

Reports of the Country Delegates 2007

Association Typographique Internationale

2007 Country Delegate Reports

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Put together by Gerry Leonidas and Fiona Ross, in a hurry

Contents

Argentina Miguel Catopodis & José Scaglione	5
Belgium Jo De Baerdemaeker	9
Brazil Marina Chacur	11
Croatia Nikola Djurek	14
Czech Republic Filip Blažek	15
Denmark Henrik Birkvig	16
Finland Riva Leinonen & Kai Rentola	18
France Jean-Baptiste Levée	22
Greece Natasha Raissaki	27
Ireland Clare Bell & Mary Ann Bolger	30
Israel Yanek Iontef	35
Japan Taro Yamamoto	36
Russia Maxim Zhukov	37
Slovenia Petra Černe Oven	44
Spain Andreu Balius	51
Sweden Carolina Laudon	54
Ukraine Viktor Kharyk	56

Argentina

Miguel Catopodis and José Scaglione

Typography and type design have grown steadily in the period between 2006 and 2007. This is mainly fuelled by a series of initiatives that bring the type community together, such as weblogs, discussion forums and small study groups. Also, the Argentinian advance in the field of typography over the last year is doubtlessly linked to similar developments in the rest of Latin America. In this regard and in addition to the activities described in this report, it is necessary to highlight the significant level of interaction between students and professionals in many South American countries.

Additionally, Argentinian members of ATypI got together by means of periodical meetings and a discussion forum in order to deliberate on future projects that would boost the excellence in typography and type design. Their first task was to select a new candidate to be put up for the consideration of the board as the new ATypI local delegate, following the resignation of Ruben Fontana to this position, in December 2006. After discussing the preferred profile of the candidates and the probable projects for the near future, it was consensually decided to submit the names of Miguel Catopodis and José Scaglione to the ATypI board of directors. The board appointed both of them to take over this task jointly.

Fonts and Foundries

On the matter regarding fonts and foundries, there was an unprecedented growth in Argentina. There are three new type foundries in the business: Tipo (www.tipo.net.ar) and RE-Type (www.re-type.com), which are fully run by Argentinian designers, and Type-Together (www.type-together.com), which is partly owned by an Argentinian. In addition to this, local designers have published or are about to publish several new typefaces, both for text and display use: Kurversbrug, Smidswater Italic and Bold Italic, by Ramiro Espinoza, Simona SM, by Natalia Fernández, Chaco, by Rubén Fontana, Rosario Blanca Versalitas, Rosario Negra Itálica and Rosario Matemática, by Héctor Gatti, Malena, by Felix Lentino and Darío Muhafara, Rayuela 2.0, Borges 2.0 and Arlt, by Alejandro LoCelso, Relato Sans, by Eduardo Manso, Botija, by Juan Montoreano, Almond, Sinfonietta, Cooked, Chicle, Aguafina and Pinguino by Angel Koziupa and Alejandro Paul, Buffet, Candy, Whomp and Burgues, by Alejandro Paul, Milonguita, by Valeria Duarte and Alejandro Paul, ITC Juanita Dual, ITC Juanita Maze and ITC Juanita Open, by Luis Siquot, Karmina, by Veronika Burian and José Scaglione and Titulata and Lineare Serif, by Eduardo R. Tunni.

Relato Sans and Lorena, both designed by Eduardo Manso were winners at the TDC competitions of 2006 and 2007 respectively, and Karmina, designed by Veronika Burian and José Scaglione and published by Type-Together was awarded a merit at the ED Awards competition.

Argentinian type designers are also working to update their typefaces, expand existing families and convert them into OpenType format.

Education

In the last few years, there was a rapid growth in the offer of graphic design related careers, hence producing an expansion of typography awareness. These careers are offered at college or at a university level. Only in Buenos Aires, there are eight universities that include typography in their study programmes. Nevertheless, the level of quality and required workload in type related subjects may vary significantly from one institution to another. The University of Buenos Aires, for example, includes two compulsory years of typography and an optional third level, while some colleges only include one semester on that same subject. A case that originated in “La Plata” University is strictly related to this problem and it is particularly interesting because it was the students who got together and demanded the careers directors to change the study program and allocate more hours for lectures on typography.

There are a few educational initiatives involved with designing letters instead of designing with letters. Such is the case of the type design short courses taught by Marcela Romero, Eduardo Tunni and Pablo Cosgaya in the Ricardo Rojas Cultural Center (University of Buenos Aires), in Buenos Aires. Darío Muhafara ran the “Introduction to type design” workshop in Córdoba, in November 2006, organized by the “Carácter Tipográfico” group, and dcv. Silvia H. Gonzalez led an introductory course on designing alphabets called “El trazo, el signo y el pixel”, at the Universidad Nacional del Litoral.

In addition to this, students showed a renewed interest in calligraphy, particularly boosted by the continuous work of the teachers Betina Naab, María Eugenia Roballos, Marina Soria and Fabián Sanguinetti from the group “Calígrafos de la Cruz del Sur”, and of Silvia Cordero Vega.

As mentioned before, the role of a series of online forums that spread information and promoted discussion on typography and calligraphy in Spanish language was very important. Some of the most popular are “Bigital” (www.bigital.com), “Carácter Tipográfico” (www.caractertipografico.com.ar), “T-Convoca” (www.t-convoca.com.ar) and “This is Not a Weblog” (www.re-type.com/notaweblog).

Publications

Last issue of the “tipoGráfica” magazine

After 20 years and 74 issues, tpG magazine ceased publishing. In its last issue, Rubén Fontana, owner of tipoGráfica, said goodbye to its readers and concluded that it was the end of a cycle. The first issue was released in 1987. tpG magazine was a local and regional icon as regards type, design and graphic communication, and had the collaboration of renowned local and international professionals.

Books

“Alejandro Sirio. El ilustrador olvidado” A compilation of selected works by Alejandro Sirio. Edited by graphic designer Lorenzo Amengual.

“Andralis” A compilation of articles on the life and work of the artist and printer Juan Andralis. Edited by tpG Ediciones.

“Artificium. Nuevos escenarios en la comunicación y el diseño editorial” An overview on the editorial and typographic world through the testimonies of several distinguished professionals. Written by Grisel El Jaber and Alina Montanaro. Edited by Elpuntosobrelasies.

“Cinco cuentos tipográficos y algunas consideraciones” This book contains five stories, each one of them featuring a font family. Written by Teo Reissis, with foreword by Rubén Fontana and illustrated by dev. Silvia H. González, Pablo, Caruso, Diego Giaccone, Teo Reissis, Darío Muhafara, Alejandro Paul and María Laura Garrido. edited by Nobuko.

“Diseño Gráfico” A journey through the graphic work of the designer Alejandro Ros. Edited by Argonauta.

“Manual tipográfico” A guide book to everything related to the use of typography. Written by Christian LeComte. Edited by Infinito.

“Pequeño manual práctico del diseño editorial. Diagramación y puesta en página pensando en la producción” An introduction to editorial design, especially focussed on printing and graphic production. Written by Mario Spina. Edited by Editorial CommTools

Events

Las artes de Alejandro Sirio

The Museo Nacional de Bellas Artes exhibited a collection of selected works by Alejandro Sirio, a prominent graphic artist of the first half of the XX century. www.mnba.org.ar

Segunda Bienal Letras Latinas

This itinerary exhibition of Latin American original typefaces was presented in the Centro Cultural Recoleta in May 2006. The exhibition was complemented with lectures, discussion panels, workshops and guided tours. Letras Latinas 2006 featured a selection of 70 typefaces out of 427 works that were submitted in ten countries: Argentina, Brasil, Chile, Colombia, Cuba, El Salvador, México, Perú, Uruguay and Venezuela. A jury awarded thirteen tipoGráfica awards, five distinctions and eight merits. Seven of these were awarded to Argentinian fonts: Olé Flamenco / Olé Torero, by Víctor García, Non nova, sed nove, by Hernán J. Gómez, Malambo, by A. Koziupa y A. Paul, Sinestesia, by María Victoria Lamas, Ema, by Juan Montoreano, Minotax, by Milagros Santini and Loreto, by Eduardo Tunni y Pablo Cosgaya. www.letraslatinas.com

Hacer Diseño Hoy

This conference was organized by graphic design students of the Universidad Nacional de Rosario. It featured lectures, workshops and discussion panels on several subjects such as media and professional associations. It also

included a discussion panel on type design. ATypI was an honorary sponsor of this event. www.hacerdisenohoy.com.ar

Encuentro Latinoamericano de Diseño

This free event was organized by the Universidad de Palermo and it included different activities related with design, focused from a multiplicity of subjects: trends, technology, business and more. http://fido.palermo.edu/servicios_dyc/encuentro2007

T-Convoca

This series of conferences started in 2003 and it amounts to 43 meetings. It coordinates meetings and activities open to the general public, with the objective of promoting the theory and practice of typography and type design. Some of the lectures were later reproduced in Universities and events throughout the country. Records of all the activities are available at www.t-convoca.com.ar

Tipos Latinos

Following in the steps of the Letras Latinas biennials, held in 2004 and 2006, a new organizing group announced a new biennial of Latin American type design, Tipos Latinos 2008. The TL2008 Biennial will be held between April and July 2008 in 8 countries: Argentina, Brasil, Chile, Colombia, México, Perú, Uruguay and Venezuela. There will be an exhibition of selected Latin American typefaces and graphic design projects, as well as related educational activities such as lectures, workshops and seminars. www.tiposlatinos.com

Belgium

Jo De Baerdemaeker

Exhibitions

The third Type an Sich exhibition welcomed Fred Smeijers and a new generation of type designers at the Catapult gallery in Antwerp. Apart from showing Fred Smeijers designs, also the work of Frederik Berlaen, Artur Schmal and Thomas Thiemich was introduced. The exhibition ran from 05.10.2006 to 07.12.2006.

On the occasion of the centenary anniversary of the Mundaneum Museum, an exhibition was held entitled Van papyrus tot e-book. The museum itself was founded in 1920 by Paul Otlet and Henri La Fontaine, two belgian who had an ambitious plan to compile a universal bibliography of mankind, in which they intended to bundle the entire knowledge of the world: a paper predecessor of the internet, one could say. From 07.09.2006 to 07.01.2007, Mudaneum Museum (Mons). [www.mundaneum.be]

Events

The Artevelde Hogeschool in Gent organized C-Day: Character Day on 9 March 2007. Veruschka Götz, Brody Neuenschwander and Frederik Berlaen talked about Screen Typography, Typography in digital media and Scripting at digitization of fonts.

Gerard Unger gave a lecture entitled Veranderend lezen, lezend veranderen at the Koninklijke Academie voor Schone Kunsten Gent, on 17 April 2007.

Bold Italic 2007. The annual free conference in (typo)graphic design had talks from Daniel Eatock, James Goggin, Will Holder, Zak Yves, David Reinfurt, Daniel van der Velden & Maureen Mooren. It was held at Kunstencentrum Vooruit in Ghent on 24 May 2007. [www.vooruit.be/bolditalic/]

Initiaal, the newly founded association, organized its summer Typosium on 25 August 2007. Jan de Jong, Just Enschedé, Mathieu Lommen, en Tessa van der Waals spoke on different typographic topics in the premisses of the Plantin-Moretus building.

Unzipped, Yves Peters' typography blog for Fontshop Benelux, in which he discusses miscellaneous items on typography (from the design of the covers of newly released music albums, to movie posters critique, and design tips), marked its first anniversary on 25 May 2007. [www.fontshop.be]

De Morgen got restyled in April 2006. It wins the eight European Newspaper Awards as Europe's best designed newspaper in the category 'national newspaper'. "Its design conveys a positive, modern and innovative attitude". 'De Morgen' is the first publication to win this Newspaper Award a second time, they received it once before in 2005. [www.editorial-design.com/06/award06e/index.html]

Also De Standaard, another national newspaper, was given a new visual identity and typography; in May 2007. Its redesign was the result of a collaboration between the newspaper's inhouse designers Johan Dockx & Rita Verhaeghe, and Gert Dooreman.

Typefaces

Ourtype released 5 new fonts: Amalia (by Nikola Djurek), Neue Sans (by André Leonardt), Parry and Parry Grotesque (by Arthur Schmal) and Sansa Slab (by Fred Smeijers). [www.ourtype.be]

Wiels, the Centre for Contemporary Art in Brussels housed in the listed brewery by the architect Adrien Blomme, opened in May 2007. Wiels Bold was custom designed by Jo De Baerdemaeker for the Centre's visual identity, which was conceptualized and created by Sara De Bondt.

Brazil

Marina Chacur

Through this report is possible to see a bit of what's being done in Brazil in terms of typography. Although there are possibly released fonts and other projects not listed here, it's quite interesting to notice how the field has grown in a few years time.

Events and exhibitions

Tipografia Cerâmica was the title of Máximo Soalheiro's exhibition at MCB – Museu da Casa Brasileira. He brings together pottery and typography in a very interesting way, playing with the forms and mixing techniques. [www.soalheiro.com.br]

DiaTypo is an informal gathering that took shape this year in São Paulo, and typographers from Rio de Janeiro and Belo Horizonte followed. Although it doesn't have a specific agenda yet, just the fact that designers will meet regularly to talk about type.

Tudo Tem Tipo - <http://www.tudotemtipo.eba.ufba.br/>

Last June, in Salvador – Bahia, Adriana Valadares, Buggy, Elias Bittencourt, Henrique Nardi and Tony de Marco gave type related lectures and workshops at this event, organized by the students of Escola de Belas Artes.

Courses and lectures

Last year, Fernanda Martins was responsible for 'urban typography' workshop in Belém – Pará. The idea was to study the typography found in the centre of the city and through the findings, create a new alphabet to identify the old part of the city. This new alphabet should be used for all commercial signage in the area.

