

# Country delegates' reports 1998

## Argentina

In the recent months I have been trying to map out some actions that could make possible the development of the typographic discipline in my country.

As I reported last year, Argentina cannot be compared in this area with the so-called developed countries, basically because we are a young country which did not have a basic technological infrastructure: the production of typographic designs through matrixes and metal types.

Since the computer science era began to develop, a movement of certain intensity in typographic activity has begun. During the last 15 years typography has been liberated from productive conditioning therefore its development was possible in Argentina.

During this time, information and the basis of typographic culture grew up in most of non-developed countries. Booming mass media and typographic teaching in graphic design at universities and colleges allowed the approach to knowledge, which will become a specific culture in a short time.

Those who are developing this practice and the graduates for this career are to a great extent young designers who finished their studies in recent years, and nowadays are trying to integrate the knowledge they gained at university into their professional activities.

Nevertheless, in an immature market, companies have not become aware of the option of asking designers for typographic fonts that respond to specific needs: security scripts, scripts to be used in corporate identity, editorial and electronic use, etc. Therefore, as there is a new opportunity, the market must realise that a new need exists.

For a better understanding of the situation, we have to consider another determining factor, that is the absence of a company who deals with the commercialisation of projected typographic scripts. Here we have the eternal paradox: as there is not a developed market there is no company to commercialise the proposals, and the absence of this company impedes the market development. The primary needs of countries like ours are surely different from the priorities of developed countries.

## PROPOSAL

Given this framework there are some actions that could make our development easier – which undoubtedly will be implemented in stages. Firstly I propose to make a balance of the activity in the last years, contacting through e-mail local graphic designers and typographers. We hope that in this way we can have a linked network, practical and economic, to know people working in the creation of fonts, their uses and specific applications, places, programmes and teaching methods, and other related activities.

At the same time, the received information – properly organised– will form the annual report for the ATypl, giving the possibility for interchanging information among other countries.

It will also be convenient:

- 1 To make this report public to the participating members of this network in my country. To know about it could motivate the interchange of information.
- 2 To disseminate information coming from ATypl. In order to do this, it would be necessary that ATypl send us a monthly report containing the institution activities; it is important to remark that regularity is essential in an action of this kind. This information would be retransmitted through e-mail to the members of this local network, motivating not only the interest in the activity but also the interest in becoming a partner of ATypl.
- 3 To let people know about the local information. To open a new section in "tipoGrafica" magazine for the diffusion of local work. "tipoGrafica" is a publication which deals with the communication of design and typography; it has been published without interruption since 1987, four times a year. The creation of the section called "aTypicos" – it will appear in the next issue– will let people know about the work that designers of our country are developing, motivating the whole local graphic design context. Before too long, if a favourable disposition is detected, a local typographic design contest could be generated, with an international representative jury.
- 4 To let people know about international information. Given the conditions stated at the beginning of this report, this point is essential for our knowledge of the experiences and history of the discipline in other countries. Mainly it consists in inviting members of ATypl committees to publish their articles in "tipoGrafica" magazine. This action, basically cultural, will permit the positioning of the ATypl as an entity concerned with the development and evolution of typographic discipline.

Other actions will be possible according to the development of a favourable tendency. It is just the beginning.

I will be waiting for any experience, opinion or link which could make possible the interchange of information, knowledge, pieces of work, etc.

*Ruben Fontana*  
*Country Delegate*  
*Buenos Aires, Argentina*

## **Portugal**

MY FIRST YEAR–

Portugal is a country without tradition in typography, and therefore ATypl is not yet known.

In my first year as a member and country delegate, I couldn't do more than try to motivate a few people to become members and participate in the congress this year. And I am proud that we are at least twice as many as we were last year!

Regarding typography as an industry in Portugal there is not much to say, and I'm afraid that any report on that will result in describing my work and my own activity as type designer.

As far as I know there are very few people who dedicate any time to type design in Portugal.

Manuel Rodrigues Pereira da Silva, (one of the Portuguese participants in the congress) has recently finished two interesting typefaces, based on old Portuguese letterforms, and he is now looking for a way to distribute them.

