotl Mixcoatl.

Print publication: Museo de Filatelia de Oaxaca by Ignacio Huizar and Festival de Artes Electronicas y Video Transito\_MX 04 by Monica Munguia.

### **National and international conferences and discussion boards**

Museo Franz Mayer was the venue for the panel discussions that were organized in celebration of 25 years Logo and Symbol in Mexico, a commemoration of the book Logos y Simbolos de Mexico (Logos and Symbols of Mexico), where Felix Beltran, Arturo Dominguez, Marcela Castro, Gabriel Martinez Meave, Ricardo Salas, among others, participated. (January 2011).

The 6th National Typographia Congress 2011 took place in the Facultad del Habitat of Universidad Autonoma de San Luis Potosi. Francisco Calles, Alejandro Caberar, Manuel Guerrero, Hector Montes de Oca, among others, presented lectures on 3 and 4 March 2011.

Fila 3 Diseño en Multitud organized the Felix Beltran conference La marca desde mi practica (Brand from the view of my practice) in the city of Guadalajara on 20 May 2011.

Universidad Marista de Queretaro held the Diseño en Movimiento Congress on 20 June 2011, during which lectures from Felix Beltran, Xavier Bermudez, Felipe Covarrubias, among others, were presented.

Revista Tiypo commemorated the 472th anniversary of the establishment of print in Mexico and celebrated the 9th edition of the typographer's day, with conferences, workshops, and exhibitions in Mexico, Morelia, Puebla, and Xalapa. Some of the lecturers were Francisco Calles, Alejandro Magallanes, Manyel Monrroy, Edmundo Rostan (September 23 and 24, 2011).

Mexico City was the location of the Seventh Press Design World Summit 2011. 14 conferences and 4 panels were held, with the participation of Marina Garone as a lecturer, among other specialists (October 24 to 30, 2011).

Among the activities of the Fifth Latin American Typography Biennial were Tipos latinos 2012 Mexico, at the Instituto Veracruzano de la Cultura in the city of Xalapa, and the panel Generalidades Particulares de la tipografía (Specific generalities of typography) with the participation of Javier Alcaraz, Jorge de Buen, Francisco Calles, and David Kimura (April 20, 2012).

Instituto de Investigaciones Bibliograficas of Universidad Nacional Autonoma de Mexico, celebrated the International Book Day 2012, and organized the Lazos de tinta y papel entre Flandes y Nueva España (Ink and paper ties between Flanders and Mexico) conferences with the participation of Stijn Van Rossem, Cesar Manrique Figueroa, Marina Garone, Clara Bargellini, Sandra Van Ginhoven, and Laurette Godinas (April 23, 2012).

Prodiseño 2012 Urbanica, was organized by Instituto de Estudios Superiores de Tamaulipas and had among its guests Francisco Calles and Ivan del Rio, with Tipografía Contemporanea en Mexico 0.2 (Contemporary Typography in Mexico) conferences and Typewear, respectively. (March 15 to 17, 2012).

***National and international workshops, graduate courses, masters' degrees, PhD's***

The Fila 3 Diseño en Multitud event, in the city of Guadalajara, offered the Felix Beltran workshop, entitled La marca desde tu practica (Brand from the view of your practice) (May 20, 2011).

The workshop Cartel tipografico en la practica (Typographic poster in practice) had Felix Beltran as the instructor during the Diseño en Movimiento Congress that was organized by Universidad Marista de Queretaro (May 31 to June 2, 2011).

Gabriel Martinez Meave led the workshop Del Pincel al Pixel (From the brush to the pixel) for the Campus Party, 2011 Edition activities in Mexico City (July 18 to 24, 2011).

As part of the 472th anniversary commemoration of the establishment of print in Mexico, the first in America, and of the ninth edition of the typographer's day, the workshops Diseño de Letra (Character design) and Diseñando mi publicacion (Designing my publication) were given by Francisco Calles and Edmundo Rostan respectively, in the city of Xalapa (September 23 and 24, 2011).

The Centro de las Artes San Luis Potosi Centenario offered the workshop Diseño de Letra. Un Proceso Detallado (Character design. A detailed process) by Francisco Calles (March 26 to 29, 2012).

The Gestalt Centro de Estudios organized Situar la Tipografía Aspectos culturales, históricos, tecnológicos y regionales en el diseño de la tipografía (Situating typography. Cultural, historic, technological, and regional aspects in typography design), a workshop by Alejandro Lo Celso (February 10 to 25, 2012).

One of the Design workshops organized for the activities for the 17th Culture University Festival in the city of Culiacan was given by Cristobal Henestrosa, and had the title Creacion de Fuentes Tipograficas (Creating Typographic Fonts) (May 7 to 10, 2012).

Grupo Horma coordinated the courses by Cristobal Henestrosa: Calligraphy Workshop (October 8, 2011) and Creacion de Fuentes Tipograficas (Creating

Typographic Fonts) (April 14, 2012); the courses by David Kimura: Selección Tipográfica (Typographic Selection) (March 17, 2012); and the courses by Gabriel Martínez Meave Calligraphy Workshop (July 9, 2011), among others.

As part of the Dejando Huella (Leaving a Trace) activities in the city of Queretaro, conferences and workshops were given by Gabriel Martínez Meave and Ale Paul (April 26 to 28, 2012), among others.

Centro de Estudios Gestalt del Puerto de Veracruz celebrated the graduation of the sixth generation of the Master Degree in Typographic Design (August 27, 2011).

Galería Vertigo and Revista Típos offered Típos en Acción, Especialización Tipográfica (Típos in Action, Typographic Specialization) celebrated in its 2011 edition (August 19 to September 10, 2011), and 2011 (March 2 to 24, 2011), with the participation of Francisco Calles, Cristóbal Henestrosa, David Kimura, and Raúl Plancarte. They also offered the Specialization: Diseño de una Fuente (Designing a Font) by Cristóbal Henestrosa and Raúl Plancarte (June 1, to 23, 2012).

### **National and international published essays, articles and interviews**

*Boletín del Instituto de Investigaciones Bibliográficas* de la Universidad Nacional Autónoma de México published a monograph on typography in time. The publication includes articles by Jorge de Buen, Marina Garone, Luz María Rangel, Albert Corbeto, Fabio Ares, and others. ISSN 0006-1719.

Revista Artes de México published *Lectura, El Diseño de una Familia Tipográfica (Reading, Designing a Typographic Family)*, a book by Jorge de Buen, Marina Garone, and Leonardo Vázquez Conde.

Jorge de Buen, in collaboration with José Scaglione, published the book *Introducción al estudio de la tipografía (Introduction to the study of typography)* at editorial Trea, Gijón. ISBN 978-84-9704-589-6.

