

ASSOCIATION TYPOGRAPHIQUE INTERNATIONALE  
REPORTS OF THE COUNTRY DELEGATES  
2000-2001



Reports of the

# COUNTRY DELEGATES

2000–2001

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Country Delegates are appointed by the Board of Directors and now represent ATypI in 24 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 to this publication are all based on volunteer work and are not rewarded.



# Argentina

Rubén Fontana

As we have indicated on previous occasions, the teaching of and specialization in typography has existed for somewhat over a decade in Argentine universities. For some time now, the initial impulse achieved after the implementation of the course has been in need of events and ideas to motivate the discipline and validate it as a specific and live academic field.

This crucial evolution should be generated on the basis of different stimuli: the development of study programmes and the qualifications of the teaching staff, supplemented by other academic activities.

Within this context, we discerned the importance of organizing an international congress dealing specifically with typography as a discipline, that would motivate thought within the regional environment of design professionals & students about a qualitative change in the use of typography as an excellent communication tool.

Hence, an event has been organized to coincide with the fifteenth anniversary of *tpG (tipoGráfica)* magazine and the publication of its fiftieth issue, with the aim of sharing the latest information and know-how on typography with the audience.

The event will be attended by international and local specialists, who will establish a dialogue both among themselves and with the public. It will be the most important meeting of its kind to have been held in Latin America and will take place in Buenos Aires on 14, 15 and 16 November 2001. It has been named 'tipoGráfica-buenosAires' and its slogan is 'International encounter, typography for real life'.

This slogan is not a chance one: we are not thinking in terms of a meeting of learned specialists. The thematic content has been designed to reawaken among the participants the awareness of typography as part of our everyday life, as a common cultural asset that must be protected from insensitive and vulgar usage.

Similarly, this exchange forum proposes to review the diverse interests relating to the role of typography in our day and age, in the light of methodological and technological change and bearing in mind that, hand in hand with the computer, there has been a mass increase

in the process of typeface design, over and above the specific centres for its teaching and production.

The design and practice of typography is a subject that has historically been addressed by expert professionals, however due to the marvellous mass nature of its use it has become the most public of the communications phenomena. Throughout history, statesmen and strategists, governments and men of letters, have expressed their concern for a culture of letters which would promote understanding between people and their temporal and social context.

The subject is to be developed in presentations on typography covering areas such as editorial media, packaging, Internet and interactive media, corporate identity, font design, information design, education, and others.

Matthew Carter, Lucas de Groot, André Gurtler, Rosemary Sassoon and Erik Spiekermann have agreed to participate in this encounter. The following local lecturers will also participate: Pablo Cosgaya, Rubén Fontana, Diego Giacone, Zalma Jalluf, Alejandro Lo Celso, Ernesto Rinaldi and Guillermo Stein.

It is planned to hold a round table discussion after the lectures, moderated by Jorge Frascara, to enable a direct exchange between guest speakers and the public. In addition, three thematic workshops, to be co-ordinated by Carolina Short and Tomás García Ferrari, Hans van Leeuwen and Marie Thérèse Koreman and the Cruz del Sur Calligraphers Association (Asociación Calígrafos de la Cruz del Sur), will provide an in-depth review of technical and technological aspects.

Lastly, complementing these activities, a series of ten simultaneous exhibitions relating to typography will be open to the general public.

Distance from the traditional centres of knowledge as well as information on the specific meetings held annually by ATypI, have awakened interest in this event among professionals and students in Argentina and other Latin American countries.

In Argentina, this encounter may well be a milestone in the dissemination of information on typography.

# Brazil

Claudio Rocha Franco

## Tipografia Brasilis 2

The main theme of the second Tipografia Brasilis, an exhibition of contemporary Brazilian typefaces, was 'Brazil, body and soul'. Organized by Faap (a Design School in São Paulo) and ADG (the Graphic Designers Association), the exhibition received entries of designers and students from all over the country and also showed work of guest designers.

Among the international guest lecturers at the event were David Berlow (The Font Bureau), Bruno Maag, (Dalton Maag Ltd) and Ted Harrison (FontLab).

## Bienal

This year the Bienal of São Paulo celebrated its fiftieth anniversary and brought to the pavilion built by Oscar Niemeyer an exhibition that showed projects of fine arts, architecture and design. Typography was present in the work of the group Caminho Suave, which combined typography and graffiti in an urban point of view. As a kind of gigantic book, the city and its walls, buildings & streets function as a basis for all kinds of visual communication. The focus of the project was on unofficial and casual signs.

## Teaching

The teaching of typography on design courses in Brazil has been, for some time, of secondary importance. It depended on teachers of related disciplines bringing up the subject with editorial projects, but without much foundation in their own classes. However, things have been changing recently. We can definitely see an increase in the teaching of typography at Brazilian Universities. The inclusion of disciplines such as History of Typography and Digital Typography as part of the academic curriculum demonstrates how typography has finally gained value and respect within the Brazilian academic community. This inclusion, however, has been made gradually and still has its problems, mostly due to the lack of specialized teachers capable of designing and establishing a curriculum plan. Most of the design courses in Brazil are generic, which can be directed not only to graphic designers, but to industrial designers as well.

## Workshop

Fernanda Martins gave a workshop on 'Letterform design – constructing alphabets' at the Design Department of the Paraná State Federal University. She also showed her work in the first individual typographic exhibit held in Brazil.

*Thanks to Priscila Farias*

# Colombia

Camilo Umaña

Although Colombia is experiencing a very disturbing social conflict, and thousands of displaced people are the result of disastrous internal wars, the daily reality of working life in our cities continues as normal. Urban centres are highly productive, with sustained economic support for cultural activities. Oil resources and international aid help to provide a basis for a modest but solid vision for the coming years. Of course, we are not at all strangers to globalization: Europe and North America are investing on a very large scale, buying banks or public-service enterprises: consequently, graphic design for signs, display, books, brochures and ephemeral printing is now in constant demand.

As mentioned in our last report, Colombia has hundreds of public and private centres of education. This absurd fact results in a high number of graduates with many levels of quality. A graphic design career is still much in demand; this fortunate situation generates extra revenue from the student quotas with a consequent investment in better teachers and an improved range of courses. Staff are benefiting from these years of flourishing interest and are able to cultivate knowledge, maturity and experience, which will result in the review and improvement of courses. The positive effect of this situation is that art faculties begin to adopt a basic curriculum for the first two years, with architects, industrial designers, and art students sharing courses.

The Faculty of Architecture at the University of the Andes (Bogotá) requires a number of small publications (curricula, conferences, activities) that are now designed by alumni and professors: the training of these people has been undertaken by professional graphic designers. The result is an amazing set of unified little brochures with effective solutions in typography. Ongoing workshops and courses to train future students who will design the next editions are currently planned. Of course, this kind of typographic education should open the architect's mind to new ways of thinking about design: writing, editing, publishing.

After a long revision of the curriculum, in part assisted by a reconnaissance mission to Germany, the Faculty of Graphic Design at the University Jorge Tadeo Lozano (Bogotá) has reduced its number of courses by half and

has begun to establish basic courses linked with other art departments in the manner mentioned above. This Faculty of Graphic Design has been especially gratified by the fact that graduate students are working in the USA with very successful results.

At the National University of Colombia (Bogotá) the Faculty of Graphic Design developed a system for concluding academic courses that allows the student to choose a specialization in editorial design (paper or digital), and for the first time in their history, students are writing entirely theoretical theses, which have occasionally been awarded as meritorious. Research and writing are providing future graduates with new approaches to enrich their interests, far beyond prosaic practice. As usual this university has recently organized the eleventh Salon of Design Students, an annual event that exhibits work of daily practice and confronts trends and quality. Finally, students of this Faculty are doing MA courses in England, Spain, Mexico and the USA, obtaining for the first time official loans and also for the first time establishing as a normal practice travelling abroad to continue studies in graphic design.

Something that is common for these centres of education is an emphasis on typography. Courses are really devoted to mastering a knowledge of type and positive consequences are beginning to be apparent. Some kind of refinement in our visual landscape related to type is evident. Also managers and public clerks are now more demanding than before and quality in graphic design is seen to achieve the best results. Producers of printed information are increasingly concerned with improving standards and this, combined with refined design, is changing the nature of demand to a higher level.

Of course, the black hole remains the same: copyright for the use of fonts is very far from being respected by people involved in the trade. Big campaigns managed by software giants to prevent piracy are only directed to protect word processing, CAD or financial software. Fonts flow freely from one desk to another and no resources, time or information are reserved to protect the precious type. Perhaps ATypI should instruct members in this part of the world to reinforce our obligation to fight piracy.

# Cyprus

Evripides Zantides

We are now experiencing the meta-stock-exchange era on the island of Cyprus. Graphic design has flourished: fresh logos, new corporate identities of many companies, modern annual reports and more business cards have intensively appeared in our surroundings. Many people have also begun to refer to themselves as graphic designers – by learning various computer software programs – and examples of hi-tec vernacular typography are often the result. Our route to the European Union is creating a need for designers to develop a design climate of creative standards by constant reference to the basic principles of typography and by research into the latest trends.

Typefoundries in Greece are our main source of Greek fonts since the local activity in this area is almost non-existent. Cypriot design for the web, for magazines and for electronic publishing is increasing, and old & new Greek fonts alike are being put to good use. The co-existence of graduates from art and design schools in various European institutions is also formulating a diversity of typographic thinking. I may only hope for the development of a local infrastructure for the typographic scene in terms of exhibitions, workshops, seminars and lectures.

