

atypi

Association Typographique Internationale
Reports of the Country Delegates, 1998–99

Boston, USA, October 1999

Association Typographique Internationale (ATypI) is the only worldwide organisation dedicated to the pursuit of activity relating to typefaces and typography. ATypI provides the structure for communication, information and action relating to all matters typographic for the international type community.

Founded in 1957, ATypI not only preserves the culture, tradition and history of type and typography, it promotes contemporary digital fonts and encourages outstanding typography and typographic design. ATypI has also actively campaigned for the protection of typeface designs.

Membership of ATypI guarantees contact with, and access to, the international community of those who are working with type and preserving the standards of good typography as well as the designers and foundries responsible for contemporary typefaces and fonts. Its membership is both individual and corporate and includes type designers, graphic designers, typographers, writers, publishers, educators, students, type foundries, type manufacturers and distributors. Many of the household names of the type world are active members.

Publications include this Country Delegate report (published annually), *Type* journal, a regular newsletter and other occasional titles.

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ISBN 0 9502525 1 4

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Set in Linotype Centennial and Monotype Rockwell

Designed by Text Matters, <http://www.textmatters.com>

Printed in the UK by Robendene Ltd

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Argentina

Ruben Fontana

In preparing this new report from Argentina, I cannot but refer back to the material contained in my two previous reports, especially as the situation has remained basically the same.

The first report was a brief summary of the developments in Argentina, a country with no history in font design and therefore, characterised by a dearth of a real typographic culture. In the second report, I proposed the use of a site to channel all the information which those interested in the issue could exchange. As pointed out in item number 4 of that proposal, I am convinced that it is necessary to generate a site which ideally could be centralised by ATypI, for the spreading of news and experiences on the issue.

In reviewing the situation of countries such as Argentina, it is evident that there is a delay in receiving the information required for the development of typographic knowledge; a legacy of the past, where the specialised technology to produce signs was solely in the hands of a few industrialised countries.

Another fact which was also mentioned is that the new sign digitising technology socialised the conditions for all of those who are involved in the creation of typographies.

What is still pending resolution is information and culture, the genetic knowledge which allows for the continuous development of this activity; a knowledge which, likewise, is in the hands of designers in countries with a tradition in this matter, and is not yet fully conveyed to the rest of the interested world.

Therefore, typographic design has been established as yet another manifestation of other forms of domination, such as the economic one, a form of continuity, where there are countries historically in debt and therefore, eternally dependent. In typographic design, peripheral countries continue to be to a large extent dependent on countries which historically have developed fonts.

From a logical perspective, apparently there is nothing to prevent us from solving the problem of spreading the production and use of typographic knowledge.

As to historical aspects, there is in the world enough published knowledge to allow the reversal of the current situation within a relatively short period. On the other hand, there is practically no information on the conceptual and technical aspects and, even less, on the methodology adopted by the teachers for the development of the production of signs and fonts in daily use.

All young people who approach us to show us their work, or consult us over any other issue regarding the methods and ways to broach such a complex task, emphasise the problems caused by this methodological ignorance. It is possible that knowledge of existing resources might shed some light on the various ways of facing the problem, which in turn will produce yet greater interest in achieving knowledge about it.

It would be desirable if an organisation such as the one that groups us could promote an attitude favouring common knowledge, and thus unveil the mystery which surrounds, among others, the methodology for the production of typographic fonts, through information programmes aimed at fostering education at a distance.

This proposal in no way ignores the importance of teachers, or schools, in the learning of the secrets of the characters. This stage, necessarily slow, is currently being developed, and in the medium term, will have filled the prevailing information gaps. The idea is, in any case, to shorten these times through the exchange of experience.

Young designers from countries which do not have a tradition in the production of fonts will appreciate an open attitude from teachers. Possibly, within one or two generations, the result will be that, in addition to experimental or fantasy fonts such as those produced peripherally, we shall have fonts for the reading of texts designed by citizens from Spanish, Portuguese, or African speaking countries, which will enable the printing of texts in typographies especially created from the perspective of their own languages.

Belgium

Clotilde Olyff

The current year has been extremely poor for typographical events in Belgium.

The year 99/2000 will be a little bit more dynamic. An exhibition *la lettre à la poste* is planned for December and the School “Karel de Groot” will organise a three-day exhibition and conference on Typo as they did two years ago.

I do hope Belgium will do better next year.

Brazil

Claudio Rocha Franco

Digital Typography Symposium

The III Design and Technology Symposium took place last March, at the Brazilian Graphic Designers Association – ADG. Lasting three days the Symposium's programme included lectures with international and local typographers, workshops and a round table where the new trends in typography were discussed. More than 200 people, designers and students, attended the Symposium in which the Englishmen, Jonathan Barnbrook, from The Virus Typefoundry and Colin Brignall, ITC's Type Development Consultant, presented their work and type design philosophies.

P Scott Makela

A few months before his abrupt and shocking death, P Scott Makela gave an exciting lecture at a Design Conference in Campinas.

Education

Even though we have a critical situation due to the lack of good typographic teaching, graphic design students become aware of the many aspects of typographic language. For instance, a Typographic Circle was created in a university at Belo Horizonte, offering the students an opportunity to keep in touch with typography.

Type Talks

As ATypI Country Delegate I gave a series of lectures entitled Typography & Practice, presenting and discussing the creative process, the language and the type market. These lectures had both a practical and conceptual approach.

Publishing

Typography articles gained more space in graphic design magazines. Also as ATypI Country Delegate I have been writing about digital typography in the Brazilian edition of Publish magazine.

Type Design

In Brazil, experimental typefaces reached a fertile ground. Many designers are creating their own typefaces to use in graphic design projects and some new garage type foundries, in São Paulo, Rio de Janeiro and Curitiba, already have their products available on the web. Besides that, some other custom typeface projects are noteworthy.

Cyprus

Euripides Zantides

Trying to introduce, or being introduced to, any form of typographic knowledge in Cyprus is a very difficult task. A post-war environment (since 1974), has left the island divided into two, with a very limited interest focused on the field of typography.

“Too much legibility” is dominant in most of the visual work produced. The viewer plays the role of a passive receiver who has no aesthetic stimulations that would make him/her figure out and think about the typographic message transmitted. A completely deconstructive design approach is not what is suggested. Limited interference, (just to make things start changing), on the established Cypriot graphic language would definitely develop the levels of meaning which coexist within a design interpretation, thereby improving the creativity of local design.

The standard Cypriot traditional use of typefaces is based on a commercial/sales way of thinking, whether the design has been made for goods, products or ideas. Most layout work is directed to satisfy the unprofessional typographic opinions of the clients (and the designer’s pockets).

Cyprus lacks magazines, seminars, lectures or shows on graphic or typographic design. There is a Cyprus Designers Association that involves all forms of design (graphic, interior, fashion etc.). There is a lot to do in this field; an effort to create awareness of the existence of typography as a science on its own would be very beneficial. Through ATypI, more designers will be attracted and hence create a typographically optimistic atmosphere.

Denmark

Henrik Birkvig

Something is going on in the State of Denmark.

Since last ATypI these subjects deserve to be reported from the land of a little over 5 million inhabitants, located at the southern part of Scandinavia on top of Germany:

SND and the Little Mermaid

This year the annual SND conference took place in Copenhagen in September. Among the prominent speakers were: Ally Palmer, Mario Garcia, Lucie Lacava, Gerard Unger (who also gave a talk at The Graphic Arts Institute about his typeface and design programme for the City of Rome's Millennium celebration).

A small competition to design a special display face for printing the conference material took place during the summer among the students at The Graphic Arts Institute. First prize went to Rikke G. Thomsen.

New Danish Railway design

In Denmark it is not customary to have a corporate typeface designed when doing a corporate design programme. Danish State Railway has changed its formal status and it seemed to be a good occasion to create a new corporate design programme. Leading Danish design bureau Kontrapunkt developed a new design, among other things using an old symbol/drawing of a *wheel with wings*. Along with a new colour scheme a corporate display typeface was developed, inspired by Danish traditional lettering from the first half of the century. The face is to be used for signs along with Gerard Unger's DTL Argo (which will be used for printed body copy).

The typeface (and the programme itself) exists in three weights: Via, Via Sign and Via Light and has of course been met with some criticism: The Danish Railway is part of the popular culture and everybody's property and therefore subject for everybody's opinion. Time will show if it is good or not so good. In any case it marks a farewell to a very long tradition of *Helvetica* Danish Railway design. Hurrah for that!

The typeface achieved Danish Design Centre's award for industrial graphic design this year.

Book exhibits

Three exhibitions opened in May/June in Copenhagen. The first showed selected book designs from 1988–97 (chosen every year by a committee organised by The Society of Book Craft). The curator for

this exhibition was graphic designer, Bent Rohde. The exhibition site – at Sct. Petri Church – also showed recent Danish books published in German. The second showed selected German book design 1989–98. The curator for this exhibition was Professor Hans Peter Willberg.