Marina Garone published the book *Historia en Cubierta. Fondo de Cultura Económica a través de sus portadas (Cover History. Fondo de Cultura Económica through its covers)* at Fondo de Cultura Económica. ISBN 978-60771605641. Miradas de la Cultura del libro en Puebla participated in the

book, as the editing house. *Bibliotecas, tipografos, grabadores, libreros y ediciones en la epoca colonial (Glances at the culture of book in Puebla. Libraries, typographers, engravers, bookstores, and editions in colonial times)* was published by the editing houses EyC, CECA-Puebla and IIB-UNAM. ISBN 878-607-8022-62-5. It also worked together with Maria Esther Perez in the compilation *Las Muestras Tipograficas y el Estudio de la Cultura Impresa (Typographic Samples and the Study of Print Culture)* coedited by Instituto de Investigaciones Bibliograficas of Universidad Nacional Autonoma de Mexico and Ediciones del Ermitaño, 2012, 288pp, ISBN 978-607-7640-65-3.

### **National and international individual and collective exhibitions**

One of the activities of the 6th National Typographia Congress 2011 was the Edward Johnston's exhibition; caligrafia y tipografia (calligraphy and typography) in the city of San Luis Potosi (March, 2011).

Museo Occidental de Diseño presented the exhibition Marcas by Felix Beltran. This activity was part of the Fila 3 Diseño en Multitud event, in the city of Guadalajara (May 2011).

Museo Franz Mayer commemorated the first edition of the book *Logos y Simbolos de Mexico (Logos and Symbols of Mexico)* (January 2011) with the exhibition 25 Años del Logo y el Simbolo en Mexico (25 Years of Logo and Symbol in Mexico). This exhibition was presented in several cities in Mexico, such as Toluca and Guanajuato, and also in Grenada and Barcelona.

Instituto Veracruzano de la Cultura was the host of the Fifth Biennial of Latin American Typography, Latin Types 2012 / Mexico, coordinated by Francisco Calles, supported by Centro de Estudios Gestalt, Asociacion de Escuelas de Diseño, and revista Typo. The exhibition showed 76 projects from Argentina, Bolivia, Brazil, Chile, Colombia, Cuba, Ecuador, Guatemala, Mexico, Paraguay, Peru, Uruguay, and Venezuela.

Marina Garone and Albert Corbeto were the curators of the exhibition *Las letras de la Ilustracion. Edicion, imprenta y fundicion de tipos en la Real Biblioteca (Characters in the enlightenment. Edition, printing and casting types at the Royal Library)*. This exhibition was held at the Sala de Musas of Biblioteca Nacional de España, and was part of the celebrations for the 300 anniversary of the Library. (January 17 to March 25, 2012).



# poland 11-12

## **Education**

University of Arts in Poznan  
Graphic Department  
Sign and Typography Studio  
Head of the studio: Krzysztof Kochnowicz  
<http://uap.edu.pl/en/faculties/faculty-of-graphic/>

The Academy of Fine Arts in Katowice  
Long term International Workshops "Ala has a ..."  
Ala has a font: March 2011 – December 2011  
international team of teachers: Anne Bessemans, Filip Blazek, Martin Majoor,  
Marian Misiak, Eben Sorkin  
<http://typefacesforkids.blogspot.com.es/>

Ala has a pen: March 2012 – December 2012  
international team of teachers: Filip Blazek, Verena Gerlach, Sarah Lebovic,  
Martin Majoor, Marian Misiak  
<http://alahasapen.blogspot.com.es/2012/02/ala-has-pen-schedule.html>

Polish Japanese IT Institute in Warsaw  
New Media Department  
Kinetic Typography Studio  
Head of the studio: Ewa Satalecka

AKT – Akademicki Kurs Typografii  
the Academic Course on Typography in Warsaw  
Robert Chwałowski and invited educators  
<http://akt.edu.pl/>

Robert Oles  
Book design courses

<http://d2d.pl/>  
<http://d2d.pl/index.php?id=29>

### **Conferences**

Research in Graphic Design, Graphic Design in Research  
<http://conference.aspkat.edu.pl/2012/>

### **Publications**

#### *Lapikon book*

publication assumed Ala has a font workshops. Articles about basics in type design and presentation of the participants achievements.

Printed and on-line issue editions

Published by ASP Katowice, 2011

[http://issuu.com/warsztatgraficznyewasatalecka/docs/lapikon\\_3\\_jan\\_small](http://issuu.com/warsztatgraficznyewasatalecka/docs/lapikon_3_jan_small)

#### *Research in graphic design, articles post-conference*

AGRAFA 2012, Research in Graphic Design, Graphic Design in Research, Katowice 2012

including Indra Kupferschmidt, Gerard Unger, Anja Stoffler, Gerry Leonidas

[http://issuu.com/warsztatgraficznyewasatalecka/docs/research\\_in\\_graphic\\_design\\_issue](http://issuu.com/warsztatgraficznyewasatalecka/docs/research_in_graphic_design_issue)

2+3D nr 38/2011

Powrót do klasyki

Barbara Kęsek-Bardel | Zawód – projektant

Wywiad z Davidem Pearsonem – projektantem znanych serii wydawniczych, grafikiem, który doświadczenie i popularność zdobył, pracując w angielskim oddziale Penguin Books.

Czym jest czytanie?

David Crowley | Projektowanie książki

Wizualne i materialne aspekty książek na przykładach prac Marian Bantjes, A Practice for Everyday Life oraz Sary de Bondt.

Antywzornictwo? Czym jest liberatura?

Mariusz Sobczyński | Idee

O manifeście obwieszczającym światu istnienie nieznanego dotąd rodzaju literackiego: liberatury.

2+3D nr 39/2011

Oznaczenia uliczne w Pradze

Filip Blažek | Projektowanie informacji

Prezentacja projektu standaryzacji napisów z nazwami ulic, opartego na historycznych wzorcach, stworzonego przez studentów Akademii Sztuk Pięknych, Architektury i Projektowania w Pradze.

Dyskretna perfekcja

Artur Frankowski, Magdalena Frankowska | Historia dizajnu

„Niewątpliwie Andrzej Heidrich należy do nielicznego grona artystów grafików, którzy w ostatnich dziesięcioleciach wywarli istotny wpływ na naszą rzeczywistość i kulturę wizualną. Niezwykła perfekcja warsztatowa, elegancja kreski, kilkudziesięcioletnie bogate doświadczenie graficzne i typograficzne, nieczęsto spotykana życzliwość i skromność. Tak scharakteryzowałibyśmy bohatera tego tekstu w jednym zdaniu”.

2+3D nr 40/2011

Typographische Gestaltung Jana Tschicholda

Richard B. Doubleday | Historia dizajnu

Artykuł o książce Typographische Gestaltung napisanej przez jednego z najważniejszych typografów XX wieku. Tekstowi towarzyszy przedruk abstraktu książki opracowanego w 1938 roku przez Władysława Strzemińskiego.

2+3D nr 41/2011

Na początku było słowo...

David Crowley | Typografia

Refleksje na temat relacji człowiek – pismo, technologia.

Old New Zelek

Marian Misiak | Historia dizajnu

O plakatach Bronisława Zelka i najpopularniejszym kroju w dziejach polskiej typografii

2+3D nr 42/2012

Dojrzewanie fontów – rozmowa z francuskim typografem Xavierem Dupré

Jan Tonellato | Typografia

W twórczości typograficznej powinno się dążyć do prostych form, ale ja z natury mam skłonność do ich komplikowania. Dlatego potrzebuję dłuższego czasu, by projekt dojrzał. Mogę spokojnie spędzić dwa lata na pracy nad jednym krojem.