# Denmark

Henrik Birkvig

## NOTABLES

### Autumn / winter 2000

- Danish calligrapher Allan Daastrup (graduated from Roehampton, UK) gives a presentation in the CooperBlackKlub, Copenhagen.
- American type designer and calligrapher Mark Jamra gives a talk at The Graphic Arts Institute / CooperBlackKlub and shows his work. His best known typefaces are Jamille (ITC) and Kinesis (Adobe) and he teaches at University of Portland, Maine, USA.
- It was announced in Leipzig that the ATypI conference 2001 will be held in Copenhagen with local programme organizers Henrik Birkvig, Torben Wilhelmsen and Kim Pedersen.
- Danish graphic designer Ole Søndergaard adds typeface designer to his activities: FontShop releases his FF Signa after years of work. The font family is being used for the material for the ATypI Conference in Copenhagen, September 2001.
- Danes Torben Wilhelmsen and Henrik Birkvig are represented in the book *TypeGraphics* edited by former *U&Ic* editor Margaret Richardson for Rockport Publishers.
- Yearbook *Grafiana 2000* published by The Danish Museum of Printing / Danish Press Museum containing articles about the function of writing in antiquity, and about the use of venetian style typefaces at the beginning of the twentieth century by graphic designer and printer Kristian Kongstad.

### Winter / spring / summer 2001

- Denmark's Design School ([www.danmarksdesignskole.dk](http://www.danmarksdesignskole.dk)) publishes 125th anniversary book with many examples of graphic design from former and present students including examples of typeface designs.
- The Danish Society of Calligraphers goes online with website ([www.dgh.dk/kfd](http://www.dgh.dk/kfd)).
- Type Directors Club of New York scholarship for a foreign student – to be announced at ATypI Copenhagen 2001 – goes to a student from The Graphic Arts Institute of Denmark.
- Swedish typeface designer, calligrapher, & graphic designer Lennart Hansson, resident in Skåne (old Danish country), regular in the Copenhagen based CooperBlackKlub and a member of ATypI, released *Renasci* in 1997 – a typeface based on old Danish and

Swedish inscriptions (mainly in churches). It gets a very fine review by senior journalist Gert Grøndal. True: it is a very original piece of work with a Scandinavian renaissance flavour to it.

- Danish financial corporation Unibank merges with Scandinavian companies to form Nordea – the largest of its kind in Norway, Sweden and Denmark. Gets new logotype based on House Industries Chalet-series (electronically pushed and pulled as by a layman on a home computer, sadly enough).
- Swedish writer and typographer Christer Hellmark is guest juror in the annual selection of good books arranged by the Society of Book Crafts.
- Typographer and calligrapher Bent Rohde designs a new edition of Saxo Grammaticus (the first Danish historian) set in Plantin with facsimile reprints alongside from an edition printed around the year 1500 by Matthæus Brandis. A complicated typographical job solved with excellence.
- Danish car plate figures by Klint & Vejse published in the Icograda Gallery ([www.icograda.org](http://www.icograda.org)).
- Graphic design company eTypes reasserts the importance of choosing a specific typeface for a certain job: they mounted an exhibition in the Danish Design Centre ([www.ddc.dk](http://www.ddc.dk)) entitled 'e-256\_Give me a hint' displaying some of the company's fonts ([www.e-types.dk](http://www.e-types.dk) and [www.playtype.dk](http://www.playtype.dk)).
- Well known Danish trendsetting website [www.k10k](http://www.k10k) has shown (for some time) trendy screen typography based on pixel fonts. It »closes« in July 2001 for a break of rethinking and evaluation.
- Irish calligrapher Denis Brown (graduated from notorious Roehampton, UK) gives workshop and talk at The Graphic Arts Institute, Copenhagen ([www.geocities.com/denisbrown72](http://www.geocities.com/denisbrown72)).

### »Sic transit gloria mundi«

Typographic nestor Eli Reimer died on 7 February aged nearly 85, leaving behind some 200 pages of type history and classification to be prepared for print/publication by helper Henrik Birkvig.

Eli Reimer was a teacher and researcher at The Graphic Arts Institute from 1956 until retiring in 1984, after which he continued his work and investigations in the world of letterforms. In 1993 he published *Længe leve typografien* (Long live typography) a text-book on basic typography for the personal computer.

[DENMARK]

Going through some of the material that he left (books and miscellaneous items) I came across an overhead projection for a lecture – handwritten and stating these three basic rules for good typography:

1. Make sure that the reader can see where the text starts and ends (navigation).
2. Make sure that it is obvious what belongs together (grouping elements).
3. Make sure that it is clear what is more important and less important (order of priority).

Rules or principles that can easily be applied to any graphic design, whether on paper or on screen. Had he still lived I am sure Reimer would have researched into and published something about typography on the screen.

May the memory of him live for a long time.

# France

Jean-François Porchez

It becomes increasingly difficult to write a comprehensive report year after year, because they all seem close to identical, as if nothing really new appears each year in France. I do not wish to say that there are no initiatives! Many small events are organized during the year, and more will take place. What is difficult – close to impossible – is to make some general statements on the use of type or type trends, or on piracy or the type market in general. But I will try...

As in any country, there are always some trends in the use of particular fonts. This year the font we saw most in packaging is the core Apple TrueType font called Textile. In magazines, Thesis, Meta, Trade Gothic, DIN and Trebuchet seem to be successful along with the now classic Minion and Myriad. Fashion magazines use trendier fonts such as Tarzana in *Biba* and Champion in *Marie Claire*, the biggest sellers. In newspapers, *Le Monde* remains unique in using custom fonts, others use standard fonts such as Linotype Centennial for text in *Le Figaro* or Minion in *Liberation*; only *Le Parisien* uses a more interesting headline face (Poynter Gothic). In the cultural arena and in museums we see more contemporary fonts, but they come in 'waves', as if graphic designers decide collectively to use one typeface for everything each year. A good example is the new identity for the Centre Beaubourg which ceased to use the acclaimed logotype designed by Jean Widmer and the 'typewriter' custom font designed by Hans Jurg Hunziker, both created at the inception of the Centre in the early 1970s. The new identity created by Rudi Baur is now based on the use of DIN everywhere – not very interesting...

On the matter of the type market, big design agencies finally began to understand that they need to follow the rules and pay for huge libraries of typefaces, generally Adobe or Agfa libraries because they are easier to purchase: just one CD, 'et voilà'. Unfortunately, what designers increasingly want to use are the typefaces from smaller foundries, which are not available via major suppliers. The problems start here, because such companies don't buy fonts via the web by credit card but at receipt of invoices, 30 to 90 days after, so piracy remains the easiest way in many cases.

Meanwhile, magazines such as *SVM Mac* have started to review fonts just like any other software product, and list prices, distributor or original foundry contacts, indicating that the typefaces are real products with the same value as other software.

As I indicated in previous reports, custom fonts for corporate identity and companies in general have enjoyed

a certain success during the last few years here, and this is good news. This phenomenon is probably due to the fact that France has remained a centralized country, where everything is decided from 'headquarters' in Paris.

Here follows a more pragmatic list of regular events, news and also a list of contacts for the past year from October 2000 to August 2001.

## ATYPI-FRANCE

### Doyald Young, conference & exhibition in Paris in October 2000.

In October we organized a lecture and exhibition of Doyald Young, and published a poster to promote the event. Sadly, Doyald Young suffered a heart attack the day of his lecture and Jef Tombeur and myself replaced him for the evening. Now Doyald Young has recovered.

New home page: [www.typofonderie.com/atypi](http://www.typofonderie.com/atypi)

We've put online some information in French about ATypl, and some of its activities, such as new conferences, past country delegate reports for France, and a translation of 'Buk:varaz,' the international type design competition organized by Maxim Zhukov for ATypl.

## EXHIBITIONS, CONFERENCES

### Alliance Graphique Internationale

Annual congress will be in Paris between 26 and 30 September 2001. The Bibliothèque nationale de France and Centre Pompidou will organize some related events on graphic design. Centre Pompidou already presented a selection of young graphic designers during spring 2001, and also published a catalogue.

### Lure 2000

'Typographier l'Espace' was the title of the last annual conference. So, most of the conference focused on signage, maps, information design for public spaces, web maps and so on. Despite some difficulties in organization, the annual August week was an enjoyable moment.

### Lure 2001

At the time of writing, the annual meeting of Rencontres internationale de Lure has not started, but the program already announced several interesting topics, such as L<sub>A</sub>T<sub>E</sub>X, markup languages, databases, e-book & typography, new areas for reading and type design, and some presentations by book designers.

### Custom fonts presentation during Salon PAO 2001

Olivier Nineuil organized an exhibit of most of the custom fonts to date created in France, accompanied by a few international examples. Displayed on big panels were more than fifty typefaces by designers such as Albert Boton, Ladislav Mandel, Adrian Frutiger, Jean-François Porchez, Xavier Dupré, Olivier Nineuil, Franck Jalleau, Serge Cortesi, Eric de Berranger, Matthew Carter, Jonathan Hoefler. The event was sponsored by Martine Turner of Agfa France.

### Type Directors Club, TDC2

As in past years, France welcomed the TDC Exhibit from New York, but sadly, the type design section was generally not presented. Another concern is the bad choice of the site for the exhibit. For a few years now, it has been located inside a big, commercial three-day-expo – not the best place for such a quality exhibit.

### ASSOCIATIONS & NON-PROFIT INITIATIVES

#### Galerie Anatome

A new forum appeared in Paris last autumn dedicated to the organisation of graphic design exhibitions together with lectures. A book shop and library is also located in the same building. The last exhibit was on Philippe Apeloig, the French typographer who now lives in New York.

Galerie Anatome, 38 rue Sedaine, 75011 Paris,  
Telephone 33 (0)1 48 06 98 81, Fax 33 (0)1 55 28 79 00,  
E-mail galerie@anatome.fr

#### Typotek

A non-profit collective website conducted by Damien Gautier which presents several typefaces and links to original foundries. The biographies of the designers are also available together with some information on typographic rules, history, etc.

E-mail typotek@free.fr, www.typotek.free.fr

#### Rencontres internationales de Lure

The oldest French association of typographers.

