

ATYPI
of the ATypI Delegates

2021
-
2024

REPORTS

After a gap of some years, ATypI returns to publishing the reports of our delegates globally with this edition. Usually, ATypI would publish reports annually but, due to complications including the Covid pandemic, this edition is an amalgam of the years 2024-2021. Our intention is to return to an annual schedule hereafter.

Further, after reviewing our practices, ATypI has made a change to the way we refer to our delegates. Previously known as «Country Delegates», they will now be known simply as «ATypI Delegates» in order to remove geographical references and allow for a wider scope of community representation globally.

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Association Typographique Internationale.

Edited by David Lemon and Wayne Thompson.

Designed by Zaid Sami Dimiati.

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SLOVENIA Petra Černe Oven & Alja Herlah

SPAIN Ana Moliz & Laura Meseguer

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Reports of the ATypl Delegate

AUSTRALIA

**2021
-
2024**Pascale
Schmid

EVENTS

General

In 2023 a number of design events took place across Australia. These included The Design Conference in Brisbane, Semi Permanent in Sydney, Design Week in Melbourne, UX Australia in Sydney, Succeeding in Design Australia in Melbourne or the virtual event Women in UX – online. Although these events are catering towards the broad design community, they are worth a visit.

LINKS

THE DESIGN CONFERENCE:

<https://www.thedesignconference.com.au/>

SEMI PERMANENT:

<https://semipermanent.com/events/semi-permanent-sydney-2023>

DESIGN WEEK IN MELBOURNE:

<https://2023.designweek.melbourne/program/>

UX AUSTRALIA IN SYDNEY:

<https://www.uxaustralia.com.au/conferences/ux-australia-2023>

SUCCEEDING IN DESIGN AUSTRALIA IN MELBOURNE:

<https://www.uxaustralia.com.au/conferences/succeeding-in-design-2023>

WOMEN IN UX – ONLINE:

<https://www.uxaustralia.com.au/conferences/women-in-ux-2021-meet-up/>

Typography

TYPISM

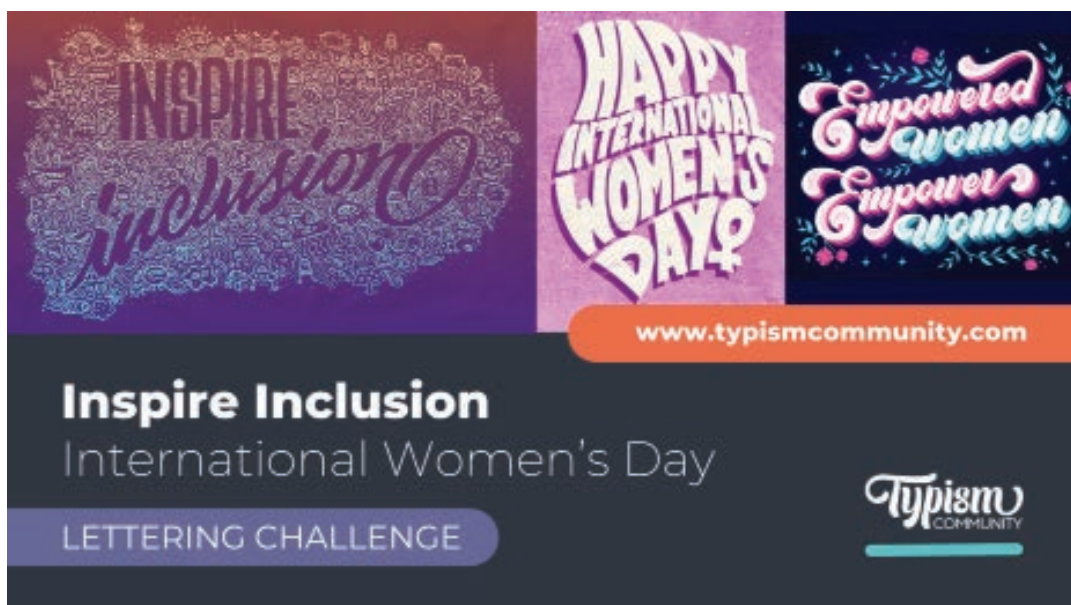
In the Typism community, founded by Dominique Falla, you can find “all the tools, inspiration, and guidance to embrace your passion, amplify your skills, and thrive in the world of lettering.”

In July 2023, Typism hosted the Business of Lettering online summit, attracting 3,313 registered attendees and showcasing insights from 26 prominent speakers. In January 2024, the Lettering Skills Summit delivered 23 workshops with 3,388 registered attendees. Additionally, Typism continued featuring monthly blog posts with interviews with members of the lettering community, became the official creative partner of International Women's Day (IWD) and launched the Inspire Inclusion Lettering Challenge. Typism Book 9 was also published last year, highlighting the best type and lettering globally. Last, in April 2024, a retrospective poster show celebrating ten years of Typism books will be featured at the Brisbane Atypi conference.

LINK

TYPISM:

<https://www.typismcommunity.com/>



ATypI Brisbane

ATypI's annual conference took place in Australia for the very first time in 2024. While attendance numbers did not match historical levels, this was attributed to the travel distance required of European and American attendees. Nevertheless, it remains ATypI's mission to bring typographic events and information to a global audience. Many Australians gained a platform to discuss their typographic research and projects before an international audience, and delve into the rich typographic heritage of Australia. Highlights of the program included Stephen Banham's Keynote presentation A Brief Survey of Australian Typography -2023 1983.

Read John Berry's excellent review of the conference for Eye Magazine here: <https://www.eyemagazine.com/blog/post/single-track-to-a-wide-territory>

LINK: <https://atypi.org/conferences-events/atypi-brisbane-2024/>

Australian Graphic Design Association (AGDA) Design Awards 2023

The AGDA Design Awards 2023 included a few typographic submissions such as Crapcase by Colophon Foundry, Oddmono by Metis Foundry and, as a finalist, Kami Display by Designworks.

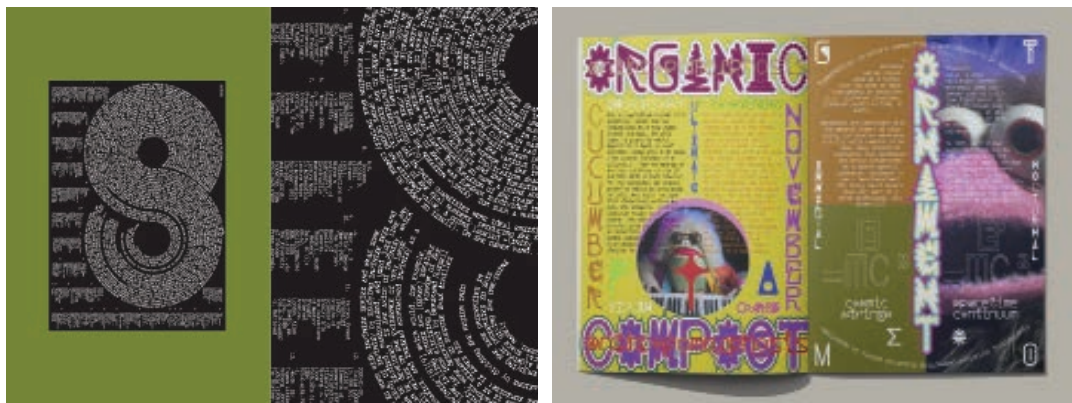
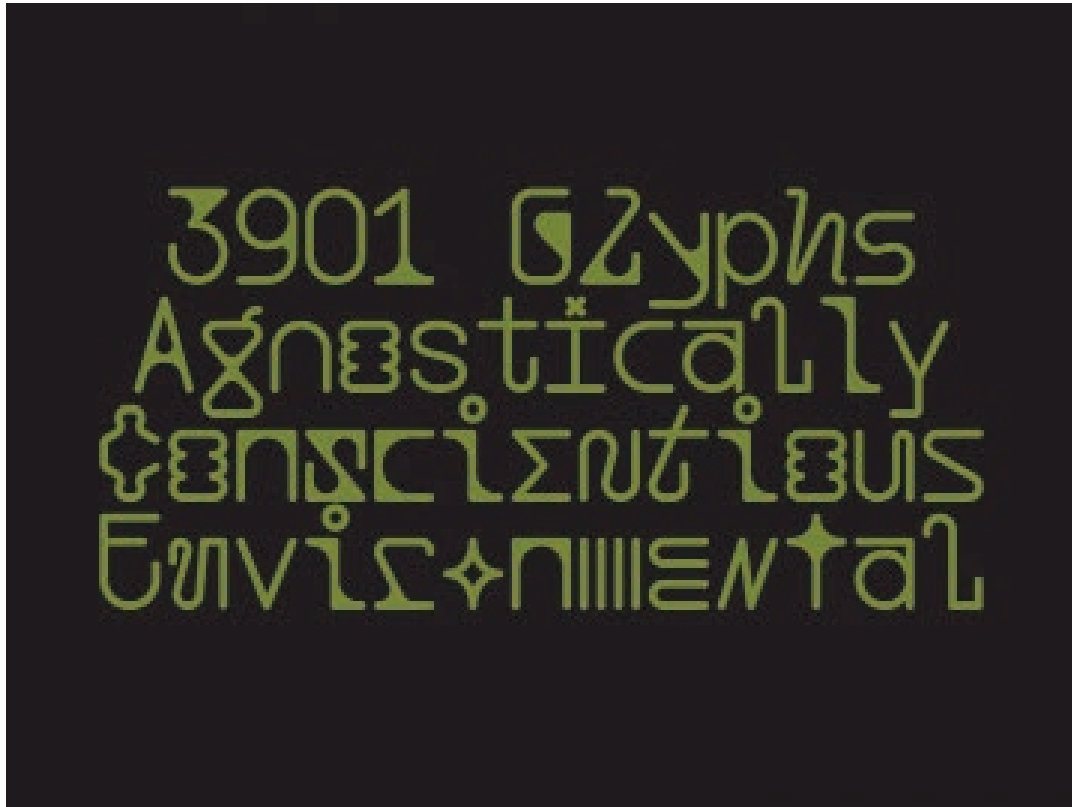
CRAPCASE BY COLOPHON FOUNDRY

This custom typeface is used by Who Gives A Crap, an Australian company which produces sustainable toilet paper. The typeface clearly communicates the lightheartedness the company is trying to portray while addressing serious issues. Its organic, rounded shapes, in conjunction with a fun and uplifting colour palette, is a delight to behold and invites the designer to play with different layouts.



ODDMONO BY METIS FOUNDRY

Oddmono exhibits the most interesting, futuristic characters. While consistency was not a primary concern, the typeface is intriguing to look at because the reader has to engage with the letterforms to decipher words. Overall, it is a refreshing deviation from the classic, legibility-focused typefaces.

**IMAGE:**

<https://agda.com.au/agda-award/agda-design-awards-2023/finalist/design-crafts/99910>

KAMI DISPLAY BY DESIGNWORKS

Kami Display was a finalist for the awards. The confident, heavy typeface displays ink traps inspired by the hindlegs of cats. These make some letters appear padded and bubbly, which makes the typeface perfect for light-hearted publications, such as childrens' books.



Publications

2024

BACK TO THE FUTURE: On the typography of electronic flight deck documentation
It was my great pleasure to publish my second academic paper together with my fabulous co-authors Dr David Sargent and Wayne Thompson right before Christmas 2023. At the same time, this work marked the first publication in a journal dedicated to ergonomics and safety, rather than design/typography.

The single-source review revisited the 1992 report On the typography of flight deck documentation by NASA engineer Dr Asaf Degani. Written in response to a series of air accidents, Degani's report changed how manuals, maps, charts, and checklists are designed, addressing key typography principles and offering 19 recommendations for improving legibility. Today, these recommendations are being applied to digital documentation. Therefore, our team revisited the report and discovered that certain recommendations were outdated, relying on inconsistent terminology and misconceptions regarding legibility. Consequently, this review aimed to update typographic knowledge, renew discussions on legibility in flight safety, and stress the need for a holistic approach to typography in flight safety. We discussed Degani's findings, provided updated insights, revised recommendations, suggested future research, and addressed the changing typographic landscape due to technological advancements.

REFERENCE

Schmid, P., Thompson, W., & Sargent, D. (2024). Back to the future: On the typography of electronic flight deck documentation. *Safety Science*, 106397 ,171.

<https://doi.org/10.1016/j.ssci.2023.106397>

2023

SHOW ME WHAT YOU MEAN: INCLUSIVE AUGMENTED TYPOGRAPHY FOR STUDENTS WITH DYSLEXIA

This article was written by Darren Taljaard, who is a lecturer in design and media at The University of Adelaide and a PhD candidate at University of South Australia, and Dr Myra Thiessen, who is a lecturer in Communication Design in the Department of Design. Additionally, Dr Thiessen is a researcher in the Design Health Collab at Monash University.

ABSTRACT

Augmenting the visual appearance of continuous text may contribute to more inclusive and effective learning opportunities for university students with dyslexia (SwD). This neurodiverse population remains largely reliant on reading tools developed for “typical” readers. Although SwD find reading slower, more tiring, and more difficult, they are also known to use deep learning approaches, which may be assisted by inclusive, custom typographic and layout systems. While printed texts offer only one typographic presentation and make limited use of visual cues, the affordances of digital reading tools could result in multiple visual adaptations to suit individual needs, preferences, and reading strategies. This could be achieved with networked devices using artificial intelligence (AI) to read the content in texts, and by applying typography and layout modifications in response. A human-centred, ethically informed approach is required to conceptualise and design inclusive reading systems of this sort. This paper identifies and explores key ethical questions and practical implications raised by the hypothesis that incorporating AI into reading tools and visually adapting texts could facilitate more inclusive reading and learning experiences, and better meet the educational requirements of SwD.

REFERENCE

Taljaard, D., & Thiessen, M. (2023). Show me What You Mean: Inclusive Augmented Typography for Students with Dyslexia. *Visible Language*, 75-53 ,(1)57.

MULTICULTURALISM, TOURISM AND CULTURALLY SENSITIVE DESIGN IN CHINATOWNS

This is the doctoral thesis of Dr Yanqiao Jiang. Her research focused on designing cultural iconography in China and exploring the symbolism that reflects the diversity of Chinese ethnic groups. In her design practice, she explores ways of combining design with craft in a way that embodies the essential and diverse features of Chinese folk culture to an Australian audience.

ABSTRACT

The aim of this project is to expand on the limited understanding of Chinese multiculturalism outside of China and to inject balance and authenticity into the representation of Chinese cultural diversity. Through my research and the redesigning and rethinking of Chinatowns, I aim to convey the multicultural nature of China to Western audiences. I will examine the process of cultural “imitation” used in modern Chinatowns and the widespread misunderstanding of Chinese ethnicities. In this research I have developed new design features and visual elements for the Chinatown at Southport in Australia. The products and symbolism depart from the stereotypical designs usually found in Chinatowns and reflect the diversity of Chinese ethnic groups. My research project includes a literature review and I have also undertaken fieldwork, including conducting several questionnaires with ethnic groups. Through my design practice, I am developing innovative ways to represent China in a way that embodies the essential and diverse features of Chinese folk culture.

REFERENCE

Findlay, E. A., Falla, D. T., & Jiang, Y. (2023). Multiculturalism, Tourism and Culturally Sensitive Design in Chinatowns [Griffith University]. WorldCat.org. <http://hdl.handle.net/420964/10072>

TYPE DOES MATTER! A systematic literature review on typographic considerations in publications on electronic documentation in aviation and medicine

This paper was my first academic publication. Supported by my PhD supervisors and co-authors Dr Guido Carim jr., Dr David Sargent & Assoc Prof Dr Dominique Falla, the study examined how typography is being considered within publications in aviation and medicine. As digitisation progresses, the systematic literature review examined 65 publications, of which 35 addressed typography in varying depth. The results demonstrated that typography, although being considered as important, remains an undervalued discipline while disciplinary segregation prevents the shift away from inherited misconceptions about legibility.

