

ATypI (Association Typographique Internationale) is the premier worldwide organisation dedicated to type and typography. Founded in 1957, ATypI provides the structure for communication, information and action amongst the international type community.

ATYPPI

ASSOCIATION TYPOGRAPHIQUE INTERNATIONALE
Reports of the Country Delegates 2002/2003
September 2003

REPORTS
OF THE
COUNTRY
DELEGATES
2002/2003

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Edited by Cynthia Batty and Henrik Birkvig who also did the graphic design.

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§ RUBÉN FONTANA

Argentina

Since the incorporation of Typography as a regular subject at the University of Buenos Aires in 1987, its teaching has grown and it is now being taught at a significant number of other study centres in the country. This shows a noteworthy recognition on the part of teachers and students of the importance of Typography in academic learning.

During the 2002/2003 period, discussion and enquiry forums have been established to unify teaching criteria and curricula, a large advance for this subject. This is no small matter if we bear in mind that a considerable part of education in Argentina is both public and massive, and the holder of a chair must attend to around 300 students at a time.

It is fundamental to develop a medium- and long-term academic programme in view of this style of teaching. To do this, the exchange of experiences is very important; even more so if we take into account that Typography is taught as just one more subject within the Graphic Design career.

Independent forums are one of the most significant aspects of current activities in the field. *foro@t-convoca.com.ar* is a new addition to the already well known *tipografia@bigital.com*, a space for discussion and exchange for the last five years. And sites such as *www.sudtipos.com.ar*, *www.santotipo.com*, *www.letraslatinas.com* and *www.t-convoca.com.ar* are also available.

Furthermore, Letras Latinas has become a permanent exhibition forum for regional typographic work and developments, where many very good examples of Latin American typographic output are shown. This forum called for the presentation of entries from which 20 were selected for the TypeCon 2003 exhibition in July this year. This provided an opportunity for the exhibition of Latin American typography in the United States. The entries received were exhibited at the Letras Latinas site and the selection was subsequently made by a jury composed of

the participants, a second jury designated by their peers, a deputy jury and the representative to ATypI for Argentina. In September this exhibition travels to Canada for the ATypI Conference in Vancouver.

The locally-introduced idea of carrying out regular activities among Latin American professionals and academics arose from the desire to achieve a permanent regional exchange and prepare the way for the «Letras Latinas 2004 Biennial», that will be held simultaneously in Argentina, Brazil, Chile and Mexico next April.

Thus, as another means of socializing knowledge, it was decided to form the “T-Convoca” group, a kind of open university that has been holding monthly meetings (and has meetings planned until March 2004) in which work is exhibited, papers and the results of typographic clinics are presented, and roundtables are held to analyse the teaching of typography. Besides being a forum in which professionals can communicate with each other, T-Convoca provides a complete report on each meeting in its *www.t-convoca.com.ar* site, already mentioned.

Similarly, during the 2002/2003 period, conferences, tributes, courses and a Professional Brush-up programme were held with the presence of local and foreign professionals. Additionally, Argentine colleagues gave courses and seminars in a number of Latin American countries.

One of the most remarkable courses, Tipitos Argentinos, was held during the university recess, and provided free individual tutoring to students interested in font design.

Another activity is the new edition of the exhibition held in November 2001, at the time of the tipoGráfica buenosAires “Abriendo la Puerta” encounter, which on this occasion took place in La Plata and which will be extended during the course of this year to Rosario, Córdoba, Bahía Blanca and Mendoza.

This roving exhibition is complemented by a cycle of conferences by prominent Argentine colleagues.

tipoGráfica magazine, now in its seventeenth year, continues to promote the understanding of communication and typography. This year its scope has been extended to countries such as Mexico, Spain and Portugal. Among the specific subjects being covered this year, there is a series of articles contributed by colleagues in Argentina, Chile, Brazil and Mexico on the history of typography in Latin America, which among other information include a list of designers who market their fonts.

Typography in Argentina is undergoing one of the most intense moments in its history and a large number of young designers are participating in the organization of the activities mentioned. It is to be hoped that if this momentum continues, we will see the development of work of the same quality as observed in the latest international presentations.

5 ANTHONY CAHALAN

Australia

ATypI has not had a Country Delegate from Australia in recent time. This first Country Delegate's Report for Australia, therefore, will hopefully form the basis for more comprehensive information to build on in coming years.

The exhibition of the Sixth National Biennial Awards for Creative Excellence 2002 of the Australian Graphic Design Association (AGDA) has been travelling the country in 2003, providing an opportunity for professionals, clients, educational institutions and the general public to see 160 entries (selected from 1800) representing the best of Australian graphic design and typography.

For the first time, the 2002 National Awards included a category for Typography and it was very well supported. Distinction Awards were won for publications and still and motion graphics by: *Blue* magazine (Mark Adams, Studio Magazines); Saxton Scholars (Andrew Ashton, The Precinct Group); Spicers [OE] Precision Brochure (Julian Melhuish, Kevin Finn, Saatchi Design); Barr-Pidgeon Wedding Collateral (David Pidgeon, Andrew Ashton, David Lancashire, John Gollings, Gollings+Pidgeon); On:Q Channel Identity, Qantas Inflight Entertainment (Domenico Bartolo, Engine); and *Dirty Deeds* Opening Titles (Anthony Battaglia, Box Communications Pty Ltd).

There were also two Distinction Awards for original typefaces: Parallelogram (David Pidgeon, Gollings+Pidgeon); and Terry Stamp (Mick Thorp, Billy Blue Creative).

The monthly magazine *Desktop* continues to highlight typography issues in Australasia via the regular Type column by Jack Yan (New Zealand) and occasional special issues devoted to type. One of these, issue 168 of *Desktop* in March 2002, contained interviews with a number of type designers and educators from Australia and New Zealand on the current typographic scene in this region of the world.

With over 20 university graphic design courses around the country, Australian universities are making a more visible contribution to type awareness than they have previously by, for example, the following initiatives:

- ◆ The University of Canberra is sponsoring a three-day workshop for fourth year Graphic Design students in July 2003 by Melbourne-based typographer and type designer Stephen Banham.
- ◆ Monash University in Melbourne sponsored an extended visit and residency by US illustrator and typographer Ed Fella in 2002 which generated national media coverage.
- ◆ The University of Western Sydney sponsored a visit in 2002 by UK graphic design writer and critic Rick Poynor which developed into the first issue of *Eye* magazine (No. 46) dedicated to Australian graphic design and typography, with a feature on Stephen Banham, among others.

In terms of Australian trends in the use of typefaces by graphic designers, the preponderance of Helvetica Neue and Rotis continues unabated for all types of clients, even the same typeface being used for obvious competitors in the marketplace. Barmeno is also appearing frequently, especially on packaging. After bursting onto the type scene in the visual identity for the 2000 Olympics in Sydney, the distinctive Binary (like Rotis with bits missing) went into hibernation, but it is interesting to see it making a comeback in 2003 for high profile clients such as the Australian War Memorial in Canberra. In a time of accelerating change, perhaps the usual thirty-year gap required for a retro-revival of a typeface to make it hip and trendy again has diminished to just three years? At this rate, we wait with bated breath to see if it is possible for a typeface to have a revival before it has even been released!

§ SUSANNE DECHANT

Austria

Building more awareness and respect for typographic issues is by any means still the main task in a country like Austria. Though cultural standards are at a high level, especially in the classical traditions like music and theatre, design and its related fields are taken for granted; or worse, are neglected. To change a situation like this, it is necessary to raise interest not only in public but to start within the design community. The following institutions and persons took essential influence in doing so:

1 Typografische Gesellschaft Austria, Design Austria

“tga”, the Typografische Gesellschaft Austria, only founded a year ago, managed in this short period to offer a wide range of programmes for typographic further development. Lectures and workshops were initiated as well as participation in exhibitions. Furthermore, “tga” supported the symposium celebration of Design Austria’s 75th anniversary, not only in endeavour and motivation, but as a fertile cooperation. The jubilee with its three days’ event turned out to be a real success: more than 1000 persons followed the presentations of 25 invited speakers. Design Austria plans to publish a documentary about the symposium on DVD. (www.designaustria.at) Unfortunately, the highlight of summer, the symposium “one book more” had to be cancelled for financial reasons. Promised support by cultural government agencies did not arrive. Nevertheless “tga” is optimistic to succeed next year and offer again typographic activities on high quality level. (www.typographischegesellschaft.at)

2 Talks with celebrities

The series of lectures in Vienna’s design education, the “Grafische”, were continued with Hans Peter Willberg’s last performance “Typography in hot-cold treatment”. He held his speech in this typical, modest way, in which his vast knowledge and his unbelievable overview of the matter could be felt intensely. We miss him already. The second guest in October was G.G. Lange. He referred to Austria’s tradition in typography earlier last century: Herbert Bayer and his work between 1918 to 1938. A book on this subject was released by him at Gebrüder Mann Publishers. European citizen Ruedi Baur was next to speak on “Complexity or the imperfect”. He also held a workshop related to this theme. All events were widely attended by the younger generation as well as by old design elite. We take this as a good sign for the development towards more open mindedness for the worth of design and typography.