Rencontres internationales de Lure, Evelyne Audureau  
(New president) 12bis rue Soyer, 92200 Neuilly-sur-Seine,  
Telephone and Fax 33 (0)1 42 55 79 13,  
www.rencontresdelure.org

#### www.planete-typographie.com/infos/

Jean-Christophe Loubet del Bayle continued the publication of his online magazine on typography: 'Les temps typographiques', the last issue included an article on Ambre Script, Christophe Badani on his new foundry, and a photo report from Lurs-en-Provence, etc.

E-mail jcldb@planete-typographie.com, www.planete-typographie.com

### Typographie-Irisa mailing list

The francophone mailing list on typography.

www.cru.fr/listes/typographie@irisa.fr, www.irisa.fr/faqtypo/

### Gutenberg (Association GUTENBERG).

This association aims to bring together the French users of T<sub>E</sub>X.

Association GUTENBERG, c/o Jacques André, irisa/inria  
Rennes, Campus Universitaire de Beaulieu, F-35042  
Rennes, E-mail gut@irisa.fr, www.ens.fr/gut/

### Calligraphia

Christophe Badani with Jean-Christophe Loubet del Bayle created this new website dedicated to calligraphy. Interesting news and galleries, good list of most French schools and workshops on this subject.

E-mail cbadani@planete-typographie.com,  
www.calligraphia.planete-typographie.com

### SCHOOLS

#### Scriptorium de Toulouse

An excellent independent school of type design, typography, and calligraphy conducted by Bernard Arin since 1968. He organized two successful workshops this year, the first on calligraphy of the earliest roman writing and a second on page layout and rules such as the golden section. He also opened his own minimal website.

Scriptorium de Toulouse, Bernard Arin, 246 chemin de Tournefeuille. 31300 Toulouse, Telephone 33 (0)5 61 49 20 09, E-mail scripto.toulouse@wanadoo.fr,  
www.scriptoriumdetoulouse.com

#### Atelier National de Recherche Typographique

Created in 1985, directed by Peter Keller from 1990. One-year postgraduate typography course.

ANRT, École nationale supérieure d'art, Boite postale 3129, 54013 Nancy, Telephone 33 (0)3 83 41 62 82, Fax 33 (0)3 83 41 51 93, E-mail anrt@wanadoo.fr

#### Atelier de Création Typographique

Created in 1991 by Franck Jalleau & Michel Derre. Two-year courses devoted to type design.

ACT, École supérieure Estienne, 18 Boulevard Auguste-Blanqui. 75013 Paris, Telephone 33 (0)1 43 36 96 19

### PUBLICATIONS

#### Books

To our knowledge, the only book on typography published during the last year is a new french version of the Adrian Frutiger book *l'Homme et ses signes* by Atelier Perrousseau éditeur. Atelier Perrousseau's website

features news on French type events among its catalogue of type and graphic books. [www.perrousseaux.com](http://www.perrousseaux.com)

### Articles

*SVM Mac* now review each month a typeface family as any other software product. Most of the articles have been written by Eric de Berranger. Incomplete list of typefaces reviewed to date: Ambre Script, Anisette, ITC Cerigo, FF DIN, Mrs Eaves, Frutiger, Georgia/Verdana, ITC Legacy, ITC Stone, Optima, FF Meta, Parisine, Présence, Tarzana.

*Étapes Graphiques* has published a few articles on type designers. An interesting one on Hans Eduard Meyer and his Syntax by Roxane Jubert.

*Création Numérique* also publish articles on type designers, mainly French ones despite a recent one on Neville Brody.

### INDIVIDUAL TYPEFOUNDRIES

This year, more and more new small foundries!

**Les Besnard Typo** Two french artists who published several typeface families via ITC and Agfa.

[www.perso.wanadoo.fr/les.besnardtypo](http://www.perso.wanadoo.fr/les.besnardtypo)

**Blue fonts** Benoît Desprez publishes several freeware and sells retail fonts through his website.

Les rats bleus. BP 3037, 69394 Lyon cedex 03, Telephone 33 (0)4 37 91 01 02, Fax 33 (0)4 72 68 03 29, E-Mail [contacts@bluerats.net](mailto:contacts@bluerats.net), [www.bluefonts.com](http://www.bluefonts.com)

**Bonté Divine! under a new name: ABC typo**

Olivier Nineuil has joined with a design company to create a new department specializing in custom fonts. He recently created a corporate font for Caisse des Dépôts et Consignation. He seems to continue to distribute his own Bonté Divine fonts too.

ABC typo, 94 avenue de Villiers, 75017 Paris, Telephone 33 (0)1 40 54 68 58, fax 33 (0)1 40 54 52 23, email [olivier.nineuil@abc-typo.com](mailto:olivier.nineuil@abc-typo.com)

**Albert Boton** Albert Boton distributes directly his fonts.

Albert Boton, Telephone & Fax 33 (0)1 42 40 21 55

**Thierry Gouttenègre** Belgian type designer who worked for Alfac in the past. He designed recently a family based on Louis Jou's typefaces.

[www.perso.wanadoo.fr/thierry.gouttenegre](http://www.perso.wanadoo.fr/thierry.gouttenegre)

**Fonderie Nordique** A new foundry in Lille which presents several typefaces.

E-mail [atelier-telescopique@wanadoo.fr](mailto:atelier-telescopique@wanadoo.fr), [www.ateliertelescopique.com](http://www.ateliertelescopique.com)

**La Fonderie** No new fonts this year.

La Fonderie, 8, rue des Lyonnais, 75005 Paris, Telephone & Fax 33 (0)1 43 37 48 24, E-mail: [fonderie@cybercable.fr](mailto:fonderie@cybercable.fr), [www.lafonderie.com](http://www.lafonderie.com)

**La Laiterie** A new foundry which presents the typefaces of Julien Janiszewski.

La Laiterie, 11 rue Rémy de Gourmont, 75019 Paris, E-mail [info@la-laiterie.com](mailto:info@la-laiterie.com), [www.la-laiterie.com](http://www.la-laiterie.com)

**Porchez Typofonderie** Directed since 1994 by Jean-François Porchez (Vice-Preident of ATypI). Secure payment and immediate font download. Two new families, Ambroise, and Anisette Petite.

Porchez Typofonderie, 14 rue Paul Bert, 92240 Malakoff, Telephone 33 (0)1 46 54 26 92, Fax 33 (0)1 46 54 04 64, E-mail [info@typofonderie.com](mailto:info@typofonderie.com), [www.typofonderie.com](http://www.typofonderie.com)

**Présence Typo** Owned by Thierry Puyfoulhoux. New families include Classica Prestige a huge family with many ligatures and alternates; Tangram based on the forms of the chinese game.

Présence Typo, Rue de Pouzenc, 05200 Baratier, Telephone & Fax 33 (0)4 92 43 32 59, E-mail [thierry.puyfoulhoux@wanadoo.fr](mailto:thierry.puyfoulhoux@wanadoo.fr), [www.presencetypo.com](http://www.presencetypo.com)

**Qui résiste?** Owned by Pierre di Sciuillo. No new fonts this year.

Qui résiste?, E-mail [atelier@quiresiste.com](mailto:atelier@quiresiste.com), [www.quiresiste.com](http://www.quiresiste.com)

**Radiateur fontes** Owned by Jean-Jacques Tachdjian.

Radiateur Fontes, Telephone 33 (0)3 20 54 15 48, Fax 33 (0)3 20 57 51 34, E-mail [i.c.i@wanadoo.fr](mailto:i.c.i@wanadoo.fr), [www.i-c-i.net](http://www.i-c-i.net)

**Typophage** Christophe Badani redesigned his own website in 2001. He is starting to sell some type families such as Ambre Script. Good explanations about his lettering design.

Typophage, 93, boulevard Jean-Jaurès, 92100 Boulogne-Billancourt, Telephone & Fax 33 (0)1 41 31 21 23, E-mail [typophag@club-internet.fr](mailto:typophag@club-internet.fr), [www.typophage.com](http://www.typophage.com)

### TYPE DISTRIBUTORS

**Adobe**

Adobe France, ZI La Fosse à la Barbière, 4, rue Germain-Planqué, 93609 Aulnay-sous-Bois cedex, order from european headquarters in Great Britain and from their website. [www.adobe.fr](http://www.adobe.fr)

[FRANCE]

**Agfa Monotype** Martine Turner from Agfa France has published a well-executed leaflet designed by Olivier Nineuil of most of Albert Botton typefaces.

Agfa-Gevaert SA, 274-276, bd Napoléon-Bonaparte,  
BP 301, 92506 Rueil-Malmaison Cedex, Telephone 33  
(0)1 47 32 69 19, [www.agfamonotype.com](http://www.agfamonotype.com)

**FontShop**

FontShop France, Telephone 33 (0)1 44 38 11 40,  
[www.fontshop.fr](http://www.fontshop.fr), [www.graphicobsession.com](http://www.graphicobsession.com).

**Signum Art**

Signum Art, Telephone 33 (0)1 48 89 60 46, E-mail  
[signum@worldnet.fr](mailto:signum@worldnet.fr)

# Germany

Jay Rutherford

As of last year's ATypI conference in Leipzig, I have taken over the duty of writing this report. So, where does one begin? A thin attempt at objectivity with a little self-aggrandisement thrown in (I think that's the formula). Here goes.

## Typefaces and typeface designers

The last year and a half has seen a lot of activity in the German type scene. Type designers have been busier than ever with a few notable examples. Ole Schäfer, a one-time student of mine (you were fore-warned about the bragging!), has managed to put a significant piece of work together in the form of the type family Fago, published and distributed by FontShop. This is an extensive family which will find many uses in display and text. A clean, sans-serif design with condensed to extended cuts, Fago will probably find application in the information design area, as well as in newspaper work. Take a look at the FontShop web site. Mr. Schäfer has also managed to put another family together this year under the name of Zine. This family, a kind of extended remix from work begun in 1996, covers similar ground to Fago but with the addition of serif versions. Intended mainly for headlines, Zine can also do good duty in text with a little added letterspacing. Also at FontShop (no, I don't get a commission).