REFERENCE

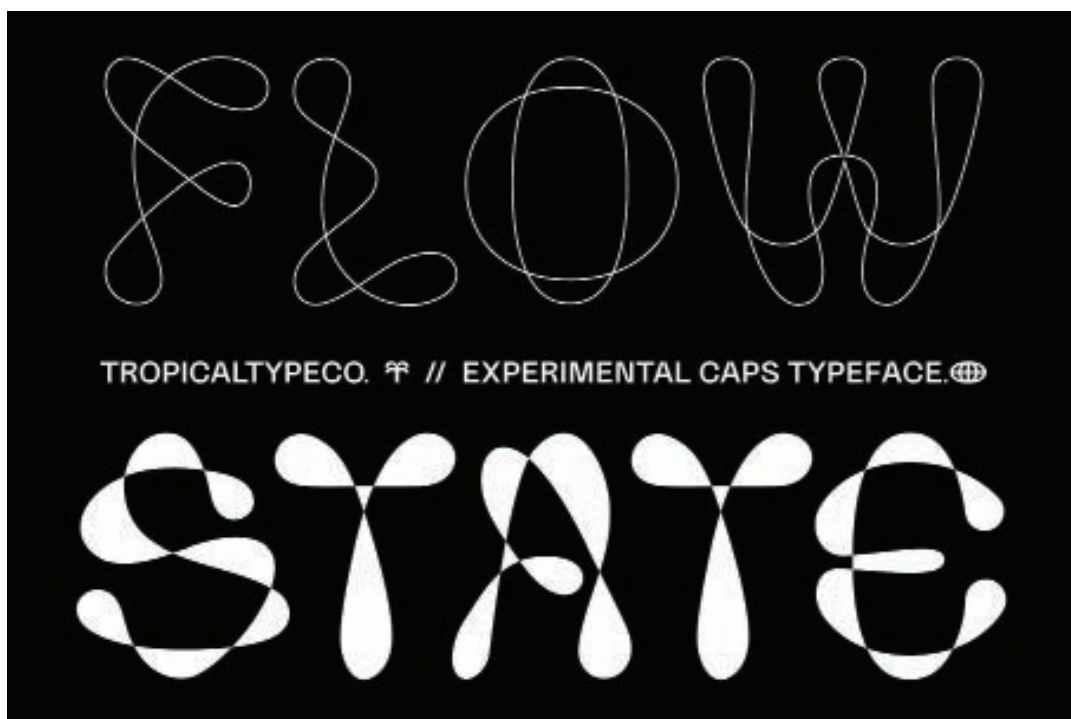
Schmid, P., Carim, C. J., Falla, D., & Sargent, D. (2023). Type does matter! A systematic literature review on typographic considerations in publications on electronic documentation in aviation and medicine. Information Design Journal. <https://doi.org/doi.org/10.1075/ij.22019.sch>

Typefaces

TOM CUNNINGHAM

FLOWSTATE

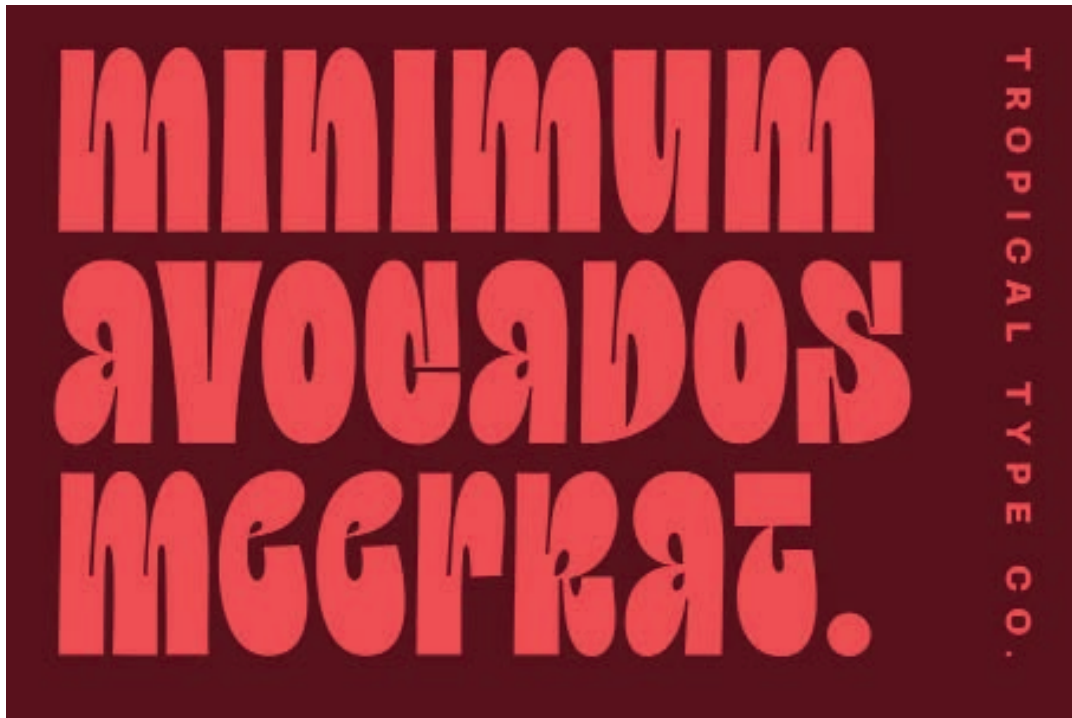
A versatile display typeface, Flowstate catches the viewer's eye as an elegant outline or with filled in shapes which remind of balloon animals (in a good way). Its strong personality makes it a perfect contrast typeface for either a sans-serif or serif counterpart.





BANARARAMA





LINKS:

<https://tropicaltype.com/>

<https://tropicaltype.com/products/flowstate>

<https://tropicaltype.com/products/bananarama>

TROY LEINSTER

ALIGNÉ

Neither located in the translation nor the expansion contrast model, Aligné displays an extremely high stroke contrast in horizontal and some diagonal strokes. While geometric, the characters appear to have been drawn using a squeegee. This is particularly apparent in the lower-case character “a” and its single-story alternate.

THE DEVELOPMENT OF AERIAL ROBOTICS, UNMANNED AERIAL VEHICLES (UAVS) & DRONES

Ultra

The origins of UAVs can be attributed to early experiments and concepts in the 1910s and 1920s. During World War I and World War II, various prototypes of remote controlled aircraft were tested for reconnaissance and other military purposes.

Semibold

leinstertype Aligné

Knuckleduster
Gravitationally

Thin

Extra Light

Concentrators
 Peregrinations
 Airconditioner
 Dissemination
 Exterminating
 Segmentation
 Macrophages
 Frighteningly

leinstertype **Aligne**

BRISBANE

Brisbane, the official typeface of ATyp 2024, is a friendly humanist sans-serif, which is available in 10 fonts. The organic, brush stroke-inspired strokes are particularly visible in the italic letters “b”, “a.” Additionally, the user has a choice between classic characters and alternates for improved legibility at a distance (slightly bent bottom terminals in the lower-case “l” and “i”) and increased friendliness (“y”).





LINKS:

<https://troyleinster.com/>

<https://www.leinstertype.com/fonts/brisbane>

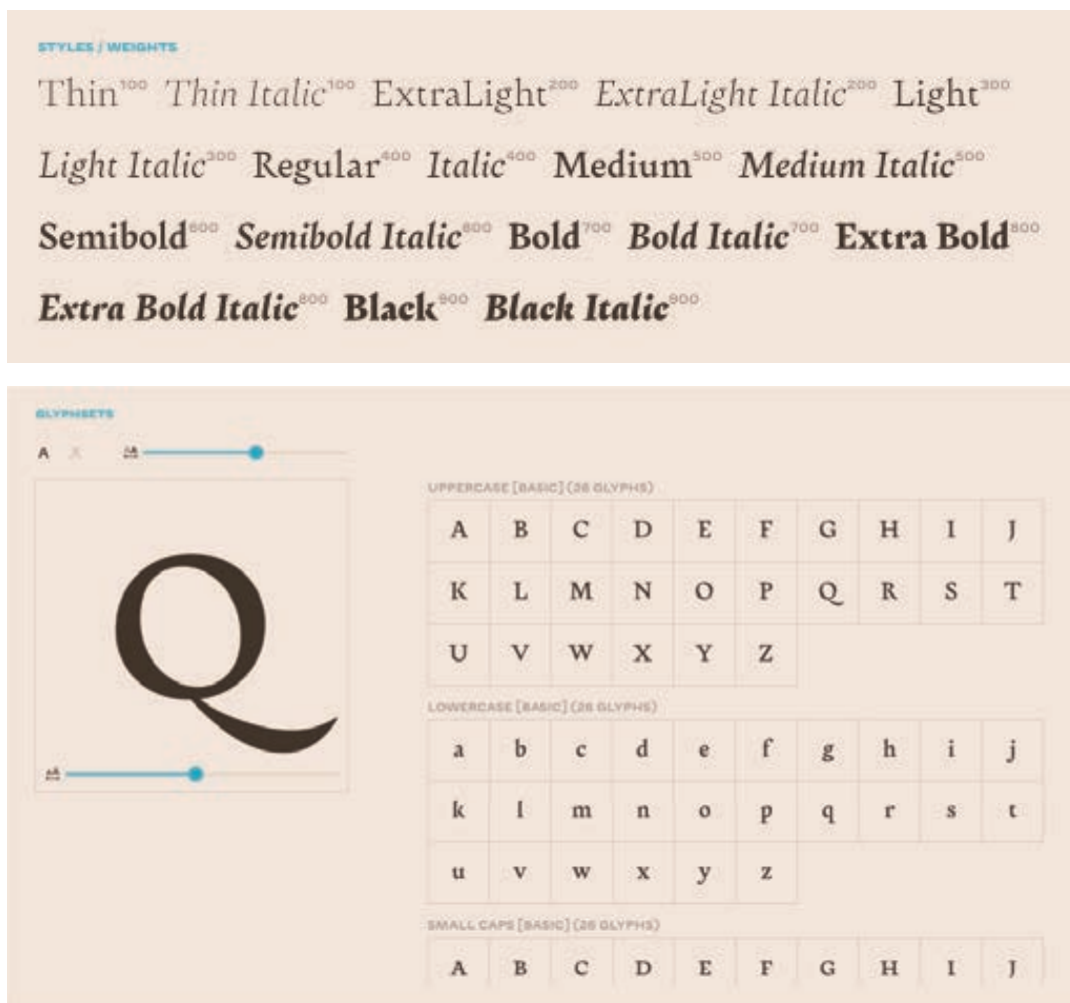
<https://www.leinstertype.com/fonts/aligne>

CARL RAIN TYPE FOUNDRY

Sydney-based type designer Carl Benedict Rain has been busy releasing or redrawing typefaces in 2023 and 2024. Two typefaces I would like to introduce here:

LATTAO

Lattao is an elegant serif typeface exhibiting a high stroke contrast. On his website Carl states that Lattao “came to me in a dream. The foundational strokes and the serifs. Akin to a diamond that would turn into water in a desert. Hastily I drew what I remembered from said dream.” Indeed, the typeface displays intricate serifs and organic strokes, which are particularly prevalent in the italic fonts.

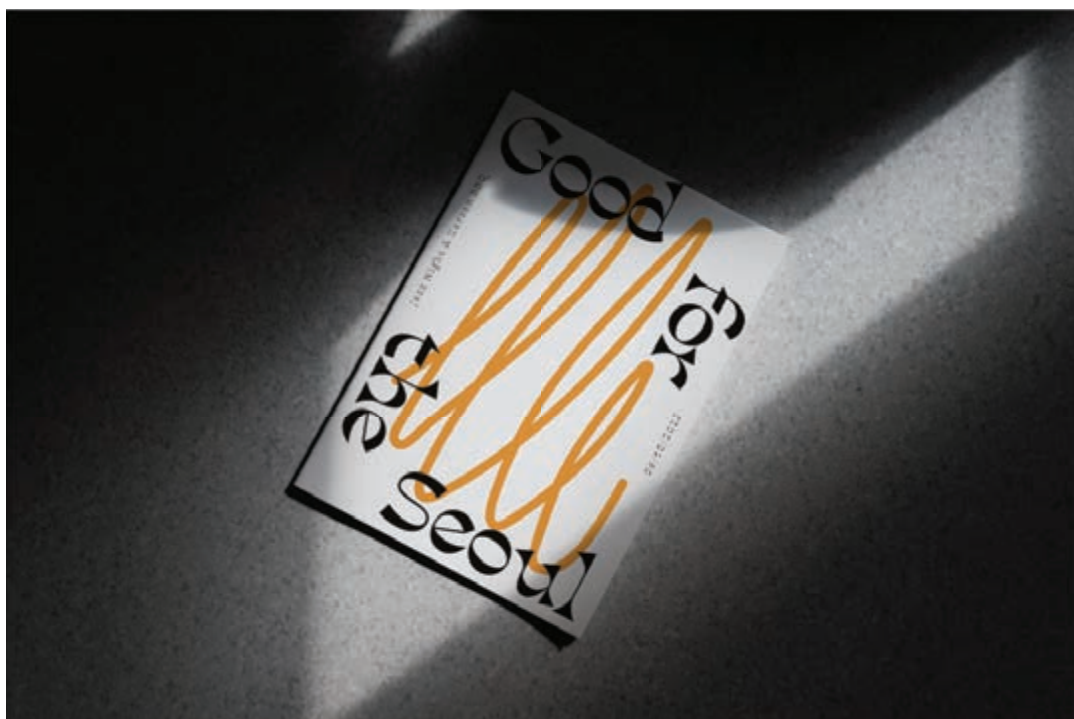




GOLDLEAF

A whimsical reverse-contrast typeface, Goldleaf operates within both serif and sans-serif realms, showcasing flared serifs on thin strokes alongside thick strokes devoid of serifs. These distinctive features, along with its high stroke contrast, render this typeface ideal for display text.





LINKS:

<https://rainfoundry.com/>

<https://rainfoundry.com/type/lattao>

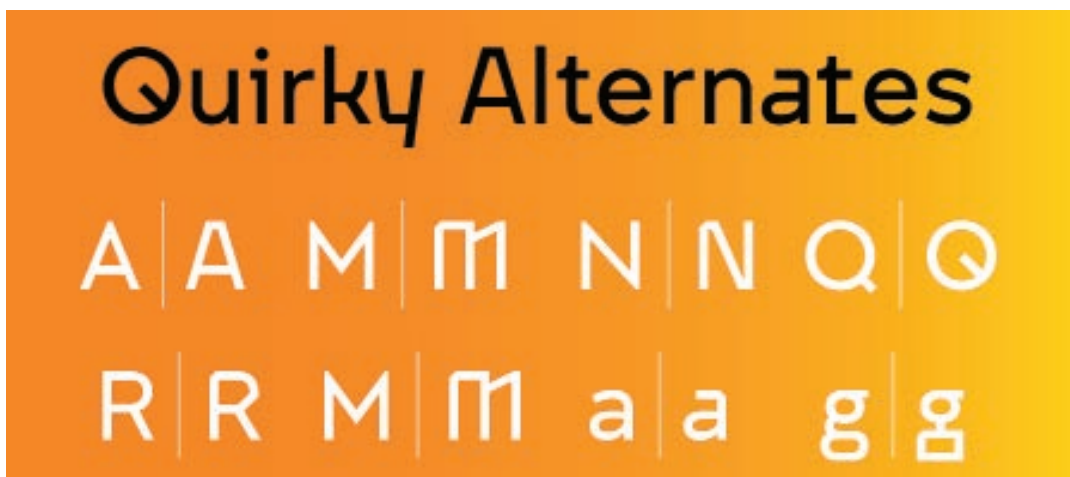
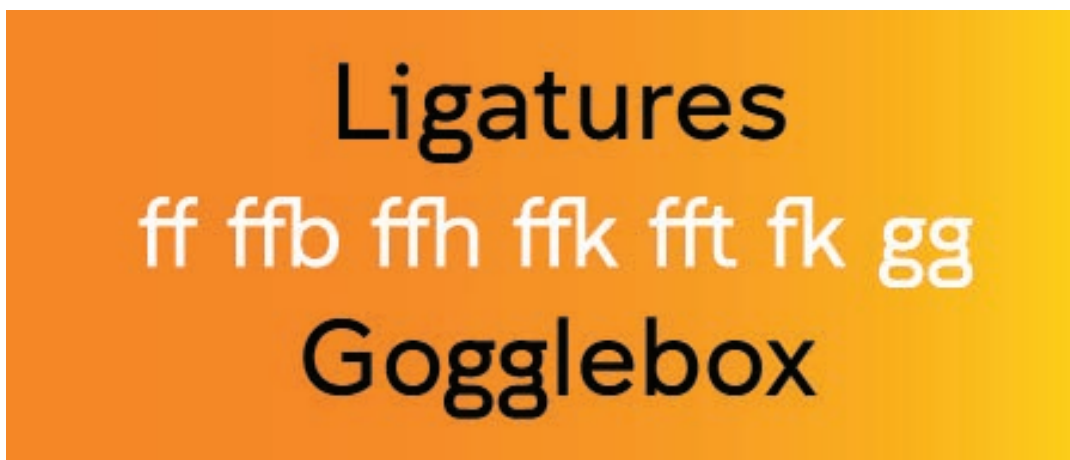
<https://rainfoundry.com/type/goldleaf>

Wayne Thompson

FELLO



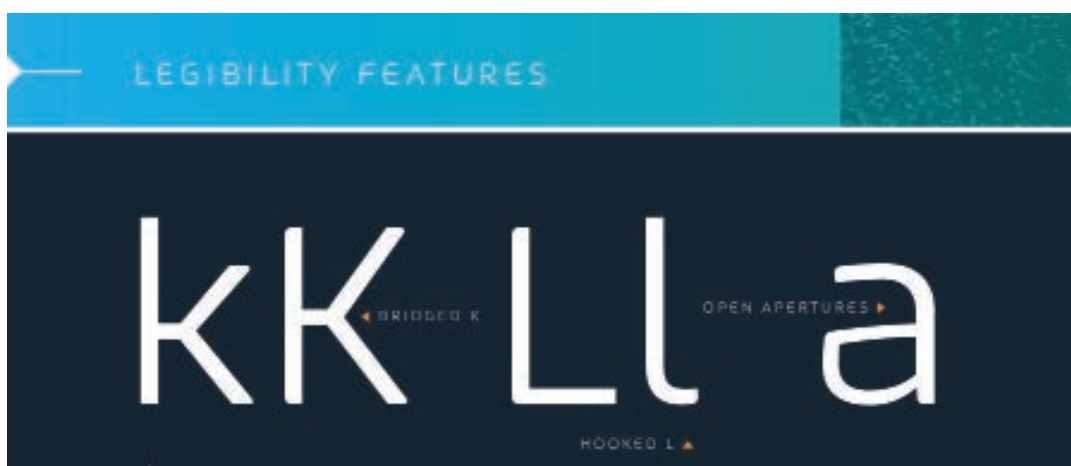
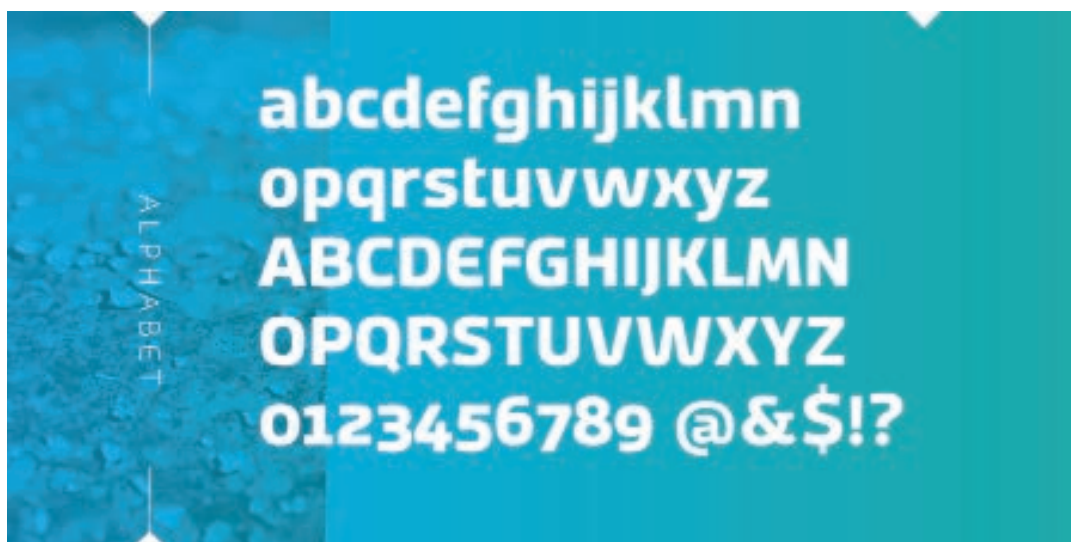
According to Wayne, “Fello is a geometric sans-serif with a university pedigree. Designed with a modernist tone of voice, Fello is great for display use but also has a large character set and includes many OpenType features, which makes it suitable for text use too.” Noteworthy features include spacious straight characters and quirky alternates, including double-story “g’s” that can be positioned to face each other.



