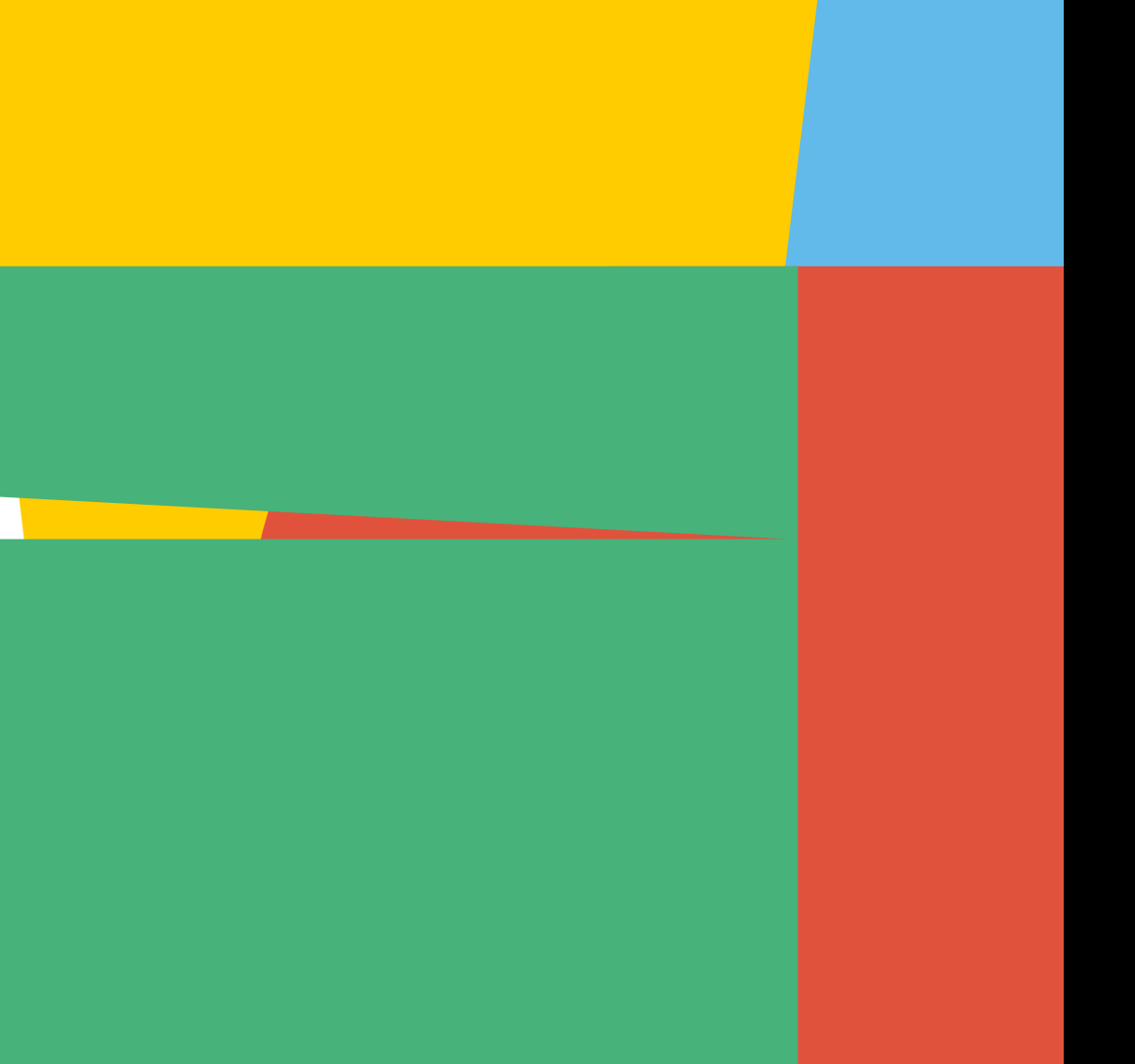


The image features a central white rectangular frame containing a blue trapezoidal shape. The background is composed of several overlapping colored areas: a light blue area at the top left, a yellow area at the top right, a red area at the bottom left, and a green area at the bottom right. The text is centered within the blue trapezoid.

ATypI Paris
May 9–14, 2023
atypi.org



ATypI Paris
May 9-14, 2023
atypi.org
Program

Welcome to the 2023 ATypI conference in Paris

The strong connection between Paris and ATypI runs deep. Our association's first president was Charles Peignot, general director of the renowned Parisian type foundry, Deberny et Peignot. It is a testament to the enduring importance of this city that Paris has hosted more ATypI conferences than any other location, with a total of five editions (1959, 1960, 1967, 1974, and 1989). Returning to Paris after a forced hiatus of three years due to the pandemic offers a new symbolic chapter as we strive to rendez-vous with our beloved community.

The past years have not been easy for type designers, educators, software developers, and other professionals interested in typography worldwide. Still, I am proud that we have persevered and remained connected through our shared passion for typography. Our commitment to bringing people together and sharing knowledge has always been at the heart of the ATypI mission, and I am pleased to say that we have continued to do so even amid the pandemic. Our online events, such as the Tech Talks and All Over events, have provided a vital lifeline for our community, allowing us to stay connected and engaged during these difficult times.

We received an overwhelming response to our call for proposals, with a record-breaking 250+ submissions. The majority were compelling. This impressive response is a testament to the strength and vibrancy of our community, and it has allowed us to create a program with a stellar lineup of speakers and superb content. I am confident that this reunion will be an unforgettable experience that will inspire and energize us all as we continue providing an integrated forum to connect our community.

As we come together in Paris, let us celebrate our resilience and shared passion for typography and immerse ourselves in the joy of being part of this extraordinary community!

Crystian Cruz
President of ATypI



What an eagerly anticipated *Rendez-vous*! After a hiatus of many years, the annual ATypI conference returns to France, where it was last held in 1989 in the charming city of Paris. In the intervening decades, the French typographic landscape has undergone a dramatic transformation. The demise of the industrial foundry giants of the late 1970s has given way to a new era, characterized by the emergence of independent designers who have redefined the role of the type designer as an individual act. The French typographic community has evolved into a diverse and dynamic network of studios, schools, and researchers, creating a type scene that is both innovative and thriving. It is an exciting time to be a part of such a vibrant atmosphere, and we are thrilled to have you join us!

The story of the 2023 ATypI Paris conference is one of perseverance and dedication, with a team of type enthusiasts working tirelessly since as early as 2017. Despite many setbacks, including the global pandemic, this group of individuals remained undeterred and committed to bringing the conference to fruition. Let us pay homage to these local heroes who have made ATypI Paris a reality. When you have a chance, take a moment to greet them and express your appreciation for their hard work.

The 2023 ATypI Paris conference is not just an opportunity to engage with the latest developments in type design, but also a chance to explore the city in the beautiful season of Spring. In addition to an exceptional conference program, we invite you to indulge in the many pleasures that Paris has to offer: stroll along the banks of the Seine, admire the traditional lettered storefronts, and take a romantic type walk through the city's cemeteries. As a Parisian, even if only temporarily, you will be enveloped in the atmosphere of *La vie en rose*. We welcome you to Paris and wish you a memorable and rewarding experience.

Jean-Baptiste Levée

Frank Adebaiye, Camille Aznar, Bruno Bernard, Clothilde Bouan, Léon Hughes, Thomas Huot-Marchand, Julia Joffre, Raphaël Lefeuivre, Jean-Baptiste Levée, Yoann Minet, Joseph Pasqualini, Émilie Rigaud, Marion Sendral, Morgane Vantorre.

Timeline 07

Talks 15

Workshops 103

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by speakers 124

by keywords 125

Biography 129

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Wednesday May 10
Auditorium

16:00 REGISTRATION/CHECK-IN

18:00 Ensemble! Opening Reception
Sponsored by Monotype

19:30 Welcome/Introductions

Jean-Baptiste Levée, Crystian Cruz,
Monotype Team

19:45 VR Calligraphy Performance

Monika Marek-Lucka,
Brody Neuschwander

20:00 Keynote

Véronique Vienne

21:15 Bonnet de nuit... A little nightcap

Sponsored by Monotype

21:45 EXIT

22:00 BUILDING CLOSED

Thursday May 11 — Morning Auditorium		Salle 108	Salle 107
08:30 BREAKFAST	08:30 BREAKFAST	08:30 BREAKFAST	08:30 BREAKFAST
09:00 Keynote Veronique Marrier	09:00	09:00	09:00
09:15	09:15	09:15	09:15
09:30	09:30	09:30	09:30
09:45	09:45	09:45	09:45
10:00 Peter Knapp in Space Peter Knapp, Serge Ricco	10:00 Developing Project Assistants to Support the Process of Type Design Petr van Blokland	10:00	10:00
10:15	10:15	10:15	10:15
10:30	10:30 Font Ergonomics—A new experimental paradigm using AI Octavio Pardo Virto	10:30 Developing Project Assistants—Breakout Petr van Blokland	10:30
10:45 Morisawa Announcement Platinum Sponsor Morisawa	10:45	10:45	10:45
11:00 BREAK	11:00 BREAK	11:00 BREAK	11:00 BREAK
11:30 Multilingual Font Family Design for Digital Screen Jinhee Kim, Suhyun Lee Diamond Sponsor Sandoll	11:30 The Pergamon Project Onur Yazcigil	11:30 Wikitype: A prototype for type classification Leonardo Vázquez Conde	11:30
11:45	11:45	11:45	11:45
12:00 Wine and Typography Philippe Dabasse, Guillaume Reynard	12:00 Pigs and Cups: Helping readers with dyslexia Kevin Larson	12:00 Where We Came From: The origins and purpose of ATypI John D. Berry	12:00
12:15	12:15	12:15	12:15
12:30 Pech Merle-Gutenberg-Vars. David Berlow	12:30 Reading Emotions: A new system to express and understand emotions through type Ann Bessemans, María Pérez Mena	12:30 ATypI Members/Interest Open Discussion	12:30
12:45	12:45	12:45	12:45
13:00 LUNCH ON YOUR OWN	13:00 LUNCH ON YOUR OWN	13:00 LUNCH ON YOUR OWN	13:00 LUNCH ON YOUR OWN

Thursday May 11 — Afternoon
Auditorium

Salle 108

Salle 107

13:00 LUNCH ON YOUR OWN

13:00 LUNCH ON YOUR OWN

13:00 LUNCH ON YOUR OWN

15:00 Script Meets Tech: Responses to materiality in some ancient and medieval letterforms
Marco Smith

15:00 Typography of a Revolution: The effects of Islamic Revolution on Iranian typography
Pouya Jahanshahi

15:00 Font Pricing Primer
Nadine Chahine

15:15

15:15

15:15

15:30

15:30 Tipos Latinos 9: The Latin American Type Biennial comeback
Fernando Mello, Henrique Nardi

15:30

15:45 Preserving Syrian Design History and Graphics in the Arab World: The Syrian Design Archive
Kinda Ghannoum, Hala Al Afsa,

15:45 Cuneiform—New Life for a Dead Script: Rendez-vous of extinct languages
Roman Wilhelm

15:45 How Google Fonts Designed a Specimen Page for Any Typeface
Tobias Kunisch

16:00 Sally Alassafen

16:00

16:00

16:15 It Started as a Typeface for Post-digital Letterpress Printing, and Then it Became Much More
Ana Sofia Mariz

16:15 Typoteka: Typographic roots of Poland
Borys Kosmyńka, Mateusz Machalski, Ania Wieluńska

16:15 Letters Speak With Different Tones
Atefeh Mohammadi

16:30

16:30

16:30

16:45 BREAK

16:45 BREAK

16:45 BREAK

17:15 OpenType 2.0 Panel, 2023 Edition
Panelists TBD

17:15 The Anti-type Book
Yomar Augusto

17:15 How to Make a Podcast Program on Typography for Over Seven Years
Eric Q. Liu

17:30

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17:45 Wood Type Manufacturers in France
Eric Nunes

17:45 TYPETENTION—Attention in type and typography
Seryozha Rasskazov

18:00

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18:15 Experiments on Reforming the Printed Letters of the Bolorgir Style
Elena Papassissa

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18:45 EXIT

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19:00 BUILDING CLOSED

19:00 BUILDING CLOSED

19:00 BUILDING CLOSED

Friday May 12 — Morning		
Auditorium	Salle 108	Salle 107
08:30 BREAKFAST	08:30 BREAKFAST	08:30 BREAKFAST
09:00 Scribo Ergo Sum Underware: Akiem Helmling, Bas Jacobs, Sami Kortemäki	09:00 Good or bad? Hebrew tells us it's complicated. Liron Lavi Turkenich	09:00
09:15	09:15	09:15
09:30	09:30 Demo: Font Proofer Peter Nowell	09:30
09:45 The Scriptorium de Toulouse (1967–1973/1982–2005) and Bernard Arin: Ambitions and pedagogical approach Juliette Flécheux	09:45 Type Design in Thai Politics Potch Auacherdkul, Širin Gunkloy, Wee Viraporn	09:45 #co_ma : Immersive kinetic typography for live spoken word performances Olga Wroniewicz
10:00	10:00	10:00
10:15 Communication Through Asemic Writing Olga Kulish	10:15 CJK Typefaces Xiaoyu Liu Bronze Sponsor Hanyi Fonts	10:15 Discourse on the Methods Kai Bernau, Matthieu Cortat-Roller, Raphaela Haefliger
10:30	10:30	10:30
10:45 Presentation of TDC Medal to Jan Middendorp Eric Q. Liu	10:45 Demo: FontLab Adam Twardoch Bronze Sponsor FontLab	10:45
11:00 BREAK	11:00 BREAK	11:00 BREAK
11:30 Evolution of Chinese Typeform in the 19th and 20th Centuries Xunchang Cheng	11:30 Diffeator 2: Better regression testing for font families Simon Cozens, Marc Foley	11:30 Micro to Macro: Type design as an introduction to typography in person or virtual about education Lisa J. Maione
11:45	11:45	11:45
12:00 Decolonizing Ascenders and Descenders: Resisting homogenization and encouraging diversity Borna Izadpanah	12:00 Progress Report: Fontra, a new browser-based font editor Jérémie Hornus, Just van Rossum	12:00 This is Not a Revival: An experience in type design EsadType Students 2022–2024
12:15	12:15	12:15
12:30 Typeface Legibility and Low-vision Readers Sofie Beier	12:30 Not the Visual Synchronization but the Contextual Reinterpretation (based on Sandoll-Typotheque collaboration projects)	12:30 Typography Education Discussion
12:45	12:45 Chorong Kim, Seulki Kim Diamond Sponsor Sandoll	12:45
13:00 LUNCH ON YOUR OWN	13:00 LUNCH ON YOUR OWN	13:00 LUNCH ON YOUR OWN

Friday May 12 — Afternoon
Auditorium

Salle 108

Salle 107

13:00 LUNCH ON YOUR OWN

13:00 LUNCH ON YOUR OWN

13:00 LUNCH ON YOUR OWN

15:00 The font business is broken.
Can we fix it?
Arthur Schwarz

15:00 Uncovering the ATF Archives at the
Smithsonian Institution
Laura Chessin

15:00 Axis Registration with Google Fonts
Dave Crossland

15:15

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15:15

15:30

15:30 Type Unite. Experimental Typography
Agnieszka Ziemiszewska

15:30 TBD

15:45 Power in the World of Type
Nadine Chahine, Laura Meseguer,
Lynne Yun, Veronika Burian,
Ann Bessemans

15:45 Fishing Figures
Yoann De Roeck

15:45 A Digital Revival: The Monotype Index
of Typefaces
Andrea Leksen

16:00

16:00

16:00

16:15

16:15 Reviving Unknown 16th-century
Dutch Type
Shotaro Nakano

16:15 Inflated Type
Daniel Escudeiro

16:30

16:30

16:30

16:45 BREAK

16:45 BREAK

16:45 BREAK

17:15 Black Strokes and White Shapes
Cyrus Highsmith

17:15 The Heritage of Oldřich Menhart
Petra Dočekalová

17:15 Prototype and Origin of the North Korean
Typeface (1909–2019)
Hyungkuk Ryu

17:30

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17:45 Keynote
Mathieu Lehanneur

17:45

17:45 21st Century Ukrainian Society and Fonts
Yevgen Sadko

18:00

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18:15 Chinese Ethnic Typography—
Noto Fangsong Khitan Small Script
Liu Zhao

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18:45 EXIT

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18:45 EXIT

19:00 BUILDING CLOSED

19:00 BUILDING CLOSED

19:00 BUILDING CLOSED

Saturday May 13 — Morning		
Auditorium	Salle 108	Salle 107
08:30 BREAKFAST	08:30 BREAKFAST	08:30 BREAKFAST
09:00 Reviving the World's First Phonetic Writing Aystem, Linear Elamite (2300–1850 BCE) Sina Fakour	09:00 Typo Belgiëque: Forgotten [type] foundries of Belgium in the nineteenth and twentieth centuries Jo De Baerdemaeker	09:00 Typographic Imaginary of Louis Jou Jules Durand
09:15	09:15	09:15
09:30 Layers of Information in Japanese Text: Emphasizing typographically Mariko Takagi	09:30 Research into Perception of Handwriting Peter Bilak, Héctor Mangas	09:30 Typography for the Metaverse Adam DelMarcelle, Flor Salatino, Heather Snyder Quinn, Zishou Wang
09:45	09:45	09:45
10:00 Learning from the Streets: Lessons from the postmodern Mexican blackletter hand Jesús Barrientos Mora	10:00 Type Design Contribution to the Study of Antique Monetary Inscriptions Morgane Pierson	10:00 Arabic/Latin—Designed in dialog Linda Hintz, Toshi Omagari, Pascal Zoghbi
10:15	10:15	10:15
10:30 Yeah, type design is cool, but have you tried to be a feminist? Fer Cozzi	10:30 Same Same but Different: National perspectives on a common heritage, the latin script Fritz Grögel	10:30 Chinese Font Design and Application Trends in the 2020s Yichen Zhang Platinum Sponsor FounderType
10:45	10:45	10:45
11:00 BREAK	11:00 BREAK	11:00 BREAK
11:30 Ukrainian Type Design: Roots, identity, modernity Kateryna Korolevtseva	11:30 Dives Akuru: The role of typography in cultural preservation Fernando Caro	11:30 Exploring Commonality in Four Different Type Systems: Discovering how words in English, Mandarin, Hindi, and Urdu type can cross the cultures barriers
11:45	11:45	11:45 Anosh Gill
12:00 Reclaiming Peruvian Typography: A decolonial read on design history Juan Villanueva	12:00 Protest Scribes Shaqa Bovand	12:00
12:15	12:15	12:15
12:30 Signs of Resistance Agyei Archer, Eben Sorkin	12:30 Why We Don't Know Anything About the History of Ukrainian Design Oleksandra Korchevska-Tsekhosh	12:30
13:00 LUNCH ON YOUR OWN	13:00 LUNCH ON YOUR OWN	13:00 Type Design Feedback Session in Spanish 14:30 (Latin script) / Sesión de crítica de proyectos tipográficos (alfabeto latino) Laura Meseguer, Sol Matas

Saturday May 13 — Afternoon
Auditorium

Salle 108

Salle 107

13:00 LUNCH ON YOUR OWN

13:00 LUNCH ON YOUR OWN

13:00 LUNCH ON YOUR OWN

15:00 Titans of Transfer Type
Dan Rhatigan

15:00 Blurred Type: A look into typography for the visually impaired
Monica Hutama

15:00 Caractère Noël, 1951-1964: The manufacture of typographic discourse in France
Juanma Gomez

15:15

15:15

15:15

15:30 Ghost, Glitch, or Muse?: Designing with fallible machines
Lynne Yun

15:30 Urban Letterforms and Social Representation: Investigating the intersection of visual communication and sociolinguistics
Irmí Wachendorff

15:30 Wander Type: Vieux Carré
Nicholas Waguespack

15:45

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16:00 Reading Time: An overview of horological typography
Lee Yuen-Rapati

16:00 Back to Alif
Nada Abdallah

16:00 CryptoKit, a Semantic Map of Blockchain Technology
Guillaume Helleu, Océane Juvin, Anthony Masure

16:15

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16:15

16:30 2024 Location Reveal
Crystian Cruz

16:30

16:30

16:45 BREAK

16:45 BREAK

16:45 BREAK

17:15 Notre Dame, continuer l'histoire
Laurent Ungerer, Morgane Vantorre, Agathe Hondré, Raphaël John

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18:00 Keynote
Thomas Huot-Marchand, Alice Savoie

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Closing Remarks

19:00 Jean-Baptiste Levée, Crystian Cruz

19:00

19:00

19:15 EXIT

19:15 EXIT

19:15 EXIT

19:30 BUILDING CLOSED

19:30 BUILDING CLOSED

19:30 BUILDING CLOSED

ATypI Paris
May 9–14, 2023
Talks

Signs of Resistance

Talk

- #De-colonialisation
- #Process
- #Vernacular design
- #Global language support
- #Pan-African language support
- #Collaboration

A technical investigation of post-colonial sign-painting traditions across more than ten countries, and the ways designers can capture their expressiveness in traditional typeface design. This investigation examines the ways these expressions of language have evolved along similar trajectories, and what they can teach us about the politics and economics of post-coloniality.



Eben
Sorkin



Agyei
Archer

IG @agyei.design
TW @agyeidesign

Decolonising Ascenders and Descenders: resisting homogenisation and encouraging diversity

Talk

Decolonising design
Global typography
Arabic type design
Asian languages

Imagine belonging to an Asian language community which for centuries has considered the art of writing an integral component of its cultural identity and an essential element of its visual communication and artistic expression. It has produced eminent artists and skilled craftspeople who have employed letterforms in the most creative, efficient, and imaginative way. It has successfully survived conflicts and divisive forces of every conceivable nature. Despite this background, your language is poorly represented in typographic environments today. This description applies to several language groups that use Arabic script or its modified forms. Although still inadequate, better typographic choices are available for users of languages like Arabic and Persian; however, only a handful of Arabic script digital typefaces exist for South-Asian languages (such as Pashto, Sindhi, and Urdu), whose users form around one-third of the world's Muslim population.

This presentation examines specific historical, cultural, economic, and socio-political cases that contributed to the current state of Arabic script typography and the surprisingly disproportionate representation of different languages. It also addresses issues around the imposition of Latin script typographic standards and aesthetic values on Arabic script and the lack of support for its localized forms. Drawing from significant historical examples of type-making from vernacular type foundries and printing presses, it argues that many of the current shortcomings in the design and development of Arabic script typefaces are not due to the 'complexity' of writing styles but either uninformed or deliberate choices of companies and individuals. It emphasizes the importance of reflecting cultural, linguistic and stylistic preferences of languages that use the Arabic script. The aim is to encourage more dialogue to apply a decolonial lens to norms and practices in academia and the industry concerned with textual communication in various world languages.

Borna
Izadpanah

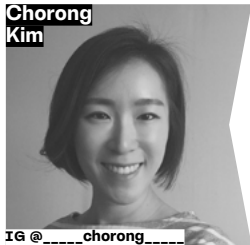


IG @borna
TW @BornaIz

Not the Visual Synchronization but the Contextual Reinterpretation (based on Sandoll-Typotheque collaboration projects)

- Talk
- # Bilingual project
- # Multilingual project
- # Hangul-Latin
- # Hangul trends
- # Contextual reinterpretation
- # Balance
- # Collaboration
- # Sandoll Greta Sans
- # Sandoll Lava
- # Sandoll November

Chorong Kim



IG @_____chorong____

Sandoll has collaborated with Typotheque on three projects over the past five years; Sandoll Greta Sans (Greta Sans KR) in 2019, Sandoll Lava (Lava KR) in 2021, and Sandoll November (November KR) in 2023. They are all multilingual-based font families; nevertheless, each project has a different approach to achieving the optimal result. Like other bilingual or multilingual font projects, it is almost impossible to find one correct design answer in dissimilar cultural contexts. However, considering not only the concept of the typeface itself but also local users, the market situation, and historical background as well, the designer can take the most appropriate way among various methodologies.

This talk will explore essential aspects for making a better balance across varied writing system fonts, especially Hangul and Latin. It will also discuss methods of integrating diverse requirements of the visible and invisible elements, and what to preserve or compromise for the contextual reinterpretation through each project experience.

Seulki Kim



IG @seul.type

Reading Emotions: A new system to express and understand emotions through type.

Talk

- # Legibility
- # Type design
- # Reading
- # Expression
- # Reading emotions
- # Emotional type
- # Affective typography
- # Continuous reading
- # Proficient readers
- # Children
- # Design research

Ann Bessemans



IG @pxlmad

María Pérez Mena



IG @pxlmad

Communication goes bad when it lacks social connectedness. Speakers who make eye contact and proper voice inflections are more effective communicators. Speaker effectiveness is guaranteed by emoting and communicating with people, versus speaking dryly. Regular text is much like dry speakers. There isn't any emoting; the emotion must be generated by the reader. Yet, for the reader, the work of detecting emotional cues in language (spoken and written) can be troublesome and harm comprehension. For young readers, this struggle is even greater since they are still developing their literacy skills. As general literacy skills are on average dropping with youngsters, providing new ways to better comprehend the text may contribute to making reading more proficient and engaging.

READSEARCH has already proved that type design can make prosody more visual within a balanced text image. Visualizing intensity, duration and pitch improves reading aloud and comprehension. Prosody and emotion are closely related to each other as they define the expression of the speaker, yet they are different. Prosody can change quickly over the course of a sentence, whereas emotions are generally constant over the course of a sentence and potentially over a thousand words. However, both visual prosody and emotion can make reading more efficient as they give readers skills and strategies to understand the text in a more efficient way.

Similar to the process of making prosody visual, READSEARCH invented a method to visualize emotions in type, suitable for continuous text purposes. In this presentation, we will show that kids (and probably you) are able to pick up emotions from the type design while reading, and that such kinds of social connections can be added to text and support better comprehension. We envision active participation to generate a fruitful discussion about emotion in type.