In the beginning of the year, Gustavo Ferreira was responsible for lectures – “Tipografia Quântica” - and type design courses – “Desenho de Letras”, both in Rio de Janeiro and São Paulo. He is also developing fonts for visual identity projects, and preparing the launch of the digital foundry Hipertipo. [<http://www.hipertipo.net/tiki-index.php?page=PalestraTipografiaQuantica>] and [<http://www.hipertipo.net/tiki-index.php?page=CursoDesenhoDeLetras>]

Tipos para Todos – Type for Everyone – was the name of the workshop given by Fátima Finizola and Damião Santana to poor communities of Recife – Pernambuco, through the city hall, at schools in Cordeiro and Santo Amaro neighborhoods.

After the Brazilian Type Forum at AtypI Lisbon 2006, another version of the lecture was presented by Marina Chacur at T-Convoca in Buenos Aires, Argentina, in February 2007, at FADU/ UBA. Later in June, in Buenos

Aires, Henrique Nardi also presented a Brazilian Typographic panorama at Pre Trimarchi.

The project Tipocracia, ran by Henrique Nardi, completed four years, and went around Brazil – São Paulo, Minas Gerais, Espírito Santo, Belém, Amazonas e Bahia – and abroad – Portugal and Argentina, to give 21 lectures and 7 courses/ workshops.

Last July, Fabio Haag, from ByType, presented the lecture “A Tipografia na Construção das Marcas” at the 17th NDesign conference in Florianópolis.

Lately, the calligrapher Andréa Branco set up courses exclusively for designers. They are initially divided into Roman and Copperplate, to learn the basis of calligraphy.

Typefoundries and fonts

ByType – www.focodesign.art.br/bytype

ByType sealed a partnership with Dalton Maag, becoming their exclusive representation in Brazil. ByType also released a dingbat called ‘The World Is a Bunny’ in collaboration with the illustrator Chico Baldini, which is for sale at MyFonts and T-26.

Estúdio Crop – www.estudiocrop.com.br

Estúdio Crop was a graphic design studio that also produced typefaces, as Marisco by Dado Queiroz, and Anark Stencil by Anderson Maschio, both sold at MyFonts.

Fondue Fontes – www.fonduefontes.com.br

This is a newborn type foundry, which is the result of Juliano Augusto’s BA major project. The aim is to sell cheap fonts in order to Brazilian designers to acquire the habit of purchasing fonts.

In terms of graduation projects, we can clearly see the increase of interest in designing typefaces, or the research of typography. Franciso Martins, another student from Belo Horizonte – Minas Gerais, designed an open type family called Bossa Tipo Nova. Besides the regular characters, he also designed dingbats, ornaments and extra ligatures inspired by Bossa Nova music and graphics. And Vinícius Guimarães finished a while ago his “Tipografia Artesanal Urbana”, studying and reproducing informal signage letters.

www.viniguimaraes.com

Just inType – www.justintype.com.br

Just in Type recently released HallowHell and Inferno Dingbats, in collaboration with the illustrator Samuel Casal. Tony de Marco was also responsible for Brazil Pixo Reto, which was inspired by São Paulo ‘pichação’.

Outras Fontes – www.outrasfontes.com

Outras Fontes is an independent digital type foundry based in Vitória, Brazil. It was founded in 2006, by Ricardo Esteves Gomes and Jarbas Barros Gomes, both graphic designers. So far they released two font families: Maryam and Scrivano – both available at MyFonts.

T-26 released a few Brazilian designs as Pixo by Frederico Antunes, Dinamo by Rafael Chaves, and Ketamina by Lucas Corrêa.

Letterpress

OTSP – Oficina Tipográfica São Paulo

www.oficinatipografica.com.br / www.flickr.com/photos/otsp

OTSP is a letterpress workshop, an education area, a live museum and much more. This NGO was originally set up by Claudio Ferlauto, Claudio Rocha and Marcos Mello. A few years ago, a collaboration was established with SENAI – “Theobaldo De Nigris”, and this year Marina Chacur also became a director. From August 2007 onwards, OTSP will have regular courses and visits, besides producing their own products and offering letterpress services.

Publications

Ellen Lupton’s ‘Thinking with type’ was translated to ‘Pensando com Tipos’ by André Stolarski for Cosac Naify publisher.

Tupigrafia – www.tupigrafia.com.br

In 2007 Tupigrafia magazine 7th issue was released, with two different covers – one by Marian Bantjes and another photographed by Claudio Rocha, and ‘pichada’ by Pigmeus – and the first issue was reprinted for a second edition.

Exhibitions & events

First student exhibition

The first student exhibition at School of Design - University of Zagreb was held in June. It was a presentation of student work produced in this academic year in the courses: product and graphic design, typography and photography. The goal of the exhibition was a direct confrontation of all participants (students and teachers) with the results of education process. The exhibits reveal the real quality of that process. The exhibition was meant to refresh and reinforce the idea that School of Design is a serious and important project that requires mutual participation of all students and teachers.

National Design Convention

Another important event at the beginning of June was the Second National Design Convention, a three day event which, again, took place in Rovinj. Also, an exhibition of last year winners was held there. The theme of the exhibition was selfpromotion and selfreflection through (in) design. The exhibition was accompanied by the premiere of the movie Helvetica by Gary Hustwit and lectures and discussions concerning ethical code and responsibility of designers to one another, to commissioner and to society and environment. There were also discussions about projects and activities of design community and presentation of national design strategy and operative plan for the following year. The convention was intended for members of Croatian Design Society, all professional designers and design students.

Type design

One of the major last year typedesign projects, typeface Amalia by Nikola Djurek, was published on Ourtype this year. (<http://www.ourtype.com>) Also Dutch Type Library announced DTL Porta to be released soon. DTL Porta News is designed for Newspapers, designed by Nikola Djurek. (<http://www.dutchtypelibrary.nl>) Greta typeface was published by Typoteque, Greta is type family designed for newsprint. Greta Display is designed by Peter Bilak/Nikola Djurek. (http://www.typotheque.com/fonts/greta_display/) (<http://www.typonine.com>)

Czech Republic

Filip Blažek

The last year was not exceptional. There were no special events or exhibitions in the Czech Republic. The most important fact for the Czech graphic design is probably the establishing of the association The Graphic Design Union.

Typefaces

František Štorm and Tomáš Brousil are again the leaders of the Czech font scene. Štorm's Storm Type Foundry (www.stormtype.com) and Brousil's Suitcase Type Foundry (www.suitcasetype.com) added several font families during the last year. František Štorm also had an exhibition of his typefaces in the Czech Centre in Munich.

Movies

The director of the documentary film Helvetica Gary Hustwit introduced his movie to the audience of the film festival Febiofest Prague in March 2007.

Publications

Typo Magazine finally offers online subscription. There were two very successful issues in the last year. Typo 23 presented an overview of contemporary Russian graphic design and an introduction to the history of Cyrillic script. Emil Yakupov, Vladimir Yefimov and Yury Gordon contributed to this issue. Typo was dedicated to Hebrew typography. Yehuda Hofshi & Yanek Iontef wrote about contemporary typefaces in Israel, Adi Stern contributed with an overview of Hebrew script. At www.magtypo.cz, you can now buy all the older issues – the publisher offers limited number of reprinted copies.

Polish design quarterly 2+3D presented the concept of Visegrad issue. 2+3D #23 is composed from four independent parts written and designed in Czech Republic (editor Alan Záruba), Hungary, Poland and Slovakia. This project of Central European review of design should continue for the next three years.

Graphic design

In August 2007, the first association of graphic designers was established in Prague. The Graphic Design Union (Unie grafického designu) is open to anyone working in graphic design industry in the Czech Republic. One of the aims of the association is to promote business ethics and of course to fight against software and font piracy. The website of The Union will be online in September at www.unie-grafickeho-designu.com.

Denmark

Henrik Birkvig

Gatherings

Newspaper design

October 30 2006: Canadian design consultant Lucie Lacava, illustrator/photographer/designer Stephanie Grace Lim from San José Mercury News, and Mark Porter, visual director of The Guardian visited a seminar arranged by DJE (Danish Journalists Further Education Programme) together with Ole Munk.

DGH Typo_07

April 26 2007: A one day conference with the sessions Fonts for the market, Custom faces and Overview took place at The Graphic Arts Institute of Denmark with speakers Verena Gerlach, Dino dos Santos, Fred Smeijers, Christian Schwartz, Sebastian Lester, Vítor Quelhas and Alessio Leonardi. Organized by Henrik Birkvig and endorsed by ATypI.

Helvetica – The Movie

June 7 2007: Helvetica, The Documentary, was presented to a Danish audience in Grand Theatre, Copenhagen, by Gary Hustwit. Initiated by Simon Roche of SweetTalk.

Typedesign for journalists

At a session hosted by Lars Pryds at The Danish Union of Journalists Fagfestival 2006 in Nyborg November 5 and 6, Jean François Porchez gave a presentation along with Danish Jakob Fischer (www.pizzadude.dk).

Publications

Skriptdesign (typeface design), Basic principles and working process, book by Trine Rask.

Skriptdesign med FontLab, (usermanual in Danish), pdf-files on CD by TrineRask.

Birkvigs Typografiske Mosaik, ›Need to know‹ and ›Nice to know‹ about letterforms and signs, book by Henrik Birkvig.

All three published by Grafisk Litteratur (www.grafisk-litteratur.dk).

Fontreleases

Morten Rostgaard Olsen: FP Dancer (www.fontpartners.com).

Per Baasch Jørgensen: FF Holmen (www.fontshop.com).

Jan Maack: FF Speak (www.fontshop.com).

Awards

'Litograf Bent Staugaard og hustru Grete Staugaards Studielegat' is awarded to "support of studies in letterforms, either their use or the design and development". This years receiver was Pernille Dueholm, who graduated as a BA in Graphic Design from The Graphic Arts Institute.

Danish design consultancy Kontrapunkt received The Danish Design Prize for the new corporate branding for The Danish Pharmaceutical Association featuring a new font, Pharma, inspired by both neoclassicism and Herbert Bayers Universal Alphabet (www.kontrapunkt.com).

Finland

Ritva Leinonen | Kai Rentola

Typefaces and designers

Underware had several commissioned typographic assignments, including the development of screen typography and pixel fonts for Suunto's new Cobra2 and Vyper2 dive computers, a lining figure and monospaced version of Sauna for Danish Jyske Bank as part of their new corporate identity, a cyrillic supplement of Bello for Moscow based Park Studio and an irony mark for foundation for the Collective Promotion for the Dutch Book (CPNB). On 2006 Underware published their fifth retail sale font, Fakir, a blackletter family, which received a certificate of excellence at TDC 2007.

Typeradio continued to meet designers at couple of conferences and events (TypoForum 33pt in Dortmund, TypoBerlin 2006, ATypI 2006 in Lisbon, Crossing Borders in Den Haag, Default #1 in Vienna, Imagine iT in Bologna and Typeradio Sweet 16 in Berlin), including Typeradio Sweet 16, a 16 hours non-stop radio show from Berlin:

Suomi Type Foundry is a company dedicated to creating high quality typefaces. The company was founded by Tomi Haaparanta, who has been designing typefaces since 1990. Tomi Haaparanta's fonts are already distributed by Linotype, Monotype, ITC, T-26 and Psy/Ops, and in January 2004 he decided to set up his own font foundry.

<http://www.type.fi/SuomiAbout.html>

Jarno Lukkarila Type Foundry

Jarno Lukkarila (born 1978) is a Finnish designer living in Beijing. As the author of the typography reference book Tekstuuri (2001) he is one of the few writing about the subject in the Finnish language. As a type designer Lukkarila was internationally recognized in the Morisawa Awards 2002, where first three styles of Xtra Sans typeface received the bronze prize in the Latin category.

Xtra Sans Awarded at the TDC2 2007

Xtra Sans type family received the "Certificate of Excellence in Type Design" at TDC2 2007 typeface design competition organized by Type Directors Club at New York.

Eero Astala

published font name "Oksa" - The new custom type family for the visual communication of Luonto-Liitto - The Finnish Nature League. Oksa was also the master degree final work of Eero Astala from The University of Art and Design in Helsinki.

http://www.mastersofarts.fi/index.php?option=com_moa_masters&task=view&memid=5&Itemid=32

Experimental typeface design workshop in Lahti

An experimental type design and media workshop was held at the Department of Graphic Design at the Institute of Design at Lahti University of Applied Sciences on 8-16 february 2007. The workshop, which was 8th of its kind, was arranged by lecturer Tarja Nieminen and held by three teachers/researches from Sint Lucas in Antwerp: Lucas Nijs, Frederik De Bleser and Tom De Smedt (all from Sint Lucas, Antwerp). The central theme of the workshop was “memes”. The assignment was to choose a meme, analyze the chosen meme on every aspect of the characteristics of a typeface and finally create a typeface with FontLab and/or a system with NodeBox (a software created by Nijs, De Bleser and De Smedt) that communicates the meme. For the live report site of the workshop, visit <http://lahti.grafitron.com/2007/> For older workshops, use the links found at the grafitron site or visit www.designlookslike.com

Book seminar in Lahti

A seminar on issues related to books and book design including typography took place at the Institute of Design at Lahti University of Applied Sciences on 24 November 2006. The seminar was arranged in collaboration with Palmenia, a regional unit of the Helsinki University and Etelä-Suomen Sanomat, a leading regional newspaper. The seminar was moderated by lecturer Tarja Nieminen from the Institute of Design. Book collector, publisher and former AtypI president Mark Batty acted as a keynote speaker. Other speakers included Pekka Loiri, a renowned senior book designer, Elina Warsta and Jussi S. Karjalainen, young book designers and illustrators graduated from the Department of Graphic Design at the Institute of Design.

Virtual university-publication

Kai Rentola, Type & Design, “Typomuotoilu”, 2006, The online educational material about the basic typography and history of styles in Finnish, University of Art and Design Helsinki- Virtual University- Publications. The main task of the Virtual University is to produce online and multi form teaching in the areas of design, art education, visual culture and live art.