NieTypowo

Jasiek Krzysztofiak | Wydarzenia

Relacja z konferencji Typo Londyn 2011, w której autor skupił się na trzech przedstawionych tam projektach – nowej stronie internetowej BBC World Service, filmie Gary’ego Hustwita Urbanized, oraz systemie informacji miejskiej Legible w Londynie.

2+3D nr 43/2012

Polskie pismo drogowe

Marian Misiak | Typografia

Historia projektu pisma drogowego autorstwa Marka Sigmunda oraz próba jego redizajnu.

2+3d nr 44/2012

Misja „Litera”

Monika Marek | Historia dizajnu

O pierwszym polskim piśmie typograficznym i jego twórcy, Romanie Tomaszewskim.

### **Competitions**

1st International Students' Award in Typography Design – Miłosz 2011

The winning entry, known as the Miłosz Typeface, was designed by Damien Collot.

<http://typemilosz2011.pl/en/>

*New blood*

Google web fonts:

Viktoryja Gadomska, Poznan, Fjord

<http://www.google.com/webfonts#ChoosePlace:select>

Szymon Celej, Doppio

<http://www.google.com/webfonts/specimen/Doppio+One>

### **Exhibitions**

Ala has a font, Katowice, AGRAFA conference 2012

*Participation in the International Exhibitions*

AIR, Ewa Satalecka, Moving Type, Mainz

[http://www.gutenberg-museum.de/103.0.html?&no\\_cache=1&tx\\_cal\\_](http://www.gutenberg-museum.de/103.0.html?&no_cache=1&tx_cal_)

controller%5Bview%5D=event&tx\_cal\_controller%5Btype%5D=tx\_cal\_phpicalendar&tx\_cal\_controller%5Buid%5D=775&tx\_cal\_controller%5Blastview%5D=view-rss%7Cpage\_id-130%7C%7Cview-list%7Cpage\_id-153&tx\_ca

### **Awards**

Kinetic typography

Zuzanna Szyszak – "Pożegnanie Małego Wojownika" ("A Farewell to a Little Warrior") - I Prize in the Category of Multimedia, X International Students' Graphic Design Biennale, AGRAFA 2012, Katowice; - Participation in "Polish Animation Panorama", OFAFA 2012, Cracow. - YACH for the best animated videoclip, 21. YACH FILM FESTIVAL Also took participation in endyear's students' exhibition on Mainz University, Germany.



# slovenia 10-11

**Petra Černe Oven**

This is a quick look at typographic events happening in a small country of 2 million inhabitants – just to remind you – geographically positioned between Austria and Italy. As far as official data goes we have 5 members in Atypl.

## **Events**

### *WBC 2010*

Since Ljubljana had won the prestigious UNESCO title "The World Book Capital" for year 2010, we were lucky that many cultural events between April 2010 and April 2011 were connected to books. The programme was very diverse and included many exhibitions (some listed under exhibitions), discussions and shall I say in general celebrations of the geniality of the book. More info on hundreds of events can be found here: <http://en.ljubljanasvetovnaprestolnica.knjige.si/> including World Book Summit 2011 congress (<http://tiny.cc/ffhkbnw>), where researchers and experts on book and reading discussed following topics: Book Globalisation and Reading in the Digital Era, Publishing Books in Smaller Language Markets, Translating Books from Minor National Languages into World Languages and so on.

### *TipoRenesansa*

One of outcomes of "The World Book Capital 2010" was however even much more important for typographic community in Slovenia: Ljubljana has got the first letterpress workshop / printing house, named TipoRenesansa (<http://www.tiporenesansa.si>). It is run by Marko Drpić in the beautiful part of Ljubljana next to the river Ljubljanica (<http://g.co/maps/euhfu>). It is the labour of love, slowly acquiring equipment from very diverse parts of Slovenia and Yugoslavia, making it work, organising workshops... Collection of machines amongst others includes: "Exakt" proofing machine, Adana 5" x 3", FAG Control 405, Heidelberg Tiegel and more.

*2nd Festival of Letters / Festival črk*

was organised by Tiporenesansa in summer 2011. It is an utopian project of small group of enthusiasts, and resulted in numerous workshops of old techniques (letterpress printing, stone carving, book binding, woodcutting), present day type design; exhibitions; series of lectures on typography; Central European premiere of Kartemquin Films movie Typeface, and a crazy happening of printing the posters in public with few-tons street roller.

*5th Biennial of Visual Communications, 2011*

organised by The Brumen Foundation took place in the National Gallery in October 2011. The main award went to a typeface Tribunal which was designed for a student newspaper Tribuna by Aljaž Vindiš (<http://www.aljaz-vindis.info/>). As an accompanying event international exhibition of invited jury took place, and guests also participated with lectures. This time we were delighted to listen to Davor Bruketa, Mervyn Kurlansky, Filip Pagowski, Gerard Unger and John L. Walters.

*Poster Festival Ljubljana 2011*

with the subtitle "The Faces of Racism Revealed", took place in September 2011. The overall theme of the festival connecting four exhibitions in the National Gallery, lectures, workshops, catalogues, the festival newspaper and film screenings was the issue of racial intolerance, with the focus on the poster as a basic medium of mass communication. The Festival is organised by the Brumen Foundation in partnership with Amnesty International Slovenia and design academies across Europe, and with financial support from the EU.

**Exhibitions**

*Miljenko Licul*

One of the most interesting and waited for exhibitions in 2011 was definitely the one co-organised by the National Gallery and The Brumen Foundation (<http://www.brumen.org/?v=630>) which featured life opus of prominent Slovenian designer, typographer and educator Miljenko Licul (1946 – 2009). It was brought together from diverse archives and private sources and part of the exhibition is touring internationally (for dates see: <http://www.brumen.org/?v=633>).

The exhibition was accompanied by a 504 pp monograph (Miljenko Licul, Petra Černe Oven (ed.); Ljubljana : Fundacija Brumen : Narodna galerija, 2011). The book features most interesting projects from his career, texts about them and

many interesting sections for further research into Slovene graphic design and work of Miljenko Licul particularly. It includes transcriptions of interviews, biography, bibliography, lists of his projects, awards, exhibitions, etc.... It is hoped to be published in English in 2013.

*Odperti depoji / Open Archives*

was an exhibition organised by Museum of Architecture & Design, Ljubljana in February 2011 in which they presented most interesting pieces from their archives. Predominantly collecting national design production they selected pieces from all areas: photography, architecture, industrial and graphic design. In last few years they also included type design projects and one of selected projects was Mitja Miklavčič's FF Tisa typeface.

*"Oblikobranje / FormReading"*

was an exhibition in Cankarjev dom in January 2010 organised by Designers Society of Slovenia and showcased member's work. Thematically focused on reading, they presented interesting projects from different areas of design (<http://tinyurl.com/829yt7z>).