DEKA



Deka is a friendly sans-serif typeface displaying an unexpected sharpish corner in the lower-case “a.” Available in eight weights, ranging from an elegant thin font to an ultra-black version, Deka’s elongated shouldens in the rounded characters give it a friendly appearance, making it a versatile typeface.



LINKS:

<https://www.atf.com.au/>

<https://fonts.ilovetypography.com/fonts/australian-type-foundry/fello>

<https://fonts.ilovetypography.com/fonts/australian-type-foundry/deka>

In Memoriam**BOB READ—A LEGACY OF INSPIRATION AND LETTERPRESS MASTERY**

The following text on Bob Read, letterpress tradesman and teacher, was written by Clint Harvey who knew him for over 15 years. Bob passed away in 2023.

Bob Read's departure from this world marks the end of an era but also the beginning of a legacy that will continue to inspire. Born in 1933, Bob embarked on a remarkable journey that transformed him from a youthful rebel into a revered figure in the world of letterpress printing in Australia. His blend of traditional craftsmanship with modern innovation reinvigorated the art, making him a mentor and inspiration to many, including myself.

Over 15 years, I was privileged to witness Bob's profound impact firsthand. His boundless enthusiasm for letterpress and his dedication to teaching and sharing his knowledge were truly transformative. I remember the awe I felt watching him operate the Thompson Press with such skill and grace, an encounter that turned

into a pivotal learning experience for me under his tutelage. Bob's generosity knew no bounds. He was always ready to dive into projects, hands first, sharing his skills and life lessons with anyone willing to learn. His ability to see potential in others and his unwavering support fostered a sense of self-belief among his mentees. Notably, Alisha Herrmann from Bespoke Letterpress, a budding designer under his guidance, went on to establish a successful letterpress business, a testament to Bob's impactful mentorship.

His efforts extended beyond individual mentorship to safeguarding the future of letterpress. When the Caboolture Historical Village's collection was at risk, Bob, alongside his "partner in print" Ken Newlove, played a crucial role in relocating these treasures to Design College Australia, ensuring the craft's survival for future generations. Among the highlights of our time together was restoring an 1880 Wharfedale cylinder press, a project that symbolised not just the revival of a machine but of Bob's spirit.

Bob's story is interwoven with the vibrant history of the Graphics Arts Club in Sydney, a testament to his lifelong commitment to the community and craft of printing. His adventures, from restoring presses to his inventive approach to printing, showcased his relentless curiosity and dedication. I was fortunate to embark on an apprenticeship of sorts with Bob when he was a sprightly 75, his passion for letterpress as infectious as ever. His projects, ranging from restoring classic presses to innovative printing techniques, reflected his adventurous spirit and creativity. Bob's mentorship extended beyond the technical aspects of printing to embrace the essence of curiosity and lifelong learning.

Bob's legacy is not confined to his mastery of the Heidelberg platen press or his ability to inspire through his craft. His encounter with Mark Pei, a street artist, highlighted Bob's openness to new experiences and his belief in the mutual benefits of sharing knowledge. This collaboration enriched both their lives, underscoring Bob's lifelong commitment to learning and growing.

Bob Read was more than a master pressman; he was a storyteller, mentor, and inspiration. His legacy in the letterpress community and beyond is a testament to his love for the craft, his humility, and his ability to inspire others. As we reflect on Bob's incredible journey, his words, "Ink runs in my veins," resonate as a reminder of the passion that underpins true craftsmanship.

Bob's influence will be profoundly missed, yet his spirit and teachings will continue to live on in those he touched. His legacy is a beacon of inspiration, empowerment, and a reminder of the greatness within us all. To Bob, we owe a debt of gratitude for the lessons shared, the inspiration provided, and the paths he helped forge. His spirit, forever ingrained in the hearts of those he inspired, ensures that his remarkable journey will continue to influence and motivate future generations.



Reports of the ATypI Delegate

CANADA

2021-2024

Carl
Shura

Events

SWASH & SERIF

In Toronto, 2023 saw the return (after a pandemic hiatus) of the much loved “Swash & Serif” gallery show for its 7th installment.

“Swash & Serif is a group typography and lettering art show. Since 2014, we’ve featured over 200 artists and showcased over 400 artworks from Toronto and beyond. We bring together the design community to celebrate type in all its forms - from brushscripts to blackletter - and see what new boundaries are being pushed.”

Talks have started in Winnipeg to create a similar event for the Canadian prairies.
<https://swashandserif.ca/>

Awards

TDC AWARDS 2023

BangBang, Montréal: Brand Identity (“BangBang Coffee”)

Land/Austin + Caserne, Montréal: Packaging Design Series (“Amour Liquide”)

Paprika, Montréal: Best of Lettering (“Jardins de Métis”)

Paprika, Montréal: Other (Canada Post “Salome Bey Stamps”)

Underline Studio, Toronto: Print/Posters (“FIFA Posters” for George Brown College SCHOOLOFDESIGN)

Danny Wu: Self Promotion (“Holiday Poster”)

Publications

INDIGENOUS NORTH AMERICAN TYPE

by Kevin King

This book presents and celebrates the typography of the Indigenous languages of North America, and their local typographic preferences, as documented by Typotheque’s research and ongoing collaboration with local language communities. It showcases the November, October, and Lava type families and their current support of these typographic preferences and orthographic requirements for each community. It includes two essays by Kevin King on Syllabics typographic guidelines and developing a Syllabics secondary style. The book is designed by Alexey Murashko.

Published by Typotheque, 2023.

<https://www.typotheque.com/books/indigenous-north-american-type>

THE SIGNS THAT DEFINE TORONTO

Spacing publisher Matthew Blackett teams up with ERA Architects' Kurt Kraler and Philip Evans and over 20 contributors to reveal the history, culture, and stories of the city through its unique signage. In many ways, Toronto is shaped by its signs: from the iconic marquees that dominate the streetscape to the more modest back-lit units of small businesses. Signs display the rich layers of commerce and communities in Toronto through the languages displayed, colours used, and types of businesses and services provided.

Published by Spacing Media, Toronto, 2023.

<https://spacingstore.ca/products/the-signs-that-define-toronto>

Typefaces

ACTIVE FOUNDRIES

The Canadian independent type foundry scene continues to grow, with some significant studios still as relevant as ever. A non-exhaustive list follows for active foundries creating commercial fonts in Canada:

<https://alannamunro.com/> founded by Alanna Munro.

<https://www.andresimard.ca/> founded by André Simard.

<https://www.canadatyping.com/> since 2004, founded by Patrick Griffin and Rebecca Alaccari.

<https://coppersandbrasses.com/> since 2011, founded by Étienne Aubert Bonn and Alexandre Saumier Demers.

<https://feedtype.ca/en/> founded by Studio Feed, Montréal.

<https://ibtype.com/> founded by Ian Brignell.

<https://justinpenner.ca/fonts/> since 2020, founded by Justin Penner

(also creator of <https://typedesignresources.com/>)

<https://lettermatic.com/> since 2020, founded by Riley Cran.

<https://www.losttype.com/> since 2011, founded by Riley Cran and Tyler Galpin.

<https://typenetwork.com/type-foundries/manic-type> since 2022, Jamie Chang. <https://pangrampangram.com/> since 2015, founded by Mathieu Desjardins.

<https://r9typedesign.com/> founded by Tana Kosiabong.

<https://shinntype.com/> since 1998, founded by Nick Shinn.

<https://www.tiro.com/> since 1994, founded by John Hudson and Ross Mills.

<https://tofutype.ca/> founded by Reese Lee.

<https://typodermicfonts.com/> since 2001, founded by Raymond Larabie.

CANADIAN TYPE DESIGNERS

Detailed and (fairly) updated listings of Canadian-born type designers, whether practicing in Canada or abroad, can be found at both TypeCache, an online index for type foundries and font sellers <https://typecache.com/search/?q=canada> — and in the extensive collection of Luc Devroye (Montréal) who has compiled typography-related matters since 1993, and has paused in 2022 <http://luc.devroye.org/canada.html>.

Typographic work/Research/Education

EDUCATION IN CANADA

Canadian colleges and universities do not as yet offer any specialized programs for type design.

The following list (perhaps not exhaustive) includes institutions that offer a course or series of courses related to type design as part of a larger program of study:

Emily Carr University of Art + Design, Vancouver

Studio courses in typography

Studio course in Type Design

George Brown College SCHOOL OF DESIGN, Toronto

Studio course: Experimental Typography

University of Guelph Humber, Toronto

Course in Type Design

Instructor: Patrick Griffin

OCAD University, Toronto

Course in The Art of Type

York University, Toronto

Course in Typeface Design

Université du Québec à Montréal, Montreal

École de design

Course in Type design

Instructors: Alessandro Colizzi, Étienne Aubert-Bonn

TYPE DESIGN RESOURCES

<https://typedesignresources.com/> by Justin Penner is a growing, public, collaborative collection of type design resources. Everything from learning the basics to running your own foundry.

Unicode and minority scripts

UCAS UPDATE

A significant update to the 1999 encoding of UCAS (Unified Canadian Aboriginal Syllabics) series of blocks was approved by the consortium in 2020, followed by the development of functional new keyboards, and by 2023 we saw the release of three syllabic sets by Canadian type designer Kevin King for the font families Lava, October, and November from Typotheque.

<https://www.typotheque.com/blog/north-american-syllabics-fonts-developed-in-collaboration-with-indigenous-communities>

Technology

TYPE DESIGN RESOURCES

<https://typedesignresources.com/> by Justin Penner is a growing, public, collaborative collection of type design resources. Everything from learning the basics to running your own foundry.

Organizations

CANADIAN TYPOGRAPHY ARCHIVES

The Canadian Typography Archives (CTA) officially launched publicly in January of 2023.

CTA is currently funded by the Gibson Fund, and was created by a multidisciplinary team of volunteers, contributors and supporters, spearheaded by the vision of type designer Rod McDonald.

The Canadian Typography Archives is dedicated to documenting and preserving typographic history – from every corner and community across Canada. It is a free digital archive that includes artifacts (projects), articles, correspondence, processes, oral histories and other materials in the form of images, first-person accounts, videos and audio recordings. Our definition of typography has been expanded to include related fields such as calligraphy, lettering, sign painting, letter carving and engraving. The archives are incomplete, imperfect and evolving. Phase 1: The Archives' initial focus will span from the first printing press arriving in Halifax, 1751, to the beginning of the digital era, circa 1985. Our next phase (2024) plans the addition of French, and an expansion of the timeline to include work through about 2000.

<https://www.canadiantypography.ca/>

FOUNDING BOARD MEMBERS

Bob Beck, Pottton QC
Brian Donnelly, Gananoque ON
Caren Watkins, Toronto ON
Johnathon Strebly, Vancouver BC
Linda Kincaid, Dartmouth NS
Rod McDonald, Lake Echo NS
Sam Archibald, Cole Harbour NS
Steve Ross, Halifax NS
Andrew Boardman, Winnipeg MB
(director emeritus)

SUPPORTERS

Patrick Griffin, CanadaType
Design Professionals of Canada (DesCan)
Image House Digital Inc. Halifax
Moveable Inc. Toronto
Shortstop Creative Inc. Halifax

WEBSITE

Caren Watkins (CTA): Digital Designer
Bob Beck (CTA): Digital Projects Director
Lisa Liskovoi: Accessibility and Digital Design Consultant
Kalakriti Padmashali: Junior Digital Designer
Dana Asper: Web Development Advisor

ADVISORS

Kim Pittaway: Editorial Consultant
Sam Archibald (CTA): Public Relations Advisor

DesCan // GDC // TDC

The longstanding Society of Graphic Designers of Canada (GDC) changed its name in 2021 to embrace more fully the breadth of designers working in Canada today. Now known as Design Professionals of Canada (DesCan), it has widened its audience and membership, situating itself to serve the industry from a multidisciplinary lens.

The Society was originally formed in 1956 by Canadian type designers John Gibson, Leslie Smart, Frank Davies, and Frank Newfeld as the Society of Type Designers of Canada (TDC) and later became the GDC in 1968. One of the first Fellows of the Society was Carl Dair (FTDC/FGDC, 1960), designer of Cartier, the first roman text face designed in Canada.

<https://descan.ca/the-society/legacy/>

Reflections

2023 Overview

As a 2023 review of the happenings in the Canadian type design field, this is a fairly cursory overview for a few reasons. Firstly, we're not sure when (or if ever) Canada last had a delegate to prepare such a report for ATypI—some records have unfortunately been lost over time, and within recent memory and from existing digitized records of the last few decades there seems to be no direct reportage from a Canadian-based delegate. So this calls for a wide net to be cast in capturing recent news and to simply lay some foundations for a view of the current state of type design across the country. In time, as older reports and records continue to be compiled and digitized, we may have a clearer picture. Secondly, many of the current group of CCDs are new to the role which means we are also this year building up a network and a framework for compiling relevant and important info from our communities.

I'm looking forward to the 2024 edition of this report to have a more fulsome and detailed point of view across the varied terrains of this field! It feels very much like there is a significant upswell in the type community in Canada at the moment—this is not dissimilar to other places I'm sure, as some of the core reasons are shared: a democratization of software and a wider availability of educational resources globally and locally. The field of study for type design is perhaps nearing a tipping point, as we see more designers and independent foundries producing exceptional work and bringing that practical experience to the classroom. In Canada specifically, it's very exciting to see the launch of the Canadian Typography Archives, as well as a focus on Indigenous orthographies, both of which are so unique to this place and time, and contribute so much to our collective understanding, ongoing research, and are important contributions further stoking interest in the discipline of type design. I think we can expect to see much more in the years to come.

Reports of the ATypl Delegate

JAPAN

2021
2024

Taro
Yamamoto

Lectures and seminars:

2023/03/18

Lecture Series: Mincho-style Classroom

Speakers: Hiroshi Komiyama and Osamu Torinoumi
at Asagaya College of Art and Design, Tokyo

2023/11/10

Monotype+ 2023

Speakers: Shigenobu Fujita, Akira Kobayashi, Takeru Suzuki, Tomoaki Furukawa,
Kashiwa Sato
at Spiral-Hall, Aoyama, Tokyo

Exhibitions:

2023/03/31–4/28

TDC2023

at Ginza Graphic Gallery (ggg)
by Tokyo Type Directors Club

2023/07/16–09/17

Tokyo TDC in Hangzhou

at X sign Space, Hangzhou, PRC
by Tokyo Type Directors Club

2023/05/26–06/30

Japan Typography Annual 2023 Exhibition

At Takeo's Mihoncho Honten

by Japan Typography Association

(This same exhibition was held in Nagoya in July and in Fukuoka in September).

2023/11/23–2024/03/10

Modes and Characters: Poetics of Graphic Design

at 21_21 DESIGN SIGHT Gallery 1 & 2

by 21_21 DESIGN SIGHT and The Miyake Issei Foundation

2023/09/01–10/19

Graphic Design in Japan 2023

at Tokyo Midtown Design Hub, Tokyo

by Tokyo Midtown Design Hub and Japan Graphic Design Association

2023/05/20–05/28

Japanese Design Today 100

at Tokyo Midtown Design Hub, Tokyo

by The Japan Foundation and Tokyo Midtown Design Hub

Publications:

Osamu Torinoumi, *Mincho-style Classroom: How Mincho-style typefaces have been designed in its 150-year history*, (Tokyo: Book&Design, 2024). 鳥海修著『明朝体の教室 日本で150年の歴史を持つ明朝体はどのようにデザインされているのか』Book&Design刊

Japan Typography Annual 2023, Ed. Japan Typography Association, (Tokyo: PIE International, 2023). 『日本タイポグラフィ年鑑』日本タイポグラフィ協会刊

Kyoko Masaki, *Typography Boogie Back: Our Chronicles of Typefaces*, (Tokyo: Heibonsha, 2023). 正木香子著『タイポグラフィ・ブギー・バック』平凡社刊

Yusuke Kano and Masanao Sato, *A Guide for Ordinary Designers: How to Make Good Typography*, (Tokyo: Shoeisha, 2023). 加納佑輔、佐藤雅尚著『ふつうのデザイナーのためのタイポグラフィが上手になる本』翔泳社刊

Tatsuya Imaichi, Akira Uchida, Koji Kobayashi, Toshinobu Nagata, Fontdus, Kiyonori Muroga, Kazuhiro Yamada, Akari Yuki, *Profiles of Typefaces: A Guidebook for Understanding Typefaces Chronologically and by Concept*, (Tokyo: Graphic-sha, 2023). 今市達也、内田明、小林功二、フォントダス、雪朱里、長田年伸、室賀清徳、山田和寛著『書体のよこがお 時代と発想でよみとく書体ガイド』グラフィック社刊

Modes and Characters: Poetics of Graphic Design, Ed. by the Production Committee for the Modes and Characters: Poetics of Graphic Design Exhibition, Supv. by Kiyonori Muroga, Tetsuya Goto, Kensaku Kato, (Tokyo: Graphic-sha, 2023). 「もし イメージ Graphic展」制作委員会編集、室賀清徳、後藤哲也、加藤賢策監修『もし イメージ Graphic』グラフィック社刊

[N. B.: Most of the English book titles listed above are the titles temporarily translated from the original Japanese titles for the purpose of this report only].