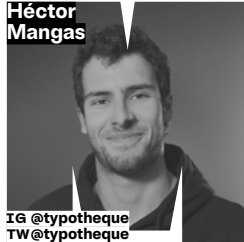
Research into Perception of Handwriting

Talk

- # Handwriting
- # Implicit preference
- # In-group out-group bias
- # Latin script

Over the past year, Typotheque collected more than 600 examples of handwriting from individuals around Europe, to evaluate how the models of writing individuals are exposed to correlate with how people write. We have observed clear differences between regions and age groups, and wondered whether the style of writing affects the reader's perception. Our research allows us to answer the questions of implicit preference and readability of different forms.

Héctor
Mangas



IG @typotheque
TW @typotheque

Peter
Bilak



IG @typotheque
TW @typotheque

Titans of Transfer Type

Talk

- #Analog
- #Transfer
- #Rub-down
- #Letraset
- #Mecanorma
- #Globalization
- #Typesetting

This overview of the production of transfer type between the 1960s and the early 1990s will look at the most prominent brands (Chartpak, Letraset, Mecanorma, Zipatone, et al.) and the various licensed and original typefaces that they distributed. Details will include the challenges and advantages of working with transfer type, the prominence of certain typefaces across multiple brands, the development of original designs by certain brands, and the spread of designs and genres across international markets.

Dan Rhatigan



IG @bijoutype
TW @ultrasparky

Inflated Type

- Talk
- #Personal
- #3D typography
- #Experimental
- #Inflated
- #Motion
- #Adobe
- #Splash screen

From personal experiments to the Adobe Illustrator splash screen — insights into the process, experiments, errors and lessons from designing letters in a limited 3D space.

Daniel
Escudeiro



IG @d_escudeiro

Discourse on the Methods

Talk

#DesignEducation
#Research
#NewTools
#NewFormalExpressions
#BeyondBezier
#CreativeEmpowerment
#Ecal
#HesSoEducation

Matthieu
Cortat-Roller



IG @ecalmatd

Kai
Bernau



IG @carvalho_bernau
TW @at_cb

It is easy to take the tools at one's disposal for granted, and it is easy to get trapped into thinking that the fonts you can make with a Bézier editor are all the fonts you can make, period. Is that the reason that all typefaces look the same? To arrive at new shapes, we first must design new tools.

This presentation presents ECAL MATD's pursuit in creating new shapes through pushing the boundaries of what is possible with Bézier curves, and to discover what lies beyond: From a first-semester class, to a case study of graduation work, to the announcement of a new multi-year research project.

These speakers appear and offer this presentation due to the support of ECAL/University of Art and Design Lausanne (HES-SO) / "ECAL/Ecole cantonale d'art de Lausanne (HES-SO).

Raphaela
Häfliger



Tipos Latinos 9: The Latin American Type Biennial comeback

Talk

#Biennial
#Type design
#Exhibit
#Latin America
#Tipos Latinos

The Biennial Tipos Latinos is Latin America's biggest typographic showcase. Fernando Mello and Henrique Nardi, both involved with the Biennial since its early years, will give a brief illustrated overview of the Biennial's 18 years, discussing not only its history, its evolving structure, and statistics, but also the impact it has had on the continent's type design. Alongside the panorama, Fernando and Henrique will focus on the current edition, published earlier this year.

Tipos Latinos 9th Biennial is a very special one: it was postponed due to the pandemic, having its organization redesigned to work remotely. In total, more than five hundred projects were submitted. Because of the four-year gap, the organizers decided to increase the number of selected works from 70–80 to 100. Within the selected works, the jury awarded three typefaces with Excellence badges. Given the freshness of its results despite adverse conditions, the current edition of the Biennial is one of the most representative editions to date.



Wood Type Manufacturers in France

Talk

- # Wood type
- # Letterpress
- # Wood type manufacture
- # Wood type industry
- # France

Eric will give an overview of the activity of the French-speaking manufacturers. Their activity occurred between 1837 (Nancy) and 1982 (Grenoble). He will address the question of type manufacturing techniques, which remained essentially manual until the first third of the 20th century, unlike in the United States. He will examine the case of the city of Bressuire which sheltered many factories between 1848 and 1965, then look at the industrial approach of Auguste Martin, and conclude with a brief history of the last active factory in Grenoble until 1982.

Eric
Nunes



IG @ampersandpresslab
TW @ampersanden

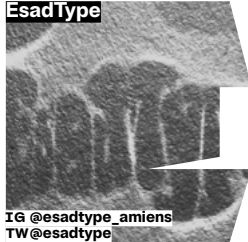
This is not a Revival: An experience in type design

Talk

- #France
- #19th century
- #Research
- #Lettering
- #Experiment
- #Type design
- #EsadType

This presentation will trace the development of a project carried out as part of the postgraduate course EsadType (École supérieure d'art et de design d'Amiens) between October 2022 and March 2023. Initiated by several members of the teaching staff, this project aims to encourage the students of the 2022-24 group to rediscover forgotten aspects of the history of letterforms in 19th century France. After a preliminary phase of research and documentary analysis, the selected examples were first reinvented through intensive practice with different drawing and lettering techniques. This unusual approach gave surprising results and generated new models, ready to be transformed into typefaces and digital fonts.

EsadType



IG @esadtype_amiens
TW @esadtype

Reclaiming Peruvian Typography, a Decolonial Read on Design History

Talk

- # Design History
- # Decolonizing Design History
- # Decolonizing Design
- # Decolonizing Design Research
- # Peruvian Typography
- # Peruvian Design History
- # Peruvian Design
- # Latin American Typography
- # Latin American Design History
- # Latin American Design

You won't find the history of Peruvian typography in any design history book, because it hasn't been written yet. In 2021, I taught a class titled "On Typography and Language in Peru," as part of the Incomplete Latinx Stories of Diseño Gráfico organized by the BIPOC Design History group. This was the first-ever overview of the visual culture of Peru through the lens of typography and language, covering visual and written communication from pre-columbian times until the early 21st century.

Typography still has a long way to go in challenging the dominant Eurocentric narrative. Using my research as a launching point, I'll expose the ways in which colonialism and a western European narrative has impacted our understanding of Latin American design history and the development of typography in Peru. By reclaiming and connecting Peruvian's typographic history with the world, I hope that we can not only celebrate my country's rich visual and cultural heritage, but also add depth to our understanding of design history, to open avenues to transform, expand, and include histories that have yet to be written.

Juan
Villanueva



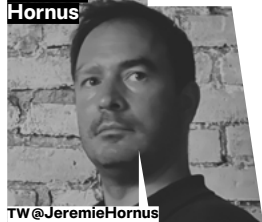
IG @juan_kafka
TW @Juan_Kafka

Progress Report: Fontra, a new browser- based font editor

Talk

- # Bernard Arin
- # Scriptorium de Toulouse
- # French type design History
- # Teaching
- # Type design
- # Calligraphy
- # Lettering
- # Archives

Jérémie
Hornus



TW @JeremieHornus

Just
van Rossum



IG @justvanrossum

We are developing a new font editing platform called Fontra.

Reasons we started developing Fontra, instead of building on top of existing tools:

- A need to make large font projects more efficient, which is needed especially for fonts containing tens of thousands of glyphs for East Asian languages
- A need to have real-time collaboration for design teams
- A need for a better streamlined glyph design workflow, using Variable Components to share common shapes in a flexible way
- A desire to not be bound to macOS
- A desire for a more responsive tool

While Fontra is a work in progress, it is becoming progressively more usable and useful for real world tasks. Our presentation will contain a brief demo of the current functionality.

Fontra is an initiative of Black Foundry with Just van Rossum, and is being developed as an open source project. It is funded by Google Fonts and Black Foundry.

<https://fontra.xyz/>

Uncovering the ATF Archives at the Smithsonian Institution

Talk

#ATF archives

#Original Drawings

#Type Revival

The Smithsonian Institute “is the world’s largest museum, education, and research complex” and currently holds in its collection – stored in a warehouse – close to 400 file folders of original drawings from American Type Founders.



Wikitype—A prototype for type classification

[Talk](#)

[#Type Classification Diagram](#)

[#Terminology](#)

[#Nonlatin](#)

[#Latin](#)

[#Structure](#)

[#Typecooker](#)

Wikitype is a digital tool, to understand and learn how to define, analyze and classify old, new and future type-faces.

- Useful for students and teachers in graphic design
- For type professionals
- For type amateurs
- For non latin alphabets



Ghost, Glitch, or Muse?: Designing with fallible machines

Talk

Glitch
Generative Design
Generative Typography
Failure
Programming
Creative Coding
Processing
Javascript

As a cross-disciplinary studio with a focus on creative coding, Space Type often works with less-than-ideal machines in the process of making generative typographic experiences. We encounter failures daily in our work as programmers and designers, and it can be a struggle to translate our pencil sketches into the digital. Through the process of working with machines, though, we are often surprised and enamored by what the computer gives us.

By accepting and incorporating failure as another input in the process of computational typographic art, we've learned to embrace our collaboration with the machines — even if they don't always understand us.

As technology advances and our tools become more reliable and feature-rich, how can we re-introduce uncertainty, malfunction, and surprise into the design process? Can we provide space for the machine to play the role of glitch, ghost, and muse?

In this talk, we will explore the process of computational design as it relates to the fallible collaboration between artist and machine. What happens when we lean into the space between human and instrument? What place does programming have in the visual designer's toolkit? Can the computer surprise us with beauty if we accept the unintended and give them room for interpretation?

Lynne
Yun



IG @spacetypeco
TW @spacetypeco

VR Calligraphy Performance—New medium, new possibilities, new perspectives on the art of writing

Talk

#Contour

#Exploration of VR possibilities to present different scripts in one virtual space and explore questions of legibility and visual communication in this new medium

The presentation covers the use of the new medium of VR as a means of artistic expression for calligraphers and text artists. I would like to present fragments of the VR performance “7 domes,” co-created with Monika Marek-Łucka, to share practical experience and thoughts on how the VR medium extends the traditional workshop of a calligrapher, by making possible what was impossible in two dimensional calligraphy. Additionally, I would like to draw attention to the performative value of the VR calligraphy and share my reflections in the context of postmodern philosophy.

The „7 domes” performance was part of the international conference „Lalka NOVA - New Meanings of Puppet in Theater and Performative Arts” at Academy of Theatre Arts in Wrocław (Poland) in 2021. The project is the practical part of the PhD research “Kalos Graphos. Calligraphy as artistic expression in a post-modern context” conducted by Monika Marek-Łucka at the New Media Arts Department at Polish-Japanese Academy of IT in Warsaw.

Monika
Marek-Łucka



Brody
Neuenschwander



IG @brody_neuenschwander

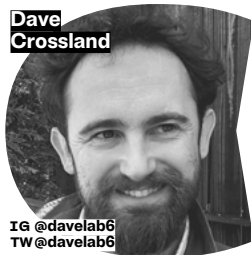
Axis Registration With Google Fonts

Talk

#Variable fonts
#Axis registry
#Google Fonts

Google Fonts continues to add or 'onboard' more and more variable fonts every year. To accelerate the onboarding process, we have commissioned improvements to our process, with better tools and documentation. As new variable fonts often introduce new axes to the Google Fonts product, a key step in onboarding is registering definitions of new axes within our systems. In this presentation, we will explain our axis registry, the tools and documentation we've developed around it that form a sort of protocol — and why you might want to create your own.

Dave
Crossland



IG @davelab6
TW @davelab6

Dives Akuru: The role of typography in cultural preservation

Talk

- # Maldives
- # Indic scripts
- # National identity
- # Cultural preservation
- # Script extinction
- # Translation to typography

Fernando
Caro



IG @fernandocar_o_type

Dives Akuru was a writing system used in the Maldives for at least twelve centuries and it became extinct in the 20th century after being replaced by the current official script, Thaana. It was not translated into typographic forms and existed only in manuscripts. It is an Indic Script, like Sinhala and Devanagari, but it took a distinct path in history from its relatives.

While India and Sri Lanka were colonized for many centuries, which influenced the letterforms, the Maldives was not an interesting place for Europeans to occupy. Instead, the country was associated more with the Arabs which culminated in its conversion to Islam in the 12th century. Dives Akuru began to be written with Arabic, which transformed letterforms that were previously written on copper plates.

Preserving the script's history did not receive much attention from locals. Incidents of destruction of artifacts in the 20th century and the current rise in sea levels demonstrate that its history is still in danger. However, the subject has attracted the interest of scholars, which helped to keep its history alive.

This research project was developed during the post-master program at the ANRT (Nancy, France); and it aims to help preserve the script with assistance from the role of typography in this process. The final product is a typeface intended as a tool for scientific publications, also as well as being available to locals.

Dealing with an extinct script introduces challenges in typeface design. How to translate to typography the stylistic variety of cursive manuscript forms? How to capture the calligraphic essence of letterforms without being overly influenced by the rationalized Western point of view, as has happened to other Indic scripts? These are some of the questions this project aims to address, seeking for the right design approach.

Developing Project Assistants to Support the Process of Type Design

Talk

Design the type design process

Use-cases and open source classes to start with

During type projects, many specific parts can be automated to support the design process, such as live spacing/kerning, feedback, filling details, QA, and proofing. But much of this is so closely related to a particular design that these functions will never become an application. The aim of assistants is to support those tasks during sketching and drawing in order to make design cycles as short as possible, giving as much feedback as possible, while still allowing flexible alterations to the code and the design where needed.

A circular portrait of Petr van Blokland, a man with short grey hair, wearing a dark sweater over a light-colored collared shirt. The portrait is set against a white background within a larger white rectangular frame.

Petr
van Blokland

IG @petrvanblokland
TW @petrvanblokland

Peter Knapp in Space

Talk

#Fashion

#Typography

#Bauhaus

#Swiss designers

#TV

#Paintings and Photography

The life of Peter Knapp is really a saga, from the Bauhaus to the Television. He revolutionized the layout of a fashion weekly and got many photographers started. It is about the moment and the life that he sublimated during his passage through art, design, and the realization of television programs.

This will be the testimony of an artistic director of the century.

Peter
Knapp



Serge
Ricco



IG @sergericco
TW @sergericco

How Google Fonts Designed a Specimen Page for any Typeface

Talk

Type specimen
Font service
Research
UX-design
Usability
Font users

In 2021, the Google Fonts team added all fonts included in the Noto project to the fonts.google.com website and our font service. Noto offers support for any language in any writing system, so the website needed a new specimen page design that was able to provide access to all these fonts, and that we later adopted for all other font families on our site.

Given the wide variety of typefaces Google Fonts offers, our new specimen pages needed to be able to showcase the individual characteristics of each font family, while staying universally applicable and scalable. Users needed a clear path to download the fonts or to use them via the service.

The Google Fonts team would like to share the research, insights, design thinking, process, and iterations that went into our new specimen pages for Noto.

Tobias
Kunisch



TW@tobestobs

Preserving Syrian Design History and Graphics in the Arab World: The Syrian Design Archive

Talk

#Design
#Graphic
#History
#Archive
#Syria
#Arabic design
#Posters
#Prints
#Designers

Intro to the Syrian Design archive which is a non-profit documentary project founded by Kinda, Hala, and Sally, three Syrian designers. It is a celebration of the unique Syrian design heritage in an age of rapid technological evolution. The archive documents a range of printed and non-printed material such as vintage shops signs, movies, series titles, stamps, books, flyers, and more.

Kinda
Ghannoum



IG @kindaghannoum
TW @KindaGhannoum

Sally
Alassafen



IG @sally_lassafen

Hala
Al Afssa



IG @hala_alafsa
TW @hala_alafsa

Diffenator 2: Better regression testing for font families

Talk

- # Testing
- # Regression testing
- # Python
- # Continuous integration
- # Automation

In this presentation, Marc and Simon will discuss common font regressions and how they can be detected using a new tool called Diffenator 2. They will explain the limitations of existing tools and how Diffenator 2 aims to overcome them to become the ultimate tool for catching font regressions. Additionally, they will demonstrate how it can be used to generate comparisons on different operating systems and browsers, as well as its integration into the Google Fonts' font onboarding pipeline.

Marc
Foley



TW@I_am_mfoley

Simon
Cozens



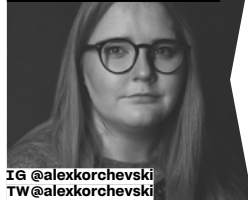
Why We Don't Know Anything About the History of Ukrainian Design

Talk

- #Ukrainian design
- #History of Ukrainian Design
- #Postcolonial processes in the design
- #The identity of creative circles of countries
- #Strategy of growing creatives
- #Historical background of regional design fields
- #Glocalism as an innovation.

This lecture will tell why we do not know as many facts about Ukrainian design as we might expect. We will analyze the reasons why it is discussed only as an emerging phenomenon and why that viewpoint is a postcolonial mistake. Were there schools or unions in Ukrainian design? How did Soviet censorship affect the distribution of Ukrainian products? How did Westernization, tyranny, and emigration affect Ukrainian design? We will give answers to all these questions, as well as recall the names of notable figures who can be emulated today as an inspiration. After this lecture, you will love and understand the history of Ukrainian design much more.

Oleksandra
Korchevska-Tsekhosh



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TW @alexkorchevski

Communication Through Asemic Writing

Talk

- #Asemic writing
- #Illegible writing
- #Empathy
- #Hidden story
- #Abstract storytelling
- #Abstract writing
- #Emotions

We all have stories, and often want to share them with others, but at the same time do not want to tell too much. We want to be sure that the person to whom we tell the story will understand us and our feelings, and will be empathic. The installation *Empathy*, written in illegible asemic script and augmented with concrete sounds is a work which lets us think about emotions, other people's stories, and our own experiences.

I would like to share my working process on my MA diploma, which is represented by six book-scrolls. Each book is supposed to be viewed, touched, and heard. The visual and sound part is a metaphor of a conversation, while the touch is a gesture of touching one's friend's shoulder, expressing empathy. By this gesture we are trying to say "I hear you, I understand your feelings." Each book is an emotional representation of an artist, a story that was told but remains unreadable, because of the illegible scripts which were used. Nevertheless, viewers are invited to make their own meaning out of it.

Olga
Kulich



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@olga.s.kulich

A Digital Revival: The Monotype Index of Typefaces

Talk

- #Digital revival
- #Manuscript
- #Type design
- #Handwritten font
- #Monotype
- #Archive
- #Letterpress

The Monotype Index of Typefaces is a manuscript with a handwritten log of the typefaces held by Monotype in the early 1900s. This document includes a list of 1,241 typefaces—the first 600 entries showing a consistent aesthetic—followed by a series of eclectic handwritten entries by various recorders. The task of creating a digital revival of this handwriting was commissioned by The Monotype Corporation.

This talk will discuss the history of the manuscript and the challenges encountered during the digitization of creating a handwritten font:

- Choosing which letters should be recreated digitally
- How closely the design should follow the original handwriting or be updated for consistency
- The discomfort of creating letterforms for a specific size when they might appear less than beautiful at larger sizes
- Deciding how many alternates should be included to make it feel authentically handwritten
- The technical aspects of creating a randomized script

Andrea
Leksen



IG @leksendesign
TW @leksendesign

Blurred Type: A look into typography for the visually impaired

Talk

Type Design

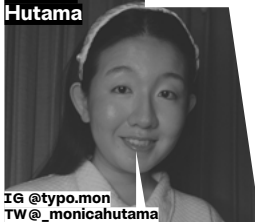
Legibility

Readability

Typography for Vision Impairments

Accessibility

Monica
Hutama



IG @typo.mon
TW @_monicahutama

The World Health Organization (WHO) estimates that there are currently at least 2.2 billion people with near or distance vision impairment, and in almost half of the cases, the vision impairment could have been prevented or are left unaddressed. This presentation will explore the importance of typography as a tool to support the reading experience for the visually impaired, and accordingly, how it can be used to enhance readability and legibility for individuals with vision impairments.

Throughout the centuries, typography has evolved substantially, yet narrowly at the same time. The late-20th-century digitization of typography resulted in type designs that are diverse and experimental, and thus can also serve as a form of the designer's self-expression. As there is an astonishing amount of typefaces already available, why do we even need to think of more? While typefaces are often designed with an audience, certain publication, or branding in mind; it has been pointed out by the infamous Gerard Unger that legibility would just be retained and not improved beyond the usual standards.

Although a volume of research has been done for legibility and some for low-vision readers, there is still a substantial amount to be found out about how typography can aid in legibility and readability for the visually impaired, and not only the low-vision readers. How can we as designers, researchers, typographers, and type designers, work closely with scientists to research, implement, and shape type towards a future with increased accessibility? By showcasing major findings in the field of type research and how they could potentially affect the visually impaired, along with personal experience with severe myopia as a designer, this discourse aims to encourage further research and the application of type for vision impairments in the near future.

Type Unite: Experimental Typography

Talk

- # Experimental typography
- # Typographical poster
- # Dialogue

Type Unite. International Academic Poster Project. Type Unite is an international initiative, which brings together typography departments from different universities. Every year the professors from universities participating in the project prepare a brief, which sets out a specific topic. The students from all participating universities execute the poster design brief. Finally, ten best projects from each university are exhibited with an aim to initiate a dialogue regarding the different approaches to the same topic. The resulting design ideas vary between the individuals but also often between the countries. Each of the participating countries uses a different language. Despite this potential obstacle, students identified many common areas in their work, which reflect on the themes that have been taken by the Type Unite so far; aspects that are comprehensible beyond languages and cultures. The current edition theme is experimental Typography.

Agnieszka
Ziemiszewska



IG @ziemi.art.pl

Exploring Commonality in Four Different Type Systems: Discovering how words in English, Mandarin, Hindi, and Urdu type can cross the cultures barriers

Talk

- # Exploring Type
- # Type Form
- # Type Symbol
- # Juxtaposition
- # Letters
- # Words
- # Similarity
- # Cross-cultural
- # Melding Words
- # Discovery

Since the beginning, from cave paintings to modern languages, humans have developed written forms to communicate using symbols to visually convey messages and meaning. In this study, four dramatically different languages will be explored and compared in terms of their unique rules. The four languages in particular are English, Mandarin, Hindi, and Urdu. This study will employ studying the symbolic character embedded in their fonts. Type is a form, a symbol, and an icon. By manipulating the juxtaposition of letters and words, this study attempts to discover commonality of shapes and forms across these four typographic systems. Despite obvious differences in language and culture, commonalities may be detected and similarities may emerge. This deconstruction of visual symbols and typography may enable designers to craft logos and symbols that reach across cultural language barriers to communicate thoughts, ideas, and messages.

Anosh
Gill



Ukrainian Type Design: Roots, identity, modernity.

Talk

- # Type design
- # Ukraine
- # Cyrillic
- # Identity
- # Roots
- # Struggle
- # Heritage
- # Modernity
- # Ukrainian type designers

My aim is to introduce Ukraine to the international arena of type design. Type is an essential part of the culture and its identity. I want to show typographic works of Ukrainian graphic artists of the past century and how modern type designers in Ukraine are struggling for their identity and taking inspiration from our heritage. I will show some of my projects inspired by Ukrainian architecture and roots, an art project dedicated to Ukrainian Cyrillic and Ukrainian type design heritage called Ukrainian Letters (temporary) museum, and also some works of my Ukrainian colleagues.

Kateryna
Korolevtseva



IG @katerintseva
TW @katerintseva

Notre Dame, continuer l'histoire

Talk

- # Programme typographique
- # Commande
- # Lapidaire
- # Calligraphie
- # Volume
- # Lumière
- # Multiligisme
- # Matière
- # Intégration
- # Curseur

Laurent
Ungerer



Agathe
Hondré



Morgane
Vantorre



IG @gagane_
TW @Gagane_

From the signs of the stonemasons to the lapidary inscriptions, the cathedral is a palimpsest. The challenge of writing in such a place is to be legible without drawing undue attention, to be accurate in the diffusion of information without becoming the focus. By starting from the architecture itself we can imagine the word unfolding. It is by a character in the same stone that our reflection begins, as a way to return to the origins and to be part of a continuity. The letters we have designed are familiar to the Roman heritage of characters carved in marble and stone, but are also inspired by uncial, proto-Gothic scripts, ceremonial letters whose curves recall the handwritten letter found in registers or painted on walls. We sought to bring together these two traditions and these two gestures already present together in the cathedral, but often presented as contradictory, by removing or adding material. We conceived a writing which, by a play of empty and full, catches the light and is accentuated with the shades. This would not be possible without the modern techniques of engraving on stone, but it is not a question of merely a factitious reproduction, but to imagine a writing of our time which would know how to recognize its inheritances.

Raphaël
John



Same Same but Different— National perspectives on a common heritage: the latin script

Talk

Lettering

History

Public space

France

Germany

Culture-specific use of letterforms

Education

Research

Besides the typographic culture of the printed book there exists a parallel culture of lettering in public spaces. Even though this second sphere pervades our daily life and hence our sensitivity with regards to letterforms, it found little representation in the literature on type history. And yet lettering in public spaces reveals many culture-specific differences in using letterforms, as can be demonstrated comparing France and Germany.

The presentation will address calligraphy, copperplate and typography, but the main focus will be placed on historic photographs from the streets of Paris and Berlin.

Fritz
Grögel



IG @fritzgroegel

TW @fritzgroegel

Chinese Font Design and Application Trends in the 2020s

Talk

- # Trends
- # Application
- # Chinese characters
- # Sans serif
- # Calligraphy
- # Reproduction
- # Chinese variable font
- # Artificial intelligence
- # Global multilingual matching
- # National characteristics

Foundertype is the world's largest Chinese foundry and the largest foundry in China. While providing font services for many fields such as publishing, printing, packaging, advertising, Internet, software and hardware facilities through continuous font design, font development, font cooperation, customer service, and business association, Foundertype is also deeply observing the changing trends of the Chinese font industry and the business and social culture changes behind it.

In the 2020s, Chinese font design has shown important trends in font style, font technology and market application. In this presentation, Foundertype will share observations from these three perspectives, hoping to bring inspiration to font-related design from a higher and broader dimension.

