

TYPOGRAPHIQUE INTERNATIONALE

ASSOCIATION TYPOGRAPHIQUE INTERNATIONALE

REPORTS OF THE COUNTRY DELEGATES 2003/2004

September 2004

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GRAPHIQUE INTERNATIONALE

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THOMAS
W. PHINNEY
OPENTYPE TRANSITION

This spring, Henrik Birkvig asked me if I'd write a short essay about Adobe's experiences with the rollout and adoption of OpenType. Everybody's heard our sales pitch about the benefits of OpenType: cross-platform single-file fonts, Unicode support and multiple languages in one font, and advanced typographic features (both for their own sake, and when needed for linguistic reasons). So rather than evangelizing OpenType, or talking about the technical aspects of it yet again, I thought it would be more interesting to talk about some surprises and business issues in the process of moving to OpenType, from the perspective of type foundries.

What aspect of OpenType sells? In our work with large client firms, it frequently occurs that the client cares about only one of these benefits. What has been especially interesting to me is that which benefit they care about varies wildly from one to the next: the European stylish discount furniture maker who is moving to OpenType for Unicode support to simplify their multi-lingual catalog publishing needs; the newspaper chain that just wants cross-platform fonts, so their Windows-based editorial systems can use the same fonts as their Mac-based print production workflow; the large magazine publisher that just wants seamless advanced typography.

The lesson here for font developers is that our own theories about what customers ought to need/want are not as important as listening to our customers, and being aware that they may surprise us with their diverse and varying needs.

The next surprise was that Adobe has not experienced an overall increase in tech support and customer service calls for fonts, even though OpenType is the primary format we now sell. About 90% of our current font sales are OpenType (in part because you have to dig deeper to find the corresponding Type 1 fonts). We can't guarantee that this will be everyone's experience, of course. Perhaps it reflects lots of customers who will need help no matter what format they buy, and improved documentation for the OpenType fonts, as well as a genuine lack of major problems.

Another surprise has been the naysayers who think OpenType won't be successful. A couple of years ago, this was a pretty understandable attitude. But for about a year now, it has been pretty clear to me that we've won this war. Still, until recently some foundries feared getting burned by investing in a new format that might never get significant application support—like what happened with Apple's GX fonts. But things are different now. There are major apps (not just Ready-Set-Go and Freeway), that support the advanced features of the fonts, and you have Adobe and Microsoft behind the initiative, as well as support from Apple—whose next version of OS X will offer system-level support for OpenType typographic features along with their Mac-only AAT technology.

But my biggest surprise has been the conspiracy theorists. Some view OpenType as a plot to crush small type foundries, saying that Adobe is trying to

make font production so difficult that only a large foundry can do it. Of course, this ignores the fact that Adobe has been licensing its tools and source code at no cost, and puts lots of energy into helping type developers get up to speed on the newer technologies via workshops, talks and direct advice and debugging assistance. Microsoft has made similar efforts, and there's an entire community of developers who have been pretty generous in sharing tips and information.

There is a kernel of truth behind the misguided conspiracy theory, though. Despite the support that's available, the time and energy needed to get up to speed, develop and test in the new format can be challenging for a smaller foundry. It's a real economic barrier.

Why is it so hard to get up to speed? One reason is the complex nature of the development tools. Our own FDK for OpenType is a sufficient pain to install that even I often have problems getting the vitally useful CompareFamily tool up and running. FontLab has plenty of capabilities, but you need to know what you're doing to make it work well, and it lacks the vitally necessary testing and validation tools. Of course, part of the issue is that OpenType is itself genuinely complex, both in the fundamental concepts and in the bizarre nit-picky details one currently needs to understand to make reliable fonts. So it's hard to insulate users from this complexity.

In my mind, the main path is to continue improving the tools to try to make more of the complexity invisible, and for the big folks like Adobe and Microsoft to lend our support to the retail tool developers. Adobe has been doing this, and will continue to do so. The second route is education to increase understanding of the complexity, whether through workshops, articles or books.

Another conspiracy theory suggests that OpenType is a plot to render obsolete people's existing type libraries and force them to buy all their fonts over again. Of course, this ignores the fact that fonts

are not a major income source for either Adobe or Microsoft, but they are of strategic importance, and reliable customer workflows with our applications are more valuable than a few extra bucks from fonts.

However, it is doubtless true that eventually, some years from now, support for Type 1 will fade. This is rather sad for the venerable old format, but it's lived far beyond its allotted life span. After all, how many other pieces of software do you have on your computer that are 10 or 15 years old and still work today? Computer software ages at least 10 times as fast as people. Many of our fonts ought to be pretty much senile by now. What's amazing is not that they will become obsolete in the moderately-distant-but-foreseeable-future, but rather that they have worked as long as they have.

So, while I would hardly object if end users want to give us more money for fonts, that's not a major motivation behind OpenType. Moreover, Adobe will continue to support Type 1 for some years to come, and OpenType fonts work just fine alongside older formats. In fact, we changed the font names specifically so people could use Type 1 and OpenType versions of the same fonts side by side. (The alternative being to keep the names the same, to make it easier for your users to switch existing documents to the new fonts, but that entails some risk of reflow.)

Why will support die eventually? It's not some conspiracy or plot, but just economics: there's a big cost to supporting a font format throughout the workflow, and at some point one or more of the companies bearing that cost will come to believe that it's no longer worth it to them.

This leads to a final issue: what about an upgrade path? Creating an upgrade path makes sense for both end users and foundries. End users don't want to pay full price for what they see as "fonts they already own," but are willing to pay some sort of upgrade price. Foundries want to make some extra money to cover their costs of conversion, and it's worth their while to give a discount to those folks

who wouldn't pay full price because they already have the old versions of the fonts. It's a match made in heaven, everybody wins, right?

Unfortunately for us, it is often difficult for Adobe to confirm prior licensing of a font that would make the user eligible for an upgrade. For about 15 years we offered boxed packages of fonts through retailers, but only a minute percentage of those customers ever bothered to register their fonts. Also, Adobe fonts are also sold by several other type foundries—and they keep all the customer information. Our fonts are also bundled with applications, which is difficult to track. All of which means we don't have very good customer information for fonts. We can—and do—offer an upgrade path to Adobe Font Folio Open Type Edition, but even if we instituted an upgrade path for individual font purchasers, it would be very difficult to determine who is eligible for an upgrade.

Other foundries, however, may have accurate customer records and would probably be in a better position to offer true font upgrades. To those type foundries who have only sold directly, and have good or excellent customer lists, I say: if you can offer an upgrade path easily as you convert your library, you should do it. It will benefit both you and your customers.

RUBÉN
ARGENTINA
FONTANA

One of the most important distinguishing features of Argentina is its appetite for cultural events of a private and individual nature. It would seem that each inhabitant feels the compulsion to participate in the life of everyone and with everyone.

Typography is no exception to this popular cultural desire and, as mentioned in our previous report, apart from the regular activities related to the teaching and practice of typography, the foremost event this year was the organization of the Letras Latinas Biennale 2004.

The organization of this Biennale began in November 2001 within the framework of the previous Letras Latinas Biennale 2001 that took place under the umbrella of the tipoGráficabuenosAires encounter.

letraslatinas.com website

As also mentioned in last year's report, the letraslatinas.com website was created in October 2002 in response to the demands of students and professionals following the 2001 exhibition.

This virtual space, that includes over 250 registered alphabets, is another expression towards the same objective: the permanent exhibition of fonts created in Latin America. The idea behind this site was the desire for interchange between designers, authors and enthusiasts, and its diversity has created a propitious climate for establishing new working relationships.

T-Convoca

T-Convoca consists of a group of professionals who joined forces to analyse and share their individual knowledge and expertise, in the course of which they organized thirteen preparatory conferences prior to the main Biennale event.

T-Convoca was instrumental in obtaining the collaboration of Luis Siquot, Rubén Fontana, Alejandro Lo Celso, Pablo Cosgaya, Silvia González, Luis Goldfarb, Alejandra Carbone, María Laura Garrido, Virginia Pujol, Carlos Venancio, Vicente Ros, Aldo De Losa, Eduardo Rodríguez Tunni, Víctor García, Darío Muhafara, Fabián Carreras, Juan Heilborn (Paraguay), Francisco Gálvez Pizarro (Chile), Carlos Carpintero, Alejandro Paul, Diego Giaccone, Claudio Pousada and Ariel Garófalo.

These encounters were then followed up by our typographic colleagues and many of the papers were included in the T-Convoca website (www.t-convoca.com.ar), one of the most visited Latin American sites on this subject.

Letras Latinas Biennale 2004

The Biennale was created in order to establish a common and permanent space for interchange between Latin American typography professionals.

When news of the project, which was originally planned to be held in the city of Buenos Aires, was made public, the idea was rapidly picked up by Brazil (São Paulo), Chile (Santiago) and Mexico (Puerto de Veracruz), and it was therefore decided to display the exhibits in all four cities at the same time.

These venues exhibited the 235 entries sent in by participants from different countries in the region, with more than 400 wall charts showing the complete range of the type families contributed.

164 Latin American authors contributed examples of their type designs: Argentina: 65, Brazil: 27, Chile: 25, Colombia: 1, México: 27, Paraguay: 2, Uruguay: 3, Venezuela: 14.

The distribution by country of the 235 faces received was: Argentina: 97, Brazil: 50, Chile: 34, México: 32, Venezuela: 13, Uruguay: 5, Colombia: 2, Paraguay: 2.

The Letras Latinas Biennale 2004 represented a meeting place for Latin American typographers and an occasion to evaluate the progress of typographic production in the region during the last two years.

Within this framework, the objective was to explore current typographic interests and concerns, and the methodological and technological progress, bearing in mind that since the computer appeared on the scene font design has transcended its historical centres, namely Europe and North America, as well as its teaching centres as such.

Prospective alphabets

After announcing the event and upon receipt of the entries, on 1 March a jury formed by members of the selection committee for the Letras Latinas Biennale 2004, Rubén Fontana (Argentina), Luciano Cardinali (Brazil), Francisco Gálvez Pizarro (Chile), Francisco Calles Trejo (Mexico) and Pablo Cosgaya, (in representation of T-Convoca, Argentina), met at the Buenos Aires venue in order to choose the forty most outstanding typefaces.

In their summary report, the jury members stressed the diversity of the proposals, praised the formal attributes of the entries and the massive response to the invitation. Compared with the first edition of Letras Latinas, which took place within the framework of tipoGráficabuenosAires 2001, a remarkable increase was noticed in both the quantity and quality of the designs presented, and hence the Biennale is expected to become an unforgettable milestone in the history of Latin American typography.

The complete collection of typefaces entered for the Letras Latinas Biennale 2004 was exhibited simultaneously in four venues:

Centro Cultural Recoleta

(Buenos Aires, Argentina), from 22 April to 16 May.

Centro de Estudios Gestalt

(Puerto de Veracruz, México), from 6 to 8 May.