## Conferences

Last year (2000) saw an overdose of type conferences in Germany with FontShop's annual Typo Berlin, Forum Typografie (see below), and ATypI's script-fest held in Leipzig, to mention only a few. Typo Berlin is always entertaining, although one tires of the same old faces after a while. The ATypI event was surprisingly good, considering the last-minute organisation.

Forum Typografie is an annual German-language type conference taking place in a different city each year. The

society of the same name oversees the whole thing but the conferences themselves are organised individually by volunteer groups in whichever city has been chosen for the year. In 2000, Forum Typografie was held in Hamburg and organised, unusually, outside of an educational institute. A very successful meeting on the theme of 'Navigation' with sub-themes on navigation in text, image, and space. A very well-organised meeting in a perfect venue (the Museum of Work) with excellent presentations – and the food was great! The documentation of the Hamburg conference (only in German) is finished and on the market. This is an excellent piece of work and available from the web site <<http://www.forumtypografie2000.de>>.

This year's Forum Typografie conference took place in Weimar, organised by a group of Bauhaus University students, under the supervision of Prof. Jay Rutherford. With the theme of 'Circus', the conference was held in a real circus tent in Weimar's IIm Park, a beautiful setting for an inspiring mix of presentations. Speakers included Jonathan Barnbrook, Arnold Dreyblatt, Ine Ilg, and Alessio Leonardi, among many others. Between talks, the 'Spektakel' group created letterforms using chain saws, flame throwers, cement, even their own bodies dipped in paint! In spite of the late arrival of the tent, as well as occasional rain, all went quite smoothly and the positive feedback continues to roll in. We are working on the documentation, which should be ready summer 2002. Next year's conference is already in preparation by the crew in Munich. More on the Weimar conference at our web site <<http://www.ft2001.de>>. There will soon be QuickTime video clips at the site, plus info on the speakers and their presentations.

This is only a representative sampling of type activities in Germany since the last report. I will gladly accept input for the next report from other German members who'd like to tell me what they've been up to.

# Greece

Gerry Leonidas

The last year in Greece has been typographically uneventful in the main strands of print and online publishing I identified in my last report, but punctuated by interesting and auspicious events.

The thriving book scene continues to grow, with some consolidation of the output around the main publishers. If the number of translations is anything to go by, Greek readers are as keen on European authors as they are on domestic ones. And luxury editions (essentially coffee-table books but with on the whole better and longer texts than usual) must surely be one of the success stories of the last few years. Magazine publishing goes from strength to strength, if you count the number of titles on the kiosks – or from one desperate attempt to capture the *Zeitgeist* to the next, depending on how you look at it. Whatever the case, the impressive number of titles on finance and stock-market related subjects continues to surprise; much more so than the expected importation of the usual international success stories of ‘general interest magazines for men/women’.

While in the field of high-circulation magazines Greece lacks nothing in comparison to the rest of the world, publishing on the internet is still three to four years behind in relation to western Europe. On one hand the number of dial-up users which has not yet reached a critical mass, on another the immature and generally shallow perception on the part of the content publishers of what the internet can do, conspire to hold things back. A very strong factor is the underdevelopment of e-commerce: a poor postal service, what is easily the most problematic geography in the wider European area, and a low level of trust for companies trading online make the rate of change slower than one would wish. (An example of the state of things: last summer I wanted to open a paying account with a local ISP, since there are no free providers in Greece. However, after much frustration I realized I could not open the account online using my credit card, but had to go to a bank to open a direct debit payment for my subscription; I would have to do this, of course, in person during working hours. In the end, I went for one of the new ISPs which, as an incentive to join, would bike the paperwork to my place of work with a courier for me to sign! Once this was done, I could always connect with the first attempt, and the connection speed was as high as I could expect; but I couldn't help thinking that the internet was progressing at the speed of a motorcycle weaving through Athenian traffic...)

There is nothing special to report on the design education front: with few exceptions, the single State-run school and multitude of private schools continue to churn out designers by numbers: glorified application-operators with little understanding of typography, information design, and editorial processes. The problem is not that the generally questionable level of skills in complex problem solving will take several years to address within the design schools; rather, that the crop of designers that went through mediocre training in the last ten or so years will be the managers of the generations of better designers coming through the system this decade. This is not the place to speculate about such developments in detail, but I feel that the skills discrepancies across business levels will be an interesting if dispiriting area to watch over the next few years.

The past year has been a good one for typographic discussion. Probably the most important event was the organization in May of an international conference with the theme *The printed Greek book: 15th–19th century*. The event marked the twentieth anniversary of a conference that provided a serious impetus to book-related studies in Greece. This time round a number of international and Greek scholars congregated in Delphi to discuss a wide range of related historical, bibliographical, typographical, and literary subjects. Despite the high profile and attendance of the conference, what must really rank this event is the concurrent publication of three documents: a beautifully produced bilingual conference programme; a 100-page book by Loukia Droulia with the title *The history of the Greek book: approaches and contemporary directions in research: a bibliography of Greek publications 1965–2000* which fills a long-standing need for an up-to-date reference work on the subject; and a catalogue to the exhibition accompanying the conference, entitled *The centres of the Greek book (15th–19th century) printers, publishers, typographers' marks and emblems*. This exhibition showcased items from the collection of Konstantinos Staikos, a significant collector and author on early Greek printing. It is worthwhile to note Staikos's commendable attitude: many events would have been much poorer without his willingness to lend the treasures in his collection for exhibitions. The only item lacking was a volume with the proceedings of the conference, which would undoubtedly have been an invaluable reference work for researchers and interested readers alike.

It is noteworthy that in Greece book-related studies always veer from the typographical into the historical

and textual context, as witnessed by the programme of this conference. This may be viewed as a positive sign of approaching all publishing activities in a wider historical and social environment. On the other hand, the same focus can detract from approaching typography as a specification and production process. Outside a very small circle, this less glamorous side of typography, the business of defining compositions and putting ink on paper, is not yet accorded the attention it deserves.

Last year I mentioned how the relatively new magazine *DeltaD* provided a much need forum for designers. *DeltaD* continues to voice a number of pertinent design issues, and seems to be well-established as the unofficial organ of the field; thankfully now the design of the magazine itself is much improved, if nowhere near the editors' claims of ground-breaking originality and depth. Most significantly, the magazine organized in December 2000 an open discussion on *The future of the Greek letters*. The event featured four panelists of high profile – if of varying claims to expertise – and was well-attended. The discussion, which covered such issues as the propriety of descenders in specific type-forms, was typical of a characteristically Greek co-existence of the esoteric and the banal. Arguably any event that brings typographic discussion to the forefront is desirable; on the other hand, it was disappointing not to see the often piratical tendencies in Greek typeface design explicitly denounced. Nevertheless, such an event would have been next to unthinkable a few years ago, before typefaces rose in the consciousness of graphic designers and advertising executives to the level of an element in design rather than a utilitarian necessity. Therefore, and despite any shortcomings, such efforts can only contribute positively to the typographical debate in Greece. One hopes that there will be more; hopefully these might take the format of seminars where design students can actively participate.

Expanding on the positive outlook of my report so far, I have one more auspicious development to report. In the last few months flesh has started to be added to

the bones of an international conference to be held in Thessaloniki from 27 to 30 June 2002. The conference will have the theme *Typography: history, theory and education*, and bring together the outlooks of both academics and practitioners on typography. The conference is hosted by the University of Macedonia, and organized jointly by the University of Macedonia Press (a new establishment with an ambitious programme) and Altervision Ltd. (one of the better informed and more interesting agencies in Greece). The programme developed so far and the list of invited presenters (from both the international arena and within Greece) promises a memorable event that will both heighten awareness of international developments within Greece, and, conversely, place on the international scene the recent developments of Greek designers and typographers. A number of workshops are planned (focusing on font design and lithography, at the time of writing), which will provide hands-on experience for the attendees.

Crucially, one of the conference's strands is education: it is intended that the relevant presentations will spark a debate on the current state of design education, and the demands placed on educators in the rapidly changing environment of the last fifteen years. The conference should provide a unique opportunity for practitioners and industry players to provide feedback to educators on their outlook of the industry; at the same time, it will allow educators to discuss the implications of the significant increase in the skills base for designers today.

Last year I closed with the prediction that Greece would find itself on a high rate of change in print and electronic publishing. Local developments and the events I report on are evidence that the design & production world is active and moving in positive directions. It is my strong belief that Greece is slowly but steadily approaching a period of maturity in the wider visual-information-related fields. And I think it is safe to say that there seems to be ample potential for fascinating developments over the coming years.

# India

Prof. R.K. Joshi

In a multilingual country like India, multiple scripts operate in complex areas such as mass communication and education. For historical reasons, the use of Latin script and the English language was encouraged (and is still being encouraged for so for many other reasons) at all levels of communication and technology. However the recent initiative in the use of Indian languages for information and communication technology by TDIL/ MIT / Government of India in order to reach the Indian masses and markets has revived the interest of many professionals in the area of Indian languages/scripts. It seems that this is the right time to launch rigorous activities at all levels – academic, professional, R&D – for Indian letterforms, to enhance functionality, to muster the right technological support and to establish new standards of aesthetics. Since there is no national or regional forum to look after such activities, it is difficult to gather information about them. However an attempt is made here to provide a brief account.