*Krst pri Savici / The Baptism at Savica Falls*

One of typographically flavoured projects which were part of "The World Book Capital 2010" was also the visualisation of the Slovene national epic (written by the Slovenian Romantic poet France Prešeren) and sewing it into a cloak for Prešeren's sculpture in the centre of the city. It was initiated by London based designer Andreja Brulc ([andrejabrulc.com](http://andrejabrulc.com)). More about the project here: <http://tinyurl.com/7yws4mc> and <http://tinyurl.com/854n7m5>.

***Type design workshops and new releases***

*TipoRenesansa workshops*

In summer 2011 the 3rd tipoRenesansa workshop took place in Ljubljana. As previous ones it was lead by Tomato Košir and Aljaž Vindiš. The results are available here: <http://tinyurl.com/3rh7vqs>. The workshop dealt with bodytext typefaces for print and displays. Participants from Austria, Finland, Romania and Slovenia worked for a week in Ljubljana. The final products included typefaces with 40 characters minimum, which were displayed in B1 poster size and exhibited in front of TipoRenesansa workshop. The 4th tipoRenesansa workshop was organised in beautiful Trenta valey, and the report can be found here: <http://tinyurl.com/7e403k2> (scroll down).

*TipoBrda workshops*

Till now 20 workshops were organised and led by Lucijan Bratuš who was lately joined by Domen Fras as comenthor. Have a look at: <http://www.behance.net/TipoBrda>. Specimens are available from [domen\(at\)aparat.org](mailto:domen(at)aparat.org). One of the type faces from 16th TipoBrda workshop – Master by Jure Kožuh – is now available also trough MyFonts: <http://tinyurl.com/79vo2zf>.

Slovenian type designer Mitja Miklavčič lately designed FF Tisa Sans (soon to be released by FontShop International) and has been working on numerous other typefaces: Republika (sans serif for Slovenia's new identity), Banjo Playbill (Photo-Lettering, a Design Museum London Design of the Year nominee), Lucky Magazine (also House Industries). More: <http://mitja-m.com/typo.htm>.

Sources close to Slovenian type nerds tell us that there are few typefoundries in nascent form. Hopefully more on that in the next report.

# slovenia 11-12

**Petra Černe Oven**

This is a quick look at typographic events happening in a small country of 2 million inhabitants geographically positioned between Austria and Italy. As far as official data goes we currently have 2 members in Atypl.

## **Events**

### *BIO 23*

BIO stands for Biennial of industrial Design and it is – being established in 1964 – one of the oldest international design competitions in this part of Europe. Over the years appeared in many different shaped and sizes, and this year it comes as a curated show. It has many categories and I am pleased to announced that as part of the exhibition 3 typeface design projects will be presented: Štajn typeface (author Anže Veršnik and co-author Jure Kožuh, Grafikarna, Slovenia), Swell: A Typeface (YuJune Park and Caspar Lam, Synoptic Office, USA) and Balkan Sans (Nikola Đurek and Marija Juza, Typonine, Croatia).

The exhibition will be open from 27. 9. to 11. 11. 2012 at Grad Fužine (Pot na Fužine 2, Ljubljana). More info: <http://www.bio.si/>.

### *DSS celebrations*

In January 2012 The Designers Society of Slovenia (DSS) celebrated 60 years. The DSS was founded in early 50s and is the only professional association in Slovenia to unite designers from all areas of design. The society has been a full member of ICSID (International Council of Societies of Industrial Design) since 1961. In 1963 the society took part in the founding congress of ICOGRADA (International Council of Graphic Design Associations) in Bled (then Yugoslavia) and has since that been instrumental in development of design as a profession in Slovenia.

### **Lectures, seminars and exhibitions**

#### *Emzin workshops*

The Institute for Creative Production Emzin organized two workshops. In November 2011 they invited Max Kisman (The Netherlands), Nick Bell (UK), Niels Schrader (The Netherlands) and Bojan Hadžihalilović (Bosnia and Herzegovina); and in May 2012 Gordon Young (UK), Gabriel Freeman (Spain), Alain Le Quernec (France) and Slavimir Stojanović (Serbia) were invited. Both events were well attended by the Slovene graphic design community.

In September 2012 Emzin invited Berlin based graphic designer Jianping He to give a lecture and present his work. His exhibition is open at the NLB Gallery Avla till 8<sup>th</sup> November 2012 (more: <http://www.nlb.si/exhibition-jianping-he>).

### **Type design workshops and new releases**

#### *TipoRenesansa workshop*

is now renamed into "TypeClinic, 5th international type design workshop", and was held in Trenta Valley in summer 2012.

The workshop dealt with bodytext and display typefaces for print and digital usage. Participants of all levels of expertise came from all over the world to work for a week in Trenta Valley, Slovenia. The final products are typefaces with 40 characters minimum, which are later presented as a B1 poster. Participants of the 5<sup>th</sup> workshop were: Anja Schwendenwein (AUT), Diana Ovezza (ROM), Kevin van Reenen (SAR/UK), Marianne Riegelneegg (AUT), Marija Rnjak (CRO), Marijana Oršolić (AUS/SRB), Theresa Radlingmaier (AUT), Verena Manyet (AUT).

Results of 5th workshop can be seen at: <http://www.behance.net/gallery/5th-international-type-design-workshop-2012/5075289>

The next workshop will be held in middle of February 2013. More information can be obtained if you write to Tomato Košir, who is organizing the workshop ([tomato@tomatokosir.com](mailto:tomato@tomatokosir.com)).

#### *TipoBrda workshop*

is yet another way of enjoying type design and Slovenian geographical curiosities at the same time. TipoBrda is a workshop for "students of graphic

design, typography, architecture and all the people who are somehow interested in designing typefaces" and has been for 20 years organised and mentored mainly by Lucijan Bratuš, who was in last few years joined by Domen Fras. This year's workshop was in August. More information about the workshop can be obtained from: <http://www.tipobrda.com/delavnice/22-delavnica-avgust-2012/>.

Slovenian mobile company Simobil acquired a custom font called Simbl which was designed by Ermin Međedović of Lettermin Ltd and in is use from summer 2012.

Slovenian daily Dnevnik is slowly introducing a custom font family BadNews designed by their in-house designer Samo Ačko. The project is going to be fully implemented by November 2012.

### **Publications**

Faculty of Natural Sciences and Engineering, Department of Textiles published a catalogue titled *TIPO3* – a presentation of typefaces, designed by students in academic year 2010-2011. Their mentors were Domen Fras, Klementina Možina and Boštjan Botas Kenda.



# sweden 10-11

**Carolina Laudon**

## **Societies**

### *Stockholms Typografiska Gille*

The Guild has more than 200 members. During the year they hosted nine smaller lectures and produced the newsletter "Typiskt" by printer Klas Beckman ([www.stockholmstypografiskagille.se](http://www.stockholmstypografiskagille.se)). In September 2010, the publisher Dokument Press ([www.dokument.org](http://www.dokument.org)) held a lecture on Urban Calligraphy and the history of graffiti. In November 2010, Peter Bruhn from Fountain type held a lecture on his types and foundry [www.fountaintype.com](http://www.fountaintype.com). In March 2011, five Finnish typedesigners came to lecture on typedesign. In April 2011, the American designer and author Ellen Lupton came to talk on "About design education, theory and practice. What happened in this field in the last years".