Centro de extensión, sala La Galería,
(Santiago, Chile), from 17 to 30 April.

Memorial da América Latina

(São Paulo, Brazil), from 27 April to 26 May.

Buenos Aires

In the case of the Buenos Aires venue, this exhibition was ordered by category and not by country. The idea was to combine proposals, highlighting both their similarities and their differences. The number of entries and the variety and heterogeneous nature of the participants provided a very stimulating cross sample.

To complement the exhibition and in view of the fact that the exhibition centre is usually visited by a numerous public (receiving 10,000 visitors on a weekend), workshops open to everyone interested were organized providing the opportunity to participate and experiment without preconceptions in various courses and guided tours:

Calligraphy Workshop

coordinated by the Calígrafos de la Cruz del Sur group (<http://www.caligrafia.com.ar>).

Guided tours,

font digitisation workshop,
typographic design workshop,
headed by members of the T-Convoca group.
(<http://www.t-convoca.com.ar>)

For this occasion tipoGráfica (tpG) magazine also published a special issue that includes a general catalogue of all the designs exhibited (<http://www.tipografica.com>).

After the Biennale

In the case of Argentina, requests to exhibit the Letras Latinas Biennale 2004 collection have been received from a number of cities in the interior of the country. The itinerant exhibition will start in Rosario, Santa Fe and Córdoba, and then move on to San Juan, Neuquén and Mendoza. As a result, it will be on the road for the remainder of 2004, while other cities are scheduling it within their 2005 cultural agendas.

Furthermore, these exhibition centres are helping to create a more general awareness of the Biennale, an extremely necessary activity in order to make Latin American typography better known and foster its growth and vigour.

Other activities and events in 2004

Activities initiated in previous years carry on normally, such as those of Tipitos Argentinos, a group of volunteers who continue their educational tasks (http://ar.groups.yahoo.com/group/tt_aa).

There has been a fluid exchange of experiences and courses given by Argentine colleagues invited by other Latin American countries to lecture, organize conferences and develop courses in the region.

The Abriendo la Puerta (Opening the Door) exhibition, which also included the Letras Latinas Biennale 2004, was held in the city of Rosario.

Although possibly reiterative, in view of the difficult times we are experiencing in Argentina, it is necessary to call attention to the fact that the number and depth of all the courses on typography that have been running for a number of years has maintained a constant rate of growth. Last year the three main university typography chairs: Cosgaya (www.catedracosgaya.com.ar), Longinotti (www.typographia.com.ar) and González (www.tipografiagonzalez.com.ar), celebrated 10 and 13 years of continuous work with a number of events, exhibitions and conferences.

Furthermore, the Sudtipos group has published its type catalogue, thus strengthening an undertaking involving local font marketing (more information at www.sudtipos.com.ar).

And we move forward ...

ANTHONY
AUSTRALIA
CAHALAN

Despite the fact that they are so accessible to so many people, there is no doubt that typography and type design have a low public profile and low public appreciation in Australia. The year 2003–4, however, has witnessed a number of initiatives which have provided opportunities for visible contributions to type awareness in Australia, including the following:

- ◆ The University of Canberra hosted the traveling exhibition of Dutch graphic design from May to July 2004 in its only Australian showing. Rebadged as New Holland: Dutch Graphic Design 1990–2004 to commemorate the original name given by the first Dutch explorers who landed in Australia nearly 400 years ago, the exhibition provided an invaluable opportunity for students and professionals to view graphic and typographic work by some of the world's best designers from the Netherlands.
- ◆ Melbourne-based typographer and type designer Stephen Banham launched the latest of his publications from The Letterbox, Fancy: Typographic Embellishment which tells true and untrue stories about typography from around the world.
- ◆ Anthony Cahalan was awarded one of the first PhD in typography in Australia by Curtin University of Technology in Perth for his thesis titled: Type, trends and fashion: A study of the late twentieth century proliferation of typefaces.
- ◆ The Seventh National Biennial Awards for Creative Excellence 2004 of the Australian Graphic Design Association (AGDA) provided another opportunity to highlight the best of Australian graphic design and typography. The awards will be announced in November and the exhibition of award winners will travel around Australia in 2005.
- ◆ General Manager of the Australian Graphic Design Association, Rita Siow, initiated a Typography Forum as part of the Victorian Design Festival in Melbourne in August 2004. The three-hour session involved a panel of typographers including Jack Yan, Garry Emery, Stephen Banham, David Pidgeon, Anthony De Leo, Scott Carlslake and Anthony Cahalan. Rita Siow sees this as an opportunity for AGDA to work with ATypI to promote typography and type design in Australia—a promotion which is long overdue.
- ◆ Australia's national capital, Canberra, which was created as a result of Walter Burley Griffin from the USA winning an international competition for the city's design in 1913, has announced that it will host its first Biennial of Design and Architecture in 2005. An initiative of the University of Canberra, the National Capital Authority and the Australian Capital Territory Planning and Land Authority, the Biennial will highlight the role of design and architecture in societies around the world. This will provide an additional platform to showcase achievements in typography and type design in Australia.

In what I intend to be an annual sweeping overview of Australian trends in the use of typefaces by graphic designers, 2003–4 has shown that it is still impossible to avoid seeing Helvetica Neue and Rotis being used for all types of clients and competitors in the marketplace. Berthold Barmeno is still appearing frequently, especially on packaging, but the ATypI Australian Country Delegate's Award for Typeface Ubiquity in 2003–4 is unanimously awarded to

SUSANNE
AUSTRIA
DECHANT

Although not many events—or to be more exact, not many big events took place in Austria in the course of this past year, it proved that small meetings with a high quality standard keep the typographic mind alive.

Typographical lectures and workshops were again organized by the Typografische Gesellschaft Austria. Aside the long awaited visit of Matthew Carter, (it has been his first official lecture in Vienna for decades), we welcomed guests from the Netherlands, like Paul van der Laan and the idolized guys from Underware. They held a workshop bursting the seams for the students of the Grafische.

Furthermore, “tga” is pleased to announce that, the symposium “one book more” is finally taking place in September with highly recommended speakers like Just Hochuli and Friedrich Forssmann. In the second half of the year we are looking forward to the visits of Kurt Weidemann for a rare lecture in Wien.
www.typographischegesellschaft.at

»Die schönsten Bücher Österreichs«

The traditional award of the most beautiful books in the country has reconsidered its concept. The organization team as well as the jury members were exchanged with engaged persons of the next generation. It is to hope that this will have influence on the quality of typographic book design, too. In December the new main library of Vienna will host the accompanying exhibitions of this award: It compares not only the books published in Austria but puts together all German-speaking entries, so that a good overview of nowadays book design will be possible.
www.schoenstebuecher.at

EVRIPIDES
CYPRUS
 ZANTIDES

The year that passed has definitely been marked in the history of Cyprus, as the country has officially joined the European Union. This has raised the need, not only to create an infrastructure that meets increased demands on social and political levels, but also to enhance the creativity and professionalism of the local Visual Culture. All Cypriot citizens now have the right to travel, leave, work or study at any European member country they wish. The local market is also opened to the European Union and external companies, like advertising and design agencies are allowed to invest on the island. Graphic Communication and Typography are more valued, signage and designs projects are taken into consideration more carefully, and, most of the local newspapers and logos are re-designed or “refreshed!”

There is also an attempt by my self, and a few others, to organize and register the first Graphic Design Association of Cyprus and we are now in the process of establishing our statute, goals and objectives, services, who are we, membership and all other relevant issues required to form an association. The whole project should be completed and registered before the end of the year. This is of high importance, as it will give us a more professional stance, and of course, access to many decisions making and aspects related to the local Graphic Design interpretations.

In the European Union, there is also a specific program named Culture 2000 that aims in the creation of intercultural activities and the exchange of cultural work. This, with, another program named Media, promote and support various audio/visual productions and give the opportunity to expand ideas, stimulate imagination and develop the local design creativity.

As a Chinese proverb says, “When the winds of change blow, some build walls while others build windmills”. Cyprus seems to be willing to build windmills.

FILIP CZECH REPUBLIC BLAŽEK

This is my first report as Czech ATypI country delegate. Unfortunately I came to know this fact a few days before the deadline for the country reports and therefore the following text could not cover any but major typography events and news from my country.

Periodicals

In January 2003 there appeared a new magazine on typography, graphic design and visual communication called Typo. The magazine is published bi-monthly in both the Czech and English languages.

It contains 44 full-color pages printed on high quality coated paper. The editorial board is comprised of Filip Blažek, Jakub Krč, Pavel Kočíčka, and Pavel Zelenka. The first year of Typo was successful, with positive reception in the Czech Republic and abroad. The main aim of Typo for the year 2004 is to attract more domestic readers and establish functional distribution network in Europe and USA.

The magazine Font is published since 1991. Its ambition is to present the world of graphics, advertising, pre press, printing and web design. The Font magazine is meant for graphics designers, photographers, employees of advertising agencies as well as for pre press studios, printer houses and publishers.

The magazine has 68 pages and is printed on a coated paper.

Internet

I am an editor of the only Czech typographical web site Typo.cz. Typo.cz covers many different aspects of on-line typography. It contains links,

tips & tricks, information on typesetting rules, font technology, software etc. In 2003 Typo.cz was redesigned and enriched with new sections: site of the week, font of the week, and photo of the week. In autumn 2003 an English version became available which contains links and information related to Central and Eastern European typography. Number of visitors is growing month by month, now it is about 430 visitors per day; only one half of them come from the Czech Republic.

New Typefaces

There are two commercial type foundries in the Czech Republic. Well known Storm Type Foundry (called Střešovická písmolijna in Czech, which means The Type Foundry of Střešovice; Střešovice is the suburb of Prague where the owner František Štorm lives). During 2003 and 2004 Štorm added several new type families into his TypoKatalog: Serapion II, Serapion and recently Andulka and Tusar. Štorm continues to digitize typefaces of Czech typographers from the beginning of typography in the first half of the 20th century (the package is called Czech Type Library). Total number of fonts exceeded five hundred.

In 2003, Tomáš Brousil, student of Academy of Arts, Architecture and Design in Prague, established his Suitcase Type Foundry. There are now six type families available for sale; the most remarkable is a Republic, a newspaper typeface. International orders are (or will soon be) possible through MyFonts.com.

Several new typefaces were created by students of Academy of Arts, Architecture and Design or by other typographers, but these fonts are not available to the general public. Font magazine is publishing a spread showing new typefaces of students of Academy of Arts, Architecture and Design in every issue.

Ladislav Sutnar Project

From June to October 2003, the Prague Castle Riding School housed an exhibition of the work of Czech-U.S. artist and designer Ladislav Sutnar (1897–1976). It was the first-ever retrospective international show of the artist whose household articles, publications, architecture, stagecraft and exhibition design won a great reputation for the pre-war Czechoslovakia. The exhibition was accompanied by the book *Ladislav Sutnar—Praha—New York—Design in Action* edited by Iva Knobloch and is accompanied by an excellent and informative web site designed by dgú.