I have personally finished a typeface for Adobe (to be published in early 99, I hope). And I am finishing some designs, that I hope to start distributing myself also in early 99.

Regarding to any typography related events, a single one took place in Faculdade de Belas-Artes Universidade do Porto. With the title Iberian conference of typography ~ with lectures given by Portuguese and Spanish typographers. These kind of events are of most importance, because they represent the only way to promote typography, and to increase respect for type designers.

However Portugal is a place where people use typefaces, as every where else. It is a country where people are used to pirating fonts, where many graphic artists don't even realise that there is someone designing types. It is a country where there is a lot to do in this field, and the fact that there is no information in Portuguese also contributes to this.

Anyway I'm an optimistic person, and believe that is possible to make a career here, and to get a good representation of Portuguese designers in a few years.

*Mario Feliciano  
Country Delegate, Portugal*

## **Spain**

One of the most important events that took place in Spain in the graphic arts industry was Graphispag 98, the Spanish DRUPA, an internationally recognised exhibition which is only celebrated every five years. It was the first time that EUMAPRINT, the organisation of machine manufacturers of the most important industrial countries, had included this exhibition in their calendar. From February 5 to 12, 66,000 visitors attended this exhibition in Barcelona. In a space of 80,939 m<sup>2</sup>, 1,683 exhibitors were present in 475 stands, an increase of 23% since the previous event in 1993. At the same location and during the days that Graphispag took place, there were seminars about printing topics, with a special emphasis on prepress and digital printing.

An important event for graphic designers was EXPOCODIG, an exhibition organised by CODIG, a design association in Barcelona. In a one day show, in the Casa Batlló, one of the famous buildings of Gaudi, 45 exhibitors presented their products in small stands which were visited by 1500 art directors, designers and typographers. Only one company exhibited exclusively type fonts: Fundición Tipográfica as distributor of the Linotype Library.

The current year's PREMIO LAUS, given by ADG FAD to the best graphic designs in advertising, has specially honoured TOMÁS VELLVÉ who recently died. VELLVÉ was one of the founders of ADG FAD and his designs were internationally known. His typeface VELLVÉ was created in 1971

for Fundición Tipográfica Neufville, who sold it in two weights as type cast in lead. VELLVÉ was a member of ATypI for many years.

IDEP, the Design School of Barcelona, directed by ATypI member Jesús del Hoyo, organised during August and September well-attended summer seminars. The topics included *Screen faces*, *Typography workshop*, *Advanced design of web pages*, *Experimental illustration*, *Packaging design*, *The poster*, *a tool of communication*.

Another summer workshop took place in Llanes (Asturias), organised by Andreu Balius and Joan Carles P Casasin, also members of ATypI. Three working areas were developed:

- the Type Workshop, where the digital tools used for the design of typography were taught (software: Fontographer 4.1.x)
- The Type-Tech, a general technical information about digital typography
- Chats about Types, with debates, presentations, exchange of opinions, information, ideas.

What concerns type design in Spain, first to be mentioned are the same Andreu Balius and Joan Carles P Casasin as owners of Typerware and of the project of digital typography "Garcia Fonts & Co". The typefaces that they have designed are the following:

- FF FontSoup Family, distributed exclusively by FontShop International. The type design is based on letters for soups. The family has two faces, both in three weights: FF FontSoup German and FF FontSoup Catalan.
- ITC Temble, designed by Andreu Balius. It had been created for the catalogue of Garcia Fonts & Co but now is exclusively sold by ITC.
- ITC Belter, designed by Typerware, a typeface based on five letters of the logo BELTER, a famous music record of the seventies.

Also to be mentioned is that the typographic project Garcia Fonts & Co won the ADOBE prize "Power of Design" 1997 and the type design created for the University of Salamanca, "Universitas Salamantini" won the Macromedia prize (San Francisco, October 1997).