Yichen
Zhang



Evolution of Chinese Typeforms in the 19th and 20th Centuries

Talk

- # Non-Latin typeface design
- # Non-Latin typeface research
- # Chinese typeface design
- # Chinese typeforms
- # Historical research
- # Movable type

This presentation presents the results of my PhD research, Evolution of Chinese Typeforms in the 19th and 20th Centuries. In the 19th century, Protestant missionaries started preaching to China and tried making Chinese fonts using Western metal-type printing technology. From this point, Western typography competed with xylography that had existed in China for nearly a thousand years, eventually replacing the latter in the 20th century. Along with the introduction of Western technology, Chinese typeforms have undergone complex changes. The presentation will show historical materials I have collected during my research to reflect the critical evolution of Chinese Typeforms. This presentation will also provide my analysis of the Chinese typeforms from different eras, discuss the historical reasons behind the shaping of printed Chinese characters and identify the origins of stylistic features in the presentation.

Xunchang
Cheng



IG @chengxunchang
TW @XunchangCheng

#co_ma : Immersive kinetic typography for live spoken word performances

Talk

#Animation
#Immersive
#FullDome
#Planetaria
#Slampoetry
#Performance
#Real-time
#3D
#KineticType
#CreativeEurope

Poetry in Planetaria. Slam festivals with custom, immersive visuals. That is what the Urban Travel Machine project is about. This endeavor is put together by 3 art universities: Polish-Japanese Academy of IT in Warsaw, Academy of Fine Arts in Antwerp and the Aalto University in Helsinki, with 4 planetaria: in Brussels, Tartu, A Coruna and Vienna. The project is supported by the Creative Europe grant.

I am one of initiators of the project, and a main immersive specialist guiding students in creation and production of animations for the shows. The process is challenging and experimental, spanning multiple disciplines and specializations. As a curator of my students' work I decided on motion type as a design theme for our input. I'd love to share some insights on our adventure with throwing motion type onto a gigantic immersive space as a backdrop for poets. We are producing animations and working on real-time system for slam poets.



Olga
Wroniewicz

IG @motionstructures
TW @OWroniewicz

Micro to Macro: Type design as an introduction to typography

talk

- #Typography
- #Lettering
- #Studio
- #Education
- #Inclusion
- #Archives
- #TYPEDesign
- #Libraries
- #Introduction

This presentation will share the ethos and student outcomes from a course that ran in Fall 2022. "Abecedarium: A Cabinet of Lettering, Type Design, and Typographic Curiosities" is a course developed to delve deep into type. We explored the back shelves of used bookstores, visited museums and archives, and learned about how language has been set forth to be read, seen, felt and heard. Through a series of prompts, the participants in the course learned the fundamentals of typography supported by highlights from design histories and contemporary practices, were exposed to a variety of forms of calligraphy and strategies drawing letterforms, and integrated design systems processes and type design practices into their work large and small.

Lisa J.
Maione



IG @berriesforeveryone
TW @lisamaione

Experiments on Reforming the Printed Letters of the Bolorgir Style

Talk

Armenian typefaces

Latinisation

Twentieth century

Experiments on printed letters

Elena
Papassissa



At different stages in history, the traditional forms of printed Bolorgir typefaces were modified to look modern and Western; the first and major step towards the modernization of the Armenian typographic script was taken in the second half of the nineteenth century by the Armenian punch-cutter, printer and publisher Yovhannes Miwhéntisean (1810–1891), in Constantinople, and more soon after by the Armenian printer and publisher Čanik Aramean (1820–1879), in Paris. Changes to the Armenian typographic script have had an enormous impact on the development of subsequent Armenian typefaces: Aramean’s aim to replace the forms of the Bolorgir style by introducing new Armenian typefaces, imitating European conventions, was not fully realized. While traditional Bolorgir typefaces continue to exist, ‘newly fashioned Armenian typefaces’ have gradually become integrated into Armenian culture.

Early in the twentieth century, both traditional and upright Bolorgir styles were well established in the Armenian culture. Both were used as text typefaces in various media, particularly in newspapers, where a greater variety of weights and styles was required. This century was characterized by radical transformations in type-making and typesetting technologies: hot-metal and photocomposition, which was led by Mergenthaler Linotype and Monotype, the two major companies in the field of typography.

The talk will bring to light the endeavours by Onnik Awetisean (1898–1974) to produce Linotype matrices of his new typeface. Despite Linotype’s refusal to develop Armenian fonts for either hot-metal or phototypesetting in the 1970s – due to the lack of demand for its machines among Armenian printers – the contribution of the Armenian Diaspora in Lebanon and Cairo towards the development of Armenian typefaces for emerging phototypesetting technologies merits a place into the history of Armenian type design. This talk will aim to do justice to this contribution.

Typoteka.pl—Typographic roots of Poland

Talk

- # Archive
- # Research
- # Typefaces
- # Poland
- # Documentation
- # Digitisation
- # Framework

Mateusz
Machalski



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TW @machalski_wtr

Borys
Kosmyńska



IG @typedesign_bk

The website Typoteka.pl, launched in 2020, serves as an online archive and index for designs created by Polish authors and in Poland. With over 400 typefaces, some dating back to 1474, the project has allowed for the discovery of previously unknown historical typefaces, as well as the organization and classification of these designs. This has provided an overview of the development of Poland's typographic heritage. In addition to its research impact, the website offers a unique framework for the simple yet comprehensive documentation of typefaces with an academic approach. In this presentation, we will share an overview of the creation process and key discoveries of Typoteka.pl. We will also discuss our plans for the future of the portal and potential ways of further development.

Ania
Wieluńska



IG @aniawielunska

Fishing Figures

Talk

- # Lettering
- # Maritime ethnography
- # Propitiatory ritual
- # Brittany
- # Nineteenth century
- # Vernacular epigraphy
- # Sardine

In the mid-nineteenth century, the French Ministry of the Navy ordered all fishermen to register their boats with local authorities. Drifter boats and sardine luggers were henceforth required to sport a clearly visible number and initial letter on their bows and sails, in order to help the gendarmes identify them.

Whether or not a standard form of lettering was recommended by the authorities, boat numbers followed a consistent style (albeit hand-crafted) until the early 1880s. Then forms began to shift. Blackletter initials occasionally popped up on boat hulls, as did ornamental squares or diamonds; rounded letters opened up to the point of illegibility, ending in ball terminals or even more spectacular bifurcations (or 'barbs') at the feet of vertical stems.

According to some old fishermen, the 'barbed' alphabet style was invented to make the figures 'favourable for fishing' and to bring good fortune. But other witnesses rejected this superstitious idea and suggested purely aesthetic motives. Far from being incompatible, these points of view shed light on the complex ways of thinking at the time and our diverse perceptions of the people involved.

So were these graphic forms about identity, or art, or lucky fishing?

Yoann
De Roeck



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Cuneiform—New life for a dead script: Rendez-vous of extinct languages

Talk

- #Cuneiform
- #Type design
- #Typography
- #Akkadian
- #Science
- #Infrastructure
- #Academic
- #Ancient scripts
- #Digitalization

Cuneiform is a multilingual script. Even though introduced to Unicode long ago, scholars in Ancient Oriental Studies are well aware of the fact that a bit more may actually be needed to let it really make sense in the context of modern-day media. Now, a new font family is produced, aimed at rendering complex sign lists by taking into account the different stages of development as well as a small universe of language variants. In close exchange with people active in the field, a web-based multilingual input method is under development, improving and widening the visual display of Cuneiform signs in a digital environment while keeping up the typographic standards of Roman transliteration systems used in science today. The project requires a basic knowledge of Cuneiform writing, history, and the necessities of its present-day usage, as well as skills in typeface design, typography, and coding. It represents an individual answer to the question of what a typeface designer could actually do for science.



Roman
Wilhelm

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Power in the World of Type

Panel Discussion

This is a combined presentation and panel looking at the present and future health of the font industry. The presentation will start off by taking a look at the structures of power upon which the font industry is built and will analyse the forms of power that are available to actors within the industry, from designers to foundries to distributors. The panel will then discuss the factors that influence the balance of power within our industry, taking an intersectional view of race, gender, wealth, and entity size.

**Nadine
Chahine**



**Laura
Meseguer**



**Lynne
Yun**



**Veronika
Burian**



**Ann
Bessemans**



Typographic Imaginary of Louis Jou

Talk

- #Incunabulas
- #Renaissance Printers
- #Wood type
- #Metal type
- #Rare Delicate Books.

Louis Jou was a Catalan engraver who founded his own private press in 1920 at Les Baux de Provence. I'm now revisiting his archives and reviving his types.

Jules
Durand



IG @lazy_dog.ttf

Caractère Noël, 1951-1964. The manufacture of typographic discourse in France.

Talk

#Typography
#Discourse
#History
#Publishing
#Design theory

Juanma
Gomez



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Taking as a starting point the special issues of the magazine *Caractère Noël* (1951-1964) and Maximilien Vox's dual role as editor-in-chief and artistic director, this work is based on the study of various editorial corpuses and archive collections. It aims to analyze the establishment of a space for public discussion around graphic design and the influence in the development of typographic culture in France.

Exploring this corpus and studying the uniqueness of this publication reveals a series of questions that run through the practice of graphic design at the time.

The editorial policy echoes the debates that animated the profession and illustrates the positioning of certain designers and typographers around the Graphie Latine movement. This aspect would have an important impact on the development of French graphic culture in the decades to come.

The magazine also bears witness to the profound transformations that would affect the field of graphic design. The spread of offset printing, the decline of metal letterpress composition and the arrival of photo-composition modified all stages of graphic production.

The aim of the research is to explore the editorial form, questioning the production, distribution and development of the rhetoric that was carried by the magazine *Caractère Noël*. This work thus draws on issues raised by design theorists and researchers who have examined these aspects from a historical perspective.

Nevertheless, it is through graphic design that the project aims to explore the close links between publishing, discourse production, and graphic design practice. This approach seeks to empower the graphic designer as a creator of digital research tools to be used in a common knowledge sharing project.

Urban Letterforms and Social Representation: Investigating the intersection of visual communication and sociolinguistics

Talk

- # Typography in urban space
- # Integrated typographic-landscape-research
- # Visual communication
- # Sociolinguistics
- # Community lettering

Language is the means by which people present themselves and relate to each other. The form and materiality of typographically designed language in urban spaces allow sign producers to express how they see themselves and how they want to be perceived. Typographic choices indicate cultural identities, show social positioning, communicate values, reference social groups, and create reception contexts. Inscriptions are forms of remembrance, tools of resistance, symbolic representations of power spheres, and agents in the struggle for recognition. The visibility of writing systems, languages, and unregulated typographic expressions is closely linked to the sense of belonging for communities in exile.

My contribution proposes an interdisciplinary framework for the emerging discipline of typographic landscape research at the intersection of visual communication and sociolinguistics. Both disciplines are concerned with the human practice of sign-making in urban environments, yet their approaches differ significantly: while typographers are experts in the historical classification, formal description and analysis of histo-

rical contexts of typographic use, linguists are experts in the analysis of the social context of writing, communicative practices of stylistic choices and semiotic meaning-making.

The integration of both perspectives (theories and methods) is vastly under-represented and under-researched, although it promises to be extremely fruitful for future research on the social practice of typographic meaning-making in urban spaces.

The contribution will be supported by findings from my PhD research looking at typographic differentiation, genre construction, and identity creation in the typographic landscape of the Ruhr area (Germany). My research is based on a database of 25,500 tagged and geo-referenced images of inscriptions (ranging from traffic signs and billboards to stickers and graffiti tags). In a multi-method approach, I combine quantitative and qualitative visual analyses of image data with interviews.

My aim is to identify possible avenues for future research and to encourage a dialogue between typography and sociolinguistics. An integrated typographic-landscape-research could be a significant area for future research that allows investigation of social transformation and community development based on the analysis of visible language in urban spaces.

Irm
Wachendorff



Typography of a Revolution: The effects of Islamic Revolution on Iranian Typography

Talk

Identity

Revolution

Islamic

War

Politics

Perso-Arabic

Persian

Religion

Calligraphy

The 1977 Iranian revolution and the downfall of the Pahlavi monarchy in Iran marked a drastic turn for Iranian society and culture. Including this upheaval was a search for a post-revolutionary Iranian identity, perceived as an essential revolutionary endeavor. The Islamic Republic's slogan "Not of West, Not of East, Just Islamic Republic" soon replaced the nationalist yearnings, dissecting the revolutionary movement. The US embassy hostage crisis (1979), followed by the Iran-Iraq war (1980), resulted in political and cultural isolation from the international community, further sparking an intrinsic search for a national identity from all perspectives but perhaps most adamantly on that visual and cultural realm.

On one hand, admiration for the Islamic framework brought forth calligraphic and script-based innovations. At the same time, designers reached beyond the religious curtain, to the realm of the Iranian Constitutional Revolution of the early 1900s and associated with the birth of Iranian printing and publication industries. Lastly, a new generation chose to break from the traditions of the past and innovate in uncharted territories of dimensionality and fractured Perso-Arabic forms.

This presentation offers a survey of these parallel and contrasting movements, exposing their roots and productions. Through case studies, anecdotal information, and narratives their productions are framed as yearning for the formation of Iranian Typographic identity.

Pouya
Jahanshahi



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CryptoKit, a Semantic Map of Blockchain Technology

Talk

- #Blockchain
- #Cryptocurrency
- #Pictograms
- #Open Source
- #Generator
- #Diagrams
- #Didactical

The CryptoKit project provides a visual mapping of blockchain technology and Web3 protocols to make them accessible to a wide audience. It includes an open source typeface of more than 200 pictograms of key blockchain terms. When paired with IBM Plex, these icons can be set up in didactic diagrams on the dedicated website (www.cryptokit.ch).

The CryptoKit project was funded by HES-SO Genève from 2022 to 2023. Team: Anthony Masure (applicant, HEAD - Genève, HES-SO), Guillaume Helleu (associate researcher), Océane Juvin (type design), Élise Gay, and Kévin Donnot (graphic and web design).

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Guillaume
Helleu



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Prototype and Origin of the North Korean Typeface (1909–2019)

Talk

- # North Korean typeface
- # Cheongbong
- # Myeongjo
- # Gothic
- # Songjo
- # Prototype
- # Origin

The Democratic People's Republic of Korea (DPRK/ North Korea) carries forward the legitimacy and culture of calligraphy in people's lives.

To enrich the writing life of the public, the DPRK government established clear basic principles in the production of calligraphy through the systematization of calligraphy and the unification of handwriting forms that features the standardization of various brushstrokes. In other words, the principles of calligraphy derived from the method of writing letters according to the type of tool were systematized with a focus on formulation, calligraphy, and arrangement, which are calligraphy. This fact means that the basic principles of the practical theory of Korean type have been established through Korean calligraphy.

Under DPRK (starting September 9, 1948), four unique types were identified: 'Cheongbong,' 'Myeongjo,' 'Gothic,' and 'Songjo.' These styles enabled a theoretical basis for the prototype and origin of the North Korean typeface for the first time. In addition, it has been confirmed that the technical and aesthetic expressions faced by modern typeface design are continuously improving. These contemporary typefaces have been passed down to digital fonts and have become the seeds of current text fonts.

Hyunguk
Ryu



Font Ergonomics: A new experimental paradigm using AI

Talk

#PhD

#Legibility

#Font Ergonomics

#Artificial Intelligence

#Bayesian Algorithm

#Variable fonts

After more than 200 years of research, the topic of legibility still seems slippery when it comes to understanding the impact of typographic factors. The practical use of research papers for type designers sometimes seems unclear. Complex font variables like weight, width, or contrast are dealt with as if they were binary parameters instead of the continuums they represent in the type design process.

In this presentation. I will show the results of my Ph.D., where I have developed a new experimental paradigm using Bayesian Algorithms (AI) and a variable font. The experiment consists of a reading speed test for 22 participants, with 100 trials. The AI algorithm explores the tridimensional space of the variable font seeking to find those font configurations that increase the reading speed for each participant. The output of the experiment are font coordinates that can be directly transformed into new typefaces by type designers. This approach turns my research into a conversation and simplifies font research making it a collaborative project.

AI and variable fonts together might ignite a new era for font customization, legibility, and low-vision solutions. However, despite the amazing range of possibilities that this thesis presents for type designers, it also raises a concerning question for them. Is legibility still a font issue or has the debate switched to a technology issue?

Octavio Pardo Virto



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Good or bad? Hebrew tells us it's complicated.

Talk

- #Hebrew
- #Theory
- #History
- #Good vs bad
- #Framework
- #Factors
- #World scripts

Which factors do we need to consider when deciding if a type is good or bad?

It turns out, in an era where every fact should be re-evaluated, the answer is complicated. Our opinions are defined by a certain point in time, through one's very specific view.

This talk aims to make sense of existing type by working through several parameters and positioning them on sliding scales. Hebrew will be used as a case study to illustrate the range between good and bad type. However, a broader scope is in fact cultivated, gauging any script with the principals discussed.

Between the extremes of the binary good and bad, there's a lot to uncover. This talk aims to equip designers and users with parameters to navigate and evaluate opinion without overwhelm. It's an open invitation to take what applies and even come up with new parameters

Liron
Lavi Turkenich



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Wine and Typography

Talk

#Wine labels lettering illustration

#Bordeaux

#Champagne

#Sancerre

A singular story of a Parisian collective that decided to start an adventure in the field of wine to design labels and identities for small-to-medium size winemakers. This presentation will describe the different aspects of the wine sector in France and how we managed to bring our (Parisian!) experience in logo design/edition out into the French agricultural world. We will share our approach, both creative and narrative, as well as a few anecdotes.

Philippe
Dabasse



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Guillaume
Reynard



IG @dabasse_reynard

Black Strokes and White Shapes

Talk

- #Contour
- #Education
- #Type design
- #Drawing
- #White shapes
- #Calligraphy

Cyrus Highsmith reflects on the relationship between a typographic letter and a handwritten one. His thoughts have been shaped by his own career as a type designer, training new designers at Font Bureau, Occupant Fonts, and Morisawa, as well as 20+ years of teaching at Rhode Island School of Design.



21st Century Ukrainian Society and Fonts

Talk

#Ukraine

#Cyrillic

#Ukrainian type design

#Ukrainian typographic history

#Fonts of war

A look at Ukrainian society in the 21st century as two groups: font users and font designers. Description of changes in attitude to fonts of these groups for four periods: 1991-2005 (post-Soviet time), 2005-2014 (awareness of independence), 2014-2022 (hybrid war), 2022-2023 (full-scale war).

Yevgen Sadko



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Typography for the Metaverse

Talk

- # Type in the metaverse
- # Augmented reality
- # Digital activism
- # Multidisciplinary teams
- # Collaboration
- # 3D type

Flor
Salatino



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Heather
Snyder Quinn



IG @heathersnyderquinn

Zishou
Wang



Adam
DelMarcelle



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This group presentation will showcase a case study of Project Mariah—an augmented reality (AR) experience that challenges societal power systems, including big tech and big pharma, by “hacking the metaverse” as an act of protest.

Mariah narrates stories of historical injustice through the backdrop of significant cultural institutions and the corrupt funding that has allowed them to exist. Named after Mariah Lotti, who lost her life to opioids at 19 years old, the app enables viewers to “legally trespass” at locations across the globe.

Initiated in 2020 in NYC on a bootstrap budget, the app initially transformed the Met’s Sackler wing into a virtual memorial for Mariah and others who have lost their lives to the opioid epidemic. Exploring AR’s potential to revise historical narratives and its ethical implications, the app augments Sackler* donated art with “virtual memorials”—audio and video of the lives of opioid victims. Exploring a more global reach in 2021, the app expanded and most recently was commissioned by the Letterform Archive’s exhibition *Strikethrough: Typographic Messages of Protest*, placing seven typographic installations across the Bay Area.

Collectively, the work raises awareness for the future implications of our human freedoms in the metaverse, including interpretations of free speech and property rights by asking who owns our virtual space and what can be placed there? Can we challenge systems and re-imagine the future by augmenting the space for our own means?

Together our global team (tech activist, opioid activist, 3d type designer, and app developer) will discuss the power of typographic installations in the metaverse and share our approach and methods for designing—including 2D and 3D—with a specific lens on AR. Additionally, we will share best practices for placing these installations, including geolocation, trigger image, and ground/plane.

*The Sackler Family founded and owned the pharmaceutical company Purdue Pharma and has faced lawsuits regarding the overprescription of addictive pharmaceutical drugs, including OxyContin.

Multilingual Font Family Design for Digital Screen

Talk

- # Multilingual
- # Digital screen typeface
- # UI/UX
- # Korean
- # Japanese
- # Chinese
- # Latin
- # Gothic style

In this session, Jinhee Kim and Suhyun Lee will talk about the purpose and process of producing “SD MinBuri,” Sandoll’s own typeface. The “SD MinBuri” is designed to cover multilingual scripts (Latin and CJK) and is designed to be used easily on screen. This session is composed of two sections. First, Jinhee and Suhyun will talk in detail about how they reflect on the typeface that they have found in the workshops with UI/UX designers. Second, they will talk in detail about which points were considered and which trials and errors were experienced when creating multilingual characters within a single family.

Jinhee
Kim



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Suhyun
Lee



IG @sandoll_inc

Arabic/Latin—Designed in dialog

Talk

- #Bi-Script
- #Arabic/Latin
- #Dialog
- #Collaboration
- #Variable fonts
- #Elevation Kerning
- #Contextual Alternates
- #Research
- #Design Process

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Three main aspects distinguish 29LT Okaso and Ada type projects: first, intriguing research topics; second, bi-script creative design process, and third, use of the latest available type technology (Variable Fonts and Advanced OpenType) to best render the fonts.

Looking at the starting point and the final visual outcome, the two projects presented could not be more varied. Okaso is a constructed Kufic inspired by a vernacular archive of non-scholar writing, while Ada is a fluid Ruqaa drawn under the critical eye of a master calligrapher.

Nevertheless, they share a lot of similarities under the hood: both projects use Arabic as a starting point that is joined by a Latin companion, designed through dialog. Both scripts infuse each other during the process and challenge the way we would “normally” do things on both ends. The unconventional Latin design solutions would not have manifested in their unique ways without the inspiration from the Arabic. A Latin baseline with a slant, a different approach to a semi-serif, a stretch horizontal axis, contextual alternates, advanced contextual elevation kerning are some of the fun aspects that distinguish these projects. Existing type models get reshuffled and set typographic parameters get challenged while staying true to the respective script.

Each of the type projects exists as a type system in itself with three main styles in each. The Okaso superfamily is created from a Geometric, a Cursive, and a Slanted set of fonts, while the Ada superfamily contains a Sharp, a Flat, and a Round variation. These diverse styles behave as unique typographic hierarchical tools for typographers.

Driven by an interest to find contemporary solutions to long-existing forms — a challenge that asks for new approaches and rethinking existing models.

Type Design Contribution to the Study of Antique Monetary Inscriptions

Talk

- #Transcription
- #Archaeology
- #Numismatic
- #Alternates
- #Ancient writing systems
- #Digital humanities
- #Inscriptions
- #Open-source
- #Research
- #Multidiciplinary

Morgane Pierson



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The research project *Pour Les Inscriptions Monétaires* (PIM), or *Font for Monetary Inscriptions*, aims to produce suitable tools for transcribing the information contained in monetary inscriptions beyond their semantic content. Based on the National Library of France collections of antique coins (from France, Italy, Greece, Spain, North Africa and the Middle East), the project request to create fonts to support the following writing systems: Latin, Hebrew, Phoenician, Punic, Cypriot, Archaic Greek, Etruscan, Oscan, Umbrian, Paleohispanic, Lycian, Paleo-Hebrew, Kharoshti, Brahmi, and Nabataean. An online text editor has also been devised to typeset them easily and correctly.

These typographic tools are created to be usable in various fields such as numismatic, epigraphy, archaeology, linguistics, and to simplify their use in scientific publications and online catalogs. The multiplicity and diversity of the letters morphologies composing the PIM fonts constitute a unique and fascinating challenge, both in terms of design and of file architecture.

Thus, the PIM project strives to demonstrate how creating custom typographic tools can contribute to the quality of online catalogues and scholarly publications. The attention paid to Unicode encoding and the ergonomics of composition tools guarantees morphological precision, traceability of sources and possibilities of indexing and textual research. This project perfectly illustrates a fertile exchange between theory and practice, which makes it possible to move the research in typography and humanities sciences forward, thus improving access methods and knowledge sharing.

This presentation will first introduce the writing systems tackled in the project, before moving on to explaining the working process at play between archeologists, linguists, developers, and type designers. To conclude, Morgane Pierson will demonstrate some of the possibilities and research opportunities opened up by the innovative typographic tools devised as part of our process.

Wander Type: Vieux Carré

Talk

- # French Quarter
- # New Orleans
- # Louisiana
- # Typography
- # Wander Type
- # Vernacular
- # Linguistics
- # Hand-crafted Watercolor Paintings
- # Photography
- # Underrepresented

Wander Type: Vieux Carré is part of a research project that investigates understudied and underrepresented typography found in the French Quarter in New Orleans, Louisiana. It is part of the Wander Type Project whose birth was first presented by my peers at ATypl in 2020 in the middle of the pandemic. I will present the culmination of my research project in this session.

Each specimen I analyze through my Louisiana lens features contrasting and parallel aspects of the type to the vibrant culture in the southern US state. Accompanying the specimens, I will show Cajun French words and definitions of Louisiana vernacular. A highlight of this research for me was the inclusion of my watercolor paintings which I incorporated into the narratives and analyses which not only presented the opportunity to practice the art form, but also helped me to express my love for Louisiana through visual art.

I was born and raised in Louisiana, and I have realized that it is a special and unique place worth celebrating. In this presentation, I will highlight the beauty of one of Louisiana's most extraordinary places, the French Quarter, through type. Located in New Orleans, off the Mississippi River, it is commonly called the "Vieux Carré," meaning "Old Square" in French. It is filled with rich history, culture, food, art, music, and happiness. The type specimens in my research reflect this bounty. During two short trips in 2021, I found and photographed the specimens and truly found myself getting lost in the city and the handcrafted typography.