E-A-T Project

The e-a-t project of Johanna Balušíková and Alan Záruba introduces innovative and experimental work with typefaces among Czech and Slovak typographers. This project results in the series of exhibitions of 35 designers: June–August in Brno, September Prague, and January–February 2005 Bratislava. An integral part of e-a-t project is a web-site designed again by dgú.

[Editor's NB: This exhibition has been extended to coincide with the ATypI Prague conference.]

Other events

The International Biennale of Graphic Design in Brno, founded in 1963, is one of the longest running events of its kind in the world. The Biennale is held every other year in Brno. The 21st Biennale is focused on Graphic Design, Illustration and Type in Books, Magazines, Newspapers and New Media. The opening was followed by successful international symposium *New Perspectives of Design in the Digital Age*. To name a few speakers: Silvia Sfigliotti, Stefan Sagmeister, Peter Bil'ak, Teal Triggs, Ruedi Baur etc. One of the major events of 2004 will be held in Prague in autumn: the conference ATypI Prague 2004—Crossroads of Civilizations.

Links to web sites mentioned above

Typo magazine: www.magtypo.cz

Font magazine: www.font.cz/font/english.html

Typo.cz: euro.typo.cz

Storm Type Foundry: www.stormtype.com

Suitcase Type Foundry: www.suitcasetype.com/page.php?lmut=en§ion=home

Sutnar Project: www.sutnar.com/index_en.html

E-A-T Project: www.e-a-t.org/index_flash_en.html

Biennale Brno: www.bienale-brno.cz/2004/en/index.html

ATypI Prague 2004: www.atypi.org/o8_Prague

HENRIK
DENMARK
BIRKVIK

Notes from the previous period in old Hamlet's country:

- ◆ Type architect Morten Røstgård Olsen releases FF Max through FontShop International (www.fontshop.com).
- ◆ The book “Skriften—vort vigtigste værktøj” (something like: The typefaces—our most important tool) by late Eli Reimer (1916–2001) was posthumously published as a memorial of the 60th anniversary of The Graphic Arts Institute of Denmark, with myself as finishing editor and preparer for print of the files left by the author. The book is about type history and classification.
- ◆ Design bureau eTypes receives The Danish Design Prize 2003 for the typefaces for the daily Dagen (www.e-types.com).
- ◆ Yours truly is the primary initiator of a one-day font technology seminar with 50+ attendants. Presenters include ATypI members Adam Twardoch (FontLab), Jelle Bosma (Agfa Typography) and Torben Wilhelmsen.
- ◆ Ole Munk of the designbureau Ribergård & Munk redesigns with project group the give-away daily Metro for launch in the USA (New York, Boston and Philadelphia). Later different European countries also update local versions. Gerard Unger's Swift is kept for body copy but Franklin Gothic and Agenda are replaced as headline font (and other display type purposes) by a custom version of Lucas de Groot's Corpid. (www.ribmunk.dk for more details).
- ◆ New grant founded for students at The Graphic Arts Institute of Denmark: Litograf Bent Staugaard og hustru Grete Staugaards Studielegat. It is given as “support of studies in letterforms, either their use or the design and development”.
The first receiver of DKK 20.000 is graduate Lucas Magnusson of Skåne, Sweden, for his project of the design of a typeface (you are reading it right now) based on the book “Epistolarum Astronomicarum Liber Primus” published 1596 by famous astronomer Tycho Brahe (*1546 †1601).
- ◆ Designbureau Kontrapunkt designs an innovative font for its own corporate identity (this year the company relocated in Copenhagen and redesigned the website and identity). The font is in the tradition of the popular “eurostile-square-with-rounded-corners-follow-ups”—but with some very interesting and original joins/details (www.kontrapunkt.com).
- ◆ The royal wedding (Prince Frederik and Princess Mary) attracts quite some international attention. Too bad the young couple has to live with a monogram that does not live up to the general Danish design tradition / quality level (see for yourself at <http://kongehuset.dk/monarkiet/monogrammer>).
- ◆ Graphic designer Trine Rask becomes the first Dane to get a diploma after one year of study at Koninklijke Academie van Beeldende Kunsten – The Royal Academy of Fine Arts, Design, Music and Dance, The Hague with the specialization of Type&Media. The graduation project is the typeface North, in book and italic (www.kabk.nl).
- ◆ Meditconsult publishes a volume Grafisk Workflow on fonts (www.meditconsult.dk).

RITVA
FINLAND
LEINONEN

Type design has been accepted as a prominent part of Finnish design. An expanding group of young designers has made its mark on domestic and international arenas.

Competitions

- ◆ Grafia is the Association of Professional Graphic Designers in Finland. “Vuoden huiput” competition and exhibition in Helsinki organized by Grafia is the most important competition of graphic design and advertising in the year. The annual exhibition was organized for the 24th time. It includes the competition, an exhibition of competitors and a yearbook. 130 works were accepted into the book. 1257 works took part into the competition. One Platinum, ten Gold prizes, thirty Silver prizes and forty honorary mentions were given. www.grafia.fi
- ◆ “Kaunis kirja” (The most beautiful book of the year) 2003 is Sjerfbeck Mallit (Sjerfbeck Models). Designer Martti Ruokonen. Publisher WSOY. The annual competition is organized by Suomen Kirjaitteen komitea (The Committee for Finnish Book Design) and University of Helsinki.
- ◆ Stora Enso and Amerpap / C.I.A.—competition of best print work 2004 by Markprint, Lahti.
- ◆ Galerie Art Design & Print Awards 2004. Paper conglomerate M-real and Amerpap are organizing annually national competition for

products which are printed on the papers of the factory. 170 works took part in the different series of the competition.

A series of the annual reports:

1. Ahlstrom Oy, Designer Evia Oyj. Printing house Erweko Painotuote Oy.
2. Marimekko Oyj, Designer Marjaana Virta. Printing house Esa Print Oy.
3. Fiskars, Designer Incognito Oy. Printing house Libris Oy

WWW

- ◆ New Finnish technology award, 2004 Helsinki. The British inventor of the World Wide Web, Tim Berners-Lee, received Finland’s newly-established Millennium Technology Prize for enhancing “people’s quality of life”. The one-million-euro (1.2-million-dollar) award was created last year to celebrate “an outstanding innovation that directly promotes people’s quality of life, is based on humane values and encourages sustainable economic development”, according to its founding charter.
- ◆ www.fontit.com/typomania is a new Finnish conversation forum for professionals and people who are interested on typography and fonts. The members can bring to the site new content and get advice and comments on their works.

New font foundry

- ◆ Type Designer Tomi Haaparanta started a new font foundry in Finland in January 2004. The company’s name is Suomi Type Foundry and its goal is to produce high quality typefaces for both text and display usage. The web address of Suomi Type Foundry is www.type.fi.

BOOKS

- ◆ Typografian käsikirja by Markus Itkonen. In The Handbook of Typography there are three main parts: the fonts, typographic design and typographic terms. The publisher is RPS-Corporations 2003. Format: 140×225 mm. 160 pages. ISBN 952-5001-08-3. www.julkaisija.com.

- ◆ Vuoden huiput 2003. The Best Finnish Advertising and Graphic Design, an annual book by the Association of professional Graphic Designers in Finland. www.grafia.fi
- ◆ Typo by Pekka Loiri.
A little guide of manners for the typographic designer. The publisher is Infor 2004. 160 pages.

Workshops/education

- ◆ The 5th Experimental Typeface Design Workshop
Lahti Polytechnic, Institute of Design (LPT/ID) by Lucas Nijs (Belgium)
From 1998 till 2004 seven workshops have been held at Institute of Design, dept Graphic Design, Lahti. The duration of the workshops was 1 or 2 weeks.
These workshops included students from the different participating colleges, as well students that were on an exchange program in these institutes. The last workshop in Lahti, theme was "Automation". Three students Frederik De Bleser, Tom De Smed and Mikko Mononen will present a session from the workshops in Prague.
- ◆ KABK/nl in Hague and LPT/ID/fi in Lahti
Maria Korolainen has studied at both schools. Her exam work was a Panda Sans and Panda Screen font for multimedia and corporate communications.
- ◆ The University of Art and Design in Helsinki, UIAH, School of Visual Culture
During the year the students of the graphic arts have especially focused their efforts to research experimental typography and the relation of the content to the graphic form in projects of publishing graphics.

Tuli & Savu (Fire and Smoke) is a cultural publication which concentrates on poetry. It also presents strongly typographic visual poetry, the unbroken interrelationship of form and content.

Bulgaria-magazine is students' own meaningful project, a habitat or a channel which captures visual trends in order to give them their unexpected form. All the projects have been carried out into end products with the working partners.

Laatu-kirja (A Quality Book) was a graphic process, a round-the clock design happening, "a workshop" where the quality of the printing process was understood from the combined viewpoint of the content and a new way of expression. The customer and working partner was the printing house Salpausselän kirjapaino.

Radio

Underware Typeradio Berlin. "Now we are talking" Featuring: Robert Bringhurst, Matthew Carter, Willem de Ridder, Meter Saville, Martin Spinelli, Stefan Sagmeister and lot more. Typeradio was broadcasted for the first time during the TypoBerlin conference in Berlin.

Typeradio is initiated by Underware, the creators of typefaces like Dolly and Sauna, as well as the initiators of typeworkshop.com. Sami Kortemäki is Finnish participant of Underware which has offices in Helsinki and in the Hague. www.underware.nl/workshops.

Exhibitions

- ◆ Design Forum Finland, Helsinki presents works of young designers from all areas.
Xtra Sans font family by Jarno Lukkarinen is presented at that exhibition "Nuortren Forum 04 Young Forum 2004".
- ◆ 5th Miniprint Triennale 2004 Lahti
The International Exhibition of small-sized graphics is organized by Graphic Artists' Association of Lahti in collaboration with The Lahti Art Museum. The exhibition received 2700 works by 780 artists from 61 countries. www.lahdentaidegraafikot.fi

Welcome to Helsinki 2005.

JEAN-FRANÇOIS
FRANCE
PORCHEZ

From the first publication of the country delegate's reports a couple of years ago, it seems quickly difficult to not miss important things happening locally. So, with the "Le Typographe" blog launched one and a half year ago, it suddenly is obvious that it will be easier. It has become a great help to trace back all events and publications, fonts published in France or by French designers. Initially announced as a local ATypI website, it became more open now, to attract people around everything connected to typography, which is the main key. Indeed, we still hope that at the end, it will attract new ATypI members too, but that is not easy related task.

The www.typographe.com logs report 36000 hits, for an average of 600 pages view by day in June 2004. Compared to 4500 hits in the first 4 months of the launch in 2003, and an average of 20 pages view by day in June 2003 not bad at all.

This year, I attempted to move to a new format, related to what "in extenso," you will find on the website "in French." So, its by chronological step, category is indicated above each news.

www.typographe.com
atypi@typofonderie.com

June 2003

Publications

"Conversation vol.1,"

New publication which includes for the first issue, the work of Philippe Millot among others, who was one of the Lyon conference speakers back in 1998.