3 www.typemuseum.com

“Found footage” in a typographically spoken way can be seen in Markus Hanzer’s “type-museum”. Since 2001 more than 4000 entries have already been posted to his virtual exhibition. Structured in categories like sensual, social or private you can browse through signs, logos and letters of any kind, most of them captured on their way into their fading disappearance.

§ CLAUDIO ROCHA FRANCO

Brazil

This year the activities related to Tipografia fulfilled last year's projections: new books and articles about typography were placed on the editorial market, Tupigrafia (the only magazine published in Brazil dedicated exclusively to typography and calligraphy) released its third edition, and a number of type design workshops took place.

There are a variety of typography books on the market which have been printed in Portuguese. The most recent launch was a collection entitled "What is your Type?", a series in which each author wrote about a specific typeface. The first titles were Franklin Gothic, Bembo, Helvetica, Times and Bodoni. The series targeted students and professionals, and were sold at discount prices. The next titles: Univers, Garamond, Trajan and Futura. The interest in books like these reflect the increase in the number of typography courses offered in the colleges, and a growing awareness of the importance of typography and its visual impact in graphic design.

The third edition of Tupigrafia had as its central theme "The Book". Other articles included a report on the ATypI Rome Conference, and articles on Pixel Fonts, Ex Libris, Ed Fella, Faces behind the faces, etc.

Ruben Fontana, the Argentinian ATypI delegate, was in São Paulo to direct a workshop about typographic design, and Bruno Maag returned to Brazil to give a lecture about Typography and Fine Art.

Since April, Linotype has been represented in Brazil by CR Tipografia. This partnership marks an important milestone in the professionalization of the type market in Latin America. CR Tipografia also represents the type foundry, Neufville Digital.

In October the first Brazilian Congress of Typography will take place in São Paulo.

§ EVRIPIDES ZANTIDES

Cyprus

The first ever seminar on typography took place on the island in June 2003 and had attracted a number of participants from the printing industry, from advertising and graphic design agencies, the local academia and many others.

The seminar was coordinated by the Mass Communication Institute of Intercollege, a local college, which also runs one of the best and reputable programs on Graphic Communication in Cyprus.

The seminar was organised in collaboration with the University of Macedonia Press in Thessaloniki Greece, the Office Press of the Greek Embassy in Cyprus, the Graphic Communication Program of Intercollege and was sponsored by the Cultural Services of the Ministry of Education. The seminar was taught by Dr. Klimis Mastoridis, director of the University of Macedonia Press and a leading name in the field of Typography and Graphic Communication in Greece. The whole event lasted for three days and covered a wide range of subjects such as, an historical retrospective on the evolution of Typography from the manuscripts to the printed matter, the influences of the major technological changes on printing, the tools required for the organisation and arrangement of the printed message, the importance and appreciation of the history of graphic communication and printing in contemporary reality, the computerisation of typography, and concluded with a debate on what would be the future prospects in the field of Graphic Communication.

The seminar was also accompanied with artwork from the faculty of the design department of Intercollege under the theme 'Typography and Art', where type was treated as 'image', and with an exhibition of books on Typography, Printing, Press and Journalism in Cyprus. The whole event was a great success even though it was the first of its kind and hopefully will be an inspiration for similar future events.

§ HENRIK BIRKVIK

Denmark

Denmark had a busy typographic year, with many Danish designers receiving prestigious awards, important decisions on new typefaces for very established businesses, and some controversy. Notably:

- ◆ The story of the “rounded corners” lingers on: Looking glass shop chain Synoptik gets new logotype by 2GD
- ◆ New daily Dagen (The Day) launched using custom typeface family Press by eTypes (the newspaper had to close some 41 days after due to lack of funding).
- ◆ In Scandinavian trade magazine AGIs typeface competition Danish Jakob Boni Jensen, a student at The Graphic Arts Institute of Denmark, takes both 1st and 2nd prizes. In the jury three ATypI members: Ole Lund (Norway), Lennart Hansson (Sweden) and Henrik Birkvig (Denmark).
- ◆ Graphic design consultant Ole Munk receives prestigious Knud V. Engelhardts Mindelaget (memorial award).
- ◆ Graphic designer Ole Søndergaard receives The Danish Design Award for FF Signa typeface family.
- ◆ FF Signa chosen as company face family for major Danish insurance company Tryg by Buhl Unltd for the revised CI. A customised version designed by Ole Søndergaard.
- ◆ Designbureau Kontrapunkt awarded the 2003 Agfa Monotype Trophée d’Or for custom typeface for Billund Airport.
- ◆ The Danish Media Museum (The Graphic Museum and The Press Museum) in Odense puts up show of Danish illustrator Arne Ungermann (1902-81). Examples demonstrate an original and gifted lettering artist (besides the drawing skills).
- ◆ eTypes among prize winners (for the Press family mentioned above) in the 6th Type Directors Club 2 contest.
- ◆ Writer and lecturer Steen Ejlers publishes extensive and well researched book on leading Danish architect and designer Gunnar Biilmann Petersen (1897-1968).
- ◆ Official Danish hymn book redesigned by Carl-H.K. Zakrisson. New choice of typeface family: Plantin replaced Arnhem (designer: Fred Smeijers) creating some (groundless?) criticism.

5 RITVA LEINONEN

Finland

Prologue

This report is the first Finnish survey for ATypI – so it is wise to trace a few years backwards. After attending Fuse Berlin in 1995, I got an idea to organize typographic days, workshops or even typographic symposiums by means of local proportions. Lahti Polytechnic/Institute of Design (LPT/ID) gave warm support to these ideas. In Helsinki similar kind of events were organized by Kai Rentola, the University of Art and Design Helsinki (UIAH). Since the beginning some workshops have been held in collaboration with both academies and Marjaana Virta, of the publishing house WSOY.

It is remarkable how the presence of many ATypI's members in Finland have given a great influence on the students in these two academies. Also, the international student exchange program has played an important role in this development. I am thankful to mention how 'the Hague group' has given strong adrenaline stimulation to our students – who, in only a few years, have become influential professionals.

A story

Perhaps one example shows how the rich network has slowly been constructed between ATypI and LPT/ID (and between Finland and abroad). In 1996, the first overseas lecturer at Typography Day was Lucas de Groot, the Netherlands, and he was soon followed by several other international speakers in similar typographic events. In 1997, at HelveticaTimesBold Symposium, we had Jonathan Hoefler, USA and Anno Fekkes, the Netherlands. Lucas de Groot visited the second time our Typography Day in 1998. Sami Kortemäki started his studies in LPT/ID at 1995, and after seeing Lucas de Groot and Anno Fekkes on stage, he headed towards the Hague for an exchange. Sami got inspired and stayed at the Royal Academy of Art and Design for another extra year. During that time Akiem Helming and Bas Jacobs were studying in the post graduate course (Type and Media) in the same academy. Sami, Akiem and Bas became friends; they started to work together on several proj-

ects and formed their own type design and graphic design company, Underware, in 1999.

The visitor to Typography Day 1999 was Fred Smeijers, from the Netherlands. His theme was Type Design in the near past and today. The next year the symposium had grown into a great event, and the HelveticaTimesExtraBold Symposium 2000 had more than 200 visitors. Among the ten lecturers were visitors from different four countries: Frank E. Blokland, the Netherlands, Hugo Puttaert, Belgium, Pippo Lionni, Italy and Lucas Nijs, Belgium. The workshop of the symposium, Aah-titude was lead by Underware. Later Underware and some other visitors held an infamous workshop during HelveticaTimesExtraBold Symposium having a private after-party in a real Finnish smoke sauna on the lake side. It became an unforgettable experience to Underwarers. Two years later when the commercial intentions came up, this may have had influence on the name of their one typeface, Sauna. Now Underware has held a couple of workshops in many locations (Helsinki, Lahti, Tampere, Rotterdam and Detroit) and the story goes on.

Education

1. A typography workshop by Jean-François Porchez (France), 1999 (UIAH). The works of the students (UIAH) were shown in the first typeface exhibition in Design Museum, Helsinki. They also published the *Hyvät Tyypit* (Good Guys) booklet; Typetek Ltd was one of its sponsors.
2. A typography workshop by Petr van Blokland (the Netherlands), 2001 (UIAH).
3. Fondue, a typeface design workshop and exhibition in Design Museum, Helsinki. The workshop was held by Kai Rentola and Sami Kortemäki, 2001 (UIAH).
4. Typography Day Script, Language, Type: typography in the 21st century and a lecture and workshop, and A Typeface Design Workshop by Gerry Leonidas (UK), 2002 (LPT/ID).