Nicholas
Waguespack



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The Heritage of Oldřich Menhart

Talk

- #Oldřich menhart
- #Digital archaeology
- #Typeface design
- #Revival
- #Redesign
- #Calligraphy
- #Heritage
- #Digitization

2022 marked 125th anniversary of birth of a master calligrapher and a great Czech typographer Oldřich Menhart. We believe that this is a great opportunity to finally release high-quality digitizations of his iconic typefaces. For the past few years, we have been intensively researching in the museum archives, studying Menhart's estate, correspondence, reading his textbooks and technical articles, and collecting both common prints and rare bibliophilis. As a result, we have gathered enough background material for high-quality digitization of his works. We like to call it digital archaeology. We have subsequently adopted Menhart's philosophy of the most rigorous and responsible approach to type design and the entire production process, and have attempted with the same dedication and uncompromisingness to achieve the best results that today's technology allows. The result is the first five fonts. Thus, we'd like to exclusively present to ATypI attendees the insights of entire process through the stories of the superbly digitized fonts.

We've been working on this marvel project since 2017. You can find the microsite here: www.oldrichmenhart.com The topic of Oldřich Menhart is huge and we wish to get one of the longer windows to share as much materials as possible.

Petra
Dočekalová



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Reviving Unknown 16th-century Dutch Type

Talk

Type History
Type Revival
Dutch Type

Presenting the result of a type revival project of 16th-century type cut by an unknown punchcutter, researches and thoughts on the type. A type cut by an unknown punchcutter whose matrix is numbered MA174 in an inventory of Plantin Moretus Museum is the main theme. Interestingly, the letterform is not completely italic but has traces of blackletter, which must be rare in the history of type although there are many roman types like that. The type seems not to get great attention despite its peculiarity and so the presenter researched the type and type history of 16th-century lower countries, not in a scholarly way, but as a type designer. The research tells the stories of its background; influences of the Italian Renaissance, religious reformation, and the ruler of the time affected printing environments. They all affected preferences of letterforms and the infiltration of Roman (and Italic) types happened during that time. The results were condensed on the letterform. The presenter would like to share things he found that might be worthwhile with fellows.

Shotaro
Nakano



TYPETENTION — Attention in type and typography

Talk

- # Expressive typography
- # Experimental type design
- # Documentary
- # Interview
- # Poster Design
- # Print technics

A documentary film about attention in type and typography. I really missed the perfect documentary about experimental typography and... I've certainly started making one now! I already interviewed well-known Swiss graphic designers, typographers and type designers (Niklaus Troxler, Dafi Kühne, Balmer Hahlen studio, Mitch Paone, Johnson Kingston Studio etc.). Each of them is experimenting with type and typography using different methods and techniques, from posters to books, from silkscreen print to animation and AR. I met them, got a lot of insights about expression in graphic design and was given the opportunity to record their experiences first-hand. Now I'm still filming and, for example, soon I plan to do interviews with Felix Pfaffi (Feixen) and with Erich Brechbühl (Mixer). Filming continues, the material is very interesting and to move to the next stage of production I need to show the rough cut to the target audience, share experiences and find like-minded people who can help (by any means) me complete the filming.

Seryozha
Rasskazov



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Reviving the world's first phonetic writing system, Linear Elamite (2300–1850 BCE)

Talk

Linear Elamite
Revival
Type Design
Research
Archaeology
Ancient
Writing
Script
Phonetic

Linear Elamite was one of the scripts used to transcribe the Elamite language at the end of the 3rd millennium B.C.E. in Elam (located in present-day Iran). It was first discovered at the beginning of the 20th century in Susa, Iran. Linear Elamite inscriptions, containing simple and complex geometric signs, are found on different materials (clay, stone and metal).

Linear Elamite was recently deciphered by François Desset. This decipherment is very important as it can change the actual beliefs about the invention of writing. It is up to now the oldest phonetic writing system, showing that the phonetisation of the writing was achieved from the early stages of the invention of writing. The decipherment also has become a reason for a preliminary Unicode proposal.

During a 2-years research program in ANRT (Atelier National de Recherche Typographique) I designed an inclusive typographic solution based on comprehensive research and careful analysis of the inscriptions on different materials. A typeface that makes the digital transmission of the script possible, and can help archeologists and scholars during the process and publishing of their research. The final result includes about 260 glyphs in different styles which will be soon released under open source license.

During this project I could also achieve a kind of methodology for working with ancient scripts. One of the goals of this presentation would be to share this methodology with the other members of the type community.

This project was done in collaboration with François Desset, archaeologist attached to the CNRS Archéorient team and the University of Tehran. He is a specialist in the Bronze Age on the Iranian Plateau.

Sina
Fakour



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Typeface Legibility and Low-Vision Readers

Talk

- # Legibility: readability
- # Low-vision
- # Inclusive design
- # UX-design
- # Letter proportions
- # Serif
- # Stroke contrast
- # Letter width
- # Research

Different low-vision diagnoses will result in different kinds of vision deficits. Visual impairment may present as, blind spots in the visual field, reduced ability to perceive contrast between foreground and background, cloudy vision, or blurry vision. Thus, depending on the nature of the vision loss, there is great variability in the impact on reading. For example, a reader who lacks central vision will depend on larger font sizes to read, whereas large font sizes would not be ideal for a reader with tunnel vision, who may instead require measures or techniques to avoid getting lost on the page.

This presentation will discuss the negative effects on reading of the most common visual deficits and show scientific findings on how to improve typeface legibility for specific groups of low-vision readers.

Sofie
Beier



TW@Sofie_Beier

It Started as a Typeface for Post-digital Letterpress Printing, and Then it Became Much More

Talk

- # Post-digital letterpress
- # Type design
- # Building partnerships
- # Typographic assets
- # Typographic ornaments
- # Typographic patterns
- # Self-originated
- # Independent foundry
- # Entrepreneurship
- # Women led

This tracks the trajectory of an independent designer, letterpress printer, and dreamer, finding her purpose in creating unique typographic assets for a new market of contemporary letterpress arts, crafts, and other print and design-on-demand products.

It started with designing Vine, a contemporary typeface to address the needs of post-digital letterpress production. In this production process, layouts are created in software using digital fonts, and the end-relief printing occurs through photopolymer plates generated from pdf files. Therefore the critical points of my type design brief became creating a typeface that could be resilient, both in legibility and aesthetics, to the distortions that happen in high-pressure prints, especially on soft thick papers, common conditions of contemporary letterpress.

By the time I settled on a distinct design for Vine, it had gradually become clear that I had been arriving at a typeface that could have broader applications beyond the initial letterpress scope. With the flow and flexibility of its wavy stems and pointy endings echoing calligraphic gestures, the font has a distinct expression conveying a natural, friendly nature of a flexible sans. As I reflected upon these results and moved forward into extending Vine to a multi-weight family, a new partnership with a Brazilian design studio, Versalete, expanded and transformed my initial project in ways I never anticipated. Most of all, it made me open my eyes to a new audience and marketplaces where typographic patterns and ornaments made from the organic letterforms of Vine can become unique digital assets in an era of DIY typography and design.

Ana Sofia
Mariz



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The font business is broken. Can we fix it?

Talk

#Licensing

#Business

#Best practices

#Legal & commercial

The lecture covers issues in the font licensing industry, including lack of standardization and transparency, unreliable self-declarations for font usage, and limited options for licensing fonts. It suggests that the current system is in need of reform and the lecture will explore potential solutions to improve the industry for both creators and users, including best practices for foundries and users alike. The content is expected to be delivered with wit and useful insights.

Arthur
Schwarz

IG @productiontype
TW @productiontype

Letters Speak With Different Tones

Talk

- # Readability
- # Legibility
- # Principles of Islamic calligraphy
- # the Naskh script
- # Reading speed
- # Eye fatigue

One of the main concerns of Arabic-Persian type and graphic designers is the lack of a comprehensive classification for Arabic-Persian typefaces. Since the spread of the printing press in the Arab world by the first half of the 20th century, Arabic-Persian typographers and design scholars have been learning, working, and communicating without classification systems. This deficiency creates misinformation within graphic design practices and education. The increased number of newly designed Arabic-Persian fonts which exceed a thousand and the difficulties with the offered courses: Arabic-Persian font design, typography, and editorial design increased the demand for a clear, user-friendly classification system. This presentation aims to establish an agreeable classification based mainly on the form-language and the history of Arabic-Persian calligraphy, to facilitate communication between all parties involved with type and letterforms: designers, typographers, type designers, calligraphers, printers, compositors, students, manufacturers, scholars, and engineers. At first, tones in Arabic-Persian calligraphy items will be examined in order to extract effective factors in tone creation. The types of literary tones are listed in order to gain sufficient knowledge of the types of tones. Finally, using the factors obtained from the background of calligraphy, a model will be presented to check and recognize the tone of Arabic-Persian fonts.

Atefeh
Mohammadi



IG @quickstudio

Pech Merle- Gutenberg-Vars

Talk

#History

#Culture

#Type

#Technology

#Design

#Learning

#Future

Revivals or inventions of scripts today is a complex issue. While this is a hot idea for the present and future, what we can learn from the past, from sleeping, awakening and existing scripts, is priceless, and in the presenters opinion, should be thoroughly explored by those involved.

David,
Berlow



How to Make a Podcast Program on Typography for Over Seven Years

Talk

- # Podcast
- # Community
- # Media
- # Education

TypeChat started in 2015, and is the very first Mandarin podcast on typography. During its seven years, it has produced over 17,000 minutes of interesting typographic knowledge and stories, interviews of type designers and all kind of trends and news of the type world.

As its producer and co-host, Eric will explain why and how TypeChat is produced, and the passion behind it. He will also present the award-winning monthly journal that the program provides to paid subscribers, which make this creative activity more healthily community-supported. These experiences may give us some ideas or inspirations for building type community.

Eric
Liu



TW@Kongque_Chinese

Yeah, type design is cool, but have you tried to be a feminist?

Talk

- #Feminism
- #Gender perspective
- #False neutrality
- #Type design
- #Redefining normal

Can typography be feminist? Who do we design for? How do we speak? What form of representation do we choose? What messages and images do we generate? What discourses do we validate? What is our function, our social role? And the most important: What does it mean to be a feminist designer with gender perspective today?

This lecture is presented as a space for questioning, reflection and an invitation to think about certain aspects of making and using typography from a gender perspective.

It is not about presenting concrete answers or ways of doing things, but rather a series of questions and postulations that put into crisis and distort the hegemonic discourse of design focused on production, functionality and the rhetoric of neutrality.

What does it mean to design with a gender perspective? What does it mean to be a feminist when tackling a design project? Addressing any area with a gender perspective implies denaturing the contexts and recognizing the bias with which we handle ourselves.



Typo Belgiëque: forgotten [type] foundries of Belgium in the nineteenth & twentieth century

Talk

Belgian typographic design has often been overshadowed by styles from surrounding countries. Can we define one specific “Belgian style”, or should we follow claims that it is fragmented, and merely influenced by characteristics of other international typographic styles? Typo Belgiëque aims to outline the visual design identity of Belgium in the nineteenth and twentieth century by undertaking a thorough analysis of recently discovered type material of until now unknown Belgian type foundries, and shed a light on this missing link in the typographic history and identify of Belgium, the Low Countries and Europe.

By studying historical Belgian typeface families, and exploring possibilities to reconstruct a Belgian visual identity via digital font technologies, a new collection of digital fonts is being designed and developed as an important practical design output of Typo Belgiëque. A unique selection of authentic Belgian printing types will be used as the source of inspiration and the ultimate goal is to revitalize these as digital computer fonts for contemporary use in (Belgian) publishing and media design.

These new and exclusive font families will be developed following the most recent variable font technologies, to secure a high level of legibility and optimal use for dynamic, responsive web- & screen typography in every form of digital publication.

Typo Belgiëque is a two-year practice oriented scientific research project (PWO), led by Jo De Baerdemaeker at LUCA School of Arts, Visual Design, Research unit LABO Pro. (www.typobelgieque.be)

Jo
De Baerdemaeker



IG @typojo

Where We Came From: The origins and purpose of ATypI

Talk

- #ATypI
- #Type History
- #Charles Peignot
- #John Dreyfus
- #Type90
- #Bukva:raz!
- #Type design
- #Design protection

**John D.
Berry**



IG @johndberry
TW @johndberry

A look at the origin story of ATypI itself: why it was founded, how it has evolved, perhaps where it is headed. Since we'll be meeting in Paris this year, where ATypI was founded by Charles Peignot in 1956, it seems appropriate to take a look back.

The Scriptorium de Toulouse (1967–1973/1982– 2005) and Bernard Arin. Ambitions and pedagogical approach

Talk

- # Bernard Arin
- # Scriptorium de Toulouse
- # French type design History
- # Teaching
- # Type design
- # Calligraphy
- # Lettering
- # Archive

In 2019, the sudden death of Bernard Arin, the last director of the typographic and calligraphic workshop of the Scriptorium of Toulouse, reinforces the urgency to share this history whose discontinuous activity and closure more than fifteen years ago led to the oblivion and dispersion of its archives.

In France, the activity of the Scriptorium de Toulouse was decisive for the French typographic creation, marked by great changes that had placed it in a critical situation. Indeed, the Scriptorium de Toulouse not only reintroduced and defended the teaching of the written and drawn letter, but also played a key role in the revival of the typographic creation acted, in extremis, in 1982 by Jack Lang, Minister of Culture.

Juliette
Flécheux



IG @julietteflecheux

Pigs and Cups: Helping readers with dyslexia

Talk

Reading
Dyslexia
Phonics
Decoding
Education

Readers with dyslexia struggle to learn to read words quickly and efficiently. While much attention has been given to the role of letter shapes, the best recognized difficulty is mapping letters to the sounds of language. While this is a challenge with every written language, it is particularly challenging with the English writing system. English has 26 letters representing approximately 45 sounds, and that mapping is not consistent. Vowels in particular can represent many sounds, such as different sounds made by the letter a in the words acorn, apple, and father. Pigs and Cups is a phonics intervention that adds an icon beneath each vowel letter to identify how the letter should be pronounced, similar in concept to diacritics in some writing systems. Each icon represents a unique sound. For example, the pig icon represents the short i sound that appears in the word pig. Young readers with dyslexia show excellent performance improvements in word recognition with Pigs and Cups compared to similar readers who get the same reading practice but without Pigs and Cups. There are real opportunities to design improvements to written text that can benefit readers with dyslexia. Phonics based improvements have a much larger effect than dyslexic fonts that have been designed to date, and likely benefit many additional readers including all early learners and readers learning a second language.

Kevin
Larson



Reading Time: An overview of horological typography

Talk

- # Horology
- # Numerals
- # Watchmaking
- # History
- # Timepieces
- # Type making

This presentation will introduce many of the trends and styles of horological typography, highlighting specific examples of popular numerals as well as introducing typographic oddities. The use of typographic elements on horological devices has existed for thousands of years ranging from engravings on Byzantine sundials to the pad-printed typography of mass-produced wristwatches, to the pixel displays on smartwatches. The context of timepieces has led to many typographic styles that are specialised and thus distinct from letters printed on the pages of a book or poster. Beyond stylistic focus, the presentation will also investigate some of the technical elements of the creation of horological typography.

Lee
Yuen-Rapati



IG @onehourwatch

A Study of the Font Design and History of the Mongolian Script

Talk

#Font design of the Mongolian script Connectivity
Cultural exchange and integration

The Mongolian script used by the Mongolian nationality in the northern border of China embodies pluralistic characteristics visually; letters of the Mongolian script originate from the Phoenician alphabet like most other alphabetic writing systems, but it runs in vertical columns of oriental style. Therefore, it is a typical example of the renaissance of regional civilization energized by integrating regional characteristics into the worldwide universal civilization. Based on the development of the times and the evolution of media technology, this presentation reveals the design characteristics of the Mongolian letters and fonts, the process of standardization as well as the constant part in font design and the superficial phenomena thereof. On this basis, this presentation discusses the multiple paths connected to different cultures in the history of font design of the Mongolian script, the interactions and mutual influences in the active process of cooperation between people from different regions, and an active interactive behavior between openness and fluidity based on cultural consciousness, all of which jointly built the magnificent history of font design of the Mongolian script. This further constructed the natural, historical, and national characteristics of cultural exchange in font design.

Lihua
Tong



Script Meets Tech: Responses to materiality in some ancient and medieval letterforms

Talk

- # Lettering
- # Literacy
- # Legibility
- # Form & Function
- # Techniques
- # Inscriptions
- # Cognition
- # History
- # Palaeography

Marc
Smith



Another title for this talk could have been: “A Rendezvous Between Palaeography and Type Design,” or Materiality, Creativity and Legibility;” How and why do new scripts emerge? The evolution of writing is often described as styles morphing in a void, not taking into account the technical, cultural or cognitive parameters, in short: the changing balance between the constraints of writing and reading. Shifts in the materials, tools, scale and functions of writing have produced slow-motion revolutions via empirical adaptation by multitudes of scribes but also expert creative decisions at definite points in time. Palaeography has highlighted the importance of processes leading from set, formal scripts to more cursive forms in common writing, and much less the opposite course of formalisation, whereby scribes or stonecutters create formal letterforms out of common writing, through experimental decisions similar to those of a type designer stabilising a font. In response to specific needs, particular trades even created their own remarkable scripts, some of which were hardly legible for outsiders.

Individual experiments in ancient and medieval letter design will be illustrated mainly by focusing on a selection of unusual inscriptions in stone or metal, from expertly crafted lettering, in response to particular material or cultural contexts, to abnormally deformed outcomes. The latter belong to artisans competent in their materials but often less familiar with writing, including some who were clearly illiterate. By relying on a simplified visual/geometric perception of texts handed to them in a common script, and adapted to their materials according to their own ideas of a solemn epigraphic style, they produced some really intriguing letterforms, sometimes almost illegible — thus offering not only exciting cognitive challenges in decipherment but also food for thought about individual creativity (and its limits?) in the development of new scripts.

Layers of information in Japanese text: emphasizing typographically

Talk

- # Japanese macro typography
- # Readability
- # Reading direction
- # Hybrid writing system
- # Diversity in typography
- # Adaptation and refinement
- # Culture and typography

After my earlier research on the Japanese writing system, micro typography, and the linguistic structure of kanji, I now move on to the Japanese macro typography, the typesetting. My current research focuses on the arrangement of Japanese text, the different hierarchical layers, rules, details, and concepts. Equivalent to the hybrid writing system – consisting of four scripts with different origins – the typesetting reflects this diversity. A typical Japanese text consists of kanji originating in China, hiragana and katakana developed in Japan, and Latin letters.

The syllabary hiragana is often compared with the italic writing of Latin letters. This comparison is only of marginal use, as hiragana does not take over the markup function of italic within a text.

The focus of my presentation is on the analysis of different methods to emphasize words or even short sentences in Japanese texts typographically.

Mariko Takagi



IG @mariko.takagi

The Pergamon Project

Talk

- # Greek script
- # Greek type
- # Pergamon
- # Majuscules
- # Type revivalism

The Anatolian continent, also known as Asia Minor, is a cultural geography that has hosted various civilisations for thousands of years. Mysia, an ancient region located in the northwest of this region, hosted the significant ancient Greek city of Pergamon from the 3rd century BCE until the 3rd century CE. The Pergamon project is a Greek type revival project based on the stone inscriptions of Pergamon's Acropolis and Asklepon. The project comprises the documentation of Pergamon's elaborate epigraphic cultural heritage, to be transformed into a typeface via a contemporary digital tools. The goal of the project is to bring a breath of fresh air to the two-thousand-year-old carved stone inscriptions by digitizing and making them functional in today's context. It can also be a tool for contemporary designers who deal with Greek script typography to discover the origins of these letters and create new typographic contexts. Additionally, it can be regarded as an educational tool that contributes to archaeology students' epigraphic and linguistic training, as it offers an opportunity to study these letterforms in advance. What interested me personally was to explore the letters' visual journey by tracing their craftspeople from two millennia ago. This project presents photographs of the inscriptions, which are the main elements of this project; a digital typeface design based on them, and the visual output of the jewelry, as a three-dimensional object designed with this typeface.

Onur
Yazıcıgil



IG istype_
TW @iSType

Type Design in Thai Politics

Talk

- # Thai Protest
- # Thai Political conflict
- # Thai Political landscape
- # Thai Typographic scenes
- # Type design
- # Typography
- # Type & Politics
- # Thai political phenomena
- # Thai politics
- # Data visualization for democracy

Typography and type design have become some of the most effective tools used by a diverse group of people to express their political messages both online and offline during Thailand's political conflict from 2020 to 2022. Subsequently, the recent BKK governor election held for the first time in the past 9 years involved an interesting example of typographic design used in Thailand's political canvassing. The remarkable political phenomenon includes an intriguing type design implementation that we'd like to share with the international typographic community.

Sirin
Gunkloy



IG @sirinletterform
TW @siringunkloyk

Potch
Auacherdkul



IG @p_tch
TW @PAuacherdkul

Wee
Viraporn



IG @weeviraporn
TW @weeviraporn

Protest Scribes

Talk

Lettering

Arabic

Persian

Type

Protest

Politics

Global

Social media

Digital art

Procreate

Ipad

Apple pen

Womenlifefreedom

Protest art refers to the artistic works created by activists and social movements. It is a traditional means of communication used by a cross-section of collectives and the state to inform and persuade citizens. The slogans of the revolution, movement, or demonstration are written on walls and buildings while the writer is in distress. This usually occurs at night in the cover of darkness. The scribe is not worried about letterform correction or aesthetics, they aim only to express themselves by writing their thoughts on the surface and informing the public. But their action surpasses this; they are creating art. They represent a specific cause or message from furious people that need to be heard. Protest art is an essential technique for increasing social awareness and developing networks. It has long been a powerful platform for conveying ideas to the masses, as it can promote conversation and highlight social, political, and environmental issues.

Protest art has always had an impact on me, and I began to express my rage over the death of Mahsa using my medium of type. I propagated “woman, life, freedom” through my feed, a phrase the movement was popularising to spread the message. The outcome was unexpected: people worldwide adopted my design, going as far as to print it on T-shirts without knowing the author. Online media now has the power to spread the message of movements far more rapidly than the traditional way of writing on the walls and can have a greater impact on affecting change in political situations.

My “writing on the wall” of my Instagram page is a form of modern protest.

Shaqa
Bovand



IG @shaqabovand
TW @shaqabovand

Scribo Ergo Sum

Talk

#HOI

#Grammatography

#Chirography

#Writing fonts

The talk will be the FIRST public presentation of the latest typeface designed by Underware: Scribo. It was designed from 2019 — 2023 and it is Underware's most complex font designed until today. The typeface consists out of a set of static, variable, and color fonts. It can be used for typesetting as well as writing a piece of text. While designing the font, Underware investigated into chirographical dynamics like speed, velocity, interruptions which were incorporated into the Variable Fonts. To get an impression of the complexity: this resulted in a design space with over 100.000 unique locations. In the talk, Underware will give insight into the process of the design and development of the font, present the outcome of their investigations into chirography and explain why it took them nearly 4 years to finish and release the family.

Underware



IG @underwarefoundry

TW @underware

The Anti-type Book

Talk

#Self-publication

#Book

#On demand

#Book art design

#Process

Produced almost entirely by unfinished typefaces, the book is a parody that illustrates Yomar's complex and deep personality.

The book uses a binder as the main support, and each piece is done on demand and individually, utilizing different kinds of paper and several printing methods.

Yomar sees the book as a reflection of his personality—a continuous creative process, not a finished object—and his work revolves around 'processing' a technique where several tests and experiments are made to achieve one single result.

At Atypi in Paris, 10 books will be presented, each one of them signed and numbered. Along with the self-publication, Yomar's first short movie "Spikes" will be screened in celebration of the completion of the project. The film tells the story of Adam, a sans-serif drug addict designer on the hunt for a pure serif fonts.

Yomar
Augusto



IG @tooya.me @yomaraugusto

TW @yomaraugusto

Chinese Ethnic Typography—Noto Fangsong Khitan Small Script

Talk

The Khitan small script is one of the two official scripts used during the Liao Dynasty of ancient China, in which each grapheme cluster corresponds to one or more syllables and consisted of one or more yuanzis. After the Khitan small script is encoded in 2020, the corresponding Noto typeface is designed by the local design team and released in 2023.

Zhao
Liu



Font Pricing Primer

Talk

Font business

Pricing

Font distribution

Font e-commerce

This talk will present research on typical font pricing, as well as comparative analysis of pricing models across major distributors. This includes an overview of tiers and multiplier as well as license models. The talk will start off with a basic description of the factors involved in pricing, and will then build on to the more complex picture of pricing for single users vs large enterprises, and everything in between.

Nadine
Chahine



IG @arabictype
TW @arabictype

Back to Alif

- Talk
- #Alif
- #Alphabet
- #Arabic
- #Letterform
- #Transformation
- #Kufic
- #Typography
- #Calligraphy

Alif is the beginning, the first letter of the Arabic alphabet.

Transformation in the Arabic script styles could be observed in the Alif of each script where, with different measures and the vertical elevation of the letter, the signature of the style can be detected.

The Alif acts as the symbol of the script through which the experts can discern the style and type of script.

The line starts with a sequence of dots and moves upward or descends downwards to form a vertical line of the Alif. In turn, the letter morphs into different molds based on the script used. In the earliest manuscripts, the Primary Kufic Alif was short and bold, reflective of the focus on the religious content rather than the visual, then later transformed into an elegant elevated vertical stroke. Alif's journey from east to west, and from past to present highlights the layers of development.

The artwork focuses on discovering the Kufic Alif and demonstrates the possibility of spawning new styles using the latest media, digital design, and technology.



Nada
Abdallah

IG @nadabdalla
TW @NadaHAbdallah

Learning From the Streets: Lessons from the postmodern Mexican blackletter hand

Talk

- # Education
- # Mexican Letterforms
- # Calligraphy
- # Research
- # Neo-traditionalism
- # Street art

It is well-identified where Western calligraphy models come from. After centuries of tradition, practice, and manuscript production (and admiration!), one can ponder where they are in terms of location and, of course, style. Blackletter is one of the most recognisable hands, gaining a strong presence in the collective imagination since the late middle ages, and was pivotal in the development of type in terms of letterforms and spacing. Blackletter has also been present in the Mexican landscape since the XVIth century, first as calligraphy for church choir books and later in metal typefaces. Still, during the late XXth century, it took the streets by storm, maintaining the mysticism that gothic lettering evokes but also adding some disrespectful novelties, naive in some cases and utterly fun in others. Fascinating to recognise it as a new tradition, different or apart from the original European flavor. This presentation will give an overview of the styles displayed in Mexican cities, such as Puebla, Tlaxcala, and Teziutlán, to mention some, and what Jesús Barrientos Mora has learned about their ductus, now grown as models and added to the syllabus of his calligraphy course for bachelor students.