"Maître Abel ou l'imprimeur trompé."

by Jean-Gilles Monfroy, with a postscript by Jean-François Gilmont. A book on a 17th century typographer's life, Abel Rivery.

112 pages (14x21,5) ISBN 2-86742-029-6, 1990, 18,3 euros.

Éditions des Cendres: 8, rue des cendriers 75020 Paris. T +33 (0)1 43 49 31 80, F +33 (0)1 47 97 61 54. <http://site.voila.fr/cendres/general.html>

Lectures

Catherine Zask has presented many of her posters work who include always powerful typographic compositions.

Centre Pompidou, Paris.

Fonts

"Florilège des lettres françaises" is launched has a new collection of French faces by Agfa Monotype, the first package include a bunch of fonts designed by Albert Boton.

July 2003

Publications

ABZ. Alphabets, graphismes, typos et autres signes By Julian Rothenstein and Mel Gooding,

Translated in French by Sébastien Marty.

224 pages. ISBN 2-7467 0297-5. Éditions Autrement. <http://www.autrement.com/>

August 2003Publications

“Typographique tombeau” by Jean-Pierre Lacroux. A collection of various texts by the Belgian typographer.
No ISBN, no editor available. A copy was donated at ATypI Vancouver auction.

Lectures

“Une et mille vies, l’un est multiple” is the title of the annual conference of the Rencontres internationales de Lure.
At typographic level, I will note the “Exploration de la bibliothèque” of François Richaudeau, “Calli-typo” by Serge Cortesi, Typo and web, styles CSS by Sara and Nicolas Aubry, “Hommage à René Ponot” by Alan Marshall, “Livres” by Michael Caine, “c’est toujours pareil” de Pierre di Scuillo.

Website, events

Society For News Design: French Chapter birth.
<http://www.snd-fr.org/>
Chapitre francophone: Ifra SWE, BP 1104, 17087 La Rochelle cedex 2, T +33 5 46 37 05 12, F +33 1 53 01 68 62. E infofrance@ifra.com.

September 2003Publications

“Bretagne d’hier; Morlaix Tome 4, l’imprimerie.” Morlaix is a city in Bretagne, and this book topic is the life of printing offices and foundries out there from Gutenberg to now. Between 1618 à 1764, no more than 6 printers where in activity ...
By Marthe Le Clech. ISBN 2-9502091-8-1. 10, Les Trois chênes, 29600 Plourin-lès-Morlaix

Exhibits

“Des signes et des mots”
Exhibit on writings and related typographies. Musée Archéologique, Exposition from September 2003 to August 2004, Palais Rohan 2, place du Château 67000 Strasbourg, T 03 88 52 50 00, F 03 88 52 50 09. <http://www.musees-strasbourg.org/F/archeologique.html>

October 2003Design

“Libération” newspaper launched a new design official by Mario Garcia (but in fact done internally from what Libération art directors have said) who include Hoefler and Frere Jones typefaces for titles and texts.

November 2003Lectures

Yann Pennors, about his typographic designs for magazines. Robert Mallet Steven movie on Peter Knapp typography and photography oeuvre. Organized by the Rencontres internationales de Lure, in Paris

Exhibits

“Affiches Air France”
Among various great designers worked for Air France, we shouldn’t miss Roger Excoffon. Musée de la publicité, Paris

Fonts

Index, a typeface family by Christophe Badani finally published by Linotype.
<http://www.typophage.com/fr/fontes/index/index1.html>. <http://www.linotype.com/>

Grecs du Roi, a digital version designed by Franck Jalleau, Imprimerie Nationale for a greek publisher is announced. Not publication date at the time of publication. Possibly related to the 2004 Olympic games?

December 2003Lectures

Christian Paput gave a lecture (at l’Institut) on the last adventures of the Cabinet des poinçons, who soon will be removed from the Imprimerie nationale without a proper alternative solution. A usual shame ...
Institut de France, 107 rue de Rivoli 75001 Paris, T 01 44 55 57 50

Fonts

Mr Pixel is a free bitmap family designed by Christophe Badani who included several dingbats and others sorts.

http://www.typophage.com/fr/telechargements/mrpixel/mr_pixel2.html

ITC Old Book by Eric de Berranger published by International Typeface Corporation.

<http://www.la-fonderie.com/pages/present/oldbook.html>

http://www.fonts.com/findfonts/findfonts_home.asp?con=1203

Le Monde Journal Ipa family is a phonetic counterpart designed by Jean François Porchez to fit with the huge Le Monde family. <http://www.typofonderie.com/alphabets/view/LeMondeJournalIpa>

Foundries

Relaunch of a database driven and valid xhtml+css website Porchez Typofonderie.

<http://www.typofonderie.com/gazette/articles/relaunch>

See also <http://blog.fawny.org/2004/05/30/valid-type/>

January 2004Anniversary

Le typographe. com was launched on 21 January 2003, one year ago and more than 200 news were published.

Publications

“Cahiers GUT, Un siècle et demi d'imprimerie.”

Historical perspective on printing process. With articles on composition of mathematics, and on Hippolyte Auguste Marinoni and his fabulous printing machines.

<http://www.gutenberg.eu.org/publications/>

“La science pratique de l'imprimerie” by Jean-Dominique Fertil (1723) is a major book on printing, a sort of French counterpart of Moxon's “Mechani-

cal exercises.” It is now available online to all.

<http://polib.poleuniv-lille-npdc.fr/data/XVIII/II/1/index.html>

Exhibits

“100 ans de bibliophilie”

Books published by Imprimerie Nationale presented at École Estienne.

École Estienne: 18, boulevard Auguste Blanqui 75013 Paris, 01 55 43 47 47. Until 31 January 2004.

Exhibit of the school on 30 and 31 January 2004.

Especially interesting because of the dedicated section for typeface design managed by Frank Jalleau and Michel Derre, among others.

École Estienne 18, boulevard Auguste-Blanqui 75013 Paris, 01 55 43 47 47.

Type competition

Intergraphic launched between Christmas and New Year, a “custom typefaces” competition with a deadline a week after. Really not serious business!

<http://www.intergraphic.cc/>

Fonts

FF Cellini a Bodoni style typeface family designed by Albert Boton was launched by FontFont.

<http://www.fontfont.com>

FF Tibere a second “son” (the first son was Car-rénoir in the nineties for Agfa Monotype) of his Quadrat typeface (designed for a French foundry on Berthold machine around 1988) family designed by Albert Boton was launched by FontFont.

<http://www.fontfont.com>

FF Page a Bodoni style typeface family designed by Albert Boton was launched by FontFont.

<http://www.fontfont.com>

Spotka, a sort of reminiscence of 90's grunge typefaces but this time designed by a “skilled” type designer Xavier Dupré, was launched by T26.

[www.t26.com/fonts/display.php?](http://www.t26.com/fonts/display.php?f_id=751&dw=2024)

[f_id=751&dw=2024](http://www.t26.com/fonts/display.php?f_id=751&dw=2024)

Disfit and Le Vengeur were both designed and published by Jean-Jacques Tachdjian, Radiateur fonts.
<http://www.i-c-i.net/>

FF Angkoon is a cut serified typeface family, a mixture of Renaissance with Asian influence and was designed by Xavier Dupré, then published by FontFont.
<http://www.fontfont.com>

Indoo is a tandoori-bitmap style typeface family designed by Julien Janiszewski for Bitstream.
<http://www.bitstream.com/categories/products/nfc/2004/indoo.html>

February 2004

Publications

Article and interview of Albert Boton at Admirable Design website.
http://www.admirabledefign.com/article.php?id_article=1259

“Du Pouvoir de l’écriture”
 by Ladislav Mandel announced by Éditions Perrousseaux.
 ISBN 2-911220-10-2 ; 22×22 cm, 228 pages
<http://www.perrousseaux.com/>

“Une Vie consacrée à l’écriture typographique”
 by Adrian Frutiger announced by Editions Perrousseaux.
 ISBN 2-911220-11-0; 21×29,7 cm, 128 p.
<http://www.perrousseaux.com/>

“Lettres de Pierres”
 is the title of a book by Laure Bernard on Jean Claude Lamborot, a great French letter carver.
 192 pages, 15×21 cm Alain Paccoud édition. 25 rue Montesquieu F-01000 Bourg-en-Bresse T +33 (0)4 74 21 02 05 E alain.paccoud@wanadoo.fr

“Graphisme en France”
 is the free annual publication by the Ministère de la Culture who list all events for the coming year.

Printed version available by request. Each year an author wrote a paper on related subject to graphic and typographic design. This year, Roxane Jubert published a complaint, among others various things, about the lack of good French books on graphic and typographic design.
<http://www.cnap.fr/graphisme/index.html>

Calligraphy

Jean Larcher, the famous French calligrapher finally appeared on the web with a not very hip website but the work still amazing as usual.
<http://www.larchercalligraphy.com/>

March 2004

Publications

“Femmes & métiers du livre”
 by Jef Tombeur is a very good overview of the place of women in printing industry. With a preface by Caroline Archer.
 300 pages, 145 x 205, 32,00 euros,
 ISBN : 2-87246-099-3
<http://www.talus.be/livres/099.html>
<http://www.talus.be/prlignes/099.pdf>

“Le Treizième signe”
 by Xavier Dandoy is a book on punctuation marks, at experimental level.
<http://www.editionseloliennes.com/>

Lectures

“Éditions cent pages: Philippe Millot”
 Presentation of a book on himself by himself.
 F7, c/o Mains d’Oeuvres, 1 rue Charles Garnier
 93400 Saint-Ouen.

L’Anrt tourne-t-elle en rond?

Round table about the Peter Keller Typographic School at Nancy. Organized by the Rencontres internationales de Lure.
 26 mars, 19h, Fondation Hippocrène, 12 rue Mallet-Stevens, 75016 Paris

Exhibits

Un homme de caractère(s)
Exhibit of Jean François Porchez work at the
Library of the Mairie de Malakoff all March 2004.
Bibliothèque Pablo-Neruda, 24 rue Béranger, 92240
Malakoff

Workshops

Scriptorium de Toulouse annual workshops con-
ducted by Bernard Arin on various calligraphic
models.

Scriptorium de Toulouse 246, chemin de Tourne-
feuille 31300 Toulouse, T & F 05 61 49 20 09.
<http://www.scriptoriumdetoulouse.com/>

Fonts

Ubik is typeface family designed and published by
Thierry Puyfoulhoux in the “veine” of Din with
more subtle forms.

[http://www.presencetypo.com/Pages-html/
AIUbNo.html](http://www.presencetypo.com/Pages-html/AIUbNo.html)

Princess & Diana designed and published by Thi-
erry Puyfoulhoux, are in fact two variations on the
same theme of Diane, originally designed by Roger
Excoffon during the 50's.

