

REPORTS OF THE
COUNTRY
DELEGATES

1999–2000

ASSOCIATION TYPOGRAPHIQUE INTERNATIONALE
REPORTS OF THE COUNTRY DELEGATES, 1999-2000

Reports of the
COUNTRY DELEGATES

1999–2000

Argentina	1	Ruben Fontana
Austria	2	Susanne Dechant
Belgium	3	Clotilde Olyff
Brazil	4	Claudio Rocha Franco
Colombia	5	Camilo Umana
Denmark	6	Henrik Birkvig
France	7	Jean-François Porchez
Greece	10	Gerry Leonidas
Japan	12	Taro Yamamoto
Mexico	13	Félix Beltrán
Poland	14	Adam Twardoch
Portugal	16	Mario Feliciano
Russia	17	Maxim Zhukov
Spain	22	Wolfgang Hartmann
Switzerland	24	Eric Alb
United Kingdom	25	Andrew Boag
United States	27	John D. Berry

Published by

Association Typographique Internationale (ATypI)
10 Ridgeway Road, Redhill, Surrey,
RH1 6PH, United Kingdom
Telephone +44 (0) 1737 780150
Facsimile +44 (0) 1737 780160
E-mail atypi@sharonirving.co.uk
URL <http://www.atypi.org>

ISBN 0 9502525 2 2

© Association Typographique Internationale, 2000.
All rights reserved. No element of this publication may be reproduced, stored in any manner of retrieval system, or transmitted by graphic, electronic, mechanical or other means, including photocopying, recording, taping, etc., without the prior permission of the publisher. Product names mentioned are trademarks of the respective holders. The views expressed in this publication are not necessarily those of the Association Typographique Internationale. Edited by Sharon Irving. Designed and typeset by Maxim Zhukov. Printed by Prontaprint Reigate, 22 Church Street, Reigate, Surrey, RH2 8AN, UK

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 collection of Country Delegate reports (published annually), Type journal, a regular newsletter and other occasional titles.

ARGENTINA

Ruben Fontana

During the last year, typographic activity has been maintained at a similar level to that indicated in our recent reports, albeit with some developments.

Generally speaking, typography in Argentina continues to establish itself through the efforts of the academic world and its dissemination in specialised magazines, a method which, over the long term, will lead to sound and effective cultural benefits.

This educational input to students preparing for careers in different areas of design will tend to influence market demands. As I have indicated previously, State University education is widespread, and from the various departments that include the study of typography, a large number of students graduate every year and join the profession. To give an idea of the movement in the academic world, no less than seven different courses include the subject of Typography at a basic level in the Graphic Design Department at the University of Buenos Aires. Each is attended by between seventy and three hundred students. This would single out Typography as one of the two key academic subjects. What is still lacking, however, is a higher level of education that would aim at the design of alphabets rather than the study of their use. It would be necessary to develop MA or postgraduate courses locally. At present, many students travel to Europe for such courses.

We can now begin to develop ideas that not so long ago were unthinkable. Several young people with a vocation for typography are making progress on relevant assignments even though some are of an experimental nature. In certain cases these projects begin during their studies and continue after graduation.

It is from here that alphabets have emerged with some complexity, in the sense of aiming at a more functionalist philosophy, such as copy composition; projects which, having overcome the first hurdles, achieve a higher professional standard. We believe that complex alphabetical systems, with varying slants, tonal values and width, have yet to be designed. But they

may emerge at any time, thus breaking through barriers to professional development.

With respect to the market, some companies have begun to recognise the importance of typography as a way of differentiating from their competition and building corporate image. For example, the two most important newspapers in the country have commissioned fonts, for copy composition in one case and for headlines in the other. This has now occurred with other companies, who have commissioned fonts for specific uses such as in-house communication or display, as in the case of a supermarket chain.

With regard to professional communication, during the past year, *tipoGráfica (tpG)* magazine has added a new section entitled ATypI, specifically devoted to disseminating news on research and activities. I believe that this is one way to promote ATypI to its rightful place within the environment of Argentina. We have already received comments from readers interested in approaching us and becoming members of ATypI.

It is for this reason that I would like to repeat the invitation extended in my previous report to ATypI members, that they send us contributions in the form of articles or information of historical or professional interest, to be published in our magazine and thus continue promoting the range of activities carried out by ATypI. In this case the exchange of experiences with other typographers throughout the world can only be a stimulus for those young people who, from a distance, follow the work of the masters.

Finally, I would like to suggest that a way of giving ATypI greater impetus, would be for all the ATypI Country Delegates in different countries to incorporate links to the ATypI site in their web sites. Should this proposal be considered feasible, it might also be interesting to do the same the other way round: from www.atypi.org to link to the sites of the Country Delegates. This idea is subject to a decision by the Board, but could be implemented rapidly, thus multiplying the dissemination of information worldwide. ●

AUSTRIA

Susanne Dechant

My first report as a country delegate for ATypI mainly focuses on one design competition, with particular reference to the typographic issues involved.

The Joseph Binder Award, which for the first time was held by Design Austria, the graphic design association founded in 1996, is named after the Austrian graphic designer Joseph Binder (1898-1972), who revolutionized contemporary visual design both in Europe and in the United States. The number of entries was encouraging: 466 entries — consisting of several thousands individual works — were submitted by 188 entrants from 10 countries. This year's categories were: corporate design, communication design, visual information design, editorial design, poster, packaging, illustration and design fiction (for independent works). All entries were judged in mid-June by an international jury of experts: Walter Bohatsch (Büro Bohatsch, Austria), Freda Sack (The Foundry, United Kingdom), Hans P. Brandt (Total Design, Netherlands), Fritz Gottschalk (Gottschalk + Ash International, Switzerland/Canada), Hans Peter Schneider (Team hp Schneider, Switzerland), and Jutta Fricke (Agentur für Illustratoren, Germany). Design Austria President, Barry H. Hewson, acted as a host without vote.

No specific category for typographic design existed, although the jury's choice demonstrated that stress was laid on the quality of typographic assessment. The jury established a shortlist of 35 works and

awarded a total of 20 trophies in gold, silver, and bronze. Designers from Germany and Switzerland excelled in the corporate design category, while Austrian designers were particularly successful in the categories of editorial design, packaging, illustration, and design fiction.

There are a few independent type foundries working in Austria, although not on a commercial basis. I would describe these highly motivated people as type-loving individuals who produce fonts for their own use. An exception is Fischbachpresse, the little foundry of Lui Karner, who developed a wonderful serif typeface named Rialto in collaboration with calligrapher Giovanni di Faccio in 1999. He also plans to create a sans serif family called Linea.

There will be an exhibition about bibliophiles from Austria and Italy in Leipzig in the Haus des Buches during the Leipzig ATypI conference, September 2000.

I would also like to mention another talented colleague, Martha Stutteregger, who published four fonts based on sketches by early century artists Kurt Schwarz and, again, Joseph Binder. She is not distributing her designs on a large scale though.

No special event devoted to typography took place in Austria during 1999, but we are considering starting small meetings or exhibitions as new projects. Typography is not yet seen separately in the Austrian design community, although it has gained a much higher reputation in recent years. ●

BELGIUM

Clotilde Olyff

A l'aube du 21^e siècle, la typographie belge se réveillerait-elle? Les créateurs sortiraient-ils enfin de leur tanière? Le public belge deviendrait-il enfin réceptif à la lettre et à ses différentes utilisations? L'année a été fructueuse en conférences et en expositions ; chaque fois le public était au rendez-vous ; En voici quelques exemples :

- Hugo Puttaert, professeur à l'école Karel de Groot à Anvers et son équipe, ont organisé, comme il y a deux ans, trois jours de conférences-débats-expositions sur le thème « Dis-information » autour de la typographie, communication design et nouveaux médias. Grâce à l'excellent choix des orateurs — 2Rebels (Canada), Ed Fella (USA), Rian Hughes (UK), Pippo Lionni (Italy), Erik Spiekermann (Germany) — et au professionnalisme des organisateurs, ce furent trois jours de grande qualité ;
- Fernand Baudin, typographe a exposé à la Bibliothèque nationale : « Fernand Baudin ou la typographie au service du lecteur ». Il nous a présenté 50 ans de recherches, d'oeuvres gravés, de mises en page et de livres. Son souci durant toute sa carrière fut la lisibilité. A notre époque, il est bon de voir une exposition où l'on se soucie encore de la lettre et de sa lisibilité ;
- Superbe exposition aussi de Brody Neuen-schwander, calligraphe dans les nouveaux locaux de Typographica. Une autre utilisation de la plume : lettres et textes, calligraphies sur grands formats nous laissent rêver ;
- « 10 ans de jeux de lettres » de Clotilde Olyff. Grande exposition au musée de la Poste : jeux, sculptures, livres, alphabets, timbres, « une autre manière de voir et de faire voir la lettre ; à cette occasion, un superbe livre écrit par Jan Middel-dorp a été édité : « Clotilde Olyff : Lettered ».

D'autres activités (expositions ou conférences) ont été organisées de manière plus discrète :

- « letters, letters en nog letteres » : exposition de lettres taillées dans la pierre et de calligraphie ;
- « Bodoni : quand la simplicité devient art » — trois conférences à l'école supérieure de l'image à l'occasion de la venue en Belgique des Rencontres Internationales de Lure.

La lettre belge s'est exposée et fait parler d'elle en 1999–2000. Peut-être qu'en 2001 elle s'exportera un peu plus! ●

BRAZIL

Claudio Rocha Franco

Magazines

The first Brazilian magazine totally dedicated to typography and calligraphy was launched in September. *Tupigrafia* magazine will be published quarterly and will include articles on contemporary typography, as well as its historical and technological development. Due to the growing interest in typography, the publishing market already supports this kind of publication. Other design magazines are increasing the number of pages dedicated to typography.

The seduction of typography

This exhibition, organised by *Tupigrafia* magazine and sponsored by the Panamericana Art School, took place in São Paulo in September, with the intention of awakening students to the power and beauty of typography. It showed typeface designs, graphic design projects utilising creative typography and ‘outdoor’ graphics such as billboard advertising, posters, street signs, graffiti and lettering created by people not involved in the industry.

Tipografia Brasilis

An exhibition of contemporary Brazilian typefaces, took place in April at FAAP — a design school in São Paulo. On show was an eclectic display of work, ranging from independent projects through to corporate type design. Both students and professionals visited and saw fonts created by Brazilian designers who have achieved international distribution through ITC, Agfa Monotype and T[26].