Jesús
Barrientos Mora



IG @typeworkshop
TW @BarrientosJesus

OpenType 2.0 Panel, 2023 Edition

Panel discussion

Behdad Esfahbod has proposals for new font-format technology, yet they are not widely known to the ATypI community. In this session, ATypI is offering a platform to Behdad, Dave Crossland, and Simon Cozens, who are seeking a public discussion with a panel of people critical to “reader” and “writer” implementations of new font-format technologies. Dave will present the “B.E.” innovations in 3 parts, with discussions from the panel after parts 2 and 3, and then the audience will be invited to ask questions and provide feedback to the panelists.

At the next ATypI event, we feel it will be important to offer a platform to a more diverse panel, inviting designers who are making fonts using new font-format technologies presented at this event. Demos and use-cases are essential for implementation, to motivate, to test, and to align and standardize—and it is important for the ATypI community to engage with font-format innovation in this way so that it serves all participants in our industry.

ATypI Paris
May 9–14, 2023
Workshops

Letterstorm

Workshop

#Game

#Ice breaker

#Fun

#Connection

#Networking

#Playful

#Discovery

#Treasure hunting

#Eye sharpening

“Letterstorm” is a playful and creative workshop/game to create unexpected ideas and letterforms. It’s a time for fun, a time to share and connect with people—a workshop which is accessible for everyone from beginners through to advanced type designers.

The game needs a minimum of two participants. Let’s sketch and play together!

This creative game teaches letterform awareness and encourages the creation of new and original letterforms.

This creative game teaches letterform awareness and encourages the creation of new and original letterforms.

Workshop participants are kindly asked to bring the following items:

- A favourite black marker
- Scissors or cutter and cutting mat (optional)

Workshop duration: 2h

Total number of spots available: 25

**Carine
Vadet-Perrot**



IG @carinevadetperrot

Intro to Variable Fonts Using Glyphs

Workshop

- # Fashion
- # Typography
- # Bauhaus
- # Swiss designers
- # TV
- # Paintings and Photography

Variable fonts are here but not many people know how to make them. In this workshop we will start making a variable font using Glyphs, so you can take advantage of this technology.

Workshop participants are kindly asked to bring the following items:

- Their own sketches
- Laptop with software installed: Glyphs trial or full version (software available here: <https://glyphsapp.com/>) and Adobe Illustrator or Adobe Indesign

Workshop duration: 6h

Total number of spots available: 20

César
Puertas



IG @c.puertas
TW @cesarpuertas

Let's Make a Variable COLRV1 Font!

Workshop

Gradient

Colrv1

Color fonts

Variable

Experimental

Lena
Weber



IG @lenaweber404

Sophia
Tai



IG @sophiatpelove
TW @sophiatpelove

During this workshop, you will learn how to make a variable color font with variable gradients. We will prepare the designs in Glyphs and then export them using the command line in Terminal. You can bring one of your own fonts to turn into a variable color font or create something experimental. I will also prepare some materials that we can use, so no need to worry if you don't have your own font or design. To participate you will need Glyphs font editing software, for which a trial is available on the Glyphs website. You will also need to bring a MacBook to work on. This workshop is beginner-friendly.

After booking your spot, you will receive a participant questionnaire. Please fill this out to help us prepare and tailor the workshop to your experience level.

Workshop participants are kindly asked to bring a MacBook with:

Glyphs 3 or trial installed (<https://glyphsapp.com/buy>)
FontGoggles 1.5 installed (<https://fontgoggles.org/>)
Visual Studio Code or your choice of text editor installed (<https://code.visualstudio.com/>)
Python 3.10 installed (<https://www.jcchouinard.com/install-python-on-macos/>)

Optional:

Bring your own typeface (or just a single letter design in vector) to turn into a COLRV1 font
Install gftools 0.9.15 (<https://github.com/googlefonts/gftools>)
Participants who need help with installations should arrive 5-10 minutes before the workshop starts.

Temporary Glyphs3 licenses will be available for anyone who needs them.

*To fully enjoy the workshop, participants should be familiar with drawing vector outlines in Glyphs (or RoboFont, Adobe Illustrator, Inkscape, etc.). Any basic knowledge of some coding/programming languages will be helpful, but is not a requirement for joining the workshop.

Workshop duration: 1.5h

Total number of spots available: 6

Same but not Similar

Workshop

Kufic

Square Kufic

Letterforms

Trends

Grid

Style

Inspiration

Typography

Transformation

The Square Kufic is one of the types of Kufic script styles. It is based on geometric forms where the positive and negative spaces have the same width/proportions.

Participants will design posters based on the same word, but each will design it differently using different methods and forms.

Workshop participants are kindly asked to bring a laptop with Adobe Illustrator installed.

Workshop duration: 3h

Total number of spots available: 10

**Nada
Abdallah**



**IG @nadabdalla
TW @NadaHAbdallah**

Intro to Copperplate Calligraphy with Maria Montes

Workshop

- # Calligraphy
- # Copperplate
- # Copperplate calligraphy
- # Script
- # Cursive
- # Pointed pen
- # High contrast
- # English Roundhand

Maria
Montes



IG @iamariamontes
TW @iamariamontes

In this two-hour hands-on workshop for beginners, you'll learn the foundations of Copperplate calligraphy using a flexile pointed pen and walnut ink. The workshop will be focused on the lowercase alphabet.

Workshop participants are kindly asked to bring the following items:

RIGHT HANDERS

- 1 x Nikko G Pointed Nib
- 1 x Oblique Pen Holder
- Walnut crystal or walnut ink

LEFT HANDERS

- 1 x Nikko G Pointed Nib
- 1 x Straight Pen Holder
- Walnut crystal or walnut ink

Workshop duration: 2h

Total number of spots available: 25

3D Type With Illustrator

Workshop

#3D type

#3D typography

#Inflate

Learn how to create amazing 3D type with Adobe Illustrator's new, powerful, yet easy-to-use 3D tools.

We'll start by taking a quick look at Adobe Illustrator's individual 3D modes so that everyone has a basic understanding of its possibilities. Then we'll design a custom letterform, wordmark, monogram, or type composition — this can be done outside of Illustrator if desired — while considering specific attributes that will make it work in 3D.

We'll then apply individual 3D modes to our custom designs and explore possibilities in settings, adjustments, and lighting and angles. We might go back and forth modifying our base designs for the desired outcomes.

Lastly, we'll look into how to properly render and export our compositions, and how to mix them with backgrounds, images, type, or different effects.

Workshop participants are kindly asked to bring their laptops with (preferably) the current version of Adobe Illustrator, or not older than early 2022 (version 26.2), installed.

Workshop duration: 2h

Total number of spots available: 20

Daniel
Escudeiro



IG @d_escudeiro

The Ultimate Beginner's Guide to Type Design

Workshop

#Multilingual

#Chinese

#Calligraphic

#Font

#Match

The Crafting Type project has provided an introduction-to-typeface-design class to more people in more countries around the world than any other organization. In this two-part workshop, project co-founder Dave Crossland will first run the “101” workshop part of the class. After the break, he will lead a discussion where we together deconstruct the pedagogical approach demonstrated earlier.

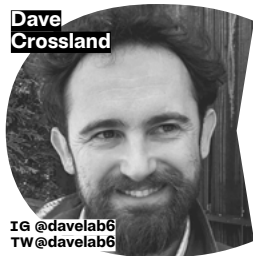
Workshop participants are kindly asked to bring the following items:

- laptop
- soft pencils (2B)
- pencil sharpeners
- erasers

Workshop duration: 2h

Total number of spots available: 25

Dave
Crossland



IG @davelab6
TW @davelab6

How to Make Mistakes on Purpose

Workshop

- # Creativity
- # Originality
- # Innovation
- # Discovery
- # Surprise
- # Chaos
- # Fun



You will learn a new, fun, fast way of working, that can be applied to just about anything creative.

THE ANALOG ARSENAL CREATED IN THE FIRST PART OF THE WORKSHOP IS BROUGHT INTO THE DIGITAL REALM, and we work with them.

ANY digital application (like Illustrator or InDesign, etc) can be used.

Why should we be making mistakes? Because shared tastes and experiences, plus digital technology equal no surprises. Because when you get good at something, you repeat it. After all, computers don't make mistakes. Mistakes like Velcro, dynamite and Coca Cola.

What happens in "Mistakes on Purpose" workshops? People invent and discover new stuff. They get unstuck when they're stuck. You might invent a thing that saves lives, create a new dessert, come up with a lucrative investment, or an adventurous road trip. Champagne, Popsicles, and Pringles! All were invented by accident.

What good does it do?

In the workshop, things will happen that will make you ask, "Hey- What could this be?" People invent new things, and have unexpected ideas. That is what HT-MMOP is for. When you surprise yourself, you surprise others. And that is priceless in a world where everything seems to have been done.

**Bring Chaos to your Order
Reclaim your Human Brain**

**Workshop duration: 3h
Total number of spots available: 20**

Sensory Type

Workshop

Type is modular. When broken down, it is a series of shapes and forms. The Sensory Type workshop allows participants to explore type not only visually, but also embodied through movement and sound. We will explore how human movement, and in extension sound in a physical space, will help inspire the shapes and forms that will be applied to design type in a modular fashion.

Some of the questions we will explore are as follows:

- Where is my design rooted within myself?
- What are inspirations that I am encountering in others and in my environment without additional tools?
- How do I apply these inspirations into my type design work?

Workshop duration: 6 hours

Total number of spots available: 20

**Shrenik
Ganatra**



IG @shrenik18

**Luisa
Muhr**



IG @luisa.muhr

Proofing and Debugging Brahmic Script Fonts With Hibizcus

Workshop

- # OpenType
- # Proofing
- # Debugging
- # Shaping
- # Brahmic Fonts
- # Shaping rule
- # Lexicon
- # Language
- # Script
- # Document-driven

Workshop participants are kindly asked to bring their laptops with Hibizcus app installed (it can be downloaded from App Store, more information here: <https://hibizcus.com/>). Participants are welcome to bring their own fonts to the session for discussion

Workshop duration: 2h

Total number of spots available: 20



Hibizcus is a suite of free and open-source font proofing and debugging tools, primarily for South Asian and South East Asian languages, but also helpful for proofing of diacritics in Latin, Greek, Arabic and Cyrillic script languages

Most of the languages in Asia are written in a script that belongs to the Brahmic family, in which consonant-vowel sequences are written as a unit. These units may change shape and become a single base form, or have other marks attached to them to indicate a combination. Marks can appear before, after, above, or below the base form. This combining behavior can generate hundreds or even thousands of possible unique and beautiful letterforms in a Brahmic script font.

This differs from a completely alphabetic script like Latin, where the vowels and consonants are treated equally.

The challenge font developers face is to have their fonts render all the required forms, in the correct order and position, for a given language. Most font tools show what is available in the font. They do not include language data to test what is 'expected' in a font for these languages.

The Hibizcus tool presents all the combinations that are expected in a given script and language. When the forms do not appear in the correct shape, the tool provides an interface to view the step-by-step shaping process. This allows font creators to quickly identify issues in their fonts without needing an in-depth knowledge of the script.

This workshop will introduce the various tools that are available in Hibizcus and help participants understand the proofing and debugging process. They can bring their own fonts or pick from given samples, test them against the script and language data, choose different shaping engines and look at what happens internally when various marks and base forms are shaped to render the given text.

Hangul lettering workshop with multilingual font matching

Workshop

Multilingual scripts matching

Korean

Japanese

Chinese

Latin

Providing the basic contents of Hangul design, we will explain how to design Hangul and match multiple scripts. Designers are given Latin, Japanese, and Chinese fonts without showing the Korean version, and let them design a few letters of Korean. After completing the exercise, workshop attendees will share lettering results with other designers and exchange feedback.

Workshop participants are kindly asked to bring their laptop with the Glyphs trial or full version installed (available here: <https://glyphsapp.com>)

It is recommended for the participants to think about matching typefaces the participants would like to make in Korean.

Workshop duration: 3h

Total number of spots available: 10

Jinhee
Kim



IG @sandoll_inc

Suhyun
Lee



IG @sandoll_inc

Parametric Type Design done Right

Workshop

Parametric type design

Skeleton type design

Multiple axis

Samuel
Carnoký



IG @carnokytype
@letterinkapp
TW @litrcorp

Filip
Paldia



IG @letterinkapp
TW @litrcorp

The parametric approach to type design is back and better than ever! Learn how to do it right with our workshop, which teaches you how to use your favorite type design tool, Glyphs powered with LTTR/INK to achieve professional outcomes.

Early ideas of parametric type design were limited and not easily accessible to type designers. Systems like Metafont or Prototypo have prescribed sets of parameters, and customisation of the sets requires deep technical expertise. However, with LTTR/INK, the stroke contrast plugin for Glyphs and the Variable Font preview, you can truly create parametric designs and your own parameters with little practice.

We have spent recent years developing the method—skeleton type design approach, and now we are happy to share this. You'll learn how to use LTTR/INK and Glyphs components to create your own parametric system and develop unlimited font styles on top of your basic system. How to manage the system and export it to variable fonts or a parametric application web application.

The workshop requires participants to be familiar with Glyphs and be able to run the latest version of Glyphs 3 on their Mac computers. We will provide all necessary licenses during the workshop.

LTTR/INK parametric typeface drawn with skeletons and brushes

Please, consider having installed the following software prior to the workshop:

- Glyphs 3
- LTTR/INK for Glyphs
- Variable Font Preview

Workshop participants are kindly asked to bring their laptops.

Workshop duration: 6h

Total number of spots available: 20

Multilingual Matching Design Based on Chinese Calligraphic Fonts

Workshop

Multilingual

Chinese

Calligraphic

Font

Match

Under the trend of design globalization, the demand of Chinese domestic designers to find Western fonts matching with Chinese fonts for design applications is increasing day by day; at the same time, with the increasing influence of Chinese in the world, the Chinese market is receiving more and more international attention, and more and more companies hope to strengthen their brand communication in Chinese application environment through multilingual text design matching with Chinese. Through analyzing the structure and design elements of traditional Chinese calligraphy fonts, Wang Wen, design director of Foundertype, will share how to refine the character features of Chinese fonts and apply them to other languages to achieve multilingual matching design.

Workshop participants are kindly asked to bring a laptop with Adobe Illustrator installed.

Workshop duration: 2h

Total number of spots available: 15

Wen
Wang



Arcade Game Type Design

Workshop

#Pixel fonts

#Video games

#Arcade

#Lettering

#Color fonts

Arcade games from the 1970s to the 2000s are a treasure trove of amazing pixelated fonts. They were mostly Latin and Japanese monospaced fonts designed in an 8x8 pixel grid. Being designed for entertainment, their most standout feature was that they generally came in multiple colors, which give pixel fonts a whole new dimension of possibilities.

This workshop starts with a lecture on the history of arcade game fonts, followed by a lettering session using iron beads as the means of pixelation. The participants are encouraged to design with the technical limitations of classical arcades in mind, but can freely explore as they like, in any writing system. It is recommended for anyone who loves lettering.

No preparation necessary; all necessary tools and materials will be provided.

Workshop duration: 3h

Total number of spots available: 12

Toshi
Omagari



IG @toshiomagari
TW @tosche_e

Type Design Feedback Session in Spanish (Latin script) / Sesión de crítica de proyectos tipográficos (alfabeto latino)

Feedback session



Laura Meseguer



Sol Matas

Laura Meseguer and Sol Matas will lead a type design feedback session with constructive criticism and guidance to designers looking to improve their type skills. Come for open discussion and collaboration, valuable feedback, and to learn from one another.

The entire session will last 90 minutes, with 15 minutes for each participant. Help us stay focused by either presenting a single weight of your typeface, or by asking a specific question about a multi-weight family.

Through this session, designers can gain a deeper understanding of type design and hone their craft to create attractive and effective type designs.

Laura Meseguer y Sol Matas dirigirán una sesión de feedback sobre diseño de tipos con críticas constructivas y consejos para diseñadores que quieran mejorar sus habilidades en el diseño de tipografía. Participa en un debate abierto y colaborativo, recibe valiosos comentarios y aprende de los demás.

La sesión completa durará 90 minutos, con 15 minutos para cada participante. Ayúdanos a enfocar la sesión presentando un solo peso/estilo de tu fuente o planteando una pregunta específica sobre una familia tipográfica con varios pesos/estilos.

Gracias a esta sesión, los diseñadores podrán comprender mejor el diseño de tipos y perfeccionar su arte para crear diseños atractivos y eficaces.



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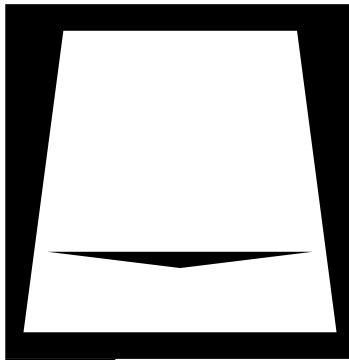
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ATypI Paris
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Biography



Nada Abdallah

Nada Abdallah is an artist, designer, educator, founder of the Bilarabic Design Festival and director of Meta.motif masterclasses. She holds a Bachelors Degree in Visual Communication from the American University of Sharjah and an MFA from the Lebanese University. Prior to joining the University of Sharjah, taught design at the Higher Colleges of Technology, Lebanese University, and Lebanese International University. Nada won several awards in design and photography, and sponsored numerous winning students' projects. Her work has been exhibited in Lebanon, UAE, Greece, Korea, Iraq, Jordan, Egypt, Bahrain, KSA, the United States, and other locations around the world. Active since the early 1990s, Nada's work and research focus on Arabic calligraphy and typography and prehistoric motif design.

Hala Al Afsa

Hala Al Afsaa is a Syrian communication and graphic designer. She graduated from Al Baath University with a Bachelor of Architecture, and soon after graduation, she shifted her career to graphic design. She is currently doing her Master of Visual Communication and media studies at SOA Sunway University in Malaysia.

Her work focuses on developing branding identities and campaigns for NGOs, experimenting with forms of lettering, & research. Illustration and application of culture through different mediums interest her, preserving the old throughout the new.

Her journey has been experimental and exploratory throughout the media and applications that enhance human interaction and connection.

Co-Founder of the Syrian Design Archive.

Sally Alassafen

Sally Alassafen, Syrian born architect currently based in the Netherlands
Graduated from the faculty of Architecture in Damascus and has been practicing architecture since 2015.

She worked mainly in housing and private residence design. In addition she worked on projects of bigger scale and more public, like hotels and banks. Photography has always been one of her favorite passions and she is one of the co-founders of the Syrian Design Archive. She shares many of her street photographs in the Syrian type archive.

Agyei Archer

Agyei Archer is a multi-disciplinary designer from Trinidad and Tobago, located in the Caribbean. He is the Caribbean's first typeface designer and a graduate of the Type@Cooper Condensed programme. He's made type for BET, Google Fonts, and the Government of St. Kitts, in addition to his self-initiated work, focused on Latin language support and deconstructing colonial influence in the contemporary type.

Potch Auacherdkul

Potch Auacherdkul is a typeface designer based in Bangkok. He worked as a graphic designer in Thailand before obtaining an MFA in Graphic Design from Maryland Institute College of Art (MICA). Within two years at MICA, he became more passionate about typeface design. His works have been recognized and featured in STA Chicago, Type Directors Club, and Print Magazine. Currently, Potch is drawing typefaces for Positivity.

Yomar Augusto

Yomar is a Brazilian-American hybrid creative, designer, and artist. He was initially trained as a graphic designer before going on to study photography at the SVA in New York in 2001. He established his own studio in Rio before completing a Masters in Type Design at the renowned Royal Academy of Art in The Hague, The Netherlands, where he lived and worked for almost nine years. In 2012, he relocated his studio to New York, where he worked independently for three years. In 2016, he (maybe) settled down in Southern California, where he has been trying to avoid being called "the worst Brazilian surfer" ever and continuing to run his creative studio. Yomar had the opportunity to teach in more than 10 different countries, from workshops to assistant and guest professor positions.



Jesús Barrientos Mora

Jesús Barrientos Mora is Associate Professor at BUAP (Benemérita Universidad Autónoma de Puebla) and since 2014 research fellow at the Scaliger Instituut, at the Leiden University Library. Author of the book *Legado de los Elzevir* (2015) and certified in Typeface Design (University of Reading, 2018), he has lectured in several institutions like the Dublin Institute of Technology (2015), Warsaw Academy of Arts (2016), Universidad Nacional Autónoma de México (2017), the University of Birmingham (2018) and the Sheffield Hallam University (2019). His typefaces are currently distributed through the Monotype channels and have been awarded by the Biennale Tipos Latinos, Biennale Iberoamericana de Diseño, and Premios Clap, participating in many exhibitions in the Americas and Europe.

Sofie Beier

Graphic designer and professor Sofie Beier is employed at the Royal Danish Academy, where she is head of Centre for Visibility Design. She is the author of the 'Type Tricks' book series and of 'Reading Letters: designing for legibility'. She has further published numerous academic papers on typeface legibility. Her research is focused on improving the reading experience by achieving a better understanding of how different typefaces and letter shapes can influence the way we read.

David Berlow

David Berlow entered the type industry in 1978 as a letter designer for the respected Mergenthaler, Linotype, Stempel, and Haas type foundries. He joined the newly formed digital type supplier, Bitstream, Inc. in 1982. After Berlow left Bitstream

in 1989, he founded The Font Bureau, Inc. with Roger Black.

Font Bureau has developed more than 300 new and revised type designs for the Chicago Tribune, the Wall Street Journal, Entertainment Weekly, Newsweek, Esquire, Rolling Stone, Hewlett Packard and others, with OEM work for Apple Computer Inc., Google Inc. and Microsoft Corporation. Font Bureau's Retail Library consists mostly of original designs and now includes over 500 typefaces. Berlow is a member of the New York Type Directors Club (TDC) and the Association Typographique International (ATyPl), and remains active in typeface design.

Kai Bernau

My name is Kai and I write my bio in the first person. In 2005, my wife Susana and I founded Atelier Carvalho Bernau in The Hague. We design reading experiences, from typeface to interface. We are, incredibly, still in business. In 2014, we also co-founded the collective Open Work, where we explored the subversion of design patterns, and participatory design. After 18 years in The Hague, we moved to Porto in 2021. I graduated from KABK's Type & Media before it was cool, and have designed a few typefaces since: for our own use, for clients, and for you! Since 2011, I have taught type design at ÉCAL's MA Type Design.

John D. Berry

John Berry is an editor, typographer, type historian, design writer, and book designer in Seattle. He is a former President and Board member of ATyPl. He edited the book "Language Culture Type: type design in the age of Unicode," which grew out of ATyPl's first international type-design competition, bukva:raz! He has been an educator, the editor of U&Ic, and a member of the Fonts team at Microsoft.

Ann Bessemans

Prof. Dr. Ann Bessemans is a legibility expert and award-winning typographic and type designer. She founded the READSEARCH legibility research group at the PXL-MAD School of Arts and Hasselt University, where she teaches typography and type design. Ann is the program director of the international Master program "Reading Type & Typography." She received her PhD from Leiden University and Hasselt University under the supervision of Prof. Dr. Gerard Unger. Ann is a member of the Data Science Institute UHasselt and the Young Academy of Belgium and is a lecturer at the Plantin Institute of Typography.

Peter Bilák

Peter Bilák works in the field of editorial, graphic, and type design. In 1999, he started Typotheque type foundry. In 2000, together with Stuart Bailey, he co-founded the art and design journal Dot Dot Dot. In 2012, Peter started "Works That Work," a magazine of unexpected creativity. In 2015, together with Andrej Krátky, he co-founded Fonts-tand.com, a font rental platform. Peter teaches in the Type & Media postgraduate course at the Royal Academy of Arts, The Hague.

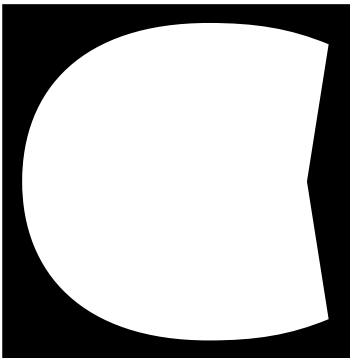
Petr van Blokland

Petr van Blokland (1956) works together with designer Claudia Mens and others, depending on the type of project. He graduated in 1980 cum laude in Graphic Design at KABK/The Hague and studied Industrial Design in Delft. His special interest is in typography, type design, designing the design process, programming and design theory.

Van Blokland received the Charles Peignot Award for typography of ATyPl in 1988 and was Board Member for a number of years. He lectured at various academies on bachelor and master level. His current focus is on international projects related to typography and type, e.g. as co-founder of webtype.com, and typenetwork.com for which a range of software design tools were developed. That is also the location of his type foundry TY-PETR.

Shaqa Bovand

Shaqa Bovand is an Iranian type designer specialising in Arabic. She is interested in calligraphy and lettering. She has master's degrees in type design from the University of Reading and visual communication from the University of Arts and Architecture.



Samuel Čarnoky

Samuel Čarnoky is a graduate of the Studio of Visual Communication at the Faculty of Arts of the Technical University of Košice (2006) and has held a teaching position there since 2009. In 2015, he finished doctorate study at the Faculty of Arts in Košice and during 2013–2014, Samuel completed a study stay at the Studio of Type Design and Typography at the Academy of Applied Arts in Prague (Czech Republic). In terms of graphic design, he focuses on type design, typography, and editorial design. He actively cooperates with LTR/CORP on the creation of skeleton fonts with the digital tool LTR/INK. He is the author and co-author of the publications about typography in Slovakia — Fonts SK: Digitized type design in Slovakia; Neon Lights and Advertising Typography in Eastern Slovakia until 1989. He has been designing and publishing own typefaces under the type foundry CarnokyType since 2010. He was awarded the Slovak Design Award 2016 and 2018 — Communication Design.