Technology

Discussions on the extension of the OpenType font specification:

An ad hoc group of the ISO/IEC JTC1/SC 29/WG 3 committee is discussing proposals to expand the OpenType specification. Many in the East Asian type community are interested in the proposal to remove the limitation of 65,536 (2 to the power 16) glyphs that an OpenFont can contain. Examples of fonts that benefit from removing the limitation:

Fonts supporting the 100,000 plus characters defined in the latest version of the Chinese character set standard GB 18030.

Fonts supporting the likely 110,000 glyph MJ+ character set that the Japanese government plans to define to facilitate consistent information exchange between the central and local governments, and related organizations, and between Japanese people and governmental organizations.

Pan-CJK fonts supporting Chinese, Japanese and Korean characters and glyphs.
Fonts including multiple global scripts.

As most of these examples relate to the future of East Asian fonts, it is expected that discussion by the ad hoc group will lead to a reasonable solution.

Reports of the ATypI Delegate

LITHUANIA

**2021
2024**Milda
Kuraitytė

Events

NAME: CHRONOLOGIJA

AUTHOR: GAILĖ PRANCKŪNAITĖ

DATES: 7TH OF MARCH 2024

LOCATION: CAC, READING ROOM

ORGANIZERS: GRAPHIC DESIGN ARCHIVES, CURATOR VALENTIN DUDUK

DESCRIPTION: In Chronologija, Gailė presented a circular timeline of her typeface creations over a period of 10 years.

BIBLIOGRAPHY: Gailė Pranckūnaitė „Chronologija“ [Grafinio dizaino archyvai Nr.2]

NAME: INTERNATIONAL BIENNALE OF TYPOGRAPHY TRAVELING LETTERS; HOLOGRAMA

DATES: 30TH OF NOVEMBER 2023 TO 7TH OF JANUARY 2024

LOCATION: TITANIKAS, VILNIUS ART ACADEMY

ORGANIZERS: CURATOR AUŠRA LISAUSKIENĖ AND CO-CURATOR MARION ROBINSON (FINLAND)

DESCRIPTION: A typographical journey to explore the concept of the hologram: “Each letter-grapheme, like a hologram, “records” an image-mental embodiment in time or matter, from which we can already try to reconstruct an alphabet of almost complete letters or images. This intuitive knowledge, this creative flair helps many creators not to get lost in time and space. New technologies help to realize many wonderful creative ideas, but it is only the phenomenal human ability to make connections between the visual information presented in written form in a piece of design/art that allows it to be intuitively interpreted in the context of personal experience”.

JURY: AUDRIUS KLIMAS (LITHUANIA), RITVA LEINONEN (FINLAND), JEAN-BAPTISTE (FRANCE), GIEDRĖ LISAUSKAITĖ JONUŠIENĖ (LITHUANIA), AUŠRA LISAUSKIENĖ (LITHUANIA), MARION ROBINSON (FINLAND), GINTAUTĖ ŽEMAITYTĖ (LITHUANIA)

AWARDS: The exhibition's logo won the Award of Excellence in the global WOLDA competition and the exhibition's identity got the Bronze AWARD.

LINK: <https://www.vda.lt/en/news/international-biennial-of-typography-travelling-letters-23-holograma>

NAME: GRAFOMANIJA

DATES: 6TH TO 29TH OF JUNE 2023

LOCATION: Pamėnkalnis gallery

AUTHOR: Linas Spunga Jr.

DESCRIPTION: In this exhibition, Linas Spunga Jr. explored calligraphy as a term. "I have been doing calligraphy for a long time, but I couldn't define it exactly. Is calligraphy simply the art of beautiful writing or writing with a feather pen, or is it a higher form of handwriting or writing as art? I see flaws in all the definitions, but I draw from all of them to create my own one". This calligraphy exhibition was enhanced with a performance where Linas Spunga Jr. created a calligraphic piece for three continuous hours.

LINK: <https://pamenkalnio.lt/galerija/linas-spunga-jr-grafomanija/>

NAME: FIFTYFIFTY, INTERNATIONAL STUDENT TRAVELING EXHIBITION

DATES: 16TH TO 20TH OF APRIL 2024

LOCATION: ATYPI CONFERENCE, BRISBANE

ORGANIZERS: UNIVERSITY OF SHARJAH AND ENDORSED BY ATYPI

DESCRIPTION: Traveling letter student exhibition on humanity, love and care.

PARTICIPANT(S): BEATA BARISOVAITĖ

PROJECT: LABAS

JURY: AGNIESZKA ZIEMISZEWSKA, AMIR MAHDI MOSLEHI, ERIC Q. LIU, EVRIPIDES ZANTIDES, HENRIQUE NARDI, JORDAN BELL, NADA ABDALLAH, NAGESH LAKHAN AND YARA KHOURY NAMMOUR

LINK: https://www.instagram.com/fiftyfiftyposters/p/C5Cf_m2yJn2/?img_index=1

NAME: FIFTYFIFTY, INTERNATIONAL STUDENT TRAVELING EXHIBITION

DATES: 16TH TO 20TH OF APRIL 2024

LOCATION: ATYPI CONFERENCE, BRISBANE

ORGANIZERS: UNIVERSITY OF SHARJAH AND ENDORSED BY ATYPI

DESCRIPTION: Traveling letter student exhibition on humanity, love and care.

PARTICIPANT(S): BEATA BARISOVAITĖ

PROJECT: HARMONY

JURY: AGNIESZKA ZIEMISZEWSKA, AMIR MAHDI MOSLEHI, ERIC Q. LIU, EVRIPIDES ZANTIDES, HENRIQUE NARDI, JORDAN BELL, NADA ABDALLAH, NAGESH LAKHAN AND YARA KHOURY NAMMOUR

LINK: https://www.instagram.com/p/C5DBivvSZX2/?igsh=MWcycnp1ZTJqcHJqNw%3D%3D&img_index=1

Awards

NAME: ADC*LT

DATES: 13TH OF OCTOBER 2023

INSTITUTION: LITHUANIAN DESIGN ASSOCIATION

DESCRIPTION: Main design awards ADC*LT is taking place in the beginning of October under the initiative of the Lithuanian Design Association. This annual event celebrates and compliments the best design project of the year. It is important to note that typography is coming more into the picture of this event.

LINK: <https://adclietuva.lt/apdovanojimai>

Publications

NAME: PHD THESIS, "TRACKING KINETIC TYPOGRAPHY: A COMPARATIVE ANALYSIS BETWEEN EYE MOVEMENTS IN KINETIC TYPOGRAPHY AND SERIAL PRESENTATION"

DATE: 14TH OF JULY 2023

AUTHOR: DR. MILDA KURAITYTĖ

SUPERVISORS: PROF. DR. JORGE DOS REIS AND CO-SUPERVISOR PROF. DR. ANN BESSEMANS

INSTITUTION: FACULDADE DE BELAS ARTES, UNIVERSITY OF LISBON

LINK: <https://repositorio.ul.pt/handle/10451/59893>

Typefaces

NAME: BREATHING

AUTHOR: GAILĖ PRANCKŪNAITĖ

LINK: <https://gailepranckunaite.com/specimens/breathing.pdf>

NAME: GIVE IT BACK

AUTHOR: GAILĖ PRANCKŪNAITĖ

LINK: <https://gailepranckunaite.com/specimens/giveitback.pdf>

NAME: KALEIDOSCOPE

AUTHOR: GAILĖ PRANCKŪNAITĖ

LINK: <https://gailepranckunaite.com/specimens/kaleidoscope.pdf>

NAME: KNOT

AUTHOR: GAILĖ PRANCKŪNAITĖ

LINK: <https://gailepranckunaite.com/specimens/knot.pdf>

NAME: PARIS

AUTHOR: GAILĖ PRANCKŪNAITĖ

LINK: <https://gailepranckunaite.com/specimens/paris.pdf>

NAME: RED

AUTHOR: GAILĖ PRANCKŪNAITĖ

LINK: <https://gailepranckunaite.com/specimens/red.pdf>

NAME: SAHARA 3

AUTHOR: GAILĖ PRANCKŪNAITĖ

LINK: <https://gailepranckunaite.com/specimens/sahara3.pdf>

NAME: SAHARA SERIF

AUTHOR: GAILĖ PRANCKŪNAITĖ

LINK: <https://gailepranckunaite.com/specimens/saharaserif.pdf>

NAME: SEOUL

AUTHOR: GAILĖ PRANCKŪNAITĖ

LINK: <https://gailepranckunaite.com/specimens/seoul.pdf>

NAME: ZALGIRIS SANS

AUTHOR: MYKOLAS SAULYTIS

AWARDS: ADC*LT, TYPOGRAPHY, GOLD.

LINK: <https://mykolassaulytis.cc/zalgitis-sans>

NAME: FATSO

AUTHOR: MYKOLAS SAULYTIS

LINK: <https://mykolassaulytis.cc/fatso>

NAME: EYELESS

AUTHOR: LINAS SPURGA JR. FOR JONI ART STUDIO

NAME: ATMENO

AUTHOR: GINTARĖ RAZMAITĖ

AWARDS: STUDENT DESIGN AWARDS, GOLD. AGDA, MERIT. GLOBAL DESIGN GRADUATE SHOW, SHORTLIST. GOOD DESIGN, DIPLOMA.

LINK: <https://vimeo.com/929798337>

Typographic work

Name: ISM G7

Author: TAKTIKA

DESCRIPTION: At the ADC*LT awards, Taktika studio was noted for its wayfinding project and in the category of spatial and experience design won a Gold. We believe that typography in the public space in Lithuania is not explored enough. Cities miss signs and signboards that would be anything interesting in terms of typography. The Taktika studio project has done something we hope can set a new standard. The wayfinding system was created for ISM University using the typeface Basel Grotesk (type designer Chi-Long Trieu). The communication turned out to be elegant and modern as well as classy, keeping the story of the building itself, which used to be the country's main post office.

AWARDS: ADC*LT, SPATIAL AND EXPERIENCE DESIGN, GOLD.

LINK: https://www.instagram.com/p/CsJE2rUNNTs/?igsh=a2lhOTJjajNnbWo5&img_index=1

Organizations

There is a lack of organizations closely related to typography. One case worth mentioning is the Interaction Design Foundation, which focuses on user experience design, a topic on which there is a growing interest here in Lithuania. This community is led in Lithuania by ATypI member Dr. María Pérez Mena, who is deeply interested in typography's correlation to the reading process for people with certain reading challenges.

LINK: <https://www.interaction-design.org/>

Calligraphy

NAME: GOTHIC ROTUNDA

AUTHOR: LINAS SPURGA JR.

DATES: 16TH TO 20TH OF OCTOBER 2023

LOCATION: KLAIPĖDA'S GALLERY, LIETUVOS DAILININKŲ SĄJUNGA

ORGANIZERS: A.KLIŠEVIČIAUS VARDŲ KALIGRAFIJOS IR RAŠTO MENO MOKYKLA

DESCRIPTION: The participants of the workshop got acquainted with the principles and tools of calligraphy writing, while learning Gothic capital and lowercase letters, as well as their historical overview.

LINK: <https://www.ink4.art/linas-spurga-jaunesnysis/#gotiskosios-rotundos-kaligrafijos-dirbtuves>

Art involving lettering and typography

NAME: OF REALITIES

AUTHOR: Kotryna Abromaitytė

DESCRIPTION: Kotryna Abromaitytė explores the public spaces and their multi-layered realities. Kotryna's project of realities explores typographical messages within casual public moments/spaces. The artist tries to connect the typographical message to the moments/spaces by their certain clashes.

LINK: <https://kotryna-abromaityte.tumblr.com/ofrealities>

NAME: I AM A LETTER

AUTHOR: KOTRYNA ABROMAITYTĖ

DESCRIPTION: At the Holograma exhibition, Kotryna presented a vinyl sticker of the

letter k together with an essay that seemed to be the voice of this letter. We believe it is very important, while exploring typography and letterform, to explore the language and reading as this gives a much needed depth to the typography field.

LINK: <https://kotryna-abromaityte.tumblr.com/imaletter>

NAME: ATMENO

AUTHOR: GINTARĖ RAZMAITĖ

DESCRIPTION: Gintarė designed an interactive installation containing the Samogitian language. Using an interactive method, she guided participants to draw the letterform of her created typeface Atmeno and so to make the words. The typeface is focused on diacritics. The Samogitian language, different from Lithuanian, has a macron diacritic that brings the typeface and the whole installation to the spotlight of the unexplored.

AWARDS: STUDENT DESIGN AWARDS, GOLD. AGDA, MERIT. GLOBAL DESIGN GRADUATE SHOW, SHORTLIST. GOOD DESIGN, DIPLOMA.

LINK: <https://worldbranddesign.com/typographic-student-project-atmeno/>

Reflections

In 2023 we observed an increasing interest in Typography in Lithuania as both industry and design professionals are looking for innovative typography and different ways to apply it. Graphic design events started to pay more attention to typography as a field and it seems that everyone enjoys it. However, there is still a need for a closer typography community and better opportunities for learning type design. We believe that these are upcoming changes in Lithuania.

Reports of the ATypI Delegate

ROMANIA

**2021
2024**Sabina Chipară &
Bianca Dumitrascu

Events

AUTHOR: BIANCA DUMITRAȘCU

NAME: WORKSHOP & TALK: INDUCTION IN TYPOGRAPHY

ORGANIZERS: PEOPLE OF DESIGN, IAȘI

LINK: <https://www.instagram.com/p/CyV1izZlbJ-/>

AUTHOR: Bianca Dumitrașcu

NAME: Talk: Induction in Typography

ORGANIZERS: ADC School Bucharest

AUTHOR: SABINA CHIPARĂ

NAME: WORKSHOP: JOC – LET’S PLAY WITH LETTERS.

ORGANIZERS: LA PANERA ART CENTER, SPAIN

DESCRIPTION: Letter workshop with children from 5 to 7 years old

LINK: <https://www.lapanera.cat/ca/programacio/activitats/construint-lletres-la-teva-forma-la-teva-historia>

AUTHOR: SABINA CHIPARĂ

NAME: TALK: TYPE DESIGN & LETTERING /// BOOKS & PUBLISHING

ORGANISING: BUCHAREST GRAPHIC DAYS

DESCRIPTION: The fascinating and diverse universe of type design from the brief to the multiple needs and formats of communication.

LINK: <https://www.graphicdays.ro/type-books/>

AUTHOR: MILOŠ JOVANOVIĆ

NAME: TALK: HOW TO EARN €100 WITH TYPE DESIGN (FAST)

ORGANIZERS: BUCHAREST GRAPHIC DAYS

DESCRIPTION: Walkthrough of almost everything you need to know to make a font and get rich fast, of course. :)

LINK: <https://www.graphicdays.ro/type-books/>

AUTHOR: SABINA CHIPARĂ

NAME: WORKSHOP: TYPE DESIGN WORKSHOP

ORGANIZERS: BUCHAREST GRAPHIC DAYS

DESCRIPTION: Workshop inspired by street signage transformed into a typographic system.

LINK: <https://www.graphicdays.ro/type-workshop/>

AUTHOR: LOCAL DESIGN CIRCLE, VICTOR BARTIȘ & SABINA CHIPARĂ

NAME: RADIO TALK: MONOSPAȚIAT BLACK RHINO RADIO

ORGANIZERS: LOCAL DESIGN CIRCLE

DESCRIPTION: In this Monospatiat episode, moderated by Artemisa Pascu and Andrei Grosu, we resume the dialogue from December with the two special guests, Victor Bartiș and Sabina Chipară! Discover how continuous learning and expanding technical knowledge is key to the passionate work of a type designer.

LINK: <https://blackrhinoradio.com/radio/shows/monospatiat/episodes/monospatiat-2024-01-02>

Exhibitions

NAME: ROMANIAN DESIGN WEEK

ORGANIZERS: THE INSTITUTE

DESCRIPTION: Romanian Design Week – the largest interdisciplinary event in Romania consisting of a 10-day festival dedicated to the promotion of design, architecture, creativity, and innovation as tools for cultural, social, and economic growth.