Awards

Every year the Finnish Book Arts Committee selects The finest Finnish books.

One of these books is rewarded with the title of The book of the year.

There is also a category of its own for the best book jackets. Certificates are dealt out to the designers, publishers, printers and other producers of the awarded books.

The book of the year 2006

Bo Carpelan ja Pentti Sammallahti: Staden Kaupunki

Publisher: Opus, Reproduction: Mr Pentti Sammallahti

Graphic design: Mr Pentti Sammallahti and Mr Martti Lundström

Illustration, photographs, cover and binding design: Mr Pentti Sammallahti

Printing: Erweko Painotuote Oy, Binding: Karisto Oy Kirjapaino

www.kauneinkirja.fi/index_e.htm

Grafia

Grafia Association of Professional Graphic Designers in Finland www.grafia.fi

Vuoden huiput, The Best of the Year 2006

The most important event in the field of Finnish advertising and graphic design.

The Best of the Year Competition Platinum Award: AD Ilkka Kärkkäinen.

Kärkkäinen designed a several works for Sanoma- WSOY company. On back eighties he also designed the graphic outlook for Image-magazine and grounded Dynamo graphic design studio with his friends.

The Junior Award of the Year 2006, Design office Tango graphic designer Jesper Bange (s.1977). During the last year Bange has been designed for Diesel in Italy. He is one of the main members of Bulgaria- magazine collective. On this year Bange got also Grafia Gold Award about his package design for Ingman- yoghurts.

Exhibitions

The Best of the Year exhibition was held at Design Forum Finland.

The Best of the Year 2006 annual book will also be published.

16th International Lahti Poster Biennial, 15 June–30 September 2007, Lahti Art Museum and Poster Museum, Lahti [www.lahti.fi/kulttuuri/museot]

226 out of more than 1600 entries submitted were selected by the competition committee to be put on show. The members of the competition committee were the graphic designers Tapani Aartomaa, Pekka Loiri, Esa Ojala and Kari Piippo. An international jury selected the posters to be awarded in June. The members of the international jury were Maciej Buszewicz, Poland, Claude Kuhn, Switzerland, Mari Pietarinen, Finland and Volker Pfüller, Germany.

Grand Prix

Erich Brechbühl (Switzerland)

Grafia Prix

Ralph Schraivogel (Switzerland)

Environmental Posters, Lauri Tarasti Prize

Shinmura Norito (Japan): Global Warming, 2005

Environmental Posters, Lauri Tarasti Prize

Hilppa Hyrkäs (Finland): Stop Climate Change, 2006

Certificate of Honour - Young Graphic Designer

Konsta Ojala (Finland): Adios Magazine, 2006

<http://www.lahdenmuseot.fi/main.php?id=316>

The Poster Museum

was established in connection with The Lahti Art Museum in Autumn 1975. Its aim is to collect, deposit and study Finnish and foreign graphic design. The collections are augmented mainly through donations but also through purchases and deposits. The collections contain approximately 60 000 prints, most of which are posters.

Also labels, ex libris, copies of art prints etc. are being collected. The Graphic Designers, The Finnish Fair Cooperation and the publishing company Otava, among others, have deposited posters at the museum. The Cooperative Union and the publishing company WSOY have donated their poster collections to The Lahti Poster Museum.

<http://www.lahdenmuseot.fi>

Publications

The Best of the Year 2006 annual book.

www.grafia.fi

Erik Bruun (1926) The Pen and a Feather. This book celebrate his over 60-years career in graphic design.

www.bruundesign.com

Events

It's a Beautiful Day – The 5 th International Alvar Aalto design-seminar 2007 in Jyväskylä 31.8.-1.9.2007 [www.alvaraalto.fi/designseminar/2007/]

On stage 'Made in Finland' in Aalto design seminar: Interior Designer, Ceramic Artist Nathalie Lahdenmäki, Designers Arihiro Miyake, Paola Suhonen, graphic designers Antti Hinkula ja Teemu Suviala from Syrup Helsinki and architect Sami Rintala.

France

Jean-Baptiste Levée

Fonts

Rising star designer Xavier Dupré threw a new family, Malaga, released by Emigre. Containing two widths, four weights plus their companion italics, the letterforms were subtly inspired both by blackletter and hispanic culture. Furthermore, he extended FF Absara in headline and condensed versions.

Loft, by our fellow Julien Janiszewski, was released by Monotype in may. The particularity of this typeface system is its building around a constant counterform width. Going from extreme weights (“hairline” to “mammoth”), loft takes its roots in XIXth-century woodtype. Its strong structure, along with horizontal endings and oblique beginning strokes, make it a useful option for titlings.

Porchez Typofonderie tailored several custom typefaces this past year: Macif, a black sans with spiky apexes for the identity of eponymous insurance company, Henderson Sans & Serif, a Baskerville-flavoured typeface for an international consultant group based in the US, Retiro, a lively Didot with dozens of alternates for the luxurious Madriz Magazine, an spanish upmarket lifestyle mag, Graph Schneider, a pictogram font for the technical needs of Schneider Electric, and Vuitton Persona, a shadowed typeface based upon XIXth century letterpainting for the luggage customization needs of the company.

Christophe Badani didn't stand still as well, and 2007 was as busy for him as it had been the year before: Alstom, a 6-member family, is a square sans with extended character set for greek and math, Eurodatacar, an interesting assignment as this stencil font is both used in the company identity and services, as theft prevention car branding, and Graphemes, an friendly corporate sans with rounded angles for a Lille-based design studio.

A new french foundry is born: Ainsifont, the typographic child of Lille-based studio “Atelier Télescopique”. The catalog has several display and modular fonts at upmarket prices.

In Memoriam

On friday, october 26th, 2006, the typographic community was ensadened by the passing of Ladislav Mandel. Ladislav was a fine designer and a delightful person. His passing was covered by several medias, including french newspaper Le Monde. Typographe.com featured a complete biography and a list of his designs.

Henri-Jean Martin, book historian and typography scholar, passed on january 13th, 2007. His legacy, beyond books about books, will remain as being one of the most ground-breaking philosophy of type history investigation.

Competition and award winners

Parisine Office by Jean François Porchez was awarded with a Golden Star in french industrial design competition Observateur du design 07. Parisine Office is the in-house typeface of RATP.

Events, lectures and exhibits

Typo-graphic studio DeValence gave three consecutive lectures in october, soon followed by swiss studios Optimo and Experimental Jetset. These event took place in Valence and were directly intended for the local fine arts academy students, even though they were open to the public.

City of Brive-la-Gaillarde (southern France) pulled an exhibition featuring several focuses. The exhibition, which held place during the local book fair, was devoted to Brive, the city's typeface designed by Franck Jalleau (whose works are barely seen anywhere these days, even though he's still active). The exhibition nonetheless showed other pieces of interest, mainly lead type and printed material lent by the Imprimerie Nationale. During the book fair, fellow punchcutter Pierre Walusinski gave sparkling punchcutting demonstrations which attracted a respectable audience.

The Salon Light #3, a indie book fair, took place back in november in Paris. Several small editors were highlighted, some of which offered typography-oriented books and fanzines like Ink. (see below)

Our fellow Christophe Badani, one of the most active designer in the field of custom type design, relaunched his wesbsite back in september 2005. Typophage.com now features a more up-to-date summary of his past assignments, several making-of and sketches, but still no news fonts available to the audience...

Lots of websites launches/relaunches this year... Writer and "Typoète" Jérôme Peignot pulled off a personal website. The typographic designer, one of the leading figures of "expressive typography" thus offers to the web community several documents around himself, his life, his books... and even a bunch of podcasts!

He was soon followed by our beloved calligrapher Claude Mediavilla, whose brand new website featured a very interesting, although non-up-to-date, list of his lettering and calligraphy works. How surprising!

A few months later, design personality Rudi Meyer and his studio gave birth to their website, an rich archiving place where one can browse through the huge stockpile of past works.

Intergraphic, the french printers fair, included several type conferences like other years: Arjowiggins and the commission of Inuit typeface by Jeremy tankard, Benoît Higel about Black and White, and a talk about typography in desktop publishing by Extensis repretatives. We just regret that last year's competition Trophée d'Or de la typo was not renewed.

Association Rencontres de Lures organised an exhibition visit plus a conference around the book "Livre," published last year, in the prestigious library of Centre Georges Pompidou. Later on, they also organised a schooltrip-like journey to the Plantin-Moretus museum. If you're reading this you may

have missed (or not) their annual gathering, held in late august as usual. The main theme this year was “Universal typography”, and lecturers were, amongst others, Thomas Huot-Marchand, Massin, Jan Middendorp, Yves Perrousseau, David Poullard. An exhibition about Michel Olyff’s also took place.

University of Paris organized several conferences highlighting type and typographic designers. Jean François Porchez, André Baldinger, Philippe Millot and Etienne Mineur were present, but the events were unfortunately poorly attended, although cutting-edge topics were discussed.

Arts Déco school of Paris organized an exhibition around the works of Massin, a leading figure in typographic design. His famous book design of *La cantatrice chauve* by Eugène Ionesco were shown in their original form.

Galerie Anatome, formerly threatened by a closing, launched one of this year’s leading (yet local) events: an exhaustive exhibition of Wim Crouwel’s works. Along with the load of documents, the audience also had the pleasure to enjoy the company of the master himself. Later on, he gave a conference in Centre Georges Pompidou. A book in French about his works will be published in the forthcoming months.

Annual results and exhibition of Type Directors Club of New York travelled around France in the various locations of École de Communication Visuelle. Over 200 pieces of works were to be seen.

Bibliothèque Nationale de France held an exhibition about Armenian books. This year was Year of Armenia in France, so we can expect an Armenian counterpart of this series of events somewhere in Armenia in 2008.

I think I won’t be the only one writing about this, since it travelled the world already: Screening of Helvetica movie also landed in France, directly in the walls of fashionable Palais de Tokyo. A debate between Gary Hustwit, myself as moderator and the audience followed. A few weeks later, not less fashionable store Colette organized an exhibition around the typeface, featuring historical documents as well as famous uses of Helvetica. Within the same series of events around design, Peter Saville gave a conference about his past works and his nowadays disillusion towards graphic design.

In spring, city of Boulogne-Billancourt held a couple of exhibitions focused on type & typography. First came a retrospective about Robert Blanchet (book printer, craftsman, typesetter and typographer), soon followed by a showing of Albert Boton’s works, called *De la lettre au jeu typographique*, with lots of rarely seen designs of his: books covers, drawing papers, sketches, specimens, posters and so on.

In the same fashion, city of Sens proposed an exhibition about the works of Jean-Gabriel Daragnès (1886-1950). Over 70 books, lively illustrated, and printed by the typographer, were shown.

L’imprimerie, miroir de son temps, is an exhibition that took place until this last month of July at the Musée de l’Imprimerie de Lyon. The exhibition was focused on the links that existed between XIXth century printers and the historical events of this era. I’m glad to see that the museum is still active, even if they’ve been through hard times.

François Chastanet, who was lecturer at ATypI Lisbon, gave a lecture in Palais de Tokyo, following the release of his book “Pixação” about urban calligraphy and lettering in São Paulo.

Last, the crispy funny and yet desperately sad fact of this year: Remember that Imprimerie Nationale’s buildings were sold, back a few years ago? Since then, printers, designers and workmen stayed in the outlets of Paris, proudly sitting on their stockpiles of precious punches and matrices in an industrial plant. Well, Carlyle, the US real estate investment company that bought it back then, for 85 millions of Euros, just sold it back for 376 millions to... Ministry of Foreign Affairs! Bottom line was: the state love to buy its own buildings. An investigation has been asked by 23 deputies.

Books, magazines, softwares & fashion

Association F7, founding members of which are DeValence duo, launched Marie-Louise, a 3-volumes magazine with typographically-oriented content. Several interviews are to be found inside, amongst which Peter Bil’ak and Stefan Sagmeister. DeValence threw off several news fonts specially designed for the magazine.

Éditions Xavier Barral released a book called Précis de Conjugaison ordinaire. While not exactly being typo-oriented (the book is a fake verb reference book with made-up verbs), the whole thing has been designed with custom fonts by David Poullard, known for his tastes for linguistic researches.

French designer Albert Boton launched his brand of home furniture. Called Kakéboton, the range of products goes from kakemonos to wall panels, women scarves and porcelaines, all designed and decorated by the master. Some outrageously collectable t-shirts were also available, some of which were unique pieces.

Claude Médiavilla published a new book, Histoire de la Calligraphie Française. While being mostly a derivative of his former publication (Calligraphie), the book had been extended with a few rewritings, new visual material and more complete history runarounds.

Winsoft, one of the few french software editors, launched Tasmeeem, an InDesign add-on for advanced setting of Arabic. Even though the use within French territory is rather limited, we haven’t heard of any feedback regarding its welcoming and spreading in Middle-East. But the brochure looked nice.

Several english-speaking books were released in their french counterparts this year. The true positive side of this was the faithful translations that editors finally cared for. Titles include Creative Type (Eyrolles publ.), the British Library guide to printing, Thinking with Type (Pyramid Ed.).

So unusual it’s worth mentionning: Pixel Création, a CGI-oriented magazine, featured an interview of the TypeTogether duo, José Scaglione and Veronika Burian, by typographe.com’s contributor Jef Tombeur.

Another unusual highlight was a whole feature in weekly magazine L’Express specifically about... type! Catherine Robin wrote about the mainstream use of type in home computers, and even went to interviewing hip authors about their favourite typeface!

In the “articles” series, Eric de Berranger put back online his bunch of articles written some years ago for IT magazine “Science & Vie Micro”. This would have been a minor event if the articles hadn’t been such a precious insight on type culture, design and use.

Late in the year, as always, french ministry of culture published Graphisme en France 2007, featuring a nice text by Catherine de Smet about reviving graphic arts archives ; and a listing of graphic- & type design-related events.