Type Talk Tipos 2000

APDesign, the graphic design association of Porto Alegre (southern Brazil), brought together designers to show their work and discuss their experiences concerning type design.

Typography in Pernambuco

Pernambuco (a state in north-eastern Brazil) is well known for the unparalleled beauty of its coastline, folklore and musical culture. The region had a profound influence on the development of publishing and printing in colonial Brazil. During the 70s, a local group of graphic artists and writers developed some important avant garde experiences. Nowadays, a group named aCASO (also a font house), regularly organises workshops, study/discussion groups and exhibitions in Recife (the capital of Pernambuco) with the intention of reviving the local interest in typography. Some classes commenced last May; the curriculum included an introductory course on type design, and courses in digital typography and Fontographer software.

Martin Solomon

Martin Solomon was in São Paulo last March, where he gave a lecture and conducted a workshop. His visit was sponsored by ADG — the Association of Graphic Designers, as part of the “Bienal de Design”, a major design event in Brazil. ●

COLOMBIA

Camilo Umana

In spite of extreme social conditions, design and typography are still flourishing in Colombia, mainly because big publishing houses have been able to resist recession, the rhythm of cultural activities has not declined, and universities are still striving to preserve quality and, incredibly enough, are planning to develop their departments of graphic design.

The number of private and public universities and polytechnics in Colombia has now reached 290, and at least 10 of them (only in Bogotá) offer training for a career in graphic design. Paradoxically, the qualifications required for entry to courses in the graphic arts are higher than for other areas such as medicine or engineering, as the number of applicants now exceeds the number of places available in public universities (where fees are more affordable). This indicates that they are going in the right direction. In addition, many small educational institutions offer practical vocational training which serves the purpose of supplying trained people for digital shops and film services. In the recent past it was not easy for professionals to find jobs in traditional design areas. However, with the growth in computer facilities, digital printing and wider Internet connectivity there is a consequent increase in opportunity. It is interesting to note that at least half the theses presented this year by students at the Universidad Nacional of Bogotá — the biggest uni-

versity — focused on web ideas, or cd media, and a number of students had carried out research in previously unknown areas of the history of local design (logos, newspapers, notes...). This can be partially explained by the academic tradition of the University; but it is also a fact that these new graduates will aspire to the budget allocated in several institutions to social research, and this in turn will open roads for new designers, and provide new jobs and resources.

The usage of typography, reflected in book design, covers, catalogues, billboards, web design, etc, is growing in consistency, quality and possibility. But it is not only the web that should be thanked for this. The presence of experienced and well-trained designers has been vital in sustaining this quality. In addition, some efforts have been made to bring highly trained professionals to the country, and regular workshops led by these people should greatly improve our craft. In spite of the growing professionalism, ignorance of copyright regulations for type creations continues to be a severe problem in countries such as Colombia, where fonts travel in diskettes without restriction or suspicion. Perhaps ATypI members in South America should begin a campaign to educate people who are in charge of controlling this. The timing is right: Colombian Congress is considering new laws to protect standard software and these will impinge on the field of typography. ●

DENMARK

Henrik Birkvig

November/December 99

The Danish Society of Calligraphers was launched with around fifty founder-members consisting of educators, shops selling calligraphy materials, professional calligraphers as well as people who try to write beautifully as a hobby. The chairman is Lise Kirketerp (lisekirketerp@madsen.dk) and the vice-chairman is Danish calligraphy's grand old man Bent Rohde.

March

Danish publisher Grafisk Litteratur published graphic designer Mette and Eric Mourier's book on book design. Bogdesign is a very good manual on how to design and produce books (mainly illustrated books). It is being published in a series named after Emil Selmar who was the most important typography teacher in Denmark in the late 19th and the beginning of the 20th century.

April/May

British ATypI member Robin Kinross visited Denmark as the guest juror in the yearly selection of good books arranged by the Society of Book Crafts.

August

At the Danish Museum of Decorative Art, a retrospective exhibition of famous Danish graphic designer Austin Grandjean's work opened on August 25th (running until October 8th) celebrating his 70th birthday. On display was a selection from the huge volume of work produced since the early 50s:

The publication of a booklet on French typeface Romain du Roi, a table showing the development of western letterforms, examples and descriptions of the 1954 redesign of leading Danish publisher Gyldendal's books (containing rationalisation, standardisation, typesetting manual etc), examples of book cover design with typography, calligraphy, photography, drawing, printing (woodcut, linocut etc), works of

catalogue and publication design for a number of Danish art museums (including Louisiana Museum of Modern Art), poster design, photography books... you name it — he's done it! Congratulations!

More custom made typefaces

The number of typefaces purpose-designed for a specific client or project has increased in Denmark. This can be demonstrated by this selection of examples noticed within the last year:

- Leading Danish design consultancy Kontrapunkt worked out a new CI for Danske Bank combining a new and original sans serif face combined with Eurostyle.
- Designers from E-Types created new CI for web company Framfab including a custom typeface.
- A special font was created for brewery Carlsberg's brand Carls Brew (beer).
- Graphic designer Klaus Andersen designed a headline sans serif and modified Melior for Danish newspaper Søndagsavisen.
- And last but not least: graphic designer Ole Søndergaard designed a commissioned typeface (Signa, on display August 23rd to October 10th) as a part of a new CI for the Danish Design Centre when relocated to its new home behind the Copenhagen Town Hall opposite Tivoli Gardens. Visit www.ddc.dk.

Yours truly is proud to finish this report by mentioning my participation in an Italian book project initiated by Giannino Stoppani Cooperativa Culturale. The project was part of the celebration of Bologna as European Cultural City 2000. A number of illustrators and typographers were asked to submit a design for a specific letter thus showing to children the variety of shapes that letterforms can take. Several ATypI members were contributors to the book including Matthew Carter, Gerard Unger, Paul Shaw, Colin Banks, Garrett Boge, Sumner Stone. ●

FRANCE

Jean-François Porchez

Probably similar to other countries, most French news in 2000 came from the web. Several type designers now have their own domain name and others have set up information websites about type.

ATYPI FRANCE: UPCOMING EVENT

Doyald Young, conférence and exposition in Paris in October 2000

For the second time, following the successful John Downer lecture in April 1999, ATyPI France (French Country Delegate) is currently completing the organisation of an event to be held in October 2000. This time, it is a lecture and exhibition of Doyald Young, an eminent American lettering and type designer, who has just published an excellent new book on type design. The event is sponsored by Prissy Imprimerie who have offered the costs of the poster/flyer, École de communication visuelle (ECV) who are providing the conference and exhibition room, and online bookshop artazar.com. A signature day will be followed by a second exhibition of the same material.

Lecture, 18 October 2000, 19:00 at ECV, free entry. Exhibition from 11 to 19 October. ECV, 1 rue Dahomey, 75011 Paris, telephone 01 55 25 80 10.

Exhibition from 20 to 26 October at librairie Artazar, 83 quai de Valmi, 75010 Paris, telephone 01 40 40 24 00, www.artazar.com. Signature day, 20 October, at 18:00 at Artazar book-shop. More info at atypifr@porcheztypo.com, telephone 33 (0)146 542 692

EXHIBITIONS, CONFERENCES

Type Directors Club 45 and TDC²1999

As in past years, France welcomed the TDC Exhibit from New York with the section dedicated to type design.

Typographier l'espace, Lure 2000

At the time of writing, the annual meeting of Rencontres internationale de Lure is taking place... more next year.

Créapub, Salon PAO, Apple Expo.

As last year, during these commercial events dedicated to computers, printing and graphic reproduction, conferences took place on the subject of typography, for example the type afternoon during Créapub (where the TDC exhibition was staged): Serge Cortesi, Olivier Nineuil and Jean-François Porchez discussed their latest custom fonts projects.

ASSOCIATIONS AND NON-PROFIT INITIATIVES

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) and Jean Garcia (Graphic designer and typographer) at the beginning of the 1950s. The main event is the summer session that takes place every year during the last week of August in Lurs-en-Provence. The association also organises a calligraphy meeting in August, and monthly meetings are held in Paris throughout the year. It publishes an occasional newsletter for its members and opened a website at the end of last year.

Rencontres internationales de Lure, Jacques Blocis (President) 12bis rue Soyer, 9220 Neuilly-sur-Seine. Telephone and fax 33 (0) 1 42 55 79 13. Web www.rencontresdelure.org

www.planete-typographie.com

Jean-Christophe Loubet del Bayle runs several small websites on type: from online magazine on type to index of foundries, history of typography, etc.

E-mail jlldb@planete-typographie.com. Web www.planete-typographie.com

Typographie-Irisa mailing list

This very active francophone mailing list (20 messages each day) on typography was created by Jacques André (association GUTenberg) a researcher of computer typography and T_EX, who is a typography aficionado. The list is moderated by Olivier Randier, a typographer who also manages the mailing list FAQs. The discussions are more focused on typography use; Unicode rather than type design.

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

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

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 T_EX. It publishes books on typography and computer languages, as well as a newsletter.

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/

Scriptsit

An Association run by two young dynamic calligraphers which organises workshops and exhibitions on the history of writing.

Scriptsit/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.

SCHOOLS

Scriptorium de Toulouse

An excellent independent type design, typography and calligraphy school headed by Bernard Arin since 1968.

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. ANRT runs post-graduate typography and type design courses. The Atelier has recently moved to Nancy.

ANRT, e-mail anrt@wanadoo.fr.

Atelier de Création Typographique from the École Estienne

Created in 1991 by Franck Jalleau and Michel Derre which runs a two-year course devoted to type design.

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

PUBLICATIONS

Books

Frutiger, Adrian. *L'Homme et ses signes, Signes, symboles signaux*, Atelier Perrousseaux éditeur, Reillanne. 2000.

Peignot, Jérôme. *Petit traité de la Vignette*, Imprimerie nationale Éditions, Paris 2000.

Articles

Étapes Graphiques published two very comprehensive and long articles on the two key figures of French type design:

Chatelain, Roger. "Adrian Frutiger, une œuvre protéiforme", *Étapes Graphiques*, Paris. March 2000.

Nineuil, Olivier. "Ladislas Mandel, explorateur de la typo française", *Étapes Graphiques*, Paris. October 1999.