At almost the same time Danish Arts and Crafts Museum ran the show *Die Andere Bibliothek [The Other Library]* containing books published by the German author Hans Magnus Enzensberger; 144 books all set and printed since 1985 entirely using letter press. This was a large project and the swan song of lead; the project continues with the use of offset printing and computer-setting technology (read: Mac).

David Lemon explains the future

David Lemon, Manager, Type Development, at Adobe Systems left his parents for a couple of hours during their Scandinavian round-trip to give a mid-summer talk for the members of The Cooper Black Klub and others.

New book

In February I published a book about how to make more beautiful graphic design – not in the least by choosing beautiful, well-proportioned fonts.

New possibilities

There is an emerging need to advise companies and graphic designers when choosing a font family as part of a corporate identity programme. The days of only having the choice between Arial or Arial or Times or Times are hopefully over. Information on font formats, suppliers and so forth are becoming more and more the subject for advice.

New course on typography and letter design

As part of the course programme offered by The Graphic Arts Institute, graphic designers Kim Pedersen and Henrik Birkvig established a (shorter) course on typography and letterforms (being the first of its kind offered to the public for many years).

Typographic Copenhagen 98

In November graphic designers Zachrisson and Søholm set up a two-day conference under the title Typographic Copenhagen, taking place at Denmark's Design School. Included in the project was a workshop given by British designer, Phil Baines, to Danish design students.

Homage

Typographic and calligraphic master, Bent Rohde's, 70th birthday in July was celebrated in October by a Symposium featuring American designer Garrett Boge, British stone carver Richard Kindersley and graphic designer Kim Pedersen. Now retired from The Graphic Arts Institute after more than 40 years of teaching Bent Rohde enjoys his time. A book on his work was published by the Danish Society of Book Craft (edited and partly written by myself).

France

Jean-François Porchez

[an English-language report follows. A French-language report begins on page 14]

With the passing of each new year we see how the typography scene is improving in France. In October 1998 we hosted the ATypI annual conference in Lyon, MultiTypo 98. More media want to talk about type. The three type schools continue their activities along with the associations. New typeface designers appear; they have already published some new fonts through international distributors, or by themselves.

ATypI-France event

John Downer: Un créateur de caractères américain à Paris

For the first time, ATypI France (French country delegate) organised an event in April 1999. Organised on a voluntary basis, 80 people attended. John Downer was interviewed by Hector Obalk (art critic) and showed some of his slides of lettering, typefaces, etc. During the evening, tables displayed several books on typography and free flyers, specimens on graphic design and typography. Prissy Imprimerie covered the cost of the poster/flyer designed by Éric de Berranger. The mailing was paid and organised by Jean-François Porchez and the École de communication visuelle (ECV) provided the conference room. Last but not least, a local newsletter was also published for the event in which is published an interview with John Downer.

Exhibitions, conferences

Black Letter: Type and national identity

MultiTypo 98 benefited from a visit of this exhibition which had been presented a few months before in New York by Peter Bain and Paul Shaw. Organised again by the École de communication visuelle (ECV), the exhibit was presented in Bordeaux and sent to Frankfurt for TypoMedia 98 event organised by Linotype Library.

Type Director's Club 44 and TDC2

As in past years, France welcomed the TDC Exhibit from New York which, for the first time, included a section dedicated to type design. After a showing at MultiTypo, this exhibit travelled through France. In Paris, two sponsors (Agfa France and Zanders papers) organised a small event where some type designers and graphic designers spoke about their recent work: Roselyne & Michel Besnard, Albert Boton, Olivier Nineuil, etc.

Typographie ordinaire–typographie singulière (Lurs 99: special report from Éric de Berranger).

If we look at the numerous people present on the Chancellerie, some of them forced to stay outside because of the large attendance, this event was clearly a real success. In between very animated lectures of Damien Gautier, Roselyne and Michel Besnard, Roger Chatelain, from the students of the Atelier de Découpage typographique de Strasbourg among others, the clever *Lursien* invited himself to different controversial discussions around tables during lunches. A full week of exchange between inexperienced designers and professionals, all completely gripped by typography. Sadly, this year's event was not as international as past events. In any case, I will return next year.

Créapub

During this professional event dedicated to printing and graphic production, one day of conference was devoted to typography: Olivier Nineuil, Jean-François Porchez discussed their most recent font projects during their lectures.

L'image a besoin de caractères

Organised by the Centre National des Arts Plastiques, at the École d'Art de Valence, this conference was programmed by Peter Keller. The list of speakers included: Pierre Bernard, Isabelle Garron, Philippe Millot, M/M, Gérard Plénascoste (Visuel Design), Jean-François Porchez. These conferences aim to demonstrate to art teachers in the audience how typography is a key element of the majority of modern communication and every day life.

L'aventure des écritures: Matières et formes (2). L'aventure des écritures: La page (3) 20 October 1999/2 February 2000

The Bibliothèque Nationale de France, in a series of exhibits, explored all types of writing.

L'ESAD met l'accent sur l'accent.

The École Supérieure d'Art et de Design of the City of Amiens presented an exhibition of student works on accents and their uses in alphabets.

L'écrit à l'écran

The École de Lure had organised a colloquium on typography and calligraphy during the week of the writing at Bourg-en-Bresse.

Associations

Rencontres Internationales de Lure

The oldest association of typographers was created by Maximilien Vox (father of the Vox ATypI classification of typefaces), Jean Giono (author) & Jean Garcia (graphic designer and typographer) at the beginning of the 1950's. The main event is the summer session which takes place every year during the last week of August in Lurs-en-Provence. This year's title *typographie singulières, typographie ordinaire* was very meaningful (referring to the paper from Éric de Berranger in the past section). The association also organises some calligraphy meetings which also take place in August, and monthly meetings held in Paris throughout the year: Bulldozer, Gutenberg illustre inconu, Muriel Paris, L'imprimerie nationale et son patrimoine typographique are the most recent subjects of lectures. The association publishes a monthly newsletter for its members.

Rencontres Internationales de Lure, Jacques Blocis (President) 12bis rue Soyer, 9220 Neuilly-sur-Seine, Telephone and Fax 33 (0) 1 42 55 79 13, E-mail jeanpaul_martin@compuserve.com, Web www.rencontresdelure.org

Graphê (Association Graphê pour la promotion de la typographie).

This association publishes a magazine on an irregular basis, and organises a few lectures.

Graphê, Princess-Elisabeth, port de Javel-Haut. 75015 Paris, Telephone 33 (0) 1 40 59 01 71. Fax 33 (0) 1 40 59 02 90

GUTenberg (Association GUTenberg).

This association aims to bring together the French users of TeX. It publishes books on typography and computer languages, as well as a newsletter. For the MultiTypo Lyon conference last October, they published a special issue on Gérard Blanchard.

Association GUTenberg, c/o Jacques André, irisa/inria Rennes, Campus Universitaire de Beaulieu, F-35042 Rennes, E-mail gut@irisa.fr, Web www.ens.fr/gut/

Scripsit

An Association led by two young, very dynamic, calligraphers publishes a magazine *Avis à Populus*. It organises workshops and some exhibitions on the history of writing. They came to MultiTypo for workshops and to bring their exhibition.

Scripsit/Le calligraphe, 84 rue de Charenton, F-75012 Paris., Telephone 33 (0)1 43 45 47 51, Fax 33 (0)1 43 45 49 98

Typographie-Irisa mailing list

This francophone, very active (20 messages each day), mailing list on typography was created by Jacques André (Association GUTenberg) a researcher of computer typography and TeX. He is a typography

aficionado. It is moderated by Olivier Randier, a typographer who also manages the mailing list FAQ's. The main subject of the discussion is more the use of typography than type design.

Web www.cru.fr/listes/typographie@irisa.fr/index.html,
www.irisa.fr/faqtypo/

Schools

Scriptorium de Toulouse

Bernard Arin (director since 1968) gave a lecture during the Multi-Typo conference on a better translation of the signs, sounds to improve their legibility.

Scriptorium de Toulouse, Bernard Arin, 246 chemin de Tournefeuille.
31300 Toulouse, Telephone 33 (0) 5 61 49 20 09

Atelier National de Recherche Typographique

Directed by Peter Keller since 1990. Re-opening in December 1999/
January 2000 at Nancy. *email anrt@wanadoo.fr*

Atelier de Création Typographique from the école Estienne

Created in 1991 by Franck Jalleau & Michel Derre. Franck Jalleau gave a lecture on his work and presented his school at the last ATypI conference.

ACT, École supérieure Estienne, 18 Boulevard Auguste-Blanqui. 75013
Paris, Telephone 33 (0) 1 43 36 96 19

Competitions, Awards

Jean-François Porchez was awarded the Prix Charles Peignot in 1998 in recognition of his outstanding contributions in the areas of type design and typography and to the typographic community. The last Frenchman who received it was in fact the recipient of the first Charles Peignot award in the early 80's, Claude Mediavilla (a calligrapher).

Publications

Books

Published between 1998–1999 (Please, refer to past articles published in *Type* and the ATypI Newsletter):

Gauthier, Damien. *Typographie, Guide pratique*, Pyramyd. Paris, 1998.