## Type design work at a professional level

- The first OpenType format fonts for Hindi (Mangal, designed by Prof. R.K. Joshi) and for Tamil (Latha, designed by Prof. R.K. Joshi [Type Director] and Vikram Gaikwad) were released on Windows 2000 (Asian Edition). The recent introduction of Office XP has enabled some of the applications such as Powerpoint, Excel etc. to use Hindi and Tamil employing the same fonts. Prof. Joshi would like to share his valuable experiences gained while designing Indic OpenType for the first time in India, and to compare them with any similar attempts from the Arab world or from south east Asia as a dialogue among civilisations.
- Hashim P., a graphic designer and type designer from Kerala reports his addition of three more Malayalam fonts to his earlier impressive list of 14 fonts since 1992. Thumba was designed as a corporate typeface in three weights for D.C. Books, Kottayam. He has recently designed Orma, an ultra condensed, monolinear display typeface, and Harisree, a round-edged typeface for children's publications is in hand.
- A couple of new headline typefaces have appeared on the pages of *Loksatta*, a daily newspaper in the Marathi language published from Mumbai. This is an attempt to improve the typographic look of the newspaper.

## Typographic design development at academic levels

With three or four design institutes and 50+ art schools all over India, with their different orientations regarding design elements, methodologies and approaches, typographic design education has not yet found deep roots in the academic world, especially in the case of Indian-language typography. However some dedicated faculty members and students are engaged in this activity.

- At Sir J.J. Institute of Applied Art, Mumbai, a group of 20 students were involved in probing structures of ten major Indian languages and they applied the outcome to designing various assignments in their own Indian mother tongue. In another attempt to record the historical development of Devanagari type faces, a series of booklets were produced as research projects.
- At the National Institute of Design, Ahmedabad, an exhibition of Adrian Frutiger's work was on display at the end of 2000. This was a good opportunity for design students to get acquainted with the design philosophy of this world-renowned designer.
- In regular projects at the Industrial Design Centre, IIT, Mumbai, students probed the concept of word and space in concrete poetry and attempted to design Devanagari letterforms as teaching aids for school children. One pleasant surprise was a totally new typographic restructuring of a few selected articles as concrete text in the Marathi language using the Devanagari script in a book called *Akshari*.

## Typographic design at a professional level

A fresh new typographic look has become a new identity for *The Times of India Mumbai*, the Sunday edition. The traditional approach was changed to multi-layered, colourful & experimental typography over-night. It is reported that Rabiya Gupta Design was behind this new format.

## Other events

- Prof. R.K. Joshi delivered a lecture at the international conference IPP7 at New Delhi in November 2000. The theme focused on the Indian cultural context in Indian-language typography and the challenges of new media. He also participated in LESAL: Language Engineering in South Asian Languages in April 2001 and presented the Desha Keyboard as a true phonetic input device in the

context of multilingual India and its long standing oral tradition.

- A workshop on magazine design with special reference to typography is scheduled to be held at the Industrial Design Centre, IIT Mumbai at the end of July 2001.

# Israel

Yanek Iontef

This is my first report as a country delegate for ATypI. Despite the problematic political situation, the design industry has continued to develop and expand. Even though Israel is still lacking typographical events, the interest in the field has grown a great deal over the past five years.

## New typefaces

The development of digital typefaces has helped tremendously to enlarge the amount of Hebrew fonts to be seen in the market. However, most of the typefaces are display fonts and not text fonts.

## Type design

Zvi Narkis, one of the old masters in the field, is still actively producing work of great interest. He has recently resumed work on a new typeface 'Ot Keter Yerushalaem' (Jerusalem Crown Type) for a new edition of an ancient book written on parchment *Keter Aram Tzuba* (The Aleppo Codex), which originally appeared in 950 AD. The typeface is based on the original ancient writing in the book but has been made legible for the modern reader. The typeface includes vowel marks and cadences. The publishing of the book was sponsored by The Hebrew University of Jerusalem and the new edition is called *Jerusalem Crown: The Bible of the Hebrew University of Jerusalem*.

## Events

Due to the delicate and unsettling times, participation at the recent FestiVital (International Design Conference held in Tel Aviv for the last seven years) consisted solely of Israeli designers. The festival in past years managed to bring the likes of Erik Spiekermann (Berlin), Alain Le Querrec (Bretagne), David Carson (NY), Neville Brody (London) and Pierre Bernard (Paris) to Tel Aviv. This year, amongst the nine participants were Ron Arad (London), David Tartakover (Tel Aviv) and Mishka Levin (Paris).

## Exhibitions

The Tel Aviv Museum of Art held a retrospective of the works of the late Tibor Kalman - TIBOROCITY, and a retrospective of the Shamir Brothers, pioneers of Israeli graphic design. Part of the exhibition was dedicated to their typographic work.

## Publications

Recently the Keter publishing house issued a book called *The Entrance is from the rear*. The book includes almost 300 photographs of hand painted signs, which gives a comprehensive view of street lettering. This is the first publication of its kind in Hebrew. The book was edited by Israeli designer David Tartakover.

# Japan

Taro Yamamoto

In the following paragraphs, I would like to sketch miscellaneous events and issues that have occurred in Japan since late 2000.

In October 2000, the Printing Museum, Tokyo was established by Toppan Printing company. It is one of the largest collections of historical materials on printing in Japan. The collection is composed of historical printing equipment, rare printed books, historical documents on printing, etc. It covers both Eastern and Western typography and printing. The museum is open to the public, and can therefore play an important role in engaging the interest of more people in the art of printing and typography.

Printing Museum, Tokyo  
Toppan Printing Company Ltd.  
Suido 1-3-3, Bunkyo-ku,  
Tokyo 112-0005  
Japan  
<http://www.toppan.co.jp/museum/index.html>

The Eighteenth International Unicode Conference was held in Hong Kong between 24 and 27 April 2001. From a typographical point of view, the conference was unique in that many tutorials and conferences concerned the handling of non-Latin characters in Unicode. An example of the topics covered at the conference is the idea of Megafonts (fonts containing very many glyphs covering different Kanji glyph shape variants used in different countries). As character sets grow, different solutions are developed. Also, there was a panel discussion entitled 'Fonts: questions and answers', where many font developers producing Chinese, Japanese or Korean fonts (Adobe, Arphic Technology, China Type, Dainippon Screen, Dynalab, Sinotype, TypeBank) were the panelists. Among other issues discussed were the production of large, multi-lingual fonts (similar to Agfa-Monotype's Megafonts), font

production processes, font embedding, fonts on the Web, the future of font sales, etc.

Some books on typography were published in Japan this year. Robundo published *Adrian Frutiger: the universe of type*. The same publisher will soon release a *Biography of Shozo Motogi*, and *Hermann Zapf: his dreams and types*. Shozo Motogi mastered the art of typefounding and formed one of the earliest typefoundries in Japan in the late nineteenth century. The publisher Robundo held an exhibition named 'Fanfare Press Tokyo' in March 2001, where lectures about recent research in typographic history were given, and related books and materials were exhibited.

In the Japanese typographic industry, several different font formats are currently used: for example, formats such as TrueType, different types of Type 1 PostScript fonts, and OpenType. As Unicode is becoming a standard encoding for major operating systems, and with the increasing importance of cross-platform document interchange in everyday document use, font formats are becoming a hot issue in Japan. Whether and how to smoothly make a transition to a cross-platform font format such as OpenType/TrueType seems to be an issue in font vendors' business strategies.

Japan Typography Association edited *Japan Typography Annual 2001*, and it was published by Graphic-sha. An exhibition of the works included in the annual will be held at Morisawa Typography Space from 8 June to 10 August. Also, the Association held The 47th New York TDC Exhibition at Itoya, Ginza, during the period between 8 and 12 June 2001.

Quite a few books on typography are published every year. Many people are starting to seriously think about good typography. Young students are starting to learn the art of typography. It is good news. They will form the future ground of our profession.

# The Netherlands

Frank E. Blokland

Nobody needs to be surprised that a lot went on in the letter-world of The Netherlands during the past year. In fact, so much has happened that I will restrict myself in this report to highlights like exhibitions, prizes, publications and finally the development of software for font production.

## Exhibitions

The Museum of the Book and the Royal Academy of Fine and Applied Arts, both in The Hague, have been active in organizing exhibitions. First, in January 2001, there was the exhibition of typeface- and book-design by Helmut Salden (1910–1996). This typographer, born in Germany, fled to the Netherlands in 1937, where he stayed for the rest of his life. Helmut Salden worked for well known publishers and won several prizes, among which twice the State-prize. His fame reached far over the Dutch borders: for instance, his work was shown at the exhibition ‘The Art of the Book Jacket’ in the Victoria and Albert Museum, London, in 1949.

The exhibition on Helmut Salden was followed by an exhibition showing the work of Gerrit Noordzij, in late February 2001. The first winner of the Gerrit Noordzij Prize, and moreover the man who gave his name to this prize, was honoured with an exhibition. Besides numerous type-designs, book jackets, stone-carvings, book typography and calligraphic work by Noordzij, work of his former students and from the ‘post-Noordzian era’ at the Hague Royal Academy was shown. The opening ceremony of this exhibition included the presentation of Noordzij’s latest book *De handen van de zeven zusters* (The hands of the seven sisters) of which he is not only the author but also the book designer and illustrator. Of course the book is typeset in one of his own typefaces.

## Prizes

The opening of the Gerrit Noordzij exhibition further included the presentation of the second Gerrit Noordzij Prize to Fred Smeijers. The Charles Nypels Prize 2000 was awarded to Just van Rossum and Erik van Blokland. The book published on the occasion of their winning the award, suitably entitled *LettError*, was elected among the 44 Best Verzorgde Boeken 2000 (Best Designed Books 2000). It is remarkable that no less than twelve of these 44 books is set in a typeface of Dutch origin. Six of these twelve books were set in a typeface of the Dutch Type Library.

## Software

A lot has been going on in The Netherlands, not only in the field of type-design and typography, but also there is much work being done in the development of software for font production. The well known program RoboFog was released some years ago. A new development is DTL FontMaster, developed by the Dutch Type Library during the past few years, and based on more than a decade of experience with font production. DTL FontMaster is a set of utilities for all aspects of the development of digital typefaces, from designing and editing to testing and data management. It is expected that this programme will play a prominent role in font production world-wide in the coming years. On Thursday 25 and Friday 26 October 2001 there will be a DTL FontMaster Conference in the Royal Academy of Fine and Applied Arts, where the crème of type-designers, typographers and programmers will give presentations.