Website

Atelier Perrousseaux opened their own website in 2000 where you will find news about their forthcoming books, authors, and some general news about French type events.

Web www.perrousseaux.com

TYPE MARKET

This year, several comprehensive custom fonts have been created: particularly the huge multi-style family for the supermarket Carrefour (Serge Cortesi). Others include Transilien for SNCF (Christophe Badani with Brand company), Bienvenue, France Telecom, Charente, Parisine Dingbats (Porchez Typofonderie).

INDIVIDUAL FOUNDRIES

Bonté Divine!

Olivier Nineuil published a new catalogue with some new fonts in 2000.

Bonté Divine!, telephone and fax
33 (0) 1 46 62 62 95.
Email olineuil@club-internet.fr.

BVS, Albert Boton

Albert Boton distributes direct new fonts and redesigns of his old Berthold fonts.

BVS Albert Boton, telephone and fax
33 (0)1 42 40 21 55.

Les Rats Bleus

Benoît Desprez publishes several freeware and retail fonts through his website.

Benoît Desprez. 43, cours Eugénie, 69003 Lyon.
Telephone 33 (0) 4 37 91 01 02, fax
33 (0) 4 72 68 03 29, E-Mail contacts@bluerats.net.
Web www.bluerats.net, bluefonts.bluerats.net.

La Fonderie

Éric de Berranger and Stéphane Gambini opened their own website in 2000.

La Fonderie, 8, rue des Lyonnais, 75005 Paris.
Telephone and fax 33 (0) 1 43 37 48 24.
E-mail fonderie@cybercable.fr.
Web: www.lafonderie.com.

Porchez Typofonderie

Owned by Jean-François Porchez since 1994. First e-commerce with secure payment and automatic download of fonts in France launched September 2000.

Porchez Typofonderie,
Telephone and fax 33 (0) 1 46 54 26 92.
E-mail info@porcheztypo.com.
Web www.porcheztypo.com,
www.typofonderie.com.

Présence Typo

Thierry Puyfoulhoux opened his own individual foundry in 2000 accompanied by a website. He regularly publishes high quality classical font families.

Présence Typo, Rue de Pouzenc, 05200 Baratier.
Telephone and fax 33 (0) 4 92 43 32 59.
E-mail thierry.puyfoulhoux@wanadoo.fr.
Web www.presencetypo.com.

[*France*: continued]

Qui résiste?

Pierre de Sciullo opened his own website in 2000. In the near future, he will also sell his fonts, and he will continue his experimental publication “Qui résiste?”

Qui résiste?, e-mail atelier@quiresiste.com.
Web www.quiresiste.com.

Radiateur fontes

Owned by Jean-Jacques Tachdjian since 1996. Experimental fonts appear on a regular basis.

Radiateur Fontes, telephone 33 (0)3 20 54 15 48,
fax 33 (0)3 20 57 51 34, e-mail i.c.i@wanadoo.fr,
Web www.i-c-i.net

Sogral

Created by Gérald Alexandre and Sandra Chamaret in 1997.

Sogral, 28, rue Capitaine-Ferber, 75020 Paris.
Telephone 33 (0) 1 43 64 03 81.
Email sogral@hotmail.com.

Typophage

Christophe Badani opened his own website in 2000. One custom font, lettering and a couple of retail fonts.

Typophage, 93, boulevard Jean-Jaurès, 92100
Boulogne-Billancourt. Telephone and fax
33 (0) 1 41 31 21 23,
email typophag@club-internet.fr.
Web www.typophage.com.

DISTRIBUTORS

Adobe

Adobe France, ZI La Fosse à la Barbière, 4,
rue Germain-Planqué, 93609 Aulnay-sous-Bois
cedex. Order from European headquarters in
Great Britain and from their website.
Web www.adobe.fr

Agfa Monotype

Agfa-Gevaert SA,
274-276, bd Napoléon-Bonaparte, BP 301,
92506 Rueil-Malmaison Cedex.
Telephone 33 (0)1 47 32 69 19.
Web: www.agfahome.com.

FontShop

FontShop France. Telephone 33 (0) 144 38 11 40.
Web www.fontshop.fr.
www.graphicobsession.com.

Signum Art

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

GREECE

Gerry Leonidas

This being the first Country Delegate's Report for Greece (at least in recent years), it is appropriate that I cover more than just the last year. Instead, I will briefly describe the general situation in the typographic scene, as it has developed over the last four or so years. The four-year span is not only a compromise between comprehensive and relevant coverage; it is also a reference to the period during which the Internet rose to become a dominant element in professionals' and marketers' discussion, if not always understanding, of communication.

practice

In book publishing, traditional forms (mostly Monotype hot-metal) co-exist with indifferent (and occasionally bad) DTP, and some very promising editions pointing to a coherent, distinct modern Greek publishing style combining both old and new elements. The new style is not yet pervasive, but there are examples in areas like illustration and cover design that easily match international publications. I am happy to report that there is a distinct group comprising both small and larger publishers bent on developing the typography and design of their books from a variety of approaches.

Magazines, on the other hand, although truly impressive in their number, are much less inspired or interesting design-wise. There is little original design, which the new fashion for publishing adaptations of international high-circulation titles, does nothing to address. Print advertising in magazines, newspapers, and billboards is supposed to be doing quite well design-wise, although my opinion is that the few excellent examples only highlight the general mediocrity and repetitiveness that characterises the field (not only in Greece, of course).

Electronic publishing, however, is going from (quantitative) strength to strength. CD-ROMs are a very popular medium, taking advantage of the relatively small number of users connected to the web, and the often slow connections. Web publishing is increasing dramatically, and there is a strong battle between publishers for dominance in both the ISP and portal fields. Greek web design is at a stage where, for example, all major companies and institutions have some sort of online presence, but few people actually use this for their dealings with them. Regrettably, the level of understanding of the issues surrounding web design, and especially the more complex information design aspects, ranges — despite some exceptions — from the disappointing to the abysmal.

education

The explosion in the nineties of the Greek periodical and television industries and, commensurately, the advertising sector, has led many students to seek a career in the broader design field. Unfortunately, there is no proper university-level course for graphic designers in Greece. The deficit is covered by several private schools with impressive advertising budgets. (Few eyebrows, and even less noise, are raised by the obvious question of how did Greece produce in the space of a couple of years academically and professionally qualified staff for all these schools...) It is interesting that most of these schools teach graphic/web/multimedia/whatever design, rather than the less impressive forgotten child of visual communication, print publishing. My impression is that there are already signs of consolidation and elimination of the 'lighter' courses, as graduates realise that the range and quality of design courses can be as woolly or serious as you care to make it. Not surprisingly, many students seek further or higher degrees in other European institutions, primarily in the UK, where institutions are less prone — although not entirely so — to follow the buzzwords of the moment.

A crucial distinction that holds for many design schools is that between education and training: most courses purport to offer the first, but supply the latter. Instead of building design skills for increasingly complex communication problems, schools teach students to perform tasks for specific situations (primarily advertising design). This lamentable situation, which goes unmentioned by most observers of the field, is responsible for the poor quality of design work in many applications, especially where attention to detail is required. A more substantial effect is witnessed now, as print-trained designers are transferring their skills to electronic publishing, with generally poor results.

An especially sore point of the last two years has been the intention of the Athens Fine Arts School, an institution with a long and august tradition, to create a department specifically for Applied Arts, within which the less theoretical and historical aspects of typography and design would easily fit. Unfortunately, this move was blocked essentially to protect the arts students from the 'corrupting influence' of the commercial trades. No, you did not misread. These developments are now frozen, for the time being.

forums

In late 1998, a new magazine 'for creation and design' with the title *DeltaD* commenced publication, and all signs are that, unlike some previous attempts at a contemporary design magazine, it will go from strength to strength. An offshoot of the *News of the Graphic Arts*, the long-standing journal of the typographic trade, *DeltaD* seems to take design with the maturity it deserves, sometimes devoting several pages to discussions and articles on broader issues, giving a voice to the Graphic Designers' Association of Greece and so on. Regrettably, the design of the artefact itself is a bad mix of defaults and sloppy decisions, so it cannot serve as a model for aspiring designers.

There are a small number of other design magazines, but they are strongly focused on providing tips-and-tricks and application reviews, so I will disregard them here. On the other hand, a hugely important development has been the publication of the first proper Greek typographical journal, *Hyphen*, now in its fifth issue. Coming from Thessaloniki (as do many good things in the field of Greek design), *Hyphen* publishes both historical and theoretical papers, and is an ideal forum for increasing the perception of depth in the field, although I have yet to see each and every design school providing a copy in its library. The journal's publisher, Klimis Mastoridis, is also the author of a PhD thesis on the typographical history of Greek newspapers, which was recently published as a book. This edition not only addresses a significant knowledge gap, but also points to a number of areas of the Greek typographic history which are still unresearched.

Finally, it is interesting to note that a small number of specials on typography have appeared in newspapers and magazines not directly related to the field (for example a special report in *Marketing Week*, which brought design and typography to the desktop, if not necessarily the attention, of advertising executives).

fonts

Whereas the late eighties and early nineties became the playground of numerous 'designers' of

decidedly piratical disposition, recent years saw many such people migrate to multimedia. (Since fonts require lots of work and are paid for poorly, multimedia — however you define this — must have been perceived as a better opportunity for turning a fast buck.) We have also happily seen the end of ill-informed local engineers slapping together some Greek typeforms to package with the next localised version of, say, Windows or CorelDraw (both grave offenders of the Greek typographic script). The development of WGL4 and similar character set fonts by the major vendors has helped in this respect. There is also a small number of foundries which present a more mature and professional image. These publish proper catalogues, advertise naming their designers, and make reference to the Greek laws protecting copyright and design patents — even if too many of their offerings look like misnamed versions of existing Latin fonts with the Greek typeforms added. The extent to which one may see original creation as opposed to derivative copy-pasting there depends on how strict a line you wish to draw, but in any case Greece is not out of the pirates' woods yet.

On the other hand, the better known of the foundries has started 'cleaning up' its record, announcing an agreement with Emigre to properly licence and name its Greek fonts. This is a sign of maturity in the field, and marks a desire to come up to speed with the rest of the world in terms of business practices; congratulations are in order for the Greek partners in deciding to come clean, and to Emigre for investing their trust in this development.