5. A typeface design workshop by Underware for the students at UIAH and LPT/ID in Helsinki and Lahti, 2002. The workshop website (www.underware.nl/workshops) was updated daily (UIAH /LPT/ID).
6. A typeface design workshop by Underware at Tampere School of Art and Media, 2003. The workshop website (www.underware.nl/workshops) was updated daily.
7. The 4th Experimental Typeface Design Workshop by Lucas Nijs (Belgium), 2003 (LPT/ID).
8. A calligraphy workshop and a lecture Western Calligraphy and Western Art – Some New Ideas by Cynthia Batty (USA), 2003 (LPT/ID). Cynthia Batty offered an interesting view to the calligraphy and its potentials.

New typefaces

The last five years have created the field of the professional type design in Finland – Tomi Haaparanta, Sami Kortemäki and Jarno Lukkarila being the most active in the field. Tomi Haaparanta has designed many retail sale typefaces (available through AgfaMonotype and PsyOps). He has also done several custom typefaces for Finnish clients like Radiolinja Oy and Drop (a Finnish coffee shop chain).

Nokia has been developing an extensive typeface family for its corporate use for more than three years, and it is likely to contain one of the most extended character sets in the world. The leading type designers in this project have been Erik Spiekermann (Germany), Robin Nicholas and Jelle Bosma (AgfaMonotype UK, NL).

Two new Finnish typefaces, *Sauna* and *Xtra*, have gained some worldwide attention. *Sauna*, which is designed by Underware, was announced at TypoBerlin 2002. The type specimen book ‘*Read naked*’ was intended to be carried into a small sauna where the typeface was tested ‘in the right circumstances’. *Sauna* is a warm, playful and roundish type with two italics. In total the typeface has 10 basic fonts and the sets of ligatures and dingbats. This set makes the typeface well suitable for text and display use. In 2003 among several prizes *Sauna* was a winning entry in TDC New York (category: type system) and TDC Japan, it also received a Golden Prize at annual Vuoden Huiput (The Tops of the Year) competition held by Grafia (the Association of Professional Graphic Designers in Finland).

The typeface, *Xtra*, won Bronze in the 7th Morisawa Awards 2002 in Japan. *Xtra* is designed by Jarno Lukkarila and it was chosen from 628 entries in total. *Xtra* is a combination of modern grotesques and active calligraphy. Vertical shading and blocky letterforms generate a sturdy effect, while dynamically formed counters give text a fluent appearance. Small sized text is clear and pleasant to read due to uniform but also sufficiently differing letterforms. This was also stated by the panel of judges, who characterized *Xtra* as ‘a slender, sans serif font with excellent legibility’ and found it dynamic and consistent. The letter shapes are slightly condensed; this feature functions well in languages with many long words like Finnish. Jarno is working in his own graphic design studio called Format in Helsinki.

Notables

1. Finnish Newspapers Association and Society for News Design/Scandinavia (SNDS) awarded the Golden Prize for *Taloussanomata*-newspaper, Finland, 2003.
2. *Muuttuva ulkoasu* (Changing Spreads) conference held by Finnish Newspapers Association and Society for News Design/Skandinavia SNDS, 2003.
Lecturers: Carl Henning, Sami Kortemäki, Hannu Pulkkinen (Finland) and Ally Palmer (UK).
3. Finnish Newspapers Association organized The Best Finnish Newspaper Spreads Competition, 2002.

Exhibitions

1. Association of Professional Graphic Designers in Finland, *Vuoden Huiput*-näyttely in Helsinki and Oulu 2003.
2. *Lumo*, The Metamorphoses of Writing 2003 in Helsinki University Library – The National Library of Finland, Helsinki.
3. *Con Text*, The New Contexts of Writing 2003. Curators and producers at the University of Art and Design Helsinki: Professor Tapio Vapaasalo and Lecturer Kai Rentola.
4. *Alfista Omegaan* – the history of Greek writing in Museum Centre Vapriikki 2003, Tampere.
5. *Lahti Poster Biennial* – The 14th International Poster Biennial 2003 in Lahti Art Museum / Poster Museum.

Publications

1. *Tekstuuri – typografia julkaisijan työvälineenä* written by Jarno Lukkarila, 2001. A reference book about typography.
2. *Vuoden Huiput 2002 – The Best Finnish Advertising and Graphic Design*, an annual book by the Association of Professional Graphic Designers in Finland.
3. *Typografia, kieltä vai visuaalisuutta*, editor Riitta Brusila 2002, a book published by WSOY
4. *Lumo The Metamorphoses of Writing*, National Library Gallery Publications no. 3 / 2003.
5. *Lahti Poster Biennial – The 14th International Poster Biennial 2003*, a book published by Lahti Art Museum / Poster Museum.

§ JEAN FRANÇOIS PORCHEZ

France

In 2003, we launched a new website in French, www.typographe.com where a team (opened to all francophone, from Belgium to Canada) publishes various news on typography during the year. The intention of this platform is to become the dominant tool to compile most of things happened in France related to typography. Indeed, visitors are allowed to post their comments. With traffic averaging 20 people a day, for a total of 2200 visits/4500 views on the first four months, it seems a good start! A big thanks to Dean Allen to provided us his tool, Textpattern to manage the database, and offered the hosting.

The idea behind this website is to promote ATypI locally, and to try to federate the French members is not without difficulties, because contributors are not always ATypI members. At least, we hope that this website will transform a virtual international association into something true at local level.

So, naturally, most of the report is based on the news published on typographe.com, and it is why I omitted most of the time all references on this paper version. So, just go online to the site to find out more.

Fonts

Competition winners in 2002–2003

At Roma conference, the bukva:raz! winners received their prizes, 12 French typefaces has been part of the winners: 2. Alinea (Lat), Thierry Puyfoulhoux; 4. Ambroise; Ambroise François, Ambroise Firmin (Latin; Pi), Jean François Porchez; 5. Anisette; Anisette Petite (Latin), Jean François Porchez; 12. Biot (Latin), Julien Janiszewski; 16. Charente (Latin), Jean François Porchez; 29. Frothy (retroactively disqualified by the Jury in late 2002) (Latin), Julien Janiszewski; 48. Lechaufferie (Latin) Damien Gautier; 56. Le Monde Courrier (Latin), Jean François Porchez; 57. Le Monde Journal (Latin), Jean-François Porchez; 59. Nathan (Hebrew), Sylvie Chokroun; 88. Stancia (Latin), Jean-Renaud Cuaz; 97. Yisana (Pi), Olivier Umecker. At the last Morisawa awards, Robinson Deschamps with his

Mounira, received the Slimbach Prize. Robert Slimbach said on the judge's choice: "I also thought 'Mounira', a modern take on the Renaissance style that received the Slimbach Prize, was beautiful. Well-proportioned, with lowercase characters designed not to appear too small when grouped, the work has a warmth and a supple beauty."

Among typefaces published by French designers this past two years, I note some of them with description here in the alphabetic order of their designers.

Christophe Badani has designed a Corporate typeface in same vein of Thesis, for the Lacoste new corporate identity.

Albert Botton published via FontFont, a funny set of geometric typefaces on the name of FF Bastille (who include FF Aircraft, FF District, FF Studio, FF Zan). Some of them will be extended in complete families in short time. Later, he finally published his Elegie via FontFont too, a nice calligraphic face in a contemporary Auriol style, with some swashes and ornaments. A couple of years after his Linex families, the Sans version finally came out from AgfaMonotype this year.

Eric de Berranger continued to publish some of his new designs, such Mosquito, a nice contrasted Sans, through AgfaMonotype and ITC Oldbook, a rustic appearance serif typeface, some seems no more than Bézier effect applied on existing forms. The AgfaMonotype website says about it: He was busy designing a new face called Maxime, when an idea struck: "I realized that I could use these letter shapes as the basis for my antique typeface," he says. The two faces ended up being designed in tandem.

Sylvie Chokroun, after her very nice bukva:raz! prize winner Hebrew typeface Nathan, designed a not well balanced Latin typeface, a sort of calligraphic Sans for the French Gaz de France company with the help of Serge Cortesi for the final work.

Xavier Dupré designed a nice set of script faces and classical faces published by FontFont: FF Jambono, FF Parango, FF Reminga, FF Reminga Titling, FF Tartine Script. Xavier, who design original and well-crafted typefaces, worked in collaboration with Ladislav Mandel and now lives in Vietnam. You need to keep your attention on Xavier Dupré next families; some will be published by FontFont, others by Font Bureau, a sign of quality for this young but very talented type designer.

Julien Janiszewski published Ambule via Bitstream, a small family in the category of the monoalphabets attempts, such as Peignot. Through PsyOps, he published Transfert, a geometric type with some cursive traces in various weights. Lately he published via AgfaMonotype the face Tabula, a 4 weight Sans with matching Italics, in a style between Bliss and Verdana. Tabula seems a design of choice from Julien compared to others of his fonts. Its interesting to note that it was originally conceived as a font to set film subtitles: “I set parameters for the design whereby the letters had to be able to hold up at very small sizes when set on film, and yet must be able to be enlarged two thousand times to be read on a theatre screen.”