### *Kalligrafiska kretsen*

Unfortunately, I have to report that the Calligraphic Circle, was closed down as a consequence of the decrease in membership numbers. The Calligraphic Circle will continue as a facebook group. The circle was started by teachers at Konstfack, the University of Arts in Stockholm. They have held excellent courses in the art of lettering. Two former members have started Kalligrafiakademien (The Calligraphic Academy), and will continue giving classes ([www.kalligrafiakademien.se](http://www.kalligrafiakademien.se)).

## **Awards (Berlingpriset and Ordfronts typografi, Kolla)**

### *The Berling Prize*

Sweden's most prestigious typographic design-prize was given in 2011 to bookdesigner Carl-Henrik Kruse Zakrisson ([www.polytype.dk](http://www.polytype.dk)). The prize is a donation by Berling media to celebrate Karl-Eriks Forsbergs work on Berling Antikva. It is given to one significant designer each year on Forsbergs birthday, on May 5th, at the National Library of Sweden.

### *Svensk Bokkonst*

The National Library of Sweden, together with Svensk Bokkonst held an annual touring exhibition with award-winning books in Sweden, to stimulate and inspire bookdesign ([www.kb.se](http://www.kb.se)).

## **Publishing**

### *Books*

BachGärde Design and Communication released their second book on typography *Typografins Väg volym 2: I alfabetets fotspår*, by Marcus Gärde [ISBN-†978-91-977-0142-6].

In 2011, he won a gold award in the design competition Kolla! The book is a continuation of the former book *Typografins Väg volym 1: An guide för morgondagens typografer* [ISBN-†978-91-977-0141-9].

## **Education**

### *Södertörn University*

Last year, Södertörn University's Media Technology Department started two courses in typography and typedesign; "typedesign and typography" and "typedesign and fontdevelopment" ([www.sh.se](http://www.sh.se)). In april 2011 designer and author Ellen Lupton held a lecture on design education, theory and practice and later that evening she held a lecture for Stockholms Typografiska Gille.

### *Beckmans akademien*

The academy is a part of the Beckmans College of Design. Since 2010 they give a course in typography ([www.beckmans.se/akademien](http://www.beckmans.se/akademien)).

## **Foundries**

As I was sitting down to write about the foundries in Sweden, I, like most people in the business, would probably have said that there might be three or four companies. But doing my research I found more than twenty who labeled themselves as typedesigners. Most of them do not design full time, but on the side of other business. To me, this was a new experience. Is this a true sign of an increased interest in types and type technology, or just another Facebook-age claim to fame? It would be very interesting to share experiences on this observation with other country delegates.

# sweden 11-12

**Carolina Laudon**

As I browse through the older reports, there is too much that I now have to cross over. It saddens me that typography today seems to live in the shadows. Too many lettering voices have been silenced over the last decade. The young people who started "Typografiska cirkeln" with so much enthusiasm have stopped meeting for lectures and the enthusiasts behind "Kalligrafiska kretsen", which has held so many nice lettering workshops, has become a mere facebook group. My old school, "Högskolan för Design och Konsthantverk", where I took my graphic design master degree no longer has a graphic department. To report good news from the north is not very easy. But there is some light, Södertörn University started two courses in typography two years ago and the Swedish Post made a series of five stamps based on Swedish typographers. Only, you usually end up on a stamp when your dead.

## **Societies**

### *Stockholms Typografiska Gille*

The Guild has now about 190 members. The guild has hosted nine smaller lectures throughout the year and made two newsletters of "Typiskt". One on record-covers by Lasse Ermalm and the other one on the Penguin books by Håkan Lindström, ([www.stockholmstypografiskagille.se](http://www.stockholmstypografiskagille.se)).

In Oktober 2011, the bloggers from Hjärta & Smärta's halloffemmes.blogspot.se talked about their bookseries on females graphic designers.

During the annual Christmas lunch Dutch typedesigner Gerard Unger held the lecture "The influence of technology on [my] letterforms".

In February 2012, the guild visited the National Library of Sweden for a guided tour on old type-specimens ([www.kb.se](http://www.kb.se)).

In March 2012, the guild celebrated the letter W's seven years as an official letter in the Swedish alphabet. We have there by 29 letters in our alphabet. The guild also visited the small library Hagströmer ([www.ki.se/hagstromer](http://www.ki.se/hagstromer)), and, in April 2012, they returned to the National Library of Sweden for a guided tour on posters from the eighteenth century to 1950. In May 2011, Indra Kupferschmid held the lecture "Distinguishing Typefaces. About classification system". The guild had also decided to donate its archives to Stadsarkivet ([www.ssa.stockholm.se](http://www.ssa.stockholm.se)).

### **Awards (*Berlingpriset and Ordfronts Typografi, Kolla*)**

#### *The Berling Prize*

Sweden's most prestigious typographic design-prize was given in 2012 to type designer and type lecturer Carolina Laudon [www.laudon.se](http://www.laudon.se). The prize is a donation by Berling media to celebrate Karl-Eriks Forsbergs work on Berling Antikva. It is given to one significant designer each year on Forsbergs birthday, May 5th, at the National Library of Sweden.

#### *Svensk Bokkonst*

The National Library of Sweden, together with Svensk Bokkonst, held an annual traveling exhibition with award-winning books of Sweden, to stimulate and inspire bookdesign ([www.kb.se](http://www.kb.se)).

### **Publishing**

#### *Stamps*

Earlier this year the Swedish Post released a series of five stamps with typefaces designed by Swedish designers. They used Berling Antikva [Karl-Erik Forsberg, 1951], Sispos [Bo Berndal, 1973], Traffic [Tom Hultgren, 1973], Indigo Antiqua [Johan Ström, 1999] and Satura [Göran Söderström och Peter Bruhn, 2011]. The stamps cost 12 Swedish kronor.

#### *Books*

In spring A4 released a book with essays on typefaces for newspapers from the early nineties *Tidningstyper i brytningstid* by Pelle Anderson, Matthew Carter, Christer Hellmark, Stefan Lundhem, Erik Nilson and Gerard Unger. [ISBN 978-91-637-0368-3]

During the summer Bonnier Carlsen released a book on the history of letters for children, called *A, B, C å allt om D* by Nina Ulmaja [ISBN 978-91-638-6963-1]

#### *Periodicals*

The graphic design magasin Cap&Design has hosted ten smaller seminars on graphic design throughout the year. In May they held a seminar on typography in Stockholm and Gothenburg, "Typografisk crunch" ([www.capdesign.idg.se](http://www.capdesign.idg.se)).

Biblis is a part of The National Library of Sweden. Biblis premieres history and craft of books and print. They give a quarterly periodical called Biblis ([www.kb.se](http://www.kb.se)).

#### **Education**

Södertörn University Media Technology Department holds two courses in typography and typedesign; "typedesign and typography" and "typedesign och fontdevelopment" ([www.sh.se](http://www.sh.se)).