Le Livre et ses espaces, by scholars A. Milon & M. Perelman, has been published back in march 2007. It is a heavy volume of 700 pages containing over 42 international contributions covering the æsthetic, philosophic, litterary, anthropologic, artistic and historic sides of... the book. For nutcrackers only.

Following this cutting-edge book, a “lighter” one was announced. Pushed by an amateur association founded by former lead printers, Les imprimeurs, des hommes qui ont écrit l’Histoire is a book of general interest about the role of printers in the History (yes, with a capital H).

We then welcomed Ink in the family of typography fanzines! Founded by both typefreaks and students, the first issue was released back in May with main topic “Layout and Perception”.

Shortly after, we also could enjoy the release of the 11th issue of Qui? Résiste, the type and graphic design magazine founded by Pierre di Sciullo. This issue consisted of 11 posters in process colours, all of them being about political, social and cultural issues, as usual.

Greece

Natasha Raissaki

This year Thessaloniki was the centre of typographic and visual education, as the 3rd International Conference on Typography and Visual Communication took place on June 2007.

The conference was organised by the University of Macedonia Press and Altervision, with the support of the Department of Typography and Graphic Communication - The University of Reading, ATypI and the co-operation of Redfish and the Thessaloniki Design Museum. This year's theme was 'From Verbal to Graphic'.

The conference started off on the 18th of June with two-day workshops on book-binding (Vangelio Tzanetatos), typeface design (Gerry Leonidas, Eirini Vlachou and Eva Masoura), calligraphy (Michail Semoglou and Keith Tam) and typography (Graphiki Compania).

The main conference took place from the 20th to the 23rd of June with more than 70 speakers from around the world. Delegates had a chance to sit through a variety of topics such as the typographical world heritage of the Plantin-Moretus Museum, the one laptop per child project, arabic logotypes, the art of protest posters, design concepts in publishing, an anthology of Greek typography, the stenciled text, the role of semiotics in visualising language, polish avant-garde, programming for designers, humanising font technology, e-paper vs paper, to name a but a few. The 'ICTVC distinguished lecture series' was given by professor Peter Karow on Digital typography and artificial intelligence. One of the highlights of the conference was the screening of the long anticipated Helvetica film by Gary Hustwit. The movie was presented at a beautiful local theater followed by food and drinks.

During the conference Petr van Blokland set up 'The Design Game', where participants were requested to design a solution for a customer. The designers were challenged to get the information needed from the customers by figuring out the appropriate questions. Dan Karr and Julia Ferrari gave a typedesign and punchcutting demonstration, the QuarkXPress team presented QuarkXPress 7 and Dimitris Arvanitins and Angelos Bakas run a poster masterclass.

Also, two exhibitions were held, the first was the 'Design Agon' where participants were asked to submit a poster on the conference theme 'From Verbal to Graphic' and the second, 'Hellenic Alphabet', where participants were asked to design original greek characters for a specific greek sentence *ένα διαμφισβήτητα ξεχωριστό γεγονός*. At the end of the conference the winning entries for the hellenic alphabet competition were selected by the committee, congratulations to Alice Savoie and Thomas Grace for the text typeface and display typeface category respectively! [<http://ea.backpacker.gr>]

[<http://www.ictvc.gr>]

Throughout the year, the University of Macedonia Press organised a series of additional seminars due to the upcoming ICTVC. In October, Dr. Klimis Mastoridis talked about 'Design, cut and production of Greek types in the 19th and 20th century', in November Michail Semoglou gave a two-day workshop on calligraphy, in February Gerry Leonidas, Eirini Vlachou and Eva Masoura gave a two-day workshop on typeface design and in March Vaggelis Hatzitheodorou talked about signage systems.

UoM Press also run a 50 hour educational programme themed 'Typography and Visual Communication: Tradition and new technologies within the context of Greek reality' from the 16th of February to the 23rd of March. The programme covered topics such as history and theory of typography, training through everyday practice, designing multipage publications using grids and repeating elements, from manuscripts to books, greek and foreign publishing centres: a comparison, information and typographic arrangement over the web.

Publications

The sixth volume of 'Hyphen: a typographic forum', the bilingual Greek academic typographic journal by Typophilia publications in Thessaloniki, included the following articles:

Christina Banou: 'Diachronic features of the publishing industry. A first approach' [in greek]

Josh Oakley: 'Reading the structuralist film: New models of comprehension in typography'

Alexandros Kouris: 'Destination brand equity'

Klimis Mastoridis: 'Cutting and casting greek printing types in the 19th and 20th century'

Zephi Athanassopoulou: 'Art creation, graphic design and prepress. Relationships and boundaries' [in greek]

Irini Pitsaki: 'Visual identity and changes management in the history of a Catalan publisher'

Costis Dalas: 'Web communication and design practice: form, function and context'

This year, the National Book Centre of Greece (EKEBI) in Athens, organised a book workshop from the 20th of February to the 7th of May. Apart from classes on novel writing, fiction writing etc., the workshop also included classes on artistic bookbinding in collaboration with the Friends of the Bookbinding Arts, as well as engraving in collaboration with the Association of Greek Engravers. [<http://www.ekebi.gr>]

Typefaces and foundries

The Greek Font Society (GFS), a non-profit organisation researching Greek typography, have continued releasing via their website historic typefaces under OFL. This year: GFS Gazis, GFS Solomos, GFS Baskerville, GFS Complutum, GFS Artemisia, GFS Theokritos. [<http://www.greekfontociety.org>]

In collaboration with the University of the Aegean and the Laboratory of Digital Typography and Mathematical Software, some of the typefaces released by GFS have already been converted to support the TeX typesetting system (LaTeX Macros) and are available for free download from their website. In addition, the Laboratory of Digital Typography and Mathematical Software has also released Epigraphica for LaTeX. [<http://myria.math.aegean.gr/labs/dt/index.html>]

'Parachute', the Athens based font foundry, has launched its new website after several years of being offline. [<http://www.parachute.gr>]

And the 'Cannibal' font foundry has posted a pdf catalogue with their new releases that may be downloaded from their website. [<http://www.fonts.gr>] i

Ireland

Clare Bell | Mary Ann Bolger

Thus far 2007 has been a very busy year in Ireland typographically speaking, so for a summary of typographic activities that covers everything from Franciscan monks to electric picnics... read on.

The year kicked off last November with Ireland's annual Design Week, which in 2006 became a truly international design festival due to major input from the Royal Netherlands Embassy. This enabled the programme to include some of the leading names in contemporary Dutch design and advertising in the form of talks, workshops and in particular the 'Foreign Affairs of Dutch Design' exhibition with contributions from Kesselskramer, Koeweyden Postma, Droog Design and Warehouse among others.

The Insitute of Designers in Ireland (IDI) also held their design awards exhibition (in which work from recent graduates was on view). Needless to say, there was plenty of typography on show.

Also included in the festival line up (following its successful run at the London Design Festival) was '1: An exhibition in Mono', initiated by Blanka (UK). They invited 28 of the world's leading designers including Irish design consultancy Image Now, to produce black and white A1 posters representing 28 essential graphic design terms. The designers invited included Wim Crowel (more of whom later), Peter Saville, Angus Hyland, Experimental Jetset and Cartlidge Levine to name a few and the exhibition was hosted in Image Now's in-house gallery. To sample the delights of the striking use of typography throughout many of the works in the exhibition, visit www.imagenow.ie.

Emotional Type

In February 2007 Image Now also hosted 'Speak to Me', an exhibition of work by Dalton Maag. This event was accompanied by a talk given by Bruno Maag himself entitled 'The Emotional Type' in the School of Art, Design and Printing at the Dublin Institute of Technology which was very well attended by Irish typophiles and designers alike. The exhibition (along with talk) had been launched previously by Bruno in November 2006, at the University of Ulster's (UU) Belfast campus and ran for two months.

Loud Type

John McMillan (of UU and the International Society of Typographic Designers (ISTD)) had been kept busy during the latter half of 2006 with the 'Kern Up the Volume' series of talks held under the auspices of the ISTD which he both organized and hosted at the Belfast campus. Speakers included Erik Spiekermann, Irish designer Libby Carton and Chris Murphy (www.fallt.com). Occurring hot on the heels of these events in Belfast was a talk

given by Andy Altmann of Why Not Associates in February 2007 and John informs us that Ken Garland will be giving the first of this coming academic year's talks at UU in October.

Boring, Everyday Type

In November, the Design Research Group of the National College of Art and Design held a conference, supported by the Design History Society, entitled 'Rethinking the Everyday'. The aim of the conference was to 'explore the multiplicity of ways in which the material/visual environment can be approached, described, evaluated, understood, interpreted or reconstructed.' As typography makes up so much of the material experience of day-to-day life it made a 'natural' appearance in the form of two talks.

'Boring Types: Why some things don't go without saying' by Mary Ann Bolger, introduced attempts to persuade design students to look beyond the assumption that everyday typographic objects (from religious ephemera to manhole covers) are 'boring', thereby unlocking their potential as typographic resources for the study of culture, meaning and identity.

Ken Garland's presentation 'The Everyday Graphic Art of the Street' was abundant with examples of street typography and lettering but the question as to whether this material could be classified as being created by 'experts' or 'nonexperts', 'designers' or 'non-designers' was the central theme around which Irish graphic designers Ciaran Ó Gaora (of Zero-G) and Bob Grey (of RedandGrey) circled. They were carefully steered by designer and researcher Ciarán Swan along with design historian Sorcha O'Brien in the discussion which followed. A highly enjoyable day which saw typography and design being discussed in terms of their much neglected contribution to the field of visual culture. How refreshing!

(P.S.: Ken Garland also popped up again later in the year to launch typographer Anne Brady's midsummer night party celebrating the opening of Vermillion Design's newly relocated studios in Dublin.)

Museum Type

During the past year the National Print Museum of Ireland continued its exciting programme of events with a series of very stimulating lectures, focussing on aspects of Irish design and typography. Wendy Williams, designer and educator gave a paper entitled 'Taking the Biscuit: An illustrated talk on Jacobs Packaging', Ciarán Swan delivered a paper on the 'The Printed State: The printed material of the Irish State' and Linda King (of IADT), who was recently conferred with a doctorate gave 'An Illustrated Talk on the Printing of the 1916 Proclamation'. In this talk an examination of typographic clues tucked away in the printed text of the Proclamation exposed previously unglimped aspects of the events that took place at the time. All lectures were well attended.

Divisive Type

In March 07 at 'Imagine iT', a type and graphic design conference held at The Accademia di Belle Arti in Bologna in Italy, Mary Ann Bolger and Clare Bell's paper 'Divided by a common typeface', which explored the mediation of myth and national identity and through the use of uncial typography, received an encouraging review in this summer's edition of Eye magazine. A variation of the paper was also delivered at a conference on Irish visual culture entitled 'Seeing Things', at the University of Limerick in June. The proceedings of this conference will be published later in the year.

Louvain Type

In May, Dermot McGuinne presented a paper on 'The Louvain Types' at the Louvain 400 Conference in Leuven celebrating the establishment of the Irish Franciscan college of St Anthony 400 years ago where many significant books were published using early Irish character printing types. Dermot also had the following articles published: 'An Irish Hibernian type specimen' in Long Room, Dublin, 2005-6 which issued in 2007 and 'Irish Types in Europe' in the Gutenberg Jahrbuch, Mainz, 2007.

Sweet Type

Throughout the year, the stunningly prolific CANDY Collective continued their series of SweetTalk events at breathtaking pace. Since the inception of CANDY in June 2005 they have produced ten pdf magazines which have been downloaded hundreds of thousands of times internationally. Packed with original content, the magazine is the largest free independent creative magazine in the world. They have also produced 24 live creative-to-creative SweetTalk audience evenings in Dublin, Belfast, Limerick, London, Berlin, Copenhagen, New York and have yet more plans to venture to Oslo, Paris, São Paulo, San Francisco and Sydney.

In the recent past they curated and produced a show called '50by50' for furniture store Habitat, Ireland. The work included was the outcome of a request issued to 50 of Ireland's leading creatives to produce a unique piece of work with a printed limited edition of 50 and sold for E50. In July 07, they transferred the '50by50' concept to an international context and curated and produced an exhibition (in conjunction with Blanka) called - you've guessed it - 50! This was a celebration of the 50th anniversary of the typeface Helvetica. Housed in London's Design Museum, it featured the work of Irish designers Scott Burnett of Angry Associates, Aiden Grennelle of Image Now, and Conor Nolan and David Wall of Conor & David (whose contribution was featured on the back of Creative Review's July 07 edition and can be viewed at www.conoranddavid.com). Also included were offerings from Northern Irish designers, Oliver Jeffers and Glenn Leyburn. For more, see www.blanka.co.uk.

Middle Aged Type

Of course, Ireland did not escape the delirium which has surrounded the 50th birthday of Helvetica. Irish lovers of type were treated to a one-off showing of 'Helvetica: the documentary' in late June at the Sugar Club, organized by CANDY. Before the screening another treat was in store – an appearance by Wim Crouwel who discussed his work in the packed city centre nightclub to a rapt audience. Gary Hustwit flew in to introduce his film and the showing was followed by a question and answer session chaired by Ciaran Ó Gaora with guests Wim Crouwel again, Gary Hustwit, Michael C. Place (Build, UK), Aiden Grennelle and Alastair Keady of Hexhibit graphic design and online graphic design forum Creative Ireland (www.creativeireland.com).

Electric Type

Ireland's 'boutique music festival' The Electric Picnic was the unlikely but fitting venue for another CANDY event 'Sweetness and Light'. This space featured music-design, moviemaking, photography, graphic design, illustration, art and motion graphics but of particular interest to those of a typographic bent was the appearance of Angry (www.studioaad.com) and Conor & David.

