

Reports of the

Country Delegates

2001–2002

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A report from the virtual community

David Lemon

In January 2001 ATypI inaugurated an e-mail list for its members, and asked me to oversee the activity. Initially, the e-mail went to every member for whom ATypI had an e-mail address. Some members were unhappy to suddenly get several messages a day, and dropped off the list. I'd encourage any members who left, and those who haven't tried it yet, to take another look. You can subscribe in the "members" section of the ATypI website (<http://www.atypi.org>), or send an e-mail to members-request@atypi.org with subscribe in the subject line. I follow a number of e-mail lists, and am pleased to say that ATypI's is one of the highest-quality lists I've seen, with a regular assortment of new ideas, thoughtful comments and interesting discussions (and a manageable volume). The ATypI online community offers an incredible value to those who are interested, with contributions from some of the Association's leading typographers, mixed with questions from absolute beginners, and comments from the entire spectrum in between.

In June I wrote a summary of the first few months' activity, which was posted to the web site. A lot has happened in the following year. Looking back through all the messages, I'm impressed once again at the depth and variety of topics we've covered. We had a steady sprinkling of updates about the Copenhagen conference (and then the Rome conference), as well as the *bukva:raz!* type design contest and the subsequent *Language Culture Type* book. Occasionally we had announcements about related conferences and events as well. A lot of topics got discussed, and although a couple of the discussions got heated and rather personal, those incidents were brief and haven't been repeated.

The biggest change happened in December, when the archived messages were put on the ATypI web site. The intent is to let non-members read what we've written (only members can post messages) as a way of furthering ATypI's educational goals, and hopefully inducing new readers to consider membership. If you're curious, you can view the archives at http://www.atypi.org/index_memb.html. They're available in month-sized chunks (sorted by thread, topic, author or date), or you can download the whole thing at once.

I'll touch on a few highlights that came up after my original summary. This is a personal selection from the potpourri we've seen. In June 2001, we had the sad announcements that Henrik Mnatsakanyan, the leading master of type design in Armenia, and long-time member George Abrams had died. We also had a discussion about the design of the virgule (slash) glyph. July saw a notice that member

Lida Lopez Cardozo Kindersley has republished David Kindersley's 1966 booklet *Optical letter spacing for new printing systems* with a new foreword. This led to a discussion about the state of automatic letterspacing. August saw information about encoding Welsh characters for access in web documents, which led to discussion about composing accented characters on the fly.

Of course the September messages included information about the disaster in New York, with reports from members who witnessed it. We helped publicize the "Font Aid II" effort – a collaborative font comprised of question marks submitted by hundreds of type designers. It's still available for purchase (\$10 at <http://www.myfonts.com/FontFamily21194.html>); proceeds go to the American National Red Cross. Naturally, this led to a discussion about the relevance of type design to social problems.

October 2001 was a particularly busy month on the list. The question: When did type become digital? led to discussion about the impact of text as information instead of object. A separate thread spun off, considering sign-making as typography. This in turn led to discussion about spacing vs kerning, and changing concepts of type spacing. It also spawned discussion about the word "signage", which led to still more terminology: discussions about the use of "font" and "typeface" and the typeface naming conventions for different foundries. The terminology discussions continued in November, covering the terms "glyph", "character" and "typeform", and we saw a revival of the spacing discussion.

In December the topic of Latin influences on non-Latin typeface design turned into one of the few unpleasant exchanges, and dragged on too long, causing some members to leave. A brief discussion of banknote design followed, and then thoughts about the evolution of typeface "superfamilies".

January 2002 was another busy month, with topics including the stem weight of figures in some English designs, a proposal for sharing personal library resources, and discussion about the origin of the "currency" character. We also read about Isay Solomonovich Slutsker, the renowned Russian type designer, who died that month. In February, the currency discussions moved on to the origin of the sterling character, and (a topic that comes up every few years) the dollar character design. We also had humorous discussion about the connection between type and food.

In March we wrote about the deaths of Colin Banks and Herbert Spencer, and got an update on Gerald Giampa. On the technical side, we discussed whether ATypI should consider serving as a "certificate authority" for digital signatures

(answer: no), which led to a renewed discussion about the value of digitally signed fonts. This went on to a call for moving the leading font formats into the hands of some kind of public organisation. The digital signature discussion grew heated in April, and some people left the list in disgust. The technical discussion moved on to the various tools that can be used to make OpenType fonts.

May saw more discussion about the dollar character origin and the peso, and news of a member's encounter with a man married to Eric Gill's granddaughter. The list helped trouble-shoot some font embedding problems a member had. For a little levity in June, we examined the typefaces used for the numbers on World Cup jerseys. We also saw

tips for making type work in Macromedia's Director software, and more discussion of Welsh characters (and endless Welsh place names).

July saw a proposal that the Unicode Consortium needed more input from the type world, and that ATypI could serve as a liaison. We saw an amusing animation about Cooper Black, a discussion of IBM's e that looks like @, as well as information about conventions for baseline quotes. Finally, August included news about Dwight Agnera's death, and speculation about why most best-selling typefaces are sans-serif.

It's been a pleasure and privilege to watch the list evolve, and I look forward to seeing more of you on-line!

Argentina

Rubén Fontana

Human development, in constant evolution, continues to be what it always has been: a matter of perception, analysis, selection, processing and transmission of knowledge, and at this time in man's history it is based entirely on the existence of the culture of letters, of the alphabet or, simply, typography, a universal form that has transcended its origin and technical principles. It is the link between socialisation and knowledge.

In Latin America we propose to socialise this vast, historic fund of knowledge, by means of an approach to variations of what we know and by learning through the discovery of that which we do not know. When the principles of typography become universal and better known among consumers, a significant advance in the design and quality of the message will have taken place.

Technology has done its job. Today typeforms may be designed anywhere in the world with a domestic infrastructure. What still lies on the far, albeit reachable, horizon, is the other bridge, the one which will connect us conclusively to the development of knowledge. We still need to absorb the knowledge that in other lands develops naturally from the continuum of history, knowledge built one brick at a time (letter by letter) throughout millennia.

It is not geographic chance that defined our fortune; it is the history of this Latin America. In the cyclical and successive interruption of its memory, from assault to assault, from colonisations to globalisations, the testimonies of the past were lost and had to be reinvented and learned again.

We continue trying to develop our own independent synthesis that will open the chapter on specific typographic knowledge. Therefore we must make every effort to lay the foundations of the second bridge, the one which will finally enable us to achieve a degree of knowledge, our own, similar to universal knowledge.

Like air, like water, like knowledge itself, like ideas, typography is a social asset that provides people with equal opportunities. A veritable universal heritage.

"tipoGráfica buenosAires": a bridge to the knowledge of typography

Organised by *tipoGráfica* magazine on the occasion of its 15th anniversary, "tipoGráfica buenosAires, typography for real life" became the most important Latin American event in its field and brought together the most outstanding professionals from Argentina and the world.

tipoGráfica – tpG – is the only independent publication specialising in typography and design produced in Argentina. Its mission is to assist the dissemination of

knowledge and the exchange of ideas among everyone associated with communication.

Whereas it was originally created to fill the gap in Spanish bibliography on these activities, tpG currently serves as an international debate forum on design and its advisory committee includes world specialists.

After fifteen years of uninterrupted publication, tpG reflects the commitment of its editors with the ideology of design. It has provided a space for bringing together the ideas of thinkers and professionals from all corners of the globe, extracting the concept from the image and at the same time expressing it in words.

"A celebration of the typeform"

Seven hundred people attended the three-day sessions of "tipoGráfica buenosAires, typography for real life." Many travelled from the interior of Argentina, while others arrived from Chile, Colombia, Cuba, Honduras, Mexico, Paraguay, Uruguay and other Latin American countries. In the main they were design students, teachers and professionals, who participated actively in each of the activities offered by this international encounter.

Both the local and foreign lecturers stressed the importance of typography as a social asset: typography must perforce be available to everyone since it is an ingredient inherent to communication. They also agreed on the fact that for design to be meaningful, it is fundamental to design with the user in mind.

The influence of technology, of language and the importance of details during the development and application of a typeface were other aspects extensively debated during the conferences.

Rosemary Sassoon defined this encounter as a "celebration of the typeform" and it was experienced as such by one and all. "tipoGráfica buenosAires" highlighted the optimism of local designers to keep on working, to keep on learning and, above all, to join forces in spite of our fragile Latin American economies.

Typography for real life

The encounter opened on Wednesday 14 with a few welcoming words by Rubén Fontana.

The first lecturer was Erik Spiekermann, who referred to the role played by typography applied to urban architecture, transport, street signage and product design.

The second speaker, Rubén Fontana, provided a historical review of tpG and presented the Fontana ND typeface, designed for use in *tipoGráfica* magazine. He also dwelt on

the history and use of the alphabet and stressed that “typography is a social asset that provides people with equal opportunities.”

André Gürtler described his work on the adaptation of the Latin alphabet to the Maya language, embodied in the Mayathán typeface, a task accomplished in conjunction with the Basel University of Design and Art and the National Autonomous University of Mexico.

The Argentine designer Diego Giaccone subsequently described his experiences during his first years of professional life, and referred to the function of typography in packaging as differentiating pivot and generator of new conceptual thinking.

Alejandro Lo Celso closed the first day with a motion to reconsider type design from the perspective of language and rhythm, as a new way of looking at the visual nature of the word.

The second day, Thursday 15, opened with a lecture by Matthew Carter on his typeface designs for newspapers and magazines. The great master reviewed with precision and austerity the opportunities of typography and typographers in our society and in the contemporary design market.

Guillermo Stein, another Argentine designer, described the work he is developing in the field of experimental design in his project “Another Look,” an experience that takes designers on a 10-day creative trip which acts as a catalyst for provoking ideas and finds its inspiration in the conviction that “in design it is imperative to reinvent continuously”.

Luc(as) de Groot, in turn, referred to typefaces created for specific products, including a case of particular note, the new logo for Heineken beer which de Groot improved on and which served as a basis to define the company’s institutional typeface. He also expounded on the principle of kernology, which he described as “the new science” in the field of typographic study.

Subsequently, Zalma Jalluf, an Argentine designer, lectured on typography applied to information design and described the working procedure for designing the new identity of the Buenos Aires *La Nación* newspaper, using the redesigning of the logo of the daily’s Classified Section as an example.