# ukraine 09-11

## **Viktor Kharyk**

2009 Oktober

ATypI delegate report by Viktor Kharyk 2007-2009  
<http://ua-typography.livejournal.com/295150.html>

Viktor Kharyk's Presentation for Mexico  
<http://ua-typography.livejournal.com/294664.html#comments>

2009 November

The First All-Ukrainian Festival of Calligraphy and Typography  
Kiev, Mykhaylo Boychuk University of Applied Arts and Design  
In program:

Calligraphy and fonts design competition

Lectons and master-classes of main calligraphers and typographers

Practicum "Street's Calligraphy"

<http://ua-typography.livejournal.com/303850.html>

<http://ua-typography.livejournal.com/304796.html>

<http://ua-typography.livejournal.com/305993.html>

<http://ua-typography.livejournal.com/306337.html>

<http://type.org.ua/znimky-z-ruteniji/>

<http://ua-typography.livejournal.com/305862.html>

2009 December

24 Realized font AndrijScript Cyrillic by Andrij Shevchenko

<http://type.org.ua/andrijscript-cyrillic/>

<http://new.myfonts.com/fonts/andrijtype/andrijscript-cyrillic/>

2010 February

19 Realized font family 9 Months by Cyrill Tkachev  
<http://new.myfonts.com/fonts/kyryll-tkachev/9-months/>

2010 March

02-17 Type posters exhibition "Word and Action"  
Kiev, Ann Gallery  
<http://ua-typography.livejournal.com/325996.html>

2010 April

21 Realized font Turbota by Andrij Shevchenko  
<http://type.org.ua/turbota/>  
<http://new.myfonts.com/fonts/andrijtype/turbota/>

23 Realized font Pressure Drop by Lukyan Turetsky,  
beginning of font design studio 2D Typo, Lviv  
<http://typo.2d.lviv.ua/shrifti/pressure-drop-2d.html>  
<http://new.myfonts.com/fonts/2d-typo/pressure-drop-2d/>

2010 July

12 Meeting with Oleksiy Chekal—calligrapher, designer and teacher of  
calligraphy from Kharkiv, and Andrij Shevchenko—font designer and  
calligrapher from Berdyansk.  
Art Gallery "Khudgraf", Kiev  
<http://ua-typography.livejournal.com/comments>

12 Realized font Ascetic 2D by Danylo Turetsky and Lukyan Turetsky  
<http://typo.2d.lviv.ua/shrifti/ascetic-2d.html>  
<http://new.myfonts.com/fonts/2d-typo/ascetic-2-d/>

25 Workshop "Calligraphic Logotype" by Oleksiy Chekal, Kiev  
In program:  
Literally introduction

Lettering, music, mindset  
Love and hate through the letters  
Connection methods or how to be friends with letters  
Creation of own monogram  
Classification of writing styles  
Classification of calligraphic logotypes  
Creation of calligraphic image with handy tools  
<http://ua-typography.livejournal.com/359039.html#cutid1>

2010 August

09-21 Creative youth open air workshop "Artistic Kachanivka",  
Kachanivka, Chernihiv region.  
In program:  
Everyday workshops and lectures about calligraphy, fonts and book design  
Summary exhibition in Kiev  
<http://art-kachanivka.blogspot.com/>

31 Realized Pi-font family Hutsulyandia by Iryna Korchuk,  
comprised folk ornaments found on Hutsul ceramics of the mid 19th to early  
20th centuries.  
<http://ua-typography.livejournal.com/364184.html>  
<http://typo.2d.lviv.ua/shrifti/hutsulyandiya-2d.html>  
<http://new.myfonts.com/fonts/2d-typo/hutsulyandiya-2-d-beast/>

2010 September

01 2D Typo presented font family New Hotinok by Hennadij Zarechnjuk and  
Viktor Kharyk. Till this tyme studio became the first Ukrainian "font foundry"  
presented some font designers community.  
<http://ua-typography.livejournal.com/364663.html>  
<http://typo.2d.lviv.ua/ua/shrifti/new-hotinok-2d.html>  
<http://new.myfonts.com/fonts/2d-typo/new-hotinok-2-d/>

2010 October

11 The big publication about Ukrainian and Belorussian font design in German design magazine "Page" by Klaus-Peter Staudinger

[http://www.page-online.de/emag/typo/artikel/cyrillic\\_type2#emaganfang](http://www.page-online.de/emag/typo/artikel/cyrillic_type2#emaganfang)

<http://ua-typography.livejournal.com/368067.html>

[http://www.ljplus.ru/img4/k/h/kharyk\\_viktor/PAGE-11.2010cover.jpg](http://www.ljplus.ru/img4/k/h/kharyk_viktor/PAGE-11.2010cover.jpg)

[http://www.ljplus.ru/img4/k/h/kharyk\\_viktor/PAGE-cyrillic\\_type\\_part2\\_Page\\_1.jpg](http://www.ljplus.ru/img4/k/h/kharyk_viktor/PAGE-cyrillic_type_part2_Page_1.jpg)

[http://www.ljplus.ru/img4/k/h/kharyk\\_viktor/PAGE-cyrillic\\_type\\_part2\\_Page\\_2.jpg](http://www.ljplus.ru/img4/k/h/kharyk_viktor/PAGE-cyrillic_type_part2_Page_2.jpg)

[http://www.ljplus.ru/img4/k/h/kharyk\\_viktor/PAGE-cyrillic\\_type\\_part2\\_Page\\_3.jpg](http://www.ljplus.ru/img4/k/h/kharyk_viktor/PAGE-cyrillic_type_part2_Page_3.jpg)

[http://www.ljplus.ru/img4/k/h/kharyk\\_viktor/PAGE-cyrillic\\_type\\_part2\\_Page\\_4.jpg](http://www.ljplus.ru/img4/k/h/kharyk_viktor/PAGE-cyrillic_type_part2_Page_4.jpg)

[http://www.ljplus.ru/img4/k/h/kharyk\\_viktor/PAGE-cyrillic\\_type\\_part2\\_Page\\_5.jpg](http://www.ljplus.ru/img4/k/h/kharyk_viktor/PAGE-cyrillic_type_part2_Page_5.jpg)

2010 November

12-14 The Second All-Ukrainian Festival of Calligraphy and Typography  
Kiev, Mykhaylo Boychuk University of Applied Arts and Design  
and the first Ukrainian font design competition.