Jammes, André. *Les Didots, trois siècles de typographie et de bibliophilie*, Agence culturelle de Paris. Paris. 1998.

Jannet, Pierre. *Spécimen des nouveaux caractères, destinés à l'impression de la bibliothèque Elzévirienne*, Éditions des Cendres. Paris. «reprint,» 1999.

Kindersley, David. *Mr Eric Gill*, Typographica. Bruxelles. 1998.

- Mandel, Ladislav. *Écriture, mémoire des hommes*, Atelier Perrousseau éditeur, Reillanne. 1998.
- Paput, Christian. *La lettre, la gravure du poinçon typographique*, TVSO éditions, Paris. 1998.
- Paris, Muriel. *Petit manuel de composition typographique*, Muriel Paris éditeur, Paris. 1999.
- Ponot, René. *Louis Perrin et l'énigme des Augustaux*, Éditions des Cendres. Paris. 1998.
- Porchez, Jean-François (in the direction of). *Lettres Françaises, Spécimen de caractères français*, Association Typographique Internationale. Lyon. 1998.
- Porchez, Jean-François. *Le Guide: la typographie et son utilisation*, PTF éditeur. Malakoff. «update» 2.5, 1998.
- Tory, Geoffroy. *Art et science de la vraie proportion de lettres*, Bibliothèque de l'image. Paris. «reprint,» 1998.

Television

During June 1999, France 3 (one of the three most important channels), showed a documentary on typography which referred to the contemporary type market. They asked a public audience on the streets to describe which typeface (same word shown in different typefaces) represented what subject. Very interesting!

Type market

At this time, aside from the great classical fonts, the fonts most in vogue are in the order of diminution of success: FF Meta (& ITC Officina), Interstate, FF Thesis, Matrix Italic, Adobe Garamond, Minion, Rotis, Myriad, Tarzana....

Published by international distributors (from 1998).

Hector, Jandoni, Garaline, ITC Octone, ITC Berranger hand (Eric de Berranger), Rom (Roselyne & Michel Besnard), Le Script (Marc Borgers), Kit, Linex Sweet (Albert Botton), Augustal Cursiva, Stancia, Stancia Lirica (Jean-Renaud Cuaz), Sélune (Jean Lochu), Labeur (Alexis Merlaut), Bibracte (Denis Patouillard-Démoriane), etc.

Direct distribution and from independent foundries (from 1998).

P'tit François, Bolobolo, Cassecroûte, Garatoi, Maboul, Fiston, Jeuveupa, Faidodo, Badaboum, Bigoudi, Jaipapeur, Giboulette, Garamôme (Bonté Divine!), Albotoni Book (Albert Botton), Parisine Plus, Le Monde Livre Classic, Apolline 2 (Porchez Typofonderie), Présence, Prosalis (Thierry Puyfoulhoux), Atom (Radiateur fontes), Altmodish, Pastille, Marpessa, Nolico (Sogral), etc.

Custom fonts (from 1998).

Barré de Couleur (Atelier de Création graphique), Accor, Accor 2 (Serge Cortesi), Aérospatiale (La Fonderie), Vizille (Thierry Gouttenègre), Colorado (Ladislas Mandel), Lion, Sitaline, Costa, Parisine 2 (Porchez Typofonderie), etc.

Distributors

Adobe. Adobe France: order from European headquarters in Great Britain only.

Agfa Monotype. Agfa-Gevaert France, telephone 33 (0)1 47 32 69 19

FontShop. FontShop France, telephone 33 (0) 1 44 38 11 40, Web www.fontnews.com

Signum Art. Signum Art, telephone 33 (0) 1 48 89 60 46

Individual foundries

Bonté Divine!

Olivier Nineuil is the head of this recently established foundry; he also produces some commissioned fonts and published a catalogue of new fonts in 1999.

Bonté Divine!, Telephone & Fax 33 (0) 1 46 62 62 95,
Email olineuil@club-internet.fr

BVS, Albert Boton

Albert Boton has distributed his own fonts since 1998. Catalogue on request.

BVS Albert Boton, Telephone & Fax 33 (0)1 42 40 21 55

Porchez Typofonderie

Created by Jean-François Porchez in 1994: custom fonts and exclusive retail typeface collection. New catalogue in 1999.

Porchez Typofonderie, Telephone & Fax 33 (0) 1 46542692,
E-mail info@porcheztypo.com, Web www.porcheztypo.com

Radiateur fontes

Jean-Jacques Tadjian has offered since 1996 his typefaces via his own website.

Radiateur Fontes, Telephone 33 (0)3 20 54 15 48 Fax 33 (0)3 20 57 51 34,
Email i.c.i@wanadoo.fr, Web www.i-c-i.net

Sogral

Created by Gérard Alexandre and Sandra Chamaret in 1997. They also distribute other designers like Pierre Roesch.

Sogral, Telephone 33 (0) 1 43 64 03 81, Email sogral@hotmail.com

French

Chaque nouvelle année montre que la scène typographique se porte de mieux en mieux en France. Nous avons reçu le congrès de l'ATyPl, «MultiTypo98» en octobre 1998. L'intérêt pour la typographie dans les

médius se développe de jour en jour, de nombreux articles sur le sujet ont été publiés. Les 3 écoles de formation ainsi que les associations continuent leur chemin, et de nouveaux jeunes créateurs français ont publiés récemment leurs caractères directement ou par le biais de distributeurs internationaux.

Événement ATypI-France

John Downer: Un créateur de caractères américain à Paris
L'ATypI-France (French country delegate) a pour la première fois organisé une conférence à Paris en Avril 1999. Organisé bénévolement, 80 personnes s'étaient déplacées. John Downer fut interviewé par Hector Obalk (critique d'art) tout en présentant une série de diapositives de ses lettrages et caractères typographiques. Lors de cet événement, des tables présentaient des ouvrages récents sur la typographie (en vente), ainsi que divers flyers, spécimens graphiques distribués gratuitement. Un imprimeur c'était chargé gracieusement de l'impression d'une affiche conçue par Éric de Berranger. Le mailing a été à la charge de Jean-François Porchez et de l'École de communication visuelle (ECV) qui a accueilli la soirée. Enfin, une Newsletter «locale» avait été produite pour l'occasion, une interview de John Downer y était publiée.

Expositions, conférences

Black Letter: Type and national identity
MultiTypo 98 a en fait bénéficié de la venue en France de cette exposition conçu par Peter Bain et Paul Shaw quelques mois auparavant à New York, au Herb Lubalin center of typography. C'est l'École de communication visuelle (ECV) qui a été l'initiateur de ce déplacement et de sa présentation à l'ATypI à Lyon, puis à Paris, Bordeaux. C'est aussi de France, quelle fut envoyé vers Frankfort pour l'événement Linotype TypoMedia 98.

Type Director Club 44 et TDCbis
Comme chaque année, la France a accueilli l'exposition de TDC, venue de New-York, accompagné cette fois-ci par une section dédiée à la création de caractères. Après avoir été présentée à l'ATypI, à Lyon en octobre, cette exposition a été présentée dans plusieurs villes Françaises. Lors du passage à Paris, des sponsors (Agfa France, Zanders) ont organisé des journées de conférence sur la typographie: Roselyne & Michel Besnard, Albert Botton, Olivier Nineuil ont présentés leurs travaux ainsi que quelques graphistes et publicitaires.

Typographie ordinaire–typographie singulière (Lurs 99: compte rendu de Éric de Berranger)

À la vue du monde réuni dans la chancellerie, débordant sur la terrasse et dans la rue, fêtant le retour des rencontres à son thème de prédilection, cette cession allait être un succès! Entre les interventions animées de Damien Gautier, de Roselyne et Michel Besnard, Roger Chatelain, des étudiants de l'Atelier de Découpage typographique de Strasbourg entre autres, le lursien malin vaquait de tables en tables pour s'inviter dans les discussions les plus passionnantes, échanger des avis ou apporter son grain de sel dans d'enrichissantes et inévitables polémiques! Une semaine d'échanges entre novices et professionnels tous passionnés de typo. Un léger bémol cependant, les Rencontres de Lure n'auront pas été aussi «Internationales» qu'on aurait pu le souhaiter, et comme cela l'avait été les années précédentes. Ceci dit, l'an prochain, j'y retourne!

Créapub

Lors de cette manifestation dédiée aux métiers de l'imprimerie et du graphisme, une journée de conférences sur la typographie à eu lieu: Olivier Nineuil, Jean-François Porchez ont présentés leurs travaux typographiques récents.

L'image a besoin de caractères

Organisé par le Centre National des Arts Plastiques, à École d'Art de Valence, ce séminaire fut programmé par Peter Keller. De nombreux intervenants y ont donnés des conférences: Pierre Bernard, Isabelle Garron, Philippe Millot, M/M, Gérard Plénascoste (Visuel Design), Jean-François Porchez. Ces conférences montrant tous les aspects de la typographie avaient pour but de mieux faire sentir aux professeurs d'arts plastiques, l'omniprésence de la typographie dans le monde d'aujourd'hui.