[http://www.presencetypo.com/Pages-html/
AIDian.html](http://www.presencetypo.com/Pages-html/AIDian.html)

[http://www.presencetypo.com/Pages-html/
AIPrin.html](http://www.presencetypo.com/Pages-html/AIPrin.html)

April 2004Publications

“Fontes & Codages”
by Yannis Haralambous is a major book on digital
typography, specially dedicated to font production.
Font formats, encodings, majors tools, history of
typefaces among many others related subject.
Announced in English in the future.

O'Reilly, ISBN: 2-84177-273-X, 1012 pages, 68 euros
[http://www.oreilly.fr/catalogue/
fontes-et-codages.html](http://www.oreilly.fr/catalogue/fontes-et-codages.html)

Lectures

... comme des images ? Traductions littéraires et
graphiques à l'épreuve de la Bande dessinée
is a title of a lecture by Ségolène Ferté and Paul
Derouet on lettering on comics books.

Organized by the Rencontres internationales
de Lure.

Jeudi 29 avril, 19 heures, École Estienne, 18 bd.
Auguste-Blanqui.

Workshops

Jean François Porchez, type design and teacher in
Paris, has conducted a type design workshop at the
École de design, Uqam, Montréal, Canada between
26 April and 1st May 2004.

[http://www.porchez.com/ateliertypo/
?c=atelier+uqam](http://www.porchez.com/ateliertypo/?c=atelier+uqam)

May 2004Publications

“Poésie et calligraphie imprimée à Paris au XVIIe
siècle” is the title of a new book wrote by Isabelle de
Conihou on the printer-typographer Pierre Moreau
(17th century) with various essay by notable people
on that area, such Christian Paput.

Coédition Bibliothèque Mazarine—Éditions
Compact (collection La Bibliothèque Volante). Petit
in-folio de 224 pages. 35 Euros. 04 79 85 27 85 email:
editionscomp.act@wanadoo.fr

Exhibits, Lectures

Pierre Moreau

Lectures and exhibit around the new publication.
17 Mai to 9 July 2004. Bibliothèque Mazarine, 23
quai de Conti, 75006 Paris.

Festival de Chaumont

During the annual free and open festival, you will
see an exhibit of the work of Pierre di Scullo and
Paul Elliman.

15e Festival international de l'affiche et des arts
graphiques, Chaumont. 15 May to 27 June 2004.
<http://www.ville-chaumont.fr/festival-affiches/>

Workshops

Alejandro Lo Celso, type design and teacher in Mexico, has conducted a type workshop at École supérieure des beaux-arts de Toulouse between 18 and 28 May 2004.

Websites

Muriel Paris has launched his website where you will be able to finally find out more easily his works which include two excellent books on typography and typefaces.

<http://www.parisetsinger.com/>

Fonts, Competitions

Xavier Dupré was announced as winner for the TDC 2 for his FF Angkoon.

June 2004Publications

Article in Le Monde about the very bad situation of Imprimerie Nationale archives by André Guillerme.

http://www.lemonde.fr/web/recherche_articleweb/1,13-0,36-366886,0.html

“TYP, observatoire typographique”

is the title of a new publication by the Rencontres internationales de Lire with typography as a main subject.

C&F éditions, Revue TYP, 35C, Rue des Rosiers, 14000 Caen, Numéro 1, 2004, 180 pages
<http://revuetyp.com/lire.php>

“Idea magazine”

Issue 305 is fully dedicated to new trends in typeface design. The quality of the content is at booth level: subjects and design. Jean François Porchez seems the main highlight of the issue, as he designed the cover and featured in extenso.

<http://www.idea-mag.com/cgi-bin/book/catalog.cgi?language=en&item=305>

Websites

Design lab is a new blog on graphic design and typography.

<http://design.lab.free.fr/>

JÜRGEN
GERMANY
WELTIN

In the land of Gutenberg, Renner & Tschichold there is still a lot happening in the broad field of typography. Not that there would have been a fundamental new typographic invention, but the tradition lives on and typography is getting more and more manifold—which can be noticed not only, for example, at the yearly national competition of book design run by the Stiftung Buchkunst. Whereas in former years the awarded book designs were rather conventional and conservative (which of course books need to be to a certain degree), the judges of recent years have become more open to new designs.

Speaking of book design in Germany, there was the sad news in springtime of last year that Hans Peter Willberg, one of Germany's best book typographers had passed away on May 29, 2003. Willberg was involved for a long time with the Stiftung Buchkunst and he was also an important author of books in which he shared his profound typographic knowledge, most of them published at Verlag Hermann Schmidt Mainz. One of his best of that kind is probably *Lesetypographie*. Though massive in volume and weight, it is a very good book about more than just book typography. His co-author, Forssman, took a step further and published, also with Hermann Schmidt Mainz, another tome called *Detailtypographie* covering everything about the so-called micro-aesthetics in typography. It is a must for everyone concerned about proper typography in any aspect of typographic work.

The Büchergilde Gutenberg, for whom Willberg also designed numerous books, is celebrating its eightieth birthday this summer. A publisher known

from its early days for its individual and contemporary and sometimes unconventional book designs, especially jacket designs, which are not following any imposed design guidelines.

The beginning of 2004 has seen quite a few new magazines trying to find an audience in the already overfed magazine market. Most of them were founded in the capital. There is, for instance, *Cicero*, a magazine for political culture, with lots of prominent authors. Not very venturesome either in content nor in design, it is more a printed version of the weekly TV show *Sabine Christiansen*, as some critic said. Another direction is followed by the magazine *dummy*, which in its almost square format and its spacious photographic layout, is visually more gripping. It is a quarterly magazine that tries to explore Germany and the world journalistically. It is quite interesting in that sense that it is a magazine distinguished by the determination to make no compromises. *Monopol* is a bimonthly concentrating on contemporary art and trying to explore the Zeitgeist in this field of art. Not really new on the market is *Qvest*, but from this year on starting under the big player of magazine publishers Gruner & Jahr. For the second time it won the Lead Award given for a lifestyle journal with great demands. Although there is still talk about the big crisis in the publishing sector in Germany, there is a surprising amount of new magazine start-ups. Apparently, there are a lot of journalists and photographers working for little money these days.

Speaking of magazines, there is also a new typographic magazine on its way, the result of a diploma at the Fachhochschule Aachen by student Natascha Dell. It is called *Fontzine* and in its first volume Dell called for a type design contest among students. A quite ambitious project, yet, so far, it is not sure if *Fontzine* will be realized. But things look not too bad.

Then there are, of course, also new books on typography. One that started as a diploma, too, is called *Punkt, Komma & Co* by Katja Hübener. It is however not published in Germany but by the Swiss publisher Niggli. The book is giving credit to the right use of inter-punctuation. It is well-designed,

and not only is it a useful handbook for students, but also a good alternative for typographic designers who might feel too heavy with a book like *Detailtypographie*. *Postscript* is one of two other new books I would like to mention. Published by Hatje Cantz, it presents remarkable type designs of recent years that were mainly created by German speaking designers. It follows the exhibition with the same name that took place in Austria two years ago. The other is the long awaited translation of Gerard Unger's *Terwijl je leest* into German, now called *Wie man's liest*. Although neighbors, only those Germans living at the boarder to the Netherlands are capable of the Dutch language. So this title enriches the typographic bookshelves in Germany.

Among the new typefaces that have been published this year in Germany, I would like to focus a little on *Avenir Next*, which is in fact Swiss in origin but sold from Linotype Library. It is of course not new as such, as it was Frutiger's counterconcept to Renner's Futura done in the late eighties. *Avenir Next* is now an extended version with more weights than before, including condensed versions. What is noticeable on *Avenir Next* is that the reworked type family now has nearly the same stroke widths as the old Futura. It seems as if Linotype is trying to throw a rival product on the market. The old *Avenir* never could replace Futura probably because of its lack of condensed weights, text figures and small caps. It is yet to be seen if users will switch from the German Futura to the French-sounding future. There is no doubt about *Avenir's* better legibility in text setting. But considering the effort for a re-design, what happened with the German double-s and the @-fign? A beauty spot in this new future?

There are always numerous new typefaces from small independent foundries; some of them are presented now and then in *Invers*, a typographic supplement of *Publishing Praxis* or also in the widely known magazine *Page*.

Conferences and typographic gatherings of any kind can also be found in various places in Germany. There is the yearly conference TYPO Berlin from FontShop. This years motto in the mid of May was simply *Schrift*. Among the usual suspects of

speakers like Carter, Unger, Leonardi, Letterror, we also heard Peter Saville, House Industries, Cornel Windlin and Tom Rielly. A premiere was Underware's hard undertaking of setting up a conference radio station which brought a lot of fun. This year the *Forum Typografie* met for the twenty-first time in Hannover in June with the motto *type moves*. From July 9 to 11 we saw the *TypoTage Leipzig* at the workshop and museum *Druckkunst Leipzig* with speakers such as Kurt Weidemann, Werner Schneider, Jovica Veljovic, Albert Pinggera, Hans Eduard Meier, Hildegard Korger, Gert Wunderlich, Martin Majoor, Karl-Heinz Lange, Erhard Kaiser, Andreas Stötzner, G. G. Lange and others. Eckehart Schumacher-Gebler presented a rich program during these three days. From October 14 to 16 there will be a designer's conference by Grafic Europe at the Berliner Congress Center called *Being Here*. Stuttgart will see the *Stuttgarter Buchwochen* from November 18 to December 12. Well established also in Stuttgart is the yearly *Designer's Saturday* which now started in Berlin, too. The equivalent in Munich is called *Designparcours* but that one lasts at least one week. All these three events are showcases for anybody in the design business.

A nightmare is still going round in Germany—not only for typographers—the infamous *Neue Rechtschreibreform*, the reform of orthography (or the way the German language spells certain words.) Since it was introduced some years ago it was always criticized for not being a real reform, but rather a very weak compromise serving a narrowing of meaning of the German written language. Publishers needed to reprint their stock according to the new rules, although some, like the newspaper *Frankfurter Allgemeine Zeitung* refused the reform and still write in the old orthography. The new reform is characterized by irritating rules; that is why it has more foes than friends. There are people who obey the new rules, others who don't care, some write like they want to and then there are those who invent their own spelling. These facts are not so bad as such, as every language is going through changes daily. But there is a group of people suffering from the reform: the students. From August 1 of 2005

the new rules shall definitely be effective. There has already been a reform of the reform discussed which isn't any better, naturally. Now there are great debates about going back to the orthography before the reform. That, of course, wouldn't change much for the majority of Germans, I guess. It all sounds like a bad comedy; only students and their teachers don't think of it funny at all. Nor do our neighbors in Switzerland. They switched to the new rules faster and more effectively than the Germans did.

Surely, I have just mentioned a few of the typographic events and releases, but one thing can be seen: type is everywhere.

YANEK
ISRAEL
IONTEF

At the moment the type design industry in Israel is flourishing, mainly due to the rising interest in the Hebrew letter, her origins and future. This is influencing design and creativity and also the business side of type industry. Several small type foundries joined together in order to promote and market their fonts and raise awareness to good type design and new fonts.