I will close with the prediction that Greece is bound to see a higher rate of change in print and electronic publishing than the rest of Europe. This will be in part due to the great efforts (and investments) to reach the western international standard in terms of business structures and practices, in part due to Greece riding a different economic cycle from the rest of Europe, and in part due to the effect of the 2004 Olympic Games in Athens. I hope to report next year that I have not been too far off the mark. ●

JAPAN

Taro Yamamoto

Everything seems to be quiet in the type industry in Japan, if we only look at the surface of activity during the last year. Japan's economy has been gradually recovering from the long recession, though it cannot yet be said that the graphic arts industry has restored its economic strength and demand for new products and printing services. However, there are some indications that the industry is starting to move and change.

Some leading typefoundries have announced new Japanese fonts supporting extended glyph sets which are expected to partly solve the problem of lack of glyph variants in the desktop publishing field in Japan. Some typefoundries are making efforts to redesign and refine their text typefaces or add new kana-character typefaces to enrich their type libraries. Some others are proceeding with type development projects to receive full benefits from new technologies such as PDF, OpenType, AAT and SVG, etc. Under the calm surface, there is an irreversible wave towards a new phase where many old processes of manufacturing and using type will be replaced with new ones (as typically seen in seamless digital publishing workflows that have recently been implemented or proposed, as well as in some proposed usages of high-precision graphics and texts in HTML and XML documents etc.). This will make the usages of printing types more dynamic and widespread.

On the other hand, we see trends in the community of type users. Professional users of type, such as typographers and graphic designers, are beginning to seriously rediscover and re-evaluate their roles in the industry and society. The recent increase in research and publishing activities on the history and basic principles of typography in Japan are evidence of this trend. In particular, the younger generation is longing to learn basic principles and skills of typography.

I believe that it is our responsibility to educate ourselves, and those people who really need to learn how to use type, by creating high-quality type products and good printed matter.

To conclude this report, I would like to list some books on typography published in Japan in 1999 and 2000. The current situation, where many serious books on typography that cover not only technical aspects but also philosophical and aesthetic aspects of typography are published, should be a good indicator towards the next century.

Typography-ex., Three volumes, Edited by the *Idea* magazine editorial team, Seibundo Shinkosha, Tokyo 2000.

Visual design 2 (Typography and Symbols, Marks), a jagda Text Book Edited by the Education Committee of jagda (Japan Graphic Designers Association), Rikuyosha, Tokyo 2000.

Japan Typography Annual 2000, Edited by Japan Typography Association, Graphic-sha Publishing, Tokyo 2000.

Jiro Katashio. *Iwan and Jan: Two Tschicholds*, Robundo Publishers, Tokyo 2000.

Jiro Katashio. *The Men Bewitched by Type*, Robundo Publishers, Tokyo 1999.

Mitsuo Kono. *Eric Gill: A Critical Biography*, Robundo Publishers, Tokyo 1999.

Mitsuo Kono and Taro Yamamoto. *Representation or Expression: A Dialogue On Design*, Robundo Publishers, Tokyo 2000.

The Printing History Research Group. *A Historical Dictionary of Books and Types*, Kashiwa-shobo, Tokyo 2000.

Ikko Tanaka and Seigo Matsuoka. *Japanese Typographic Design*, Transart Inc., Tokyo 1999. ●

MEXICO

Félix Beltrán

Education

Regarding education in graphic design, certain trends are evident, which encourage students toward a certain degree of experimentation and which alter the structures learned from letters, which in turn make reading difficult. From March 13 to 27, 2000, I conducted a workshop for the Masters Degree in Typography at the Habitat Faculty of the Autonomous University of San Luis Potosí, about the remaking of typefaces, where the main objective was to make certain adjustments to the details of their structure in order to facilitate legibility.

Exhibition

From July 20 to 21, 2000, I presented an exhibition of Armando Milani at the Artis Gallery of the Autonomous Metropolitan University, Mexico City. The exhibition showed his trademarks created over 30 years, where the letters are predominant. From November 13 to 27, 2000, a new exhibition from the Type Directors Club, New York, will be presented at the Artis Gallery of the Autonomous Metropolitan University, Mexico City. A round table is also planned to consider trends in typography at an international level. From December 11 to 22, 2000, an exhibition of Scriptura, Offenbach, will be presented at the Artis Gallery of the Autonomous Metropolitan University, Mexico City, entitled “A revisiting of Century XX Typography”.

Publication

The magazine *A!*, Number 46, 2000, Mexico City, published the articles: “Martin Solomon, An Overwhelming Typographical Voice”, by Marcelo Leslabay and Martin Valerio. *A!* Number 48, 2000, Mexico City, “Symbols” of Félix Beltrán by Bruno Munari. *A!* Number 49, 2000, Mexico City, “Neufville Digital Typography” by Wolfgang Hartmann and the interview that Elizabeth Resnick conducted with Wolfgang Weingart, entitled “Basilea. The Computer and its Consequences”. The magazine *DeDiseño*, Number 23, 2000, Mexico City, published the article “The Writing On the Wall, But, Who Can Read It?” by Todd Lief and the interview that I conducted with Martin Solomon entitled “About Typography”. All these works dealt with the effect of new media on typography. ●

POLAND

Adam Twardoch

The ATypI had no Country Delegate from Poland for almost the entire last decade. Until his death in 1992, Roman Tomaszewski, the Polish typographer and engaged type design teacher, was representing my country at ATypI. During the last eight years of absence at ATypI, both Poland and the association have undergone major changes. I was appointed the new Country Delegate just a few months ago, in March 2000, so I am only able to give a brief report.

Polish typographers meet in Bachotek

For the last eight years, the Polish T_EX users' group GUST (www.gust.org) has been organising its annual meetings in Bachotek, a beautifully located lake resort near Copernicus' town, Toruń. During those years, the BachoT_EX conference has exceeded its boundaries and become the only meeting point for Polish typography professionals. Nearly all Polish ATypI members, including Andrzej Tomaszewski (Roman's son), the young type enthusiast Krzysztof Pszczoła, and myself, attended last years' Bachotek conferences.

This year's conference was held on April 30th–May 2nd. The number of events that dealt with more general aspects of typography rather than with T_EX-specific problems was increasing each year. Andrzej Tomaszewski's tutorial on mastering page composition in 1999, and his unique lecture this year on the history of Polish printing and type design throughout the centuries, were enthusiastically applauded by the audience. My contribution to the conferences was a presentation of the Adobe InDesign program and of the OpenType font format, and a technical talk about creating and encoding of fonts.

Półtawski — the national heritage

Probably the most exciting Polish type-related project of the recent years is also coming from the Polish T_EX community. A team of type-devoted developers — Bogusław Jackowski, Janusz Nowacki and Piotr Strzelczyk, with the assistance of Andrzej Tomaszewski and myself — has created a digital version of Półtawski Antiqua (Antykwa Półtawskiego), Poland's first truly unique typeface, originally designed 1928 by a Warsaw typographer Adam Jerzy Półtawski, and initially cast 1931 at the Idżkowski foundry in Warsaw. After World War II, the typeface was redrawn and cast by the Polish state type foundry, becoming the Poland's most popular book typeface. In late 1940s, the Monotype Corporation licensed the typeface and cast it for hot setting under the name Poltawski. It was in fact the only Polish typeface widely used outside Poland. Recently, Agfa Monotype

has kindly provided original drawings of the typeface for the purpose of our current digitisation.

The goal of the Półtawski project is the preservation of Polish national typographic heritage by making the fonts freely available (www.font.org). But the project is more than just a digitisation. Our T_EX experts have created open source tools to create parametric font definitions, based on MetaPost, an image processing application for the T_EX environment. This approach is similar to Donald Knuth's MetaFont, but allows direct creation of Type 1 and Multiple Master fonts. Both the fonts and the tools are still under development, but will be probably freely available later this year.

The business and the art of ogonek

For the last ten years, most font development in Poland was focused on adding diacritic characters (ogonek, ł and acute accents) to major foundries' Western fonts. Most popular font packages currently sold in Poland include localised typefaces where only Polish diacritics have been added in the corresponding code positions. As a result, the fonts carry a non-standard encoding (called "PL-Euro"), being a hybrid of Latin-1 (Western) and Latin-2 (Central European) encodings. Most of them are also not Unicode-compatible. This trend, which can also be observed in the Czech Republic, Hungary, Lithuania, and other countries of the region, will probably disappear in coming years, as more and more fonts from the original vendors include characters needed in the Polish language. The major concern here is that many local adaptations made by the original authors or foundries, are of mediocre quality. It is quite clear that less time and dedication goes into the diacritic extensions than into the creation of the original design. This can be avoided by entrusting the development of the font extensions to local experts, and by studying those experts' recommendations. Such guides are available online, for instance at www.font.org.

New trends in Polish type design

Very few new typefaces have been designed in Poland within the last decade. Linotype Library's type design contests were the occasions that brought those new typefaces into the daylight. In 1994, and later in 1997, the Silesian designer and painter Dariusz Nowak-Nova was one of the winners of the contest. His display fonts Fresh Ewka and Nowe Ateny are available in the Linotype TakeType No. 2 library.

In June 2000, another Polish designer Franciszek Otto was awarded the 2nd Price Display for

[*Poland*: continued]

his beautiful script Noteć, named after the river crossing his hometown Nakło. This font is available in Volume 3 of the Linotype TakeType library.

I may only hope that the type-related activities and the conscience of typography in the countries of my region of Europe will gradually improve. There are good examples in Russia (for example ParaType), the Czech Republic (e.g. the Štorm Type Foundry) or Slovakia (e.g. Peter Biľak), and I hope that Poland will join this trend soon. ●

PORTUGAL

Mario Feliciano

Portugal is still very poor in terms of typographic events, but slowly some interest in typography seems to be developing from within the design community. We hope that in the next couple of years the number of ATypI Portuguese members will increase.

A few schools have begun to organise lectures about design including typography, inviting national and international designers to talk about their typographic choices and typography in general.

In terms of type design little relevant has happened in the last year, but there are a lot of young designers who have begun their adventures in type design, and we look forward to seeing the fruits of this work.

Finally, regarding the distribution of typefaces, as far as I know, only The Enschedé Font Foundry (TEFF) has direct distribution in Portugal, handled by myself since 1999. ●

RUSSIA

Maxim Zhukov

This is my first report since the Russian fiscal crisis of August 1998. The collapse of the rouble has had a profound impact on all spheres of Russian economy, culture, education and everyday life in general. Not only Russia got affected by the crisis but its neighbouring, newly-independent states as well.