L'aventure des écritures: Matières et formes (2). L'aventure des écritures: La page (3) 20 octobre 1999/2 février 2000

La Bibliothèque nationale de France présente en plusieurs expositions, une exploration des nombreux domaines de l'écriture.

L'ESAD met l'accent sur l'accent.

L'École supérieure d'art et de design de la ville d'Amiens a présenté une exposition présentant des travaux d'étudiants sur les accents et leurs usages dans les alphabets.

L'écrit à l'écran

L'École de Lure, a organisé un colloque sur la typographie et calligraphie dans le cadre de la semaine des écritures à Bourg-en-Bresse.

Associations

Rencontres Internationales de Lure

La plus ancienne des associations de typographes Français, a été créée par Maximilien Vox (père de la classification des caractères Vox ATypI), Jean Giono (écrivain) & Jean Garcia (Graphiste Typographe) au tout début des années 50. Le principal événement est la session d'été qui a lieu tous les ans, la dernière semaine d'août, à Lurs-en-Provence. Le titre évocateur était «typographie singulières, typographie ordinaire» (référez-vous au compte rendu de Éric de Berranger plus haut). L'association organise également des rencontres de calligraphie qui ont également lieu au mois d'août & des rendez-vous mensuels à Paris durant l'année: Bulldozer, Gutenberg illustre inconnu, Muriel Paris, L'imprimerie nationale et son patrimoine typographique sont les titres des dernières conférences. Elle publie chaque mois une lettre d'information destinée à ses membres.

Rencontres internationales de Lure, Jacques Blocis (Président), 12bis rue Soyer, 9220 Neuilly-sur-Seine, Téléphone et Fax 33 (0) 1 42 55 79 13, E-mail jeanpaul_martin@compuserve.com, Web www.rencontresdelure.org

Graphê (Association Graphê pour la promotion de la typographie).

Cette association publie une revue qui paraît de façon irrégulière.

Graphê, Princess-Elisabeth, port de Javel-Haut, 75015 Paris, Téléphone 33 (0) 1 40 59 01 71. Fax 33 (0) 1 40 59 02 90

GUTenberg (Association GUTenberg).

Association qui a pour but de regrouper les utilisateurs français de TeX. Cette association publie également des ouvrages sur la typographie & l'informatique, une lettre d'information. Ils ont notamment publié un numéro spécial sur Gérard Blanchard pour le congrès de Lyon.

Association GUTenberg, c/o Jacques André, irisa/inria Rennes, Campus Universitaire de Beaulieu, F-35042 Rennes, E-mail gut@irisa.fr, Web www.ens.fr/gut/

Scripsit

Association de deux jeunes calligraphes très dynamiques qui publient une revue «Avis à Populus». Cette association organise également des stages d'apprentissage & des expositions sur l'histoire de l'écriture présentes lors de MultiTypo 98.

Scripsit/Le calligraphe, 84 rue de Charenton, F-75012 Paris, Téléphone 33 (0) 1 43 45 47 51, Fax 33 (0) 1 43 45 49 98

Liste de diffusion Typographie-Irisa

Cette liste (mailing list) francophone très active (20 messages par jour) sur la typo a été créée par Jacques André (qui s'occupe également de l'association GUTenberg) un chercheur en informatique et particulièrement TeX, passionné de typographie et animé par Olivier Randier,

typographe qui gère les pages FAQ de la liste. Le sujet principalement évoqué reste plus l'utilisation de la typographie que le dessin de caractères.

Web www.cru.fr/listes/typographie@irisa.fr/index.html
www.irisa.fr/faqtypo/

Formation

Scriptorium de Toulouse

Bernard Arin (directeur depuis 1968) est venu à MultiTypo l'année dernière. Sa conférence traitait du problème de traduction des signes, des formes pour une meilleure lisibilité.

Scriptorium de Toulouse, Bernard Arin, 246 chemin de Tournefeuille.
31300 Toulouse, Téléphone 33 (0) 5 61 49 20 09

Atelier National de Recherche Typographique

Dirigé par Peter Keller depuis 1990. Réouverture en Décembre 1999/
Janvier 2000 à Nancy.

email anrt@wanadoo.fr

Atelier de Création Typographique de l'école Estienne

Créé en 1991 par Franck Jalleau & Michel Derre. Franck Jalleau a donné une conférence sur son travail et sur cette école lors du dernier congrès de l'ATypI.

ACT, École supérieure Estienne, 18 Boulevard Auguste-Blanqui. 75013
Paris, Téléphone 33 (0) 1 43 36 96 19

Concours, Prix

Jean-François Porchez a reçu le prix Charles Peignot décerné par l'ATypI en 1998 en reconnaissance de ses remarquables contributions dans les domaines de la création de caractères, de la typographie et pour la communauté typographique. Le dernier français à l'avoir reçu fut en fait le premier prix Charles Peignot dans les années 80: Claude Mediavilla (calligraphe).

Publications

Livres

Publiés en 1998–1999 (se référer aux précédents articles publiés dans *Type* et l'ATypI Newsletter):

Gauthier, Damien. *Typographie, Guide pratique*, Pyramyd. Paris, 1998.

Jammes, André. *Les Didots, trois siècles de typographie et de bibliophilie*, Agence culturelle de Paris. Paris. 1998.

Jannet, Pierre. *Spécimen des nouveaux caractères, destinés à l'impression de la bibliothèque Elzéviriennne*, Éditions des Cendres. Paris. «reprint,» 1999.

- Kindersley, David. *Mr Eric Gill*, Typographica. Bruxelles. 1998.
- Mandel, Ladislav. *Écriture, mémoire des hommes*, Atelier Perrousseau éditeur, Reillanne. 1998.
- Paput, Christian. *La lettre, la gravure du poinçon typographique*, TVSO éditions, Paris. 1998.
- Paris, Muriel. *Petit manuel de composition typographique*, Muriel Paris éditeur, Paris. 1999.
- Ponot, René. *Louis Perrin et l'énigme des Augustaux*, Éditions des Cendres. Paris. 1998.
- Porchez, Jean-François (sous la direction de). *Lettres Françaises, Spécimen de caractères français*, Association Typographique Internationale. Lyon. 1998.
- Porchez, Jean-François. *Le Guide: la typographie et son utilisation*, PTF éditeur. Malakoff. «mise à jour» 2.5, 1998.
- Tory, Geoffroy. *Art et science de la vraie proportion de lettres*, Bibliothèque de l'image. Paris. «reprint,» 1998.

Télévision

En Juin 1999, France 3, une chaîne généraliste à diffusé un reportage sur la typographie évoquant le marché des caractères typographiques. Un micro-trottoir fort révélateur nous montra ô combien le public est sensible aux connotations typographiques.

Caractères Typographiques

En ce moment, mise à part les grands classiques, les caractères les plus à la mode sont par ordre décroissant de succès: FF Meta (& ITC Officina), Interstate, FF Thesis, Matrix Italic, Adobe Garamond, Minion, Rotis, Myriad, Tarzana....

Publiés par les distributeurs internationaux (depuis 1998).

Hector, Jandoni, Garaline, ITC Octone, ITC Berranger hand (Eric de Berranger), Rom (Roselyne & Michel Besnard), Le Script (Marc Borigers), Kit, Linex Sweet (Albert Botton), Augustal Cursiva, Stancia, Stancia Lirica (Jean-Renaud Cuaz), Sélune (Jean Lochu), Labeur (Alexis Merlaut), Bibracte (Denis Patouillard-Démoriane), etc.

Distribués directement par les créateurs, les fonderies indépendantes (depuis 1998).

P'tit François, Bolobolo, Cassecroûte, Garatoi, Maboul, Fiston, Jouveupa, Faidodo, Badaboum, Bigoudi, Jaipapeur, Giboulette, Garamôme (Bonté Divine!), Albotoni Book (Albert Botton), Parisine Plus, Le Monde Livre Classic, Apolline 2 (Porchez Typofonderie), Présence, Prosalis (Thierry Puyfoulhoux), Atom (Radiateur fontes), Altmodish, Pastille, Marpessa, Nolico (Sogral), etc.

Caractères d'entreprises (depuis 1998).

Barré de Couleur (Atelier de Création graphique), Accor, Accor 2 (Serge Cortesi), Aérospatiale (La Fonderie), Vizille (Thierry Gouttenègre), Colorado (Ladislas Mandel), Lion, Sitaline, Costa, Parisine 2 (Porchez Typofonderie), etc.

Distributeurs

Adobe. Adobe France, Commandes via uniquement leur quartier général Européen en Grande Bretagne.

Agfa Monotype. Agfa-Gevaert France, Téléphone 33 (0) 1 47 32 69 19

FontShop. FontShop France, Téléphone 33 (0) 1 44 38 11 40,
Web www.fontnews.com

Signum Art. Signum Art, Téléphone 33 (0) 1 48 89 60 46

Fonderies indépendantes

Bonté Divine!

Olivier Nineuil est l'initiateur cette nouvelle fonderie, il travaille également sur commande. Il a publié un catalogue de nouveaux caractères en 1999.