LINK: <https://romaniandesignweek.ro/>

Awards

Bianca Dumitrașcu & Andrei Turenici
Communication Arts, Typography Competition

Jury

Bianca Dumitrașcu
Communication Arts, Typography Competition

Publications

NAME: EFECTUL PICASSO

PROJECT TEAM:

CURATOR: ERWIN KESSLER, JOANNE SNRECH, CAROLA CHIȘIU

CERCETARE/RESEARCH: CAROLA CHIȘIU, LIVIA FLOREA, ANTONIA IORDACHE, ROZANA MIHALACHE, IOANA ȘERBAN, CRISTIAN VECHIU, IOANA VLASIU

CONCEPT: ERWIN KESSLER

MANAGER DE PROIECT/PROJECT MANAGER: Suzana Vasilescu

TRADUCERE/TRANSLATION: MARIA MĂLCICĂ (RO-EN), MARIELA ROTARU CONSTANTINESCU (FR-RO)

CORECTURĂ/PROOF-READING: DUȘA UDREA-BOBOREL (RO), IRINA BRATEȘ (EN)

COPYRIGHT: ERWIN KESSLER, JOANNE SNRECH

GRAPHIC & TYPE DESIGN: VICTOR BARTIȘ

CLIENT: MARE - MUZEUL DE ARTĂ RECENTĂ / THE MUSEUM OF RECENT ART

LINK: <https://romaniandesignweek.ro/portofoliu/efectul-picasso-design-de-carte-si-custom-type>

Student Work

NAME: PCM

AUTHOR: ADINA BIET

UNIVERSITY: FADD UNIVERSITY OF ARTS BUCHAREST

COORDINATOR TEACHER: LECT. DR. RADU MANELICI

LINK: <https://diplomafestival.ro/portofolii/pcm>

NAME: ROMANIAN CONTEMPORARY ART SCENE AND MARKET BETWEEN 2000-2020

AUTHOR: ALEXA ARUXANDREI

UNIVERSITY: FADD UNIVERSITY OF ARTS BUCHAREST

COORDINATOR TEACHER: PROF. UNIV. DR. DINU DUMBRĂVICIAN

LINK: <https://diplomafestival.ro/portofolii/scena-si-piata-artei-contemporane-romanesti-intre-2000-2020>

NAME: INCREDIBLY INEFFABLE

AUTHOR: MARIA BORȚOI

UNIVERSITY: FADD UNIVERSITY OF ARTS BUCHAREST

COORDINATOR TEACHER: PROF. UNIV. DR. DINU DUMBRĂVICIAN

LINK: <https://diplomafestival.ro/portofolii/incredibil-de-inefabil>

NAME: (DI/A)SOCIERE

AUTHOR: ILINCA IVĂNUCĂ

UNIVERSITY: FADD UNIVERSITY OF ARTS BUCHAREST

COORDINATOR TEACHER: LECT. DR. RADU MANELICI

LINK: <https://diplomafestival.ro/portofolii/diasociere>

Typefaces Release

NAME: ATICO

AUTHOR(S): ANDREI ROBU

PUBLISHER: TYPEEVERYTHING

LINK: <https://typeeverything.com/atico>

NAME: FIGURA

AUTHOR(S): ANDREI ROBU

PUBLISHER: TYPEEVERYTHING

LINK: <https://typeeverything.com/figura>

NAME: FRISBEE

AUTHOR(S): ANDREI ROBU

PUBLISHER: TYPEEVERYTHING

LINK: <https://typeeverything.com/frisbee>

Name: ACORN

AUTHOR(S): Andrei Robu & Simon Walker

PUBLISHER: Typeeverything

LINK: <https://typeeverything.com/acorn>

NAME: SAVELOGY

AUTHOR(S): ANDREI ROBU & SIMON WALKER

PUBLISHER: TYPEEVERYTHING

LINK: <https://typeeverything.com/saveloy>

NAME: BLAST PATTERN MIX 1 • WGHT: [400–700]

AUTHOR(S): BARBARA BIGOSIŃSKA, DIANA OVEZEA

PUBLISHER: BLAST FOUNDRY

LINK: <https://blast-foundry.com/typefaces/blast-pattern-mix-1>

NAME: OLD ZENITH

AUTHOR(S): MILOŠ JOVANOVIĆ

PUBLISHER: SELF PUBLISHED

LINK: <https://omnormal.com/stari-zenit/>

NAME: ROYAL
AUTHOR(S): MILOŠ JOVANOVIĆ
PUBLISHER: SELF PUBLISHED
LINK: <https://omnormal.com/royal/>

NAME: NOUL INTEGRAL
AUTHOR(S): MILOŠ JOVANOVIĆ
PUBLISHER: SELF PUBLISHED
LINK: <https://omnormal.com/integral/>

NAME: JOC DISPLAY
AUTHOR(S): SABINA CHIPARĂ
PUBLISHER: FUTURE FONTS
LINK: <https://www.futurefonts.xyz/sabina-kipara/joc-display>

Typographic work

NAME: EFEMER POSTER
AUTHOR: BIANCA DUMITRAȘCU
CLIENT: BIANCA DUMITRAȘCU / NICU BOCANCE / ARROGANT FILMS
LINK: <https://biancadumitrascu.com/efemer/>

NAME: OTYPICAL DESIGNED FOR ODIDO NETHERLANDS B.V. (FORMERLY T-MOBILE NETHERLANDS)
AUTHOR: DIANA OVEZEA & COTYPE
CLIENT: ODIDO
INSTITUTION/STUDIO: TBWA\NEBOKO
LINK: <https://cotypefoundry.com/fonts-in-use/odido/>

NAME: SILO DISPLAY BESPOKE TYPEFACE
AUTHOR: SABINA CHIPARĂ & NONSPACE NORWAY
CLIENT: KUNST SILO
INSTITUTION/STUDIO: NONSPACE NORWAY
LINK: <https://www.kunstsilo.no/en/the-organization/about-kunstsilo>
<https://www.nonspace.no/en/case/kunstsilo>
<https://sabinakipara.com/custom/silo-display/>

NAME: PICASSO MARE
AUTHOR: VICTOR BARTIȘ
CLIENT: MARE - MUZEUL DE ARTĂ RECENTĂ / THE MUSEUM OF RECENT ART
INSTITUTION/STUDIO: VICTORBARTIS.COM
LINK: <https://romaniandesignweek.ro/portofoliu/efectul-picasso-design-de-carte-si-custom-type>

NAME: DECORATIVE MONOGRAMS FOR THE NEW BECIUL DOMNESC, GRAND RESERVED LABELS.
AUTHOR: BIANCA DUMITRAȘCU
CLIENT: BECIUL DOMNESC
INSTITUTION/STUDIO: BRANDTAILORS
LINK: <https://biancadumitrascu.com/beciuldomnesc-dropcaps/>

NAME: VISUAL IDENTITY, WAYFINDING, MERCH, OOH, EXHIBITION DESIGN AND ANIMATIONS.
AUTHOR: CLAUDIA DRAGHIA, SEBASTIAN PREN, RADU MANELICI
CLIENT: THE INSTITUTE
LINK: <https://claudiadraghia.ro/Romanian-Design-Week-2023>

NAME: MASTER
AUTHOR: ANDREEA POPESCU
CLIENT: GALERIA POSIBILĂ
INSTITUTION/STUDIO: GRAPHOMAT DESIGN STUDIO
LINK: <https://romaniandesignweek.ro/portofoliu/master>

NAME: PIUA WINE & CHEESE POSTER
AUTHOR: SORIN TRĂISTARU
CLIENT: PIUA BISCUIT BAR
INSTITUTION/STUDIO: GLITCH
LINK: <https://romaniandesignweek.ro/portofoliu/piua-wine-cheese-poster>

Organizations

LOCAL DESIGN CIRCLE
Graphic Days Ro
The Institute
Caracter cu Caracter
ARCUB
Czech Center Bucharest

Traditional printing

NAME: THE MOST BEAUTIFUL BOOKS FROM GERMANY, SWITZERLAND AND AUSTRIA
AUTHOR: BUCHAREST GRAPHIC DAYS
Organizer: ARCUB – GABROVENI
DESCRIPTION: Event organized by Graphic Front in partnership with Goethe-Institut Bukarest, Swiss Embassy in Romania, Austrian Cultural Forum and Arcub. The exhibition contains the printed materials awarded in the recent editions (2023, 2022) of the most important book design competitions in the 3 countries listed.
LINK: <https://www.graphicdays.ro/cele-mai-frumoase-carti/>

NAME: FRANTIŠEK ŠTORM - CZECH REPUBLIC. FOUNDRY EXHIBITION
AUTHOR: BUCHAREST GRAPHIC DAYS
ORGANIZER: ARCUB – GABROVENI
DESCRIPTION: Event in collaboration with Czech Center and Graphic. The exhibition shows a repository of renown work from type designer Front František Štorm.
LINK: <https://www.graphicdays.ro/frantisek-storm/>

Calligraphy – Workshops

NAME: WORKSHOP: MINDFUL CALLIGRAPHY
AUTHOR: BIANCA DUMITRAȘCU
ORGANIZER: CHARACTER CU CHARACTER
DESCRIPTION: Mindful calligraphy is a combination of the art of calligraphy and the practice of mindfulness. It involves creating beautiful, deliberate, and intentional writing while being fully present in the moment
LINK: <https://www.instagram.com/p/CyV1izZlBJ-/>

NAME: WORKSHOP: MINDFUL CALLIGRAPHY @MOON+CHAPEL

AUTHOR: BIANCA DUMITRAȘCU

ORGANIZER: MOON+CHAPEL

DESCRIPTION: Mindful calligraphy is a combination of the art of calligraphy, the practice of mindfulness and everyday modern rituals.

LINK: <https://www.instagram.com/p/CzRe7hsoiob/>

Art involving lettering and typography

NAME: EFEMER

ORGANIZER: FLORĂRIA IRIS

DESCRIPTION: An exploration of the profound and intricate symbolism of connectivity, serving as a thought-provoking composition that aspires to illuminate the myriad ways in which individuals establish connections, whether in the tangible domain or the realm of visual expression.

LINK: <https://biancadumitrascu.com/ampersand-instalation/>

Reflections

In 2023, Romania witnessed a vibrant evolution in graphic typographic work, characterized by the emergence of new visual identities, events, and exhibitions. Designers in the country displayed a heightened determination to craft novel visual languages, often incorporating custom letterforms. Furthermore, students delved deeper into editorial design, demonstrating a heightened awareness of font usage and experimentation. Additionally, the type design sector experienced notable growth, reflecting a burgeoning interest in typographic innovation.

REPRESENTATIVE TYPE DESIGN FIGURES:

ANDREI GROSU

<https://www.instagram.com/offender.studio/>

ANDREI OGRADĂ

<https://www.instagram.com>

ANDREI ROBU

<https://www.instagram.com/typeeverything/>

ANDREI TURENICI

<https://www.instagram.com/danielandandrew/>

ARTEMISA PASCU

<https://www.instagram.com/policromatic/>

BIANCA DUMITRAȘCU

https://www.instagram.com/bianca_dumitrascu/

BOGDAN TĂNASE MARINESCU

<https://www.instagram.com/bogdan.tanase.marinescu/>

CRISTI BORDEIANU

https://www.instagram.com/cristi_bordeianu/

CLAUDIA DRAGHIA

<https://www.instagram.com/claudia.draghia/>

DENISA MICORICI

<https://www.instagram.com/denisamicorici/>

DIANA OVEZEA

https://www.instagram.com/blast_foundry/

LEVI

<https://loremipsum.ro/>

MILOŠ JOVANOVIĆ

<https://www.instagram.com/hardisco/>

OVIDIU HRIN

https://www.instagram.com/ovidiu_hrin/

RADU MANELICI

<https://www.instagram.com/radumanelici/>

SABINA CHIPARĂ

<https://www.instagram.com/sabinakipara/>

SEBASTIAN PREN

<https://www.instagram.com/sebastianpren/>

SORIN TRĂISTARU

<https://www.instagram.com/sorintraistaru/>

ȘTEFAN TRIFAN

<https://www.instagram.com/silkeight/>

VICTOR BARTIȘ

<https://www.instagram.com/victorbartis/>

ANDREEA MKY

<https://www.instagram.com/laara.bonn/>

Reports of the ATypI Delegate

SLOVENIA

**2021
-
2024**Petra Černe Oven
& Alja Herlah

2022/ 2023**1. Events, conferences, workshops, talks****1.1 Workshops****TipoBrda workshop**

is the oldest type design workshop in Slovenia, held regularly twice a year at Kaverljag (Grintovec), but often moved to Ljubljana and other locations around Slovenia. Events were originally organised by Lucijan Bratuš and Domen Fras, and later taken over by Alja Herlah and Krista Likar. Sometimes they invite other mentors.

In the last years there were many events, see for exact info at: <http://www.tipobrda.com> or get in touch via: tipo.brda@gmail.com. They regularly present the outcome of the workshop with the exhibition at the end of the events.

In 2022 they organised:

Weekend on Script Lettering with Ivan Castro, 10–11 September 2022 in MAO, Ljubljana.

<http://www.tipobrda.com/delavnice/ivan-castro-lettering/>

In 2023 they organised:

Type design workshop with Alja Herlah, 4–9 September 2023, Pliskovica

Academy of Fine Arts and Design University of Ljubljana workshop:

Letterform Explorers Workshop, 12–19 July 2023, mentors: Nejc Prah, Zoran Pungečar, Alja Herlah, Domen Fras.

1.2 Conferences

Pušnik Nace, Pulaski Jeff, Puškarević Irma, World Typography Map Project, 8th International Conference on Typography and Visual Communication, Thessaloniki, Greece, July 2022. Organised by Institute for Study of Typography and Visual Communication.

1.3. Events

Festival Indigo, 4–6 October 2023, Cukrarna, Ljubljana. Lectures from guests who work at the intersection of different fields, from graphic design (Grupa Ee), design & technology (Rob Giampietro), design and publishing or crafts (Oaza collective), applied arts and design (Soft Baroque), or design writing, and cultural trend forecasting (Nemesis).

<https://indigo.ooo>

Domen Fras, lecture titled "Mikrokozmos slovenske tipografske prakse" [Microcosm of Slovenian Typography Practice] at the symposium "Kozmos na listu papirja in v galerijski škatli" [The Cosmos on a Sheet of Paper and in a Gallery Box], which was an accompanying event to the Honza Zamojski's exhibition at The International Centre of Graphic Arts in Ljubljana, 19 May 2023.
<https://mgic.si/en/events/14/2023-05-19/12-00/the-cosmos-on-a-sheet-of-paper-and-in-a-gallery-box/>

2. Awards

2.1 Slovenian Biennial of Visual Communications, Festival Brumen,

Has been organised by the Brumen Foundation since 2003 and is the most important national event in the field of visual communications. The exhibition is organised in the National Gallery of Slovenia, and the jury is international.

Brumen Awards of the 10th Biennial, 2022:

<https://brumen.awardsplatform.com/gallery/home>

Brumen Grand Award:

– Covid-19 Tracker Slovenia, web portal (Digital products and services) <https://brumen.awardsplatform.com/gallery/ZGyvywGL/ZxvbExEW?search=4201ac17ced34800-1>

Digital products and services Awards:

– Covid-19 Tracker Slovenia, web portal (Digital products and services).
 – Brutalj; website; author: Rob Svenšek (Fakulteta za dizajn).

Communication and promotional materials Awards:

– 22nd Documentary Film Festival; event identity; authors: Anže Jesenovec, Gregor Makovec, Gašper Uršič, Bor Klemenc Mencin (Studio kruh).
 – #stayinside; poster series; author: Primož Zorko.
 – Vojteh, group exhibition project poster series; authors: Piera Ravnikar, Rok Marinšek, Kristina Ravnikar, Eva Simonič.

Identities Awards:

– Celtra; visual identity, authors: Nejc Prah (Studio Nejc Prah), Emil Kozole, Miha Artnak, Urška Stariha, Tamara Lašič Jurković, Nikolas Kristovič (Studio Ljudje), Jure Lavrin, Matija Medved, Tereza Prepadnik, David Kranjčan, Rina Barbarić.
 – steirischerherbst'19 – Grand Hotel Abyss; festival identity; authors: Mina Fina, Ivian Kan Mujezinović, Damjan Ilić (Grupa Ee).
 – steirischer herbst '21 – The Way Out; festival identity; authors: Mina Fina, Ivian Kan Mujezinović, Damjan Ilić (Grupa Ee).

Information design Awards:

– The Common in Community; exhibition design; authors: Blaž Babnik Romaniuk (Obrat d.o.o.), Martina Malešič, Asta Vrečko, Rastko Pečar; Anja Delbello, Aljaž Vesel (Studio AA); Samo Kralj, Nuša Jurković, Nikola Pongrac, Matevž Čelik.
 – Papercast Design System; design system; author: Matic Leban

Publications Awards:

Heroes; photobook; authors: Anja Delbello, Aljaž Vesel (Studio AA); Karoliina Paatos, Matej Sitar, Maruša Hren.
 Pippi Longstocking; interactive book (student project); author: Maša Pušnik; mentors: Federico Duarte, Sofia Leal Rodrigues (Faculdade de Belas-Artes da Universidade de Lisboa)
 There is no society; book; authors: Mina Fina, Ivian Kan Mujezinović, Damjan Ilić (Grupa Ee).

Matter- HAOS; music album; authors: Dario Nožić Serini, Luka Lah, Matej Tunja (Matter); Emil Kozole (Ljudje); Uroš Veber (Kafana, rx:tx), Bonino Englaro, Dino Kužnik, Aljaž Košir – Fejzo, Tia Skok.

Prišleki; book cover series; author: Zoran Pungerčar.

Persona; book; author: Petra Bukovinski, Janez Mesarič, Maša Majce Mesarič (Mashoni).