# Poland

Adam Twardoch

This is my second report as Poland's ATypI country delegate. While I did not observe any breakthrough events or achievements on the field of Polish typography since my last report, there are at least a few noteworthy things to mention.

## 'ATypI dinner' in Warsaw

I understand my activity as the ATypI country delegate for Poland to include, among others things, the task of fostering a Polish typographic community. During my visit to Warsaw on 19 March, I organized a dinner, to which I invited some local typographers and type designers. The response was extremely positive, and all but one of the invited people attended the meeting.

It was a pleasure to observe Andrzej Tomaszewski and Stefan Szczypka meet for the first time after more than a decade (during recent years, they both inspired me and gave me energy, and it was my long-time wish to arrange a meeting with both of them). I was also very happy to see the typography teacher, ATypI member and occasional type designer Artur Frankowski; the focused Robert Chwałowski, who is currently working on a book about typography; my talented friend and type fan Zbyszek Czapnik; Paweł Kenig, possibly the only person in Poland who makes his living distributing fonts from nearly all foundries of the world; and finally Marek Ryćko, one of the Polish pioneers of the  $\TeX$  typesetting system, and today a publisher, a designer, and a manager – who was invaluable in helping me in putting the meeting together.

It was very encouraging and refreshing to see a substantial part of Warsaw's typographic 'underground' – as one of the participants described the meeting – in one place. We spent more than five hours talking about design, typography, fonts, the market situation, and we had great fun. I'm looking forward to repeating this type of informal, relaxed event some time soon. As we all know, ATypI has a great tradition of inauguration dinners...

## The beautiful Bachotek

As outlined in my last report, the Polish  $\TeX$  users' group GUST ([www.gust.org](http://www.gust.org)) holds an annual conference in Bachotek near Toruń – a silent, beautifully located lake resort. The Bachot $\TeX$  conference is a place not only for those who work with  $\TeX$ . Many participants visit the conference because of its type-related contents. The lack of luxurious accommodation is more than compensated for by the uniquely familiar, relaxed atmosphere. The conference speakers need to work very hard in order to

compete with local resort opportunities: swimming in a lake, sailing, etc. The conference is also famous for its campfires and nightly sessions, so that despite the fact that Polish is the main conference language, there is a fair number of international visitors each year.

This year's conference was held between 29 April and 1 May. The presentation of *MetaType1*, an open-source toolkit for producing PostScript fonts from parametric sources, was a highlight for everybody interested in font technology (including myself). The authors of the toolkit, Bogusław Jackowski, Janusz Nowacki and Piotr Strzelczyk, developed it while working on the digitization of Póttawski, one of Poland's most popular post-1945 book typefaces. Currently, the team is working on its next typeface projects. I will be glad to provide more information on this subject to anyone interested.

Another highlight of the conference was Andrzej Tomaszewski's full-day workshop on designing small typographic forms. Tomaszewski's lively and colourful presentations (unfortunately, only available to Polish speakers) are always a great pleasure and an exceptional experience. The participants of the workshop designed business cards, logos and letterheads, and their creations were subject to the master's critique.

## Publications

One book which has been published in 2000, deserves special mention here: *More precious than gold. Treasures of the Polish National Library*, published by Biblioteka Narodowa (the Polish National Library, [www.bn.org.pl](http://www.bn.org.pl)). The well-published, richly illustrated book, available separately in Polish and English, showcases 105 items from the Library's collection, including masterpieces of Polish or Central European printing, calligraphy and typography, and provides a good overview on Polish printing history. The book was designed and typeset by Ryszard Kryśka and Andrzej Tomaszewski, and awarded in the 41st 'Most Beautiful Books of the Year' annual contest, held by PTWK, the Polish Book Publishers' Society.

While the last Polish-language book about typography was Andrzej Tomaszewski's 1996 *Leksykon pism drukarskich* (Lexicon of typefaces), it is reported that two completely new books are in progress. Robert Chwałowski and Andrzej Tomaszewski are both working on books about typographic design. Fortunately, both authors have taken very different approaches, so the books are very likely to be complementary. As there is currently no good manual on typography available in Polish, both

publications are expected to finally fill a substantial gap and provide a base for a more thorough typographic education of graphic designers and publishers.

Another noteworthy initiative is the magazine *2+3D*, which is about to be launched. The first issue of this Cracow-based quarterly will be published in October, and will concentrate on product and graphic design. Each issue will have a typography feature, with a story on Peter Bilak's Eureka typeface being the first. Currently, there are three Polish magazines which occasionally feature type-

related contents. Unfortunately, none of them reaches a wide audience. *Poligrafika*, which occasionally has a typography column by Andrzej Tomaszewski, is addressed mainly to the printers. *Wydawca* (the Editor) is a speciality title focused on book publishers and distributors. Finally, *Digit* (formerly *MacWorld & Publish*), is a very practice-oriented magazine for graphic designers and computer users, but the scope of contents rarely exceeds the 'tips & tricks' level.

# Portugal

Mario Feliciano

The interest in typography continues to increase in Portugal – as a slow process.

Private schools and institutes included type related events in their usual activities.

The presence of international designers also becomes a common occurrence, including the visit of David Carson, representing one side of ‘typography’ much appreciated around here!

Several seminars and conferences with typography on their programmes are planned to take place late this year, and several typographic ‘free courses’ will begin in some private institutes.

An exhibition of the typographic work by Jorge dos Reis took place at the Biblioteca Nacional de Lisboa, early this year.

The number of designers that went outside Portugal to further their studies in typography also increased significantly and we hope to see the fruits of this in the near future – new type designs and more ATypI members!

# Slovenia

Petra Černe Oven

## General introduction

Since this is the first Country Delegate's Report for Slovenia, some introductory information might be necessary in order to prevent confusion with other Central and Eastern European countries. After the collapse of the Yugoslav federation Slovenia became an independent state in 1991 and therefore is one of the youngest European countries. Slovenia's history as well as its characteristics are strongly linked to its geographical position. The country has two million inhabitants and borders on the North to Austria and Hungary, on the West to Italy, and on the East and South-East to Croatia. Slovenia's coastal region is Mediterranean, its northern mountain region is Alpine, and the eastern is the Pannonian. It takes three hours by car from the capital Ljubljana to Vienna, three hours to Venice and six hours to Munich.

Although Slovenia was a part of Yugoslavia for over eighty years, its economy and culture were strongly influenced by its inclusion in the Austro-Hungarian empire for many centuries. Facts about the country can be found on <http://www.uvi.si/eng/slovenia/facts/general/> which is the official internet page of the Government Public Relations and Media Office.

The move from socialism to free-market capitalism combined with the disintegration of the Yugoslav federation in the early 1990s resulted in significant changes in Slovene society. The transition process, however, is still not completed. Slovenia endeavours to be one of the first Eastern or Central European countries to be accepted into the European Union.

## The situation & background

Although the word 'typography' has become very common in the Slovenian media in recent years, there are no organisations that specialize in typography. Traditionally typography was very much the domain of printing houses, which were largely dependent on German technology. It was only in the second half of the twentieth century that typography was adopted by the design professionals.

In 1998, *Marketing Magazin* published basic information about ATypl and in the following years it published reports on the ATypl congresses. One could hope that the articles and announcements regarding ATypl's activities brought an increased interest in the organisation.

The Type Directors Club in New York has had Slovene members since 1994 and two of them won Certificates of Typographic Excellence in 1997 and 1999.

The magazines *Grafičar*, *Marketing Magazin* and *Tip* have published several articles about the basics of typography in recent years. Furthermore, interviews with leading personalities in the typographic world, namely Robin Kinross and Jovica Veljović, were published and an interview with Jean-François Porchez is upcoming.

Notably, the only book on typography that exists in the Slovenian language is Emil Ruder's *Typographie* which was translated in 1977. However, a surprisingly extensive amount of foreign literature on contemporary design and typography has been available in Ljubljana's bookshops in recent years.

In Slovenia, typography generally exists through its association with graphic design and visual communication and therefore, I will present the typographic situation through similar organisations, societies and events.

## Advertising = design?!

Similar to the rest of the world, changes in production processes brought many problems to the graphic design profession in Slovenia in the 1990s. There still remains an alarming number of money-driven self-titled 'design studios', comprising of one PC and various pre-press equipment. These studios are producing their questionable output without having any professional expertise.

The Slovene and Yugoslav market was dominated by a few gigantic advertising companies until the transition towards a market economy in the early 1990s changed all of this. This resulted in the establishment of numerous new agencies which claimed to offer 'full service': design, public relations, advertising, corporate identity and media research. But once again, the lack of professionalism can be noticed in many of these new companies. Unfortunately, in many instances, advertising signifies design and most designers will only find a job at one of these numerous advertising agencies.

The number of advertising agencies located in Slovenia is impressive for a country that has only two million inhabitants. In *Dossier* – a list compiled and published every year by the editorial office of *Marketing Magazin* – 360 advertising agencies and studios, including around 80 designers and 42 photographers, and 220 media companies are listed. The lists can be found on <http://www.mmportal.delo.si/coreponudniki.php> (still under

construction, but according to the editors it should be updated shortly).

### Education

Due to their desire to avoid working in advertising, a small amount of young designers in the mid-1990s established their own design studios or became freelancers. Their work tends to be brave and innovative and their clients are cultural institutions, theatres, small companies, civilian and social initiatives and some state institutions.

Many of these designers were educated at the Design Department (Oddelek za oblikovanje, Dolenjska 83, 1000 Ljubljana) of the Academy of Fine Arts, which is a part of the University of Ljubljana. This Department is the only Slovene academic institution which offers comprehensive four-year studies of design. The students can select one of three different programmes: visual communication, industrial design, and general design. The Department also offers further studies with a Master's degree as well as a PhD programme in Theory and Development of Design.