It is not yet clear whether the economy of Russia is back on track — after two years of drift. There are some signs of recovery: a more stable exchange rate, growing foreign currency reserves, a better balanced budget, etc. — mostly due to high global oil prices. However, the on-going political instability creates nervousness among investors, and does not encourage longer-term ventures.

The weaker rouble drove up the price of imports: they became too expensive for locals to afford. Many foreign producers were pushed out of the Russian market. That gave a boost to the sales of less expensive domestic products. Accordingly, the development of Russian typographic industry since August 1998 has been marked by recession, stabilisation and partial recovery.

The immediate effect of the collapse of the rouble was the sharp drop in demand for design and printing services. The sales of fonts and typographic software turned out to be almost nonexistent. When the economy slowly took off after the initial shock, the prices for design and printing came to be much lower than before August 1998 — which was predictable. However, most of the tools and materials used in Russian graphic design and printing are imports, so the above price reduction mostly affected the costs of labour.

Practically all design companies had to revise their production schedules and quotas, their long- and short-term plans. Many people in the industry (as in so many other sectors of the national economy) were forced into leaves of absence without pay, or just laid off. The salaries of those who were kept on the payroll were reduced. Some companies could not survive the crisis and just folded up. A significant number of good design professionals, gifted computer programmers and other specialists moved abroad, or emigrated.

Another significant consequence of the change of tide on the market of design, printing, advertising, etc. is that the client's role, opinion and taste acquired new weight and authority. To survive, Russian design had no choice but to comply. The client's having the final word in major design decisions immediately reflected on the look of the products, packaging, advertisements, etc.

The Russian typographic industry gets occasional stimuli from national and regional political campaigns. Warring political parties often enjoy considerable support from powerful financial groups and clans. That

creates new, short-termed but well-paid jobs, helps cover accumulated debts, gives boost to competition, creates new relationships with prospective clients, etc.

The continuing instability of the market for design and printing further contributes to the professional consolidation of designers. It imparted new significance to their non-commercial activities: exhibitions, contests, seminars, publications, etc.; and to their efforts to reach for, and to try to educate, the public at large, to raise the awareness and the general standards of design in everyday life.

As a result, the design community started to circle the wagons. November of 1998 saw the creation of a new trade association, the Art Directors Club. A design annual was put together in a big hurry, to promote the services that the club's members can offer to the business community (unfortunately, the new society collapsed after only one year of existence). In late 1998 the talk of the town was the preparation of a portfolio — a portfolio! — by a major studio that had never before felt the need for self-promotion (word of mouth had kept its doors rotating under a heavy flow of clients for many years).

Portfolio, a 'designers' club' and a promotional partnership of seven Moscow design studios — Agey Tomesh, Direct Design, Open Design!, Taboo, Typo Graphic Design, Yo-Programma, and IMA-design — formed back in 1996, weathered the hard times and issued two more sampler books showcasing the work of the member studios: *Portfolio '98* and *Portfolio '99*.

Exhibitions, competitions

A great number of exhibitions and competitions in graphic and typographic design took place over the last two years. Competitions are the most noticeable part of the post-Soviet art and design realities. Often there is no fee for submission, judging, hanging, publication, etc.

Kyrillitsa'99, an international type design competition held in Moscow, seems to be the most memorable typographic event of the reporting period. It was cosponsored by ParaType, Ltd., a major Russian digital type foundry, and LiniaGrafic, a printing company, and by several design societies: the Type Designers Association, the Golden Bee Association, and the Academy of Graphic Design. There were three categories for entries (Cyrillic text, Cyrillic display, and pictorial typefaces). The competition was chaired by Vladimir Yefimov of ParaType; the jury included Tagir Safayev, Sergei Serov, Boris Trofimov and Maxim Zhukov. Fifteen winning entries received Certificates of Excellence in Type Design (there were five Awards of Excellence in each category). Four special prizes

were awarded by the sponsors of the competition. The winning entries were first shown at the Central Artist's House in Moscow, from 25 December 1998 to 10 January 1999, in conjunction with the Golden Bee 4 graphic design exhibition and contest; in October 1999 they were on display in Boston, USA, during the ATypI annual conference. In January–February 1999 all submissions sent in by the participants were exhibited in the office of the Type Designers Association.

1999 and 2000 witnessed the remarkable success of Moscow type designers in other international competitions. Typefaces developed by Gayaneh Bagdasaryan, Tagir Safayev, Manvel Shmavonyan and Vladimir Yefimov were selected for their design excellence by the judges of the Type Directors Club type design competitions (TDC²). Den Haag, a multilanguage superfamily by Alexander Tarbeev, which includes Latin, Cyrillic, Greek, Arabic and Hebrew character sets, was awarded a Citation of Honour at the 3rd Linotype International Digital Type Design Contest.

A contest in Georgian type design was organised by the Open Society Georgia Foundation, Tbilisi in March 2000. The foundation is a member of the Soros Foundations Network, created and funded by philanthropist George Soros. There were six categories in the competition: [original] designs of text, script, display and decorative typefaces, and Georgian extensions/adaptations of Western (Latin-based) typefaces, and, in addition, digital fonts for body text. The contest, chaired by Tamaz Varvaridze, was judged by Medea Jabua, Nodar Sumbadze, Alexandre Sarchimelidze and Malkhaz Kukhashvili. Participation in the contest was free; money prizes — 800, 600 and 400 US dollars (first, second and third prize, respectively) — have been awarded in each category.

Competitions were part of many events in Russian graphic design that took place in 1998–2000. Typography and type design were among the contest categories of some of them. In conjunction with *AniGraph TeleKino 2000* (a festival of computer graphics and television technologies, held in Moscow, at the International Trade Centre, from 24 to 27 May 2000) an unusual competition was organised: Slovo–Smysl–Forma ('Word–Meaning–Form'), the first ever Russian typographic contest for younger designers: the age of the participants ranged between 10 and 20. A number of heavyweight sponsors (Hewlett-Packard, Microsoft, ParaType, et al.) helped to make the event possible. The jury included designers, psychologists, media and public relations experts, educators, and representatives of sponsoring companies.

A new Cyrillic digital type design competition, TypeArt, was announced on 21 July 2000. Sponsored by *CompuArt* magazine, ParaType and Vedi Font Project, it is scheduled to take place in the spring of 2001 (deadline for submissions is 1 March 2001; the winners will be announced during the annual exhibition *Dizayn i Reklama 2001*). Competition categories are the same as

in *Kyrillitsa*'99; the judges are Vladimir Dedkov and Valery Murakhveri (*CompuArt* magazine), Nikolay Dubina (Vedi Font Project), Yuri Gordon (LetterHead foundry), and Vladimir Yefimov (ParaType). No entry/hanging/publication fee is required. All entries will be posted on the competition Web site, at type.d-s.ru, and published in *CompuArt*; their public ratings are going to be one of the criteria in selecting the winners.

Vox populi, vox Dei... this most democratic method of judging is not unique to the TypeArt contest. The ongoing competition for a symbol of the Russian rouble, *Znak rublya*, is being judged by a 'Grand Jury' consisting of three groups of judges: graphic designers, journalists and financial experts; at the same time, visitors to two Web sites, www.directdesign.ru/rubl and rodos.kommersant.ru/ruble, and the readers of *Kommersant-Den'gi* weekly (no. 47, 2000), are invited to cast their votes for what they see as the more promising design proposals. The contest, organised by Portfolio design alliance, *Kak* magazine, Kommersant Publishing House, and the Association of Russian Banks, attracted a record number of entries — 899! — which were submitted by 304 individual participants and 7 'labour collectives' from 65 cities and 6 countries (Russia, Ukraine, Belarus, Kazakhstan, Switzerland and United States). This enthusiasm appears to reflect the unshakable confidence in the recovery of the Russian national currency.

Typographic tools, as well as products where typography plays an important part, were featured at numerous exhibitions and trade shows: graphic and publication design, publishing, printing, packaging, photography, advertising, communications, information technology, and electronics — international, national and regional — in Russia (Moscow, St. Petersburg, Ekaterinburg, Irkutsk, Izhevsk, Kaluga, Kazan, Khabarovsk, Krasnodar, Krasnoyarsk, Nizhny Novgorod, Novokuznetsk, Novosibirsk, Omsk, Perm, Pyatigorsk, Rostov, Samara, Sochi, Tomsk, Tver, Tyumen, Ufa, Vladivostok, Volgograd, Voronezh, Yaroslavl), and in its neighbouring, newly-independent states: Belarus (Minsk), Latvia (Riga), Moldova (Kishinev), Ukraine (Kyiv, Kharkiv, Lviv, Odessa), and others. Calendars of those events can be found on the World Wide Web, at index.ru/event/calendar/index.html, index.ru/event/2000/index.html, dknweb.ff.phys.spbu.ru/exhibitions, and www.exposokol.ru/rus/calendar.

In his e-mail message Vladimir Yefimov, one of the main sources of the above information, could not help asking, mischievously, 'Does not look much like a recession, does it?' You are right, old friend: it doesn't...

Type design / font production

ParaType, located in Moscow, remains the only company in Russia that specialises in developing, manufacturing and distributing digital fonts and typographic software. It went through several rounds of

restructuring and streamlining of operations, but survived the worst period of economic recession caused by the devaluation of rouble. There are other companies (mostly design studios) producing type fonts in addition to their main line of activities; among them LetterHead, also based in Moscow, appears to be the acknowledged leader. T-Faces and DoubleAlex are two other part-time type foundries of note.

In Russia, like everywhere else, custom design and contractual work are the only real source of income for a type foundry. Self-initiated development of original designs, retail font sales to individual and corporate users — hardly cover production expenses. Domestic banks and advertising agencies, periodicals and other mass media, foreign type foundries, offices of international companies, etc., are the main clients of special design services.

Copyright issues

The copyright situation in Russian type design remains gloomy. Predictably, the slump of labour costs, and the rise in the prices of design tools, discourage the promotion of public awareness of, and respect for, intellectual property in typography. The indifference of most design professionals (let alone computer users at large) to the rampant software piracy, and their personal involvement in illegal copying and distribution of typographic software, is as great as ever.