Of special interest is the project of articles which will appear in the October (23) and December (24) editions of EXPERIMENTA, a magazine published in Madrid and dedicated to architecture, industrial and graphic design. The articles will all be dedicated to typography and will give a detailed description of Spanish digital typefoundries and a story of what happened to the "classic" foundries, the Spanish type design of the past, digital calligraphy, the most important international digital foundries and some topics about how to purchase and sell fonts (Erik Spiekermann), what to do to succeed with a new typeface (Mark Batty), new calligraphic faces (Robert Slimbach). As you see, ATypI members are well represented in these articles. I have also been asked to write some comments about the legal protection of type fonts. May I summarise briefly what I wrote for this article:

I first explain the situation of the software piracy in Spain. In the newspaper "La Vanguardia" of May 25 1998, a full page was published saying that more than six of every ten software programmes used in Spain were illegal, which reduces the income of software suppliers by 21,519 pesetas. As it is said in this article, Spain is the country with the highest rate of piracy in Europe, only surpassed by Greece and Ireland.

In the graphic sector, most of the Mac and PC fonts are illegal, there is a certain habit to exchange fonts between colleagues like stamps. Also most fonts used by printers and prepress shops have been received without any payment by their customers added to the document they had to reproduce. This proceeding is causing damage to designers, who often spend many years working on a new typeface, to the manufacturer and supplier of the pirated type, and finally to the Spanish state which has reduced income from taxes. After explaining the three ways of traditional protection of typefaces in Spain (Trademark, Industrial Design, Protection and Copyright), I emphasize the Law of Software Protection which has been passed by the Spanish Parliament four years ago. Software piracy can be punished by a fine of 36 million pesetas and four years imprisonment. The Spanish Association of Companies of Information Technology (SEDISI) is entrusted to follow-up any punishable infringement. There are several cases where the new law has been applied.

On the other side, the Business Software Alliance (BSA) has started on the first of April this year the National Plan of Auditors for Computer Programmes. They are sending questionnaires to a great number of companies with the purpose of detecting those users who do not properly manage their software. A lawyer's office has the responsibility of asking the companies to produce the invoices and licenses of the purchased software, to avoid the inspection that follows in the case of lack of answers. Finally, I had the satisfaction of reporting in my article about the sentence published in the ATypI Newsletter (June 1998) in which it is said that font software programmes are copyrightable under US law.

*Wolfgang Hartmann*  
*Barcelona, Country Delegate for Spain*

## **Belgium**

As usual, typographic events in Belgium were very "discreet" in 1998:

- **Citype in Antwerpen**  
Upon the initiative of Hugo Puttaert and with the support of Rudy Geeraerts (Font Shop Benelux), the Karel De Groot school organised four days of meeting about typography in the city. Students, teachers and professionals met in conferences, workshops, exhibitions and city events.

The speakers were :Peter Bil'ak, Photo Alto, Jean François Porchez, Stephen Müller, Marianne Van Ham, Evert Bloemsma, Luc(as) de Groot, Albert-Jan Pool, Max Kisman, LettError, David Carson, Martin Majoor, Fred Smeijers, Roelof Mulder, Alex Scholing, Clotilde Olyff.

This event was a big success due to the excellent organisation and the quality of the speakers. David Carton's special exhibition was perceived as .... quite illuminating!

- **Graphic design in Vlanderen**  
Several graphic designers showed their work during that big exhibition. When could we see such an exhibition at national level without any differences due to linguistic issues?
- Another exhibition has been created by the old students of Lucien De Roeck. Lucien is a well-known character in the country. An important contributor at the Rencontre Internationale de

Lure (France) for 25 years, he created the famous logo of the Universal Exhibition in Brussels in 1958.

Reading this report, you will notice that Belgium is more a discreet user of typography than a creator, that photographic image is more valued than typographic image. Let's hope this will change soon!

*Clotilde Olyff*  
*Country delegate for Belgium*

## **Germany**

### ***Competitions***

German type designers have won 9 awards out of 33 for Typographic Excellence from the Type Directors Club of New York. They are now on display at the actual TDC-Show.