Educational Type

The ISTD Student Assessment scheme continued its policy of visiting different institutions around the country by taking place in Athlone Institute of Technology. Organised by John McMillan (UU) with the help of Brenda Dermody (DIT) and Eddie Ryan (AIT). with jurors, from all corners of the isle, turned out for a day of hard but fun work.

From now on, each institution with successful students will receive a 'Recognition of Typographic Achievement' award to acknowledge the tutors who organised the submissions. Accordingly, this year each tutor with successful students received one. They were Brenda Dermody (DIT), David Smith (IADT), Eddie Ryan (AIT) and Adrian Byrne (LIT).

Also, as ISTD Education Officer John McMillan organised ISTD Assessments in London, Athlone, Beirut (which was a distance assessment this year), Johannesburg and the ISTD Student Awards in London at The Partners in June. John is also currently testing the use of Skype conference calls along with email and video to assess student work.

Chinese Type

In September 2006, David Smith (of Atelier and the typography department at IADT) made the cover of Art & Design, China's the leading design magazine. The issue showcased the best of design in Ireland and featured an interview with David and a 12 page showcase of recent studio projects. Along with Atelier projects, recent work by Peter Maybury of Softsleeper and Zero-G was featured.

Other Type

In February, Typography Ireland received seed funding from the Dublin Institute of Technology's RICH research initiative, to set up a digital archive of Irish typography. Mary Ann Bolger and Clare Bell plan to film a series of interviews with leading Irish typographers and it is intended that they be available for viewing online.

From Radio Telefís Éireann's Graphics department we received news of a recent project by Mick Nalty who has just completed work on the motion graphics for 'One to One', a Sunday morning news programme featuring a series of interviews. As the subject of each programme differed, the brief was cleverly resolved by employing a typographic solution.

In the pipeline is a major publication from the Design Factory, due for publication in 2008. Conor Clarke and Mary Ann Bolger are currently working on 'Road, Square, Place, Street | Design Factory: Celebrating 25 years in visual communication'.

Also about to publish this November, is AtpI member Michiel Drost. Michiel describes 'Typeage' as 'a very lighthearted book about letters, black and white throughout'. The book will be printed by Heer Druck in Sulgen, Switzerland and the launch will take place in Dublin at a date and venue to be announced presently. Michiel will be in attendance at Brighton this year, so may we direct any further enquiries to the man himself!

Israel

Yanek Iontef

In general, good typography and intelligently designed fonts continue to improve in Israel, especially by some of the students of the country's art and design schools. The circumstances are due to the high standards of the teachers and their pedagogical techniques. The teachers, students and the practitioners are being kept aware of the state-of-the-art through events such as the conference "Hebrew Letter: The State of Things." The event, held at the Bezalel Academy of Art and Design in Jerusalem, was jointly organized by the Academy's History and Theory Unit and the Visual Communication Department. Adi Stern, a faculty member of the Department, was one of the event's organizers.

The single-day affair in December 2006 included presentations covering topics such as The History of the Hebrew Letter; Typography in Philosophy, History and Pedagogy; Newspaper Typography; and Typography: Current Trends. As well as Adi Stern, the presenters included Prof. Asher Oron, the designer of the typeface Oron; David Tartakover; Leonardo Sonnoli of the faculty of design and art, Università IUAV di Venezia; and Yehuda Hofshi.

The guest of honor, Zvi Narkis, was awarded with a certificate from Bezalel's Visual Communication Department that recognized his distinguished work and lifetime achievements. The conference attendees—both students and those of the design community—were very pleased with the outcome and felt that this kind of event should be organized more frequently.

On another front, TYPO, the bi-monthly magazine published in both English and Czech in Prague, dedicated its February 2007 (no. 25) issue to Israeli typography and graphic design. The periodical featured articles concerning type design in Israel today, the history of Hebrew type design and the current trends in the country's graphic and typographic design.

Japan

Taro Yamamoto

JIS2004-Savviness

In January 2007, Microsoft® released Windows® Vista™, the new version of its operating system. Vista adopted the “JIS2004” style for Chinese characters in the operating system’s standard Japanese fonts, while previous versions used the earlier “JIS90” style. For many characters, there are visible shape differences between the two glyph styles. Approximately one hundred or more characters are affected, but the count varies, depending on the typefaces you choose for comparison.

Although it is thought that the purpose of this change was mainly to ensure that the standard Japanese fonts of the OS would have the same glyph shapes as those printed in the latest version of the JIS X 0213 character set standard, updated in 2004 (hence the style is called “JIS2004”), this change effectively forces digital type foundries to decide whether and how to develop and release JIS2004-savvy fonts.

Depending on the intended use and the target user of a font, the solution can be different. Some type foundries may choose to simply replace the affected glyphs in their existing fonts with the corresponding JIS2004 glyphs, while other type foundries may choose to reissue the fonts using different names.

Also, it is thought that user education about the glyph style changes will be important, because type users will need to know how they can take precautionary measures against glyph style incompatibilities between documents created with the old and new style of fonts.

Today, Japanese digital type foundries are busy planning, developing, marketing, and selling their JIS2004-savvy fonts.

The Journal of the Society of Typography

The Society of Typography, Japan, which was formed two years ago, plans to publish its first issue of The Journal this August. The first issue will include two refereed papers and three notes, covering a wide range of issues in typography, both in the East and the West. Currently, the society has approximately fifty individual and associate members, and they recognize that the publication of its first issue is an important milestone in expanding and enriching their research activities toward the future.

Russia

Maxim Zhukov

Business

Retail sales of fonts in Russia and its neighbouring states remain as low as ever.

There was no much change in this respect since my last Country Report. What actually keeps type designers and foundries not only alive but pretty busy is a soaring demand for custom typefaces. Most, although not all, orders come from the periodicals--often the local editions of Western magazines and newspapers, such as Vogue, Esquire, Cosmopolitan, Newsweek, The New York Times, etc. The majority of the proprietary typefaces--both text and display--are Cyrillic versions of the designs originally developed for Latin script. Their design origin may, or may not be credited in the periodicals' production details: not all Cyrillic derivatives are developed with the express permission of the originals' copyright holders. However, there exist also some original typefaces designed for the exclusive use of periodicals, advertising agencies, and design studios, etc.

One of my regular contacts in Moscow, reported, "There are many requests now; in fact, we cannot manage them with the resources available. Today so-and-so came by; says he's swamped; he's booked for many months to come. So the trends and the pace are actually set by the providers, not by the clients'.

Another respondent wrote, 'For the transfer of rights we charge, whenever we have an opportunity, from ... to ... (the maximum is negotiable: we haggle over it a lot). We realise that for the clients of such calibre as the X, the Y, or the Z all our rates feel like mere peanuts, so we try to get from them as much as we can. Sometimes we are successful at that but alas, not every time. We make most dough when we pair up with such-and-such and company. The man can cold-press the oil like nobody's business'.

One very new phenomenon is the placement of orders for Cyrillic extensions with the designers of, or the copyright owners for, the originals. This practice is growing, despite a significant difference in costs: predictably, domestic labour rates for localising Western designs are still considerably lower than West European and American rates.

Asked to comment on this development, one of the contributors to this report said, "There is one economic theory explaining everything by the price of crude oil. The country is awash in petro-roubles, so the rich clients can afford such follies'.

All in all, the above reports seem to paint an amazing picture of some kind of gold rush in custom type design.

The main players in the field of type design and font manufacturing are more or less the same as they were five years ago. ParaType, formerly a division of ParaGraph, remains the industry leader, the most powerful force in the industry, in Russia and the former Soviet republics. It licenses

designs from many independent designers. It also offers fonts--Cyrillic and non-Cyrillic)--from a number of international foundries: Linotype, Bitstream, Elsner+Flake, Scangraphic, URW++, FontHaus (DsgnHaus Inc.), FontShop, ITC, and others. ParaType is the major distributor of Cyrillics--both original designs, and the Cyrillic versions of many popular Western faces originally developed for the Latin script. A member of ATypI since 1994, ParaType developed strong professional ties world-wide. It co-operates with most leading West-European and American type foundries, offering the localisation and extension of the glyph sets, digitisation, kerning, hinting, and other services.

In May 2005 FontLab announced its licensing from Macromedia Inc. of its Fontographer product line, thus firmly securing its virtual monopoly in the development and marketing of the professional font design tools, world-wide. That was, probably, the most far-reaching business news in the last five years.

Most of the typographic activities and events take place in Moscow, the capital city of Russian Federation, and in its second-largest city, Saint Petersburg. With few exceptions, this is where most type and font designers are based.

A special place in the development and promotion of type belongs to Letterhead, a Moscow-based all-round design studio (Yuri Gordon, Valery Golyzhenkov, Olga Vasilkova, Illarion Gordon, and Vsevolod Vlasenko).

DoubleAlex Font Studio headed by Alexey Chekulaev mostly specialises on developing Cyrillic versions of the popular Western typefaces, reissuing them under different names. Alexey Chekulaev is also responsible for a number of authorised Cyrillic extensions of the Linotype typefaces.

One noteworthy industry news during this reporting period was the establishment of an in-house type design group at Art.Lebedev, the biggest design studio in Russia. The team's operation is run by Vera Evstafieva.

The circle of the design professionals specialising in typeface development is still fairly tight, and expands very slowly. Many of them have their day jobs as art directors, graphic designers, illustrators, etc., doing type design in their spare time. The typefaces they develop are meant primarily for display typography.

Technology

During the reporting period FontLab rolled out an impressive number of its new, or upgraded, digital typography tools: font editors (FontLab Studio, Fontographer, TypeTool, BitFonter, AsiaFont Studio), font converters (TransType, FogLamp, ScanFont, FONmaker, FontFlasher), font utilities and plug-ins (SigMaker, CompoCompiler, Photofont Start).

In the typeface development and font manufacturing the transition to OpenType format can be regarded as the main trend-setter. Of course, the TrueType and Type 1 fonts continue to be widely used--in print, and Web typography, in electronic communications. However, tomorrow is firmly with the OT format.

ParaType has converted its entire font collection—with few exceptions—to OT format. It is a fact, however, that most of those conversions are no more than mere consolidations of the older T1 and TT glyph sets that were earlier supplied in various encodings and layouts. None of them—maybe, except one (Pushkin Script, by Gennady Fridman, 1999-2004)—take full advantage of the advanced typographic features of the OT format.

On the other hand, ParaType is unbeatable for the multilingualism of its typefaces: following the pattern established in the Soviet times, most typefaces developed in Russia are still designed for at least two scripts (usually Cyrillic and Latin), sometimes three (Armenian, Cyrillic and Latin; Georgian, Cyrillic and Latin, etc.). In this respect the OT technology offers the Russian foundries a unique chance of reassessing and further developing the time-honoured practice of multilingual type design.

That having been said, not many Russian-produced text fonts feature such important options as small capitals, a choice of figures (proportional/tabular, old-style/lining), discretionary ligatures (beyond the common fi and fl), fractions, ordinals and so on, let alone the swashed, alternate and case-sensitive glyph forms, the opticals, and the titling versions. Predictably, this deficiency results in the inferior quality of typographic composition. On the other hand, the lack of refinements in many Russian text faces is reflective of the lower quality standards that exist in print, and the lack of demand for such 'luxuries', deemed nonessential by many publishers.

Design

Sans-serif typefaces seem to be in very high demand. They are heavily used—in print, in advertising, in packaging, in corporate identity, and so on. Most of the type you see in the streets of Moscow (and underground, in Moscow metro) is sans. Sans-serifs are often used in body text composition (mostly in the periodicals)—even if they have not been originally meant for setting continuous text. Very few serif designs are being developed and offered to the market.

The second most popular category is script designs—not formal, but freehand.

The high tradition of Cyrillic penmanship all but forgotten and abandoned, many designers, especially those belonging to the younger generation (Natalya Vasilyeva, Yuri Ostromentsky, Dasha Yarzhambek, Dmitry Jakovlev, Ilya Ruderman, Vera Evstafieva, Sergey Volhonsky, Andriy Shevchenko, Zakhar Yaschin) are actively experimenting with the written forms. However, this does not necessarily result in a wider offer of the classy calligraphic designs.

The popularity of the sans-serif and script faces basically follows the international trend. This is what the graphic and the brand designers want, and their special needs is what drives the Russian type design market today. Obviously, the desiderata of the publishers of the scholarly, educational, technical, religious, and reference literature, and of other complex texts, and the expectations of the readers—even if they are fully aware of them—take a backseat to the special needs of the design studios and advertising agencies.

Thus the objective needs and expectations of the Russian society in good typography remain largely unaddressed. Very little, if anything, is being done to make up for the shortage, or lack, of quality typefaces (text and display) for the general-interest periodicals (not glossy magazines); for the instruction in reading (of children and adults); for the educational print, text books and manuals; for the science books (math, physics, chemistry, philology, history, etc.); for the religious and spiritual print (including poluustav and vyaz', serif and sans-serif typefaces).; for the geographical and street maps, charts and plans); for the editions for the visually impaired ('large-print'); for the computer displays and user interfaces; for the hand-held devices (cell phones, pagers, players, cameras, GPS units); for television and movie subtitling; for the information display systems (e.g., at the ports, airports and railway stations); for the directional signage (in the metro, at the ports and stations, at the hospitals, on college campuses, shopping malls, etc.); for the street and road signs; and many other public needs. The explanation is simple: there is no, or very little, money in all that, and the funding, either public or private, of such projects is something inconceivable in the present-day Russia enjoying heady times brought about by the windfall profits from its sales of oil and gas.

Campaigns and initiatives

In June 2007 a number of Moscow design studios joined forces with ParaType and Letterhead to promote the proposal of the adoption of a special symbol for the Russian national currency, rouble, which is poised to become fully convertible and acceptable internationally. They were soon joined by a great number of Russian businesses (details at www.artlebedev.ru/news/2007/rouble and www.fonts.ru/cinfo/news.asp?NewsId=78).