Education

In the field of education some of the leading design schools in the country are putting more effort into the study of type design. Professional courses in the field of letter design are taking place in the Bezalel Academy of Art and Design, Jerusalem; Shenkar College of Engineering and Design, Ramat Gan and The Holon Academic Technological Institute. Some of the graduates of these design schools have recently finished their postgraduate studies in the well known internationally acclaimed schools, like The University of Reading (department of Typography and Graphic Communication) and Type & Media Postgraduate course in type design and typography at the Royal Academy, The Hague. It is very likely that their experience will influence in the future the development of Hebrew type design.

Publications

In April this year a first book of its kind was published in Israel by "Credit" publishers, called "Signs and Logotypes in Israel". The book shows a big selection of trademarks and logotypes that have been designed over last 70 years. The book includes several articles on the subject of social, political and economical influences and influence on development of Hebrew type years before the foundation of Israel. Also the descriptions include the explanations on considerations that stood as a basis for design behind every symbol and logotype.

Current trends

At the moment there are two major conflicting forces driving the type design industry: one where the commercial foundries are pushing towards the "Latinization of the Hebrew letter" and the other where more professional type designers' primary concern is on the authentication of the Hebrew letter, i.e. finding her original roots through contemporary expressions.

ALESSIO
ITALY
LEONARDI

This year, there were few, but interesting events involving Italian type designers.

The exhibition *Italic L.O* on contemporary Italian type design was held in Stuttgart, Germany, on the occasion of the Face To Face Design Conference. The AIAP (Italian Design Association for Visual Communication) has published a catalogue that can be ordered at www.aiap.it.

The AIAP also organized an exhibition on Iranian typography and graphic design at Sveno Castle in Trani.

Fabrizio Schiavi launched a new, interesting and provocative way to promote his typefaces. Here is what he says about it: "PC Open Type ('PC' means 'Piacenza' as well) is an exhibition with a series of installations placed in an urban context in Piacenza, the city I live in. Each installation can be experienced by the end user in either a mere five minutes, or for a much longer time, depending on his/her involvement. The installations have been built to share my typographic production." You can see some pictures of this project at www.fsd.it

Piero De Macchi and Alessandro Segalini were invited to speak at the 2nd International Type Conference in Thessalonica. I myself held two lectures at the Typo Berlin 2004. The first was on my online shop for typefaces, and the other was about the (true) History of Writing (on this occasion I also presented my book "From the Cow to the Type-writer").

At the end of June, the Mayor of Rome, Walter Veltroni, presented a very important project: the city's new corporate design created by AREA Strategic Design. For the Italian capital's new image, Antonio Pace designed a typeface family with serif and sans serif variations.

As usual I would like to invite my Italian colleagues to signalize every interesting activity they know about. It can either be one you are going to organize, one you have organized, or one you know about in the world of Italian typography and calligraphy. These events, exhibitions and publications are not only going to be part of next year's report, they will also be announced via email and on the ATypI Italia Internet site www.alessio.de/atypi_italia.

TARO
JAPAN
YAMAMOTO

It is interesting that the July 2004 issue of *Idea*—a well-known journal on graphic design in Japan—features special articles on today's typeface design in the West. The articles are written by European, American and Japanese typographers and type designers. One of the contributors, ATypI's Robin Kinross, wrote as follows, in his article:

"The lesson of the work of this kind of designer is that the PostScript revolution has brought a real enrichment of typography. This is not a matter of quantity, though the number of typefaces being issued must have increased hugely; nor is it a matter of spread to the masses, though it is true that many more people know a bit about type and typography now. Rather it is a matter of a new level of quality and sophistication: a greater command of the techniques than we had in the photocomposing years, a more respectful and subtle understanding of historical forms, and sometimes better sense of present needs." (Kinross, Robin. Some features of the font explosion, Issue 305 2004.7, *Idea*, Seibun-do-Shinko-sha, Tokyo 2004).

Most of the contributors to this issue of *Idea* seem to agree that the importance of typeface design is more broadly recognized in our society today, and that today's typeface design world is productive and creative.

It may be rare that a magazine on graphic design in Japan features this kind of theme. However, this is a good sign of an increased interest in typography and

typeface design. This can be related to the observation I wrote in my report last year: that more books on typography and its history are being written and published than in previous years.

The volume of production by Japan's printing industry had its peak in 1991, and it has been reducing gradually. The same trend can be seen in the publishing industry, where the production has remained flat since its peak in 1993. Although some economic indices have improved in 2004, the overall economy is not yet vital enough. In the publishing and printing industries in particular, no visible factors suggest growth will return to gross production.

How do these tense external conditions relate to the increased interest in typography that we witness today? There can be various different interpretations, though it is not possible to make any firm conclusions yet. It is possible that the stagnating quantity forces the industry to seek new possibilities for improving quality. They may desire to raise the value of the printed matter they produce by improving the quality of the quiet but important elements that require true expertise, such as typography and typeface design. But we know that improving quality in typography always requires both the typographer's skill, and knowledge of typographic history and tradition. Also, it is necessary to relate one's knowledge and skill to one's own inner and outer state at the act of creation, and establish a stable connection between history or tradition and one's present.

On the other hand, the use of printing types has expanded after the advent of digital typography. Today, digital fonts are used not only at graphic design studios, type shops or printing factories, but on millions of desktop computers and portable communication devices. Not only experts in typography, but any computer users can use digital types effectively to make their personal documents look and work better, and to communicate everyday ideas more richly. It may be that digital typography in Japan, having matured through the last decade, is starting to make people aware of this practical value

of digital type and typography in their everyday lives. If so, we typographers have much experience and knowledge in the area, and can educate the new typographically conscious type users.

Recently, Fontworks Japan (Fukuoka, Japan) started a new font subscription program called LETS. By paying entrance and annual membership fees, one can use all Fontworks' fonts for one year under a license agreement, and receive technical information and support from the type foundry. This new mode of font sales/licensing may be thought of as a way to meet the needs of the new group of type users, as well as a brand new sales model.

Nearly 140 years have passed since the Western style of printing was re-introduced to Japan (the first introduction was in the late 16th century, but the technique did not survive). It seems we are entering a new stage of maturity, where we need to review the history of the imported technology and its aesthetics, so that we can start redefining the focus of Japanese printing types for the 21st century.

While the current economic condition is formed by factors beyond our control, internal factors also affect it. Illegal copying of typefaces and fonts is one grave problem in the typographic industry, which may make it impossible for typeface designers and type foundries to continue developing new, quality typefaces, and maintaining existing typefaces. A typical Japanese font today contains more than 8,000 glyphs, and there are fonts which contain more than 20,000 glyphs (for example, a font covering the new Adobe-Japan 1-6 character collection has 23,057 glyphs). Since Japanese fonts represent much more development work than standard Western fonts, illegal copying can cause greater damage to the manufacturers. We need to continue encouraging font users to use behave legally and ethically. Ethical use of type is an essential aspect of any good typography.

In Japan's current stagnant and unstable economic climate, we need to continue patiently working to improve the quality of our products and services, uncovering new requirements as well as new applications for type and typography. This seems to be a global situation, in which we need to link any small potential demands for typography to real working solutions by using our skills and technologies, and link any small signs of increasing interest in typography to a widely shared understanding of the value of the art.

PETRA ČERNE
SLOVENIA
OVEN

This year's report was compiled with a great help of my colleagues from Slovenia who kindly responded to my appeal and to whom I am indebted for their support.

Lectures and Workshops

The Institute for Creative Production Emzin organized two workshops: in December 2003 they invited Gert Dumbar (Studio Dumbar, The Netherlands) and in May 2004 David Ellis (Why Not Associates, UK).

The French Cultural Centre C. Nodier, the Chamber of Commerce and Industry of Slovenia and the Academy of Multimedia from Ljubljana jointly organized a workshop run by the French graphic designer Philippe Ghielmetti in November 2003. The topic was 'Movie-jazz-comics—in the eyes of a graphic designer'.

Petra Černe Oven presented a part of her doctorate research at the 2nd International Conference on Typography and Visual Communication in Thessaloniki (June 2004). Her talk was titled 'Josef Poklukar, the first Slovene typographer'.

The Slovene designer and the professor at the Art Academy in Ljubljana Ranko Novak gave a talk on the professional design practices in Central Europe at AIGA Los Angeles (July 2004).

Last year I reported about the formal foundation of 'Tipo Brda' Society. In August 2003, about 15 participants gathered at the 7th Type Design Workshop lead by Lucijan Bratuš, professor at the Art Academy in Ljubljana. The workshop was concluded with the exhibition at the Artists' House in Šmartno in Brda. For more information see: www.tipobrda.com/.

Festivals, Competitions, Articles

Magdalena, the International Festival of Creative Communication, is steadily growing from one year to another. This year a young creative force gathered for three days (May 13-15 2004) in Maribor to take part in a colorful program of lectures and workshops. It was titled 'Times New Bold' and renowned guests—Ian Anderson, Tark Atrissi, David Berman, Bruketa & Žinić, Cavarpayer, Philippe Ghielmetti, Logan Hicks, Christo Kaftandjiev, Alain Pottierm Marius Watz and Alexander Woitas—presented topics from design through social responsibility to advertising. See more at www.magdalena.org/.

The Brumen Foundation (Foundation for Visual Communications) organized The First Biennial of Slovene Visual Communication in November 2003. The Foundation's aim is to 'foster the development and promotion of high-quality visual communications, and raise the level of visual culture in Slovenia'. The national competition received 531 entries in 18 categories and the final exhibition took place in the spacious new wing of The National Gallery in Ljubljana. The members of international jury—Bo Linnemann, Bruno Monguzzi, Jean François Porchez, Rick Poyner and Mieczslaw Wasilewski—reported that they had rather tough work. As part of the accompanying program they also gave lectures and a small, but interesting exhibition of their work was organized by the Brumen Foundation. A catalogue of all works presented at the exhibition was published. For more information you can visit www.brumen.org.

Two students from the Art Academy of Ljubljana participated at the student competition organized by the German foundation :output. Luka Mancini's

typeface Modulbeta and Katarina Mrvar's typeface Naturalina/Animalina (created at workshop Tipo-Brda 2003) were presented in the international year-book for works of graphic design students Output 07 (published by Verlag Hermann Schmidt Mainz).

In previous publication—Output 0—Mancini was awarded golden award for the student project of corporate identity for the 25th Biennial of Graphic Arts organised by International Centre of Graphic Arts (Ljubljana) and was presented also by experimental typeface Crosswire.

Radovan Jenko's poster 'Deadly Funny—Roza' was selected for the publication in the latest Type Directors Club (NY) book.

Ermin Mededović's typeface Tune Inline (Plazm Fonts) was presented in the Creative Review (September 2003).