### ***Exhibitions***

This year a series of interesting exhibitions about type and typography has been presented:

- Tomato, the British design company had an exhibition at the neue Sammlung in Munich.
- The city of Ulm made an Otl Aicher 75th birthday exhibition. A short description the exhibition is in the latest issue of baseline magazine.
- Adrian Frutiger presented his 50 years' work in an exhibition Forms and Counterforms at the research and development centre of the Heidelberger Druckmaschinen AG in Heidelberg. The exhibition is presently at the Frankfurt Book Fair and it will be on display at the typ[media] 98 congress in Frankfurt 5 - 6 November this year.
- Gudrun Zapf von Hesse held an excellent exhibition in the Hessische Landesbibliothek in Darmstadt about her work as a professional type designer and bookbinder.
- Karlgeorg and Maria Hoefer had an exhibition in the German Leather Museum in Offenbach/Main about their 60 years' work with calligraphy, type design, arts and patchwork.
- A few days later Professor Schneider and the Indian Professor R K Joshi opened their exciting exhibition which reflects the type design and calligraphy of two different script systems.

### ***Events***

- FontShop presented Typo Berlin, type is money, in March 1998.
- Zukunftsbilder für's Design.2. European Design Conference at the Fachhochschule in Potsdam.
- 15. Forum Typografie at the Fachhochschule Potsdam.

## ***Calligraphy***

Calligraphy is becoming more popular in Germany. The »Friends of Calligraphy Klingspor Offenbach held a workshop with Ewen Clayton at the Schwanberg, Bavaria.

## ***Books***

FontShop released the new edition of FontBook with over 600 pages and including a separate alphabetic FontFinder. The fonts are divided in three parts: Sans, Serif and Script

- Linotype Library launched the Linotype FontExplorer unlock CD-ROM and catalogue, an intelligent font selection tool, which offers the ability to select fonts by mood, time, application and required point size to name just a few possibilities.
- Friedrich Friedl released the book *Typography – who, what, when*, a compendium about all major type designers and typographers with their important work.
- Willberg/Forssman *Lesetypografie*, a handbook for daily use.
- U. Loesch *Nichts destoweniger*, a book on the work of Uwe Loesch as a well known poster designer.
- Koetzle/M. Wolff Fleckhaus. *Deutschlands erster Art Director*. This first monograph describes the work and activities of the famous Willi Fleckhaus.

*Otmar Hoefler*  
*Country Delegate for Germany*

## **Switzerland**

This report will not be available in 1998

## **Russia**

You already have this report (Maxim Zhukov)

## **Italy**

This report begins with the sad news of Bruno Munari's recent death. Although he was not a type designer (this was one of the very few activities he did not explore), Munari was practically everything else; photographer, graphic designer, illustrator, sculptor, industrial designer, writer, educator. Munari was a reincarnation of the Renaissance concept of the complete artist; he was able to break down the barriers between art and its various applications in the field of design. He was also aware of and sympathetic towards developments in the field of typography. In 1991 he wrote the preface to the 'Opera di Hermann Zapf' (Valdonega). He died in Milan on 30th September at the age of ninety one.

## **Exhibitions and anniversaries**

After some fifty years of exhibitions in Rome, Paris, New York, Tokyo and elsewhere, true to an extraordinary cultural vocation of the the smaller Italian towns, the centenary of the birth of Alberto Tallone was celebrated this September in Borgo di Val di Taro - deep in the Apennines and not far from Bodoni's Parma. Working in his own distinctive style, but within the high tradition of Aldus and Bodoni, Alberto Tallone was one of the world's finest exponents of the art of book printing during this century. Thirty years after Tallone's death, this tradition continues at Alpignano, the second home of the Tallone press after the move from the Paris Hotel de Sagonne in 1960. Tallone's successors, his widow Bianca and son Enrico, are still producing fine editions of classical and contemporary literature in Italian, Latin and other languages. All their work is still hand-set usually in one of their three rare founders' types - the Deberny Garamont, a Caslon from matrices originating from the old Caslon company and of course the eponymous type Tallone. Small runs of up to several hundred are printed on very fine stock either on a Schelter & Giesecke platen or a flatbed Heidelberg. The survival of this private press is in itself a great tribute to Alberto Tallone and a considerable achievement of his successors. The work being done at the Tallone press is a delight for bibliophiles in various countries and a comfort to anyone who has an appreciation of the special qualities of fine letterpress printing.