The Design Department was established in 1984. The professors who established it were graduates of the Ljubljana School of Architecture, painters and sculptors from the Academy of Fine Art, or were graduates from Academies in Milan, Venice, Warsaw and Vienna. For this reason, the programmes contain a balanced combination of technical and artistic skills. The visual communication programme comprises of such diverse subjects as: drawing, painting, illustration, photography, computer graphics, printing technology, design history, art history, fine art theory, video, basic marketing, psychology and typography. While attending the optional typography classes, students acquire practical skills in calligraphy, type digitization and the practical applications of typography.

The Department is a member of the international CEPUS network and has been active in student and faculty exchanges since 1995. International exchanges within the SOCRATES CUMULUS network began in 1999. The Design Department participates in ICSID and ICOGRADA congresses and international workshops and competitions. Recently, a group of typography students participated in a Type Directors Club competition and were awarded with the Certificate of Typographic Excellence in the student category.

In celebration of its fifteenth anniversary in January 2000, two exhibitions were organised by the Department:

works of the current students and the professional work of selected graduates. The catalogue that was published for this occasion revealed that many of the Department's former students 'have received international awards that were until recently out of reach for Slovenian designers, such as CRESTA, the ICSID Award of Excellence, the Epica'.

### Societies

The best known design society is the Slovene Designers Society (Društvo oblikovalcev Slovenije, Ciril Metodov trg 19, 1000 Ljubljana) which has approximately 70 designers as members. This society was established in 1951, however it seems to fail due to a lack of organisation and events.

For this reason, another society, the Association of Contemporary Urban Culture – Formart (<http://www.formart.telekom.si/>) was founded in 1996. This organisation is 'an interdisciplinary association promoting the culture of modern urban man and woman' and includes members who are designers, architects, art historians, sociologists, writers, painters, sculptors, film directors, translators, journalists, and more. In the 1990s, Formart organised a 'Contemporary Slovene Graphic Design Exhibition'. This exhibition encompassed 202 contemporary graphic design works produced by 50 individual graphic designers and studios in Slovenia during the period between 1988 and 1996. It emphasised the youngest generation of designers and included some products from leading advertising agencies. One of the exhibition's aims was to be a travelling display of Slovenian design. This exhibition has been presented in New York (1997), Ljubljana (1997), London (1998), Vienna (1998), Sarajevo (1998) and Sydney (2000). Together with this exhibition, Formart published *The Museum of Slovenian Graphic Design* on a CD ROM which contains Slovenia's graphic design history through the most outstanding designs and designers of the period between 1945 and 1989. This CD ROM also contains information about design institutions, designer's biographies, and bibliographies.

### Hopes

A quick glance at Slovenian printed material is enough to tell us that there are not many Slovenian designers who find creative inspiration in typography. However, there are a few enthusiastic type-addicts who are increasingly active in Slovene typography.

# Spain

Wolfgang A. Hartmann

*This is the chronology of the most important typographical events in Spain:*

## September 2000

The impressive two-volume work by Augusto Jurado *La imprenta: orígenes y evolución* (Printing: origins and evolution) was reprinted by CAPTA.

## October 2000

Workshop on typography in ESDI (Escuela superior de Disseny, Sabadell), directed by Typerware (Andreu Balius & Joan Carles Casasín) for students of graphic design.

## November 2000

Presentation and lecture about Typography by Typerware at the University of Salamanca. Also, between 21 & 24 November, Typerware directed a workshop for Art students of the UCLM University of Castilla-La Mancha.

The magazine *Visual* published a special number about typography (año XI, no.87), co-inciding with the 600th anniversary of Gutenberg's birth. The articles were dedicated to different issues about typography. To be specially mentioned: the excellent report with many images about the exhibition of the work of Enric Crous-Vidal at the Museum IVAM in Valencia. Crous-Vidal was Art Director of the Fonderie Typographique Française in Paris and designed the typefaces Flash, Ilerda, Fuge d'Arabesques, and Paris, which are now available in all formats from Neufville Digital. Also, in the same number, a 16-page supplement was published about the typographic work of ATypI members Andreu Balius & Joan Carles Casasín, who previously directed the digital typefoundry, García Fonts, and are currently the members of Typerware.

## December 2000

On 21 December the publisher Campgràfic of Valencia presented the Spanish translation of the book *Paul Renner*, by Dr Christopher Burke, and of Renner's *Die Kunst der Typographie* at the impressive Cloister of San Miguel de los Reyes (Biblioteca Valenciana). Campgràfic is a new imprint which is exclusively dedicated to publishing books on typography. Its next publication will be the translation of *Blackletter* and in November it is planned to present the translation of some of the books by Philipp Luidl, ATypI member in Germany. Nearly 200 people attended the presentation of the Renner books – usually there are not more than 40 people at book presentations in the

Library of Valencia – which demonstrates the interest in Spain for typographic subjects. As one of the speakers, I had the opportunity to describe my personal experiences with Paul Renner's Futura during the years I have worked at the Bauersche Giesserei and Fundición Tipográfica Neufville.

Several workshops were held during one week in December at Elisava, one of the leading schools of design in Barcelona. A workshop on typography was directed by Typerware, and Pablo Martín from *Gráfica* directed a workshop on Newspaper design.

## January 2001

Graphintro, the International Pre-Press and Digital Printing Fair and Convention, which takes place every four years in Barcelona, opened its doors from 24 to 27 January. On the stand of Fundición Tipográfica Bauer, the new Futura ND was presented to the public: 36 fonts of the new digitization of Futura by Neufville Digital, with Small Capitals and Old Style Figures, available on CD with fonts for Mac PostScript and for PC TrueType, and a license for 20 CPUs.

Keith Adams, Professor at the design school EINA, directed a workshop on Carolingian Calligraphy at MNAC, the National Museum of Art in Catalonia.

## March 2001

A workshop on Typography was held at the Art School of Murcia by Typerware on 28, 29 & 30 March.

## April 2001

During the 'Primavera del Disseny' (Design Spring), the Art Gallery RAS in Barcelona dedicated one day a week to exhibiting typographic work, such as the book *Barcelona+*, published by ACTAR, and the work of Typerware and of Typ-O-Tones.

David Carson spent some days in Barcelona. He lectured at ADG-FAD, the leading Association for Graphic Arts, and held a workshop at the design school EINA. Both the lecture and the workshop were extremely well attended.

Apple Computer Inc. launched its new operation system, OSX. Besides other typefaces, mainly from the Linotype Library, four fonts of the new Futura ND are a component of OSX. This typeface is being produced as a joint venture between Fundición Tipográfica Bauer, a Spanish company, and Visualogik, a Dutch company.

**May 2001**

ExpoCodig is a one-day exhibition of machines, products and software for graphic design studios. It takes place every year on the last Friday of May, therefore this year on 25 May. A large range of digital typefaces principally occupied the booth of Fundición Tipográfica Bauer, which this year doubled its exhibition space in relation to last year.

On 29 May Typerware lectured at the University San Pablo-CEU in Madrid during the Sixth Conference of journalism, editing and design in newspapers. The title of the lecture was: 'Typerware: types designed by types' (a play on the Spanish word 'tipo', meaning both typeface and 'guy').

**June 2001**

Antoni Argilés i Solà, a popular barber of Barcelona, organizes every year an International Contest of Calligraphy. Members of the Jury are: Keith Adams and Ricardo Rousselot, two well known calligraphers, and Josep M. Pujol PhD, lecturer in the history and theory of writing (URV). The calligraphic works are exhibited during the year in the basement of the barber's house. This initiative, sponsored by some well known companies, is entirely supported by a non-professional whose hobby is the Art of Writing.

**July 2001**

*GRRR* is a magazine entirely dedicated to typography and graphic design. Among the large group who contribute in editing and writing the magazine are Andreu Balius, Joan

Carles Casasín, Raquel Pelta, Álvaro Sobrino, and David Santamaría. *GRRR* publishes original articles and interviews about international graphic design, and occasional Spanish translations of articles by authors such as Phil Baines and Ken Garland. The most recent issue, which appeared in summer 2001, includes an interview with Dr Christopher Burke, in which his work as an author (*Paul Renner*) and as a type designer (FF Celeste, Pragma ND) is discussed. (Currently Burke is living with his wife Patricia Córdoba in Barcelona.)

**Campaign against Piracy**

In previous reports concerning the state of typography in Spain, I referred to some actions which have taken place to reduce the piracy of digital types. During this year Fundición Tipográfica Bauer, distributor of Linotype Library, URW and Elsner & Flake, has been intensively working on the legalization of the font collections of design schools, in order to avoid students working with pirated fonts. Elisava, one of the leading Spanish schools of design, located in Barcelona, signed an order for a multi-user license to use 80 fonts (specially selected by the teachers) on all its Macintosh and PC computers. A CD is also offered with the 80 fonts to the students. In lectures held by Bauer it has been emphasized that piracy of type fonts is illegal and an offence to creativity. It is desirable that, in the long run, students – but also teachers, who care very little about software legality in this country – develop a fuller awareness that creativity, including the design of typefaces, has to be respected.

# Switzerland

Erich Alb

## Publications

*Wolfgang Weingart: Typography. My way to Typography.*  
Lars Muller Verlag.

Text in German and English. Weingart presents in 520 pages a retrospective in ten sections, a glimpse into his life of the past forty years. Many illustrations, photographs. (e-mail: books@lars-muller.ch)

## Events

'Ein Tag der Typografie' (Day of Typography) took place as it has done every year since 1989, organized successfully by the Printers Union Comedia. It is the biggest activity during the year, with an audience of between 300 and 400.

This year's theme was 'Type in space' (screen space, paper space, public space). The lectures were published in Nr 6/2000 of the *Typografische Monatsblätter* (Swiss Typographic Monthly Review).