Jean François Porchez (me!) designed Sabon Next, a revival of a revival, which was a double challenge: to try to discern Jan Tschichold’s own wishes for the original Sabon and also referred to original Garamond models. At my level, its quite difficult to critic my own recent work but some have say about it, such John D. Berry: “On the whole, Sabon Next is more elegant than Sabon, though it doesn’t seem to have quite the robustness that characterizes the Tschichold version.” others that “more you look at Bold version it look like Porchez design, more you look at lighter weights, it look like Tschichold design.”

Thierry Puyfhoulloux continued to add some variations to his interesting Tschichold Sans, a typeface which needs to be carefully compared to Gill Sans. He recreated also the last Cassandre typeface (never published by Adolphe Mouron Cassandre) and more recently just finished Kouros, a “emulated Latin-Greek” Sans, in more accented style than Skia by Matthew Carter and a Sans with a Serif counterpart called Indigo, a combination of a Constructed Grotesque with Humanist forms and a bit of Cursive in its details.

Grégori Vincens designed “La Rep”, for which I never see any samples. It seems a titling font for a French regional newspaper. It is a Serif genre with some nice originalities.

I am missing probably some others families, but, overall its seems that typeface design still something French like to play with. New figures appears more and more that indicate the power of the various education channels in France set up couple of years before.

Books

The most interesting new book published this year was probably *Le Maître de Garamond*, a 600 page historical novel wrote by Anne Cuneo on Antoine Augereau. It is interesting to note that it was in fact originally a Swiss book, published in Switzerland, and composed in 1530 Garamond (by Ross Mills, Canada) – followed by a French version, published by Editions Stock who seems have modified the layout, so it became quite not very readable. Muriel Paris, after his successful *Petit manuel de typographie* wrote and designed *Des caractères*, a 175 pages visual book on the history of typefaces along with notes on the arbitrary selection of key typefaces. The calligrapher Laurent Pflughaupt published via Editions Alternatives, a nice book called *Lettres latines* on the meaning of all the Latin letters with many samples in the margins. The layout is very nice and instructive, a bit in same style of the *Bringhurst*. Edited by Anne Marie Christin for Flammarion, *Histoire de l’écriture, de l’idéogramme au multimédia* is a huge book of 405 pages, which covers all aspects of analysis of writing, by eminent specialists.

Conferences, exhibits

Several lectures, conference were held in France:

EuroTex (June 2003), an international conference of the Tex users, focused this year on typography. I have noticed on the program:

Gábor Bella & Anish Mehta (ENST Bretagne, Brest), Using Omega and odvips with TrueType and OpenType fonts. Thomas Milo (Decotype, The Netherlands), Ali Baba and the 40 Unicode Characters—towards the ideal Arabic working environment. Emmanuël Souchier (ENST, Paris), The “Typography as a Servant”, articulation of a certain praxis and discourse. Serge Vakulenko (Cronyx Engineering, Moscow), Metatype project: creating TrueType fonts based on Metafont. Luc Devroye (McGill University, Montréal), Formatting font formats;

Ghassan Mourad (Paris IV–Sorbonne), Comments on the graphical – and functional – origins of the comma. Jacques André (IRISA, Rennes), Type encoding in Unicode. Christian Paput (Imprimerie nationale, Paris), French typographic patrimony, conservation and teaching. Gerry Leonidas (University of Reading), Teaching and learning typeface design: early thoughts on an agenda for design education in a digital environment. Jef Tombeur (Paris), “Schoolbooks fonts» and “hand-writing typefaces”, from decorative to functional “teachers fonts”. Sivan Toledo (University of Tel-Aviv) & Zvika Rosenberg (Masterfont Ltd., Tel-Aviv), Experience with OpenType Font Production.

Rencontres du Chateau de Grouchy, organized by past Estienne School students in March 2003 where we be able to see work or attend lectures from Laurence Bedoin, Clotilde Olyff, Franck Jalleau, David Poulard, Serge Cortesi among others.

PTF portes ouvertes (May 2003), where Albert Boton and Jean François Porchez work has been displayed over two days.

Rencontres internationales de Lure monthly lectures, featured this year Christian Paput, Paul Marie Grinevald: La typographie nationale: un musée?, Muriel Paris: Des caractères during which Pierre di Sciullo presented his work ... The same association, at the end of August, organizes each year their full week event. This year people such Serge Cortesi, Alan Marshall on René Ponot homage, Michael Caine, on Pierre di Sciullo.

§ JAY RUTHERFORD

Germany

A short report this year, largely due to changes in my personal situation. In October of this year, I start a new position at the Free University of Bozen/Bolzano in South Tyrol, Northern Italy, thereby ending my ten year stay in Germany. I hereby report on a few things with which I had something to do over the past year, not all of which are purely typographic.

21-23 November 2002

11. Forum-Gespräch, Forum für Entwerfen, Mainz

This was the eleventh of these yearly affairs, with a theme of “Orientation – in Society, in Science and in Media”. The subtitle, “Erkenntnisse für die Gestaltung von Prozessen und Strategien”, could be translated as: “Findings for the Design of Processes and Strategies”. These events are aimed at “designers” of all kinds: product-, communication- and interior designers, architects, city and regional planners as well as entrepreneurs. Speakers included Jan Teunen, Gerd Baumann, Karl Duschek, and myself, among many others. Jan Teunen’s talk, “The forgetful actor” covered many areas of the idea of orientation.

He quoted T.S. Eliot:

*We shall not cease from exploration
And the end of all our exploring
Will be to arrive where we started
And know the place for the first time.*

Gerd Baumann (Baumann + Baumann) focused on his firm’s work on the corporate identity for Siemens – their use of the Fibonacci series in design, among other things – very informative. Karl Duschek showed work in the area of logos and trademarks from his renowned design studio Atelier Stankowski + Duschek. I showed images of my “Words on the Wall” project in Weimar and discussed the orientation aspects of this public art undertaking. A book (title: “Orientierung” has been published and is available from HatjeCantz, ISBN 3-7757-9134-5. More information (in German only) under: www.forum-entwerfen.de.

24-27 February

Cultural Icons

A meeting was held in Madrid to discuss an international co-operation project among design schools in Lithuania, England, Spain, Denmark and Germany/Italy, the theme being “cultural icons”. Graphic design has a tendency to homogenize cultures visually. Corporate design, for example, tends to look pretty much the same in Toronto, Tokyo and Tallahassee. The intention of this project is to explore the differences among European and world cultural images, and to ask: what happens to images of cultural diversity in an age of globalization? I will be using this project as my introduction to the Free University Bolzano. Results will be shared among co-operating partners, with planned publications, exhibitions and a web site. Stay tuned.

“Core Competencies in Information Design” curriculum development project

Six design schools in the US and Europe, with organizational help from the International Institute for Information Design (IIID) in Vienna, are developing a curriculum for a Masters degree in Information Design. Students will achieve the degree through international study, spending separate semesters at different schools, depending on specializations.

15-17 May

TypoBerlin

This year’s theme was “Humor” (American – and German – spelling). Germans do actually have a sense for it – it’s sometimes a bit subtle, although some of the broadest humour originates there. A few of the better-known speakers at this year’s wingding included Rian Hughes, Syd Mead, Stephan Sagmeister and Gerard Unger, as well as “design comedians” Pippo Lionni and Alessio Leonardi. Not everyone did funny stuff – there were a few more serious presentations. Typo Berlin is certainly worth the trip – it’s one of the larger conferences and can

be somewhat impersonal if you don't know people there, but the content is almost always fresh and relevant. Details from this year's event are still available as I write this at: www.typo-berlin.de (fabulous Flash animation!)

21 June

Gutenberg Festakt, Mainz

The annual ceremony of the Gutenberg Society can be a bit dry, but this year's talk was scholarly and well researched, opening up historical documents on the publishing trade. Gutenberg is certainly well known as the father of printing from moveable types. Johannes Fust and Peter Schöfer are sometimes portrayed as slimy characters who took advantage of Gutenberg's inventions, leaving him to die a pauper. These two entrepreneurs developed a publishing industry, without which the books would have sat around gathering dust. Indeed, the "creatives" can't work alone!

27-29 June

Typo Tage – Werkstätten und Museum für Druckkunst Leipzig

During what one hopes will become a regular event, speakers elucidated such topics as "how types lost their feet" and a history of the Enschede foundry. Fred Smeijers told counterpunch stories and Chris Burke enlightened us about Paul Renner's Futura (in German!). Good people, good food, fine content. Many thanks to organizer and host Eckehart Schumacher-Gebler.

3-6 July

Rundgang – Faculty of Art and Design, Bauhaus Universität Weimar

"Rundgang" might be translated as "Open House", a tour of studios, workshops and exhibitions of the year's work of students and faculty. In its fifth annual incarnation, this year's Rundgang brought hundreds of visitors to Weimar to view the erstwhile endeavours of various project groups and individual artists and designers. Mostly in German, this event is however certainly worth a visit to Germany's "City of Classics" by anyone interested in cutting edge developments in design education. Check the web site: www.uni-weimar.de/rundgang.