After many decades of conformism and forced uniformity, freedom of speech and the right of self-expression are among the most prized values of the post-Soviet culture. Self-assertion — not functionality, usability, or marketability — appears to be the priority in Russian design of the 1990s and 2000s. There seems to be a great discrepancy between that preoccupation with the author's selfness and disrespect for his inalienable right of intellectual property — and yet it is an acknowledged fact of everyday life.

Unauthorised development and distribution of Cyrillic extensions to the popular Western typefaces is still very common, especially among small-time private and amateur foundries. The quality of those adaptations is often beneath criticism, but the majority of users do not seem to care. There were a couple of events in the past two years that put the copyright situation in Russian typography in the spotlight.

Grafit 2, a festival of graphic design and computer graphics, took place at Moscow's Maly Manezh exhibition hall, from 1 to 5 June 1999; it was organized by a printing company Poligraf-Izdat Servis, and *Rothmans Adrenaline* magazine, and sponsored by Heidelberg SNG. In a juried exhibition that was part of the festival one exhibit — a typeface design — turned out to be a rip-off (it was also shown in the catalogue). Caught red-handed, the 'author' had a letter of apology printed in *Kak* magazine, repenting of wrongdoing.

In November 1999 a special seminar and public discussion of the copyright issues in graphic design

and advertising was jointly organised by ParaType and *Reklama i zhizn'* ('Advertising and life') magazine, as part of the 9th International Festival of Advertising.

Also in November 1999 an appeal to the organisers of the Festival of Advertising signed by eight leading type designers was posted on ParaType's Web site, demanding that in the submissions to the competition, and the winning pieces, full credit be given to the designers of the typefaces used.

Books, periodicals

Publication of a major reference work, *Kniga: Entsiklopediya* ('Encyclopædia of the book', Moscow: Great Russian Encyclopædia, 1999) was cause for a big celebration for all involved in book design and production, typography and type design, etc. Edited by Vladimir Zharkov, the book provides precious and otherwise unavailable information on many important aspects of typography, and biographies of many prominent figures of Russian typographic design.

Typoligon, a private publishing venture, was started in late 1998 by Vladimir Krichevsky, a collector of typographica, a typographic enthusiast, and the former co-editor (with Elena Chernevich) of *Da!*, a short-lived design magazine which closed in 1996. One title was published in 1999, written and designed by Krichevsky: *Kakie byvayut dozhd'i* ('The rains of different kind'), devoted to stencil crate markings. Two more books by Vladimir Krichevsky were published in 2000: a two-volume *Tipografika v terminakh i obrazakh* ('Typography, its terms and images'), Moscow: Slovo Publishers; and *Nikolay Ilyin: 'U menya yest' koe-kakie mysli otnositel'no nabornoy oblozhenki'* ('Nikolay Ilyin: "I have a couple of ideas regarding the type-set cover"'), Moscow: Samolet Design Studio (the latter is an essay on the early typographic work of Nikolay Ilyin, a brilliant, if eclectic, artist who later evolved into an authoritative and authoritarian master of the neoclassicist style of Soviet book design of the 1940s and 1950s).

One popular book on type and typography that appeared in 2000 — *Dizayn teksta*, by Olga Bukovetskaya (Moscow: DMK Publishers) — incurred much criticism in the Russian typographic community for its superficiality, oversimplified treatment of the subject, and numerous mistakes.

The fiscal crisis of 1998 dealt a heavy blow to design periodicals. Publication of a new design magazine, *Soyuz dizaynerov*, the organ of the Society of Designers of Russia, was suspended after its third issue; the fourth one, all ready to go on press, was never brought out.

The popular graphic-design magazine *Kak* ('How'), run on a shoestring by Petr Bankov and Katerina Kozhukhova, two alumni of the Moscow Printing Institute (the main typographic design school in Russia), appeared doomed to extinction. Miraculously, it came out of the worst period unscathed, and remains the most popular graphic design periodical in Russia.

In April 2000 a new typographic periodical, *Abzats* ('Paragraph'), was started by Ilya and Tatiana Kuvshnikov. One issue has been published to date; the second issue is now in the works.

There are many design and printing magazines that cover — regularly or occasionally — typographic issues and news, e.g., *Kursiv* (ed. Aleksandr Amangeldiyev), *Publish* (Russian edition, ed. Denis Samsonov), *Internet* (ed. Alexandr Gagin), *Project Russia: architecture, urbanism, design* (ed. Bart Goldhoorn), *Mir dizayna* (St. Petersburg), *Arhitec-ton* (Ekaterinburg), *Poligrafiya* (ed. Natalya Kondratyeva), *Reklama* (ed. Igor Borzenkov), *Poligrafist i izdatel'* (ed. Alexei Ovsyanikov), the Russian edition of *Print & Publishing* (ed. Yuri Khayretdinov), *Novosti poligrafii*, *CompuArt* (ed. Vladimir Dedkov), *Reklama i zhizn'* (ed. Aleksandr Grebennikov), *Laboratoriya Reklamy* (ed. Elena Yudina).

Typographic Web sites

There are a significant number of typographic Web sites in Russia, most of them created by design professionals and typographic enthusiasts working in Moscow and St. Petersburg. Since autumn 1998 some sites have closed, and some have been abandoned by their creators (in general, many Russian typographic sites suffer from the same problem as their Western analogs: once launched, they stay put on the Web, without updating, for years, and become stale).

www.fontlab.com, the Web site of FontLab Developers Group, is certainly one of the most heavily visited Russian typographic sites. Its visitors are type designers who use professional font-editing tools and utilities created by the Group headed by Yuri Yarmola, the resident of St. Petersburg and prominent member of the international typographic community.

ParaType's Web site, at www.paratype.com, is very popular with typographic designers worldwide; it offers a unique assortment of Latin and non-Latin digital fonts — in Type 1 and TrueType formats, for all popular computer platforms. The map of the site is quite complex and elaborate. A whole lot of hard-to-find information on type and typography can be found in its many sections and subsections.

A unique place among design periodicals belongs to the on-line magazine *De(-)fis* ('Hyphen'). A house publication of ParaType foundry, it features news, articles on the technology and the history of type, typographic tips, reference materials, and advertising. It is only available in Russian, though it certainly presents much of interest to the international readership. After two years, its publication has been resumed, and its sixth issue was posted to www.paratype.com/e-zine in 1999; the new issue is due later this year.

Selections from *Kak* magazine are available online, at www.kak.ru.

Several new typographic sites have been launched since the autumn of 1998 — which, again, was one most encouraging post-crisis developments.

(TM)typomania, at typo.novikov.com//typo.htm, and its sister site, *(PM)pictomania*, at picto.mania.ru, devoted to signs, symbols, logotypes, emblems and pictograms, are managed by Moscow designer Sergei Novikov, one of the winners of the Golden Bee 3 type design competition of 1996.

TFaces, at www.plugcom.ru/~atarbeev/ru/fonts.html, belongs to Alexander Tarbeev, formerly a staff member of ParaGraph International, now a freelance type and web designer; his site is available in Russian only, and still under heavy construction.

D-Studio, the Web site of Nikolay Dubina, at www.d-s.ru, as well as his *Vedi Font Project*, at vedi.d-s.ru, are among those sites that get updated more often than many others, and thus attract more visitors.

Among other sites of the Russian typographic Internet that are worth a look, are:

FontMagic

fontmagic.newmail.ru/

Hamster

hamster.pp.ru/old/dlnk.htm

Illustrator

www.illustrator.ru/

Open Design!

www.portfelio.ru/od/types/typ1.htm

Perl

archive.1september.ru/homepages/vlser/

Portfelio

www.portfelio.ru

Publish

www.osp.ru/publish/

Russian writing

character.webzone.ru/

Taboo

www.portfelio.ru/ta/types/typ1.htm

Type!

www.plugcom.ru/~atarbeev/ru/ezine.html

Zebra Dizayn

www.zebra.volga.ru/portfolio/fonts.html

Typographic education

The best schools and colleges offering formal education in type design and typography are located — quite predictably — in Moscow and St. Petersburg. Moscow National Printing University (formerly known as Moscow Printing Institute) remains the leading school in the industry; it has a branch — perfectly autonomous — in St. Petersburg. The Stroganov Higher School of Arts in Crafts, also located in Moscow, is another recognised authority in [typo]graphic design instruction. No tuition payment is required at either of the above facilities (they are public) — *if* the applicant passes the admission tests: if [s]he fails, tuition fee is charged for instruction.

There are a number of design schools and courses that charge *all* students for education. Those are the Higher Academic School of Graphic Design (the best,

affiliated with Kalinin Trade School of Arts and Crafts), the Institute of Advertising and Design, and the Institute of Modern Art — all situated in Moscow.

Other schools of note are: the [Mukhina] Academy of Industrial Art (formerly Baron Stieglitz Central School of Technical Drawing) in St. Petersburg; the Yekaterinburg School of Design; and the Kharkiv Institute of Industrial Art (Ukraine).

The Moscow-based foundry ParaType Ltd. makes an important contribution to public education in various type-related issues. It looks like there is no major event in the field of design, advertising, communications, and the like that would not feature in its programme a ParaType-sponsored seminar: 'Type in design and advertising' (Dizayn i reklama 99, April 1999); 'Typefaces for periodicals' (Pressa 2000, October 1999); 'Copyright issues in graphic design' (9th International Festival of Advertising, November 1999); 'Type and corporate identity' (Dizayn i reklama 2000, April 2000); 'Type in packaging design' (part of the conference 'Modern technologies and packaging design', May 2000).

Other memorable events

The 80th birthday of Hermann Zapf was keenly observed by Moscow designers. His name and work are as well known in Russia as they are all over the typographic world. In 1996, when Zapf contributed an entry to Golden Bee 3, the first international competition in type design held in post-Soviet Russia, it caused quite a stir — and won him the first Vadim Prize, awarded by the Academy of Graphic Design for lifetime contribution to the art of typography. To commemorate his 80th birthday jubilee, an impressive calendar, *The Simple Beauty of Letters*, was produced by an enthusiastic group of fourteen Russian typographic designers, and published by Almaz Press in Moscow.

In 1998, the Moscow type community was in shock over the news of the tragic death of Anton Dumbadze. He was hit by a car near his home in Tbilisi. Born in 1933, Dumbadze was the leading expert in Georgian type design. He was responsible for the Georgian part of the ParaType typeface library, and for almost all the Georgian typefaces produced in the USSR over a span of thirty years.