The second day of “tipoGráfica buenosAires” closed with a lecture by Argentine designer Pablo Cosgaya, who addressed the issue of teaching typography at the University of Buenos Aires from the viewpoint of his own teaching experience.

The last day began with a lecture by Rosemary Sassoon on the importance of typography in education. Her research led to the creation of the Sassoon typeface, which became so popular that it transcended the barriers of its original target, school-age children.

Next, Ernesto Rinaldi, an Argentine specialising in website design and programming, referred to the use of typography

in the development of internet pages and how these are affected by the use of the different technologies available.

The Round Table “Typography for Real Life,” held during the afternoon of Friday 16 and moderated by Jorge Frascara, signalled the close of this international encounter. Frascara, together with the panellists, analysed the fundamental findings of the congress, as a way of summarising the expressions of the lecturers.

The workshops

Workshops were held during the first two days on: “The Web: Legibility and Comprehension,” directed by Carolina Short and Tomás García Ferrari; “Font Digitalisation Programme” by professor Gerry Leonidas; and “An Introduction to Typographic Styles by means of Calligraphy” by the Calígrafos de la Cruz del Sur group.

The pieces produced during these workshops were exhibited during the afternoon of Friday 16, prior to the closing of the Encounter.

Opening the Door

The ten exhibitions comprising the cycle “Opening the Door” were open to the public from 5 to 20 November 2001 as part of “tipoGráfica buenosAires.” There was a significantly large attendance at the Pavilion of the Nations of the Borges Cultural Centre to view the simultaneous, national and international, public exhibitions on the subject of typography, whose overall level of quality was praised by the guest speakers who participated in the conference cycles.

The heritage of “tipoGráfica buenosAires”

The encounter filled all 700 participants with the joy of having learned. The masters who visited us told us they themselves had learned, because they had never before sensed in an audience the degree of interest in the subject which was conveyed from the hall. Our Argentine colleagues who accompanied them learned, upon finding themselves in a fertile environment for communicating ideas on subject matters not previously discussed in our milieu. The local and foreign guests in our audience learned from the quality and the quantity of the information and issues developed.

Latin American typography will never be the same; the outpouring of so much energy is bound to give rise to a new cycle. Universities, institutions, schools and individuals, with similar generosity and passion, have told us about the projects born following the encounter, and thus have enabled us to share and participate in their reaction.

Other things may pass, this will remain.

All the information of “tipoGráfica buenosAires” is contained in a CD-Rom published last June together with *tipoGráfica* number 51, one more way in which to share the experiences of the encounter, a way to document three memorable days in our fifteen years of life.

Austria

Susanne Dechant

Austria, as the long sleeping beauty of typography, has been kissed by the prince this year! Vienna is awake and the centre for several projects and initiatives. Lots of events started in the recent period and even more are to come.

The educational facilities seem to have put a strong emphasis on their typographical standards. Mostly based on personal ambitions of tutors, the level of basic typographic knowledge improved greatly. Also the teaching staff has undergone a change of generation, not to forget the nomination of Fons M. Hickmann as (youngest ever) professor for design.

Talks with celebrities

The »Grafische«, Vienna's school for graphic design, began to ask type and graphic designers to give a lecture or a workshop. First of all came Günther Gerhard Lange, who also accepted to act as guest professor at the University of Applied Arts. He shared his wide experience with the students on the topic of the *FAZ* redesign. Walter Bohatsch, one of Austria's best known and successful designers, held the second talk about modern bookmaking last November. Third in a row, Gerard Unger was invited to present his work. His subject, »How to choose fonts« in regional and international contexts, was of great interest to the audience. Plans for the future suggest continuing the programme on a regular basis.

Typografische Gesellschaft Austria

In April 2002 a long-time wish was fulfilled when »tga«, the Typographical Association Austria, was founded to represent designers who appreciate and support typography. It wants to offer a steady platform to everyone with engagement and knowledge in type. »tga« hopes to create, stimulate and increase the typographic tradition in Austria, wants to find connections to international and inland exchange as well as to promote education in design and modern techniques. Within the German speaking area there will be co-operation with TGM (Typographic Society Munich), mainly in organising events and publishing material.

(www.typographischegesellschaft.at)

Birthday Symposium »Design Austria = 75«

In October 2002 Austria's representative collective for designers in general (graphic design, illustration and product design) is celebrating its 75th jubilee with a three day event. A glamorous list of speakers have already been engaged, among them Ed Fella, Barry Deck, Mieke Geritzen, Jop van Benekom, Petra Knyriem, Mario Pricken and HiRes. The symposium will take place at the Architekturzentrum in the newly constructed Museumsquartier from October 16 to 18, 2002. Alongside there will be numerous accompanying events: to our pleasure ATyp1's *bukva:raz!* exhibition will be shown in this context; the award of the design contest for a new special issue stamp will be celebrated. Workshops and seminars conclude the background celebration.

Find more on www.designaustria.at

Postscript

Last but not least, a very fresh and ambitious project has been started lately and will be seen in the form of an exhibition named »postscript – tendencies in digital font design« at the Künstlerhaus Wien from October 10. The concept reflects on the influences and different positions of the »quietly acting« type designer, who must be seen nowadays as a producer of profound identities in the visual communication network. In co-operation with contemporary artists working on experimental typography the exhibition will try to show the methods of visual production in a kind of »action shot«, quoting digital »remixing« or »sampling« as well as combinations of historical transfers with commercial motives. Next to this event in autumn the team of »postscript« is editing an archive on Austrian type designers, an analogue and digital collection of basic sources on type.

More information on www.postscript.at

Brazil

Claudio Rocha Franco

Tupigrafia 2

The second edition of the magazine *Tupigrafia* highlights, along with other features, the work of Saul Steinberg and the Brazilian graphic artist, Millôr Fernandes. There are also poems of the American writer, e e cummings, interpreted visually with a new typographic style. Also included is the work of two Brazilian type foundries and a review of the Letraset font, Axis Bold - styled after the calligraphy of Jimi Hendrix. We're profiling some work of the Caminho Suave Group, who exhibited at the International Bienal Exhibition in São Paulo. The launching of this edition coincided with the opening of an exhibition of calligraphy, posters, prints and photographs - the emphasis being on typography. Also launched at the same time was the magazine's new web-site (www.tupigrafia.com.br). Recently, the publication received an award from "Brazil Does Design", which participated in the Milan exhibition.

Type Books

As yet, there are not many publications about typography in Portuguese; currently there are only five on the market. The most recent, *Typographical Project – Analysis and Production of Digital Fonts* was written by the ATypI Brazilian delegate, Claudio Rocha. It arrived in the bookstores with the objective of offering an account of the evolution of the techniques and language of typography, as well as an analysis of some type projects.

Bienal ADG

The 6th Bienal of Graphic Design, organised by ADG Brazil (Association of Graphic Designers), is the most important design event in Brazil. At this show, 300 works were selected from 1700 submissions. Between various categories, typography had a higher number of entries than in previous shows. Seven typeface designs were displayed both at the show and in the catalogue.

Bruno Maag Workshop

From 25 to 28 March, there was a workshop entitled "Typeface Design", which was led by Bruno Maag, of Dalton Maag, UK. 20 designers participated in the event, which received the support of ADG Brazil, and the SENAC College.

Denmark

Henrik Birkvig

NOTABLES

- The most important event to take place was the ATypI conference in September. A success with 450+ participants in spite of the effects of the tragic events on September 11 in the US.
- Belgian based FontShop magazine *DRUK* edited by Jan Middendorp on Danish design published and distributed at the ATypI conference.
- Website by Luc Devroye at School of Computer Science, McGill University, Montreal, Canada with some considerable information about the Danish scene. See: <http://cgm.cs.mcgill.ca/~luc/denmarkfonts.html> (beware of small errors!).
- Danish graphic designer Henrik Kubel & co. won the prestigious British ISTD Award.
- FontShop International released Danish type designer Morten Rostgaard Olsen's FF Olsen.
- Graphic journalist and researcher Jan Eskildsen produced private print of a preliminary work to become a major book on Danish printer Volmer Nordlunde (member of The Double Crown Club in London among other things) to be published sometime in 2002.
- For the first time, Danish Design Award included a category for typeface design. Designbureau Kontrapunkt won with a custom face for Danish financial company Danske Bank. Not the best choice since Ole Søndergaard was also nominated for his FF Signa which is a much more sophisticated font family or *font system* (see Linotype Compatil as an example of that). Nevertheless the awareness of designing – especially custom – faces has still increased during the year.
- Student at The Graphic Arts Institute, Silas Jansson, received Type Directors Club Student Scholarship (for a foreign student). This was handed over by Henrik Birkvig representing TDC in an informal ceremony in the students' club Pladeseriffen (the slab s_herif) at The Graphic Arts Institute.
- Danish Designers (The Danish designers' organisation) received a new visual identity by eTypes and 2GD. Basic element is a sans serif font with d/D replaced by solid rectangles representing »what the designers fill out«. The design created a considerable amount of discussion and critique in the land where Hans Christian Andersen wrote his »The Emperors New Clothes« ...
- Public channel DR (Danish State Radio and Television) received a new air and screen look, one basic element being a typeface by Mads Quistgaard in the post Eurostyle style.
- Danish trade magazine *AGI* launched a typeface design competition for a new face for both screen and print and with the ambition of captioning the »zeitgeist« of the first years of the 21st century. Scandinavian jurors were Swedish Lennart Hansson, Norwegian Ole Lund and Danish Henrik Birkvig. The winner was to be announced at the Seybold Scandinavia Seminars in Stockholm early September.
- Danish newspaper design consultant Ole Munk won new A4 Redesign Award for a redesign of Swedish daily *Eskilstuna-Kuriren*. Jurors are Rebecka Lindberg, Barbro Forsberg, Christer Hellmark, Sakari Pitkänen and founder Pelle Anderson of design bureau A4.
- American lettering artist and historian Paul Shaw conducted five day workshop at The Graphic Arts Institute on lettering with 30+ participants and gave talk on »Rome as a palimpsest of public lettering« in The Cooper Black Klub for about 50 members.