T3 developments

Work continues on my Typography Teaching Tool, albeit slowly. What I showed in Rome last year is being integrated into a larger series of on-line teaching modules as part of a Bachelor of Media Design within the Faculty of Media at the Bauhaus University Weimar. Programmers and test panels are working on further development.

§ YANEK IONTEF

Israel

Not much has changed in Israel in the past year. The economic recession along with the stressful political situation continue to influence everyday life and work, including the communication and advertising worlds.

Due to these facts there has been a creative awakening in the new media – the Internet. A decade and a half after the computerization of all graphic and design fields, a young creative group “conceptzia” (www.exego.net) began to publish a magazine of interactive digital media culture. The group operates on a voluntary level, attracting thousands of readers in the visual communications field every week. The magazine has a whole section “ha’mosaf ha’typografi” that approaches typography today, including articles and conversations with designers, both professional and amateurs.

In addition, new web sites created by professional established designers have emerged such as “hatayas” (www.hatayas.com), Oded Ezer (www.ezerdesign.com), Michal Sahar (www.michal-sahar.com).

There are also type enthusiasts such as the “oketz” (www.oketz.com), Ben’s fonts (www.kitsh.co.il/bensfonts), “hachoma” (www.thewall.revizia.net) BROKEN LINK and the font (www.hafont.com).

Altogether this shows that the interest in type design and typography is blooming.

§ ALESSIO LEONARDI

Italy

An interesting event was organized this year by the city of Saluzzo to commemorate their most famous citizen: G.B. Bodoni. Additionally, the “Biblioteca Civica di Saluzzo” produced an interactive CD-ROM¹ (directed by Mrs. Giancarla Bertero and Mr. Enrico Guida with the help of Cesare Maletto, an expert on Bodoni’s work).

Piero De Macchi, one of the most professional Italian type designers, announced that his typeface family “Nomina”, created for SEAT (the company that produces telephone books in Italy), has been enlarged and now has 36 weights which are used to set the telephone books – from names and numbers to advertising. De Macchi’s typefaces allow SEAT to save about 5% of vertical space – and therefore, of course, a lot of paper – without a loss in legibility.

The association “Dal Segno alla Scrittura” reports that there was a good response to the workshops held by Bruno Riboulot, Laurent Rébéna and Denise Lach. They also organized courses from October to June with weekly classes on different writing styles: from capitalis romana through cancelleresca to black letters. Massimo Polello – who coordinates the association’s work – is very involved in the educational sector and holds a lot of courses and classes on the quality of signs in different schools. Together with De Macchi and Bruno Riboulot (Agen, France) they started these activities in 2000: a small exhibition shows the results of the works produced by the children (ages ranging from pre-school to secondary school).

On the editorial side, we can announce the translation of Roy Harris’ book “The tyranny of the alphabet” published in the “Scritture” series and directed by Giovanni Lussu, editore Stampa Alternativa – Graffiti. Again Giovanni Lussu wrote an essay on “La forma del linguaggio” (the form of the language) sui rapporti oralità – scrittura, which will be published in “Progetto Grafico”, the new AIAP (Italian Graphic Design Organization) magazine in July 2003 (maybe it will already have been published by the time you read this!)

Giangiorgio Fuga wrote a small essay on the form of the modern typeface in *Artlab 6* (March 2003) titled “Typographical experiments and rationalism”.

I would like to take this opportunity to thank the colleagues² who provided me with most of this information and to ask all the members of the ATypI to announce to me the events, books or work that could be of interest to the association: I will be building an internet site³ in which we could publish this news and possibly include ATypI documentation and links.

Notes

1 If you are interested in this, you can contact Mrs. Giancarla Bertero at +39.0175211.359 345 and ask for a way to get the CD-Rom.

2 James Clough, Carlo Branzaglia, Piero De Macchi.

3 www.alessio.de/atypi_italia.

5 TARO YAMAMOTO

Japan

In this difficult economic climate: Japan 2002–03

We still see no prospect of an exit from the long recession. However, it's clear that technological elements in the publishing and printing industries are changing day to day.

In the previous two or three years, Desktop Publishing has been growing rapidly in Japan. The new mode of publishing has penetrated deeply into the commercial printing field, and now has started penetrating into the production processes of traditional book publishing houses.

In the field of digital type, type foundries are starting to release OpenType fonts and expanding their existing type libraries. Leading Japanese font manufacturers including Adobe, Fontworks, Dainippon Screen, Iwata, Morisawa, and Ryobi Imagix have already released Japanese OpenType fonts.

The Ministry of Economy, Trade and Industry (METI) started a project named the Program for Building an Infrastructure for Multi-purpose Electronic Information Interchange. It is a development project including designing and producing standard and variant glyph shapes for an extensive database of Japanese glyphs. The government commissioned the Japan Standards Association (JSA), the Information Processing Society of Japan (IPS) and the National Institute for Japanese Language (NIJLA) to carry on the project. JSA will work on the glyph data production, IPS on the glyph database development, NIJLA on the glyph selection.

The information collected in the database will be used as the standard glyph information for various purposes of the government such as the Integrated Characters for the Registers of Residents project, etc. It is thought that the database will be utilized also to design future character sets and encodings.

The Heisei Mincho typeface family which, was originally proposed and designed by Ryobi Imagix and developed by a group in JSA, will be used for the glyph database. Already, all existing and applicable Heisei glyphs have been digitized in a format used by the database system. It is expected that more than 50,000 new glyphs will be created for the project. At this point, the database project does not affect the specifications of any real world products, but it is necessary to watch the project carefully, as various plans may be made for future character set extensions, derived from the result of the glyph database.

In my report last year, I wrote that students and researchers today are becoming more interested in typography and its history. This trend seems to be reflected on the content of the books recently published. Here's a list of some books on typography published in 2002 and 2003.

- Moji Taizen [The Compleat Typography]*, Ed. by the editorial office of the *Designers' Workshop* magazine, Bijutsu Shuppan-Sha, Tokyo 2002.
- Group Subaru, *Books Made of Stone: Kaisei Sekkei*, Vignette Books, Robundo Publishers, Tokyo 2002.
- Kinichi Imada, *A Challenging Revival of Japanese Types*, Vignette Books, Robundo Publishers, Tokyo 2002.
- Masanori Itakura, *Japanese Style Hira-kana Types*, Vignette Books, Robundo Publishers, Tokyo 2002.
- Masanori Itakura, *Types Go East*, Vignette Books, Robundo Publishers, Tokyo 2002.
- Japan Typography Annual 2002*, Ed. by Japan Typography Association, Graphic-sha Publishing, Tokyo 2002.
- Jiro Katashio and Mitsuo Kono, *Making Types*, Vignette Books, Robundo Publishers, Tokyo 2002.
- Jiro Katashio, *Tomiji Runs*, Vignette Books, Robundo Publishers, Tokyo 2002.
- Masahiko Kimura, *Trajan Inscription*, Vignette Books, Robundo Publishers, Tokyo 2002.

Kunfan Lin, *Classic Books in China*, Vignette Books, Robundo Publishers, Tokyo 2002.

Kunfan Lin, *Formation of the Yuan and Ming Styles*, Vignette Books, Robundo Publishers, Tokyo 2002.

Kunfan Lin, *Searching for the Source of Kaisho-tai Types*, Vignette Books, Robundo Publishers, Tokyo 2002.

Yasuhito Nagahara, *Nihongo no design [New Design Guide: Designing in Japanese]*, Bijutsu Shuppan-Sha, Tokyo 2002.

An Encyclopaedic Collection of Typefaces, Ed. by Association of Typographic Engineering, Robundo Publishers, Tokyo 2003.

Helmut Schmid, *Typography Today*, New Edition, Seibundo Shinkosha Publishing, Tokyo 2003.

The titles cover different areas in typography, viz. history of classic oriental books, history of early Japanese metal types, general history of Western typography, etc.

On a related note, Toppan Printing's Printing Museum, established in 2001, has encouraged both researchers and the general public to take an interest in typography and its history. The museum has a good collection of historical materials on typography and printing technologies around the world. The scope of the collection is vast and expanding day to day. It is expected that the museum will contribute further to deeper understanding of the art of typography and printing in Japan today.

5 FELIX BELTRAN

Mexico

Education

It is evident that in past years, there has been an increase of interest in typography, something frequently centered on the most experimental kind of typography where legibility is more difficult due to the alteration of the structure of the established letters as learned by the public throughout history.

I would like to underscore several courses offered as a result of the International Design Conference, such as Inphonography, design and information, given by Juan Jesus Cortes, Mexico; The Poster and Typography, an aesthetic experience offered by Alejandro Magallanes, Mexico; Global Identity, by Michael Wolff, London; The Logo as a Logo, by myself, from August 30 – September 1, 2002 at the School of Design of the Guanajuato State University, Guanajuato.