A public campaign has been initiated by a group of type design professionals affiliated with ParaType, to commemorate the typographic reform of Czar Peter the Great. The year 2008 marks three hundred years of that epochal reform that had a long-lasting effect on the development of Russia-its culture, science, education, politics, economy-practically, all walks of life (details at www.atypi.org/news_tool/news_html?newsid=340&from=).

Exhibitions & events

9 November 2004: British Higher School of Art and Design, Moscow. 'Type Day', with Valery Golyzhenkov, Yuri Gordon, Tagir Safayev, and Vladimir Yefimov speaking to the students (details at www.britishdesign.ru/news/news.phtml?id=55).

9 December 2004: British Higher School of Art and Design, Moscow. Presentation of a new edition of the ParaType type specimen book. Opening of the student exhibition of typographic posters using typefaces donated by ParaType (details at www.britishdesign.ru/news/news.phtml?id=56).

5-9 April 2005: Central Artist House, Moscow. Dizayn i Reklama ('Design and Advertising'), the 11th annual trade show. Exhibition of the winning entries to the TypeArt'05, the 2nd international type design competition (details at www.compuart.ru/Archive/CA/2005/6/3 and www.paratype.com/cinfo/news.asp?NewsId=18).

- 21-26 June 2005: St. Petersburg Artists Union. Exhibition of the winning entries to the Shrift 2005 ("Type 2005"), the 1st international type design competition (details at www.agi-reclama.ru/src/shrift/winners.html).
- 25 October-5 November 2005: Moscow Artist House. Obraz knigi ("The Image of the Book"), a book design exhibition. Works of Moscow type designers and typographers-Gayaneh Bagdasaryan, Vladimir Chaika, Izabella Chayeva, Dmitry Kirsanov, Alexandra Korolkova, Vladimir Yefimov, et al.-shown.
- 7-13 November 2005: British Higher School of Art and Design, Moscow. DeArt, 2nd international festival of graphic design and interactive art. Exhibition of the TypeArt'05 winning entries. "Lettertypes from the Hague", an exhibition of the graduation projects of the students of the Royal Academy of Art (KABK, The Hague), opened by Jan Willem Stas. Presentations by Valery Golyzhenkov, Yuri Gordon, Luc(as) de Groot, Akiem Helmling and Bas Jacobs, Catelijne van Middelkoop and Ryan Pescatore Frisk, and Vladimir Yefimov (details at <http://britishdesign.ru/news/news.phtml?id=92>).
- 17 February-March 2006: Shchusev Architecture Museum, Moscow.
- When I am Sixty-Five, an exhibition of book design by Boris Trofimov (details at www.muar.ru/exhibitions/2006/exhibit_17_02_2006_trofimov.htm)
- 6-25 June 2006: Regional Children Art Gallery, Volgograd. Exhibition of lettering and calligraphy, part of the annual Festival of Slavic Literacy and Culture: one hundred works by fifty writing masters, from Russia other countries.
- 7 July 2006: British Higher School of Art and Design, Moscow. Roger Black (DaniloBlack, US/Mexico) speaking to the students of Maxim Zhukov's summer course 'Typography' (details at <http://britishdesign.ru/news/news.phtml?id=119>).
- 1-8 September 2006: Central Artists House, Moscow. Zolotaya Pchela ('Golden Bee'), the 7th international competition exhibition of graphic design. Calligraphic works by Oded Ezer, Yuri Gulitov, Stefan Sagmeister, and Igor Shipilin awarded diplomas. A public performance offered by the students of the Chersonesos summer calligraphy school of Eugeny Dobrovinsky and Yuri Gulitov (details at www.advertology.ru/print32844.htm and www.click2world.ru/obzori_in.php?id=8).
- 29 September-12 October 2006: Zero Gallery, St. Petersburg. Graficheskaya arkhologiya ('Graphic Archeology'), an exhibition of urban lettering. Presentation of Ot psikhologii bytovogo shrifta k graficheskoi archeologii ('From the Psychology of the Vernacular Lettering toward the Graphic Archeology'), by Olga Florenskaya, Yuri Gulitov, Yuri Molodkovets, Oleg Shagalov and Mitya Kharshak (St. Petersburg: Littera Scripta, 2006), (details at <http://inout.ru/?action=pv&id=353073>).
- 21-25 November 2006: British Higher School of Art and Design, Moscow. Alcools, an exhibition of a self-published, limited-edition periodical designed, produced and distributed by Yuri Gordon, featuring poems by Guillaume Apollinaire translated to Russian by Mikhail Kudinov (details at <http://britishdesign.ru/news/news.phtml?id=134>).
- 24 December 2006: British Higher School of Art and Design, Moscow. Presentation of the Russian edition of Erik Spiekermann's book O shrifte ('On Type', a.k.a. Stop Stealing Sheep & Find Out How Type

Works; Moscow: ParaType, 2005). Opening of the student exhibition of typographic posters (details at <http://db.ngo.ru/index/news.nsf/index/597F492A401F12B9C32570DE006533EB?OPenDocument>).

20-27 January 2007: Zverev Centre of Contemporary Art, Moscow. Kalligrafichesky bal ('Calligraphy Ball'), a student calligraphy exhibition, by the attendees of the Chersonesos summer calligraphy school of Eugeny Dobrovinsky and Yuri Gulitov (details at <http://syntheticvision.narod.ru/index.html>).

19 January-3 February 2007: Moscow Artist House. Khudozhnik i Kniga 007 ('The Artist and the Book'), an exhibition of book design. Works of Moscow type designers- Gayaneh Bagdasaryan, Izabella Chayeva, Oleg Karpinsky, Dmitry Kirsanov, Alexandra Korolkova, Lyubov' Kuznetsova, Sofia Safayeva, Tagir Safayev, and Vladimir Yefimov, et al.-shown. Presentation of Istoki ('The Origins'), the first volume of Velikie shrifty ('The Great Typefaces'), a five-book monograph by Vladimir Yefimov (Moscow: ParaType, 2006), (details at <http://vasin.ru/news/news.asp?id={c12aa958-167c-44cb-ae39-73d7aae69394}>), <http://kak.ru/columns/stengaz/a3131> and www.indexmarket.ru/news/?content=news&id=3195).

25 February 2007: Moscow Jewish community Centre. Solomon Telingater Soirée (details at <http://atarbeev.livejournal.com/25453.html>).

Competitions & awards

7-9 February 2007: Moscow State University of Printing Arts. Zapf Games, the 4th student calligraphy competition. The 'Games' started in 2003, to celebrate the 85th birthday of the famous German calligrapher and type designer Hermann Zapf. The organiser of the contest is the Type Design Laboratory of the University, headed by Alexander Tarbeev (details at <http://kak.ru/events/competitions/a3134>).

18th March 2005: Moscow. TypeArt'05, the 2nd international type design competition. 92 designers from 10 countries took part in the competition; 174 entries competed in five design categories: Text, Display, Text/Display Type Systems, Type Superfamilies, and Pi. The works of both well-known, and the aspiring designers have been awarded: Luc(as) de Groot, John Hudson, Jeremy Tankard, James Grieshaber, Gary Munch, Viktor Kharik, Dmitry Rastvortsev, Anatoly Kudryavtsev, Aleksandra Korolkova, Andrey Belonogov, et al. The jury was chaired by Vladimir Yefimov (details at www.compuart.ru/Archive/CA/2005/6/3 and www.paratype.com/cinfo/news.asp?NewsId=18).

21-26 June 2005: St. Petersburg Artists Union. Shrift 2005 ('Type 2005'), the 1st international type design competition. The contest was organised by Vasily Shishkin. 40 designers from 5 countries entered their works. There were three top prizes: to Kenn Munk (Denmark), Valery Golyzhenkov and Yuri Gordon (Russia), and Petr Chobytko (Russia) (details at www.shishkin.ru/shrift.html, www.agi-reclama.ru/src/shrift/winners.html, and <http://old.kak.ru/news/0507062.html>).

29 November-3 December 2006: Non/Fiction 2006, Jewish and Israeli Book Festival, Moscow. Letter badge design competition. The contest was organised as part of a continuing Eshkol Project, to promote contemporary

Jewish and Israeli culture in Moscow (details at <http://bookfestival.eshkol.ru/konkurs/works> and <http://bookfestival.eshkol.ru/konkurs/rules>).

[Conferences, symposia, workshops

Publications

Periodicals

On-line resources

Education]

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Slovenia

Petra Černe-Oven

As in previous years, this report was compiled with help of my colleagues in Slovenia who kindly responded to my appeal and to whom I am indebted for the information they provided.

Lectures and workshops

During the past eight years, the Emzin Institute of Creative Production has organized several graphic design seminars that were led by acknowledged Slovene and foreign lecturers. The seminars focus on a certain theme and aim to foster an exchange of knowledge and experience. Emzin hosted Alan Fletcher (UK) and Leonardo Sonnoli (Italy) in November 2005; Stephen Doyle of Doyle Partners and Gael Towey of Martha Stewart Living Omnimedia (USA) in May 2006; Wim Crouwel, Irma Boom, Marieke Müskens van Bommel (The Netherlands) in November 2006; and Detlef Fiedler & Daniela Haufe (cyan) (Germany) and Luba Lukova (USA) in May 2007.

Studio Botas [www.studiobotas.com] in collaboration with the French Institute Charles Nodier and the Faculty of Architecture of the University of Ljubljana [<http://www.fa.uni-lj.si>] organized a workshop titled 'Identity of territory in a global world', which was led by Ruedi Baur. It was accompanied by a lecture 'Graphic design in architecture', the event took place in November 2005 at the Faculty of Architecture [<http://www.fa.uni-lj.si/>].

The Typographic Society Tipobrda [www.tipobrda.com] organized the 10th type design workshop in the bohemian setting of an art studio in Kaverljag in August 2005. It was attended by 15 students and led by Lucijan Bratuš. Guest speaker was Axel Vogelsang from the Central St Martins in London. The winter Tipobrda workshop took place in February 2006 in the calming environment of one of the most beautiful places in Slovenia – Trenta valley. Lucijan Bratuš brought together 12 students and a guest speaker professor Siniša Reberski from Zagreb. The 12th type design workshop Tipobrda took place again in the art studio in Kaverljag in August 2006. It was attended by 15 students, mentored by Lucijan Bratuš, co-mentored by Tomato Košir and organized by Aleš Sedmak. This time guest speakers were Ermin Međedović [www.designis.si] and Matevž Medja [www.gigodesign.com]. Many of the produced typefaces are presented at the Society's website. For more information about the activities you can write to: info@tipobrda.com.

Slovenia-based Serbian designer Vladan Srdić spoke at the 1st Belgrade Design Week [<http://www.belgradedesignweek.com>] in April 2006 in Belgrade (Serbia).

Dr Margaret M. Smith from the Department of Typography & Graphic Communication (University of Reading, UK) gave a lecture titled 'The return of colour: the medieval roots of web typographic devices' at the

2nd International Symposium on Novelties in Graphics. The event took place in June 2006 in Ljubljana and was organized by the Department of Information and Graphic Arts Technology (Faculty of Natural Sciences and Engineering, University of Ljubljana), More on the symposium and the Department: [http://www2.ntf.uni-lj.si/ot/index.php?page=static&item=639&get_treerot=1]

In August 2006, student workshop 'Message in the Bottle' was organized jointly by the Faculty of Medicine and the Academy of Fine Arts and Design [<http://www.alu.uni-lj.si/>]. The topic was alcohol abuse and the workshop was managed by designers Radovan Jenko and Ranko Novak. Works were exhibited as part of the Christmas festivities in December 2006 in Park Zvezda in the centre of Ljubljana.

As a part of the 20th Biennial of Industrial design/BIO 20 a creative workshop 'Introduction to typography' was organized by the Architectural Museum of Ljubljana and Secretariat BIO in October 2006. It was led by Tomaž Pilih. The participants were introduced to basic issues in typography.

Petra Černe Oven gave a speech at the Typographische gesellschaft Austria (tga) in Vienna in April 2006 titled 'Slovene Graphic Design: How living at a Cultural Crossroad Influences Visual Communications'. Petra spoke also at the St Bride conference 2007: Great British design? in London in May 2007. The title of the lecture was: 'New designing for new teaching' and it presented designs of mathematical schoolbooks published by the Nuffield foundation in 60s and 70s. This research is part of The optimism of modernity project [<http://www.optimism-modernity.org.uk/>], which runs at the Department of Typography & Graphic Communication (University of Reading, UK).

Festivals, competitions and awards

The Memory project by Martin Brichelj [www.martinbrichelj.com] received an award in the Cross-Media category at the Europrix Top Talent Award 2005 at Vienna in March 2006.

Radovan Jenko was awarded at the 6th International Triennial of eco posters titled '4th Block' for his poster Tsunami [<http://4block.com/contest/winners/>].

Lucijan Bratuš was awarded a special award at the exhibition 'Piši Dirilicom' (Write Cyrillic) in Belgrade (Serbia) in June 2006 for a reconstruction of an old Cyrillic typeface Slovo.

The design studio Gigodesign [www.gigodesign.com] was awarded the Icograda Excellence Award at the BIO 20 Awards for the corporate visual identity of Slovenian company HIT d.d. in October 2006.

Tanja Medved, a graduate of the Department of Information and Graphic Arts Technology (Faculty of Natural Sciences and Engineering, University of Ljubljana), was awarded a student Prešeren award for her degree work 'Pisava praetoria: od klesanja do interneta' ('Typeface Praetoria: from stone-cutting to internet') in December 2006. Her mentor was Klementina Možina and co-mentor Lucijan Bratuš from the Academy of Fine Arts and Design in Ljubljana. The project is also going to be presented at the AtypI conference in Brighton in September 2007.

Mitja Miklavčič, who graduated at the MA Type Design course at the Department of Typography and Graphic Communication (University of Reading, UK) in 2006, received a Typographic Excellence award at the annual type design competition TDC2 2007 organized by the Type Directors Club New York for his text typeface Tisa in January 2007.