DISCOURS

There is something going on in the State of Denmark – heavily based on Eurostyle

Denmark (and probably many other parts of the world) experiences a megatrend regarding typefaces derived from popular Eurostyle (Aldo Novarese, 1962). The main style elements are based on a square with rounded corners. Examples in Denmark are: Fonts for Danish bank »Danske Bank« (along with later »sister« for BG Bank) and Billund Airport by Kontrapunkt, the above mentioned faces for Danish Designers Association and Fletch by eTypes and the new face for the national broadcasting company – just to mention a few.

Germany

Jay Rutherford

It's been exactly one year since I submitted my last country delegate report. Looking through my calendar to see what I've been up to (gee, how did we all remember anything before writing was invented?), I notice that I've been on the road an awful lot over the last twelve months. Several trips to Canada and the States for »exchange partner liaison« (we have several schools in North America with whom we trade students on occasion) were on the agenda - Toronto, Halifax, Chicago, Atlanta, Minneapolis, Milwaukee. A number of forays into the European typo jungles with my laptop machete were also on the list. Our ATypI Copenhagen conference was of course in there, as were several other typo parleys. The Frankfurt (Autumn) and Leipzig (Spring) Book Fairs are always a chance to see old acquaintances in this branch of endeavour. The Frankfurt Book Fair goes back many centuries and counts as a very influential centre for typographic culture. In the 17th century, printers from all over Europe and England gathered there twice a year to see the latest technology on offer – who had cool new fonts for sale, all that. Rather than shipping their heavy stuff around every six months, many foundries kept matrices, punches and cast type on hand in warehouses in Frankfurt just for the bi-annual fairs.

Fonts are somewhat lighter now, but nonetheless not too many foundries show their wares at the book fairs these days. We have our own fairs now. But the book fairs are a nice chance to talk with the people who use type, even those who make nice books about type, like the Schmidt Verlag Mainz <www.typographie.de>. Their offerings are for the most part in Deutsch but, if you can read German, these are some of the best contemporary books on typography, design and advertising.

A brief chronology of the last year's typographic happenings

October 2001

- Fifth anniversary of the renaming of our school (Bauhaus University Weimar).

November

- Profile Intermedia in Bremen - a multi-media extravaganza run by a group of committed students under the direction of Peter Rea

March 2002

- A one-day conference in Mainz on information design, organised by the Forum für Entwerfen

April

- Visit to Weimar by Wolfgang Weingart and Stephan Gassel
- Jan Tschichold's 100th birthday celebrations in Leipzig

- Cheltenham, UK: Student Assessment Weekend of the International Society of Typographic Designers (strange that this is held in a place called Cheltenham)

May

- Typo Berlin (see below)

June

- Collegiale Colloquium Berlin - a gathering of teachers of graphic design and typography to discuss just what it is we're supposed to do
- Forum Typografie in Munich (see below)

July

- Bauhaus Faculty of Art and Design Open House (Rundgang)
- Vienna: Travelling the City, workshop on orientation and public transport, organised by the International Institute for Information Design

TYPE DESIGN DEVELOPMENTS

Dirk Wachowiak of Stuttgart has developed a fascinating Multiple Master type family called Generation. Using an "A" axis and a "Z" axis, one can mix weights and "curvednesses" to create variations to suit print and screen at different sizes. He plans to release it through Acme Fonts <www.acmefonts.net>.

The Dutch type firm Underware (I know, that's Holland and this is supposed to be the Germany report but these guys deserve mention everywhere they can get it) has developed a type family called Sauna. The promotional booklet (entitled "Read naked") is printed on waterproof paper with heat sensitive ink so you can read it in the (you guessed it) sauna. Nice and round and soft, Sauna could be described as "the Cooper Black of the 21st century", if you wanted to be mean. They use an interesting marketing and distribution channel where you buy the book (it's cheap), get a full unlocked version of the font on an included CD-ROM, and pay for it if you use it commercially. Good old Dutch pragmatism - it's what everybody does anyway, why not legalise it? (kind of like prostitution and dope smoking). They have a more widely usable text type family called Dolly as well. Check the web site <www.underware.nl>.

Check also new developments at www.lucasfonts.com, Luc[as] de Groot's platform. He just doesn't stop, that guy.

Linotype has a few new offerings under their platinum label <www.linotypelibrary.com>. As if we haven't seen enough pixel fonts, Pixel_8 <www.fontkingz.com> is optimised for Flash animations.

EDUCATION

At the Bergischen Universität Wuppertal students created typographic music videos for contemporary artists such as Björk and Phil Collins (can one still call him contemporary?).

I ran a project this summer semester called Aus Deutschland (out of Germany). Students were expected to do typographic design for sets, costumes, props, as well as the usual promotional materials for a modern opera by Mauricio Kagel. The opera will be performed six times this coming November at the Studiotheater Schloss Belvedere in Weimar.

PHOTO LIBRARIES

The license-free image libraries are expanding rapidly. FontShop in Berlin is marketing and distributing photos taken by designers under the “fstop” banner. Take a look at the web site – there’s some very cool stuff there <www.fstopimages.com>.

CONFERENCES

Typo Berlin

May 2001 saw the usual suspects gathered for the annual Typo Berlin show and tell. The theme this year was Information. Keynote speaker Richard Saul Wurmann infotained us with his stories and his special take on how to present information. Among the presenters were Ken Garland who showed us examples of subway (underground for the Brits) diagrams and maps from around the world. Andrea Finke-Anlauff discussed mobile phone display design; Martin Majoor showed some of his wonderful type design developments with the suggestion that serif and sans should shake hands and make up. Harro von Senger gave a fascinating talk on the value of cunning in design (and in daily life in general) with a kind of kit of instructions based on old Chinese wisdom. Stefan Sagmeister wondered what designers can do after Sept. 11, Mario Garcia showed us some very nice newspaper redesigns. Good stuff; but then a couple of “performances” missed the mark entirely. Next year the theme is Humour (yes, the Germans do have it - it’s just generally more subtle than some foreigners can understand).

Forum Typografie Munich

Under the theme of “Zukunftsmusik” (one can’t really translate this but it’s literally “future music”, meaning “up in the air”, or not yet decided), the FT folks put on a great show with talks about the combination of typography and sound, corporate sound design (jingles & such), music and dance notation, much more, even deciding to start late on the second day so the football fans could watch the World Cup.

Greece

Gerry Leonidas

The year since my last instalment has been a significant one for design and typography in Greece, with repercussions that will hopefully reverberate into the mid-term future. Ten years after the DIDOT conference in Thessaloniki, and seven after the *Greek letters: from tablet to pixels* conference in Athens, a major event was held in Thessaloniki, Greece's second largest city, at the end of June. The conference was jointly organized by the University of Macedonia Press and alterVision: typography & visual communication ltd., and was supported by a number of larger and smaller sponsors.

The three main themes of the conference were history, theory, and education in typography, but a strong strand on new technologies and applications was evident as well. This format brought together a wide range of researchers and practitioners, from bibliographers and historians to font developers, and is very much representative of the interdisciplinary approach to typography espoused by the organizers. Around thirty invited speakers from outside Greece offered a unique opportunity for delegates to hear and discuss matters with important academics, practitioners, and developers; a similar number from within Greece also brought under the same roof people that the largely young audience would not normally cross paths with. Alongside the main presentations, exhibitions and workshops relevant to the conference's themes were held (on lithography, bookbinding, publishing, typeface design, and design as simulation game), leading not a few delegates to complain that there were too many interesting events taking place simultaneously. The names of the speakers are too numerous to list here, but in the context of an ATypI report it is interesting to note that several members (including not a few Board members) were in Thessaloniki, which allowed a fair amount of good publicity for the organization and the conferences in Rome and Vancouver.

Although the weather was a bit too hot, and some organizational and technical glitches persisted, it is fair to say that the conference did everything it should have done: it provided a lot of new information to delegates, heightened awareness and understanding of Greek typography for both delegates and speakers, and brought people who would not normally have found themselves all together in one space. These objectives, however, would not suffice to justify my celebratory opening. Firstly, let me put the success of the conference in perspective: by the last day there were over 600 registrations; this in a climate of insufficient promotion by national media (newspapers in particular), and next to non-existent facilitation of student participation by design schools throughout the country. Moreover, the conference

ran over three working days and a Saturday, requiring many interested persons, especially from outside Thessaloniki, to take time off work in order to attend – always a difficult proposition at the beginning of summer, made more difficult by the fact that there was no worthwhile sponsorship of delegates by employers. However, the attendance and the publicity generated once the conference was under way reinforced the argument that there is sufficient interest in typographic matters within Greece to sustain a number of other initiatives, which should become apparent in coming years. In particular, we should look forward to publishers being willing to undertake relevant editions, a significantly more positive approach to sponsorship of such events at different scales, and renewed discussion of typographic and design education in Greece. In this vein, and despite some worthwhile initiatives by private schools, the ultimate goal must lie in the founding of higher education level degree courses for graphic and typographic design (at least). I would also hope that any efforts in that direction would capitalise on the goodwill created by the conference by seeking opinion and feedback from any of the invited speakers who might have contributions to make to the planning of new courses. And, of course, on a more down-to-earth tone, the conference paved the way for establishing a series of international events in Greece, hopefully before another seven or ten years elapse. Finally, I should note that despite significant and time-consuming contributions by many people, the existence and success of the event is entirely to the credit of Klimis Mastoridis, a man with a vision and the guts to work for it, if ever I met one.

On a smaller note, it is of interest to report the publication of the Greek edition of Robert Bringhurst's *Elements of typographic style* by the Crete University Press (the date on the book is 2001, but it had not been available this time last year). The second edition of Bringhurst's book, on which the Greek edition is based, is one of the better volumes to add to a developing bibliography with few worthwhile contemporary titles: beyond the comprehensive scope of the text proper, the extensive descriptive references to designs and the six appendices imposed on the translator and editors the task of localising a far wider range of terms than any other comparable publication. George Matthiopoulos, Theodosios Pylarinos, and – posthumously – Michael Makrakis are to be congratulated for tackling this very thorny problem and producing what should become a reference text for Greek designers. Although not everybody with a valid opinion may agree with the final translations, the book now offers an excellent starting point for discussions on Greek design and

typographic nomenclature. The sponsorship of the edition by the Niarchos Foundation allowed for the book to be also published as a properly bound hardcover volume, even if only in a limited print run. Distribution even of the paperback edition seems at present somewhat problematic, but one can only hope that this will be resolved and the book will enjoy wide use and numerous reprints.