In December 1998, typographic Moscow honoured Lyubov Alexeyevna Kuznetsova, a Russian design legend and a unique expert and authority on Oriental scripts. Her anniversary year turned out to be rather busy: in February her PT Kufi won an award at the type design competition of the Type Directors Club in New York; and October 1998 saw her in France, making a presentation on her Arabic and Persian typefaces to the attendees of the ATypI conference in Lyons. An active member of the ParaType team, Kuznetsova is equally fluent in Cyrillic, Latin, and Arabic type design. Her pet project is a typeface in the traditional Persian Nastaliq style,

whose features present a true challenge to modern typesetting technology.

In 1999 the bicentennial of Alexander Pushkin (1799–1837) was widely observed. There were two notable contributions to the celebration on the part of the Russian [typo]graphic design community: a typeface based on Pushkin's handwriting has been issued by ParaType (it is available, free of charge, to anyone dropping by ParaType's Web site, at www.paratype.com/news/pushkin.html); 'On a good footing with Pushkin' (a line from Gogol's *The Inspector General*), an exhibition of works by leading Russian designers, was jointly organised by Portfelio association, Futura-Klub and Academy of Graphic Design.

Moy shrift 2000 ('My Type 2000'), a project to commemorate the coming of the new millennium, was announced in early December 1999. A call for entries to that joint design action aimed at creating a special, collaborative typeface drawn by all interested was posted at ParaType's Web site.

The sudden passing of Andrey Kostin and Yuri Molok — in the tempestuous summer of 2000 — left an aching void in the hearts of all who knew them. Both were respected and illustrious figures of the Russian book arts. Kostin, a brilliant illustrator, was also famous for his whimsical hand lettering that played a significant role in his complex and sophisticated graphics — etchings and lithographs; he participated in Calligraphia USA/USSR, a joint exhibition that debuted in Moscow in 1990, and travelled throughout the United States for four more years. Molok, an authoritative art historian and critic, specialised in Russian book design of the 1910s and 1920s; a fine connoisseur of Soviet avant garde, he wrote many articles, essays and monographs on the oeuvre of such seminal figures in Russian art and design as Vladimir Favorsky, Nikolay Kupreyanov, Vladimir Konashevich, Solomon Telingater, et al.; writing, lettering and typography were among his favourite subjects of research: his essay on calligraphy in Russian book arts graces the catalogue of Calligraphia USA/USSR. ●

ACKNOWLEDGEMENTS

It would not be possible for me to put together this record of the main developments in Russian typography and type design without assistance of my many friends and colleagues. My special thanks go to Vladimir Yefimov of ParaType Ltd. for his invaluable contribution to these notes. I owe a debt of deep gratitude to Olga Abashina, Adelina Abdurahmanova, Vladimir Chesnakov, Nikolay Dubina, Yuri Gordon, Yuri Kalashnov, Sandro Karumidze, Dmitry Kirsanov, Alexandr Konoplev, Boris Trofimov, Pavel Zhdankin. Last but not least, I would like to thank John D. Berry for his generous help and professional guidance.

SPAIN

Wolfgang Hartmann

The new millennium started with some important events in Spain in the field of graphic design and typography.

Signos del Siglo XXXX, 100 años de Diseño Gráfico en España was a big exhibition in the Museo Reina Sofia in Madrid, opened on March 14. Organised by the State Society D.Di from the Ministry of Commerce, and with Alberto Corazón for Madrid and Enric Satué for Barcelona responsible for content, the exhibition showed the most important pieces of graphic design, produced during each year of the last century. The most important piece of art of 1972 was judged to be a typeface, the alphabet called Vellvé, designed by Tomás Vellvé for Fundición Tipográfica Neufville, SA and produced by the same typefoundry as metal type. This exhibition is now being shown, since July 27, in Palma de Mallorca and will later be shipped to Portugal and South America.

Enric Crous Vidal, "De la Publicidad a la Tipografía", is an exhibition which opened on July 6 at one of the most prestigious Museums in Spain, the IVAM Centre Julio González in Valencia. The exhibition shows the life work of the painter, graphic designer and creator of several alphabets, Enric Crous-Vidal (born in Lleida, Spain in 1908 and died in Noyons, France in 1987). He exiled himself in 1939 in France after the Spanish Civil War and worked for many years as art director at Fonderie Typographique Française, where he designed the typefaces Champs Elysées (or Ilerda in Spanish) in 1945, Paris light, medium and bold in 1953, Flash in 1953, and Fugue d'Arabesques in 1954. He can be considered as the founder of the Graphie Latine, a movement of the 1950s, supported by Maximilien Vox, which intended to create a Latin alternative to the typefaces designed in the northern countries of Europe. Neufville Digital has digitised the typefaces of Crous-Vidal. The exhibition will be shown at the Museu d'Art Jaume Morera from October 5 to December 17, 2000.

Concerning Museums, an interesting initiative was begun at the end of June by the *FAD*, the Catalan Association of Architects, Interior and Graphic Designers. They developed the idea to build in Barcelona the first *Museum of Graphic Design*. Within two weeks, more than 500 artists supported this initiative, mainly famous architects and designers. The press has already given much coverage to this news.

The most important conferences and seminars about typography have been the following:

- *Hans van Leeuwen* and *Marie Thérèse Koreman* from Visualogik, and partners of Neufville Digital were in February and in April at the University of

Barcelona, Department of Design, for a four-day working seminar, teaching font digitisation to a master class of the University.

- In March, the Escuela de Artes de Murcia organised the *Jornadas de Artes Plásticas y Diseño*, at which Andreu Balius from Typerware, an ATypI member, participated with lectures on typography ("Typerware: letras, ceros y unos").
- In April, the *Jornadas anuales de MOTIVA* took place, organised by the Asociación de Diseñadores Asturianos — AGA. In addition to Andreu Balius, there were some other famous designers present at the event: Mariscal, Daniel Gil and Pablo Martín.
- In June, some lectures were given at Elisava, one of the best schools for graphic design in Barcelona. I personally spoke about *The largest font manufacturing centre of the last Century: Bauersche Gießerei and Fundición Tipográfica Neufville*.
- During the same month, the Instituto Europeo de Design in Madrid organised a *working seminar on type design*, directed by José María Cerezo. Andreu Balius, other designers and myself lectured at this seminar.
- From August 7 to 11, the summer courses in El Escorial (of the Universidad Complutense de Madrid) took place under the title *Diseño en tres tiempos: de Gutenberg al Diseño Virtual*. Andreu Balius and Joan Carles Casasín, both members of ATypI, spoke about their work in type design, digitisation and the revival of historical typefaces.
- Finally, in August 11 and 12, the *Mac Campus* was organised in Valencia. Andreu Balius spoke about "Typerware: typographical projects".

The most important commercial fair for graphic design was again organised by the Association CODIG in Barcelona. It took place under the name *EXPOCODIG* on May 26 in the Casa Batlló. Besides Fundición Tipográfica Bauer, Adobe and EyeWire showed their collection of typefaces. The fair was attended by almost 1,100 people interested in design.

Concerning the manufacturing of fonts, *Neufville Digital*, the joint venture of Fundición Tipográfica Bauer and Visualogic, released the typefaces Ilerda ND (or Champs Elysées) of Enric Crous-Vidal, Gaudi ND of Ricard Giralt-Miracle, Uncial Romana ND and Carlomagno ND of Ricardo Rousselot, including with these fonts the Collection Grafia Latina. The same foundry completed the 22 weights of Futura ND, the totally redesigned and re-digitised typeface of Paul Renner. Three weights of the Futura ND have small

caps and old-style figures; other weights will follow by the end of the year.

Finally, an interesting short report about *campaigns against font piracy*. It is well-known that Spain is probably the leader in the European Community in software piracy. Fonts are rarely purchased; more often they are “exchanged” when needed between colleagues. Therefore a recent campaign of the Business Software Alliance, consisting of sending two certified letters with an accompanying article informing that copying software is illegal, was very badly received by some graphic designers who considered the text offensive. The magazine *CODIG (Col·legi de Dissenyadors Gràfics)* published in no. 57 of the first quarter of 2000 an editorial with the title: “Subliminal menaces of Business Software Alliance”. In this article the president offers the services of the legal department of the Association to “act with strength” against those who have sent the letters (all with a post office box number for reply, which seemed to him not very serious). It seems quite ironic that since July this association offers in its web site their services with the following text: “Do you have problems with the protection of your creations? CODIG will soon offer a legal protection for your art work to protect it against badly intentioned uses”. ●

SWITZERLAND

Eric Alb

Events:

- John Warwicker of Tomato Design, London, gave a very interesting talk at Zurich and Berne.
- The Swiss Printer's guild, Comedia, organised "A Day for Typography" as they do each year. About 200 students and typographers attended the day in Zurich.
- During the Exhibition "Read me — with Adrian Frutiger through the world of signs and letters" at the Kornhaus Berne, four evenings were organised with several well-known speakers. Ruedi Baur (Integral Paris), Erik Spiekermann (Berlin), Hans Rudolf Bosshard (Zurich) and others. The same Exhibition was shown in the Gewerbemuseum Winterthur, and another evening has been organised with talks by Hans Ed. Meier (Syntax designer), Cornel Windlin, Peter Jecker (graphic designer).

Education

There has been some re-organisation with several design schools (Kunstgewerbeschule) changing their status and becoming a "Hochschule für Grafik und Kunst", a university-level school. This will be located in Basel, Zurich, Lucerne, Berne, Lausanne. ●

UNITED KINGDOM

Andrew Boag

THE SOCIETIES AND EVENTS

international Society of Typographic Designers (iSTD)

The Society published two issues of its *Typographic* journal over the last 12 months. Issue 54 had a Dutch slant with articles about UNA (well illustrated with examples of the studio's work) and articles by Jan van Son and by Fred Smeijers (whose article was also beautifully illustrated with examples of commercial lettering collected by the author). Issue 55, entitled *The real world*, took as its theme the relationship of design education with the commercial world of graphic design. David Jury, Head of Graphic Design at Colchester Institute, edited both issues.

The Society's newsletter, *Typographic News* has again not been published this year, but iSTD plans to have its web site up by the time of ATypI Leipzig at <http://www.intypo.org>

The Society has run successful lectures in the past and this year a new series has been launched in conjunction with the London College of Printing (where the talks are held). The speakers and themes are interesting and diverse: Keith Martin on 'Typography on the net'; Michael Johnson on his studio's work for the Science Museum project; Ray and Lucienne Roberts (father and daughter) on 'Two generations' perspectives'; Richard Hollis on 'what was 'Swiss graphic design''?'; and Robin Kinross on Anthony Froshaug. In addition to this the Society is presenting a special presentation by Wolfgang Weingart at the Royal Institute of British Architects on 25 September 2000.