Eight students from the Department of Information and Graphic Arts Technology (Faculty of Natural Sciences and Engineering, University of Ljubljana) participated at TypoSalon – the competition of Hungarian type designers and designers. The topic of the 4th ‘Typochondrio’ was ‘SZ4MOK/NUM3ERS’. Works of six participants from Slovenia were selected to be presented at the exhibition in Budapest in September 2007.

Books and articles

Edi Berk's [<http://www.krog.si/>] typographic work was presented in numerous publications in past years. Here is a selection: Global Corporate Identity 2 (NY: HarperCollins Publishers, 2005), Creativity 34 (NY: HarperCollins Publishers, 2005), 1000 Type Treatments, (Rockport Publisher, 2005), The Best in World Trademarks, Corporate & Brand Identity, vol. 2, (Seul: Samsung Publishing Co, 2005), The Big Book of Business Cards (NY: HarperCollins Publishers, 2005), Color Design Workbook (Rockport Publisher, Inc., 2006), 1000 Bags, tags and labels (Rockport Publisher, Inc., 2006), Logos Redesigned (NY: HarperCollins Publishers, 2006), The New Big Book of Color (NY: HarperCollins Publishers, 2006), Creativity 35 (NY: HarperCollins Publishers, 2006) and Global Corporate Identity 3 (NY: HarperCollins Publishers, 2006).

Eight logotypes from designers Katarina Mrvar in Luka Mancini [www.lukatarina.net] are presented in a German publication Tres Logos (Die Gestalten Verlag, 2006). One of them – Loža številka 5 – was also selected by the Japanese clothing retailer Uniqlo and is now available on their T-shirts [<http://ut.uniqlo.com/item?id=04367211>].

An interview with the prolific type designer Ermin Medvedović was published in the largest Slovene newspaper Delo under the title ‘Dobro tipografijo vsi vidijo, a nihče ne opazi’ (‘Everybody will see good typography but nobody will notice it’). The interview accompanied the launch of the redesigned newspaper, which included his new typeface (Delo, 3 September 2005).

Vladan Srdić's explorations were presented in an article published in Print (Stephanie Skirvin, ‘Belgrade Confidential’ Print, Jan-Feb 2006, pp. 62–8). He was also presented in Print's European Print Annual (NY, USA) in June 2006; in No Name magazine (Milano, Italy) in January 2006; and in BDW Design Book (Belgrade, Serbia) in August 2006.

Radovan Jenko published a book of his own work titled Posters=Affiches (Celje: LaLook Editions, 2005) [ISBN 961-91558-0-7]. Jenko's work is also presented in a new book by Alice Twemlow, What is graphic design for? (Roto-Vision 2006) [ISBN: 2-940361-07-X] (pp 178–185).

The Typographic society Tipografija Brda published a booklet in a shape of Pantone scale titled Sto pangramov – sto črkovnih vrst (One hundred pangrams – one hundred typefaces) (Nova Gorica : Društvo Tipografija Brda, 2006) [ISBN

961-238-606-4]. The booklet presents a selection of 100 typefaces and original Slovene pangrams created at TipoBrda workshops between 1997 and 2006.

Studio Botas [<http://www.studiobotas.com/>] published a book titled *Studiobotas* (Ljubljana : Studiobotas, 2006) [ISBN 961-238-649-8] at the occasion of studio's exhibition. It shows projects, describes working methods and philosophy of the studio between 1995 and 2006. Apart from Boštjan Botas Kenda and Primož Fijavž texts are contributed by various authors: Dr Fedja Vukič, Jani Kovačič, Marko Studen, Peter Rauch, Laurent Seroussi and Tomaž Brate. Visual input was created by: Roman Peklaj, Marko Jamnik, Peter Rauch, Martin Baebler and Sam Samoa Smon.

A catalogue *Jugoslavija: moja dežela in njen politični plakat 1969-1989* (Yugoslavia: my country and its political poster 1969-1989) accompanying the exhibition was published in May 2006. The author of the exhibition and editor of the catalogue is Saša Kerkoš. (Ljubljana: KD CODE.EP: Tretaroka, 2006) [ISBN: 961-238-643-9].

Barbara Predan and Tanja Berčon edited the first anthology of the theory of design in Slovenia titled *Nazaj k oblikovanju: Antološki pregled teorije oblikovanja v slovenskem prostoru* (Back to design: the anthology of the design theory in Slovenia) in June 2007. The book was co-published by the publishing house Litera and the Pekinpah Society. Barbara Predan published many articles connected to typography. Here is just a selection: An article in *Design Issues* titled 'Design Theory in Slovenia: Mapping the Field' (Autumn 2006, vol. 22, no. 4, pp 35-47). An interview with Rudy VanderLans in *Marketing magazin* ('Rudy VanderLans: Emigre 69', *Marketing Magazin*, no. 301, May 2006, pp. 28-29). An interview with Jonathan Barnbrook ('Jonathan Barnbrook: Vsenavzočnost oblikovanja', *Klik*, no. 80, (07-08.2006), pp. 14-20). An interview Leonardo Sonnoli ('Leonardo Sonnoli: Toda ... saj Slovenija ima svoj znak. Spominjam se zelenega lista', *Sobotna priloga Objektiv, Dnevnik*, no. 75, 31. 3. 2007, pp. 24-25).

An interview with Erik Spiekermann was published in the *Marketing Magazin* (Cvetka Požar, 'Erik Spiekermann, informacijski oblikovalec in tipograf' ('Erik Spiekermann, information designer and typographer'), vol. 26, no. 297, 2006, pp. 46-8).

Interviews with Alan Fletcher and Gael Towey (July 2006) were published in the *Emzin* magazine in December 2005 and July 2006 respectively.

In December 2006, a new urban street magazine was launched. Topics of the magazine cover amongst others also visual art and design activities of the geographical area, which was prior to 1991 known as Yugoslavia. It is published 3 times a year and although it is not specifically typographic, it covers related issues. More on: www.kontejnermag.com.

Exhibitions & other events

The exhibition of the Central European typography Bookmark, organized by the Slovak Design Centre, was first exhibited in December 2004 in the Mermano Museum in The Haag. The exhibition designer Emil DrliDiak in collaboration with the advisory board from different countries selected

19 type designers from 6 countries: Johannes Lang and Wolfram Wiedner, Viktor Szolt Bittner, Fide Peugeot (Austria), František Štorm, Jana Horáčková, Tomáš Brousil (Czech Republic), Gabor Kothai, Amondo Szegi, Peter Csatai (Hungary), Lukasz Dziedzic, Piotr Wozniak, Artur Frankowski (Poland), Peter Bil'ak, Johanna Balušiková, Emil DrliĐiak, Andrej Krátky (Slovak Republic) and Lucijan Bratuš and Ermin Međedović (Slovenia). Petra Černe Oven acted as a consultant for Slovenia. After travelling through other parts of Europe, the exhibition stopped also in Ljubljana. It was on display at the Bookshop Vale Novak in Ljubljana in November and December 2005. The exhibition was hosted by the Architectural museum of Ljubljana [<http://www.aml.si/eng/index.htm>] (organized by Cvetka Požar) and supported by the Bookshop Vale Novak [<http://www.vale-novak.si/>]. The author of the exhibition gave a lecture about the project on 18 November 2005.

Selected visual works from the international festival of radical communication Memefest [www.memefest.org] were presented at 'The ABC-semiotics of resistance' [www.the-abc.org] exhibition in Berlin in August 2005.

Fifteen young Slovene designers were featured at the exhibition Nu Skool in the Škuc Gallery in Ljubljana in August 2005. The exhibition was curated by Alenka Gregorič, Nataša Petrešin and Barbara Predan. This interactive design exhibition showed the design work for the musical industry – wide range of promotional materials, posters, CD covers as well as designers' involvement as VJs and Djs. The exhibition was accompanied by a catalogue Nu Skool (Ljubljana: Galerija Škuc, 2005) [ISBN 961-6085-61-1].

Slavimir Stojanović of studio Futro [www.futro.si] presented his work at the Designersblock show in London in 2005.

Radovan Jenko's witty and provocative posters, created between 1979 and 2005, were presented at the Cankarjev dom gallery in Ljubljana in February 2005.

Vladan Srdić of Thesign creative boutique [www.thesign.org.uk] showed his Communications exhibition in Belgrade as a part of the Festival BELEF 05 at the gallery O3ONE in August 2005. The same exhibition was also shown in Ljubljana in the Gallery KUD France Prešeren in May 2006. Srdić's work was also part of the exhibition 'Young Blood' which was shown in Ljubljana and Prague in September and November 2006, respectively.

Petra Černe Oven participated with an edible typographic installation at the Temporary Type conference at the St Bride printing library in London in September 2005.

The Brumen foundation [<http://www.brumen.org/>] organized the following events in the past months. The 2nd Biennial of Slovene visual communications organized by the Brumen foundation took place in November 2005, and an exhibition of the winning entries took place in the new wing of the National Gallery in Ljubljana. Works created by the members of the Art Directors Club of Bosnia and Herzegovina were presented at the exhibition in The Museum of Modern Art in Ljubljana in July and August 2006. The exhibition was jointly organized by the Brumen foundation, the Magdalena Festival [www.magdalena.org], the Art Directors Club of Bosnia and Herzegovina and the Museum of Modern Art [<http://www.mg-lj.si/>]. In May 2007 The Brumen Foundation organized the hosting for the TDC52 (Type Directors Club, NY) exhibition in the JakopiĐ Gallery in Ljubljana.

This was the first major international typographic exhibition presented in Slovenia. In June 2007 an exhibition of the Croatian graphic design took place at the same gallery. It showed selected works from the 4th exhibition of the Croatian Design Society titled '040506'.

The Typographic Society TipoBrda under the presidency of Lucijan Bratuš showed the output of their ten workshops (1997–2005) at the exhibition titled 'En font terrible' in March 2006 at the gallery Kresija in Ljubljana.

Martin Bricelj's two multimedia projects (which have interesting typographic design components) were exhibited all over the world. 'Memory' (www.memoryplay.com) was presented at the Lipa Gallery, Chicago, USA in June 2005; at the University of Columbia, New York, USA in September 2005; at the Institute of Contemporary Arts, London, UK in October 2005; at the Gallery of Contemporary Arts Celje, Celje, Slovenia in March 2006; at the Top Talent Festival Vienna, Austria, in March 2006; and at the Museum of Architecture Ljubljana, Slovenia in July 2006. 'Everlandia' (www.everlandia.net) – the Virtual Tourist Agency was presented at the City Museum of Ljubljana in August 2005; it was exhibited at the digital studio at Institute of Contemporary Arts (ICA) London in February 2006; and it was part of the EuroPart exhibition 'On Billboards' on the streets of Vienna in January 2006.

Radovan Jenko took part as a jury member of the 20th international poster biennial in Warsaw. His work was shown at the exhibition alongside works by Marcin Mroszczak (Poland), Marjatta Itkonen (Finland), Karel Misek (Czech Republic) and Thierry Sarfis (France) from June to September 2006. Radovan Jenko also participated at the exhibition 'Design Times Square: The Urban Forest Project' [<http://www.urbanforestproject.org/>] organized by the AIGA New York in summer 2006.

The Emzin Institute of Creative Production organized many exhibitions at the Avla Gallery in Nova Ljubljanska Banka in Ljubljana: – Nenad Dogan from Zagreb, Croatia, presented his work at the exhibition 'Jazz on My Mind' from 16 June to 16th September 2005. – an exhibition of Piter Bankov & studio DesignDepot showed their design work for the Russian magazine titled [Kak) and some other projects. The exhibition was on display from 30 March to 23 June 2006. – Aleš Najbrt of the Najbrt studio from Prague, Czech Republic, displayed his work between 24 November and 20 January 2006. – Niklaus Troxler from Switzerland presented his work between 29 June and 15 September 2006. – Jugoslav Vlahović from Serbia showed his work between 21 September and 17 November 2006. – the illustrations of Slovene designer Radovan Jenko were on show from 23 November to 19 January 2007. – the works of Leonardo Sonnoli from Italy could be seen between 15 March and 11 May 2007. – Luba Lukova from USA presented her work between 17 May and 14 September 2007.

The studio Botas organized an exhibition titled 'Invisible design' at the Cankarjev Dom Congress Centre in Ljubljana in May 2006. It presented the studio's work through four topics, which present their main activities: letter, logotype, book, city. The exhibition was accompanied by a book which presents studio's projects and a collection of essays by 'friends and backers'.

New typefaces

In September 2005 the largest Slovene newspaper Delo was redesigned by the graphic designer Ranko Novak. The typographer Ermin Međedović [<http://www.designis.si/>] designed a new extensive font family for the newspaper. The font is called 'Delo' and consists of five families: DeloText, DeloNaslov, DeloSans, DeloRubrika and DeloBorza. In August 2007 a new, condensed 'Delo' font family was ordered; this work is currently still in progress.

In autumn 2006, Ermin Međedović launched a new typeface 'Vecer' (created for the newspaper Vecer). Some images of this font can be seen at: <http://www.blogotip.com/2006/11/20/toti-fonti/>. It consists of four families: TotiSerif, TotiSans, TotiSlab and TotiMali. In June 2007 another Slovene newspaper started to use the extended (multiple master) TotiMali typeface for the exchange rates tables [<http://www.blogotip.com/2007/06/18/totimali/>].

Curiosities

And at end of this report, on a summery cheerful note – how about having in your flat a wallpaper designed by young Slovenian designers? Well, you could have it. Katarina Mrvar and Luka Mancini are selling their typographic designs through the German company BerlinaPetete. You can have a look at [<http://www.lukatarina.net/Tipotapete/tipotapete.htm>].

Spain

Andreu Balius

This is a list of events that have taken place during the current year in Spain (including some comments for free)

Events

First Visual Communication Conference. Universidad Pontificia de Salamanca, 15th December 2006. A full day conference devoted to graphic design and typography, including a nice type workshop on modular type design.