Another event worth reporting is the founding of the Greek Awards for Graphic Design and Illustration, sponsored by the magazine *DeltaD* and under the auspices of Icoграда (the acronym of the awards misspells the classical Greek congratulatory 'well done!'). Despite the lack of explicit criteria for awarding distinctions in the numerous categories, which should be addressed for the next round of the event, an effort that aims to reward excellence in design practice is a welcome development. Unfortunately, in a very Greek way, coverage of the event in the magazine focused on the awarding ceremony, rather than the objects of design. It would be good if the sponsors of the awards produced a special issue of the magazine or an insert with extensive displays of the finalists and runners-up, including comments from the judges on each piece of work. Let's hope that next year, beyond the images of colleagues, the awards produce something that can be used as a resource and inspiration by all designers in their work.

For typography and design in Greece the last twelve months have been more interesting for the potential of the conference in Thessaloniki, the awards, and the translation of Bringhurst's book to influence perceptions and set

in motion future events, rather than any major shifts in the working practices of designers and attitudes of clients. On that front, it's business as usual, with design for advertising the major dead-end, sucking graduates into self-referential regurgitations of western hand-me downs: design mostly ephemeral, not because it is quickly forgotten, but because it deserves to be. There are stirrings of quality in some fields, notably book and periodical publication design, but little of interest in information design-related projects, which is long overdue (and, regrettably, not represented in any form in the categories of the aforementioned awards). Design for the web continues to be on the whole abysmal, bringing to the fore the lack of substance in education and shallowness in problem-solving processes most schools infect their students with.

Increasingly I feel that efforts to change things in Greece should focus on the new generations of designers, and in this light it is satisfactory to witness activities and events that can contribute to a new environment for young professionals. Of course, the missing link in this scenario is a change in the environment for students, and on this front there's not much to report. But, on the whole, my report for 2002 is positive and – more important – pointing to developments with potential; therefore, I hope that in a year's time I will be able to continue in a similar optimistic tone.

Israel

Yanek Iontef

This year the emphasis in all aspects of design has been based on, and affected by, the political situation and the unbearable terrorist attacks.

The majority of students in the various departments of the Bezalel Academy in Mount Scopus, Jerusalem chose to do their thesis on subjects reflecting both sides of the Israeli/Palestinian conflict. The emphasis was documentary – the visualisation had minimal typography. In addition, the terrible recession influenced the whole graphic industry, although the interest in typography is still growing and a few independent type foundries were established.

The popular Israeli book fair (an event organised by publishing houses and newspapers) was filled with new type-faces – almost on every book cover.

The renowned graphic designer David Tartakover received the Israeli prize for lifetime achievements in graphic design.

Italy

Alessio Leonardi

This year, the annual ATypI conference will take place in Italy for the first time since the conference in Parma in 1991. The Italian typographical tradition is well-known worldwide; less well-known are the way things are at the moment.

In conjunction with the conference, many events have been organised that give us an insight into what is happening at present. One such event is the "Giovani progettisti italiani del carattere" (Young Italian type designers) exhibition organised by AIAP (an Italian design association very active in spreading knowledge and awareness of typography through meetings and exhibitions), under the direction of Mario Piazza. A catalogue of this event will also be available.

Another important exhibition is the "Vasi Comunicanti" at the Palazzo Fortuny in Venice in October 2002. Comprised of a series of different events on graphic design and typography the exhibition also offers didactic activities including workshops, conferences and activities in schools.

An event in Milan on corporate type is also taking place in October and will be sponsored by Linotype Library. Italian designers, people in the advertising industry and managers will discuss the design of typefaces, and the technical and legal problems involved with the use of typefaces in companies. As is the case in many other countries, Italy is not fully aware of the legal requirements for use of typefaces, especially the fact that typographers make their living from their copyrighted typefaces.

On the other hand, there are also people such as Piero De Macchi who, despite using state-of-the-art technology and enjoying the advances in today's typography, tries to keep the tradition alive by periodically organising workshops on calligraphy.

It is also important to highlight the teaching activities that have been taking place for some years now in the University of Milan and Rome under the direction of Giovanni Anceschi and Giovanni Lussu. The renowned Italian tradition will not be able to survive if the know-how and research in the typographical field are not passed on.

Japan

Taro Yamamoto

This year again, I need to begin with the current economic recession that has been lasting for years in Japan. Industrial production indices published by the Japanese government have been indicating a very stagnant economy since 2000. In spite of the government's easy-money policy, the publishing and printing industry seems inclined to continue cost-cutting measures which prolong the recession's effect. The weak and unpredictable economy is a big obstacle for investment in new equipment. Although a few economic indices have shown a good tendency toward recovery recently, it is not a stable tendency and the unpredictability of the current economy is unchanged. It is not easy to see bright prospects for the future, given Japan's current economy.

On the other hand, it is true that the productivity of Japan's publishing and printing industry is improving day to day, due to the penetration and acceptance of newly developed digital publishing workflow and desktop publishing. While the severe economy added urgency to these changes, they were the fruit of increased sophistication in software tools and fonts, which can now produce professional quality Japanese documents. Today, desktop computers are used not just to make printed materials more cheaply, but also to produce a great number of books, publications and documents that vary widely in quality requirements and price.

The Japanese publishing and printing industry has been gradually adjusting itself to the highly rationalised digital production process, and seems to have developed skills to avoid or minimise quality degradation that were experienced when desktop publishing was first introduced a decade ago. It can be said that the computerisation in the Japanese publishing and printing industry is entering a new stage of maturity. For instance, recently some OpenType fonts based on extended glyph sets designed to support professional typographers and graphic designers (Adobe-Japan1-4 and Apple Computer's Apple Publishing

Glyph Set) were released by leading type foundries in Japan. Also, traditional book and magazine publishers today are interested in rationalising and modernising their production workflow by using sophisticated document production and management systems with which they can seamlessly reuse their document assets for multiple publishing purposes.

The environment of book and magazine publishing is steadily changing, even under the weak and stagnant economy.

In my previous report, I wrote that the young generation of designers and graphic design students shows an encouraging interest in the history of writing and typography. The tendency is continuing still today. At educational organisations, art schools and universities, new courses on typography and the history of printing are opened. This can be a really good seed for our future. Values that good typography can provide to people need to be understood well by the younger generation. It is essential for our survival; survival of our industry and tradition. People in the type industry, even under the dark cloud of the economic recession, are starting to prepare for the future.

Books about typography published in Japan in 2001-02

Tanaka, Ikko, and Shutaro, Mukai. *The Stream of Modern Typography in the 1950-60s*, Trans-Art, Tokyo 2002.

Japan Typography Annual 2002, Edited by Japan Typography Association, Graphic-sha, Tokyo 2002.

Komiyama, Hiroshi; Fukawa, Mitsuo, and Kazuo, Koike. *Shinsei-Katsuji-Chudoku-sha-Dokuhon (A Manual for Real Type Freaks)*, Kashiwa-shobo, Tokyo 2001.

Shimaya, Seiichi. *Biography: Shozo Motogi*, Robundo, Tokyo 2001.

Vignette (a journal of typographic studies), Nos. 0-3, Robundo, Tokyo 2001-02.

Nagahara, Yasuhito. *Nihongo-no-design (Designing in Japanese)*, Bijutsu Shuppan-sha, Tokyo 2002.

Mexico

Felix Beltrán

Education

Recently the activities related to typography have increased, although sometimes these tend to lean toward experimental tendencies which in practice, affect reading by the public.

I would like to call attention to several courses; one about Type Design for Reading and given by me from 17 to 22 September 2001, and considering the results, an exhibition of the student's efforts will be held. Others were about the Typographic Poster given by Alexa Nosal and Martin Solomon (New York), from 21 to 27 October 2001; The Significance of the Typographic in Editorial Design, given by Peggy Espinosa, from 26 to 30 November 2001; The Typographic Poster given by Urs Graf, Basel, from 22 to 27 April 2002. All of them offered in the Masters Degree in Typography at the Habitat Faculty of the Autonomous University of San Luis Potosi, San Luis Potosi.

A lecture about the "Presence of Typography in Today's World, its Significance in the Communication Process", given by me on 10 June 2002 at the School of Graphic Design of the Technological University, in Mexico City.

Exhibitions

I would like to comment on several exhibitions; one, of Enric Satue (Barcelona), 25 June to 6 July 2002, where the importance of typography is evident in his work in different media of graphic design; another was about the Trade Mark in Latin America, from September 17 to 28, 2001,

with works from Argentina, Chile, Colombia, Cuba, Ecuador, Mexico, Peru, Venezuela, among others, where typography made its presence felt; Ivan Chermayeff (New York) from 26 November to 7 December 2001, with a considerable amount of his collages made by clippings of vernacular signs in the style he has developed for many years. All of them carried out at the Artis Gallery of the Department of Science and Art for the Design at the Autonomous Metropolitan University, Mexico City.

Among other exhibitions, there stand out "Masters of Typography of the Twentieth Century", from November 12 to 30, 2001 with the facsimiled works of masters such as Herbert Bayer, El Lissitzky, Alexander Rodchenko, Jan Tschichold and Piet Zwart; Mario Caicedo (Cali) from 15 to 26 April 2002, with an outstanding retrospective of logotypes. All of them offered in Habitat Gallery of the Habitat Faculty at the Autonomous University of San Luis Potosi, San Luis Potosi. Also a Retrospective of my Logotypes, from June 3 to 28, 2002 with works created over more than 40 years, Museum of the City, Veracruz.

Publication

One of the most interesting articles about the history of typography in Mexico, was "The Novohispanic Books as Bearers of Medieval and Renaissance Elements", by Luisa Martinez, published in the MM1 Annual, Number 3, Year 2001, Mexico City.

The Netherlands

Frank E. Blokland

Traditionally, typography and type design are held in great respect in The Netherlands. In the country that brought forth men of consequence like Laurens Janszoon Coster, Christoffel van Dijck, Jan van Krimpen and Gerard Unger, much attention has been paid to the most beautiful profession there is, this year again. It is for instance expressed in Jan Middendorp's 'Kroniek van het grafisch ontwerpen in Den Haag 1945–2000' (Chronicle of graphic design in The Hague 1945–2000) titled *Ha, daar gaat er een van mij!* (Ha, there goes one of me!). The richly illustrated book gives an overview of post-war type design in The Hague, in which the Royal Academy of Arts occupies a central place. The Postgraduate Course in Type Design & Typography at this famous school obtained an official status in the past year. For the 2002–2003 year's course, an extensive and varied programme has been set up. The curriculum includes, for instance, cutting letters in stone, type design and digital font production. Information: Anno Fekkes (a.fekkes@kabk.nl) or Jan Willem Stas (jan.willem.stas@planet.nl).