Slavimir Stojanović's logotype for a publishing house Lisac & Lisac was selected for the publication in the latest Type Directors Club (NY) book. His calendar Fenoman (Phenomeman) received an ADC (NY) award. The same calendar also won the main award at the Biennial of graphic design in Serbia and Montenegro (Grifon 2004).

Exhibitions & Events

In July 2003 Edward Čehovin prepared an exhibition of billboards titled LOGO:GRAFIA in Ljubljana, Slovenia.

The Institute for Creative Production Emzin organised the following exhibitions in the Gallery of Nova Ljubljanska Banka: Slovene Tourist Poster 1945–1960 (October – November 2003); the work of Philippe Apeloig (November 2003 – January 2004); and the work of Luc(as) de Groot (March 2004 – April 2004). For more information see: www.nlb.si/galerija.

As a part of the Festival of Spring (Festival of Contemporary Music and Visual Arts), an exhibition of original Cuban revolution posters from 60s and 70s was organised in May 2004 in the Gallery Alkatraz (Metelkova mesto) in Ljubljana. For more information see: www.festivalpompladi.com

In honor of the accession of the Republic of Slovenia to the European Union The National and University Library in Ljubljana organised an exhibition of the oldest written documents in Slovene language in their original appearance in May 2004. The exhibition was titled 'The Birth Certificate of Slovene Culture' and it presented the Freising manuscripts, the Celovec (Rateče) manuscript, the Stična manuscript and the Čedad (Černjeja) manuscripts for the first time to the Slovene public. For more information on the first documents of written Slovene see: www.nuk.uni-lj.si/vstop.cgi?jezik=eng.

Two similar projects were initiated to mark a centenary anniversary of the birth of the Slovene constructivist poet Srečko Kosovel (1904-1926). Students of the Academy of Fine Arts, Department of Design tried to visualize selected Kosovel's poems. As a result of two weeks workshop led by professors Peter Skalar, Ranko Novak, Radovan Jenko, Tomaž Kržišnik and with the support of the editor Zdravko Duša, 130 posters were presented at the exhibition 'Vizionarji 100SK' ('Visionaries 100SK') in the Modern Gallery in Ljubljana. Selected posters were also reproduced on Ljubljana billboards, through a generous help of their sponsor Mobitel.

A similar project titled 'SK04' was initiated by a professor Eduard Čehovin—who teaches typography at the Academy of Fine Arts—and sponsored by Metropolis. Čehovin presented his own interpretations of five Kosovel's poems on one billboard in the centre of Ljubljana, one poster per month, with the last one published on the anniversary of Kosovel's death in May. The aim of the whole project was 'to create a visual provocation' and make the broader Slovene public aware of Kosovel's poems.

In the connection with these two projects, another important design event should be mentioned: the publishing of a facsimile of Kosovel's poems 'Integrali' which was designed by a pioneer of Slovene graphic design Jože Brumen in 1967. The original edition is true rarity, and the publishing house Cankarjeva Založba decided to reprint this important design document (Srečko Kosovel, *Integrali* '26 facsimile; Cankarjeva založba, 2003; Anton Ocvirk (ed); ISBN: 961-231-394-6).

New Typefaces

Ermin Mededović was commissioned to design a new typeface family for the biggest Slovene newspaper Delo. The work is in progress so watch this space!

WOLFGANG A.
SPAIN
 HARTMANN

Editorial News

The very active editor "Campgraphic", exclusively dedicated to books upon Typography in Spanish language, has released two new books. Last October 1, 2003 the Spanish translation of "The New Typography" from Jan Tschichold was presented in Valencia with a conference of Jošt Hochuli, who next gave another lecture in the Escuela de Diseño. Both events were very well attended.

In May the same editor presented in Valencia "Tipografía" from Otl Aicher with a lecture from Yves Zimmermann, a Swiss graphic designer, pupil of Emil Ruder, who lives and works in Spain.

Fonts shown on Fairs

Last October SIGN España took place in Madrid. The two Spanish dealers Fundición Tipográfica Bauer, SL and Type & Graphic Solutions exhibited fonts of LinotypeLibrary and many other digital foundries.

On May 27th and 28th EXPOCODIG again took place in Barcelona, this time for two days. This shows the positive results of this fair, exclusively dedicated to products for graphic designers, as for the last 9 years it was a one day event. At this fair, Fundición Tipográfica Bauer had a privileged booth.

Lectures

Catalana de Tipos is a team of three young designers (Marc Salinas, Iván Castro, Ferrán Milán) also dedicated to education (Escuela Masana and BOU). They organised for the month of May and June six sessions with two lectures each at FAD (Fomento de las Artes Decorativas) in Barcelona, only dedicated on Typography. Jean-François Porchez, Rubén Fontana and Andreu Balius were our three ATypI members who had the opportunity to attend as speakers. On June 30, Prof Hermann Zapf spoke in an additional session about "The World of Alphabets". The attendance was excellent, between 200 and 300 young typophiles showing their enthusiasm at every session, which lasted often until close to midnight!

Conference

For the first time in Spain, a Spanish Conference of Typography took place in Valencia.

Previously in Madrid, at the evenings of June 22, 23 and 24, lectures were held by Andreu Balius (Type Republic), Pepe Gimeno (designer of "Pepe" typeface), Mario Eskenazi, Ifidro Ferrer, Cristina Amaral and Thomas Caldwell (from Linotype).

The following days (June 25, 26 and 27) the Conference was held at the Escuela Superior de Diseño. I only point out some of the lecturers:

Hermann Zapf, Bruno Steinert and Akira Kobayashi (from LinotypeLibrary)
 Rubén Fontana, Jesús del Hoyo, Vivian and Wolfgang Hartmann (from Bauer Types)
 Andreu Balius (from Type Republic)
 Enric Jardí and José Manuel Urós (from Type-O-Tones)

Several exhibitions were organised, one of them "bukva:raz" (for the second time in Spain, as last year it was shown during one month in Oviedo). The authors of three of the rewarded typefaces (Rubén Fontana, Andreu Balius and Jerez Quintana) were present.

The Convention has been organised by ADCV (Asociación de Diseñadores de la Comunidad de Valencia), with the Direction of Raquel Pelta (Director of the magazine VISUAL). It has been an excellent success, 300 participants were inscribed. Two weeks before the beginning of the Conference no further participants were allowed to inscribe because there was no more place in the conference rooms. Pushed by this excellent result, the next Conference will immediately be planned for a much higher attendance.

Awards and honorary nominations

Pradell, the typeface of Andreu Balius (Typerware), received this year the award of AEPD-Madrid (Asociación Española de Diseño).

On June 28, Hermann Zapf and his wife Gudrun Zapf von Hesse received the title of Honorary Senators of the Museo Nacional de la Imprenta de El Puig.

New Fonts launched by Spanish foundries

Fundición Tipográfica Bauer (Neufville Digital) launched the new typeface of Rubén Fontana: Andralis ND. From the Spanish designer José María Cerezo, two new scripts Bravo ND and Fractura ND. Also the font Pascal Title ND from José Mendoza was presented.

Interesting websites

www.unostiposduros.com is an often-mentioned website. The authors are Josep Patau and José Ramón Penela, mainly interested in the theory and practice of Typography, its history and actuality, as they say in the introduction of their website.

www.tipografos.com sponsored by CROMOTEX, a pre-press company of Madrid. José María Ribagorda is the author of the articles.

CAROLINA
SWEDEN
LAUDON

The Stockholm Typographic Society is more alive than ever. It now counts over 200 professionals as members and holds more or less monthly seminars. The first part of this year has included guests such as calligrapher Lars Laurentii, Leif Eriksson on Artists' Books and Gunnar Ohrlander and Christer Hellmark on *Biblis* and *Berling Nova*. The latter half included the jurors of *Svensk Bokkonst* (the Swedish Book Art Awards), an evening with Professor Hans Cogne, graphic designer Christer Jonsson, professor HC Ericson on his new book *Corpus* and graphic designer Roland Ingemarsson on wine labels.

The A4 School has continued to give inspirational lectures on typography and type, this year focusing on history. At the Royal Swedish Library, Shelley Gruendler gave an interesting view on British typography through her lecture on Beatrice Warde. This was suitably accompanied by a lecture by Christer Hellmark on the life, work and person of Eric Gill.

In September the A4 School held a thorough seminar on Giambattista Bodoni at the Royal Swedish Library. The speaker was Christer Hellmark and the seminar was accompanied by a specially arranged display of original Bodoni prints from the library collections.

Svensk Bokkonst (Swedish Book Art) held its seventieth anniversary at Konstfack University of Design in May. The festivities also included the awarded books for 2003 as well as an exhibition of books from the last years 1979-1981.

The Berling Award was this year given to typographer and graphic designer Örjan Nordling for his work with Nordling BQ and his redesign and adaptation of older type to modern technology. The award was founded in 1989 by graphic designer and calligrapher Karl-Erik Forsberg and is based on funds donated at his seventy-fifth birthday in 1989, and the earnings from his typeface *Berling Antikva*.

The *Berling Antikva* by Forsberg, is presently undergoing a rejuvenation through Örjan Nordling and Linotype, to result, probably by next year, in *Berling Nova* based on modern type technology.

The Berling Scholarship was founded by the owner of *Berling Antikva*, Verbum AB, to help young designers and typographers to travel and study. This year's scholarship was given to Andreas Bozajic and Fredrika Jacobsson.

The Calligraphic Circle has given weekend-, or weeklong, courses with Norwegian calligrapher Christopher Haanes, British artist Tom Kemp and a course on bookbinding with Wolfgang Bremer.

Very few new typefaces have been put to real commercial use in Sweden these last years. Although new fonts are still designed, they generally come to little use. Most of them are, of course, odd display fonts, but even Johan Ströms' much-awarded Indigo, used for the new version of the Swedish Bible the other year, has failed to win wide knowledge. Örjan Nordlings' and Carolina Laudons' redesign of Bodoni for daily newspaper Dagens Nyheter can hardly be considered a new design even if the work itself is just as extensive.

For the Swedish state alcohol monopoly Systembolaget, a new corporate typeface, Monopol, has been commissioned from the author. It includes several weights and italics, as well as a library of corporate symbols for catalogues and other product information. The Open Type font is run on Mac, PC and from UNIX databases. From this year it is extensively used for all purposes and sizes from text, to web and up to billboards and outdoor shop signs, making it perhaps the only new design really visible throughout the country.

Considering the money spent on design agencies, advertising and media, stationary and corporate identity, you would think that a specially adapted voice of ones' own, should be a cost-efficient investment, wouldn't you?

LUKAS
SWITZERLAND
HARTMANN

1. Max Caflisch

On 16. 2. 2004 Max Caflisch (born October 25 1916) died.

Max Caflisch was one of Switzerland's most eminent typographers, teachers on typography, book designers and calligraphers.

"His restrained classical approach to typography and design have won him numerous international awards and his knowledge of the history of letter writing and type-design have made him a recognized world authority."