XVIII Design Sessions. Alcoi, Valencia. February, 2007. A monthly design event organized by the Design school at Alcoi (a town near Valencia). This year they have devoted some content to type design.

Malofiej 15. Infographics word summit 15. SND-E. Universidad de Navarra. Pamplona, 25 to 30 March 2007. (This is more related to news design)

Lletraferits. La Pobla de Cérvoles (Les Garrigues-Lleida), April 2007: An extremely typo-freak weekend that took place in a country villa in the mediterranean countryside. A place where to gather together and share knowledge and experiences on type design. Two full days of lectures, activities, good food, workshops and lots of fun. Only for typo-addicts.

Ligaduras: The typo Annual event that takes place in Barcelona every year. That was the 5th edition of Ligaduras (Ligatures, in english). Workshops, exhibitions and lectures were organized by Catalana de Tipos. Some of the lecturers were Ken Barber-House Industries (who kindly designed the logo for this 5th edition), Albert-Jan Pool, Ricardo Rousselot, Bas Jacobs-Underware, BaseLab, Juan Jesus Arrausi, and Jordi Embodas. Barcelona, May 2007. In fact, one of the major events of the year according to typography and type design.

Lectures & workshops on type design

Different lectures on typography and type design have been achieved during this year at diferent levels. Some of them are part of the main events (listed above) programme, others did occur as special part of seminars, regular academic year or post-graduate course, not necessary related to typography. So, some lectures on type history were held at the Summer Catalan University (UCE), Prada de Conflent, August, 2006. And during the activities organized by the Barcelona Media Foundation at Pompeu Fabra University, Barcelona, February-March, 2007. Also at academic year at Istituto Europeo di Design (during the Master on Signal systems and urban space organization). Madrid, June-July, 2007. Not to forget the lectures given at Graphic department at Design School in Vic (Barcelona) and workshop on type design achieved in Logroño (School of Art and Design) in October 2007.

Book publishing

Campgrafic publishers contributes to spread type knowledge among both students and professionals. They have released two books: *La Historia secreta de las letras* (Secret history of letters) by Simon Loxley (translated into Spanish), and *La imprenta moderna. Tipografía y literatura en España* (Modern printing Type and literature in Spain) by Andrés Trapiello. Also a small nice type specimen on Anduaga typeface, by Albert Corbeto and Josep Patau.

Another recent book, *Typosphere* by Pilar Cano (our loved Reading graduated typo-woman), has just been published. It tries to review some type work designed by independent type designers and foundries during the last few years.

Type exhibitions

Printing press in Valencia XVIII-XIXth centuries. MUVIM. Valencia, September, 2006.

Type and photography in Czech Avangarde. MUVIM. Valencia, September, 2006.

Pimp the type (organized by Catalana de Tipos at Ligaduras). Vallery Gallery. Barcelona, May, 2007.

TDC53 and TDC2 2007. Bau design school. Barcelona, June 2007.

Student projects. Postgraduate course on typography. Barra de Ferro, EINA. Barcelona, June 2007.

New typefaces

Some new typefaces were published this year:

Rumba (by Laura Messeguer)

Relato Sans (by Eduardo Manso)

Orenga (by Jordi Embodas)

Anduaga (by Josep Patau)

Gorchs (by Josep Patau)

Taiüll (by Andreu Balius)

Mecano (by Andreu Balius)

Awards I'm proud to announce that some of my colleagues have been awarded during this year:

Lorena by Eduardo Manso was awarded at TDC2 2007

Anduaga by Pep Patau was awarded at LAUS, Barcelona 2007

Spanish type abroad

Some lectures contributed to spread our type experiences and cultural type heritage abroad. Lectures on Spanish type design (on different topics) were given at: Lisbon, during past ATypI 2006 Conference. Fast type / Slow type Conference. Birmingham, 2006. IMAGINE IT Conference. Bologna, 2007

TypograVieh lebt. Bauhaus-Universität. Weimar, 2007 3rd International Conference on typography and Visual communication. University of Macedonia. Thessaloniki, 2007.

...And looking forward to:

Muuu school (to be held in September 2007). Although it is an event more close to graphic design, there's a true approach to typography since several lectures and workshops will be devoted to type design and typography.

3rd Type Conference in Spain (to be held in June 2008) We're now beginning to organize the 3rd Spanish Type Conference in Valencia. It is supposed to take place during the end of June 2008. For more updates, please visit: www.congresotipografia.com You are all invited to join us in Valencia next year.

See you!

Sweden

Carolina Laudon

The Stockholm Typographic Society

The society still delivers engaging activities. During the autumn of 2005 a collection of French posters were exhibited at Konstfack where the members were taken for a guided tour, and later it was time to update their printing knowledge through a visit to Jernströms Offset and a lecture on prepress. At the traditional Christmas gathering in December its memberletter Typiskt (eng. Typical) presented Gudmund Nyströms work and thoughts.

In Februari 2006 bookdesigner and author of the book Tidskriftsdesign, Eva Jais-Nielsen, lectured on magazine covers. Later Bo Jemseby and Wolfgang Krämer presented Jemseby Hybrid, a repro method for projection of digital film with stochastic raster. In March employees from SVT, Sveriges Television, presented their TV stations graphic profile. May 2006 saw Johan Melbi and Jan Hannerz lecturing at Thielska Galleriet on Comic artists from the early 20th century. In June the annual meeting was held at Wärdshuset Ulla Winbladh. Two new members were received: Carina Länk and Arina Stoenescu. At the meeting Dan Jonsson presented his work in Typiskt. In november 2006 the society gathered to talk on the graphic design of pocket books, and in December typeface designer Stefan Hattenbach lectured on typedesign. Se his site www.macrhino.com.

At the traditional Christmas gathering in December the memberletter Typiskt presented the works of the late Olle Eksell.

In February 2007 Arne Heine presented his book on typography, which will be announced later in this paper. March took the members to a presentation by Cartoon translator Björn Wahlberg on Hergés work (George Remi) on Tintin. His works was exhibited at Sjöhistoriska museet in May. In April a guided tour of the Alphonse Mucha exhibition at Dansmuseet were given. May saw letter designer Lars Laurentii lecturing on the lettering of Carl von Linné. This year has been devoted to celebrate the 300-year jubilee of the birth of Carl von Linné, the father of modern taxonomy.

The Typographic Circle

A year ago, a couple of my students at Konstfack started their own forum for discussions on typography and related subjects. In April 2007 they held a discussion on fractures and »sociolectics» with Marie-Louise Bowalius, Ludvig Grandin and Peter Svensson. In March the discussed typography and architecture. A newsletter named Extra Bold was also released and the site www.typograficirkeln.se. Way to go!

The Calligraphic Circle

The Calligraphic Circle took off where Skrivskolan (1987–1996) finished. Both were and are lettering societies. In 2006 the Circle held its ten year celebration. Two years ago they started an academy to get a possibility to give out diplomas in calligraphy, www.kalligrafiakademien.se. They also have courses in typography hosted by prominent typographer Leif Thollander. In May the Circle visited letter artist Ylva Östberg Skarp in Hjortnäs. Two courses in calligraphy and lettering were held at Konstfack in Stockholm with Marie Györi and Marianne Petterson Sold, and in June a five day course on materials and colours was hosted by Kalligrafiakademin.

In April 2007 the Circle invited its members to participate in a course with british calligrapher Gaynor Goffe.

Three times a year the Calligraphic Circle sends out a newsletter on letterdesign. Most of the time they're handmade. Nice touch.

(www.kalligrafi.se)

The National Library of Sweden

The National Library holds several interesting lectures and exhibitions each year. In march last year the Library was presented with a new logotype by letter artist Lars Laurentti. (www.kb.se)

Typografiska Fredagar

A4-Skolan holds a series of lectures called Typografiska Fredagar. The autumn of 2006 saw the Libanese designer Nadine Chahine lecture on Arab typography on October 20th. December 1st, Verena Gerlach presented her graphic and typographic work, so strongly influenced by Berlin.

On February 2nd, Gerard Unger spoke both about his letters, and of reading. And finally, on April 20th Cyrus Highsmith explained to the audience, why he believes a typedesigner should reflect his time. (www.a4.se)

Svensk Bokkonst

Each year in June the Royal Library give out awards on good bookdesign called Svensk Bokkonst. Since 1933 the library has annually chosen twentyfive books printed in Sweden to be awarded and exhibited. You can also visit their site www.kb.se to look at printed books from 1528 and on.

Berlingdagen

The Berling Prize

The Berling Prize was founded in 1989 by Royal Letterer and typedesigner Karl-Erik Forsberg.

(1914-1995) and is given annually since 1991 to a notable Swedish typographer or typedesigner.

In 2006 it was given to graphic designer Stefania Malmsten. In May 2006, Dutch book designer Irma Boom lectured on Berlingdagen.

The prize for 2007 was given to graphic designer Henrik Nygren and on Berlingdagen in May English typographer Alan Kitching lectured.

The Berling Educational Scholarship

The Scholarship was founded in 2004 to support graphic designers, Art directors, typedesigners or students under 30 in Sweden.

In 2006 it was given to The Typographic Circle founded by Robin Franzén, Nils Jarlsbo, Hannes Rydell and Eva Grinder. In 2007 it was given to two young designers, Axel von Friesen and Petter Törnqvist, fresh out of their B.A studies at Beckmans School of design.

(www.berlingmedia.se)

Örjan Nordling at Pangea Design

The morning paper Svenska Dagbladet received a new grotesk, SVD Grotesk, from Örjan Nordling at Pangea Design, www.pangeadesign.se, who worked with Mark Winelid at Typecraft, www.typecraft.se, and Stefan Hattenbach at rhinofonts, www.macrhino.com.

In May Pangea Design also presented Berling Nova Sans, which will be launched in September by Linotype.

Torbjörn Olsson and T4

Museum is a new collection of typefaces, symbols and borders released through T4. The collection consist of a versal font originally cut by Fournier Jr (1760) and the complete typeface Fin Tertia Kursiv (cut before 1750). Torbjörn has also digitized some of Granjons symboles and three borders. All originals come from the Norstedts Collections, now at Nordiska Muséet. The Museum Collection can be seen and purchased at MyFonts.

Cartesius, a family with origins from the 17th century, is the latest typeface from T4. It was designed by Bo Berndal, inspired by René Descartes, the great French filosofer who worked in Sweden, and the 17th century antiqua, while the caps are classical Roman. Cartesius comes as Regular, Italic, Small Caps, Bold och Bold Italic.

Konstfack

Eva Grinder designed an egyptienne called Mido, for her Masters project in Graphic Design and Illustration at Konstfack, University College of Arts, Crafts and Design, in Stockholm. (www.konstfack.se)

Books

Long awaited and huge (320 pages) Arne Heines Bok om typografi (Book on typography) landed in the Swedish book stores. Well written and with lots of illustrations, it is a huge effort devoted to teach typography to all. See his own site: (www.typografiboken.se)

Ukraine

Viktor Kharyk

2006. The monograph “Ukrainian Graphic of the First Third of 20th Century”

[http://grani-t.kiev.ua/index.php?option=com_content&task=view&id=61&Itemid=26]

by Olga Lagutenko

[http://www.soviart.com.ua/artjournal/arch/num9/j9_a36_e.html]

was edited in Kiev.

2006. The album “Modernist and Postmodernist Types” by Volodymyr Lesniak was edited in Kharkiv, illustrated with works of students from Kharkiv Academy of Design and Fine Arts [<http://artvertep.dp.ua/shop/books/203/2564.html>]

2007. New album “Display Type” by Volodymyr Lesniak was edited in Kharkiv [<http://artvertep.dp.ua/shop/books/203/1385.html>] Ð2007, May 24-25. The celebration of the Day of Cyrillic Alphabet in Kharkov Design Academy was accompanied by Fonts and Calligraphy Exhibition

[<http://www.cyrillic.org.ua/ua/exhibition>]

2007, June. The new version of a web site by Andrey Shcha, young calligrapher from Kiev, was opened [<http://www.sgr.kiev.ua/>], film-interview [<http://shch.livejournal.com/83350.html>]

2007, July 5, Kiev. Taras Shevchenko National Museum hosted an exhibition of paintings by well-known graphic artist, People’s artist of Ukraine, Vasyl Lopata. The exhibition was held under the auspices of National Union of artists, the all-Ukrainian “Prosvita” Society and Taras Shevchenko National Museum. The creative legacy of the known painter numbers over 700 works. Most of them are illustrations for Taras Shevchenko’s “Kobzar” and Mykola Gogol’s books. Vasyl Lopata is known by his participation in making a drawing of the Ukrainian banknote-hryvnya, he was also an author of diplomatic and Ukrainian passport of 1993 pattern.

Fonts released by Ukrainian type designers

New fonts by Andriy Shevchenko (AndriyType) were seen on MyFonts:

[<http://andrij.berdyansk.net/>]

2006, March 13th - AndriyScript

2007, April 25th – Hajdamaka

2007, May 24th – Zion Train

2007, July 10th – Agarsky

New fonts by Viktor Kharyk licensed by ParaType:

2006 – Bogdan

2006 – UniOpt

2007 – BloomingMeadow

and seen on MyFonts, together with the older Joker.

Ukrainian fonts in use

The Khomenko type family was used for weekly newspaper

[http://community.livejournal.com/ua_typography/127957.html]

The font was digitized and developed by Hennadij Zarechnjuk, Lviv.

Fonts by Dmytro Rastvortsev, Sumy:

2007, March. DR UkrGotika Sans, on the koncert poster of rock group “Hamer-
man Znyshchuye Virusy”

2007, April. DR Galushki (Diploma of TypeArt’05, Moscow)

was successfully used for children magazine “Avrora”

2007, May, DR Trafaret was used for edition of modern poetry by Artem
Antoniuk