Bonté Divine!, Téléphone & Fax 33 (0) 1 46 62 62 95,
Email olineuil@club-internet.fr

BVS, Albert Boton

Albert Boton distribue ses fontes depuis 1998. Catalogue sur demande.

BVS Albert Boton, Téléphone & Fax 33 (0) 1 42 40 21 55

Porchez Typofonderie

Créé par Jean-François Porchez en 1994: caractères d'entreprises et distribution de caractères exclusifs. Nouveau catalogue en 1999.

Porchez Typofonderie, Téléphone & Fax 33 (0) 1 46542692,
E-mail info@porcheztypo.com, Web www.porcheztypo.com

Radiateur fontes

Jean-Jacques Tadjian propose depuis 1996 sur le web ses créations contemporaines.

Radiateur Fontes Téléphone 33 (0) 3 20 54 15 48 Fax 33 (0) 3 20 57 51 34,
Email i.c.i@wanadoo.fr, Web www.i-c-i.net

Sogral

Créé par Gérard Alexandre et Sandra Chamaret en 1997. Ils distribuent également d'autres créateurs comme Pierre Roesch.

Sogral, Téléphone 33 (0) 1 43 64 03 81, Email sogral@hotmail.com

Germany

Otmar Hoefler

Exhibitions

Herbert Post, Schrift – Grafik – Typographie

An exhibition made from Burg Giebichenstein, Halle, was presented at the Deutsche Bibliothek in Frankfurt, in Oldenburg and Eutin.

Events

- *Profile intermedia*
- Conference from the Fachhochschule Bremen, in December 1998.
- FontShop presented *Typo Berlin* in April 1999.
- *16. Forum Typografie*
- At the Fachhochschule in Leipzig in June 1999.
- Linotype ran the *3rd International Type Design Contest* and launched the FontExplorer@Web on their website.

Calligraphy

- Exhibition of the *Gruppe 26 Letters* with music, literature and calligraphy workshop in Hildesheim.
- Contest for the design of inscriptions in the chapel at the Expo 2000 in Hanover.
- Exhibition *Letterart* of Prof. Gottfried Pott in the Schloss Waldhausen Mainz 6–27 October 1999

Books

emotional digital by H. Nehl, S. Schlaich, J. Siebert.

emotional digital describes and illustrates the marketing and sales possibilities of many font publishers. Published by Schmidt, Mainz 1999.

Hungary

Peter Wellner

First of all, it is with regret that I inform you that Peter Virágvölgyi died last summer after an unexpected ailment. Peter had been an ATypI member for many years and was both a Member of the Board and Country Delegate for Hungary. Many people benefited from his interesting and informative lectures over the years and his death was a sad loss.

There is only one institution with a University level typography course (the one where Mr Virágvölgyi was head of the Department of Typography). I have been following the tuition as a member of the Examination Board.

In my opinion I could multiply the number of ATypI members in Hungary, although I am sure we will face some financial difficulties regarding fees. So, what I have in mind, is to find the right sponsors to enable Hungarian typographers to join ATypI and play a full part in the organisation. I am now working on this and will keep you informed on developments. I am sorry not to attend the Boston conference.

India

Prof R K Joshi

Unfortunately, I am not keeping well and hence will not be able to continue to undertake the duties of Country Delegate for India. I shall continue to be a member of ATypI and in that capacity will continue to support what I can.

Italy

James Clough

Publications

Two widely different publications that are of interest to the typographic community appeared in specialized Italian bookshops during the course of the year. One of these deals specifically with type and the other is a new edition of a novel that was first published in 1499. No prizes are being offered to those who have already guessed the title of the second book.

The book on type is the Italian translation of Lewis Blackwell's *Twentieth century type* and goes under the title of *I caratteri del XX secolo*. It was published in Italy by Leonardo Arte. Like Blackwell's previous book of which an Italian version was also published, the new tome seems a splendid performance design-wise: full colour illustrations and attractive from the browsing standpoint. On buying the book, and getting down to the nitty gritty of its contents, we are compelled to revise our enthusiasm for the design on account of the excessively tiny size of Helvetica used in the text. All right for twenty year-olds but heavy going for us over-fifties on our second pair of glasses. Apart from some minor inaccuracies and a more serious blunder (Centaur is labelled as Imprint and vice-versa) it is probably the best exposition of avant-garde tendencies in type design: Futurism, Dadaism, Bayer, Renner, De Stijl... Blackwell also dwells considerably on experimental types with a curiosity value and personalities that didn't quite make history. He also reveals some interesting research into the Letraset display types, ITC and digital post-modernism of the eighties and nineties.

The Italian publishing house Adelphi celebrated the five hundredth anniversary of the *Hypnerotomachia Poliphili* with a facsimile of the original edition printed in Venice by Aldus Manutius together with another volume containing a heavily annotated Italian translation. I like to think of this two volume edition as a celebration despite the absence of any reference to the anniversary in the introduction and the fact that the two volumes actually came out at the end of last year (but perhaps that is in accordance with the fifteenth century Venetian calendar). The new edition is well translated from the original very bizarre Italo-latin text. The translators and commentators, Marco Ariani and Mino Gabriele, have certainly been exhaustive in their explanation of the tedious and repetitive story (dense with references to classical and Renaissance architecture but occasionally relieved by some delightful erotic descriptions) and the mystery sur-

rounding the name of the author, and various other enigmas like the names of the designers of the superb woodcuts. The 1499 edition has traditionally been considered as one of the finest examples of typography in the history of printing. The roman (specially cut by Francesco Griffo) was of particular significance for the revival of Renaissance types in the 20th century.

With our high esteem for the typography rather than the literature of the Aldine book, the performance of the Adelphi edition sadly falls into the category of typographic atrocity. The volume containing the translation is set in Baskerville, 'a humorous contradiction' as Robert Bringhurst would have it. Furthermore, giving the graphic impression that Hypnerotomachia Poliphili could be a rare mental disorder suffered by Swiss bank clerks, the plasticised jacket displays the title in Helvetica (ranged left). Finally, if historical pastiche were not enough, we are left with the unforgiveable reduction in size of the facsimile.

Type design

Besides these books that directly or indirectly concern type, it is pleasing to be able to report publication of a new roman font called Rialto by the Italian designer Giovanni De Faccio. Hitherto known for his prowess as a calligrapher, De Faccio lives in Austria and distributes his type in partnership with Lui Karner. Rialto is his first design and is a fine text type closely related to the broad pen. This is particularly evident in the italic which is inspired by the work of the sixteenth century calligrapher and type designer Ludovico degli Arrighi. Rialto is available for Macintosh Postscript and PC True Type in roman, italic, small caps and small bold caps.

Exhibitions, conferences etc.

Following the death of Franco Grignani at the age of 91 last year, a memorial exhibition of his work was presented at Urbino and other cities by AIAP (the Italian Association of Graphic Designers). Grignani was probably the most celebrated Italian graphic designer during the post-war period up until the early seventies. Mario Piazza (President of AIAP) summed up Grignani's style in a recent obituary. 'not a typographic approach, one of the weaknesses of Italian graphics, but visual research by means of photo-graphics destined to exert a deep influence on the aesthetics of international design.'

AIAP organized another exhibition shown in Milan and Udine entitled Sign, alphabet, writing, and languages with seventy contributions from its members, each in the form of a black and white poster. Some works were amusing statements making use of alphabetic and non-alphabetic symbols from the keyboard. Others produced interest-

ing contrasts or compositions with type and photographic images. Informal hand lettering was used in two or three cases. A few were didactic or philosophical, most were conceptual in that a message was being offered in one way or another. Just for fun, I spent ten minutes checking out identifiable typefaces from the catalogue. Without resorting to my Encyclopaedia of Typefaces or other sources of reference, I was not surprised to see that the all out winner was Helvetica, used in a dozen posters, followed by Bodoni with seven appearances and Futura with four. Rotis, Frutiger and Meta (the only types I could identify from the second half of the century) had one appearance each.

In April the Italian Calligraphic Association (ACI) held a conference with the type designer and calligrapher Jovica Veljovic at the Istituto Europeo di Design in Milan. Jovica gave an audience of students and professional designers an insight into his rigorous and exacting approach to type design. He illustrated the talk with slides of past typefaces showing details of development, work in progress, and projects done with his students at the Fachhochschule in Hamburg. This event was followed by Jovica's three day calligraphy workshop.

Japan

Taro Yamamoto

Typography in Japan

It is said that more than 1,500 fonts are currently available in Japan (including full-set Japanese fonts and subset fonts such as kana fonts). Today most of them are implemented as Type 1 or TrueType fonts and can be used on personal computers. Since 1989, when the first Japanese fonts for the PostScript printing environment were introduced in the market, the number of Japanese fonts has been increasing, because traditional type foundries as well as new digital type foundries have been trying to expand their type libraries.

However, due to the recession of the Japanese economy starting from the mid 1990s that had an impact on the publishing, printing and paper manufacturing industries, sales and production of type products are faced with stagnation today. As the economy is currently in the restoration process, it is expected that the situation will gradually improve.