Fernando Caro

Fernando Caro is a Brazilian type designer, researcher and teacher who is currently living in Nancy, France, while concluding his post-master's research at ANRT. After graduating in Brazil, he worked in newspapers, magazines and design studios before focusing on type design. In 2011, he joined Dalton Maag where he worked on various projects for over ten years. He worked on large multi-script projects for clients, such as Nokia and Airbnb, where he developed an interest in the specifics of the design of each writing system. For After this he joined the ANRT research programme, where he took on the challenge of developing a

typeface for Dives Akuru, an extinct Maldivian script that is very obscure little known, despite its long existence. In addition to the research, he teaches undergraduate and graduate design students at Ensad (Nancy, France).

Nadine Chahine

Dr. Nadine Chahine is an award-winning Lebanese type designer. She is the CEO at I Love Typography Ltd and the principal at ArabicType Ltd. She has an MA in Typeface Design from the University of Reading, UK, a PhD from Leiden University, The Netherlands, and a Master of Studies in International Relations from Cambridge University. She has numerous awards including two Awards for Excellence in Type Design from the Type Directors Club in New York in 2008 and 2011. Her typefaces include: Frutiger Arabic, Neue Helvetica Arabic, Univers Next Arabic, Palatino Arabic, Avenir Arabic, Amareddine, Makdessi, and Koufiya.

Nadine's work has been featured in the 5th edition of Megg's History of Graphic Design and in 2012 she was selected by Fast Company as one of its 100 Most Creative People in Business. In 2016 her work was showcased in the 4th edition of First Choice which highlights the work of the 250 top global designers. In 2017, Nadine was selected by Creative Review to their Creative Leaders 50. In 2021, Nadine served on the board of TDC.

Xunchang Cheng

Multilingual typeface designer (mainly Chinese and Latin), documentary director, PhD student of Typeface Design, University of Reading, UK, Chinese Country delegate of ATypI and member of the Chinese Information Processing Society of China. Current research mainly explores the history of Chinese typeforms in the 19th and 20th centuries from the perspective of typeface designers. While studying the history of Chinese typeface design, I am also paying attention to the innovations of international typeface technology, variable fonts, dynamic fonts, and changes in the presentation of characters in different media. Regarding typeface design, I focus on Chinese and Latin text typefaces and bilingual design. I also give Chinese & Latin typeface design workshops for BA and MA students.

Laura Chessin

Laura Chessin is faculty in the Graphic Design Department in the School of the Arts at Virginia Commonwealth University in Virginia, US. She teaches classes in typography and type design and is completing a variable serif book font.

Matthieu Cortat-Roller

Matthieu Cortat is a type designer, creating custom fonts (with clients such as Caran d'Ache, Lausanne City Council, Fondation Louis Vuitton, and Eurovision TV channel) and retail typefaces, distributed from Lyon by 205TF. Since 2016, he is Head of the Master in Type Design at ECAL/ University of Art and Design Lausanne (HES-SO), where he teaches his students how to create typographic shapes from non-typographic references, such as musical pieces. Interested in the history and present of type design, he co-edited a publication about rationalist lettering in fascist Italy (Archigraphia, 2019) and a publication on Syriac, an endangered script (Aram, 2021). He participated in "AIZI, Artificial-intelligence type design for Chinese script", a Research project during which he developed a teaching "method" inspired by the pedagogy of the Swiss sinologist Jean-François Billeter.

Simon Cozens

Simon Cozens is a freelance font engineer based in the UK who specializes in supporting scripts with complex layout requirements. He is currently involved in technical program management for the Noto project, Google's library of fonts covering over a hundred scripts, living and historical.

Fer Cozzi

Fer Cozzi is an independent type designer born in Buenos Aires, Argentina. She obtained her diploma at the University of Buenos Aires, and later completed the postgraduate career in Type Design at the same university — where she also works as professor in the Master in typeface design. In her work she seeks to explore rhythms, shapes and lines where chance and a not-so-obvious rationality meet. Talkative and passionate about letters, some of her work has been selected for renowned typography exhibitions and she has participated in various typography conferences and events around the world. She is an expert in nothing, with opinions on everything and successful in all kinds of failures.

Dave Crossland

Dave Crossland attended the first Libre Graphics Meeting in 2006, and became fascinated with the potential of libre licensing to improve design. Since then, he has worked to liberate typography, mainly as a program manager for Google Fonts. Currently he is especially interested in further advancing the OpenType format to address various longstanding shortcomings that hinder high quality typographic automation.

Crystian Cruz

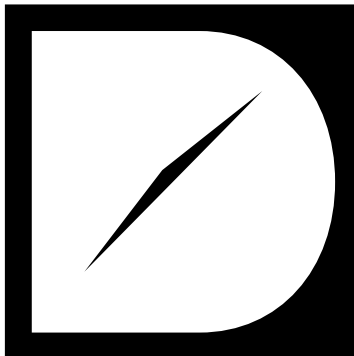
Crystian is a multimedia designer, educator, and researcher based in Newcastle, Australia. With broad experience in multimedia content creation and typography, he has worked in various markets, such as design studios, publishing houses and advertising and marketing agencies. Crystian holds a Master's in Typeface Design from The University of Reading (England) and a PhD in Design from the University of Newcastle (Australia).

Crystian has been a creative director of major Brazilian magazines and newspapers and designed custom corporate typefaces for major Brazilian brands. Since 2003, he has also worked part-time as a lecturer in Brazilian and Australian bachelor and postgraduate courses.

Crystian is President of the board of directors at ATyPl (Association Typographique Internationale).

Philippe Dabasse

Philippe Dabasse is a graphic designer-typographer and calligrapher. He practices his freelance activity both in the fields of visual identity and in the design of books. He also works to promote calligraphy with the Barbedor association, of which he is president and one of the teachers.



Jo De Baerdemaeker

Jo De Baerdemaeker (typojo) is an award-winning independent Belgian typeface designer, font developer and scholar. He holds an MA in Typeface Design and was awarded a PhD from the University of Reading. He designs and writes about world script typefaces (in particular Tibetan, Lantsa (Raŋjanā), Mongolian and Javanese) and multilingual typography. In 2012, Jo founded Studio Type in Antwerp, and collaborates with international design agencies and type foundries.

He regularly speaks at international conferences, and curates exhibitions on type (design) and typography. Jo was awarded the first honorary title 'New Flemish Master in Fine Arts' during the Henry van de Velde Awards 2017. He is the author of "Tibetan Typeforms" the first, and so far the only, book exploring in-depth Tibetan type and typography (www.studiotype.be).

Yoann De Roeck

Born in 1978. A graduate of École Estienne in 2000, Yoann De Roeck then studied with Peter Keller as a researcher fellow at the Atelier national de recherche typographique (ANRT, Nancy). In 2004 he was a resident at the French Academy in Rome, Villa Medici, where he worked on an editorial project based upon the Campo Marzio area. From 2005 to 2011, he was the artistic director of Marge Design graphic agency in Paris.

Since then, Yoann De Roeck has been working as a freelance designer, taught for 6 years in art school (Esad Amiens) and often speaks at the University of Paris Saint-Cloud; he is now a permanent staff member of the DSAA (Applied arts diploma) in Montreuil, near Paris.

In November 2021, Yoann De Roeck started a thesis in epigraphy, supervised by Marc Smith (École pratique des hautes études, EPHE, Paris) and by Alice Savoie at the ANRT, Nancy.

Adam DelMarcelle

Adam DelMarcelle's work is made in Pennsylvania, on the frontlines of the exploding overdose epidemic and has functioned to educate and mobilize community response. He uses various forms of revolutionary art, including traditional printmaking and poster bombing, digital projection, augmented reality, and art and medicine installation and intervention to raise awareness by encouraging the public to reflect on their role in the current state of drug use in America. DelMarcelle has committed his life to the betterment of his community through his work as an educator and artist. He travels widely activating communities through outreach, activism, and by educating anyone who will listen to the power art possesses to disrupt, resist, and document our human existence. DelMarcelle's work has been extensively written about and exhibited and is included in several collections across the United States, including the Library of Congress, The Cushing Whitney Medical Library at Yale University, Syracuse University, Letterform Archive and many more. He earned a BFA from Pennsylvania College of Art and Design and an MFA from the Vermont College of Fine Art. Currently, he serves

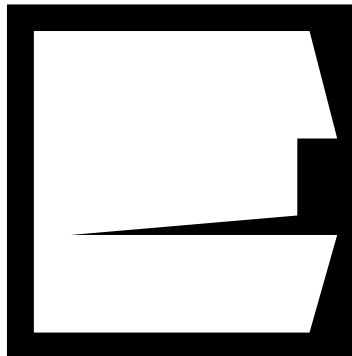
as an Assistant Professor of Graphic Design at Wilson College and lives with his wife, Missy, and son, Joey, in Lebanon, Pennsylvania.

Petra Dočekalová

Petra Dočekalová (1991) finished her PhD studies on Fostering Increased Appreciation for Handwriting, Penmanship, and a Personal Handwriting Style in 2020 at UMPRUM Academy in Prague. Since 2013 she has been a member of the Briefcase Type Foundry. She is a type designer and lettering artist. Petra received the TDC Award of excellence for her diploma project dealing with Czechoslovak calligraphy and new hand lettering forms.

Jules Durand

Jules Durand is a French independent type designer. He is a graduate of the ANRT (Atelier National de Recherches Typographiques). The engine of his practice is the production of typefaces, the development of visual language, fantastic display alphabets, expressive and emotional typography, atmospheric and haunted scripts. His work aims to emphasize conceptual sturdiness and contextual awareness. At the intersection of Medieval Fantasy & Internet Meme Culture.

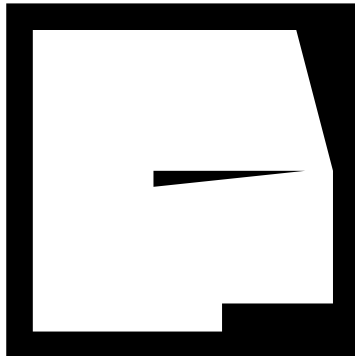


Carima El-Behairy

Carima El-Behairy is the ATyPl CFO. She was the ATyPl Treasurer from 2015–2018 and a board member from 2012–2018. Carima is also the Executive Director for the Buffalo Heritage Carousel, located at the terminus of the Erie Canal in downtown Buffalo. She is a founder for P22 type foundry, WNY Book Arts, and Oracle Charter School, the Vice President of the Board of Trustees for the 37 Buffalo and Erie County Libraries, as well as the Vice President of the Library Foundation.

Daniel Escudeiro

Based in Rio de Janeiro, Brazil, Daniel is currently a Creative and Design Director at YONE. He develops creative concepts and identity systems for branding projects, as well as a variety of type-related personal projects. Daniel has taught Typography at Miami Ad School (Rio), was a speaker at the LAD Awards 2019, was a D&AD 2021 judge, and has developed work for clients like Apple, Adobe, Meta, Danone, Coca-Cola, Pernod-Ricard, Ambev, and others. His work has been recognized by design awards like TDC, D&AD, and LAD. Letters are a passion and often an integral part of Daniel's work, with which he seeks to build a personal and Brazilian language that looks more inwards than outwards.



Sina Fakour

Sina Fakour is an Iranian Graphic designer, Visual artist, type designer and researcher based in Lyon. He graduated with a BA in Graphic Design from the Ecole des Beaux-Arts de Lyon, and a master's degree in Graphic Design from the Ecole supérieure d'art et design de Valence. His work gravitates around the concepts of language, writing systems, code and translation. These concepts are expressed through diverse mediums including multilingual Typography, creative coding, scientific experimentation, Photography, Editorial & type design, Video, etc. He is currently a research student at Atelier National de Recherche Typographique (ANRT) in Nancy, France.

Juliette Flécheux

Juliette Flécheux is a French graphic and book designer, author and writer who graduated from the Institut supérieur des arts et du design de Toulouse (isdAT) and the Atelier national de re-

cherche typographique (ANRT). Author of "Dossier Scriptorium de Toulouse, A pedagogy of the writing and drawn letter" (Editions 205, Lyon / ANRT, Nancy, 2022), she develops projects around the archive as a material and sensitive content and the history of typographic creation with a particular interest in book design.

Marc Foley

Marc Foley is a freelance font engineer and software developer based in the UK. He is particularly interested in automating tedious font production tasks. He previously worked at Dalton Maag, where he focused on complex script engineering for clients such as Nokia and Intel.



Shrenik Ganatra

Shrenik Ganatra is a designer and educator, originally from Mumbai and currently based in Brooklyn. His work is rooted in typography and extends into the disciplines of branding, typeface design, publication design, environmental graphics and exhibition design.

Kinda Ghannoum

Kinda Ghannoum is a Syrian and Polish graphic designer. She graduated from Damascus University with a Bachelor of Architecture, and soon after graduation, she shifted her career to graphic design. Kinda finished her Master of Visual Arts at Sint Lucas Antwerpen.

Her work focuses on developing branding identities, typography, and research. Arabic types, patterns, and ornaments became a massive source of her inspiration. Her journey has led her to create award-winning work for various international books, and she collaborated with many brands, start-ups, and insti-

tutions around the world such as the Obama Foundation, Goethe-Institut, UNDP, EXPO Dubai 2020, Netflix, Choose Love, Techstars Startup Weekend, TEDx, KAICIID, and many more. Co-Founder of the Syrian Design archive.

Anosh Gill

Anosh Gill is a Fulbright Scholar and has been working as a Professor and Division Director at Florida A&M University for five years. He has won about a hundred design awards in his career. He has co-authored a book chapter and his research paper is about to be published in a peer-reviewed journal in Nigeria. He will be publishing at least four papers with peer review in 2023. He specializes in brand development. He is an accomplished artist, and has displayed his work in several exhibitions. He has been a creative director and designer and has more than 25 years of advertising experience.

Juanma Gomez

Juanma Gomez holds a Master's degree awarded with distinction in Typo/Graphic Studies from the London College of Printing, after completing the Editorial Design programme at the Instituto Europeo di Design (IED) in Madrid. Following his studies in the UK, his professional career further developed in France, where he moved in 2004.

Since 2007, Juanma Gomez has been running his own studio, Graphique-lab, surrounded by a network of professionals including designers, architects, illustrators, photographers, and developers. He works mainly in the fields of publishing, visual communication, architecture, and contemporary art with artists, agencies, and public and private institutions.

Since 2017, Juanma Gomez has been teaching graphic design and typography at ESAM, Caen/Cherbourg College of Art and Design. In 2021, he joined the ANRT - Atelier National de Recherche Typographique, at the Ecole Nationale Supérieure d'Art et de Design de Nancy, where he is conducting a research project on type design culture, publishing and the creation of digital research tools.

Fritz Grögel

Fritz Grögel studied communication design and typography at the University of applied sciences of Potsdam, Germany. Exchange programs led him to Ecole supérieure Estienne in Paris and to Escola superior de Desenho industrial in Rio de Janeiro. During his year abroad he discovered the art of letter painting and the culture-specific differences in lettering in public spaces.

In his graduation work "French Délice" (FH

Potsdam, unpublished), he explored the history of French letter painting. “Hinterland,” his Type! Media master project at The Hague’s KABK addressed the German lettering tradition and ways to refresh it for the 21st century. In 2013, the book “Karbid, Berlin — From Lettering to Type Design” was published by Ypsilon Éditeur, Paris, to which he contributed two extensive essays.

Fritz Grögel lives in Berlin and works as a freelance designer in the fields of book design, corporate design and lettering. He currently teaches at HTW Berlin and at FH Bielefeld, Germany.

Sirin Gunkloy

A typeface designer specializing in Thai & Latin. Sirin’s experience encompasses research methodology and data collection, empirical engagement, and unconventional script designs. She has constantly been developing her capabilities as a university guest lecturer, which allows her to delve profoundly into type design knowledge, pass on practical experience, and exchange perspectives with the younger generations. She voluntarily dedicates her time to disseminating type design significance, raising awareness of its influence, and inspiring public appreciation. While a former member of Cadson Demak, she actively contributed to the success of various corporate projects, particularly “Thai Font Classification,” where she transformed the traditional classification into a contemporary perspective presented at the Bangkok International Typographic Symposium. She was honored to be a workshop leader nationwide by the Typographic Association of Bangkok and the Thailand Creative and Design Center. Her knowledge-seeking nature ignited her eagerness to pursue the EsadType program at the École supérieure d’art et de design d’Amiens, where she embarked on Thai-Latin typeface family design research to help designers deal with complex typographic challenges. Her specific interests lie in multi-script usage, socio-cultural influence on and public awareness of type design, shapes and roots of languages, ways of writing type, and relevant tools or methodologies.



Raphaëla Häfliger

Raphaëla Häfliger is a Swiss graphic designer focusing on typography and type design. After completing her BA in Visual Communication at the University of Lucerne, she worked for Ludovic Ballard as an editorial designer. Since then, typography has become a faithful companion in her life. She went on to establish an independent practice by working on commissioned and self-initiated projects, still with a strong focus on typography.

The Master’s degree in Type Design completed in 2020 at the ECAL/University of Art and Design Lausanne signifies for Raphaëla a specialization within her core discipline of graphic design, which in turn enables her to develop her own tools for her typographic repertoire. Since graduating, she has been working as a teaching assistant at ECAL.

Guillaume Helleu

Guillaume Helleu is a Web3 protocol designer and co-founder of Hint3rland (2022): a creative studio for the decentralized world, in which he works mainly on the strategy and development of these technologies with major companies. Former architect and currently associate researcher at HEAD—Geneva, he has been analyzing the socio-political and economic aspects of blockchain technologies since 2017.

Akiem Helming

Zealotry wouldn’t be an inappropriate collective noun for Underware. They not only design typefaces, they live type—they educate about type, they publish about type, they talk about type, they want (and organise) others to talk about type.

Cyrus Highsmith

Cyrus Highsmith is a letter drawer, teacher, author, and graphic artist. He teaches type design at Rhode Island School of Design (RISD). He wrote and illustrated the acclaimed primer *Inside Paragraphs: Typographic Fundamentals*. In 2015, he received the Gerrit Noordzij Prize for extraordinary contributions to the fields of type design, typography, and type education. In 2017, he became Creative Director for Latin Type Development at Morisawa USA.

Linda Hintz

Linda Hintz is an independent type and graphic designer. She graduated from the Type and Media Masters at The Royal Academy of Arts in The Hague, Netherlands and holds a Diploma in Visual Communication from HfG Schwäbisch Gmünd, Germany. Before going free solo she spent some years at Monotype, where she amongst other projects revived classics like Neue Plak together with Toshi Omagari or Praxis Next with Gerard Unger. Pout, a side project in the making can be found on Future Fonts. Based in Copenhagen with her family, she is occasionally teaching anything around type design and typography.

Agathe Hondré

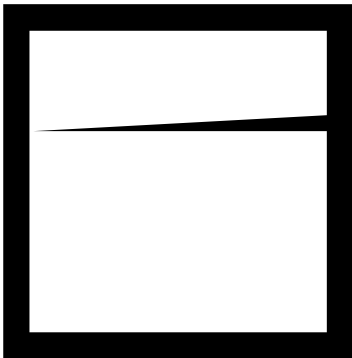
Graphic designer, partner at c-album design studio.

Jérémie Hornus

Jérémie Hornus is the co-founder of Black Foundry since 2014. He is a type designer and programmer. Black Foundry makes retail typefaces and develops custom typefaces for clients big and small.

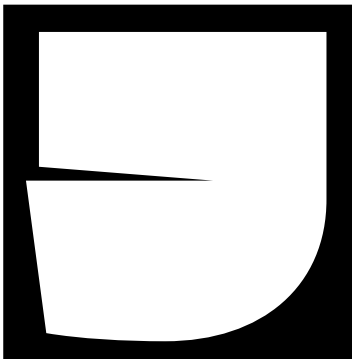
Monica Hutama

Monica Hutama is an award-winning graphic designer currently based in Indonesia. During her studies of graphic design in Singapore she developed a particular interest in typography, which led her to apply to the International Society of Typographic Designers, through which her typographic work earned a Merit award. In her final year of university, she produced a dissertation on typography, earning her a First Class Honours degree. In the following year, she was an adjunct lecturer in a design university in Jakarta, teaching typography and branding. Currently, she is working as a freelance designer and typographer with clients from both Europe and Asia.



Borna Izadpanah

Borna Izadpanah is a Lecturer in Typography at the University of Reading, UK, where he was also awarded a PhD, and an MA in Typeface Design. His doctoral research explored the history of the early typographic representation of the Persian language. Borna has received numerous awards for his research and typeface design, including the Grand Prize and the First Prize in Arabic Text Typeface in the Granshan Type Design Competition, the TDC Certificate of Typographic Excellence, and the Symposia Iranica Prize for the best paper in Art History.



Pouya Jahanshahi

Pouya Jahanshahi is an Iranian-American graphic designer and scholar, currently an Associate Professor of Graphic Design and Graduate Program Coordinator at Oklahoma State University. As a

young teenager, he migrated from Iran to Europe and eventually the United States in the midst of the Iran-Iraq war. Eventually calling California his home, he received his MFA in Graphic design and Integrated Media, from the California Institute of the Arts (CalArts). His research focuses on “Hybrid Visual Cultures”, where the cross-pollination of cultures has resulted in the birth of new visual realms. While working with a broad range of cultural organizations and clientele, he is the co-founder of Pasaj Collaborative and Local-Not-Local art and design collaboratives, and his 20x20 Posters for Peace collection is currently being exhibited internationally. When time permits, he pursues his hobbies of Persian calligraphy, silk screening, and concrete poetry.

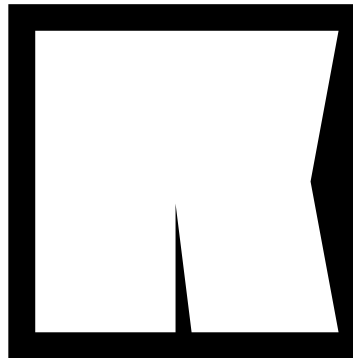
Raphaël John

Graphic designer, partner at c-album parisian graphic design studio.

Océane Juvin

I am a graphic and type designer focused on visual didactics. After graduating in type design in Paris, I created several pictographic systems and worked for science popularisation. It led me to the Atelier National de Recherche Typographique in Nancy with a physicist associate on the research project ‘Depicting the Indiscernable’ in which I conceived a typeface with symbols to explain quantum physics.

I am interested in the porosities between language, signs and images and I care about making accessible in a playful way a plurality of existences, ideas, disciplines in their particular complexities.



Chorong Kim

Chorong Kim makes a living by designing, thinking, and talking about fonts and their environment. She studied Visual Communication Design at Kyung Hee University in Korea and ERBA Besançon (ISBA Besançon), and Type Design at ESAD Amiens in France. She worked as a font designer at Cadson Demak in Bangkok, and is currently working at Sandoll and teaching at the Hangeul Typography School. Her major works include Thonglor for Cadson Demak, a corporate typeface for Kakao, Nanum Square for Naver, Euljiro for Baemin, The Jeonche family for Sandoll, and IBM Plex Sans KR. Recently, she directed a Sandoll-Typotheque collaboration project, Sandoll Greta Sans (Greta KR) and Sandoll November (November KR). Chorong loves music and cats.

Jinhee Kim

Jinhee Kim is a type designer. She has been working for six years at Sandoll and is working as part of the type design team. Recently, Jinhee is mainly in charge of C-J custom typeface projects—the released font projects include IBM Plex Sans JP, Twiceket, Nunsol, and CheongRyu.

Seulki Kim

Seulki Kim is a type designer at Sandoll based in Seoul, South Korea. She is in charge of retail font production at Sandoll, and has produced Sandoll November, Sandoll CT Sans, and Sandoll Comp Sans.

Peter Knapp

Photographer, graphic designer, painter, filmmaker, and art director Peter Knapp was born in 1931 in Bäretswil in the canton of Zürich. At 24, Knapp

was invited to become the art director of the Galleries Lafayette department stores. However, a letter from Hélène Lazareff, offering him the position of art director on her weekly fashion title Elle, soon brought him back to Europe. Over the next six years, Knapp revolutionized the magazine through typography and, above all, photography, pioneering informal and dynamic fashion shoots. In the mid-1960s, he directed the French TV programme “Dim Dam Dom” alongside his former editor-in-chief, Daisy de Galard, and began to collaborate with designers Courrèges and Emanuel Ungaro.

Oleksandra Korchevska-Tsekhoosh

Oleksandra Korchevska-Tsekhoosh is a graphic and digital designer, art director, and lecturer. She has 12 years of experience in design and has 8 awards. Those are awards of Ukrainian Creative Design Week: The Very Best Of, (Best Of: 3, The Very Best Of — 1), ADC*UA — Shortlist, Zoloty Klarnet, and KAKADU Awards. Oleksandra actively cooperates with global companies and organizations. In 2019 she took 60th place in TOP-100 Ukrainian Creativity and Craft Ranking rating. She works with strategies for growing the local design communities and innovations for the future of creatives in Eastern Europe.

She has her own YouTube channel and Telegram channel (t.me/dsgnbf). Oleksandra Korchevska-Tsekhoosh is author of the first course “History of Ukrainian Design” and she was a speaker on “TEDxVinnytsia 2019”. She works as lecturer in educational projects Projector.Humanitarium, Lviv Business School, and Media and Communication and Journalism School of Ukrainian Catholic University.

Kateryna Korolevtseva

Kateryna Korolevtseva is an independent Brand Designer and Art Director from Ukraine. With a background in creative strategies, Kateryna is passionate about branding projects that have a deep focus on typography. One of her personal projects is Misto font, an homage to her hometown of Slavutych, a city that was born after the Chernobyl explosion.

Kateryna is a TDC69 judge in the Type Design category. She gives public speeches at design conferences (e.g. Typographics 2022) and writes for Design Week, Alphabetes, Telegraf.design, etc. By sharing her knowledge about Ukrainian design, culture, and type design heritage, Kateryna strives to put Ukraine on the map in the design world.