In program:

Olga Virmenych "Ukrainian gothic"

Vasyl Chebanyk "Modern calligraphy based on authentic Ukrainian alphabet"

Cyril Tkachev "Type and illustration in editions for children"

Galina Shevtsova "Japan calligraphy"

Vitaliy Mitchenko "Development of Ukrainian hand script"

Dmytro Rastvortsev "Departures in typography"

Andrij Shevchenko "Making types from potato"

Oleksandr Mykula "Calligraphy and modern Iranian graphic design"

Oleksiy Chekal "Monograms in sphragistics and numismatic"

Hennadij Zarechnjuk "Digitation of historical fonts"

Chi Zina "Chinese calligraphy"

<http://ua-typography.livejournal.com/370855.html>

<http://speir.livejournal.com/24090.html>

<http://ua-typography.livejournal.com/372180.html>

<http://dmytrorastvor.livejournal.com/8609.html>

dmytrorastvor.livejournal.com/8867.html  
<http://www.facebook.com/album.php?aid=37339&id=100000408053339>  
<http://www.facebook.com/photo.php?fbid=141353309250753&set=a.141352072584210.37074.100001282553734#!/album.php?aid=37074&id=100001282553734&page=2>  
<http://www.facebook.com/album.php?fbid=146617608708795&id=100000816713100&aid=19282#!/photo.php?fbid=162014840502405&set=a.162014820502407.24799.100000816713100>  
<http://www.facebook.com/album.php?aid=25584&id=100001134301022&ref=mf#!/album.php?aid=25584&id=100001134301022>  
<http://www.facebook.com/album.php?aid=49853&id=100000496905444>  
<http://kirill-sun-lion.livejournal.com/125327.html>  
<http://picasaweb.google.com/urmurr/nLUYYB#>  
<http://liniya-mi.livejournal.com/>  
<http://lukas-2d.livejournal.com/132686.html>  
<http://ar-sh.livejournal.com/766.html>  
<http://loverfishka.livejournal.com/3393.html#cutid1>

Font design competition winners.

Display fonts:

1. "Ukrainian Barocco" by Hennadij Zarechnjuk
2. "AB-1000" by Natalia Nefedova
3. "Dan" Danylo Galchenko

Text fonts:

1. "Oksana" by Andrij Shevchenko
2. "Kyiv" by Viktor Kharyk
3. "Khomenkivska" by Hennadij Zarechnjuk

Special prizes:

"Piven" by Jana Surelo

"El Lissitsky" by Emile Kitayeva

"Gold key" by Svetlana Akatyeva

<http://igordudnik.livejournal.com/362747.html>

2010 December

20 Realized font family Osnova Pro by Andrij Shevchenko

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

<http://3z.com.ua/portfolio/identity/2131/>

<http://new.myfonts.com/fonts/andrijtype/osnova-pro/>

2011 February

19 Competition "Native language – children drawings"  
Palace of children and youth, Rivne  
<http://ua-typography.livejournal.com/381144.html>

2011 March

23 Realized fonts Galushki, Krokodila and Agu by Dmytro Rastvortsev  
<http://new.myfonts.com/fonts/rastvortsev/dr-galushki/>  
<http://new.myfonts.com/fonts/rastvortsev/dr-krokodila/>  
<http://new.myfonts.com/fonts/rastvortsev/dr-agu/>

2011 May

05 Realized font Cranked Pipe 2D by Lukyan Turetsky  
<http://ua-typography.livejournal.com/388242.html>  
<http://typo.2d.lviv.ua/shrifti/cranked-pipe-2d.html>  
<http://new.myfonts.com/fonts/2d-typo/cranked-pipe-2d/>

2011 June

03 Realized font family Legionary by Cyrill Tkachev  
<http://ua-typography.livejournal.com/392230.html#comments>  
<http://new.myfonts.com/fonts/kyryll-tkachev/legionary/>

06 Realized font family Florentin 2D by Viktor Kharyk  
<http://ua-typography.livejournal.com/392509.html#comments>  
<http://typo.2d.lviv.ua/shrifti/florentin-2d.html>  
<http://new.myfonts.com/fonts/2d-typo/florentin-2d/>

09 Realized font Messy Linocut 2D by Nika Nekrasova  
<http://ua-typography.livejournal.com/comments>  
<http://typo.2d.lviv.ua/shrifti/messy-linocut-2d.html>  
<http://new.myfonts.com/fonts/2d-typo/messy-linocut-2d/>

25 Realized pi-font Trypillya 2D by Lukyan Turetsky

This ornamental font is the interpretation of ornaments of Trypillya culture. Trypillya culture, or Cucuteni-Trypillya is an archaeological culture of Neolithic times. Its name derives from the name of the village of Trypillya nearby Kyiv. This culture experienced its culmination between 5500 and 2750 BC. The Trypillians lived in the territories between the Carpathian Mountains and the Dniپر River of the modern Ukraine, Moldova and Romania  
<http://ua-typography.livejournal.com/395129.html#cutid1>  
<http://typo.2d.lviv.ua/shrifti/trypillya-2d.html>  
<http://new.myfonts.com/fonts/2d-typo/trypillya-2d/>

2011 July

09 Exhibition of famous Ukrainian constructivist Vassyl Yermilov  
Mystetskiy Arsenal, Kyiv  
<http://ua-typography.livejournal.com/cutid1>

2011 August

11 Realized font family Oksana Text Narrow by Andrij Shevchenko  
<http://ua-typography.livejournal.com/398145.html#comments>  
<http://type.org.ua/oksana-text-narrow/>  
<http://new.myfonts.com/fonts/andrijtype/oksana-text-narrow/>

2011 September

02 2D Typo presented collection of Ukrainian historical fonts digitized by Hennadij Zarechjuk for free download  
<http://ua-typography.livejournal.com/400606.html#comments>  
<http://typo.2d.lviv.ua/shrifti.html>

12 Realized font Simeon 2D by Viktor Kharyk

The font Simeon is based on a historic Armenian handwriting notrgir, cutted in 1756-1757's by Johann Michael Fleischman for Johann Enschede's type foundry, and Armenian handwritten capital letters from other European sources. It also contains style and time appropriate Bastardo-Latin and stylized Cyrillic, complete with full set of Armenian characters and ligatures, required Latin ligatures.

<http://ua-typography.livejournal.com/403462.html#comments>

<http://typo.2d.lviv.ua/shrifti/simeon-2d.html>

<http://new-fonts.livejournal.com/33640.html>

<http://new.myfonts.com/search/simeon+2d/fonts/>

# uruguay 10-11

## **Vicente Lamónaca**

Since the last the ATypI report, typography in Uruguay has developed with enthusiasm and suprising energy.

### **Events and Exhibitions**

*Tipos Latinos Uruguay.* In 2010 Uruguay received the jury of the biennale, being Montevideo the venue of the Jury. At the same time it has being develop round tables, conferences, workshops, involving the visitant jury:

Juan Heilborn (py), Paco Calles (mx), Marcela Romero (ar), Fabio Lopez (br), Hugo Rivera (cl), César Puertas (co) and José de los Santos (uy).

Edward Johnston. Thanks to the input of our colleagues from England, in particular Ewan Clayton, original art work and material from Edward Johnston was sent to Uruguay to organize an exhibition in recognition and tribute to the calligrapher and typographer who was born in Uruguay (San José 1872). This exhibition also travelled to Paraguay and Mexico, and we are working to have it on show in other countries of the region.

### **Education**

In the context of formal education, the subject 'Typography' is being taught in three institutions of tertiary education. The private Universidad ORT Uruguay (Tipografía I and II in the second and third semester) and BIOS Institute (Tipografía, in the third semester), and on the public education, its being taught on the National Fine Art School, Univeristy of the Republic (Tipografía I and II in 4th and 5th year). ORT, being the oldest one, has a total enrolment of 230 students. BIOS has around 40 student participants.

This short history of the teaching of typography has already paid off, since our first graphic design graduates had followed this specific course during their studies.