(www.myfonts.com/Article7443.html)

2. Books

Willi Kunz: *Typography: Formation + TransFormation*; Verlag Niggli AG, Sulgen (Switzerland) 2003, ISBN 3-7212-0495-6

Roger Chatelain: *Rencontres typographiques*; Editions Eracon – Procom, Ecole romande d'arts et de communication, Lausanne, 2003, ISBN 2-9700406-0-3

Richard Frick: *Das trikontinentale Solidaritätsplakat, El cartel tricontinental de solidaridad, The Tricontinental Solidary Poster, L'affiche tricontinentale de la solidarité*; comedia verlag, Bern 2003, ISBN 3-9522520-2-6

3. Ein Tag der Typografie 2003 (Plakate)

Lecturers: Dr. Bettina Richter (Ästhetik des Widerstands); Niklaus Troxler (Plakatsound); Max Regenberg (Plakat – Baumeister nachmoderner Visualität); Markus Mohr, Sebastian Haunss (Ästhetik autonomer Plakate); Gerard Unger (Identität); Eva Schätti, Stefan Sägger (Kommunikation zwischen Kunst und Politik)

See also *Swiss Typographic Magazine* No 5/6/2003.

That's it for this year—and if anybody didn't realize it up to know: It is worth subscribing to: *Swiss Typographic Magazine, Journal for Lettering, Typographic Composition, Design and Communication*, published by the Union comedia of Switzerland for the advancement of education!

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PHIL
UNITED KINGDOM
 BAINES

Conferences and talks

One of the most significant events to have occurred during the last twelve months was the transfer of ownership of the St Bride Printing Library from the Corporation of the City of London to the St Bride Institute. The formal re-opening took place on 6 May 2004 at a meeting of Library supporters and others at the Institute. Peter Longland, Chairman of the Governors, introduced the event and the decision made by the St Bride Foundation to look after the Library and protect its long-term future, reminding everyone of the need to continue to work hard to support it. Printing historian Nicolas Barker also gave a short address during which he pledged that St Bride's 'will continue to be a place where current and future innovation in the graphic arts, and not only printing, can be studied.'

From a practical point of view, the new ownership means that the library will stay in its historic home although for the immediate future the opening hours are reduced to three days a week.

Earlier in the year, at the AGM of the Friends of St Bride Printing Library, Justin Howes, who had been the founding Chairman, stepped down. He is succeeded by Rob Banham. With the new ownership secure, the committee will now have to re-organize the Friends for a different role. Part of that will be to continue to raise the profile of the library. Two, now well-established and popular means are the annual conference, and the lecture program.

Last years conference 'Hidden typography' organized by Caroline Archer and Shelley Gruendler featured presentations by Caroline Archer, Parisian art underground; Jared Ash, the Letter as such, Aleksei Kruchenykh as closet typographer; Peter Bain, The display type era in New York; Rob Banham, Lettering on wheelie bins; Andreas Carlsson, Archi-type, it's never all there is to anything; John Downer, About-Face, tramping the tracks; Lukas Hartmann, Gin Tonic Sports Wear; Claire Hartten, Edible alphabets; Tim Honnor, Images of engraving; Dennis Ichiyama, Everything old is new again: current wood type projects and research; Daniel Jasper, Looks Like the violent type; Richard Lawrence, Maths = typography?; Mathieu Lommen, Type-foundry Amsterdam, Steven McCarthy, Helvetica, the Voice of Opposition; Barry McKay, Rough Fell typography: printing for the upland shepherd; Paul Nash, The Samson Press: forty years of hand printing; Jean François Porchez, Paris-in the ground; Rathna Ramanathan, Hand-painted signs in 'Indian' English; Barry Roseman, Hidden typography in transportation timetables; Jay Rutherford, Words on the wall; and Lawrence Wallis, George W Jones: printer laureate.

The third conference 'bad type' will be held on 18–20 October 2004.

The lecture series, organized by Catherine Dixon featured, in September, Phil Baines: In the footsteps of Nicolette Gray; November, Martin Andrews, Robert Gibbings, a man of words and images; January, Catherine Cooke: Russian avant-garde and

tradition, books and ephemera of the 1920s (+ exhibition); March, Fred Smeijers: Type now (+ exhibition); May, Stuart Evans, The Century Guild and its Hobby Horse; July, Bruno Maag: type is a design tool.

Letter Exchange's new Chairman is the calligrapher Rachel Yallop and its diverse membership is reflected in a varied program of lectures. This year they were given by, October, Peter Halliday, Calligraphy and the art of motorcycle restoration; November, Justin Howes, A tour of the Type Museum; December, John Neilson, Too spiky, man! Where is that perfect stone-carved letter?; January, David Holgate, A question of lettering; February, Peter Guy, Type and books 1954–2004; March, Stan Greer, Reflections and impressions: lettercutting for printmaking; April, Geoffrey Winston, Design and art: overlap or interface?; May, The word in landscape: lettering at Roche Court, Wiltshire; and June, Kristoffel Boudens, Some key words about my work.

The Typographic Circle, under Chairman Bruno Maag, has been much more visible this year with a co-ordinated lecture series and the publication of another edition of its magazine Circular. Talks were given by Richard Frick, The revolution will be screen-printed; Why Not Associates, A flock of words; Gerard Unger; Peter Bain, Blackletter; NB: Studio; No One; and Fiona Ross, Beyond Latin.

Last year's Printing Historical Society conference – 'Printing and the worlds of learning' took place in Downing College, Cambridge and included presentations by Paul Luna and Sue Walker as well as visits to Cambridge University Press, the University Library and Trinity College Library.

The ISTD continued to promote both its student and international awards schemes.

Books and media

2004 is the 40th anniversary of the introduction of the Kinneir Calvert-designed signs for Britain's 'all-purpose roads'. This fact was celebrated on 11 May

in a 15 minute program by Joe Kerr on BBC Radio 4. On the same day Margaret Calvert was awarded an Honorary Fellowship by University of the Arts, London (formerly The London Institute). Part of a forthcoming ITV series 'Designed for the masses' will also feature the road signs (transmission date is unknown as yet).

Nicolas Barker and I contributed a brief commentary—on the US State Department's decision to change their font of record from Courier to Times New Roman—to the 'Today' program on Radio 4.

Paul Stiff and Petra Černe Oven have received funding for a 4-year research project at Reading University, Department of Typography & Graphic Communication. Entitled 'The optimism of modernity: recovering modern reasoning in typography 1949–79' it will begin by studying the archives of Ernst Hoch and Peter Burnhill, and the deliberations of the Working Party on Typographic Teaching.

Peter Burnhill's book Type spaces: in-house norms in the typography of Aldus Manutius was published by Hyphen Press.

Derek Birdsall, a student at the Central School of Arts & Crafts in the late 1950s, had an exhibition—'Typography &c'—at Central Saint Martins during May this year. This coincided with the publication of On book design by Yale.

With thanks to the following sites
www.stbride.org www.letterexchange.co.uk
www.typocircle.co.uk www.istd.org.uk
 and Catherine Dixon.

JOHN D.
 UNITED STATES OF AMERICA
 BERRY

As always, this is more of a scattershot impression than a systematic catalog of type-related activities in the United States. At best it will suggest, rather than fully describe, the shape of American typography.

The opening event of the typographic year didn't take place in the United States, but it was nearby: ATypI's 2003 conference in Vancouver. Because of its proximity, ATypI drew a lot of U.S. attendees, especially from the West Coast. The biannual conference of the AIGA (American Institute of Graphic Arts) was also, coincidentally, held in Vancouver, just a month after ATypI. The largest specifically American (or at least North American) type event was TypeCon, held last year in Minneapolis a couple of months before ATypI; as I write, the 2004 TypeCon is about to kick off in San Francisco.

Smaller type-related events took place in various parts of the country. In New York City, the Type Directors Club had a lively program of small talks and technical master classes, usually at least one a month. The traveling exhibition of the work of the French graphiste Massin, which began its U.S. tour in New York, ended it last summer at the San Francisco Center for the Book—with a closing event in September that Massin himself attended, to the delight of an appreciative audience. Exhibitions of the winners of the TDC's typography and type-design competitions and the winners of the AIGA's "Fifty Books" competition also traveled to a number of cities.

Several type businesses had changes in the course of the year. Among them were the Hoefler Type Foundry, which officially became Hoefler and Frere-Jones, to reflect the partnership of its principals; the new Ascender Corporation, founded by several former members of Agfa Monotype's type-design and type-marketing team; and TypoBrand, a bi-coastal consultancy recently formed by Mark van Bronkhorst, Mark Solsburg, and Linnea Lundquist.

In the pages of *Graphis*, Maxim Zhukov and I inaugurated what was meant to be a regular column in the form of a dialog, "Face2Face," reviewing recent typeface designs; but so far only one has appeared. *Emigre* continued the ongoing conversation about graphic design and typography in a series of nearly image-free issues that resembled small books of essays. Mark Batty Publisher really got its publishing program going strong, publishing books about typography, printing, graphic design, and visual culture, from a selection of essays from *Matrix* (entitled *Type & Typography*) to the cultural eye-candy of *Tart Cards*.

There were new developments in OpenType and ClearType, but those aren't really a country-specific subject, even if the companies involved are headquartered in the United States. The growth of type list-serves and graphic-design blogs is also, by its nature, not limited by national borders.

TYCHO
FOKUS
 BRAHE

Thanks to both Christoffer and Lucas for lending the fonts,
 even though they are still work in progress.
 All fonts produced as OTF (of course) with special (exotic?)
 ligatures.

abcdefghijklmnopqrstuvwxyzaeoå
 ABCDEFGHIJKLMNOPQRSTUVWXYZÆØÅ
 1234567890 Regular t̄ik d̄k gn d̄i fa sa ja
ABCDEFGHIJKLMNOPQRSTUVWXYZÆØÅ
1234567890 BOLD UPPER CASE

Fokus by Christoffer Hald (e.mail: Christoffer????).
 The fonts were developed as part of the graduation project from
 The Graphic Arts Institute of Denmark, summer 2004.

abcdefghijklmnopqrstuvwxyzaeoå
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 XYZ 1234567890 Regular st ct ffj si ffk Ti Tj
 abcdefghijklmnopqrstuvwxyzaeoå
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 XYZ 1234567890 Display

Tycho Brahe Antiqua by Lucas Magnusson (e-mail: lucas@designverket.se)
 The fonts were developed as part of a student project at
 The Graphic Arts Institute of Denmark spring 2004.

Tycho Brahe Antiqua is based on the book "Epistolarum
 Astronomicarum Liber Primus" published 1596 by famous
 Danish astronomer Tycho Brahe (1546-1601).
 In 1597 he had disagreements with the Danish King Frederik II
 who had financed his research activities.
 He was forced to go into exile in Prague where he worked
 until his death.

ATYPI

Association Typographique Internationale is the premier worldwide organisation dedicated to type and typography. Founded in 1957, ATyPI provides the structure for communication, information and action amongst the international type community.

ASSOCIATION TYPO

THE COUNTRY