Another highlight of the past year that should be mentioned is the presence of a pretty large number of Dutch type designers amongst the winners in the *bukva:raz!* competition. The winners, with winning designs between parentheses, are Lars de Beer, Akiem Helmling, Bas Jacobs and from Finland Sami Kortemäki (Dolly), Elmo van Slingerland (DTL Dorian), Erik van Blokland (LTR Federal), Frank E. Blokland (DTL Haarlemmer Sans), Luc[as] de Groot (Newspaper, Sun, TheAntiquaB), Gerard Unger (DTL Paradox, Vesta) and Martin Majoor (Seria).

The exhibition *Made in Arnhem* showed type designs by Evert Bloemsma, Martin Majoor, Alex Scholing and Fred Smeijers.

Finally, the successful official presentation of DTL FontMaster, Dutch Type Library's new font production software, in April 2002 is worth mentioning, moreover as my own personal favourite highlight!

The ever growing interest in high quality fonts confirms a positive trend that started somewhere halfway through the nineteen-nineties. Looking at present-day expressions of typography in The Netherlands, in books and advertisements, as well as in white paper offices, the era of fun-fonts seems now definitively past. The font business can only be very happy with this. In the years before, even well-established font producers committed themselves opportunisti-

cally to fonts that contributed nothing to the profession, and by ever reducing the prices they made it worse for a market that was already under pressure. By marketing large numbers of fun fonts for a mere trifle, these font producers have damaged the image of the industry.

It is the producers' job to keep a high standard and to invest in high quality font production. The madness of the early nineteen-nineties: when characters like Neville Brody were unjustly admitted into the type designers guild and were given a guru-like status, and numbers of student-like disciples embraced the possibilities of digital technology to camouflage their lack of design capacities; this madness seems to have passed. Something that has not been done before is definitely new. But it is a classic mistake to assume that it is automatically innovative just as it is also a mistake to take everything with a serif seriously as a letter.

Innovation does not necessarily happen in big jumps. For example, it took one and a half centuries before the North German organ school, originating from the sixteenth century Dutch composer Jan Pieterszoon Sweelinck and developing via, among others, Scheidt, Scheideman, Buxtehude and Böhm reached its climax in the work of Johann Sebastian Bach.

The present-day development in typography proves that we are well rid of the graffiti in type design. And those who still want to take these undesirable expressions in public space seriously as a form of communication should ask themselves what the past ten thousand years since the graffiti in the Lascaux grottos have brought us. The past decade demonstrated that technology makes it possible to pack all kinds of silliness together in a font, but that this does not necessarily improve the profession. The market has eventually realized this, and now separates chaff from wheat. Customers are willing to pay a good price for high quality fonts, and therefore producers have more leeway to invest in high quality font production.

The future of the profession looks good, anyway it sure does in The Netherlands. The technical means are better than ever and the illiterate desktop publishers of ten or fifteen years ago have developed into typographers with sound judgment.

Typography means more than bringing order to the passing on of information; it means elevating to the sublime the mould in which the process of passing on is cast.

Poland

Adam Twardoch

The season 2001/2002 may be called difficult. The general economic weakness had its impact on the design community, including typographers and people working with type.

The renowned Polish book designer and typographer Zygfryd Gardzielewski died in October 2001. He was one of the last Polish book artists educated before World War II. His woodcuts, postage stamps and illustrations preserved a distinct, slightly antiquated style that was valued by small circles of book lovers. 1952-58, Gardzielewski designed Antykwę Toruńska, a distinguished display typeface with wavy stems and serifs, bearing traces of Arts & Crafts. The Polish state foundry released the typeface in 1960. Thirty-five years later, Janusz Nowacki prepared a digital version of the font that is freely available from the GUST website. [<http://www.gust.org.pl/fonty/>]

From 29 April to 3 May 2002, the Polish T_EX Users' Group GUST organized the 13th European T_EX Conference (EuroT_EX). For this reason, the programme of the conference annually held in the lake resort Bachotek near Toruń, was exceptionally international. Lecturers from all over the world held presentations on multilingual typesetting using T_EX, on special typography applications such as mathematical formulae or cartography, and on daily typography issues. Conference visitors attended an exhibition of Gardzielewski's work. [<http://www.gust.org.pl/>]

In October 2001, the first issue of a new quarterly design magazine, *2+3D grafika plus produkt* was published. The fourth issue appeared recently. The Cracow-based magazine is an ambitious project that publishes texts about the state-of-the-art in graphic and product design, arts and typography. Each issue is planned to have a type-related feature. The first issue presented a text about Peter Bil'ak's Eureka typeface. The second issue discussed the works of David Carson and Ed Fella. The third issue featured an introduction to contemporary typography. Being a start-up undertaking, the magazine is reported to be having a tough time to survive in the Polish market and is looking for advertisers. [<http://www.2plus3d.pl/>]

In November 2001, Robert Chwałowski's book *Typografia typowej książki* (Typography of a typical book) was published. It is a very well-written, practical book that gives a new look on Polish rules of type composition in books and similar publications. The author compiled his advice based on Polish standards and rules exercised in Poland for decades, as well as on "best practices" from American and Western European typography. The book helps Polish designers and publishers to find themselves in the new multilingual and

international context observed in typography of the last decade. [<http://typografia.ogme.pl/>]

At the same time, the Warsaw Academy of Fine Arts (Akademia Sztuk Pięknych) organised an exhibition of typography-related student works of the French École régionale de Beaux Arts de Besançon.

A major event of the past months was the release of Adobe InDesign 2.0 CE. Adobe's new layout and design application has been localised and extended by Winsoft. InDesign CE includes hyphenation and spelling modules for Polish and is equipped with Polish user interface. Some graphic designers report that they have finally found a tool that is able to help them leverage the quality of typography and design of Polish-language publications. [<http://www.adobeceea.com/>]

The development of the OpenType technology and of the MacOS X Cocoa environment that implements Unicode is also reported to have had positive impact on Polish design and typography. With the release of OpenType "Pro" fonts, Adobe has finally made a series of quality typefaces available that are equipped with Polish diacritic characters. However, the majority of available fonts still need to be "localised", i.e. the diacritics need to be added. Since custom font production is expensive, the designers are unlikely to choose a more distinguished font, and in effect, most of the Polish printed matter still uses a "standard 500" selection of fonts.

At the ATypI 2002 conference in Rome, the book *Language Culture Type* will be officially launched. The book includes an essay "Pickled herring and strawberry ice cream: designing Polish diacritics" by Adam Twardoch. The article features a brief overview of the history of Polish spelling as well as some recommendations for type designers who want to add Central European diacritics to their fonts.

Despite the difficult situation in the Polish market, the publishing business is apparently still considered seminal. Hence, the number of educational sites offering training in publishing-related occupations gradually increases – a brief overview is included below.

The Technical University of Warsaw offers full-time studies in printing and publishing, that features elements of typography and design [<http://www.gik.pw.edu.pl/>]. Stefan Wyszyński University in Warsaw offers Podyplomowe Studium Edytorstwa Współczesnego (post-graduate contemporary publishing studies) [<http://aula.home.pl/sew/>]. Adam Mickiewicz University in Poznań offers Podyplomowe Studium Edytorstwa (post-graduate publishing studies) [<http://poledyt.amu.edu.pl/>]. Katowice Academy of Fine

Arts offers full-time studies in graphic design with elements of lettering and experimental typography [<http://www.aspkat.edu.pl/>]. Gdańsk Academy of Fine Arts offers full-time studies in graphic design [<http://www.asp.gda.pl/>]. Warsaw Academy of Fine Arts offers full-time studies in applied graphics [<http://www.asp.waw.pl/>]. Jan Matejko Academy of Arts in Cracow offers full-time studies with elements of graphic design [<http://www.asp.krakow.pl/>]. Poznań Academy of Fine Arts offers full-time studies with elements of graphic design [<http://www.asp.poznan.pl/>].

Władysław Strzemiński Academy of Fine Arts in Łódź offers full-time studies in graphic design [<http://www.asp.lodz.pl/>]. The Wrocław University offers librarian studies that include elements of publishing and typography [<http://www.ibi.uni.wroc.pl/>]. Polskie Towarzystwo Wydawców Książek in Warsaw (Polish book publishers' association) offers courses in editing and publishing [ptwk@wp.pl].

Last year, typography had no easy time in Poland. Better times to come?

Portugal

Mario Feliciano

It is always hard to write about typography in Portugal! But this year, it looks as though I have a bit more to tell you.

Generally speaking I would say that there has been a visible typographic evolution in Portugal. In terms of education we still do not have an official answer for an increasing demand and private schools – including Alquimia da Cor in Porto and IADE in Lisbon – are still the ones to make real efforts to promote typographic education. The only official exception would be ESAD of Matosinhos (Porto) with the organisation of regular workshops and conferences with the presence of international designers and type experts.

I have conducted a ‘free’ course on ‘digital type design’ at IADE (Lisbon) with eight people – all of them already working professionally. This was an interesting experience where I could share some of my knowledge with people who show genuine interest in typography and type design. Some of the participants were only interested in knowing a bit more about type design and others are working on their own type designs; a chance to share and discuss ideas in a very open way and a good sign of an increasing interest in the subject.

An exhibition of the work of Jorge dos Reis was mounted at the Biblioteca Nacional de Lisboa, featuring a collection of posters designed and printed by Jorge dos Reis. Jorge works mainly with letterpress but also with digital type. He is working on some original type designs and teaches typography at the ARCO school in Lisbon. On this occasion there was also a book published showing some of his work and ideas.

This year, a complete issue of *Page* magazine was dedicated to typography. There was an article featuring the work

of Manuel Pereira da Silva (respected Portuguese typographer). In this article Manuel describes his ‘hard’ living as a typographer since the age of eight! (He is now in his seventies). Manuel Silva worked with all typographic technologies, from hand setting to digital type, and was probably the first person to own and work with a computer in Portugal! He designed two typefaces in digital format (Rotunda and Andrade) and he is working on a third. There was an article featuring the work of myself, with some biographical notes and brief description of my type design process with examples of the most significant types that I’ve designed in the past eight years. A section devoted to custom and corporate type showed the Portugal PT example using Tankard’s Bliss, and Metrolis designed in England for the Lisbon Metro.