Typeface design Awards:

Univerza Sans. Design: Alja Herlah, Type Salon

<https://brumen.awardsplatform.com/gallery/VzBamYPZ/naZoABVj?search=0fa0ccdb39f5440c-17>

2.2 Other awards

Granshan, 12th Typeface Design Competition 2021/2022

Spektra (Type Salon): Special mention, category Cyrillic and Greek script. <https://www.granshan.com/competition-winners-2021-22>

Tokyo TDC prize, 2023

I say you, but you hear me (Paul Elliman's Workshop Announcement) A series of three posters for the announcement of the annual workshop led by Paul Elliman at Yale University School of Art in the spring of 2022. Author: Rok Hudobivnik. https://tokyotypedirectorsclub.org/en/award/2023_tdc_06/

Prešeren Fund Award 2023

Tomato Košir was recipient of Prešeren Fund Award (the highest Slovenian Award in the field of arts and culture) for his work in the field of visual communications design. <https://tomatokosir.com>

3. Research & publications

3.1 Theses

Rok Ifko Krajnc, Flexible visual systems as design tools, BA thesis, 2023. Mentor: Domen Fras, Academy of Fine Arts and Design, University of Ljubljana.

Črt Mate, Kodiranje čustev [Encoding emotions], MA thesis, 2023. Mentor: Domen Fras, Academy of Fine Arts and Design, University of Ljubljana.

3.2 Research Papers, Articles, Book Chapters

Rauh, Patricija, Franken, Gregor, Možina, Klementina. Legibility analysis of self-designed typeface with eye-tracking device. In: VLADIĆ, Gojko (ur.). Proceedings. Eleventh International Symposium on Graphic Engineering and Design GRID 2022, November 3rd–5th, 2022, Novi Sad. Novi Sad: Faculty of Technical Sciences, Department of Graphic Engineering and Design, 2022. pp. 811–818. https://www.grid.uns.ac.rs/symposium/download/2022/proceedings_grid_2022.pdf

Weingerl Primož, Nedeljković Uroš, Pušnik Nace, Visibility and legibility of five-letter words in different experimental conditions, Journal of Graphic Engineering and Design, 2022, vol. 13, no. 3, p. 51–58. <https://www.grid.uns.ac.rs/jged/?pid=1028#>

Petra Černe Oven, Pioneers of design / »Kvadrat je moje bojno polje« – modernistični pionir Jože Brumen [Pioneers of design / "The square is my battlefield" – modernist pioneer Jože Brumen]. Slovene only. Highly illustrated. <https://blog.brumen.org/blog/kvadrat-je-moje-bojno-polje-modernisticni-pionir-joze-brumen>

Petra Černe Oven, Fifteen lessons learned from observing TypeTogether, in: Building ligatures : the power of type, 2022, pp. 56–62.

Petra Černe Oven, We'll always have Paris. 'ATypI Paris 2023: Rendez-vous' Sorbonne University, Paris, 9–14 May 2023. Eye magazine, no. 105 vol. 27, 2023, pp. 10–13.

Petra Černe Oven collaborated on a research project Primarium, whose main aim was to study primary school handwriting education in the Latin script, and was initiated and led by Typetogether. More: <https://www.type-together.com/primarium-research> and <https://primarium.inf>

3.3 Books

Ilovar, Robert, Schmidt, Ajda, Oblikovanje vrednosti: vrednost in učinki oblikovanja vidnih sporočil ter dejavniki, ki vplivajo nanje [Creating value: the value and effects of visual communication design and the factors influencing it], Fundacija Brumen, Ljubljana 2022.

Sara Bešlin Vatovec, Petra Černe Oven, Emina Djukić (eds), ALUO : University of Ljubljana, Academy of Fine Arts and Design Univerza v Ljubljani. Ljubljana, Academy of Fine Arts and Design, 2023. A brief introduction to the oldest artistic, educational and research institution in the country. The Academy of Fine Arts and Design UL presents its diverse fields of activity, its mission, orientation and excellence. The attractive typeface and graphic design is the work of alumni Rok Ifko Krajnc and Anamaria Pocrnjič. https://www.aluo.uni-lj.si/wp-content/uploads/2023/11/ALUO-guide_2023.pdf

4. Exhibitions

Alja Herlah, Črkovna vrsta Wesna, Galerija Kresija, Zgodovinski atrij Mestne hiše Ljubljana, Sep/Nov 2022

The typeface Wesna was created as a reflection of the current state of design whose starting point is rooted in the letter forms from the Slovenian posters from the interwar period. Letterings were made by Slovenian artists and architects. Bold strokes, condensed letterforms, sharp stroke joints and unique features are combined in the typeface. Wesna preserves the Slovenian typography heritage and establishes the connection between the past and the present through new digital formation.

Tipo Brda, 29 Letters for 25 Years, A Quarter of a Century of Workshops, Figovec, Ljubljana, September 2022

25th anniversary of the first Tipo Brda workshop. With its informal teaching methods and nondogmatic designer approaches, the Tipo Brda workshops provided many participants with new typographical knowledge, which came as a great help in their professional paths.

Jože Brumen, modernist designer and art connoisseur, exhibition, Museum of Architecture and design, 16 December 2021–24 April 2022, Ljubljana and at Maribor Art Gallery, 14 April–18 June 2023.

The first in-depth research and study-based exhibition of Brumen's rich oeuvre, the exhibition comprises works from the early 1950s to the first half of the 1990s.

Curator of the exhibition: Petra Černe Oven

Co-curator: Cvetka Požar

Design: Primož Pislak, Teja Ideja

Organised by: Museum of Architecture and Design, the Brumen Foundation and Pekinpah Association.

4.1. Exhibitions of student work

NTF at the table (NTF za mizo),
exhibition of works by students of the 3rd year of Graphic and Interactive Communications and the 2nd year of Graphic and Media Technology at the Slovenian Ethnographic Museum, Ljubljana, 8 February–6 March 2022.
Mentors: Klementina Možina, Jure Ahtik, Tanja Urbanc, Veronika Štampfl, Ana Mendizza
Letterform Explorers, international analogue lettering workshop
Figovec, Ljubljana, August 2023

5. Released typefaces

Wesna, author: Alja Herlah, Type Salon, 2022
Sonetni Venez, author: Alja Herlah, Type Salon 2022
Oh mein gott, author: Sava Kosmač, Dotless type, 2023
Norekk, author: Gabrijel Klančar, Dotless type, 2023
Alpem, author: Urban Šelj, Dotless type, 2023
Teletext, author: Luka Prelog, Dotless type, 2023
Enra Collection, author: Ermin Međedović, Adobe Fonts and Lettermin, 2023
Mae, author: Ermin Međedović, Adobe Fonts and Lettermin, 2023

6. Other Interesting Projects/Initiatives:

Dotless type (by Type Salon): Dotless type features a selection of experimental fonts in progress. By investing in these fonts, you are supporting independent young designers, offering them opportunities to release typefaces and motivating them to complete them.
<https://dotless-type.com>

7. In memoriam: Grega Košak (1932–2023)

Prof. Grega Košak was an architect and designer, an insightful observer, critical thinker and one of important Slovenian intellectuals. In his work he combined many activities, moving from graphic design, architectural and urban design, exhibition design, scenography, teaching, to national and international professional and university activities. He was a valuable informant in the study of architectural and design history.

Grega Košak was trained as an architect and designer in the all-round creative atmosphere of the Ljubljana School of Architecture in the period when it was most influenced by the spirit of Prof. Ravnikar and his pluralistic search for an indigenous modernist language. He graduated in 1959. Until 1973 he worked independently, mainly as a visual communication designer. Since 1973 he has worked mainly in the field of architecture and urban planning as a team leader in LIZ-engineering and AB-office.

As a graphic designer he designed numerous posters and books. He was the author and co-author of corporate identities for Adria Airways, Ljubljana Airport, Mercator, Zmaj, Emona, Forma Viva, the Technical Museum of Slovenia, Genex and numerous other logos.

He was an associate professor at the Faculty of Architecture and the Academy of Fine Arts and Design at the University of Ljubljana, where he lectured on design from the scale of the city to applied objects. He has been involved in national and international professional associations, biennials and organisations. He has also been a critical public voice: his professional articles, public letters and polemical contributions show an awareness that a creator's work does not end with the submission of plans and proposals, but consists of a lifelong quest for better design, maintenance and management of common space.

Grega Košak received numerous awards and prizes for his professional work, including the Prešeren Fund Prize, two Borba Prizes, the UNESCO Prize for Cultural Poster at the 1968 Warsaw Biennale, the Gold Medal and other awards at the 3rd BIO, honorary membership of the Chamber of Architecture and Spatial Planning, etc. Košak's works are held by institutions and museums in Slovenia and abroad. The Museum of Architecture and Design holds 247 of Košak's works in the field of graphic design. The Museum of Modern Art (MoMA) in New York holds in its collection two posters by Košak for the Biennale of Industrial Design, a gift of the MoMA.

(Credits: dr. Bogo Zupančič, dr. Miloš Kosec, Museum of Architecture and Design, Ljubljana, <https://mao.si/grega-kosak-1932-2023/>)

Reports of the ATypI Delegate

SPAIN

**2021
2024**

Ana Moliz &
Laura Meseguer

Events

CAÑAS Y TIPOS

<https://www.canyasytipos.com/>

MÁLAGA TYPE

<https://malagatype.com/>

TYPE THURSDAY BARCELONA

Type Thursday is a monthly gathering for type and letterform lovers hailing from all disciplines and levels of expertise. No matter your background, if you like type, you'll be right at home.

<https://www.typethursday.org/all-locations/barcelona>

SERIFALARIS (TBC)

<https://serifalaris.com/>

BLANC! (TBC)

<https://blancfestival.com/>

Exhibitions

2022

Invisible de Laura Meseguer

<https://www.lapanera.cat/es/programacion/exposiciones/invisible-laura-meseguer>

2023

Expo Letter Forms de Joan Quirós

<https://mercadodetapineria.com/agenda/joan-quiros/>

2023-2024

"No va a quedar nada de todo esto" Rótulos urbanos en Madrid

<https://www.centrocentro.org/en/exhibition/none-will-last>

2024

"L'ombra de les lletres" nou projecte expositiu de Tomás Gorria al Col·legi Major Rector Peset de la Universitat de València.

<https://www.uv.es/uvweb/colegi-major-rector-peset/ca/novetats/ombra-lletres-1285923459130/Novetat.html?id=1286365255667>

Awards

Marta Cerdà, new AGI Member

Laura Meseguer, Laus Plata Aporta 2023, for Invisible Exhibition

Laura Meseguer, Laus Bronze 2023 for Trampa Intervenciones Book Covers

Laura Meseguer, TDC 2023 for ELLA

Publications

Circular de tipografía

Circular de tipografía · Buttondown

Graffica

<https://graffica.info/tipografia/>

Rayitas Azules

<https://www.rayitasazules.com/>

Education

Tipo-g

<https://tipo-g.com/>

(description)

Barcelona Caligrafía

<https://www.instagram.com/barcelonacaligrafia/>

(description)

Summer University Elisava

<https://www.elisava.net/en/summer-university/#summer-school-area=typography>

(description)

Giglifo

<https://giglifo.com/>

(description)

PhDs

Octavio Pardo PhD

(description)

Elena Veguillas Phd (in progress)

<https://portfolio.arts.ac.uk/project/175135-phd-work-in-progress-title-architectural-lettering-and-corporate-identity-early-branding-on-commercial-buildings-1870s-1939-the-trumans-case/>

Oriol Miró Phd (in progress)

Typefaces

2022–2023

<https://buttondown.email/circulardetipografia/archive/circular-13>

Arilla Type: At Quark, At Roca, At King; Atipo: Doumbar, Brockmann, Sfizia, Borna; Blanco Letters: Basati; C-Type: Superficial, violet, Crysta; Carlos de Toro para Dalton Maag: Marble Arch; EMT Type: Geogrotesque Mono, Goalking; Extratype: Ginestra; Letterjuice: Quars, Isard; NMT: Sixten; TypeRepublic: Merce, Salmantina; TypeTogether: Playpen Sans.

Typographic work

Rediseño de El País

<https://elpais.com/comunicacion/2024-02-04/el-pais-lanza-un-nuevo-diseno-mas-limpio-y-compacto.html>

Revival project

<https://www.richardgans.xyz/>

Organizations

Lletraferits

Traditional printing

Plomez

Anacronica

Bunker

Canarias

...

Calligraphy

Ales Santos

Signwriting, lettering in stone

Madame Letters

Madrid ...

Ana Moliz
DIRECTORA DE COMUNICACIÓN

Ana Moliz is a graphic designer, typographer, professor, and typographic educator. She studied Graphic Design after completing History studies at the University of Granada. She later specialized in editorial design, digital publications, and typography. Her dedication to design is divided between her work as Communications Manager at Ashler Design, teaching, and outreach.

She has been working on graphic design and typographic design projects for both national and international clients for almost 20 years. She teaches Visual Design and Digital Typography at the La Gauss design school. For over eight years, she has been writing about typography for various media outlets, including Gràffica magazine and the blog specializing in editorial design and typography, Rayitas Azules, which she co-founded and from which she organizes the typographic event Málaga Type.

Reports of the ATypI Delegate

SWEDEN

**2021
-
2024**Arina Stoenescu
& Eva Wilsson

2020–2023

This is a brief overview of the Swedish typographic scene that had dramatically increased its activity in the past three years 2020–2023. Sweden is a Scandinavian country of ten million inhabitants. It has a vibrant typographic tradition dating from the twentieth century with graphic schools, type foundries and type designers that contributed with their work to both the national and the international typographic development. As far as official data goes, we currently have 118 members in the Stockholm Typographic Guild (Stockholms Typografiska Gille) and many of those are ATypI members.

Events – 2023

KONSTFACK LETTERPRESS WORKSHOP

Konstfack University College of Arts Craft and Design in Stockholm received a donation with a mobile printing shop designed in 1986 for Riksutställningar (Swedish Exhibition Agency) and inspired by Célestin Freinet pedagogy, a mobile typesetting kit from ca 1930s and a small mobile paper and bookmaking equipment for its lettering studio. The donation came from Skansen Officina Typographica, Nordisk Rotogravyr heir Jonas Domej and the writer Gunilla Lundgren, founder of Nobel in Rinkeby project. The donation will be part of a forthcoming symposium One day about.

<https://www.konstfack.se/en/Research/ONe-Day-Ab/>

LETTERED BY ÖRJAN NORDLING

In May–June 2023, the exhibition "Bokstavligt" (Lettered) was showcased at Österåkers Konsthall in Åkersberga, outside Stockholm. The exhibition, centered around graphic design, typefaces, and typography, shed light on Örjan Nordling's work as a typeface designer. However, the exhibition also delved into the letter and the word as conveyors of information and how this "everyday art" affects us all. The exhibition is planned to be displayed at other venues in Sweden and the UK. https://www.linkedin.com/posts/örjan-nordling-4289b710_bokstavligt-min-utställning-om-typsnitt-activity-7066733839678607360-qyBa/?originalSubdomain=se

NEW IDENTITIES FESTIVAL, BECKMANS COLLEGE OF DESIGN

New Identities, festival on Visual Identity at Beckmans College of Design and its Visual Communication department was the closing event for a course on identity design with the third-year students at the program. It was led by senior lecturer Peter Ström, and exhibited work by all students at the department parallel to the main program: lectures by Other Means (US), Sangha Shin of Formless Twins (SK/NL), Göran Söderström & Stefania Malmsten (SE) — who presented their work in progress typeface Tid for Moderna Museet — as well as a panel on visual identity in Swedish music, with Victor Svedberg of Year0001, Anna Sagström of Country Music, Viktor Hammarberg, and moderator Lisa Ehlin.
<https://fontsinuse.com/uses/56741/new-identities>

SIGNS OF THE CITY

The exhibition Tecken på stan (Signs of the City), designed by Carina Länk, took place at the Stadsmuseet (Stockholm City Museum) during April–November. Graphic expressions, signs as a phenomenon, neon advertising, traffic signage, and the importance of nostalgia were topics that the exhibition and accompanying book reflect upon.
<https://stadsmuseet.stockholm/visningar-och-stadsvandringar/digitala-visningar/tecken-pa-stan/>

2020

THE FACIT MODEL

In the Presence of Absence, the bi-annual show of proposals for the Stedelijk museum collection presented The FACIT Model project by Our Polite Society. The project included a publication and installation surrounding research into the printed matter of the Swedish company FACIT. It explored, from a design perspective, the history of FACIT, which manufactured typewriters, calculating machines, and office furniture from the 1920s until the end of the 1990s. The company flourished between the 1950s and 1970s, an important time in design history as well as a period that shaped current ideas on office culture and its associated codes of conduct and ways of working. FACIT was based in the small town of Åtvidaberg, where it was a major employer. After decades of profound social and economic presence in Swedish society, FACIT underestimated the speed with which digitization, globalization, and competition would grow, and had to close its doors for good in 1998.
<https://www.stedelijk.nl/en/digdeeper/our-polite-society>

Awards

2023 BERLING PRIZE

Göran Söderström received the Berling prize, Sweden's most prestigious typographic design prizes. The Berling Prize was established by Karl-Erik Forsberg on his 75th birthday in 1989. Since 1991, the prize has been awarded to “an outstanding Swedish designer for exemplary design, technical proficiency, and excellent lettering”. The prize is a donation by Berling Media to celebrate Karl-Erik Forsberg's (1914–1995) work on Berling Antikva. It is celebrated on Forsberg's birthday, on May 15th, at the National Library of Sweden.
<https://sv.wikipedia.org/wiki/Berlingpriset>

STA100 FOR TYPOGRAPHIC EXCELLENCE

Ola Lindgren's MFA degree project, The Community Press – Graphic Design and Public Communication in Speculative Low-Tech Societies, from HDK-Valand – Academy of Art and Design, Gothenburg was awarded with Gurmund & Neuberghs Scholarship for Artistic Education, STA100 for Typographic Excellence and Ung Svensk Form 2024 (Young Swedish Design).
<https://100.sta-chicago.org/winners/2023/the-community-press>

OESOL INTERNATIONAL TYPOGRAPHY AWARDS

Gabor Palotai received Oesol International Typography Awards, South Korea for a Poster Series and Animation commissioned by Swedish Society of Songwriters, Composers & Authors, Stockholm, Sweden.