Other courses offered at the Design Encounter as part of the activities of the International Poster Biennial in Mexico, were The Collage as it Relates to the Poster, by Piotr Kunce, Warsaw; The Cultural Poster by Pierre Neumann, Zurich; The Coordinate Image, by Jose Luis Ortiz, New York; The Logo in Action, by myself, October 30 – November 2, 2002 at the Habitat Faculty of the Autonomous University of San Luis Potosi, San Luis Potosi.

Finally, I gave a conference about the Importance of Typography in Graphic Design, on June 6, 2002 at the Mesoamerican University, Oaxaca.

Exhibitions

I wish to emphasize several exhibitions, one by myself from August 12-30, 2002; Jaime de Albarracin, at Caracas, September 23 – October 11, 2002; Herman Zapf, Darmstadt, December 9 – 27, 2002; Ernst Hiestand, Zurich, May 26 – June 13, 2003. At all of these exhibitions there was a very relevant presence of typography as a medium for communication, and all were held at the Artis Gallery of the Division of Science and Arts for Design, of the Metropolitan Autonomous University, Mexico.

Other exhibitions were from Ivan Chermayeff, New York, October 28 – November 15, 2002; Manuel Estrada, November 18 – December 6, 2000; Claude Dieterich, San Francisco, December 9 – 27, 2002, where typography was shown to be relevant as a medium for communication, and all were given at the Habitat Gallery of the Autonomous University of San Luis Potosi, San Luis Potosi.

Publications

Several interesting articles were published, among which there are: If Europe Were a Trade Mark, by Jan Costa, Barcelona, published in *A! Design Magazine*, Year 11, No. 60, 2002, Mexico, was a discussion is set forth concerning the evolution and symbolism of the letter E which represents the Euro; El Lissitzky, by Jan Tschichold, Basilea, published in *A! Design Magazine*, Year 11, No.61, 2002, Mexico, where this master sets forth a description of this other master of modern Typography; Criteria for Graphic Design, an interview with Armano Milani, written up by me and published in *A! Design Magazine*, Year 11, No.62, 2002, Mexico, where the importance of typography in every media of Graphic Design is reflected; Considerations for the Design of Trademarks, by Ciro Palacios, Lima, published in *A! Design Magazine*, Year 11, No.63, 2003, Mexico, where emphasis is placed on typographic presence in the most successful logos.

§ FRANK E. BLOKLAND

The Netherlands

It is common knowledge that there are always a lot of ongoing activities in the Netherlands in the field of type and typography and during the past year it was no different. What follows here is some collected information which is partly based on contributions I have received from Dutch ATypI members.

The post graduate course Type & Media at The Royal Academy of Art has been given an official status and leads now to a recognized Master title. The Gerrit Noordzij Prize, an initiative of the postgraduate course in Type & Media at the Hague Royal Academy of Art in co-operation with Museum Meermanno Museum, has been awarded to Erik Spiekermann for all his type-related achievements.

Also, the Royal Academy was the first to show the documentary “Systematisch slordig” (Systematically disorganized) about type designer and typographer Bram de Does. The documentary made by Coraline Korevaar and Otto de Fijter of Atelier de Kazerne documents life and work of De Does and shows besides his typographic achievements for instance also his activities as amateur violist and biological farmer. “Systematisch slordig” was broadcast on the Dutch television on the 11th of May 2003, roughly two weeks after the first showing at the Royal Academy. Together with the documentary, a booklet called *Nieuwe letters* was presented, which contains articles by Professor Frans A. Janssen, Martin Majoor, Fred Smeijers and Hans Peter Willberg, and information about the people that were interviewed for the documentary.

After releasing the typeface Sauna at the Goldberg Institute in Berlin earlier that year, in December 2002 the new publication *4 Pts.* was presented by Underware in The Hague. This is an infrequently published magazine about type design, typography and other related areas. The December 2002 issue focused on the results of the workshop by Underware in Helsinki and Lahti in October 2002. Following the Helsinki/Lahti workshop also

workshops in Rotterdam, Detroit and Tampere were organized by Underware, which could be followed in real-time on a special workshop web site.

On the 14th of May Henk Gianotten received the Grafische Cultuurprijs (Graphic Culture Prize) 2003. The Grafische Cultuurprijs is awarded at irregular intervals to a person or an organization which has been of great importance for the graphical culture in the Netherlands. Together with prominent colleagues from the Dutch typographic circles, Gianotten formed De Favorieten (The Favourites), an organization that tries to get books which are from a commercial point of view not very interesting, published.

Just van Rossum and Erik van Blokland of LettError won the contest organized by the University of Minnesota Design Institute, for which six teams of typographers were invited to formulate an answer to the question: Can a typeface communicate the unique character of a city? The resulting Twin font, based on proprietary software called ‘Panchromatic Hybrid Style Alternator’, was successfully presented at TypeCon2003 in Minneapolis.

At this very moment Jan Middendorp is finishing his magnum opus *Dutch Type*, an extensive book covering type design in the Netherlands during more than five hundred years, which is scheduled for the Autumn of 2003.

The Dutch Type Library has released a series of new versions of DTL FontMaster. Also DTL Prokyon was published, a new sans serif by Erhard Kaiser. Kaiser was also one of the speakers at the TypoTagen 2003 in Leipzig, where The Netherlands formed a central theme because of the 300 year anniversary of Joh. Enschedé. A special exhibition about this famous printing firm from Haarlem is presented in the Teylers Museum in the same city, from the 21th of June until the 2nd of November 2003.

§ ADAM TWARDOCH

Poland

Since my taking over of the position of the Polish country delegate at ATypI, I guess 2002/03 is the first season that I can be really glad to report about.

Librarians invite

On October 17–19, 2002, the small town of Łądek Zdrój hosted a conference ‘Pre-press and computer typography – risks and chances’ organized by University of Wrocław, Faculty of Library Science, and attended by editors, printers, publishers, typographers, bibliographers and librarians. Jan Pirożyński of the Jagiellonian University of Cracow spoke about the future of the traditional book; Henryk Żeligowski discussed the use of computer technology in typography; Joanna and Artur Biel spoke about contemporary typography on the traditional background; finally, Andrzej Tomaszewski talked about computer fonts.
www.ibi.uni.wroc.pl/typografia/index.html

Contemporary book design

On November 5, 2003, the Polish Bibliographic Society organized a conference ‘Contemporary book design’. The conference presented a scientific and a practical view on book design, and featured speeches by bibliographers such as Małgorzata Komza and Michał Hilchen as well as presentations by Polish book designers such as Lech Majewski, Małgorzata Karkowska and Krystyna Lipka-Sztarbałło. The conference was held in the National Library building in Warsaw.
www.poligrafika.pl/artykuly_/0212/1336.html

Ogoneks for engineers

On November 12–15, 2002, the Polish computing society PTI held their 18th Autumn Conference in the lake resort of Mrągowo. While the main focus of the conference was on computer sciences and information technology, last day sessions were interdisciplinary and included Adam Twardoch’s speech ‘Chameleon ogoneks. Unicode and OpenType as new methods of digital text presentation and representation.’
www.twardoch.com/download/ogonkikameleonki.pdf

Roman Tomaszewski

On November 30, 2002, the Warsaw Printing Museum organized a commemorative evening dedicated to Roman Tomaszewski, one of leading Polish typographers of the 20th century, who died on December 30, 1992. Tomaszewski was a publisher, printer, a book and type designer. Between 1965–75 he was editor of ‘Litera’, the only magazine in Polish history solely dedicated to type and typography. In 1968, he established Ośrodek Pism Drukarskich, the Polish printing industry’s development centre where new typefaces were designed. He published more than 400 type-related articles. During 1965–92 he was a very active member of ATypI, where he served as member of the Board and country delegate for Poland.

Director of the Museum Barbara Rogalska organized an exhibition of Roman’s work and prepared a very warm reception. The guests included Polish scientists, publishers, historians, designers and printers, as well as Roman Tomaszewski’s wife Czesława and his son Andrzej. The evening was truly exceptional – inspired by the informal atmosphere and the homely ambience of the Museum, the visitors told stories and anecdotes from Roman’s life. His spirit was among us.

www.poligrafika.pl/artykuly_/0301/1409.html

Zygfryd Gardzielewski

In December 2002, another memorial session was organized by the Nicolas Copernicus’ City of Toruń that opened an exhibition dedicated to the work of the renowned book designer and typographer Zygfryd Gardzielewski who died in October 2001 (see Reports of the Country Delegates 2001–2002, Poland). Andrzej Tomaszewski presented Gardzielewski’s display typeface Antykwa Toruńska, designed 1952–58 and recently digitized by members of the Polish TeX Users’ Group GUST.