There were also two articles on type in general and a section devoted to the work of some ‘new’ Portuguese type designers. We hope to have more like this in the future, showing new people and new work.

The choice of typefaces always tells us a lot about people. It is noticeable that the Portuguese typographic taste is changing – to a more calm and conscious attitude. The new champions of usage, I think, are: Reichel’s FF Dax and Tankard’s Bliss.

In terms of foundries, I still represent The Enschedé Font Foundry and have now started to run my own foundry and distribute some of my designs under the name Feliciano Type Foundry.

I hope that soon Portugal gets a place on the typographic map!

Russia

Maxim Zhukov

This, though very cursory, is my first report since 2000. The *bukva:raz!* project has kept me very busy for the last two years, and it still does. Not surprisingly, these notes only address the effect that *bukva:raz!* had, or could have, on Russian type design. I think *bukva:raz!* may be regarded as one very important event in the life of the Russian typographic community in the last few years.

Bukva, the daughter of Kyrillitsa

The origins of *bukva:raz!* (and its name, which means ‘letter:one!’) are Russian. It was conceived as a follow-up to Kyrillitsa’99, a competition in Cyrillic type design that took place in Moscow two years earlier. The first type design competition ever organized by ATypl, *bukva:raz!* is the brain-child of two Russian designers, Vladimir Yefimov and myself (Vladimir chaired Kyrillitsa’99, and I was on its panel of judges).

Of course, the range of scripts covered by the competition was no longer confined to the Cyrillic alphabet. *bukva:raz!* had been conceived as, and it was, a truly international, cross-cultural event. Entries that came from thirty countries represented fourteen alphabets and writing systems (naturally, Cyrillic was one of them).

The *bukva:raz!* competition office was set up in Moscow in October 2000. The Moscow-based Type Designers Association (Vladimir is its president) was quick to offer its assistance in organising it; TDA’s continuing support significantly contributed to the success of the project. The judging session took place in Moscow in early December 2001.

The sponsors

It is not surprising that the news of the competition was welcomed by the Russian typographic community. The call for support found an enthusiastic response. Predictably, ParaType, the premier Russian digital type foundry, and the sponsor of most type-related activities taking place in Moscow, came first to lend a helping hand; ParaType became the principal sponsor of *bukva:raz!*. Center Consulting, Children Computer Club, Expo-Park, Moscow State University of Printing Arts, Petrovich Restaurant and Club, and Public Totem—all located in Moscow—greatly assisted in organising the competition and the judging session. Most of the sponsors offered their services, products and labour; all funds for the production of *bukva:raz!*, as meagre as they were, came from ATypl’s regular budget.

bukva:raz! in the headlines

Many Russian periodicals, both paper and on-line, offered their pages to promote the competition and to cover its results. Among them are *Abzats*, advertology.ru, Font Project ‘Vedi’, index.ru, *Inostranets*, International Advertising Association (Russian branch), Kirill i Mefodiy, *Kommersant-SPb*, *Kursiv*, *Laboratoriya reklamy*, *Literaturnaya Gazeta*, *Masterskaya shriftovoy grafiki*, *Mir Dizayna*, *Mir Pechati*, *Nezavisimaya gazeta*, *Novyi Mir Iskusstva*, *PC Week* (Russian edition), *Poligrafist i izdate!*, *Publish* (Russian edition), rudesign.ru, Virtualnyi Smolensk, yandex.ru.

Winners on display

The first exhibition of the *bukva:raz!* winners was on display at the Central Artist’s House, in downtown Moscow, from 2 to 6 April. It was part of an annual professional event, the *Dizayn i Reklama* festival—an impressive programme of exhibitions, competitions, seminars, award ceremonies, etc. The exhibition was a big success there, enjoying much popularity with both the other participants in that festival and the visitors.

More *bukva:raz!* exhibitions are planned to take place in Russia: at the Moscow State University of Printing Arts, later this year, and in St. Petersburg, in early 2003.

Is there strength in numbers?

Following the collapse of communism, Russian designers’ foreign contacts and their participation in international professional activities increased exponentially. They are now free to submit their entries to contests directly, not through the so-called ‘established channels’ (which was the only way in the not-so-distant Soviet past). Over the last ten or so years, Russian design professionals have taken part in almost all the major type design competitions world-wide, and those held inside Russia proved immensely popular.

What makes *bukva:raz!* different is the unprecedented scale of participation. The highest number of entries to *bukva:raz!* (135) were sent in by Russian designers, with the US coming in a close second (133). Of course, submissions from other former Soviet republics do not qualify as Russian, but designs also came from Ukraine (17), from Armenia (5), and from Belarus (1). (It is worth mentioning that Russian designers’ entries were *not only Cyrillic* typefaces; most of the designs selected by the jury included basic Latin character sets (ASCII), and one typeface covered five alphabets: Armenian, Cyrillic, Greek, Hebrew, and Latin.)

Look ma, no fees

Of course, the number of entries from Russia and its ‘Near Abroad’ would have been far smaller if *bukva:raz!* had charged submission fees for entering designs in the competition, and hanging fees for having the winning entries shown in the exhibition. The representative character of *bukva:raz!* is due, to a considerable extent, to the decision of ATypI to keep it free for the participants.

Close to home

One explanation for the huge popularity of *bukva:raz!* among Russian designers is the fact that its headquarters was conveniently located in downtown Moscow. Thus, Russian contestants had a serious advantage over their foreign competitors: they did not have to deal with international express mail; many of them just ‘walked’ their pieces to the *bukva:raz!* office at 21 Rozhdestvensky Boulevard. That gave them more time to fine-tune their designs, and peace of mind: they knew their entries had been received and logged in time.

An all-star team

The jury of *bukva:raz!* was probably the most impressive group of industry experts to ever judge a competition in Russia. I suppose the prospect of having one’s design considered, and—with luck—selected by this panel was also an incentive to take part in the competition.

A thing of honour and pride

Apparently, *bukva:raz!* was regarded by many Russian participants as a professional event of special significance and privilege. The expectations were great, and the stakes high. At the *Judges’ Soirée*, on the night after the jury completed its work, one of the participants publicly took the jury to task for not selecting *all* of the designs he had entered in the contest. In fairness, he was not the only one upset with the jury’s choices; this always happens in competitions. As part of the usual post-judging fallout, angry phone calls and e-mail messages came from both Russian and non-Russian participants (‘Don’t you guys know I’m the best?!’). It is noteworthy that most of those complaining were not aspiring designers hot off the art school bench but seasoned design professionals.

Tough were the rules

In many respects the bylaws of *bukva:raz!* were similar to the rules of other international design competitions (e.g., TDC’s). However, a special effort was made to address the copyright-related problems that often arise in developing so-called derivative designs and revivals of historical typefaces. Those issues have been brought to the top of the type designers’ agenda with the adoption of Unicode, and the production of fonts with extended character sets.

Even by Western European standards, those conditions of participation were fairly strict. They served as a loud wake-up call to many designers in Russia, where so many digital fonts present unauthorised Cyrillic ‘extensions’ to the popular Western typefaces created for Latin script—without the knowledge, let alone permission, of their originators or copyright owners.

I was told, not once, that Russian participation in *bukva:raz!* could have been much greater if the consent of the copyright owners of the originals had not been required for entering a derivative typeface in the competition. I am glad we did not drop that clause—as desperate as we felt sometimes for more entries. If we had, we would have compromised on one of the fundamental principles of our Association, and we would have sent a very wrong message to our constituency world-wide. And even if all copyright-related restrictions had been lifted, I do not think that would have resulted in any wider representation of the best type designs created in Russia and other countries.

Fonts of all lands, unite

The development of ‘foreign’ (non-Cyrillic) typefaces has a long tradition in Russia, inherited from the Soviet Union, where five alphabets were routinely used in written communications: Armenian, Cyrillic, Georgian, Hebrew and Latin. Many Arabic typefaces and typefaces for Indic languages were developed in the USSR. Designing typefaces with extended character sets was standard: the required Cyrillic-cum-Latin font complement often included more than *four hundred* glyphs. This is why Russian design professionals were not caught off-guard by the advent of Unicode: many of them already had relevant skills and experience.

The Soirée

The coming of the *bukva:raz!* judges to Moscow was hotly anticipated by the local type community. Invitations to the special session of type-related presentations by the members of the jury (*Judges’ Soirée*) were printed much too late to be mailed, and were never distributed. However, word of the event spread fast. On the night of Monday, 3 December, the school hall of the Moscow State University of Printing Arts was packed.

Those who attended the *Soirée* were the first to hear the public announcement of the results of the competition, and to see the winning entries (they were put on display in the school hall). A smorgasbord of reports on a wide range of typographic issues was offered to the enthusiastic audience:

- Yuri Gherchuk. *Iliazd: Rebelling letters. Futurist typography of Ilya Zdanevich.*
- Vladimir Yefimov. *How many typefaces do we need, anyway?!*
- Matthew Carter. *Where do new typefaces come from?*
- Akira Kobayashi. *Looking into the old, learning something new.*

- Lyubov' Kuznetsova. *Arabic type in Russia.*
- Gerry Leonidas. *Should we teach type design?*
- Fiona Ross. *A light at the end of the tunnel? Non-Latin type in the digital era.*

An intense question-and-answer session followed. I found it especially meaningful that many questions were asked by the young people, the students of the school's design department. I hope their seeing, listening to, and conversing with the renowned masters of design will deepen their interest, and give a powerful boost to their striving for excellence in the fine art of typography.

The TDC Scholarship

In a development not directly related to *bukva:raz!* but nicely rounding off the story nonetheless, Moscow State University of Printing Arts has been selected by the Board of Directors of the Type Directors Club as one of the seven design

schools to participate in the TDC Scholarship program. The University is the fourth international institution to receive this award.

The scholarship is awarded to a student whose work demonstrates exceptional talent, sophistication, and skill in the use of typography. The scholarship award consists of a 1,000 US dollars to be applied directly to the recipient's tuition, and one-year student membership in the TDC. The membership includes receiving the TDC annual, *Typography 23*, its newsletter, *Letterspace*, and invitations to all TDC programs. The recipient nominated by the school is Vera Yevstafyeva, currently enrolled in her senior year at the Design Department.