<https://www.oesoltypo.org/exhibition/gabor-palotai>

2022

RED DOT AWARD

Gabor Palotai received Red Dot Award, Best of the Best for a Poster Series and Animation commissioned by Swedish Society of Songwriters, Composers & Authors, Stockholm, Sweden

<https://www.red-dot.org/project/swedish-society-of-songwriters-composers-authors-54789>

2021

THE 24TH TDC TYPEFACE DESIGN COMPETITION

Kristian Möller, was the winner of the 24th TDC Typeface Design Competition for Vasakronan Serif, a custom typeface for Vasakronan, one of the largest real estate companies in Sweden.

<https://www.oneclub.org/awards/tdcawards/-award/38525/vasakronan-serif>

2020

SWEDISH BOOK ART AWARD

Nina Ulmaja was one of the graphic designers that received Swedish Book Art Award for the book En dramatikers dagbok 20152019. A selection of 25 books is made annually and exhibited at the National Library of Sweden.

<https://svenskbokkonst.blogg.kb.se/vinnare-2020/>

Research

2023

Ola Lindgren's project The Community Press – Graphic Design and Public Communication in Speculative Low-Tech Societies. The MFA degree project from HDK-Valand examines the role of graphic design, public communication, and written language in relation to urgent political or environmental challenges. The outcome of the project is the concept of a community press in a speculative scenario where access to electricity and modern technologies has been permanently disabled. To visualize and mediate the scenario, an analog printing press and an analog typeface was designed and manufactured with simple means and easily accessible materials like solid wood and scrap metal. These primitive graphic tools were used to print typographic posters with text messages addressing common life and communication in speculative low-tech societies. The format of the project was carried out as a hybrid of an exhibition, a speculative scenario with a functioning printshop, a participatory workshop and a live printing performance.

<https://olalindgren.se>

Arina Stoenescu presented her PhD project about "Typography and Politics in Communist Romania 1948–1989" at a final seminar at Lund University, Division of Book History with Alexandra Borg as opponent. The project examines through a book history perspective the impact of ideology and politics on typography focusing on the education of typographers, type specimens and polygraphic enterprises, applied newspaper typography and tehnoredactors' work.

<https://www.kultur.lu.se/om-institutionen/kalendarium/evenemang/hogre-seminariet-i-bokhistoria-arina-stoenescu-slutseminarium/>

2023**PETER BENGTSSEN**

The book *Tracks and Traces – Exploring the World of Graffiti Writing through Visual Methods* is based on a study of the tracks and traces left by graffiti writers in Malmö, Sweden, and shows how visual research methods can be used to engage with difficult-to-access social environments. It considers visual expressions as important carriers of meaning and discusses the benefits and knowledge that can be derived from examining, collecting, and producing visual material.

ALEXANDRA BORG & NINA ULMAJA

The third edition of the referential book *Strindbergs lilla röda: boken om boken och typerna* (Strindberg's Little Red. The Book about the book and the type) was published. The book is an educational journey through the history of the book, typography, and reading. Using the first Swedish modern novel *The Red Room* as a prism, Alexandra Borg and Nina Ulmaja tell the story of the book.

HANS COGNE

Grafiktraktat In 1645 the French printmaker Abraham Bosse published “*Traicte de manieres de graver en taille douce*”, a manual of printmaking; the first to show copperplate and etching techniques. The manual has been used by Rembrandt and lots of other artists during the past four centuries. The printmaker Jordi Arkö translated the Bosse text to Swedish 40 years ago, but a publishing was not possible until The Swedish Fine Art Print Society and the Kalejdoskop Publisher in 2023 co-operated to realize the book. Graphic design by Hans Cogne, who used the typeface *Indigo Antiqua* (by Johan Ström).

STEFAN HATTENBACH

The book – *Living Souls* – by photographer Björn Persson. The concluding photo book in a trilogy about modern man's affinity to nature, emphasises the vital importance of acknowledging animals as living souls for the future of wildlife. Graphic design and typography by Stefan Hattenbach, MAC Rhino Fonts, this is the first book using the typeface *Fell Type Premium*.

THE BOOK – VI STÅR KVAR ÄVEN OM BETONGEN FALLER – BY LARYSA PERSSON. This book tells the stories of the Ukrainian people and their own words about the Russian invasion and the war in Ukraine. Graphic design and typography by Stefan Hattenbach, MAC Rhino Fonts, this is the first book using the typeface *Tassista*.

ARINA STOENESCU

Book chapter in *Boghistorie i Skandinavien* “*Learning the Letters. The Education of Romanian Typographers during the Communist Era 1948–1989*” pp. 353-384.
<http://urn.kb.se/resolve?urn=urn:nbn:se:sh:diva-52543>

KARIN WAGNER

From ASCII Art to Comic Sans – Typography and Popular Culture in the Digital Age, MIT Press 2023

The book is a result of the research project “*From ASCII Art to Comic Sans: Typographic Imagination in Digital Culture*” financed by Ridderstads foundation.
<https://www.gu.se/en/research/from-ascii-art-to-comic-sans-typographic-imagination-in-digital-culture>

2022**MARYAM FANNI**

Book chapter “*Längtan tillbaka till framtiden – en kommentar om bokens form*” in *Jag vet hur folkhemmet luktar* editor Tina Carlsson, Konstfack Collection 2022
<https://konstfack.diva-portal.org/smash/get/diva2:1687356/FULLTEXT01.pdf>

RIKARD HEBERLING

Published the project Folkets väl (The will of the people), a commented facsimile contribution to the history of political libel. See Håkansson, Einar & Heberling, Rikard (red.), Folkets väl: tidning för tro och fosterland, Arbetarrörelsens arkiv och bibliotek, Huddinge, 2022

<https://portal.research.lu.se/sv/publications/einar-håkansson-folkets-väl-tidning-för-tro-och-fosterland-1906-f>

JOHAN JÄRLEHED, MARYAM FANNI

Research article: "The politics of typographic placemaking: the cases of TilburgsAns and Dubai Font", Visual Communication 2022

<https://doi.org/10.1177/14703572211069>

KRISTINA LUNDBLAD'S PROJECT "THE TYPOGRAPHY OF KNOWLEDGE: Graphic Form and the Shaping of Disciplines, Academic Identities and Concepts of Science" from the Division of Book History, Department of Arts and Cultural Sciences at Lund University received funding from the Swedish Research Council.

<https://portal.research.lu.se/en/projects/vetandets-typografi-det-grafiska-formandet-av-discipliner-akademi>

2021**KRISTINA LUNDBLAD**

Tidskrift för litteraturvetenskap, vol. 51, nr 1–2, 2021 "Body text. Typography and the corporeality of literature". The article explores the relation between literature, text (abstract and material), and typography, and argues – by means of bibliographical theory, Goethe's mother, Jean-Luc Nancy, Roman Ingarden, and a diagnostic comparison between handwriting and digital fonts – that the longstanding, idealistic view, within literary criticism and history, of texts' 'content' as independent of books and texts' materiality and form, obstructs scholars' striving for understanding.

<https://portal.research.lu.se/en/publications/body-text-typography-and-the-corporeality-of-literature>

EVA WEINMAYR

Eva Weinmayr's project "Spridningsekologier: dekoloniala kunskapspraktiker, feministisk metodologi och Open Access" (Decolonial Knowledge Practices, Feminist Methodology, and Open Access) funded by the Swedish Research Council, VR, highlights examples of type foundries that are rethinking licenses and the ethics of free use (such as the French-Belgian Bye Bye Binary). The Swedish Research Council supports practice-proximate research of the highest scientific quality within artistic research.

<http://evaweinmayr.com/work/hdk-valand-goteborg-opening-keynote-sensing-dissensus/>

2020

RICHARD HEBERLING STARTED A PHD PROJECT at Lund University, Book History division about Beling Type Foundry.

<https://www.kultur.lu.se/en/person/RikardHeberling/>

BRITA LEITMANN LINDVALL STARTED A PHD-PROJECT at Konstfack about typographer Elizabeth Friedlander.

<https://www.konstfack.se/en/Research/PhD-programme/PhD-students/Lindvall-Leitmann-Brita/>

Typefaces 2020–2023

Typeface design in Sweden has increased dramatically over the past few years. Both within traditional foundries, at design agencies, as experimental design projects and as exam projects by students. Below is a list of noticeable type design from the period since the last Sweden's CCD-report.

Typefaces/foundries

BLOOM TYPE FOUNDRY founded in 2021 Baptiste Guesnon
<https://bloomtype.com/>

FAMILJEN HAS MERGED WITH VOLT TO FORM KID-ID.
<https://www.familjen.se/>

GRÖN (GREEN) is an initiative by Göran Söderström / Letters from Sweden och Edvard Scott.
The aim is to showcase emerging talent and new typefaces.
<https://gron.world/>

IDENTITYTYPE BY ÖRJAN NORDLING
In 2022, Örjan Nordling launched the typeface company Identitytype, offering custom and retail typefaces. Among the type foundry's fonts are IDT One, IDT Swedoni, IDT Form62, and Nordling Sans.
www.identitytype.se

KANON FOUNDRY was founded by Tor Weibull and Alexander Örn in 2019.
<https://kanonfoundry.com/>

KID ID is a new company where we now find type design professionals from former Familjen.
<https://kidid.se/>

LAUDON DESIGN by Carolina Laudon
<https://laudon.se/>

LETTERS FROM SWEDEN, run by Göran Söderström
The foundry is busy making corporate typefaces as well as commercial ones for their foundry;
www.lettersfromsweden.se

MAC RHINO FONTS by Stefan Hattenbach;
www.macrhino.se

OPS TYPE is run by Jens Schildt and Mattias Kreutzer.
<http://www.ourpolitesocietytype.net/>
OPS Type was founded in 2017 as a support structure for project-based type designs within Our Polite Society's graphic design practice. By now the foundry has become an autonomous space for self-initiated projects as well as for commissions and bespoke typefaces. It is currently operating out of Amsterdam, Stockholm, and Montreal.

OPS HAPPY
OPS Happy is a flared geometric sans inspired by hand-lettering. It comes in two flavors: Happy Medium, good for anything balanced and considered, and the stentorian Happy Ultra, for anything extreme. Both weights are accompanied by a slanted italic. Designed by Jan Egbers & Jens Schildt, OPS Type

OPS FOREVER

OPS Forever is a contemporary geometric sans serif borrowing its visual features from the typewriter typeface OPS Favorite. While OPS Forever draws inspiration from typewriter typefaces, it is adapted for modern digital and print environments, making it a functional choice for professional design projects such as branding, editorial design, web design, and more. OPS Forever is available in six weights plus italics with an extra Ultra cut. Designed by Jan Egbers, OPS Type.

INHOUSE FOUNDRIES AT ADVERTISING AGENCIES

The use of custom typefaces continues to grow in Sweden, as the awareness of its impact on branding increases, thanks to new foundries and awareness at design agencies. Several design agencies offer custom typefaces and have started their own inhouse foundries.

KURPPA HOSK started their own type foundry, KH type.
<https://khtype.com/>

SÖDERHAVET started also their own type foundry So Type.
<https://so-type.com/>

Typefaces/individual projects

TID by Stefania Malmsten and Göran Söderström
 More info under the title New identities

HOTEL CHEVILLON by Ulrika Hellberg
 Will be released by Letters from Sweden during 2024

FELL TYPE PREMIUM (MAC Rhino Fonts, retail)

Stefan Hattenbach/Johan Ström (developed during the years 2019–23) A new take on the classic typeface used at Oxford University Press. Carefully crafted from original sources and updated for the modern times. Size specific weights and meant to act as a work horse for longer texts. A joint venture between Stefan Hattenbach and Johan Ström.

FRAKTURUS (MAC Rhino Fonts, retail)

Stefan Hattenbach (2023) A modern fraktur briefly based on the typeface Deutschmeister originally designed by Berthold Wolpe in 1934. With a lot of blackness and playful style it is well suited for posters, signage on windows or a book cover. Only one weight for now, but it may be expanded in the future.

GROTESCA NEGRA (MAC Rhino Fonts, retail)

Stefan Hattenbach (2023) Grotesca Negra is a charming sans serif with a flirt towards the Jugend era. Still its modern enough not to feel outdated. It is briefly inspired by a local typeface named Grotesca chupada negra, found in a Spanish edition of a type specimen book from the German Bauer type foundry. It has an angle on the horizontal strokes on many of the letters. It is one of many display face derived from book cover designs. Intended to work as a display typeface.

OLIMPICO (MAC Rhino Fonts, retail)

Stefan Hattenbach (2023) The name of this typeface is a hymn to the Stadio Olimpico in Rome. The home arena to the World's most beautiful football club – AS ROMA. A club with many great players through the years. The biggest of them all, is already a living legend... Francesco Totti. The design is a 2-weight family perfect for elegant display work. The regular weight is more even in blackness while the bold weight carries more contrast.

TASSISTA (MAC Rhino Fonts, retail)

Stefan Hattenbach (2023) Tassista means taxi in Italian. It suits this typeface well as the source of inspiration is the closing credits from the film *Taxi driver*, directed by Martin Scorsese in 1976. The typeface is designed to perform well in smaller sizes and makes it suitable for various credit copy, footnotes nearly always presented in minor sizes. During the designs process it seemed more logical to make small caps instead of traditional lowercases.

AHLSSELL SLAB AND SANS (MAC Rhino Fonts, custom)

Stefan Hattenbach/Ahlsell (2021–23) The first batch of this family (slab) intended to replace their earlier retail typeface. It has later on been extended with a sans serif counterpart. A custom project working directly together with Ahlsell.

ARLA SMILE (MAC Rhino Fonts, custom)

Stefan Hattenbach/Identity Works (2022–23) A multi-language family made to be used for a wide range of ARLA packages. Designed together with Identity Works.

INDUSTRIA TERTIA (MAC Rhino Fonts, custom)

Stefan Hattenbach/Singular Society (2023) A single weight typeface made for exclusive stationery. Based on a lead typeface with unknown origin found at Norrbacka tryckeri (printer). A custom project working directly together with Singular Society.

Hyna Serif (MAC Rhino Fonts, custom)**GD FLOW** (Gärde design, Custom Typeface)

GD Flow is a brand-building solution for headlines and introductions. Drawing inspiration from classic newspaper typography, Gärde design have integrated functionality with humanistic values and a polished professional demeanour. The result is a distinctive font with character, credibility, and an enhanced level of practicality.

<https://www.gardedesign.com/typefaces/gd-flow>

GD OHIO (Gärde design, Custom Typeface)

GD Ohio is a font that is designed for optimal visibility from a distance. It is suitable for both bold, heavy statements and regular information in lighter weights. As a variable font, GD Ohio can be adjusted to take on different shapes and sizes, making it ideal for a wide range of applications, including logos, signage, text-heavy documents, and webpages.

In December 2022, it was implemented for Billo in both their app and website with minor adjustments and renamed as Billo Sans.

<https://www.gardedesign.com/typefaces/gd-ohio>

GD MONIO (Gärde design, Custom Typeface)

Monio is a monospace typeface that creates a clean and well-organized layout that caters to the requirements of coding, design, and text-based applications. Notably, Monio shares design characteristics with the neutral sans-serif typeface, Gaio.

<https://www.gardedesign.com/typefaces/gd-monio>

GD FORMO (Gärde design, Custom Typeface)

It is inspired by the 20th-century architect, Ludvig Mies van der Rohe, and his buildings which remain as relevant today as they did 80 years ago. Gärde design began by drawing inspiration from the grid system of the Neue Nationalgalerie, incorporating this into a legible, geometric typeface based on the principles of the square, circle, and triangle. Numbers were given an extra importance in the identification of buildings, so we crafted a unique set of numbers that still adhered to the strong geometric and clear-cut principles of the typeface.

<https://www.gardedesign.com/typefaces/gd-formo>

IDT ONE (Identitytype, retail)

Designed by Örjan Nordling, Kent Nyberg, Kristian Möller, and Anders Wikström. The simplicity and uniformity of monospaced fonts, where each character occupies the same width, continue to inspire designers despite the decline of typewriters. In today's digital era, there are no technical limitations that mandate the use of monospaced fonts. However, these fonts are often chosen for their aesthetic appeal. Their minimalist and seemingly un-designed appearance makes them popular when designers seek an informal voice. Idt One combines the simplicity of a monospaced typeface with meticulous spacing and kerning. Naturally wide characters are given space to breathe, eliminating unsightly gaps around narrower characters. For contexts such as programming, where a true monospaced typeface is essential, we offer Idt One Mono.

IDT SWEDONI (retail)

The Kempe Collection at Uppsala University Library houses the most significant collection of Bodoni prints outside of Parma. IDT Swedoni, based on early prints, is a lively vertical Roman in the Italian letter tradition, offering a modern reinterpretation of Bodoni's typographic work. The typeface reveals a different facet of Bodoni, drawing inspiration from his early works, which are often surprisingly lively and distinct from typical digital interpretations. It was designed by Örjan Nordling and Anders Wikström.

IDT FORM62 (Identitytype, retail)

Inspired by the masthead of the 1962 issue of the Swedish design and craft magazine "Form", IDT Form62 captures the essence of stencil lettering used in the logotype. It emphasizes strong vertical elements while delicately handling transitions, resulting in distinctive word shapes. The typeface was designed by Örjan Nordling and Göran Söderström.