Borys Kosmynka

Borys Kosmynka has a PhD in Typography from the Academy of Fine Arts in Lodz, an MA in Typeface design from the University of Reading, and an MA in Graphic Design from the Academy of Fine Arts in Lodz. Since 2021, he has been a board member of the STGU (Association of Polish Designers). He has six years of professional experience as a Typeface Designer. Borys is passionate about the history of typography, printing, and design. He has co-organised the ATypl conferences in Montreal, Antwerp and Tokyo, and worked on several revival projects in Poland. He is one of the contributors to the Typoteka.pl — index of Polish typefaces project. At the Book Arts Museum in Lodz, Borys learned the letterpress printing process, bookbinding and how to cast metal type. In 2022 Borys co-launched the Letter Luvvers — a bi-monthly meetup of letter aficionados in Bristol. He currently operates as TDBK.

Olga Kulish

Olga is a communication designer with a strong focus on typography and publication. She holds a Ph.D. degree in economics and an MA in New Media Art. Her MA graduation project investigates connections between illegible writing and emotions. Olga is a Vice Head and Chief Graphic Designer at the Promotion Department and instructor in communication design classes at the Polish-Japanese Academy of Information Technology. She is passionate about naïve art and undeciphered writing systems.

Tobias Kunisch

Tobias is working to make type and typography accessible and available to everyone, everywhere. After co-founding Google Fonts as a 20% project in 2010, he's worked on Material Design, Google Play, Google Store, Android Messages, and Google Brand Studio. He's now back leading Design on the Google Fonts team.



Kevin Larson

Kevin Larson is a Principal Researcher on Microsoft's Advanced Reading Technologies team. His research focuses on reading, how to make it easier and more comfortable to read from computer screens, and tools to make it easier for everyone to learn to read, including people with dyslexia. Kevin received a PhD in cognitive psychology from the University of Texas at Austin.

Carolina Laudon

Carolina Laudon is ATypl's former president. She is an independent type designer and holds an MFA in Graphic Design from the School of Design and Crafts at Gothenburg University and has a broad university education in several disciplines, such as web development, literature, Artistic Research and Intellectual Property Rights. She works at her design studio, Laudon Design AB, in Gothenburg and specializes in corporate typefaces. Her work includes some of Sweden's most used corporate typefaces for companies such as Systembolaget, Länsförsäkringar, MTRX, Hemnet, Elon, Rusta, SmartEyes, and the Unga Klara Theater.

Carolina has been awarded the Berling Prize, Sweden's most prestigious typographic design award, and in 2014 she was presented with Stena A Olsson's Cultural Prize including a major retrospective exhibition of her work at the Gothenburg Art Museum, the first exhibition of its kind in Sweden. Carolina is also one of Sweden's most respected university teachers, guest critics, lecturers and supervisors on typography, type history, and typeface design. She is currently working on a ten year Art Grant from The Swedish Arts Grants Committee.

Liron Lavi **Turkenich**

Liron Lavi Turkenich is a multi-passionate typeface designer and a design entrepreneur based in Israel. Since graduating from the MATD at the University of Reading, Liron has been designing custom multilingual typefaces for global companies specialising in Hebrew.

She is the founder of Aravrıt, a hybrid writing system that merges Hebrew and Arabic, and has received wide recognition for its ingenuity and scope (TedX Vienna, XSXW, London Design Museum, Expo 2020 and more). Liron is an active member of the type community. She has spent several years with the organising team of ATypl. She is also co-running the mentorship program on the international Alphabettes network. Additionally, she teaches designers how to spread their work in workshops and consultations. She writes on productivity, public speaking, and running multiple projects on visual productivity. Liron loves sharing her knowledge in talks and workshops, while not neglecting to search the finest coffee typographic treasures.

Suhyun Lee

Suhyun Lee is a type designer. She has been working for five years at Sandoll and is working as part of the type design team. She is mainly in charge of custom typeface projects — the released font projects include Toss Product Sans, LCK Title and Subtitle, Danpyunsun Batang, and Greta Sans.

Andrea Leksen

Andrea Leksen is a type designer, graphic designer, and educator. She serves clients through her studio, Leksen Design, specializing in brand and type design. After receiving a Master of Design degree from Duncan of Jordanstone College of Art and Design in Scotland, Andrea has taught design and typography. This spanned fifteen years at Western Washington University, Cornish College of the Arts, and Seattle Pacific University.

Previous clients include Tableau Software, LEGO, Chateau Ste. Michelle, Davis Wright Tremaine, Intermec, Providence General Foundation, and Symetra Financial.

Andrea participates in the world of typography through font releases, speaking engagements, and publications that include InDesign Magazine and CreativePRO. Most recently she has been involved with assignments for Microsoft, working on existing fonts as well as creating custom fonts. Her font releases include Monotype Notebook, Alasassy, Mr Gabe, Nordecò, Nordique Pro, and Bemis. In between font releases, she is most likely

found parenting, playing her piano, gardening, sailing, or tango dancing.

Jean-Baptiste Levée

Jean-Baptiste Levée has designed over a hundred typefaces for industry, moving pictures, fashion and media. He is the founder of the independent foundry Production Type. His work has won multiple awards and has been shown internationally in group and solo shows. It is featured in the permanent collections of the French national library (BnF), the Decorative Arts museum of Paris and the National Center of arts (Cnap); of the Newberry Library in Chicago, and several printing museums in Europe. He is a board member at ATypl (Association Typographique Internationale), honorary counsellor of the Letterform Archive (San Francisco), and consults as a design expert advisor for the French Public Investment Bank (BPI) where he is contributing to the spread of design in innovative businesses. Levée teaches art direction in typeface design at the Institut Français de la Mode.

Eric Liu

Eric Q. Liu is a Chinese typographer and designer based in Tokyo. He is the editor of The Type, a Chinese typography media project, and the executive producer and co-host of TypeChat, the award-winning podcast in Mandarin, focused on typography since 2015. Eric is an Invited Expert of W3C and co-chair of the Chinese Text Layout Task Force. Eric serves as a type consultant for foundries and giant companies internationally, collaborating in multi-script font projects, e.g. Adobe's Source Han Sans and Serif.

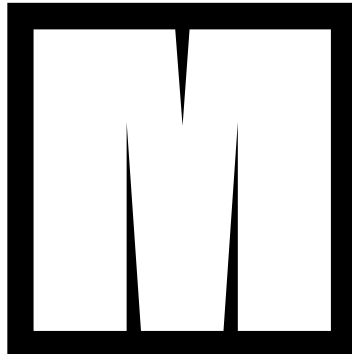
Eric's published works including Kóngguè: Restoring the mindset of Chinese typesetting (2020), and many translation works from English and Japanese, including Western Type (by Akira Kobayashi), etc.

Zhao Liu

Dr. Zhao Liu, Associate Professor of the Central Academy of Fine Arts, Board Member of ATypl, Script Chairman of the Chinese Category of Granshan Competition, Judge of the D&AD Awards 2020 and 2023, curator of the "The Way of Type" series of academic activities on typography. She is the designer of Noto Traditional Nushu and Noto Fangsong Khitan Small Script, and the design consultant for the redesign of Noto Serif Tangut. She has been engaged in the research of Chinese multiple-scripts: Hanzi, Nushu script, Khitan Small Script, Jianzi Script, Gongche Script, Oracle Bone script, Zhongshan Seal Script, Tangut Script.

Kushim Jiang is studying for a Master's degree in the School of Artificial Intelligence and Automation, Huazhong University of Science and Technology, Wuhan, China. He is an invited expert of the Ideographic Research Group (ISO/IEC JTC1/SC2/WG2/IRG), a member of Unihan Ad Hoc Group and Mongolian Ad Hoc Group. He has submitted more than twenty proposals related to CJK ideographs, Mongolian, Arabic, Latin, Tai Don, Nushu and Yi script.

Congyu Zhang, type designer at Liu Zhao's Studio, involved in many typeface designs, including the project for this presentation.



Mateusz Machalski

Mateusz Machalski PhD, studied at the Faculty of Graphic arts in the Academy of Fine Arts in Warsaw (2009–2014) completed with Rector's distinction. He works at the Faculty of Graphics in the Studio of Multimedia Artistic Creation. Selected as the Designer of the Year 2019 in the Polish Graphic Awards. Winner of the scholarship of the Minister of Science and Higher Education for outstanding young scientists. Five-time scholarship holder of the Minister of Culture. Winner of the "Młoda Polska" scholarship of the National Center for Culture. Member of the board of the Association of Applied Graphic Designers. Member of the program board of the International Poster Biennale. Winner of the Best of Design 2018 award - Klub Twórców Reklamy. Featured in "Ascenders 2018" by Type Directors Club New York. He received the "Animator 2020" award in the DESIGN ALIVE competition. Decorated by the President of the Republic of Poland with the Medal of the Independence.

Lisa J. Maione

Lisa J. Maione (she/they) is a designer, artist and educator. Her creative practice investigates the nature of the screen as a material that complicates perceptions of histories, social economy, and the self in relation to others. She runs a design practice, working on collaborative projects in the arts, architecture, publishing and education. Lisa holds an MFA and BFA in Graphic Design from Rhode Island School of Design and a post-graduate certificate in Typeface Design from Type@Cooper NYC. She is an Assistant Professor of Graphic Design at Kansas City Art Institute.

Héctor Mangas

Hector Mangas Afonso is a young researcher from Tenerife, Spain, with a background in cognitive psychology. After completing his masters in Applied Cognitive Psychology, Hector started conducting research with Typotheque that has ranged from studies about readers' attitudes toward text to individual understanding of certain glyphs.

Monika Marek-Lucka

Monika Marek-Lucka, born 1984, is a graphic designer, text artist, and researcher. She graduated from the Academy of Fine Arts in Wrocław in graphic design and the University of Warsaw in philosophy. Monika is co-author of the book *Literra Romana*, which is an anthology of articles from the first Polish typographic magazine, *Literra*. She writes and speaks about typography, creative thinking in lettering, and writing as a cultural phenomenon. Monika is a lecturer at the Polish-Japanese Academy of IT in Warsaw and the Academy of Fine Arts in Wrocław, where she teaches typography and visual communication classes. She is co-curator of two 2019 editions of "A Brush with Silence," Brody Neuschwander's calligraphy performance in Warsaw. Monika is currently working on her PhD research on VR calligraphy.

Ana Sofia Mariz

Ana Sofia Mariz is a Russian-Brazilian typographer, type designer, letterpress printer, and consultant based in Seattle, WA.

She started her career in the commercial book publishing industry in Brazil, working as an in-house designer and later as a founding partner and book designer at Versatele Studio in Rio de Janeiro. She earned her Master's degree in Design from PUC-Rio with the dissertation "Civilização Brasileira publishing house: The design of an editorial plan (1959-1970)."

She had been a faculty member of Unicarioca College in Rio de Janeiro, teaching typography, graphic design, and print production, among other disciplines. She also has published her research topics in books and magazines in Brazil. Since relocating to Seattle in 2012, she got involved with letterpress printing becoming a member of an active local community. After taking the Summer program TDI at Reading University, she has been specializing in designing typefaces while continuing to work with various typographic projects. She's currently invested in developing her independent type foundry and design studio and the Type and Art Crafters collaboration initiative, where she has released Vine Craft font and collections of typographic patterns and ornaments.

Anthony Masure

Anthony Masure is an Associate Professor and Dean of Research at Geneva University of Art and Design (HEAD - Genève, HES-SO). His research is currently focused upon the impact that artificial intelligence and blockchain technologies have upon design. He is also the author of the essays "Design and the Digital Humanities" (2017) and "Artificial Design: Creation Versus Machine Learning" (2023). He is a co-founder of the research journals Back Office and Réel-Virtuel and of Hint3rland, a creative studio for the decentralized world. Website: <https://www.anthonymasure.com>

Fernando Mello

Fernando Mello is a Brazilian type designer holding a MATD from the University of Reading (2007) and the diplomas Expert Class Type Design (2013) and Type@Cooper Condensed (2014). He was a type designer at Fontsmith and Monotype in London for about 12 years, and currently runs his own studio Font FM in São Paulo. Fernando's journey in type started more or less at the same time as the Biennial Letras Latinas was born, and he participated in the latest 8 editions either with selected typefaces, as a speaker at their events, or now at the latest 9th edition representing Brazil in the jury. The third edition of the Biennial in 2010 also used his typeface MelloSans as the event's corporate font.

Atefeh Mohammadi

I am an Arabic-Persian typeface designer with a demonstrated history and education in Islamic calligraphy and Arabic-Persian type design. As a researcher I have always been sensitive about the Arabic-Persian typefaces. So, I have some Articles about these problems. I have been teaching this field in some universities in Iran. And recently

I share the Persian typeface design principles on my Instagram page; Quickstudio. We also discuss about design rules there.

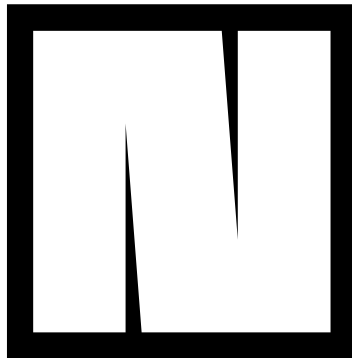
Maria Montes

Maria Montes is an independent lettering designer and illustrator specialized in branding assets and calligraphy education. Originally from Barcelona, she moved to Australia in 2006 where she currently resides. Her multidisciplinary practice includes brand identity, packaging illustration, custom lettering, calligraphy, fashion, art, and culture. She has been teaching calligraphy since 2014, including: Copperplate, Italic, Blackletter, Carolingian, Neuland, and Brush lettering.

Maria completed a Postgraduate Course in Advanced Typography in Barcelona and a Condensed Program in Typeface Design at Type@Cooper in NYC. In 2018 she released her first independent display chromatic font family called Green Fairy.

Luisa Muhr

Luisa Muhr is an interdisciplinary vocalist and art-maker, with a focus on vocal and movement art. Her range features her capacity as a performer, improviser, installation artist, sound artist, composer, director, and experimental theater maker.



Shotaro Nakano

Shotaro Nakano is a type designer in Japan. His specialty is Latin type. Currently, he works for Jiyukobo.

Henrique Nardi

Henrique Nardi is a graphic designer, photographer, and typography professor from São Paulo, Brazil. In 2003, Henrique started Tipocracia, an educational project to promote typographic culture in Brazil. He organized and hosted over a dozen conferences on type and design around the country, and is a former director of the Brazilian Graphic Designers Association, ADG Brasil (2011–2013). He also served as chair/member of the ATyp1 São Paulo 2015 organizing committee. As of 2016, Henrique is a Graphic Design professor at the University of Wisconsin–Madison.

Muthu Nedumaran

Muthu Nedumaran has nearly four decades of experience in designing typefaces for complex scripts. Through his work in fonts and input methods, he revolutionized the Tamil printing landscape in Malaysia and Singapore, seeing the migration of all daily newspapers, magazines and books to his digital typefaces.

Muthu has developed numerous typefaces, fonts and input methods over two dozen languages across South Asian and South East Asian scripts. His works are bundled into iOS and macOS and some Android devices and thus used on iPhones, iPads, Android devices and Apple Watches. His fonts and input methods are also used as the standard for Tamil text by the Ministries of Education in Singapore and Malaysia.

Muthu holds a Master of Research in Typeface Design from the University of Reading and is the author of Hibizcus, a font proofing and debugging tool for complex script fonts.

Brody Neuenschwander

Brody Neuenschwander is a calligrapher and text artist working in a variety of media, from paper, canvas, and collage, to metal, glass, film, performance, and VR. He was featured in a BBC/Arte documentary called “The Secret History of Writing,” which aired in 2020.

Peter Nowell

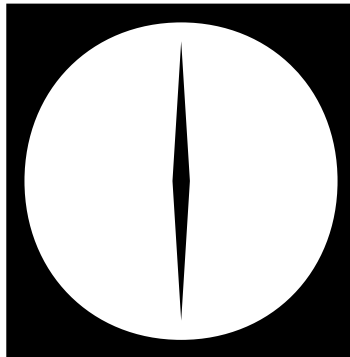
Peter Nowell is an independent designer and educator based in New York City. His design portfolio spans UI/UX, web design & development, branding, print, and typeface design—for clients as small as San Francisco’s Juice Shop and as large as Apple. Peter’s work has been honored by the D&AD Awards, the W3 Awards, and the Type Directors Club. As a teacher, Peter’s online courses and workshops have trained thousands of designers around the world on technical topics like Sketch, SVG, and Python scripting for

type design. His latest invention, Font Proofer, has quickly become an essential tool for anyone designing type.

Eric Nunes

Eric has been working for 25 years as a librarian in public heritage libraries, specializing in book history and digitization. Currently, he is the librarian of the Imprimerie Nationale’s heritage library at the Atelier du livre d’art et de l’estampe in Douai.

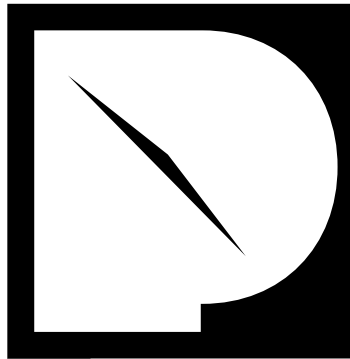
Eric writes a personal research blog on wood type manufacturers in French-speaking territories. He is also building a digital library on this topic and has a small collection of antique wood type specimens. This collection has been digitized and shared on Eric’s flickr and the Internet archive (in progress).



Toshi Omagari

Toshi Omagari is an independent typeface designer in London. He graduated from the Visual Communication Design course at Musashino Art University in Tokyo in 2008 and the MA Typeface Design program at the University of Reading in 2011. Since he joined Monotype in 2012, Toshi has released a number of revivals of forgotten classics such as Metro Nova, The Berthold Wolpe Collection, and Neue Plak, while also working on custom typefaces for clients such as H&M and Sir Quentin Blake. He now runs his own studio. His experience with writing systems goes beyond Latin, including Cyrillic, Greek, Arabic, Tibetan, and Mongolian. Toshi is also an avid gamer, and has written Arcade Game Typography, a specimen book of pixelated typefaces from retro arcade games. Inspired by the old game fonts, Toshi has started Tabular Type Foundry that releases monospaced typefaces only. He also runs Omega

Type Foundry for non-monospaced fonts. His other hobbies include blades and knives, Rubik’s cube, and shrimp keeping.



Filip Paldia

Filip Paldia is a Skeleton Type Design evangelist, co-founder of LTTR/CORP, the company that produces LTTR/INK (advanced stroke engine) and a doctoral student at the Academy of Fine Arts and Design in Bratislava (Slovakia) under the supervision of Pavol Bálík. He has been working for about a decade as a user experience designer for software companies of various industry fields, such as Glyphs and Konica Minolta. Filip is actively exploring frontier improvements through intersections between design and engineering disciplines. This resulted in his doctoral project, where he is conducting research possibilities on how to train artificial neural networks for use in the type design.

Elena Papassissa

Elena Papassissa is particularly interested in promoting the Armenian script culture and heritage, and as a type designer, she has specialist expertise in Armenian script. She works as a senior type designer, typographer, type consultant, and lecturer. She holds a Bachelor’s degree in Graphic Design and Visual Communication, an MA in Communication and Design for Publishing from the ISIA Urbino, and an MA in Typeface Design from the University of Reading. She was awarded her PhD in Typography and Graphic Communication from the University of Reading in 2020.

Since 2013 she has been running her own practice: She has been collaborating with international type foundries and type designers, and graphic design studios in London. Notable clients and collaborations include Monotype, Dalton Maag,

Google, Tiro Typeworks, Jeffery Keedy, Fraser Muggeridge studio, and Polimekanos. In 2014–2015 she worked as a consultant at the Monotype archives in Salfords.

Elena is a part-time member of staff of the Department of Technology and Environment at Oxford Brookes University (UK) where she is a Lecturer in Graphic Design, and an Associate Lecturer at Camberwell College of Arts (UAL).

Octavio Pardo Virto

Graphic designer specialized in type design. In 2010 he graduated with an MA in Type Design from the University of Reading. Since then he has worked for companies like Type Together, Tobias Frere-Jones, Jean François Porchez, Leftloft, and Sharp Type. He has also worked as a consultant for Google Fonts and as a visiting professor at the University of Gjøvik, Norway.

His work has been recognized among others by the Type Directors Club, Communication Arts, the Granshan Award, and the Laus Award. He has lectured all around the world, including venues like the Media Lab at the MIT, the La Salle School of Design in Singapore, and the Harrington College of Design in Chicago. He is currently finishing his PhD at the Royal Danish Academy of Architecture, Design and Conservation of Copenhagen on the subject of legibility.

Laurence Penney

Laurence Penney became interested in hacking font systems while creating a parametric font design prototype as a student. After some serious geeking out with TrueType internals, he worked for Bitstream to create MyFonts. Penney now helps people create and explore variable fonts with his tools, the font tester Axis-Praxis, the font visualizer Samsa, and others. He is helping to make parametric fonts and color fonts mainstream.

María Pérez Mena

Dr. María Pérez Mena is an award-winning graphic and type designer. She is a postdoctoral researcher at the legibility research group READ-SEARCH at PXL-MAD School of Arts and Hasselt University. María teaches typography and type design in the BA in Graphic Design at PXL-MAD and is a lecturer in the International Master program 'Reading Type & Typography' and the Master program 'Graphic Design' at the same institution. María received her PhD "with the highest distinction" from University of Basque Country and is a member of the Data Science Institute UHasselt.

Yves Peters

Graphic designer/rock drummer/feminist/savior of tiny kittens/father of three tries to be critical about typography without coming across as a snob.

Thomas Phinney

Thomas Phinney is a type designer and font forensics specialist, who has created fonts for Adobe and Google. He helped lead Adobe's conversion of their font library to openType in his time there (1997–2008). Phinney is also involved in the business of type, having been product manager for fonts at Adobe and Extensis, and CEO of FontLab. He has four patents, an MS in printing/typography from RIT, and an MBA from UC Berkeley.

Phinney did his Master's thesis on "Extreme Form Change in Multiple Master Fonts," a precursor to modern variable font technology. He designed Adobe Original typeface Hypatia Sans, and his team's open-source typeface Science Gothic is a 4-axis variable font commissioned by Google Fonts. With Vassil Kateliev, he created and maintains a 4-axis variable font version of Google's Material Design icons, the public open-source version of which has over 2000 icons, and is called Material Symbols.

Phinney has been on the board of ATypl from 2004–2020, and 2023–present, currently as secretary (but has also served as treasurer, and VP). He has primarily served on ATypl's governance, finance and conference program committees.

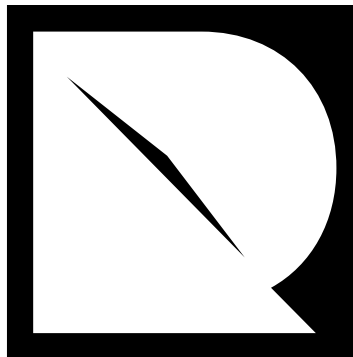
Morgane Pierson

Morgane Pierson is a freelance type designer specializing in ancient, minority, or non-encoded writing systems. After training as a graphic designer, she joined The Missing Scripts project in 2017 as a student researcher at the Atelier National de Recherche Typographique in Nancy (France). She participated in the design of The World's Writing Systems poster. In 2018, she designed the first digital font for Elymaic, an ancient writing system from present-day Iran, now published by Google. Morgane Pierson has been working in partnership with the BnF within the PIM project since 2019 and is now studying the first calligraphic forms of Arabic writing system.

César Puertas

César Puertas is a graphic designer holding degrees from Universidad Nacional de Colombia (1999) and a Master of Design in Type and Media from the Royal Academy of Arts (KABK) in The Hague (2009). He has been an organizer and judge of the Latin American typography biennials Letras Latinas in 2006 and Tipos Latinos in

2008 and 2010. Puertas is currently an associate professor and lecturer of type design and calligraphy at Universidad Nacional de Colombia and a type designer at his design studio, Typograma. His work has been honored by the Type Directors Club, Tipos Latinos, the Ibero-American Design Biennial in Madrid and Proyecto Diseño. Puertas' typefaces are distributed by Adobe, Bold Monday, MyFonts, and Monotype.



Seryozha Rasskazov

Seryozha Rasskazov, type and graphic designer, lettering artist, typographer, organizer of Type-tersburg international conference.

Born in Ukraine, based in Switzerland, Lausanne. Graduate ECAL Master Type Design 2020–22. Now experimental type designer with a background in branding, editorial and sign painting. Full of passion for clever typography, taking full advantage of heritage and modern technologies. Organizer of international conferences and exhibitions, curator of creative spaces and design courses, lecturer and filmmaker.

Created and cyrillicized more than 10 custom fonts for territorial brands and startups. Created custom logos for brands and lettering for advertising and poster design.

Adapted logos for Cyrillic support. Now collaborate with Studio Triple and TypeMates. Latest type design works: rasskazov.pro

Guillaume Reynard

Born in Poitou in 1972, Guillaume Reynard is an illustrator in Paris. His work is essentially made of figurative drawings. For publishing houses he produces children's books and graphic novels.

Dan Rhatigan

Dan Rhatigan is a typographer with more than 30 years of eclectic experience as a typesetter, graphic designer, typeface designer, and zine publisher — including a number of years working as Type Director for Monotype and as the Senior Manager for Type Development at Adobe Fonts. He currently works with Type Network as its Director of Type Products, and has been developing projects for his own foundry, Bijou Type. He is a board member of the Hamilton Wood Type & Printing Museum, and looks after a growing archive of material related to Letraset transfer type.

Serge Ricco

Born in 1970, Serge Ricco graduated from the Estienne School in Paris. After two decades at Télérama managing the art direction of the magazine, he left to redesign Le Nouvel Observateur. In 2014, it adopted the abbreviated name L'Obs and reinvented itself as a more investigative newsweekly. In 2022, he opened his own, Studio Ricco&Co.

American author

Laurie R. King, painter, illustrator, and principal of rosenworld, a design studio. Graduated from Rhode Island School of Design with a BFA in Painting. She is a recipient of awards from Type Directors Club, Art Directors Club, American Illustration, Print Magazine, Communication Arts and AIGA. She lives in Manhattan.