Type Yourself

Between February 2–28, 2003, Galeria Sito in Cracow showed an exhibition ‘Type Yourself’ featuring experimental typography by Slovak, Polish, Romanian and Canadian designers.
www.sito.krakow.pl/of2.php

Cracow listens to Erik

Erik Spiekermann visited Cracow on March 10, 2003 and talked about ‘designing future’. The event was organized by the Goethe Institut and the British Council in Cracow. The Polish online design magazine ‘rzeczy: o dizajnie’ published the English recording of the speech in Real Audio format, as well as the Polish translation transcript.
<http://rzeczy.net/?id=show&no=0105&pg=1>

TeX as usual

On May 1–3, 2003, the lake resort of Bachotek hosted BachoTeX, the 11th Polish TeX conference organized by the Polish TeX Users’ Group GUST. As usual, the familiar atmosphere of that meeting harmonized with the varied program that encompassed sessions about the TeX typesetting system, XML, computer fonts and typography.
www.gust.org.pl/BachoTeX/2003en/

Poland reads Adrian

On May 9, 2003, two publishing houses: Wydawnictwo Do and Wydawnictwo Optima published the first Polish edition of Adrian Frutiger’s book ‘Der Mensch und seine Zeichen’ (Polish title: ‘Człowiek i jego znaki’, the human and his signs). Translated by Czesława Tomaszewska and designed by Andrzej Tomaszewski, this edition is a tribute to the legendary Swiss designer, but also considered a ‘must read’ for all Polish typophiles.
 An unprecedented event.
www.do.com.pl/fru.php

Font magazine

On May 14, 2003, the Warsaw-based publishing house Wydawnictwo Software published ‘Design Extra! Fonty’, a magazine dedicated to computer fonts and digital typography, edited by Adam Twardoch. This 70-page magazine is one in a series, with each issue focusing on a different area of digital design tools. This font special includes contributions by Andrzej Tomaszewski, Robert Chwałowski, Piotr Nowicki and Adam Twardoch and concentrates on typesetting basics, font

technology, font business, font-related intellectual property issues and web typography.
www.dsx.pl/

Librarians invite again

On May 22–25, 2003, University of Wrocław again invited typographers, publishers and librarians to Łądek Zdrój to hold a conference ‘Computer typography and mass media’. This meeting was organized just six months after the first conference, and chances are that it will be established as a cyclic event.
www.ibi.uni.wroc.pl/typografia/index2.html

Bookmorning

On May 12–June 13, 2003, the Warsaw-based Galeria Działań presented an exhibition ‘Bookmorning’, featuring various art objects created by 30 designers inspired by books.
www.galeriadzialan.hg.pl/Bookmorning/Info.htm

Beautiful books

The Polish Book Publishers’ Society PTWK organized the 43rd Contest ‘Most Beautiful Books of the Year’. Main awards were given to ‘Wiersze – Adam Majewski’, ‘Dawna sztuka żydowska w Polsce’, ‘Dante Jerzego Panka’ and ‘Almanach. Polscy ilustratorzy dla dzieci 1990–2002’. The book designer Władysław Pluta received an honorary award.
www.wydawca.com.pl/wydawcanowy/PTWK/PTWKPNPK2002.html

Rzeczy about Carson

In June 2003, the Polish online design magazine ‘rzeczy: o dizajnie’ published an article about David Carson. Rzeczy is a very dynamic Cracow-based magazine edited by Michał Drożdż, Andrzej Leraczyk and Kazik Pietruszewski.
<http://rzeczy.net/>

The 2002/03 season seems to have been much busier than the recent years. This is good news. Despite the government crises and economic stagnancy, type still matters in Poland.

Or maybe it matters again?

¶ MÁRIO FELICIANO

Portugal

I'm happy to conclude that the Portuguese typographic scene increased significantly over the past couple of years. This can be seen by the increasing number of type designers and their work – mostly young people who are slowly developing a good sense of typography in all its aspects; formal, technical, practical, ethical, etc ...

The variety of typefaces used in Portugal is getting wider as well, reflecting a better 'typographic culture'. Portuguese graphic designers and publishers are more conscious of the significance of good type and typography. In schools, students tend to get more information on type and its use than they did a couple of years ago.

Another significant fact is the number of books on typography published recently. Two Portuguese translations of the classics, Gill's *An essay on typography* and Bodoni's *Manual tipográfico* – both published by Alamedina, and, the self published *20 alfabetos tipográficos de vinte designers do século XX* by Vitor da Silva, a compilation of texts about twenty type designers who worked in the twentieth century, giving some biographical notes and showing some their types. I would say the most novel and significant fact about this book is the fact that it was written and published in Portuguese.

In terms of market, Portugal is not in the map yet! In general, Portuguese designers don't have the habit of buying fonts, some of them do have, but it's a minor percentage. However this is also changing – and it can be seen by the increasing number of licenses sold by the Feliciano Type Foundry to Portuguese designers and design studios.

I believe that in a near future all this is good news, and will result in even better news! Portuguese designers and type designers should get organized and work together for their shared goals and make the Portuguese language exist typographically!

§ MAXIM ZHUKOV

Russia

The reporting period has been marked by a number of notable developments.

Technology

- ◆ The long-awaited issuance of *FontLab 4.5* for Mac OS X has been met with much acclaim from the members of the type design community. FontLab being the most popular font design package, the roll-out of *TypeTool 2.0*, a ‘lite’ font editor, aimed at the beginners and students, and priced accordingly, is believed to rival the former in its significance and long-range impact on the practice of type design;
- ◆ Russian foundries have started developing fonts in *OpenType* format. However, on the date of this writing no finished fonts have been reported.

Business

Getting official *licences* from legal copyright holders – type designers, font manufacturers and distributors – is slowly becoming standard procedure in developing Cyrillic extensions to the typefaces originally designed for Latin alphabet. ParaType is a recognised leader in this area: they have licensing agreements with Bitstream, Emigre, ITC and Neufville. It remains to be seen how the recent ‘endorsement’ by Linotype of Bitstream’s versions of their designs will reflect on the arrangements between ParaType and Bitstream.

Products

- ◆ The completion and issuance of *BT/PT Kis Cyrillic*, designed by Vladimir Yefimov, was certainly a big event. It was an impressive exercise in scholarly type design, described in detail in Vladimir’s essay ‘Civil Type and Kis Cyrillic: a modern Russian typeface based on historical forms’, in *Language Culture Type: International type design in the age of Unicode*, ed. by John D. Berry (New York: Graphis, 2002);

- ◆ The development by ParaType designers of the Cyrillic versions of six early Emigre typefaces has been well noted by Russian graphic designers: *Base Nine* (by Gayaneh Bagdasaryan; original: Zuzana Licko, 1995), *Dead History* (by Igor Polovodov; original: P. Scott Makela, 1990), *Exocet* (by Igor Polovodov; original: Jonathan Barnbrook, 1991), *Mason Serif* (by Vladimir Yefimov; original: Jonathan Barnbrook, 1992), *Quartet* (by Olga Chaeva; original: Zuzana Licko, 1992), *Template Gothic* (by Igor Polovodov; original: Barry Deck, 1990);
- ◆ A Cyrillic version of Thirstype’s *Alexei*, named after, and inspired by the work of, Alexei Brodovich (1898–1971) was designed by Valery Golyzhenkov, of Letterhead, Moscow, with permission of the copyright owner.

Exhibitions and shows

The most important public exhibitions and trade shows were:

- ◆ *Dizain i Reklama* (8th and 9th annual shows): Moscow, 2–6 March 2002, 1–2 April 2003;
- ◆ *bukva:raz!* (the winners of the first ATypI type design competition); *bukva ‘Ya’* [in Russian *ya* also means ‘I’, ‘me’]; *Shrifty, dizain i reklama*: Moscow, 2–6 March 2002;
- ◆ *Graphite* (3rd national festival of graphic design and new visual culture): Moscow, 23–26 May 2002;
- ◆ *PolygraphService* (7th and 8th fairs of printing and advertising services): Moscow, 18–20 September 2002, 10–12 September 2003;
- ◆ *PolygraphInter* (17th international show of printing and publishing equipment and technologies): Moscow, 18–22 November 2002;
- ◆ *Exhibition of Moscow Book Designers* (20th exhibition): Moscow, 19 March–2 April 2002;
- ◆ *Dyr Bul Shchyl. Shrift: Arkhitektonika* (new additions to the ParaType typeface library): Moscow, 16–25 April 2003;
- ◆ *Dizainer i konstruktor knigi Solomon Telingater* (an exhibition for the centennial of the birth of Solomon Telingater, 1903–1969): Moscow, 24 May–6 June 2003.

Competitions, awards

- ◆ A series of children's competitions in typographic design, called *Slovo, smysl, forma* ('Word, meaning, shape') and *Smysl, shrift, list* ('Meaning, type, page'), were held, and awards presented in Moscow in March, May and November 2002, and in March and May 2003;
- ◆ The prestigious *Teffi Prize* from the Russian Academy of Television has been awarded to Elena Kitaeva for her graphics for TV channel *Kultura*, featuring sophisticated typography;
- ◆ The first award ceremony of *DIA (Design Innovation Awards)* took place in Moscow on 3 June 2003. The prize was established by *Fond Sovremennogo Dizaina* ('Fund of Contemporary Design').
- ◆ In 2002 President Vladimir Putin awarded the top national prize in design (*State Prize of Russian Federation*) to Boris Trofimov, a well-known Moscow graphic designer and educator, and a champion of quality typography.