NORDLING SANS (retail)

Released in 1994 by Berthold AG, Nordling BQ served as the basis for Nordling Sans, a sans-serif typeface with unconventional terminals on some characters and a lively italic. Nordling Sans was designed in 2023 and offers weights in regular, medium, semi-bold, and bold. It was designed by Örjan Nordling and Kristian Möller.

AFACAD (Kristian Möller, Google Fonts 2023–2024)

A custom lettering project conformed to the proportions used by Architect Sture Elmén in the 1940s. <https://fonts.google.com/specimen/Afacad?query=afacad>

FAMILJEN

During the years 2021–2023 the design agency Familjen designed a plethora of custom typefaces, launched a foundry and, by merging with another agency, ceased to exist. Here follows a very reduced selection:

AIK DISPLAY

Based on their iconic shield, we designed a typeface for Allmänna idrottsklubben – AIK, one of the largest and most popular football clubs in Sweden and among the biggest football clubs in northern Europe. <https://www.familjen.se/case/design/aik-display>

PAPPERS SANS

The Swedish Paper Workers' Union – Pappers – is a trade union representing workers in the pulp and paper industry in Sweden. Based on the initial letter P in their classic logotype we designed a colour font, both as a proper colour typeface in three colour versions, but also as a layered typeface and a single colour version as a fallback.

QUASIMONO & QUASIMONO MONO

Launched in 2023, under the I Love Typography umbrella, our brand-new foundry released its very first retail typeface, a typeface with the aesthetics of typewriters, but without their limitations. As to cover ourselves we also made a truly monospaced version, Quasimono Mono.

<https://fonts.ilovetypography.com/fonts/familjen>

RÅSAFT ARTISANAL

For the completely unprocessed and handcrafted juice Råsaft Familjen made a fairly unprocessed and slightly handcrafted typeface inspired by our very own hand carved letters, cut in linoleum, where each letter is unique, and somewhat irregular. With multiple versions of each letter that gets randomly selected as you type your message the typeface can vary in a way that gives an organic impression and makes the bottles stand out – enhancing the handcrafted feel of a product that is truly made from scratch. Like it always juiced to be.

<https://www.familjen.se/case/design-reklam/rasaft>

TÖRST SUITE

Törst (Thirst) magazine is an odd bird in the Swedish journal flora. It lacks a digital presence and is passionately run by sommelier and journalist Maria Collsiö. The assignment was to depict several historical wines with the help of newly drawn typefaces that would be collected in a dedicated issue of the magazine. Typefaces are made for Champagne, Qvevri, Bordeaux, Port wine, Tokajer, Retsina and Sherry.

<https://www.familjen.se/case/design/torst>

VASAKRONAN SERIF

For Sweden's leading property company Vasakronan we designed a typeface in two optical sizes.

<https://www.familjen.se/case/design/vasakronan-visuell-identitet>

ROS DISPLAY (Kid id, custom)

Kid id's first custom typeface under their new name is made for the Swedish Social Democratic Party, the oldest and largest political party in Sweden.

<https://kidid.se/>

Typefaces/student projects**TYPEN OCH PLATSERNA (The type and the places)**

Reidar Pritzels degree project from Beckman's school of design 2020 was called Typen och platserna (The type and the places). it resulted in a variable typeface based on the socio-economic changes in typography along the red underground line that runs through Stockholm:

<https://typen.se/>

TYPOGRAPHICALLY YOURS

Lars Höies degree project from Konstfack 2022 featured a range of custom typefaces: <https://typographicallyyours.com/>

MAME LUSHEN (Mother Tongue)

The typeface by Veronika Larsson is an interscriptual (Latin-Hebrew) typeface that deals with legibility, Jewish visual culture, and the feeling of inbetweenness. Read more about the project here. Mame Lushen was used as a display type by the micro publishing house pionier press specialised in bilingual children's books with parallel texts in different language combinations.

<https://mother-tongue.info/>

<https://pionierpress.se/products/אייִערשאַלעכץ-aggskäl>

Organizations and typographic venues

NORDIC LETTERPRESS NETWORK (since 2023)

The network's aim is to connect letterpress practitioners across the Nordic countries through identifying and creating a freely accessible online resource of letterpress practitioners, studios and print workshops throughout the Nordic countries. It intends to facilitate connections, knowledge exchange and events between artists, printers, designers, and members of the public who are based in the Nordic countries. Build an understanding of the letterpress process, sharing best practice and materials knowledge. Work towards a more sustainable, innovative, and culturally successful discipline.

For further information or to take part email the team at:

nordicletterpressnetwork@email.com

STOCKHOLM TYPOGRAPHIC GUILD (since 1938)

Stockholms Typografiska Gille (Stockholm Typographic Guild, STG) is an organization that has historically played a significant role in the field of typography, printing, and graphic design in Sweden. The guild was established with the purpose of supporting and promoting high standards in typography and printing techniques, offering a platform for professionals within the industry to network, share knowledge, and discuss new trends and technologies. A plethora of activities related to type, books and related technology were organised by STG since the last Sweden CCD-report.

<https://stockholmstypografiskagille.se/about/about-the-guild/>

STG donated in the autumn of 2023 the organizational archive to Stockholm City Archive and the archive is now accessible for research through the Swedish National Archive.

<https://sok.riksarkivet.se/>

A TYPO GALLERY (since 2019)

The typographic gallery A Typo Gallery opened its doors in 2019 and is run by Eva Wilsson. Situated near St Eriksplan in Stockholm, it is a space for typographic exhibitions and events. It has hosted shows about stamp design as well as student's exam projects in typography. Workshops include paper marbling, lettering, and Finnish floral origami. Open lectures about graphic design, design history and a range of typographic topics.

The gallery hosts the bi-annual book club Typo Book Club where new and classic typographic literature is discussed.

Nätverket för tillgänglig typografi (The network for accessible typography) meet up twice a year in A Typo Gallery to discuss all issues concerning typography and accessibility. A Friday every other month the gallery hosts Vinyl Social where designers and colleagues from the publishing industry meet to socialize, listen to music and quiz together. The quizzes will often contain questions where music is linked to typography or graphic design.

<https://www.evawilsson.com/gallery>

Traditional printing

There is a new and increasing interest in printing books and other traditional printing in Sweden again. It is an effect of the covid pandemic and the problems with transportation of materials that followed. We have realized that it will be more efficient to print nearby, rather than looking for printers in countries where the production might be cheaper. This has resulted in printing companies looking to employ but being unable to find applicants with the relevant printing skills.

BROBY GRAFISKA

The school Broby Grafiska will, starting autumn 2024, run the new course Traditionellt grafiskt hantverk (Traditional graphic craft). It is a two-year course in close collaboration (such as internships) with the printing industry.
<https://brobygrafiska.se/Utbildningar/traditionellt-grafiskt-hantverk-410p/>

Signwriting**STHLM SIGNS**

Sthlm Signs is a unique blend of old school and new school by combining graphic design with traditional sign painting. Hand painted signage is at the core of their work with lettering for store fronts and restaurants and their presence in the city of Stockholm is ever increasing.
<https://www.sthlmsigns.se/english>

ANNIKA PETERSSON

Besides the regular headstone and design commissions, Annika Petersson worked on a few noteworthy projects between 2020 and 2023: Adding names to a donors' plaque in the National Museum in Stockholm, a public art project for a nursery, together with artist Ida Röden, and handwritten diplomas for Högskolan Dalarna. Calligraphy courses together with Folkuniversitetet Stockholm with the guest Italian Calligrapher Massimo Polello in March 2023, previously scheduled for 2020, but was delayed several times due to the pandemic.
<https://www.inscriptorum.com>

Lettering

Sofie Björkgren-Näse (from Finland, but used to live in Sweden, and works here frequently) is one of the leading lettering artists in Northern Europe. She is the creative force and founder of Fia Lotta Jansson Design and has been working as a professional lettering artist since 2012. She has been running lettering workshops in Sweden and is also publishing books on lettering. Most recently she published a book on Dokument Press called Hand Lettering and Beyond.
<http://www.fialottajansson.com>

Art involving lettering and typography**ANN HAMILTON & HANS COGNE**

CHORUS, a marble mosaic text work by the American artist Ann Hamilton covers the entire walls of the two platforms of the World Trade Center station in New York. Swedish graphic designer and professor emeritus Hans Cogne made the typography in Trajan Sans in close cooperation with the artist Ann Hamilton, during the years 2014–18. The marble mosaic text weaves these foundational national and international documents of the 1948 United Nations Declaration of Human Rights and the 1776 United States Declaration of Independence into a tactile refrain of civic ideals and aspirations. The collaboration was a result of previous projects together.
<https://new.mta.info/agency/arts-design/collection/chorus>

LINA NORDENSTRÖM

The book format has been a central part of Lina Nordenström's practice since her first solo show in 1996, both as one-of-a-kind books, limited print, limited editions and occasionally digitally printed. The text as image and the print as an object, possible to experience with all the senses, has become a main interest, combined with the musical aspect of the language, and the text as a notation for the spoken word. Working with printmaking techniques is a way to communicate with the history of books and publishing.
<https://grafiskasallskapet.se/konstnar/konstnarsregister/nordenstrom-lina/>

2024

Events

GRAFISKA INSTITUTET

The Bachelor's Program in Marketing Communication (former Grafiska institutet, GI) at the Stockholm University celebrated 80 years. It was established in 1944 by the Swedish Printers' Association and Swedish Newspaper Publishers' Association, and was created to enhance skills in print and media communication, with a strong practical focus tied to the printing industry. It joined the Stockholm Business School in 2013 and today, the program offers a comprehensive mix of subjects, including marketing, advertising strategy, graphic design, interaction design, marketing law, and management, blending theory and practice. It emphasizes evidence-based approaches to communication, preparing around 100 graduates annually for roles such as strategists, planners, project managers, or creatives, with alumni found in leading agencies, client organizations, and entrepreneurial ventures. The curriculum contains a five weeks course in typography and since 2016 it provides two workshops in calligraphy and graffiti with experts from the field, Marie Göry and Tobias Barenthin Lindblad.

<https://www.su.se/foretagsekonomiska-institutionen/nyheter/kandidatprogrammet-i-marknadskommunikation-gi-firar-80-%C3%A5r-1.781814>

KVARTALSRAPPORT is a series of events dedicated to the expanded field of graphic design. They occur four times a year (Kvartalsrapport means in Swedish Quarterly Report) in or near Laslo Strongs studio at Helgalunden 17.

https://www.instagram.com/kvartalsrapport_/?locale=th-TH&hl=en

EXCHANGE BETWEEN FINNISH AND SWEDISH BOOK DESIGNERS (A TYPO GALLERY)

In May there was a lovely exchange between Finnish and Swedish book designers. 25 members from the organisation for book designers in Finland made a trip together to Stockholm. They were welcomed to A Typo Gallery where they made a pop up exhibition for the evening. They all contributed with a book each and it was a treat to experience work by all the best Finnish book designers all at once. Members from the Stockholm Typographic Guild turned up for conversations and exchange between our organizations. The finale was a Finnish-Swedish music quiz by Eva Wilsson. See photos in the folder FS-ligature

THE ACCESSIBLE TYPOGRAPHY NETWORK (A TYPO GALLERY)

The Accessible Typography Network was created in 2024 to stimulate conversation about accessibility in typography. The goal is to use typographic skills in areas where they are most needed, such as the area of accessibility for all where major improvements could be made. The network is based in A Typo Gallery and has an ever-growing following, there seems to be a lot of interest in these issues among typographic designers. In October we went to the Vasa Museum – Sweden's most popular museum with several small permanent exhibitions within the museum. The exhibitions have been designed from the 1960s to today and the typography has changed over time. Network member Hanne Lindberg works there as a graphic designer and she invited us on a tour of the museum where we discussed ideas and attitudes in exhibition typography over the last half century. One stop was at the lettering restoration that Irene Thisner is doing at the moment. See photos in the folder The Network for Accessible Typography

TYPO BOOK CLUB (A TYPO GALLERY)

Typo Book Club on The Stroke by Gerrit Noordzij. In late summer, this open book club gathered to discuss a real classic. Iliana Nalbantska, who has been a student at the Royal Academy of Fine Arts in The Hague, and therefore trained in the spirit of Gerrit Noordzij, gave a great presentation. It was very fascinating to hear how Noordzij's ideas are used in type design today. Interesting discussions about the book followed. See photos in the folder Typo Book Club

Research**TYPOGRAPHY AND READING BEYOND VISUAL ENTANGLEMENTS**

The Swedish Research Council, one of the largest funding bodies in Sweden, awarded a project grant of ca 450 000 EUR for a three years (2025–2027) research project related to typography conducted by Johanna Lewengard and Åsa Wikberg Nilsson. The project The Power of Recognition: Typography and Reading Beyond Visual Entanglements explores the hidden extent to which typography influences the notion of relevance and the assignment of value. While the project uses typographic practice as a form of inquiry and field of investigation, the aim is to unpack possible pathways of value-making through artistic methods within visual practices at large.

https://www.vr.se/english/swecris.html#/project/2024-02160_VR

Publications**ÖRJAN NORDLING**

In connection with the exhibition "Bokstavligt" (Lettered), a catalogue was produced detailing Örjan Nordling's work and the development of typography and typefaces in Sweden, focusing on the period after 1980. Additionally, a historical overview of both Swedish and international typography is provided. The catalogue includes, among other things, a timeline describing Swedish typography from Johan Snell's first printed book in Sweden, in 1483 to the present day.

BIBLIS

The issue #105 of the Quarterly journal and society for book lovers · The Royal Library Friends Association was dedicated to typography and is accessible for free on the following link (in Swedish).

<http://biblis.se/digitalt-arkiv/biblis-105/>

ANTIKVARIAT MORRIS

The internationally known Swedish rare books shop specialised in typography and graphic design publications delighted its followers with Morris' Christmas Calendar with great items, not listed on the web yet. They have also been invited to the ATypI conference in Copenhagen, 2025.

<https://antikvariatmorris.com/>

Teaching**BECKMANS COLLEGE OF DESIGN**

Laslo Strong is a new lecturer at Beckmans College of design. He is also a member of the design collective Our Polite Society.

<https://beckmans.se/en/nya-larare-pa-beckmans/>

<https://ourpolitesociety.net/en>

Type design

MADIMI ONE (by Taurai Valerie Mtake)

Taurai Valerie Mtake has released her typeface Madimi One through Google fonts.

<https://www.konstfack.se/sv/Aktuellt/Nyheter-och-pressmeddelanden/2024/>

Framgångsrik-typografi-av-alumnen-Taurai-Valerie-Mtake/

<https://fonts.google.com/specimen/Madimi+One>

THREE TYPEFACES WERE RELEASED BY THE FOUNDRY LETTERS FROM SWEDEN.

ADELIA (by Fredrik Gruber, Göran Söderström & Léo Guibert)

Adelia is a flare serif influenced by Nordic arts and culture of the early 1900s.

With romantic and organic yet straightforward characteristics it pays homage to the final decades of classicism. While looking for inspiration across architecture, books and paintings we came across Walter Käch's typographic poster for the "Contemporary Swiss Arts" exhibition at (Nationalmuseum) in 1950. Although not originated from the same era, it had a lot of the characteristics we were looking for. Elegant and robust by default, powered with unusual and quirky alternates and ligatures.

<https://lettersfromsweden.se/font/adelia/>

GOTHIA SERIF TEXT (by Göran Söderström)

Gothia Serif Text is a small text-optimized adaptation of Gothia Serif, created for a book project commissioned by Swedish designer and art director Nina Ulmaja.

Aiming to harmonize display and text usage, Ulmaja envisioned a typeface versatile enough for both. Gothia Serif Text achieves this with a wider design, reduced contrast, and an elevated x-height, ensuring enhanced legibility and readability in smaller text sizes. Gothia's appearance references Gothenburg's historical connection with the Netherlands—the city was built by the Dutch in the 17th century. This was the era when a number of classic Dutch types saw the light of day, typefaces that are still role models for many contemporary designs. Gothia builds on this rich tradition, infusing the Dutch style with a modern Scandinavian flair.

<https://lettersfromsweden.se/font/gothia-serif-text/>

TID (by Göran Söderström, Stefania Malmsten, Laurette Colmand)

Tid, by Letters from Sweden and Stefania Malmsten, is an interpretation of The Best Typeface in the World, a typeface and an idea that Göran Söderström and Stefania have both been obsessed with throughout their working lives. Initially created for Moderna Museet in Stockholm, a first version of Tid was introduced during their extensive exhibition with Laurie Andersson – an artist who works with text and language – in the spring of 2023. Graphic design for the exhibition was done by Malmsten Hellberg. The italics mirror the romans, and the bold style maintains a consistent design with the regular.

<https://lettersfromsweden.se/font/tid/>

Calligraphy and lettering

LETTERING AT VASA THE MUSEUM, STOCKHOLM

Irene Thisner spent most of 2024 restoring wall lettering in a permanent exhibition at the Vasa museum. We must applaud the museum for choosing to restore the lettering, rather than chaining it to the cheaper version of printed panels. See photographs in the folder named Vasa

NOBEL DIPLOMAS

Every year in December, the Nobel laureates receive a medal from the King, a neat sum of money, and a diploma which consists of a unique work of art and calligraphy by our top calligraphers. For example, Marie Györi and Marianne Pettersson-Sood.
<https://www.nobelprize.org/stories/interview-with-diploma-calligrapher/>

Link to photos 2024

<https://www.dropbox.com/scl/fo/yseka98uepp278u5m525m/ABKgDhLnznQLUmMXEl0at8?rlkey=p11e722arjq7jyvn6v8xuhp8&dl=0>