As a Japanese font is usually composed of more than approx 6,500 characters, it is time-consuming to create a new high quality typeface. In order to encourage typeface designers to produce more creative typefaces, type foundries are sponsoring typeface design competitions (such as Morisawa Awards and Ishii Awards). Digital drawing tools and personal printing equipment are helping individual designers try new typeface designs and experiments. A new generation of typeface designers is formed even under the current economically difficult situation in Japan.

A good trend in Japan today may be that publishers and educational institutes are beginning to recognize the importance of typography and typeface design more than before. In fact some universities, type foundries, publishers and research groups have held seminars on typography in these years. Here I would like to pick some examples:

Publications:

Yasue, Nomura *Introduction to Book-making*, Japan Editor School, Tokyo 1995.

Mitsuo, Fukawa *Principles of Text Composition*, Ohta Shuppan, Tokyo 1996.

Hitoshi, Suzuki *Basic Manual of Pagination*, Tokyo 1997.

Tschichold, Jan *Shomotsu to Katsuji (Meisterbuch der Schrift)*, Japanese Edition, Robundo Publishing, Tokyo 1998.

Book of Tsutomu Suzuki, Jiyu-Kobo, Tokyo 1999.
 Katsumi, Sakasai *Basic Japanese Text Composition*, Nippon Insatsu Shinbun-sha, Tokyo 1999.
 Yajima, Fumio & Tanaka, *Ikko Man and Writing*, CD-ROM edition, Morisawa & Company, Osaka 1999.
 Narusawa, Masanobu *Designing Typefaces with the Macintosh*, Graphic-sha, Tokyo 1999.
Specimen of Digital Typefaces, Robundo Publishing, Tokyo 1999.
 Hitoshi, Suzuki & Toshiaki, Maeda 'Meikai Japanese Text Composition', *Printing Guide Book*, Genko-sha, Tokyo 1999.
 Moji-Hyakkei (*A Hundred Scenes of Type: a typographic journal*), Robundo Publishing, Tokyo.

Seminars and Exhibitions:

- Japan Typography Association has started a series of typographic seminars covering various issues in typography.
- Robundo Publishing has also held seminars on typography (for example a seminar on Italian typography in June 1999).
- Man and Writing Exhibition, Morisawa and Company, 3 June–August, 1999.
- The visual communication department of Musashino Art University started a project on typographic design in 1997, and various research activities have been made by the students and professors in the project. Some other national and private art schools and universities are also attaching importance to typography and typographic design today.

Intellectual Property and Type in Japan

Typeface designs are not protected by copyright in Japan. Typeface products (including fonts) can be protected by the Unfair Competition Prevention Law or some other laws to prevent unlawful commercial activities. Computer software is protected by copyright.

In the typographic community in Japan, there are different opinions about how to improve the state of protection of typefaces or typeface products. Some people think that copyright should be the means for protection, but some others think differently. It seems that the majority of jurists in Japan think reinforcement of protection should be made within the current framework of related laws without fundamental changes. As anti-piracy movements in the software industry have been effective in forming a better environment for software business in these years, regardless of what legal means can be

applied, it is expected that the state of protection of type related products will be improved through our efforts to educate people about the importance of legally correct use of type.

Conclusion

Although Japan's economy is starting to recover from its stagnation, I think it is necessary to add more value to typeface products, so that demand for more typeface products can be stimulated. What is necessary to achieve this goal?

First, we need to examine various technological possibilities for enhancing type products' typographic capabilities and usability. Technologies should be utilized to meet real typographers' everyday needs and also to help them find new possibilities for the future. In Japanese typography, there remain technical issues such as creation, use and exchange of gaiji glyphs (user-defined glyphs, unencoded glyphs and kanji glyph variants, etc).

Second, it is necessary to educate the user of type, so that values and benefits of good typography and typefaces will be correctly understood and appreciated by many users of type including publishers, designers, and readers of books and printed matters. In the sense, it should be a good sign that publishers and people in the graphic arts industry are showing much interest in typography and typeface design today.

Mexico

Félix Beltrán

Education

The professional practice of typography is little by little acquiring more importance in Mexico. A reflection of this is not only its presence in works where letters are applied as a principal element in the different forms of mass media, but in what could be considered as having transcendence for its future practice, research studies in typography that are already manifesting themselves in different postgraduate institutions which have opted to enter the field.

One of the first institutions in Mexico that adopted this field of study, was the Habitat Faculty of the Autonomous University of San Luis Potosi, San Luis Potosi, one of the Mexican States, where Fernando Garcia initiated a Masters Degree in Typography in 1996. There it is frequent to hold seminars, lectures and exhibition that allow profound study within the different areas of this field, as well as the opportunity to confront different tendencies and to debate the issues in today's typography.

The different courses covered in this postgraduate study in which Fernando Garcia is its coordinator and where professors like Rafael Lopez Castro, Laura Medina, Luz del Carmen Vilchez and myself, along with guests from abroad such as Claude Dieterich, Manuel Garcia and Burton Kramer, have motivated the students to enter into several fields of research such as graffiti studies or the typography on Mexican currency, among others.

Exhibition

An exhibition of the Type Directors Club of New York was offered at the Habitat Gallery of the Autonomous University of San Luis Potosi, San Luis Potosi, on my initiative with yours truly serving as its International Liaison in Mexico and was very successful.

Another exhibition of my logotypes was offered at the Artis Gallery of the information Services Coordination Center at the Autonomous Metropolitan University, Mexico City and was also very successful.

Publication

The DX magazine, Number 5, 1999, Mexico City, published the aforementioned issue devoted to typography with articles such as A Century of Typography by Mario Aburto Castellanos; Typography Throughout History by Luisa Martinez and "Mexican Letters by Ignacio

Peon, where typography is seen from the viewpoint of its historic aspects up through today's more experimental tendencies.

Also in the A! magazine, Number 45, 1999, Mexico City, an interview I conducted with Andre Gürtler was published entitled The Design of a New Typography, where those principles are explained that should be taken into account when trying to come up with a new family, which results in a contribution to the ease of reading.

Proposal

In 1993, I donated my International Graphic Design Archive, that I had been compiling for many years to the Information Services Coordination Center at the Autonomous Metropolitan University, Mexico City, which since then has been nurtured with works sent to me from several countries, and that has especially been of service for consultation by students and for exhibitions held at the Artis Gallery of that institution. I would greatly appreciate if members of the Association Typographique Internationale, would send me works with their credits on the reverse side of those works, to my address, an undertaking which would be essential for future activities.

Spain

Wolfgang Hartmann

During the first months of 1999, Typography and Graphic Design was a major theme in many towns in Spain.

Diseño Gráfico y Comunicación Visual was the title of a Seminar organized from March 15 to 19 in Santa Cruz de Tenerife, on the Canary Islands, by the Universidad Internacional Menéndez-Pelayo (UIMP).

Disseyhns. Cicle de conferencies took place on May 3, 5, 17 and 26, organized in Vic (Catalunya) with lectures of ATypI members Andreu Balius and Joan Carles P Casassín, and others.

Tipo y Grafía. El Diseño letra a letra, in Cuenca, within the Summer Courses on June 28, 29 and 30. As the printed programme says: “The aim of the Conference is to become familiar with software used to digitize typographic fonts, in practical workshops which will take place in the informatic classroom of the School of Art of the University”.

Els rastres de l'Alfabet, Escritura I art. A major exhibition with some lectures, organized by the Fundació “la Caixa” in Lleida (December 98 to January 99), in Girona (January to February 99), in Tarragona (March to April 99), in Granollers (April to May 99). This exhibition is an adaptation from “*The A is a beef (the head down)*”, which was presented in The Netherlands in 1995 by the Museum Scryptium. It shows the evolution of the alphabet through the Centuries, with paintings of Tapies, Miró, Dalí, Javier Mariscal, Robert Indiana, Claes Oldenburg, El Lissitzky and others.

In Barcelona, the most important event was *Primavera de Disseny – V Sprint Festival of Design 1999*. Every two years this event takes place to promote graphic and industrial Design and is organised by the Generalitat de Catalunya and the Ayuntamiento de Barcelona. As in 1997 the Delegation of ATypI in Spain invited John Dreyfus to speak about *William Morris* with an audience of more than 300 participants, this year our member Jesús del Hoyo presents in IDEP, the School of design where he is Director, the exhibition *Where is the type?*, which intends “to reveal what and who are the underlying influences of the phenomenon of the alphabets: their origin, design, use, commercialisation, usefulness and evolutionary trends”. One of the particularities of this exhibition is that ATypI is mentioned as one of the collaborators. The exhibition will be shown in the fall. Jesús del Hoyo also moderated last May a very well attended round table on occasion of the presentation of a book which received an award in a

contest organized in Essen (Germany). The name of the brochure is *yAUnOtrOUñAlfAbEtOfAvOrltO* and was designed by the Students and Associates of IDEP. Speakers at the round table were Amand Domenech, Enric Hugué, Euniciano Martín and myself.