[Most kind assistance of John D. Berry in preparing these notes is gratefully acknowledged.]

Slovenia

Petra Černe Oven

In last year's report I mentioned a few enthusiastic type-addicts who are increasingly active in Slovene typography, and this year I will try to describe the activities of some of them through the presentation of their typefaces, exhibitions, events and awards.

New typefaces

Some examples of typefaces designed in Slovenia recently are:

- Rokus and Rokus Script, designed by Lucijan Bratuš, were developed as a handwriting model for the series of schoolbooks published by Rokus Publishing House;
- Arhe and Arhe Metal, designed by Evita Lukež, were developed for the lettering of the new building of the Faculty of Architecture, University of Ljubljana;
- Geotip, Grottesca, Russia, Stisca, Walbotomy, Quadra, Quadra II, Mikona and J477 are typefaces designed by young graphic designer Tomato Košir. For more information you can visit www.tomatokosir.com.

Exhibitions

There were several interesting design exhibitions organised by the Institute for Creative Production Emzin (*Zavod za kreativno produkcijo*) in the last couple of years. They were held in the gallery Avla of Nova Ljubljanska Banka:

- In May 2001 there was a personal exhibition of Slavimir Stojanovič's graphic design.
- Design tandem 'Tandar' presented their work in February 2002. The exhibition titled 'No offence!' covered the period from 1989 to 2001 when Tanja Radež and Dare Miladinovič contributed many fresh ideas to graphic design, industrial design, scenography and interior design.
- Posters designed by Paula Scher and Seymour Chwast were presented in May 2002 as a part of Emzin's broader activities in the field of graphic design which are mentioned below.

Slavimir Stojanovič's work was presented to the French audience as well – through his exhibition titled 'Minus' at the Parisian gallery LeLys in March 2002.

Another exhibition, which needs to be mentioned here, was organised jointly by The Museum of Tolmin (*Tolminski muzej*) and The Pilon Gallery (*Pilonova Galerija*) in April 2002. It was a homage to Jean Vodaine, Slovene painter, poet, printer and typographer, who lives and works in France. In Slovenia, this was the first acknowledgment of his successful career in his native country until now. A comprehensive catalogue was published containing essays on his

typography and his collaboration with painter Veno Pilon, as well as his biography and bibliography.

Events

Institute Emzin continues to publish a cultural magazine *Emzin* as well as organizing seminars on graphic design and typography. At these seminars, lecturers from Slovenia and abroad present different aspects and problems of visual communication through their own knowledge and experience.

In the most recent past the list of participants included: Jovica Veljovič (November 2000), Stefan Sagmeister, Žare Kerin, Boris Balant (May 2001) and Oliviero Toscani (December 2001). Paula Scher & Seymour Chwast shared their personal and professional views on design and typography at the seminar in May 2002.

Awards

One of the highlights in Slovene graphic design community of the year was probably the Prešeren Award Ceremony in January 2002. France Prešeren was Slovenia's greatest and most celebrated poet and the national awards for culture bear his name. It is not very common that the design and typography contributions to the national culture would be acknowledged at such a level, and it was very refreshing that one of this year's Prešeren Awards was presented to graphic designer Matevž Medja. He received the award for his work on corporate identities for the presentation of Slovenia at the world exhibitions Expo in Lisbon (1998) and Hannover (2000), for his corporate identity of the 10th Anniversary of Slovenian Independence (2001), and for the corporate Identity of the Bush-Putin Summit (2001).

Five students (Jure Engelsberger, Martina Gobec, Tomato Košir, Živa Moškrič and Mina Žabnikar) from the Design Department of the Academy of Fine Arts, Ljubljana, won the Certificate of Typographic Excellence 2001 for 'five typographic flip books' (supervisor Eduard Čehovin) when participating in the TDC47 Typography Competition of New York. The group of promising students was also presented with a Student Award for 2001 at the June opening of the TDC exhibition.

Slavimir Stojanovič won several awards in design competitions in Slovenia and abroad. For his graphic design, he won European Design Annual Award, Print A-Z Award (Competition winners), Communication Arts Award of Excellence, Finalist Award Cannes 2002 and Golden Drum Gold Award. Articles on his work were published in *Communication Arts*, *Print* and *Graphis*.

'Typographic' corporate identity

In conclusion, I would like to mention the new corporate identity of the Ministry of Culture of the Republic of Slovenia, designed by Tomato Košir, which was 'a real job' and a graduation project under the supervision of professor Ranko Novak at the Academy of Fine Arts, Department of Design. The new corporate identity is not implemented yet, but you can check up its typographic flavour later this year at <http://www.gov.si/mk/>.

Spain

Wolfgang A. Hartmann

Once again, I wish to write about the most important typographic events of the last year in Spain:

December 2001

On December 2, 2001, Maxim Zhukov sent by email the verdict of the jury of *bukva:raz!*

Four Spanish designers were amongst the winners; a fifth is Argentine, but his type is being manufactured and sold through Neufville Digital from Barcelona. The names are as follows:

- “Latina” from Iñigo Jerez Quintana
- “Onserif & Onsans” from Iñigo Jerez Quintana
- “Pradell” from Andreu Balius
- “Zubizarreta” from Joan Barjau
- “Fontana ND” from Rubén Fontana (Argentina)

This illustrates the interest which the contest aroused in Spain, and also that this country is producing fonts which reach international recognition.

January 2002

Two Spanish typefaces received the award of “Excellence in Type Design” from the Type Directors Club of New York:

- “Pradell” from Andreu Balius (Barcelona) and
- “Warhol” (now called FF Pepe) from Pepe Gimeno (Valencia).

February 2002

Lecture on “Design of Alphabets” by Andreu Balius for the Master of Digital Arts of the University Pompeu Fabra.

March 2002

Lecture on “Design of Alphabets” by Andreu Balius at the Design School ELISAVA.

Presentation at FAD (Fomento Artes Decorativas, the most important Design Association in Spain) of the Publisher Campgràfic from Valencia. This Publisher is exclusively editing books about typography and has translated into Spanish Christopher Burke’s biography of Paul Renner, books from Jan Tschichold and others. This presentation of Campgràfic in Barcelona included a round table discussion with Felix Bella, one of the publishers, Javier Mariscal, Andreu Balius, Daniel Giralt-Miracle and Wolfgang Hartmann.

April 2002

Inauguration of the exhibition “García Fonts & Co. 1992-2002. Ten years of independent typography in Spain”. (Motiva Journeys 02). Cultural Center of the Antique Institute

in Gijón. Conference organised by Andreu Balius at the inauguration.

May 2002

A one day conference at the Fine Arts College of the Universidad Complutense of Madrid. The lecturers were:

- Wolfgang Hartmann: “From metal to digital type”
- Andreu Balius: “Type design”
- César Ávila: “Typography and Publishing”
- Miguel Ángel Echeverría: “Typography and Corporate Identity”

“Tipomanía”, a lecture of Typerware held during “Design: the daily environment” in Mallorca at the Foundation of “La Caixa”.

On the last Friday of May, EXPOCODIG took place in Barcelona, this year being the 12th edition. This fair is entirely dedicated to products for Design Studios. Bauer presented the 16 fonts of the new typeface Pragma ND from Christopher Burke, a typeface which was used for the first time for the Annual Report of Country Delegates of ATypI 2000-2001.

For the first time, during EXPOCODIG, a seminar about corporate identity, entirely organised by Fundición Tipográfica Bauer and moderated by Wolfgang Hartmann, took place with the following lectures:

- Pepe Gimeno: “Process of the creation of a brand”
- Miguel Ángel Echeverría: “Identity, Corporate Image and Typography”
- Bruno Steinert: “The strength of typefaces in Corporate Design”

June 2002

Presentation in Valencia of the book *Typography and Calligraphy* by Pepe Gimeno. It is an expensively produced manual with excellent typographic application of the font “Warhol”, now “FF Pepe”.

July 2002

Seminar directed by Raquel Pelta and Julio Sanz at the Antonio Pérez Foundation at the University Castilla-La Mancha, Cuenca with the title: “The book as a design matter”.

Lecture “Typography and landscape” by Andreu Balius. Design Work Shops Summer 2002 “Periferia”. Summer courses at the University of Alcalá de Henares in Sigüenza (Guadalajara).

Switzerland

Lukas Hartmann

2000

1. Museum

At the end of the year 2000 there was the opening of the Gutenberg Museum, the Swiss Museum of Graphic Industry and Communication, located at Fribourg, a nice little Swiss town (a few kilometres South-West of Berne). It not only shows history and techniques of printing, graphic design and book binding but also focuses on communication (language, signs, pictures, writing). It is also an information centre for cultural history, technology of writing and printing as well as means of production and the products themselves. Other facilities include: library, special exhibitions (i.e. graphic design, books, playing cards: see programme), shop, workshops (in preparation), showroom, where the old techniques of typesetting, printing and book binding can be seen.

www.musee-gutenberg.ch (the museum's crew is working on an English version of the website).

2. Book

Maybe everybody knows it already: Wolfgang Weingart's heavy book. If not:

Weingart: *Typography. My way to Typography*. Published by Lars Müller Publishers, P.O. Box 912, CH-5401 Baden/Switzerland, books@lars-muller.ch,

www.lars-muller.ch

See also "Swiss Typographic Magazine" No 4/2000.

3. Tag der Typografie 2000 (Schrift im Raum)

Lecturers: Agnès Laube, Othmar Schäublin (Zurich); Klaus Detjen (Hamburg) about his works for the Typographische Bibliothek (Steidl Verlag, Büchergilde Gutenberg); Veruschka Götz (Berlin); Gerard Unger (Bussum) about his work on signing and type for the Holy Year in Rome; Claudius Lazzaroni (Berlin).

See also "Swiss Typographic Magazine" No 6/2000.

2001

1. Type Design

Yes, there still are Swiss type designers: Look at André Baldinger's "newut" (new universal typeface)! André Baldinger is a typographer and type designer who teaches at the Cantonal School of Art in Lausanne and is guest lecturer at the ANRT (Atelier National de recherche typographique in Nancy/France).

www.ambplus.com

See also "Swiss Typographic Magazine" No 2/2001.