The Universidad ORT continued with an extracurricular workshop of creative typography for graduates on graphic design. The workshop was given by de Gustavo Wojciechowski. A total of sixty designers attended the workshop in all five editions. At the end of each workshop a printed publication was developed displaying all results. This publication was sent to different countries.

### **Publications**

#### *Prints*

In addition to the catalog accompanying the exhibitions of Tipos Latinos, and the books from Doblette with results of the workshops, the Sociedad Tipográfica de Montevideo (STM) has published its first group specimen in 2011 that presents the work of most of its partners.

#### *Electronic*

There are new media of typography in Uruguay.  
[www.letters.tipotype.com](http://www.letters.tipotype.com) is currently the oldest, and includes interviews and reflections from 2007 onwards.  
[www.tipografia.com.uy](http://www.tipografia.com.uy) is the official website of the STM that displays the results of the work of its partners, in addition to activities performed (highlighting views of colleagues Argentine Alejandro Lo Celso, Aldo de Losa, Rubén Fontana Jalluf Zalma, etc.)

### **Fonts**

In 2010, Chau by Vicente Lamónaca, consisting of 8 variants, was added to the portfolio of the national font family.  
Rambla by Sommaruga Martin, and Muzarela, a font family with 50 variants by Lamónaca, were published in 2011.  
More recently, Carlos and Minima by Felipe Rodriguez were published at Tipotype.

### **Organizations**

In 2008, the Typographical Society, the first collective dedicated to national dissemination, education and the rescue of the activity of typography, was

established in Montevideo. In the last three years the consolidation is evident, and the Typographical Society has become the local source of reference in the field.

### ***Distributors***

In 2009, the digital foundry [www.TipoType.com](http://www.TipoType.com) was launched from Uruguay, where earlier on fonts were locally not available. 2011 highlights a new project in which [www.fontsforhope.com](http://www.fontsforhope.com) supplies more fonts locally and abroad, while there organize activities from fundraising, by selling licenses to help social causes.



# uruguay 11-12

**Fernando Díaz and Vicente Lamónaca**

Since the last participation of Uruguay in ATypI reports, typography has been developed with truly amazing enthusiasm and strength.

## **Organizations**

In 2008 the "Sociedad Tipográfica de Montevideo" was formed by four founding members. This is first national collective dedicated to diffusion, education and recue of the typographic activity in our country. In this 3 years its consolidation is evident, becoming the local reference in this field and growing in numbers to 15 members.

## **Events and exhibitions**

*Tipos Latinos Uruguay.* In 2010 Uruguay received the jury of the biennale, being host of the event. Parallel to this activity were developed roundtables, conferences and workshops, involving the guest juries: Juan Heilborn (py), Paco calles (mx), Marcela Romero (ar), Fabio Lopez (br), Hugo Rivera (cl), César Puertas (co) and local jury José de los Santos (uy).

In conjunction with the exhibition of the selected works, roundtables were preformed with national type designers which work was selected in the biennale.

In 2012 a new edition of the "Tipos Latinos" exhibition was presented again in Uruguay, renewing the commitment to spread typography in the country, and with the possibility of attending to several guided tours and conferences.

*Edward Johnston.* Thanks to the contribution of colleagues in England, especially Prof. Ewan Clayton, a shipment of materials was handled to Uruguay with the purpose of staging an exhibition in recognition and homage, as well

as spreading the knowledge of the Uruguayan calligrapher and typographic figure: Edward Johnston. In addition, this stunning exhibition was also mounted at Paraguay, Mexico, Argentina (thanks to the efforts of Roballos-Naab) and will soon be in Chile.

*Uruguay Design.* A design exposition was held at Johan S. Gallery Helsinki, Finland in 2012. Organized for "Helsinki - World Design Capital, 2012" featuring the typefaces Econ mica (Vicente Lam naca), Rambla (Mart n Sommaruga) and Quiroga Serif (Fernando D az).

*Type Camp Brazil 2012.* Fernando D az was invited to participate as an instructor at the Type Camp held in Campinas, where he gave a typography workshop.

### **Education**

In the framework of formal education Typography is taught in three tertiary institutions. The private institutions: ORT University, Uruguay (Typography I and II at the second and third semester of the career), BIOS (Typography at the third semester); And public institution "Universidad de la Rep blica" at the "Escuela Nacional de Bellas Artes" (Typography I, II, III and IV). Being ORT University the oldest institution in the subject (officially registered at the Ministry of Education in 2004), and with a registration of 100 students per year.

This brief history on typography teaching has already paid off, having the first graduates in graphic design with specific courses during their career.

ORT University has continued to make "Doblete" the extracurricular workshops of typographic creation for graduates in graphic design given by Gustavo Wojciechowski. They have had about 60 participants and five editions. After each workshop the results have been published and sent to several countries.

The "Sociedad Tipogr fica de Montevideo" is the only local collective dedicated specifically to typography. A key concern is the continuing education of its members and the creation of educational activities for the general public. In these recent years various activities were taking in place at Montevideo inviting personalities like: Rub n Fontana, Zalma Jalluf, Alejandro Lo Celso, Aldo de Losa, Eduardo Bacigalupo, etc.

### **Publications**

*Printed.* Besides the catalogues that accompany *Tipos Latinos* exhibitions, and the book publication of *Doblete* workshops, in 2011 the *Sociedad Tipográfica de Montevideo* (STM) published its first collective specimen, which presents the works of the most part of their members.

*Online.* New channels of communication regarding typography have emerged in Uruguay.

[www.lamonaca.org](http://www.lamonaca.org) Is a website that features interviews with personalities from Ibero-America, as well as articles and reflections on typography.

[tipografia.com.uy](http://tipografia.com.uy) is the official website of STM, where are displayed the results of the work of its members, news, in addition to all the activities organized by the group.

### **Typeface releases**

In 2010 were added to our national Font portfolio: *Chau*, consisting of eight variants (Vicente Lamúnaca). In 2011, *Rambla* (Martin Sommaruga) and *Muzarela* family with 50 variants (Vicente Lamúnaca). In 2012, *Logomotion* and *Fenix* (Fernando Díaz), and *Sed·n* (Sebastián Salazar).

### **Distribution**

In 2009 *TipoType.com*, the first national type foundry, was released for commercializing local fonts. In 2011 the project *FontsForHope.com* - *Tipógrafos por Janí* was created in which the offer of national typefaces was conjugated with a good cause: gathering funds to improve the quality of the son of one STM member. This activity, in addition to fulfilling its primary purpose, allowed to largely spreading local fonts between designers and advertising agencies.

### **Diffusion**

At the end of 2011 several Uruguayan typefaces were selected to be included in the Google Web Fonts portfolio, which implicated a widespread use of typography in the local media.

The diffusion actions from STM, have allowed typography to enter the agenda of local design. Thus the involvements of the STM in the catalogue of the "C-mara de Diseo de Uruguay", as well as the Uruguayan graphic design exhibition in Europe have their own separate typography chapters. In addition, the graphic image of these activities has been made with Uruguayan typeface Rambla.

In the same way the Uruguayan representation at both of the "Bienal Iberoamericana de Diseo" 2010 and 2012, has its own, quantitatively and qualitatively important chapter destined to the typography in this country.