Other exhibitions related to Typography and Graphic Design within *Primavera de Disseny: Del Disseny*, from Yves Zimmermann, *L'Art pour l'Art*, with posters of Pierre Mendel, *Posters 1975-1999* from Joan Brossa, *Alberto Corazón – 30 years of design*, *Catalan Commercial Graphics: 1940–1975*, with graphic art of Josep Artigas, *Pixelpost*, a collaboration between the Eumogràfic studio in Vic and Swiss designers of the Hochschule für Gestaltung und Kunst in Zürich. As every year, there has been LAUS with awards for the best graphic designs of the year, established since many years by the famous catalan Association ADG FAD.

Magazines with articles dedicated to typography

First magazine to be mentioned is *Experimenta*, edited in Madrid. After 10 years of existence, this influential magazine dedicated by Disseny, Architecture and Communication, celebrated during 1999 the anniversary by publishing in n^{os} 24, 25 and 26 several articles exclusively with themes of type design and digital fonts which, as the editor states, had a very positive response from the readers.

In n^o 24 the published articles were: “The types do not let see the text” from José María Cerezo, “The Spanish digital foundries” from María Suárez, “From Letraset to PostScript” from Carmen Méndez, “The calligraphy and typography in the age of computers” Ricardo Rousselot.

In n^o 25: “The situation of software piracy in Spain” by Wolfgang Hartmann, “Typography in the golden age of Spanish printing” by Dimas García and Ignacio Fernández, “José Mendoza y Almeida, a type designer” by Jean-François Porchez.

In n^o 26: “Top Ten, the favourite typefaces of Spanish designers”, an inquiry made by *Experimenta* in the best known Design Studios in Spain, “Font Design for Mac and PC, from calligraphy to digital typography” by Agustín M Francés, “What is type”, by Jesús del Hoyo, “The teaching of Typography at the University of Buenos Aires” by Marcela Romero and Pablo Gosgaya, “Neither with nor without spaces” by José María Cerezo and finally “Art, handycraft and letters” by José Manuel Martín Lanza and the Golden Types.

The reason that we mention the articles in *Experimenta* in so much detail is because it is the first time in history that so much attention has been given to type and typography in a Spanish magazine.

Also we wish to mention the magazine *grr news*, edited by the engaged type designers and users Jaume Aymerich, Andreu Balius, Ramón Castillo, Laudelino L.Q., Rosa Llop, David Molins, Joan Carles P. Casasín and Jaume Pujagut. You may consult www.cclimatge.com/grrr.

Trade fairs and sale of fonts

Expocodig

On May 28, the IXth edition of Expocodig took place in the famous Gaudí building Casa Batlló of Barcelona. This one day fair is dedicated to materials, hard-and software used in graphic art studios. The organizers, the Col·legi de Dissenyadors Gràfics CODIG were very satisfied with the results. 1,800 visitors came during the 10 hours which lasted the fair, and visited 39 stands. Fundición Tipográfica Bauer SL presented in their stand fonts from Linotype Library, URW++ and Elsner & Flake, the PhotoAlto Collections and, for the first time, the typefaces of Neufville Digital, a new digital foundry which celebrated its birthday at Expocodig.

Spanish digital foundries

Some of the following information is based on the article written by María Suárez in Experimenta nº 24, page 55 and following.

Aitor Méndez, a young designer of Madrid, offers three fonts of the alphabet Saturno: Saturno normal, Saturno anillos and Saturno civilización.

Morillas & Associats has digitized the alphabet Diagonal which Antoni Morillas, father of Lluís Morillas, the actual Director of the Studio, designed in 1970. The technical manufacturing of fonts for Mac and PC has been improved by Neufville Digital, this foundry now has the worldwide exclusive rights for the distribution of Diagonal.

Typeware, owned by Andreu Balius and Joan Carles P Casasín. Both designers have launched in 1993 the project Garcia Fonts & Co., a first type library without intention of profit. This project earned last year the “Adobe Power of Design Award”. Typeware has designed for Fontshop International, the FF Fontsoup Family and sells fonts like Typeware Roman and Typeware Czeska.

Pedro G Elipe offers fonts he has designed: “600” and “Luna”.

José Maris Ribagorda has designed an alphabet called Hispana and he is working on a type based on Ibarra of Fundición Tipográfica Gans. He shows his work in a website which stimulates communication between type fans: www.artempus.com/quad.

Type.o-Tones, a foundry created by Juan Barjau, Enric Jardí, José Manuel Urós and Laura Meseguer in 1990. Some types are distributed by FontShop international: Remi, Escher and Sniff, the last one available in fina, medium, caps and gorda. Type.o-Tones is since 1998 distributor for Spain and Portugal of FontFont.

Cajabaja Fonts, the digital typefoundry of José María Cerezo in Madrid. Types which are offered: Fractura, a family with 4 weights from light to bold, and an online version, three weights of Menu, and finally 12 fonts of the family Bravo.

Neufville Digital, a joint venture between Fundición Tipográfica Bauer and Visualogik Technology & Design (The Netherlands) made its official presentation at *Casa Batlló* in Barcelona during *Expocodig* on May 28, 1999 with a lecture about the initiator of the *Grafia Latina*, Enric Crous-Vidal, a type designer born in Lleida, who lived in Paris since 1939. One of the aims of *Neufville Digital* is to redigitize popular typefaces from the times of hot types foundries, like *Futura ND*. This new Futura has the greatest similarity with the typeface for hand composition cast by Bauer and great attention has been invested in the kerning. Soon available will be *Futura ND* with small caps and roman figures. Another objective is to offer types for Mac and PC which were available in lead but had never been digitized before, or designs which now can be considered as CLASSICS: *Paris light, medium and bold, Flash, Fugue d'Arabesques and Ilerda*, which Enric Crous-Vidal designed for Fonderie Typographique Française and Fundición Tipográfica Nacional in the early 50's. *Diagonal* from Antoni Morillas is now available and soon *Neufville Digital* will release in the *Grafia Latina Collection* typefaces from José Mendoza y Almeida, René Ponot, Juan Trochut, Ricardo Rousselot, Ricart Giralt-Miracle and others. As the readers may observe, a priority has been given to typefaces created in the Mediterranean area, Spain and France. All these fonts will be available throughout the world from Fundición Tipográfica Bauer in Spain, Visualogik in The Netherlands and Internet (www.neufville.com).

United Arab Emirates

Triona Croke

As this is the first time the United Arab Emirates has been represented at ATypI my report will be to give an overview of this young and vibrant country, and the very promising graphic design and typographic industry.

The Federation of the United Arab Emirates was established in 1971, and comprises the Emirates of Abu Dhabi (the capital), Dubai, Sharjah, Ras Al Khaimah, Umm Al Quwain, Ajman and Fujairah.

The Higher Colleges of Technology was founded in 1988. Four colleges were established, two in Abu Dhabi and two in Al Ain. Since then it has expanded to eleven colleges across the country to include Dubai, Ras Al Khaimah, Sharjah, and most recently Fujairah. Instruction is in English, great attention is paid to improving our students' proficiency in that language. The colleges are affiliated with recognized institutions internationally so as to maintain the programs at international standard.

The Communication Technology program, began in 1994. The first year is common, general media education. When completed the students choose to specialize in one of the three areas media production, journalism or graphic design. So far graphic design and within that discipline, typography, has become the overall favourite option.

To the best of my knowledge there is no tradition of typography in the UAE, however there is a strong and fine tradition of arabic calligraphy, used extensively from government documents to wedding invitations. This becomes evident in the work of our students with the ease and sensitivity with which they approach the whole area of type. This is of course quite remarkable given that the native arabic alphabet is completely different to the roman alphabet and the study of typography is indeed a very steep learning curve.

From an industrial point of view the development of typographic practice in this country will be largely as a result of the work of the HCT graduates who are already making waves in the work place. With companies now employing qualified graphic designers, the whole issue of fonts and type use comes into play. Whether it is unavailability, lack of knowledge, or demand from the new designers, companies are now becoming aware of the need to address these issues. The other hurdle that these particular font users have to jump is the fact that there is no font distributor in the UAE. We have so far used Monotype UK, Fontshop UK, and the international office of Fontshop in Berlin. However these are small constraints, given the drive and

enthusiasm of the new professionals working in this field and I have no doubt that in the near future this will be a large dynamic and thriving practice.

United Kingdom

Andrew Boag

The societies and events

Society of Typographic Designers (STD)

On the surface the STD appears to have done little this year: the Society has only managed to publish an Awards issue of their *Typographic* journal (illustrating the 1998 STD Awards winning designs). Issue 53 of *Typographic* should be published shortly, and the Society is still looking for someone to take on the role of Editor of their newsletter *Typographic News* which has not been published at all this year. The Society's lecture series has also been on-hold. However, the Society has recently made it's Student Assessment scheme available to German-speaking countries: German speaking students can now take part in the assessment which, on successful completion, affords them licentiate membership of the Society. The assessment is now judged annually in England and Vienna. In addition the Society is in the process of ratifying a change of name to include the words 'International': it may soon be known as the 'International Society of Typographic Designers'. The STD continues to be chaired by David Quay and Freda Sack, with John Harrison as President.