Another one is the graphic designer, Thierry Ballmer, from Basel. He is redesigning and digitising the typeface, which his grandfather Theo Ballmer, a famous Swiss graphic designer, student at the Bauhaus Dessau, teacher at the Allgemeine Gewerbeschule Basel, designer of many political posters for the Kommunistische Partei der Schweiz, had cut into linoleum. The type will be called "Theo Ballmer" – of course! – and will be available at URW++.

For Theo Ballmer see "Swiss Typographic Magazine" No 3/2001.

If you want to contact Thierry Ballmer: www.ctballmer.ch or th.ballmer@bluewin.ch

2. Book

It is the same as with the Weingart book: maybe everybody knows it already. Anyway – look at it!

Ruedi Baur ..., ... *intégral* ..., and partners. Published by Lars Müller Publishers, P.O. Box 912, CH-5401 Baden/Switzerland, books@lars-muller.ch, www.lars-muller.ch

For those who are (German speaking) teachers: There is an interesting teaching aid for young typographers (5 volumes) called "Lehrmittel zur visuellen Gestaltung": www.comedia.ch. Comedia is the Swiss trade union for communication and media people and does a lot for the education of young typographers; comedia also organises the annual Tag der Typografie, which leads me to:

3. Tag der Typografie 2001 (Vision Typografie)

Lecturers: Bazon Brock (Designers as dustbin of society – very interesting!); Ruedi Baur; Thomas Brugisser and Michel Fries; Hans Peter Willberg; Herta Müller; André Vladimir Heiz, Caroline Grimm, Oliver Emch.

See also "Swiss Typographic Magazine" No 5/6/2001.

That's it for this year – and if anybody didn't realize it before: It is worthwhile subscribing to:

"Swiss Typographic Magazine", "Journal for Lettering", "Typographic Composition", "Design and Communication", published by the Union comedia of Switzerland for the Advancement of Education!

United Kingdom

Phil Baines

In the United Kingdom between August 2001 and July 2002 the following happened:

NEW ARRIVALS

Albert from Jason Smith (aka FontSmith); Aspect (otf) from Jeremy Tankard; Foundry Sterling from The Foundry; Scene from Sebastian Lester (Agfa/Monotype); Precious Sans from Nick Cooke (Fontworks); Paralucent from Rian Hughes (fronting 'Loaded' magazines redesign) and eventually, on 11 February 2002, Times Classic from Dave Farey and Richard Dawson.

SOCIETIES AND CONFERENCES

Information Design Association has been busy preparing for a conference 'infodesign ed 2002' to be held at the University of Reading 16-17 September. This event has been co-organised with the International Institute of Information Design (IIID), Design Education Association (DEED), Information Design Network (IDN) and finally Computers in Art & Design Education (CADE).

ISTD celebrated the publication of *Typographic writing* (ed. David Jury) in the Autumn with a small exhibition in Magma's Clerkenwell bookshop. Publication of their *Typographic* journal continues as does their support for both industry and education through their awards programmes.

Letter Exchange has made a conscious effort to enlarge its membership and enthusiastically presents a varied lecture programme and is also currently planning a website to showcase members' work.

In addition to its lecture series, which is based at St Bride's, the Printing Historical Society brought together a range of both national and international speakers for a one-day conference entitled 'Printing history: new criteria' at the University of Reading on 11 January 2002. No.4 in the new series of the *PHS Journal* has also recently been published.

The St Bride Printing Library continues to host regular exhibitions including, from earlier this year, 'The Page is the picture' which showcased the work of the Incline Press and 'The Times: typography in the 21st century'. The Friends are currently preparing a conference entitled 'Twentieth century graphic communication' for 24 & 25 September 2002.

The Sign Design Society's regular lecture series continues.

Bruno Maag, the new chair of the Typographic Circle, has pledged to revive the more social traditions of this organisation. Issue 10 of their publication *Circular* has recently been

published and this year's lecture programme (held at RIBA) has seen presentations by North, Sea, GTF and Vince Frost.

Many British speakers took part in the First International Conference on Typography & Visual Communication in Thessaloniki 23-26 June 2002. Despite a few organisational hiccups, the event proved an interesting meeting point of cultures and backgrounds for all concerned.

PUBLISHING

Books

Overview books included Christian Küsters & Emily King, *Restart; new systems in graphic design* (Thames & Hudson) and Nathan Gale's *Type 1* (Laurence King). Compendia of more substance include Jeremy Aynsley, *A century of graphic design: graphic design pioneers of the twentieth century* (Mitchell Beazley), Rick Poyner's reappraisal of *Typographica* magazine (Laurence King) and the ISTD's *Typographic writing*, a collection of articles from an era of their journal mentioned earlier. Alan Bartram has written an overview of another era – *Five hundred years of book design* (British Library) – which still has much to say to contemporary designers.

Hyphen Press has republished Harry Carter's excellent *A view of early typography* and reissued (with some revision) Norman Potter's seminal text *What is a designer?* and the much sought after Karel Martens *Printed matter/drukwerk*.

This year has seen a resurgence of more old-fashioned educational books, David Jury has a title for Rotovision and Bob Gordon also. Bob Gordon has also written *Making digital type look good* (Thames & Hudson). With Andrew Haslam, I have written *Type & typography* (Laurence King / Watson Guptill) a typographic primer which owes much in terms of the material shown to the generosity of many fellow ATypI members. Thank you. A review will appear in *Eye* 45. With three others, I also launched the website publiclettering.org.uk which digitally explores presentation of a lettering walk first published exclusively for ATypI members attending the annual conference in Reading 1997. This project has now received funding from Central Saint Martins to broaden its remit so that work can begin on making the Central Lettering Record – a photographic archive begun at the college in the 1960s – accessible to a much wider audience.

Periodicals

The weekly *Design Week* and monthly *Creative Review* and *Graphics International* continue to provide their business and

glossy perspectives on the communications industry at large and include typography within that remit. The (far more) serious quarterly journal *Eye* has undergone a face-lift this year (featuring a new logotype from Thirstype) and now, three issues in, the design has settled down and looks more confident. Typography was a strong feature of no.44 (which also focused on the design response to 9/11) and issue 45 will be another 'typography' issue.

EXHIBITIONS

January 'Manga: short comics from modern Japan' at the London Institute Gallery.

February 'Hans Schleger' at the London Institute Gallery.

May A lettering exhibition 'Stone words' at Pentagram and Wolesley Fine Arts featured many members of Letter Exchange.

July British book design in all its facets was featured in a British Council touring exhibition 'Book corner' curated by Emily King. '100+3 Swiss posters from the Odermatt collection' at the London Institute Gallery.

The Type Museum in South London, now under new leadership, might finally (it is hoped) be able to take a more active role in the typographic life of the country.

DEPARTURES

Colin Banks (1932–2001) who, as one half of the leading design partnership Banks & Miles, re-invigorated the Johnston Underground typeface.

Herbert Spencer (1924–2002) whose work in publishing and education transformed British graphic design.

United States of America

John D. Berry

Since the type world exists within the general economic world, the past year has been, of course, one of straitened circumstances and lean times. Like everything else in the United States, the type world was affected by 9/11, as it was already influenced by the economic downturn. As budgets are cut everywhere, there is simply less money to go around. Yet new developments keep happening.

There are fewer type publications today than there once were, but *Émigré* still appears regularly, with yet another change of format, and FontShop San Francisco has published two issues each of both *font* and, online, Max Kisman's *Tribe*. Adobe published a new type catalog, its first in quite a while, and Font Bureau published the third of its general specimen books. *Lines & splines* folded, but Andy Crewdson has since started up another online type periodical, and Simon Daniels continues to serve the typographic community with his news & links page on the Microsoft Typography website. The regular column I write on type and design for Creativepro.com cut back from weekly to biweekly.

Adobe turned yet farther away from type, which was once what the company was known for, as company-wide layoffs affected the dwindling type department; but at the same time they have converted the entire Adobe library to OpenType format, introducing some type families that contain significant typographic refinements.

The Society of Typographic Aficionados (SOTA) put on the fourth TypeCon, though this time it took place not in the United States but in Canada, in Toronto; it drew many US attendees, of course.

In San Francisco, Zapfest, which I mentioned in last year's report (it had its opening at the beginning of September 2001), extended through two months of lectures and the exhibition. Perhaps the most dramatic of the lectures, for its circumstances, was Larry Brady's talk: it was scheduled for the weekend right after Sept. 11, and when they couldn't

get a flight from Los Angeles, Larry and Marsha Brady drove half the length of California to be there. They weren't sure whether there would be an audience, but there was a significant turnout. In the face of violence, it seemed important to reassert the importance of art and culture. The post-9/11 tightening of airport security in the US almost sabotaged one of the later Zapfest lectures, on calligraphic technique, when Cynthia Batty barely managed to get her handmade calligraphic pens onto her flight to San Francisco.

A large number of US type designers entered ATypI's first type-design competition, *bukva:raz!*, and the resulting book, *Language culture type*, which for some of us occupied a large part of the year, is being published by a US-based publisher (Graphis, in New York) and was created in the United States and Canada. Other type-related books of significance include the Zapfest catalog, *Calligraphic Type Design in the Digital Age*, edited by John Prestianni (Ginkgo Press); the Type Directors Club's annual, *Typography 22* (HBI), featuring the winners of TDC's competitions for typography and type design; and the English-language edition of *Gudrun Zapf von Hesse* (Mark Batty, Publisher).

It's always hard to characterize how type is being used at any particular time, but current trends in typography seem to include mixing of unusual typefaces (perhaps the significant thing is that these seem to work more often than one would expect); increased use of humanist sans serif faces; a revival of digital fonts that have optical-size variations (though they're often misused); a taste for naïve industrial faces in everyday typographic use; the availability of a large number of handwriting and script display faces; and the unexpected proliferation of Verdana as a typeface for print. Although the development of e-books has languished, the increase of digital type on the screens of PDAs and cell phones has influenced type design in much the same way bitmapped screen fonts did in the 1980s.

This booklet is typeset in Fontana ND. This sanserif typeface was designed by Rubén Fontana (Argentina) and has been exclusively used in the last few years for the text of the magazine *tipoGráfica*. It is now available in 30 fonts from Neufville Digital (www.neufville.com).

Fontana ND is one of the prize-winning typefaces of the contest *bukva:raz!*, organized by ATypI in late 2001. It will be one of the typefaces featured in the exhibition which will be shown for the first time at the Rome ATypI Conference in September 2002.