Worked for Ikea, Sony Music, Warner Bros., The Sundance Channel, Bloomingdale's, J. Walter Thompson, Bravo, Conde Nast, The Whitney Museum, Vintage Books, Little Brown, Houghton Mifflin Harcourt, and Knopf, among countless others. Her typeface, Loupot, designed in collaboration with Cyrus Highsmith, is published by Occupant Fonts. <https://occupantfonts.com/fonts/loupot/>

Illustrations for The New Yorker, The New York Times, New York Magazine, The Atlantic, The Wall Street Journal, Vanity Fair, The Baffler, and many other publications. She has authored and illustrated How to Make Mistakes on Purpose (Hachette), All the Wrong People Have Self-Esteem (Bloomsbury), And to Name but Just a Few: Red, Yellow, Green, Blue (Blue Apple Books), and New York Notebook (Chronicle Books).

"How to Make Mistakes on Purpose", has been hosted by Google, Adobe, Ikea, Scholastic, Starbucks, Artek, Collins, American Greetings, Kikkerland, Buzzfeed, Venturethree UK, Letterform Archive, Meredith, Edenspiekermann Berlin, BrandTrust, Family Action Network, Poster House, RGD Canada, GDC Canada, ... The details of this

workshop remain a mystery, as participants are sworn to Omertà, the Mafia code of silence.

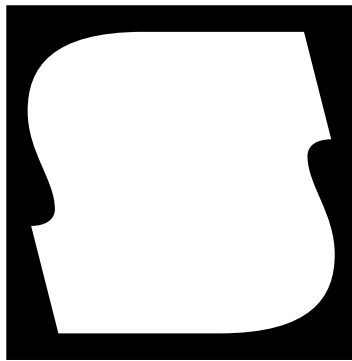
Just van Rossum

Just van Rossum is a software developer who mostly works in the field of type design. He created the widely used FontTools Python library, and DrawBot, a creative coding tool. He teaches coding as part of the Type Media course at KABK.

Hyunguk Ryu

Hyunguk Ryu serves as a professor and library director at Tsukuba Technical University in Japan. For the past 30 years, he has been studying "Korean Modern Type Printing History," "Modern Hangeul Typeface History," "Changes in Typeface in the Age of Korean Mechanization," and "North Korean Type Printing History and History of Design" in Japan. For the first time in Korea, Korean typewriters, Intertype, Linotype, Monotype, Benton matrix, a carving machine, and photo-type setters that appeared in the era of Korean mechanization were investigated and analyzed for more than 20 years.

Font Design developed "Yoon Shin Gung-che" in 2021. The academic book won the grand prize of the Korea Publishing Research Institute for the 26th Korean Publishing Critics Award in 2019. In 2017, "The Galaxy of Hangeul Typeface" (1945-2010), King Sejong Excellent Academic Book (Culture Department), 2016, Tokyo TDC Typeface Division (nomination), "Ryu Hyun-guk's Royal Typeface Design" in 2015, "Birth of Hangeul Typeface (1820-1945), King Sejong Excellent Academic Book (History Department)" and 90 other papers.



Yevgen Sadko

Yevgen Sadko – graphic designer, typographer, researcher. Born in 1983, Kharkiv, Ukraine. Graduated with a master's degree in graphic design from the Kharkiv State Academy of Design and Arts. Worked many years in graphic and type design. Author of Cyrillic versions of several fonts, and the original typeface Mars Type. CEO and founder of Rentafont.

Flor Salatino

Flor Salatino graduated in Multimedia Engineering (2016) and in the Master of Audiovisual Innovation and Interactive Environments (2019). She currently works as a freelance programmer in different technological projects which revolve around art and/or education. Flor enjoys participating in collaborative experiences where the border between disciplines is blurred. She finds the interrelation between technology, art, and education to be motivating and inspiring.

Arthur Schwarz

Arthur Schwarz is a Swiss type designer and font developer. He developed an interest in type design early in his design practice and began his studies in 2015 at HEAD in Geneva, where he earned a Bachelor degree with honors in 2018. His diploma project was a variable font called Bolid, created in collaboration with Maël Bächtold. He then went on to study at écal in Lausanne, graduating in 2020 with a Master in Type Design. His diploma project was a super type family of three fonts. He interned at Studio &Walsh in New York and Extraset Type Foundry in Geneva, where he developed the ES Build typeface. In between 2020 and 2022, he collaborated with Xavier Erni to design ES Dokument, a superfamily of 60 styles. He also collaborated with other designers and type foundries such as Enen Studio, Fontef, and Lo-lo Type Foundry. In late 2021, he joined Production Type and currently works as a type designer and font developer.

Marc Smith

Marc Smith trained as a historian and palaeographer at the École des chartes, he holds a doctorate in history from the École Pratique des Hautes Études and is a former member of the École Française de Rome. After an early career as an archivist at the Archives Nationales, he was elected professor of palaeography at the École des chartes (1999), henceforth specialising in the history of writing. Since 2013 he has also held a chair at the École Pratique des Hautes Études, and in 2015 he was elected president of the Inter-

national Committee for Latin Palaeography. He has published extensively and frequently lectures in the fields of history, art history, palaeography (and occasionally type) especially in Italy, the United Kingdom and the United States.

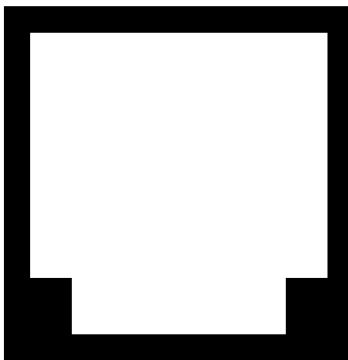
His research focuses on the history of writing in the Roman alphabet from Antiquity to the present in its material, social, cultural and cognitive contexts; particularly, in recent years, on European writing masters and their engraved calligraphy manuals from the Renaissance to the nineteenth century, with support from the Singer-Polignac Foundation, the Newberry Library (Chicago) and Harvard University. His latest project, as a visiting scholar at Cambridge University, investigates the history of paper in Renaissance Britain.

Heather Snyder Quinn

Heather Snyder Quinn (she/her) is usually where she “isn’t supposed to be.” You will find her playing in unexpected places, physical or virtual, and collaborating with people from an array of backgrounds. She uses design fiction to empower communities to imagine possible futures and understand technology’s impact on human freedoms. The World Economic Forum, MIT Press, Washington Post, Hyperallergic, and NASA have recognized her work. Dedicated to improving society through design, she serves as Director of Design Futures for Design Incubation, and co-chair of Speculative Futures Chicago. Previously she was an Assistant Professor of Design, Wicklander Fellow in Ethics, and an OpEd Public Voice Fellow at DePaul University. She received her BFA from Rhode Island School of Design and her MFA from Vermont College of Fine Arts. She is an Assistant Professor of Design Futures at Washington University in Saint Louis, Director of the Parallel Futures Lab, and mother of two daughters.

Eben Sorkin

Eben Sorkin is a type designer living in the tiny village of Shelburne Falls, Massachusetts, United States. He is currently working on Global Latin script designs in projects for Google Fonts and Darden Studio



Sophia Tai

Sophia Tai is an independent typeface designer and font developer. She is an alumna of the MA Typeface Design course at University of Reading, a recipient of the 2021 Women of Typographic Excellence title, and member of the Alphabettes network. Sophia’s postgraduate studies focused on Latin and Tamil multiscript typeface design and Tamil script research.

Shortly after graduating, Sophia made her debut on Future Fonts and released Streco, a reversed-contrast superfat display font. She also created Foldit for Google Fonts, a display color font that uses variable gradients using COLRV1 technology.

She hosts occasional “Work & Chill” livestreams on Twitch where she works on a typeface. Sophia is a part of the Fontathon crew, a group of live-streaming typeface designers who gathered in November 2022 for a 36-hour streamathon.

Mariko Takagi

Mariko Takagi is a typographer, book designer and author of numerous books on Japanese culture and typography. After studying graphic design at Münster University of Applied Sciences, Germany, she started her own business, “mikan—Konzeption und Gestaltung.” She has been researching Japanese and Chinese typography since 2008. Her doctoral thesis in 2012 at the HBK Braunschweig, Germany, was dedicated to the visual encounter between the West and Japan writing systems and typography. In 2014, she also completed a master’s degree in type design at Reading University, UK.

Mariko Takagi lived and worked as a professor in Hong Kong from 2010 to 2016, where she taught

at the Academy of Visual Arts, Hong Kong Baptist University. Since April 2017, Takagi has been teaching and researching as a professor specializing in typography and book design at Doshisha Women’s College of Liberal Arts in Kyoto. She has received numerous awards for her books and design work from the Stiftung Buchkunst, red dot, IF Design, ADC, and other organizations.

Lihua Tong

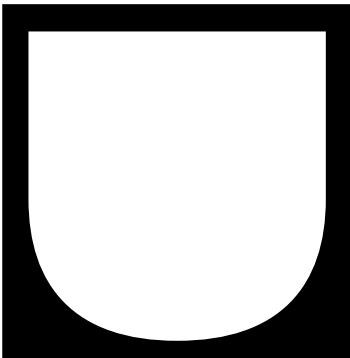
Lihua Tong is from Inner Mongolia, China. She is a graduate of the Central Academy of Fine Arts and has a PhD in Design. She teaches at the Inner Mongolia University of Arts and studies font design and the history of minority scripts, design anthropology, and the history of cultural exchange.

The title of Lihua’s doctoral thesis is “A Study of Aesthetic Elements Affecting the Design of Mongolian Characters.”

Her published relevant papers include:
— “A Study on the Pluralistic Source and Transformation of Mongolian Characters”
— “The formation and historical background of Mongolian typeface”
— “Research on the history of Mongolian character shape design and multi-ethnic communication”

Lihua has published on related topics: “The research project of local ethnic languages and characters of the People’s Committee of the Inner Mongolia Autonomous Region has been completed — Study on the standardization and diversification of Mongolian characters” Subject No MW-YB-2021032.

“Educational Science Planning Project of Inner Mongolia Autonomous Region — Research on the history and current situation of Mongolian text font design” Subject No 2020MGH024.MGH024.



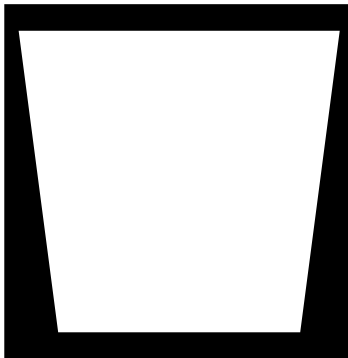
Laurent Ungerer

Born in 1962, Laurent Ungerer studied at the École nationale supérieure des Arts Décoratifs in Paris, then at the Glasgow School of Art and the Istituto Europeo di Design in Milan.

In 1985, he joined the Jean Widmer visual design agency in Paris. For ten years, Laurent worked as a graphic designer creating visual identities in the cultural field. He founded the design agency c-album in 1996 and shares his work platform with the scenography agency NC Nathalie Crinière with whom he collaborates on numerous museography projects, notably for the signage of the Louvre in Abu Dhabi.

Laurent regularly collaborates with the RATP for the creation of ephemeral events in the Parisian subway stations. Under the direction of Anne Baldassari, he worked on the new graphic line of the Picasso Museum which opened in October 2014. In 2015 he won the consultation for the redesign of the visual identity of the ICOM and the Comédie Française under the direction of Eric Ruf. In 2019, for the National Museum of Natural History, he is consulting on the evolution of its visual identity and brand architecture and creating an institutional typography.

Laurent has been teaching at EnsAD since 1992. In 2020, the Diocese of Paris entrusts c-album with the mission of signage and visual identity for the Notre Dame site.



Carine Vadet-Perrot

Carine Vadet-Perrot is a graphic and type designer in Brittany, France. Letterforms have always fascinated her, especially in the way they can express more than just words—sparking emotion and connecting people. She describes type design as an empowering and endless game. A game in which each participant defines their own rules, and plays as they want; a game to be played alone or together.

Carine runs Graine de papier, the graphic design studio she founded in 2010. Her journey in the letter world started with a calligraphy workshop about Roman capitals. Since then, she has chosen to learn from the most inspiring people she knows. In 2022, Carine graduated from Type West, the postgraduate certificate program in type design led by Letterform Archive.

Morgane Vantorre

Morgane Vantorre is a freelance type designer, passionately in love with letters in all their shapes and forms. She is also a calligrapher, a typography teacher and loves writing.

Leonardo Vázquez

Leonardo Vazquez is an editorial designer, typographer, and educator. He has a Master in type from ANRT in Nancy France (2000) and a Master in Critical Theory from 17edu.org. In his studio macizo.com.mx, Leonardo provides editorial services, custom/retail type design for publishing houses, book fairs, museums, NGOs, some departments in the Mexican government, and private organizations.

Juan Villanueva

Juan Villanueva is a Peruvian typeface designer, letterer, and educator in New York City. As a Senior Type Designer at Monotype he contributes to library designs including Helvetica Now, Futura Now, and Walbaum and creates custom projects for global brands such as Google, Microsoft, Tencent, M&Ms, and Entertainment One.

Juan is the co-founder of Type Electives, an online school shaping the future of type by offering courses that go beyond traditional type design education. Previously, Juan was the lead instructor of Type West Online where his curriculum brought together theory and practice, and emphasized community and collaboration. He's the founder of Type Crit Crew, an initiative to make type design education more accessible and inclusive to students anywhere in the world. He previously taught at Type@Cooper and the City College of New York.

Juan gives talks at design conferences around the world including LADFEST, Letrástica, BICeBé, BIPOC Design History, WATBD7, and TypeCon. In 2021, he created Typefaces as Cultural Objects, an archive that highlights typefaces made by Latin American designers that honor and preserve Latin American culture.

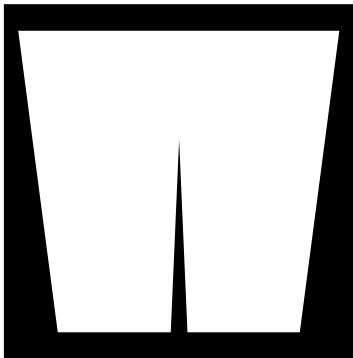
He graduated from the Type@Cooper Extended program in typeface design and serves on the board of the Society of Scribes.

Wee Viraporn

Wee Viraporn is a lover of pixel art and pixel type. His large-scale Post-it art has appeared in office buildings, malls, restaurants, and art galleries around Bangkok.

He received a master's degree in Typo/Graphic Studies from London College of Communication before founding "conscious," a visual communication design studio specialized in environmental graphic design. The studio has designed signage and way-finding systems for major corporations in both public and private sectors, luxury residential projects and one of Bangkok's largest public parks.

Believing that design should serve the society and improve quality of life, he enjoys working for social, educational and cultural organizations. His work includes designing books on architectural heritage conservation for UNESCO and making a contemporary version of Thai classical literature book for The Royal Society. He also participates in many community-driven design projects such as redesigning bus stop signage systems in Bangkok. Since 2020, when mass protests scene in Thailand began, he has become an observer who collects and studies typography in protest sites.



Irmi Wachendorff

Irmi Wachendorff is an Associate Professor in Typography and Graphic Communication at the University of Reading. She has a double qualification as a graphic designer and a design historian specializing in typography, visual communication, and sociolinguistics. She is passionate about design education, letterforms in public space and the relationship between linguistics and typography.

Irmi's PhD research at the University of Duisburg-Essen explored the multilingual typographic landscapes of the Ruhr area in Germany and was funded by the German Academic Scholarship Foundation. Prior to this, Irmi was an associate lecturer in the Department of Typography and Graphic Communication at the University of Reading, a lecturer at the Folkwang University of the Arts as well as a research assistant in the transdisciplinary research project »Signs of Metropolises – Visual multilingualism in the Ruhr area« at the University of Duisburg-Essen. She graduated from the University of Art and Design Offenbach and the University of the Arts Zurich, completed an internship in Paris (Studio Philippe Apeloig), and worked as a graphic designer in Sydney (Frost*Design) and Zurich (G+A).

Nicholas Waguespack

Nicholas Waguespack is a practicing studio artist with a primary focus on printmaking. He will graduate from Nova Southeastern University in May of 2023 with a degree in Art + Design concentrating in studio art with a double minor in graphic design and business. Waguespack was born and raised in south Louisiana and moved to Fort Lauderdale, FL to attend college. He is planning to attend graduate school this upcoming August to pursue a Master of Fine Arts.

Wen Wang

Wen Wang is the design director of Foundertype, an expert member of China Typeface Design and Research Center, a member of Shenzhen Graphic Design Association (SGDA), and a member of China Designer Salon (CDS). He has 26 years of experience in the field of graphic design and typeface design, and has won more than 20 design awards at home and abroad.

His main font design works include: FZ Bangshu Running Script, FZ Bangshu Regular Script, FZ QuSong, FZ HanWenZhengKai, FZ Yan Zhenqing Regular, VIVO type, JD LangzhengTi, and GDC Type, etc.

Zishou Wang

Chicago based graphic and type designer. Currently working as Jr designer at OX (Office of Experience).

Lena Weber

Lena Weber is a graphic system designer and creative coder working between Weimar and Berlin, focusing on the development of design tools, typographic systems and freelance work. During her studies and completion of her bachelor's and master's in visual communication at Bauhaus-University Weimar she positioned herself as a multidisciplinary designer, exploring the intersection of creative coding, typography, and visual research. She finds the creation of modular systems and tools to be the most satisfying way of expressing her ideas while simultaneously sharing them with others. Her most recent project is a variable COLRV1 gradient typeface that encrypts itself graphically.

Ania Wieluńska

Ania Wieluńska, Graphic designer, typographer, typeface designer. Graduate of the Faculty of Graphic Design at the Academy of Fine Arts in Warsaw (diploma defended with the Rector's award). Currently, she is a doctoral student and runs the typeface design graphic design basics studios at her alma mater. She has received multiple scholarships from the Ministry of Culture and National Heritage for outstanding achievements. Winner of a scholarship from the Ministry of Science and Higher Education for outstanding young scientists. Winner of the Beatrice Warde scholarship funded by Monotype and the Type Directors Club in New York. Author of the 'Lazarus' project and co-author of such projects as 'Bona Nova', 'Brygada 1918' (published on the Google Fonts platform).

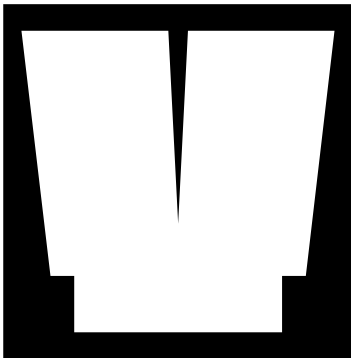
Roman Wilhelm

Roman studied for a typeface design master class under Fred Smeijers at Leipzig Academy of Visual Arts. From 2007 to 2013, he was a member of the Multilingual Typography Research Group at Zurich University of the Arts, led by Ruedi Baur. Roman is currently responsible for the typography lab at Berlin University of the Arts (UdK Berlin) and works as an information designer at the German Institute of Economic Research (DIW Berlin). His first Chinese font "Laowai Sung" was nominated for the Tokyo TDC awards 2013.

Olga Wroniewicz

Olga Wroniewicz is a motion designer and an educator. She initiates and works on interdisciplinary courses, collective projects, utilizing the newest technologies. Producer and organizer of events showcasing art-tech novelties to the public. Her field of research spans animation, music, projection mapping, real-time graphics, and immersion.

Co-creator of the Multimedia Studio – teaming up New Media artists, specialists and students at the PJAiT. multimedia.pja.edu.pl/projects



Onur Yazıcıgil

Onur Yazıcıgil is a typographer and design educator based in Istanbul. He received his MFA in visual communication design from Purdue University in the United States and PhD in graphic design from Mimar Sinan University in Istanbul. He has served as a board member at ATypI between 2013–2019 and has lectured on various topics in the field of typography. Since 2009 he's been teaching typography and graphic design classes as a faculty member at Sabanci University. His research interests range from Latin and Arabic typographic history to 19th century Ottoman metal typefaces, with a particular emphasis on Ottoman Naskh typefaces.

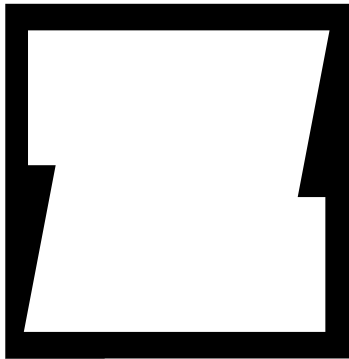
Lee Yuen-Rapati

Lee Yuen-Rapati is a watch designer and illustrator currently based in London, UK. He studied in the MaTD programme at the University of Reading in 2018 and has since gone on to work in the watch industry as a designer with a focus in type design. He has been a member of the Academy for the Grand Prix d'Horlogerie de Genève since 2020, and currently works for Fears Watch Company.

Lynne Yun

Lynne Yun (she/her) is a typeface designer and technologist fluidly connecting the seams between calligraphy, type design, and generative typography. She is an alumna of the Type@Cooper Extended program, School for Poetic Computation, and ITP at New York University. She has previously taught for institutions such as Type@Cooper, Parsons School of Design, and The Letterform Archive. She currently runs Space Type, an NYC studio operating at the intersection

of type and technology, and Type Electives, a new online design school shaping a more diverse, inclusive, and accessible future for type design.



Yichen Zhang

Graduated from San Francisco University of the Arts with a degree in Graphic Design and Digital Media, and has long served many of the top 500 companies in China, providing them with customized fonts. The font projects he is responsible for have won various domestic and international awards such as Tokyo TDC Type Design Award, New York TDC Typographic Excellence Award, Good Design Award, D&AD Wooden Pencil Award, etc.

Agnieszka Ziemiszewska

Agnieszka Ziemiszewska — a graphic designer, educator, and art curator. Her works have been presented all over the world at the International Poster Biennials, design events and at solo exhibitions. She has been awarded numerous distinctions. Agnieszka has been part of juries in national and international graphic design competitions. She has also curated and co-organized multiple exhibitions in Poland and abroad. Portfolio online: www.ziemi.art.pl

Pascal Zoghbi

Pascal Zoghbi is a Lebanese designer and educator with a Master of Design in Type & Media from KABK. He founded 29LT digital type foundry in 2013. Building on a cross-cultural approach, he has developed an outstanding collection of contemporary multiscript typefaces. Having moved to Madrid in 2018, he expanded 29LT's focus on Arabic and Latin scripts to embrace a global multiscript approach that taps into other world scripts. Zoghbi taught for ten years at various design schools in Lebanon and in the UAE. Internationally renowned, he has received prestigious design awards, such as TDC, Granshan, AIGA, and was nominated for Jameel Prize 3. He also co-authored and edited the "Arabic Graffiti" book.

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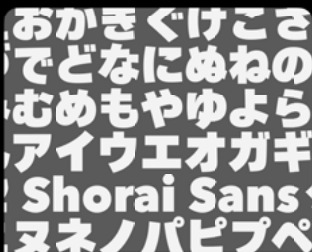


Helvetica Now.

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Hoefler&Co.

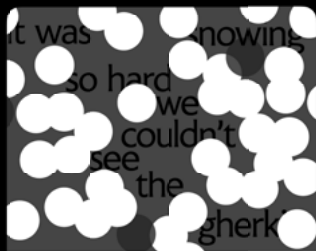


Shorai Sans.

M.

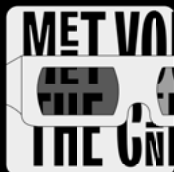


Monotype.



FS Benjamin.

M.



Nuber Next

M.



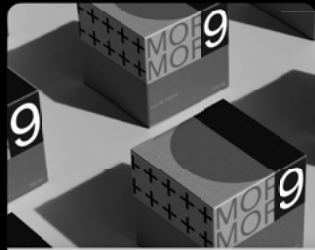
FRESH.

FRESH.

a diverse city with a large African American and Hispanic population has helped the city's heritage, history, photography and art scene.



M.



Akzidenz Grotesk. M.





Production Type 优字集品

Global Font Solutions

Peacekeeper	Outbreak	Branches
STS-30R	<i>Marined</i>	Character Oriented
<i>Debated</i>	Phones	Include
Ease/Access	<i>Rav 840</i>	Faction
Central	AM CASSANDRE	Undertaken
Drafts	Measure	<i>Dense</i>
<i>Shade</i>	Reason	Global
Meadow	Scanned Hunt-Pointer-157-091	<i>Season 12</i>
Related	Timeline	Matters

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한

Korean

Q

Latin

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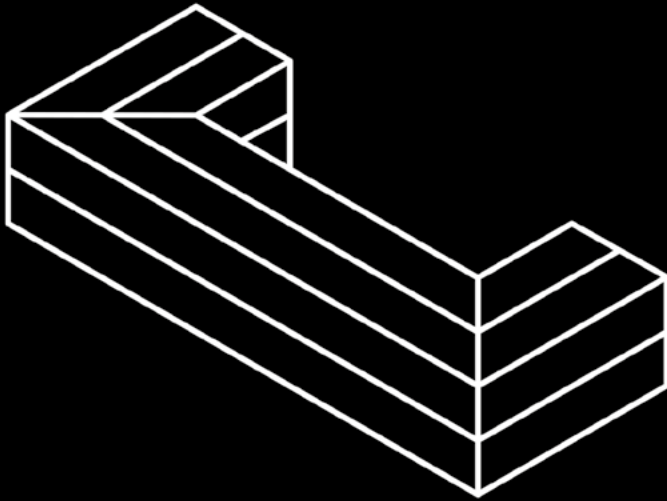
「SD MinBuri」
Preview

な

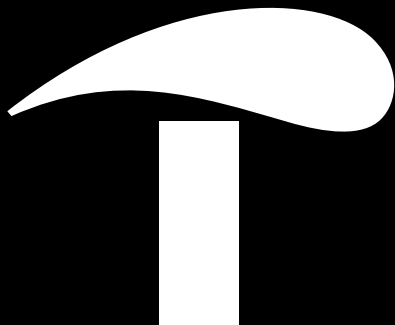
Japanese

東

Chinese






Black[Foundry]



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Alisa Marchenko, graphic workshop of prof. A. Kalina, PJA-IT

PJA-EDU.PL

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Stempel Garamond, Regular
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