Typographic Circle

This year the Typographic Circle has published an issue of its journal *Circular* but no issues of the newsletter *Tangent*. The Circle's annual Quiz takes place on 19 October 1999. The Circle has continued to stage events around the country, including a talk by Jelle van der Toorn from Total Design, a presentation by the Editors of *Eye*, and a talk by Quentin Newark of Atelier Works entitled 'the sex life of the alphabet'. The Typographic Circle is now chaired by Patrick Baglee, with Phil Jones as President.

Icograda

The 25th ICOGRADA London seminar took place in February as usual. It provided a showcase for the designers involved over the past 25 years. ICOGRADA now have a web site and a new General Secretary.

Information Design

The Information Design Association (IDA) continues to serve its membership with events and newsletters, including presentations to its members by information design professionals about recent work. In

addition the Information Design Conference took place in July this year: we hope the proceedings of this conference might eventually be published.

Printing History

The Printing Historical Society published issues 46 and 47 of its *Bulletin*. ATypI members will be interested in articles on ‘Typographic facsimiles of early Bible codices’, and a short piece on Elizabeth Friedlander. Talks presented to the Society this year included Gerard Unger on his type design for Rome and the year 2000, and Ian Rogerson on Francis Meynell

Faces

Recent faces of note from UK designers include:

- Jeremy Tankard’s Shires types, and his Enigma and Blue Island designs.
- Dave Farey and Richard Dawson’s ‘ITC Johnston’: a typographic interpretation of Johnston’s original (which was designed for display).

Books and other publications

Graphics and typography-related books and journals published recently in the UK include:

Typography papers, volume 3, 1998. Edited by Christopher Burke and Sue Walker with articles by H D L Vervliet (on Granjon), Gerard Unger (Rome/2000), Fiona Ross (non-Latins), Michael Twyman (on Nicolette Gray), Frances Spalding (on Nicolette Gray), and SJM Watson (on Hans Schmoller/Pelican Shakespeare). Reading, University of Reading Department of Typography, 1998, ISBN 0 7049 1123 X.

Baseline continued to publish throughout the year.

Eye magazine: issue numbers 30 to 32.

Matrix 18, published winter 1998, included articles on Tschichold (by Ruari Mclean), The Fanfare Press (by David McKitterick), the Fell Types (by Martyn Ould and Martyn Thomas), Book Design at Cambridge (by John Dreyfus), Type for Books (by Sebastian Carter), and much more.

The Nymph and the Grot by James Mosley, published to accompany the exhibition ‘Primitive types’ (see below). London, Friends of the St Bride Printing Library, 1999, (no ISBN).

Museums and exhibitions

The European Friends of St Bride Printing Library in association with the Sir John Soane’s Museum organised a splendid exhibition called *Primitive Types*, which traced the history of the sanserif letter from its

origins in the interests of Sir John Soane. The exhibition was curated by James Mosley, and held at the Sir John Soane's Museum in London from January to April 1999. A fine new edition of Mosley's *The Nymph and the Grot* was published to accompany the exhibition.

United States of America

Allan Haley

Cynthia Hollandsworth, who normally prepares the American Delegate's Report, has asked me to write this in her stead. Since I tend to operate on the business side of our craft, that is what this report will focus on.

In addition to my thoughts and opinions, I have asked several people to give me their view on the current state of typographic affairs in the United States. Some responded. Their views follow my report. After reading them you will undoubtedly discover that, as usual, there is no clear-cut consensus on where our craft and business is headed.

Business overview

The type business in the United States continues to fractionate into three groups: traditional foundries, independent designers and boutique suppliers, and e-commerce portals.

Traditional foundries

Traditional foundries continue to release new designs – although at a somewhat slowed pace. While relatively ephemeral calligraphic scripts are the most frequently released designs, several text and display designs destined for longer life spans were also offered to the graphic design community. Among them, but certainly not limited to, are ITC Johnston, the Alinea family from Agfa Monotype and Zapfino from Linotype.

From a sales standpoint, traditional foundries still seek out “single” font orders, but are finding “library” sales, multiple user licenses and custom font work much more profitable. Some are also diversifying into other digital products. The type business is growing for some, although most agree that much of the growth is a result of shifting market share. The high-end market for fonts has seen little overall growth in the last few years.

All traditional foundries have successful commercial web sites. When asked, all claim that web sales are growing.

Independent designers and boutique suppliers

Independent designers and boutique suppliers continue to be a place to find innovative new designs. Alternative designs still dominate, but several indies, such as Active Images, are releasing fonts that are distinctive – and more versatile than most alternative designs.

The problem facing Indies is that as more boutique studios emerge, it will be difficult for customers to sort through them.

(Customers are not growing proportionally with the emergence of new independent designers and their web sites.)

The more successful indies use their “retail” font business to leverage custom typeface development programs for large clients.

Web portals

These are the 800 lb. gorillas of our business. They reach and sell to a customer base that far exceeds the capabilities of traditional foundries and independent designers. For the most part, the companies behind the web portals do not have font development capabilities. They tend to license product from others.

Web portals can be of tremendous benefit to our business by distributing our fonts to a wide customer base, solidifying our various brand values, and by spreading the “good word” about type to a huge audience. Like all 800 lb. gorillas, however, their power should be treated with utmost respect.

Business ventures

Agfa Corporation spun-off its Typographic Systems group and the recently purchased Monotype Typography Group as a wholly owned independent company called Agfa Monotype. Corporate Agfa's intent is to create an entrepreneurial company shielded from the demands of a large corporate structure.

At Seybold, Adobe and Microsoft announced that Open Type would be actively supported in a number of each company's new products.

Other's thoughts about our craft and trade

Sam Berlow, Chief Business Guy at The Font Bureau

I think (the type business) is getting better, getting better all the time.

David Berlow, Chief Type Guy at The Font Bureau

Successful type businesses are most likely now and in the future to be found in the service sector of the industry, rather than the retail or OEM side. The state of Graphic Design in the States is in such a state of stylistic and technical pandemonium that design can only thrive.

Ira Mirochnick, President Monotype Group

The type business continues to be quite resilient. As long as we respect type and the business of type, type will provide us with a respectable living.

Mark Batty, President and CEO International Typeface Corporation

Never have so many typefaces been developed by so many. There are over 50 typeface foundries in the world today, about 40% of these in North America. The influence of US foundries on how widely a

typeface is distributed is very significant: many now have Web commerce sites, and the number will continue to increase through 2000. The next major opportunity for foundries will be to sell better globally. This will not be easy: how to get and keep customers on the Web in a global market? Now there's the question!

Sumner Stone, Independent Designer

My evaluation of the current state of type design? It is, in a word, becalmed. Market forces, no doubt. My advice? Invest in walnuts.

Steve Byers, Consultant to Linotype

The bottom line is the (type) market is so technically fragmented that there is no direction. The market continues to evolve with no direction therefore many options present themselves to designers with no dominant option as a standard. E-commerce continues to build and it is my feeling that e-commerce in fonts is an additional market and not a splitting of the existing market.

Mark Solsburg, President Font Haus

More and more new type buyers are coming to us for fonts. These customers are not skilled in design. These customers, like it or not, represent a market population that outnumbers experienced (Mac) designers 50 to 1. As far as type design goes, there also seems to be a lot of new type being designed and a lot of it from those who have no design ability or sense of type design history – although we also do get a fair share of interesting new submissions. I think that within 24 months, there will be only a few giants and only a few large independent font suppliers. Success will be completely dependent on marketing and customer service, not the size of libraries. 95% of all fonts sold will be purchased and delivered on-line. Encrypted or unlocking font CDs will not exist. The average font will cost \$20. More and more type suppliers (foundries and designers) will terminate traditional licensing or distribution contracts with dealers and choose to either market themselves directly via the internet or set up affiliate relationships with dealers. Paper catalogs will no longer exist. Type catalogs will only be available electronically.

Carol Wahler, Executive Director, Type Directors Club

As we enter the next century it saddens me to think of what has become of the type industry. So many designers have fallen as a result of technology and the fact that anyone can design a typeface, or at least think they can. Educating future designers on the fundamental tools and craft needed is an important part of what everyone must do to ensure the future of typography. The last 500 years established a craft; hopefully the next 500 will treasure it.

John Berry, Editor in Chief U&lc

Precarious. No: contradictory. Type has never been so widespread, used by so many people, yet it's become a commodity that most users take for granted. And as type spreads to the screen, it's taking on a slippery form that's hard to define and hard to capture. The challenge of the immediate future will be in how type is used, not how it's made.

Absent friends

Other nations

Reports are not available from these countries:

Austria Susanne Dechant, Country Delegate designate

Colombia Camilo Umaña, Country Delegate designate

Netherlands Frank Blokland, Country Delegate

Portugal Mario Feliciano, Country Delegate

Russia Maxim Zhukov, Country Delegate

Switzerland Eric Alb, Country Delegate