The Society's annual student assessment took place in England and Vienna. Overseeing this is the Society's new Education Council — the Society of Typographic Designers Education Team — whose full remit is to 'promote, establish, and maintain international professional education standards and provide a forum for debate in the design community'. The team is made up of iSTD members with a background in education. Meetings take place at different educational establishments and Jonathan Doney who teaches at Swindon College chairs the team.

The STD continues to be chaired by Freda Sack, and Colin Banks is President.

Typographic Circle

This year saw the publication of issue 8 of the Typographic Circle's *Circular* magazine: a beautifully printed issue with an illustrated profile of the graphic design work of Ken Garland, and the type and typography of Jonathan Hoefler.

The Circle held a number of events: speakers were from Cyan from Berlin; Stefan Sagmeister from New York; *Eye* magazine; Total Design; and there was a spirited lecture from Quentin Newark entitled 'The Sex Life of the Alphabet'. The Circle (whose remit is to maintain typographic standards and understanding amongst its members) also held its annual quiz, and it continues to attract to membership type designers, typographers, creative directors from design and advertising, historians, and others working with type. It actively seeks to strengthen links with other international bodies — such as ATypI.

The Circle has received sponsorship from Agfa Monotype and Faces; and the support of Lowe Lintas in Soho Square. Further sponsorship from paper company GF Smith has allowed the publication of a book entitled *Open Air*, a collection of images of street lettering. The book features contributions from Mara Kurtz, David Carson, Phil Baines, Jon Berry and others. To accompany the launch of the book in the UK, David Carson spoke in Leeds and London. The Circle also supported a student event called '4 Designers', run by Banks Sadler and presented at the Odeon Leicester Square in February 2000. Speakers included Quentin Newark (Atelier Works), Ralph Ardill (Imagination), Helen Keyes (Enterprise IG), and Derek Birdsall (Omnific).

Patrick Baglee recently stepped down as chairman, allowing Domenic Lippa — of Lippa Pearce Design in London — to assume the role for at least the next 12 months.

Icograda

Icograda did not hold its London seminar this year.

Information Design Association

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 again this year in Coventry, with a keynote address by David Sless of the Communications Research Institute of Australia.

Printing Historical Society

The Printing Historical Society published issue 48 of its *Bulletin* (winter 1999/2000). ATypI members will be especially interested in an article on 'Sidney Garrad — studio assistant to E McKnight Kauffer', and a piece by Chris Burke on early printed Roman capitals. The Society's *Journal* volume 28 for 1999 was

also published, with important articles by Lawrence Wallis on Legros and Grant, Peter Lucas on printing Anglo-Saxon in the sixteenth century, and Esther Potter on the development of publishers' bookbinding. The Society is to henceforth combine the publication of its *Bulletin* and *Journal* in a 'new series' *Journal*, the first issue of which was published in summer 2000. It carries all the serious articles of the old *Journal* and *Bulletin* with a separate book reviews section, but to the page dimensions of the old *Bulletin*. This first issue carries articles by John Flood on printing jubilees, Michael Twyman on lithographer's trade cards, and Jason McElligott on Edward Crouch. Society events this year included a visit to the British Library and talks by David McKitterick and Ian Mumford.

RECENT FACES OF NOTE

from UK designers include:

- Jeremy Tankard's Shaker types.
- Fabula by Vince Connare — a typeface for early readers for a multi-lingual educational software research project based at the Typography Department at Reading University. Designed primarily for screen display, fully hinted TrueType versions have been developed.
- Letraset Donaldson Hand — a script based on the cultured handwriting style of calligrapher Timothy Donaldson.
- Letraset Locomotiv — a bold slab serified Egyptian designed by Phil Grimshaw (completed by Colin Brignall).
- Letraset Spidercave series — a condensed, contemporary family by Michael Gills.

BOOKS AND OTHER PUBLICATIONS

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

- *Eye* magazine: issue numbers 33 to 36. Of note especially is issue 34 with a lengthy, fascinating, and fully-illustrated article by Phil Baines on the English road transport signing system.
- *Matrix* 19, published winter 1999, included articles on private press types and German type founders specimens.

THE TYPE INDUSTRY

Two issues stand out this year. Firstly, Agfa Monotype acquired ITC from Letraset. Agfa Monotype bought the Fontek Library as part of the deal. Esselte still owns Letraset, and they continue to release six new font families each season under the type direction of Colin Brignall. As for the direction that Agfa Monotype will give ITC, they have formally stated that they '... clearly understand the great value of the ITC

tradition and library and have every intention of continuing to build upon the ITC brand and legacy.' In addition Agfa Monotype recently recruited Sebastian Lester as a type designer working for Robin Nicholas.

Secondly, Stuart Jensen sold FontWorks. This seems to have been little publicised, and I believe the company's future direction is not yet clear.

In addition Adobe recently released a significant collection of six new font families in the OpenType format.

PRE-PRESS AND PRINTING EVENTS AND ISSUES

DRUPA took place this year in Düsseldorf from 18 to 31 May. The show had 413,000 visitors, of whom 60% said they went specifically to buy new printing equipment. This speaks volumes about the state of the printing industry internationally.

Digital printing is now well established in the UK, and in the area of variable-data printing (writing a different image to the press plate for each sheet) many more manufacturers were showing machines at DRUPA than at IPEX two years ago. This is clearly going to be an important technological capability for designers, and provides important economic possibilities for printers and their customers. Computer-to-plate technology is also now well established with 400 to 450 installations in the UK now: in addition, imaging the plate on the press (sometimes called 'direct imaging') is proliferating and becoming commercially viable. In line with this, designers are increasingly proofing work in-house (digitally), and proofing devices are becoming ever more affordable. A couple of years ago I suggested that designers were looking to provide jobs to printers in Acrobat PDF format: this is also now well established due to PDF workflow systems developed by various manufacturers. All these options mean that designers are increasingly in a better position to choose the most appropriate delivery method and output technology for each job.

Perhaps one of the most significant developments over the last year or so has been the development of trade-print-related web sites. Many were on show at DRUPA, and these sites are being advertised widely now in the design, print, and computer press. Print-trade web sites offer services on all aspects of print procurement, bringing important benefits to designers: speeding up the print-quoting process, allowing printers to quote and tender on-line, and making it easier and quicker to obtain samples, etc. ●

Thanks to Chris Burke, Jeremy Tankard, Colin Brignall, Lawrence Wallis, Freda Sack, Patrick Baglee, Phil Baines.

UNITED STATES OF AMERICA

John D. Berry

Conferences & other events

The big typographic event in the U.S. in the past year was, of course, ATypI's conference in Boston. It was the first ATypI Annual Conference held in North America since the San Francisco conference in 1994. Although it didn't draw the extra-large crowds once hoped for, it did highlight specifically American type developments and typographic history in its choice of programming and was judged to be very successful.

At the opposite end of the size scale, the second TypeCon was held in June of 2000 (skipping 1999 because of ATypI Boston) and drew, again, a small, dedicated group of mostly independent type designers.

The Type Directors Club had planned a conference for the fall of 1999, called TYP Y2K, but in the end cancelled the event. The TDC's annual competition, on the other hand, and its newer companion type-design competition, were both successful; the resulting exhibits have been touring the United States and other countries.

In San Francisco, a kick-off event was held in August for a new West Coast type organization, Type-set, "in conjunction with" both TDC and ATypI. The form of the new organisation has not yet taken shape.

Business changes

Although the year 2000 led off with the official creation of Agfa Monotype as a separate company, owned by Agfa Corporation but headquartered in the United States, the most dramatic corporate change in the U.S. type business was the closing of the offices of International Typeface Corporation by its parent, 1Esselte Corporation. ITC's long-running typographic journal, *U&lc* (*Upper and lower case*), ceased publication with its autumn issue, although its web-based companion, *U&lc Online*, was supposed to continue. The ITC offices in New York closed in November of 1999, and the staff was laid off, which brought an end to a uniquely American, identifiably New York typographic tradition. The business assets, including the ITC type library and web site, were originally going to be transferred to another Esselte subsidiary, Letraset (headquartered near London), but at the beginning of the new year Esselte sold ITC to Agfa Monotype.

Market change

It has been instructive to notice recently the shifting proportion of type to royalty-free photos and other graphic items in U.S. mail-order catalogues. Type seems to be taking a back seat to the flashier visual products.

Type formats

Two technical developments took place in the past year that may have a large impact on the future of typographic design.

The OpenType font format, which was developed by Microsoft and Adobe, took an important step from theory toward practice with the release of the first families of OpenType "Pro" fonts by Adobe. These type families take advantage of OpenType's potential to automate typographic refinements; so far, Adobe InDesign is the only significant program to make use of these features, although the new version of Photoshop is supposed to implement some of them.

Both Microsoft and Adobe showed similar but competing technologies for increasing the apparent resolution of type on color LCD screens. Microsoft's ClearType and Adobe's CoolType both offer the possibility of making text on low-resolution screens more readable; they're both aimed squarely at the market for eBooks and hand-held devices. Microsoft released its Microsoft Reader this year, with ClearType incorporated into its library of electronic books.

News and views

Although there's plenty of type on the web, the most comprehensive source of news about the whole type world has been the "Links, news, and contacts" page of Microsoft Typography's web site, maintained assiduously by Simon Daniels in Redmond, Washington. <www.microsoft.com/typography/links/default.asp>

Footnote

This is a necessarily subjective and incomplete survey of typographic events in the United States in 1999–2000, since I came late to the role of U.S. Country Delegate. Perhaps next year I can make the report somewhat more wide-ranging and systematic. ●

*Reports of the Country Delegates of the
Association Typographique Internationale
have been typeset in 9.5 point Fenway, designed by
Matthew Carter for Sports Illustrated magazine.*

*Headings (country names) have been set
in 16 point Big Figgins Open, a display typeface,
inspired by the 'shaded' types of Vincent Figgins
(1766–1844), an English punch cutter whose
foundry remained in operation until 1908.*

*Both typefaces were designed by
Matthew Carter in 1998*