There were other smaller gatherings organized locally through the design schools of Basle, Lucerne, Zurich, and Lausanne.

# United Kingdom

Phil Baines

Due to taking over as country delegate a month before the copy deadline, this year's report will be somewhat brief.

## SOCIETIES

**International Society of Typographic Designers (ISTD)** continues its education programme through its student award scheme and lectures held in London. The Royal Institute of British Architects was the venue for Wolfgang Weingart who spoke in September, while the London College of Printing has hosted smaller lectures throughout the year.

**The Typographic Circle** had a quiet year holding only three lectures – by Bill Cahan, Tom Hingston and North – and publishing the ninth issue of their magazine *Circular*. This latter was once again sponsored by the paper manufacturer G F Smith.

**The Friends of St Bride Printing Library** held two lectures: Derek Birdsall spoke of his work for the Archbishops Conference of the Church of England in designing their new series of prayer books *Common worship*; Pat Schleger spoke about the graphic design work of her late husband Hans, which is the subject of her book published by Lund Humphries; and Dave Farey spoke about his design (with Richard Dawson) of Times Classic for *The Times* newspaper. This lecture coincided with an exhibition of related material in the library. Other organisations such as Information Design Association, Letter Exchange, Printing Historical Society and Sign Design Society hold regular lecture series but often these do not seem to be as widely publicized as they should be.

## PUBLISHING

### Books

Although the design bookshelves are groaning this year, the weight is physical rather than intellectual. Notable exceptions to this are: Pat Schleger's book previously mentioned; a publication by Peter Barker & June Fraser of the Sign Design Society: *Sign design guide, a guide to inclusive signage*; Gerald Cinamon's *Rudolf Koch: letterer, type designer, teacher*, published by The British Library; and Robin Kinross's long awaited book about

the teacher, writer and typographer *Anthony Froshaug*. *Anthony Froshaug* is a two volume set – 'Documents of a life' and 'Typography & texts' – which amount to raw material for a biography rather than a conventional biography. Nevertheless, it makes fascinating reading for anyone interested in the design process and explains why he was/is held in such esteem by many he met. (A review by Rick Poynor appeared in *Eye* 38, Winter 2000).

### Periodicals

The weekly *Design Week* and monthlies *Creative Review* and *Graphics International* continue to provide their business and glossy perspectives on the communications industry at large and include typography within that remit. Regular, serious discussion about graphic design occurs in the quarterly journal *Eye* which celebrated its tenth birthday last Autumn. While the magazine continues to try in keeping both an international perspective on, and a broad definition of the subject, typography remains implicitly central to its reporting, and the most recent issue (41) marks a welcome return of the 'typography special issue'. Of note for ATypI members are the 'Reputations' interview with Gerard Unger; Dave Farey & Richard Dawson's new typeface for *The Times* discussed by this writer with Catherine Dixon; and an overview of the digital decade by Emily King. Typography was also the subject of a special issue of *MacUser* (Vol.17, no.12) with a discussion of copyright issues forming the central focus of the following issue. Credit must go to them for featuring these technical and ethical matters which don't often appear in the more design-focussed magazines. The Department of Typography & Graphic Communication at Reading have published another issue of *Typography Papers* with articles by Paul Luna (on dictionary typography); Christopher Burke & Robin Kinross (the Bill-Tschichold debate from 1946 for the first time together in English); and by Peter Burnhill (on Aldine typographic norms). ISTD and Typographic Circle as noted previously, both have their own publications (*Typographic* and *Circular* respectively) which are available at a small number of outlets to non-members. In December the ISTD will be publishing *Typographic writing*, a compilation of the best writing from *Typographic*. Within its 320 pages edited by David Jury, will be articles by Colin Banks, Matthew Carter, Günter Gerhard Lange, Fred Smeijers, Michael Twyman and Gerard Unger.

## TYPEFACES AND TYPE DESIGNERS

At the time of writing, Dave Farey and Richard Dawson's new typeface for *The Times* (described in *Eye* issue 41) is expected to make its first appearance in the paper on 1 October 2001. Elsewhere: the UK arm of Agfa/Monotype ([www.agfamonotype.co.uk](http://www.agfamonotype.co.uk)) released Tangerine, Teethreedee and Twinkle by Tomi Haaparanta, Storm Sans by Nina Storm and Ocean Sans Condensed by Chong Wah, and are increasingly working with design groups to produce custom fonts. Recent examples include type for British Airways and Dyson, and some revisions to London Underground's New Johnston typeface. Jeremy Tankard ([www.typography.net](http://www.typography.net)) has terminated his agreement with Creative Alliance for his typeface Bliss which he now markets himself. He has taken the opportunity to revise the family which now includes an extra light, and accented characters for all European languages. Dalton Maag have introduced a new family of web-friendly fonts: Interface. The regular weight is available as a free download from [www.daltonmaag.co.uk](http://www.daltonmaag.co.uk). The Foundry ([www.foundrystudio.co.uk](http://www.foundrystudio.co.uk)) have released Foundry Monoline, a sans serif with a squarish aspect.

On 1 June 2001, Esselte sold Letraset to directors Martin Gibbs and Mike Travers who were both former managers within Esselte Letraset. The new company is called Letraset Limited and, as part of their plans, intend to continue to develop and market new fonts under the Fontek brand name. ITC is not part of this new company since it was sold off to Agfa/Monotype in 1999. Colin Brignall will continue to be involved with the new company in a consultant capacity.

## EDUCATION

Exclusively typographic degrees continue only to be offered by The University of Reading and Exeter College of Art & Design (part of the University of Plymouth), with Reading also offering a masters degree in type design. Elsewhere typography is taught as an intrinsic part of most graphic design courses. Input from 'industry' includes the various student awards schemes such as D&AD, the RSA or ISTD. There are varying relationships with the societies and different colleges. The letterpress part of the print school at London College of Printing closed down and the Ludlow and hand-setting equipment became part of the facilities of the School of Graphic Design. The Monotype machines went to the Type Museum, while Linotype matrices and much trade literature was collected for the Central Lettering Record at Central Saint Martins. Justin Beament, Course Leader of the Typography course at Exeter, assisted by Esther Dudley, organised an exhibition: *In blessed memory: incised headstones of North & West Devon and North Cornwall 1650–1850*, which is in the middle of an extensive tour of the country.

# United States of America

John D. Berry

The state of type and typography in the United States over the past year has been as chaotic as the state of the world in general. While nobody knows what directions the type business will take (except that there seem to be diminishing sums of money involved), there isn't the slightest doubt that more type will be used by more people in more ways than ever for years and years to come. This anomaly is the heart of the business of type, though not always of its art or craft.

Online developments included Andy Crewdson's idiosyncratic typographic web journal, 'Lines & Splines', and my column for Creativepro.com, 'dot-font', along with the reliable news-and-links page on the Microsoft Typography site. The Hoefler Type Foundry added staff and upgraded its web site. The Font Bureau continued its elegant online presentation of its fonts and their designers. Agfa Monotype, which had bought International Typeface Corporation, maintained ITC's separate identity online and issued new typefaces periodically; a year after ITC's acquisition, Agfa Monotype began seriously publishing *U&Lc Online* again, with both repurposed and new material.

The New York Type Directors Club planned a conference in Philadelphia on the subject of 'Type on screen', but the conference fell victim to unfortunate timing and the dot-com meltdown; for lack of preregistered attendance, the conference had to be canceled. TDC regrouped and has been concentrating on smaller events, starting with a monthly informal salon. The TDC's annual design competition had as many entries as ever but fewer winners; the resulting exhibit opened in New York in June (with a pre-opening show in San Francisco).

At mid-year, the AIGA (American Institute of Graphic Arts), which has very active branches in several cities, announced that it would launch an initiative to educate its members in type and typography.

After a reorganization and a change of leadership, the Society of Typographic Aficionados (SOTA) held its third TypeCon, in Rochester, NY. TypeCon has attracted a small but enthusiastic attendance of independent type designers.

In San Francisco, a broad group, spearheaded by the Friends of Calligraphy, organized a two-month exhibition and lecture series called Zapfest (officially 'Calligraphic design in the digital age: an exhibition in honor of the contributions of Hermann and Gudrun Zapf'), which kicked off on the first weekend in September 2001 with the exhibition's opening reception and lecture presentations by both Zapfs.

Also in San Francisco, in June, fine printer Peter Koch presented a two-day symposium on the collaborative Parmenides Project, which aims to produce a new edition, in ancient Greek and modern American English, of the fragments of Parmenides. Stonecutter Christopher Stinehour, punchcutter Dan Carr, and poet/typographer Robert Bringhurst have all contributed to various aspects of the project, which includes a new archaic Greek font, designed and cut in metal specially for this book.

Among commercial type and design books, one that may prove useful was *Texts on type: critical writings on typography*, edited by Steven Heller and Philip B. Meggs (Allworth Press). Despite its unprepossessing design, it brings together a large selection of essays and articles on type that deserve collection.

The appearance of more OpenType fonts, especially Adobe's 'Pro' fonts, which take advantage (to varying degrees) of the large character sets and typographic refinements possible in OpenType, promises a revolution, or at least a speeded-up evolution, in mass typography. How quickly OpenType's many features will actually be put to use remains an open question.

The most visible, though least noticed, typographic development lately may be the common appearance of substitute fonts in all sorts of printed material. Where before the substitution would be obvious, because the missing font would be replaced by Courier, today it's more likely to be mimicked automatically by the malleable Adobe Serif or Adobe Sans, creating a substitution that's much more subtle and not so obvious to the untrained eye.

This booklet is typeset in Pragma ND. Pragma was designed in 1995 by Christopher Burke. It has recently been remastered and made newly available from Neufville Digital ([www.neufville.com](http://www.neufville.com)). Pragma is a sanserif based on the classical trinity of elements in old-face roman type: capital letters based on Roman inscriptional models; a lower-case with a calligraphic influence; and a truly cursive italic.