Another event with close affinities to the Tallone tradition was an exhibition of books at the Trivulziana Library in Milan in June as a celebration of the fiftieth anniversary of the Valdonega printing and publishing house of Verona. This company was founded by the printer, type designer and historian Giovanni Mardersteig with the intention of developing at a commercial level the reputation for fine printing he had gained from work on the hand press at his Officina Bodoni. The exhibition of Valdonega books was opened with speeches by the publisher Vanni Scheiwiller and by Martino Mardersteig who like Enrico Tallone, carries on the worthy tradition of his father, with the difference that at Valdonega digital technology and offset printing have now replaced Monotype composition and letterpress. The reception in the courtyard of the the Castello sforzesco and the high quality of the work on display brought to mind the unforgettable Premio Felice Feliciano (the biennial conference and competition of best designed books) organized by Martino Mardersteig at Verona from 1989 until 1995.

A third exhibition of specific interest to graphic designers was the memorial show of Aldo Novarese's work in Turin. Novarese was Italy's greatest type designer since Bodoni and coming three years after his death, the exhibition was a splendid tribute to one of the most prolific and highly respected typographers of the century.

## **Jane Patterson's report from Design Lab**

Italian designer Sebastiano Cossia Castiglioni and type designer Jane Patterson of Design Lab Srl, Milan, are busy with custom projects as well as developing retail fonts for the "Design Lab Collection". New releases include an original connecting script family, Maestro, by James Clough. Seven styles of the Maestro family are being released this Fall. Also, Folk, a five style typeface based on the lettering art of Ben Shahn and developed by Maurizio Osti and Jane Patterson with the consent and approval of Bernarda Shahn and the Estate of Ben Shahn will be released in correspondence with the Ben Shahn retrospective exhibit at the Jewish Museum in New York on November 5th. As well, Design Lab recently completed the design and implementation of the Italian national electric bill, of which 30 million copies are distributed bimonthly. Test results conclude that before the redesign only university educated people could comprehend 100% of the

bill, and after the redesign 100% of 5th grade educated people could comprehend it. The project, spearheaded by typographer Sebastiano Cossia Castiglioni, was part of an effort to upgrade the bill's readability and legibility by a team of Italian linguists, copywriters and consumer experts. Attention to type choices and typography played a key role in the successful communication of the bill's information. Other recent projects include a redesign by John Downer and Jane Patterson of a corporate typeface for the Japanese multinational cosmetic company, Shiseido, used in print advertising and product packaging.

### **Education**

The Associazione Calligrafica Italiana (ACI) broadened its scope of activity to include consideration of printed letters in addition to its traditional concern with written ones, with seminars in two of Milan's libraries - the Biblioteca Trivulziana and the recently opened Biblioteca di Via Senato; James Clough led a small group of students to inspect and admire incunabula from Germany, Subiaco and Venice, French sixteenth century books and others significant to the history of typography up to the nineteenth century. The ACI in collaboration with Swiss calligraphers also held an exhibition of calligraphy inspired by the writings of Hermann Hesse at Ponte Tresa (Lugano) with a Round Table on the teaching of calligraphy in schools. Another particularly interesting innovation was Anna Ronchi's recent workshop in Milan on how to write Roman inscriptional capitals with a flat brush following the theories of Edward Catich.

In the wake of last year's successful course of evening classes 'Design and typographic culture' the Riccardo Bauer School in Milan organized another series of these classes dealing with the history of typography, practical calligraphy and lettering, digital typography and (last but not least) hand composition and letterpress printing. This year the students guided by Anna Ronchi produced a rather fine publication titled 'Le pietre parlano' on medieval inscriptions in Milan. It was hand-set in Monotype Dante and printed on a Heidelberg platen.

### **Publications**

'La Grafica in Italia' (Leonardo Arte) - a survey of Graphic design in Italy by Giorgio Fioravanti, Leonardo Passarelli and Silvia Sfligiotti was launched at a conference at the Triennale in Milan in March. Among the speakers were Gilo Dorfles, Giovanni Lussu and Licia Steiner. The Rome publisher Stampa Alternativa added another title to their series on typography and related subjects with 'Scrivere meglio' - translatable as 'Better handwriting'; Francesco Ascoli dealt with the historical aspects while Giovanni De Faccio provided calligraphic models and explanations.

*James Clough*  
*Country Delegate for Italy*