Conferences, symposia, workshops

- ◆ *Shrifty dlia OpenType* ('OpenType fonts'), in *Apple Road Show* (a conference on new technologies): Moscow, 31 May 2002;
- ◆ *Shriftovoe oformlenie upakovki* ('Typography in packaging design'), in *Reklamnye tekhnologii* ('Advertising technologies') seminar: Moscow, 27 November 2002;
- ◆ *Shrifty v reklame* ('Typefaces in advertising'), in *Reklamnye tekhnologii* ('Advertising technologies') seminar: Moscow, 5 February 2003;
- ◆ *Dyr Bul Shchyl. Shrift: Arkhitektonika* (a series of presentations by ParaType designers on type design and typography): Moscow, 16–25 April 2003;
- ◆ *David Carson's* presentation made at Moscow Artist's House on 2 June 2003 had been the talk of the town for weeks.

Publications

The following books on type and typography have been published:

- ◆ *ParaType Originals: Digital typeface library, Volume 3*, 1998–2002 [a typeface catalogue, showing designs created, or expanded since 1998, the remakes of the classical typefaces of the Soviet era]: Moscow: ParaType, 2003;
- ◆ *Oblozhka: graficheskoe litso epokhi revoliutsionnogo natiska* ['Cover design: the reflection of the period of the revolutionary Sturm und Drang'] 1917–37, by Vladimir Krichevski. Moscow: Samolet, 2002;

- ◆ *Shrift: Istoriya, teoriya, praktika* ['Type: History, Theory, Practice'], by Anatoli Kudriavtsev. Moscow: Natalia Nesterova University, 2003;
- ◆ *Kultura izdaniya, ili Kak ne nado delat' knigi: Prakticheskoe posobie* ['The culture of publication, or How not to do books: Practical manual'], by Arkadii Milchin. Moscow, Logos, 2002;
- ◆ *Shrifty dlia pechati i veb-dizaina* ['Typefaces for print and Web design', Russian translation], by Anthony Faiola. Saint Petersburg: BHV, 2003;
- ◆ *Nedizainerskaia kniga o dizaine* ['The non-designer's design book', Russian translation], by Robin Williams. Saint Petersburg: Ves', 2003;
- ◆ *Kak izdat' vashu knigu: V pomoshch avtoru* ['How to publish your own book'] by Anton Voznesensky. Saint Petersburg: Kolo, 2003
- ◆ *Garmoniya klassicheskoi tipografiki* ['The harmony of classical typography'], by Sergei Serov ['the syllabus of a training course in project conceptualistics' at the Higher Academical School of Graphic Design]. Moscow: LiniaGrafic!, 2003.

Periodicals

- ◆ *Kak*, the best-known Russian graphic design magazine, devoted its no. 22 (4), issued in April 2003, to type and typography;
- ◆ Other Russian magazines that feature type- and typography-related articles and news are *Dizainer*, *Absatz*, *Kursiv*, *CompuArt*, *Reklamnye tekhnologii* and *Publish* (Russian edition). They are all published in Moscow;
- ◆ Several new design magazines have been launched: *Designer*, *Design Today*, *Shtab-kvartira*; the design and layout of the latter has won the praise of many professionals, as has the make-over of *Afisha*, *Ezhenedelnyi zhurnal*, and *Kak*. New typefaces, developed by Alexander Tarbeev and Tagir Safaev are now used by those periodicals for the body text, and/or the headlines;
- ◆ Other periodicals known for their quality typography are newspapers *Kommersant*, *Bolshoi gorod* and *Gazeta*, magazines *Proekt-Klassika* and *Proekt-Rossiya*.

On-line resources

- ◆ www.kak.ru is one of most popular Web sites among the Russian graphic designers. It features trade news, notes, snapshots and snippets; it is well maintained and regularly updated;

- ◆ www.designet.ru, mostly devoted to industrial design, also features news and information on graphic design in Russia;
- ◆ <http://index.ru>, a very popular Web portal, featuring events and news in domestic and foreign advertising, graphic design, communication technologies; has a nice on-line book store;
- ◆ www.livejournal.com/community/ru_typography
The emergence of *ru_typography* weblog as a popular communication tool appears to be a significant development. It is maintained by Dmitry Yakovlev (of www.jakovlev.kunst-group.ru/type). A new and welcome trend in the exchange taking place there is that the participants of this on-line ‘community’ seem to take the rights of intellectual property seriously, and denounce the free ‘exchange’ and ‘sharing’ of commercial fonts and other ‘payware’, which is still very wide-spread among the Russian graphic designers (*ru_typography*’s sister blogs, *ru_designer* and *ru_font*, are quite representative of this regrettable practice).

Other important Russian on-line typographic resources include:

- ◆ www.paratype.com/e-zine/defis_07/index.html
ParaType: *de(-)fis* on-line magazine;
- ◆ <http://letterhead.ru>
Yuri Gordon and Valery Golyzhenkov: Graphic and type design studio;
- ◆ <http://xpoint.ru/forums/design/typography/forum.html>
Andrei Novikov, Alexei Volkov: Typography discussion list;
- ◆ <http://html.manual.ru/forum/list.php?page=1&topic=23>
Vladimir Gorodulin: *HTML-Forum*;
- ◆ <http://theinkpot.narod.ru>
Maria Danilova: Typography and type design;
- ◆ <http://typo.mania.ru>
Sergei Novikov: *Typomania*. Typography and type design;
- ◆ <http://novikov.com>
Sergei Novikov: Web and type design studio;
- ◆ www.kirsanov.com
Dmitry Kirsanov: Graphic design studio;
- ◆ www.d-s.ru
Nikolai Dubina: Typography and type design; free fonts;
- ◆ vedi.d-s.ru
Nikolai Dubina: *Vedi Font Project*. Typography and type design; free fonts;
- ◆ shrift.nm.ru/help.html
Dmitry Yakovlev: Type and typography;
- ◆ www.whitemouse.ru/font
Type and typography;
- ◆ hamster.pp.ru/old/dlnk.htm
Dmitri Smirnov: Typography and type design; free fonts;
- ◆ http://gnezdo.webscript.ru/links/ru_fonts/index.html
‘Green Kakadu’: Typography and type design; free fonts;
- ◆ www.webreference.com/dlab
Dmitry Kirsanov: Notes on Web design and typography;
- ◆ www.orglab.com/type/howto.html
Oleg Bezuglov: Notes on Web design and typography;
- ◆ www.artlebedev.ru/kovodstvo/paragraphs
Artemii Lebedev: Notes on Web design and typography;
- ◆ www.osp.ru/publish/tipografika
Publish, Russian edition: Articles on type and typography;
- ◆ www.webcenter.ru/~kazarn/fontsmain.htm
Konstantin Kazarnovski: Notes on font encoding;
- ◆ <http://koi8.pp.ru>
Andrey Chernov: Notes on font encoding;
- ◆ <http://character.webzone.ru>
Sergei Kuznetsov: Cyrillic writing, type and typography;
- ◆ www.hightower.ru
Evgeny Domnikov: HighTower design studio, free fonts;
- ◆ www.shishkin.ru
Vasily Shishkin: Graphic and type design studio;
- ◆ www.otblesk.com/design/fonts.htm
Vsevolod Kovtun: Graphic design studio and foundry;
- ◆ www.vsu.ru/~zahar/grafika/fonts
Zakhar Yashchin: Type Foundry;
- ◆ <http://fontcity.ru>
Igor and Katerina Shipovsky: FontCity type foundry;
- ◆ www.myfonts.com/foundry/atype
Artem Gerasimov: Type foundry;
- ◆ www.zebra.volga.ru/portfolio/fonts.html
Andrei Mitin: Zebra Dizain studio and type foundry;
- ◆ <http://pechatnyj-dvor.narod.ru>
Church Slavonic typography;
- ◆ www.MTU-NET.ru/irmologion
Church Slavonic typography;
- ◆ <http://vvdorosh.narod.ru>
Vladislav Dorosh: Church Slavonic typography;
- ◆ <http://esgraphics.pomor.ru/Workshop.asp>
ES Graphics Group: Links to Russian typographic on-line resources;
- ◆ www.russiannet.ru/fonts.html
Links to Russian typographic on-line resources; free fonts;

- ◆ <http://webholm.ru/fonts.htm>
Yevgeni Atoev: Free fonts.

It is unfortunate that some of the sites listed above offer as 'freeware' either commercial fonts, or their 'localised' (Cyrillised) versions, developed without permission of their copyright holders. Of course, such shenanigans are not unique to Mother Russia. It is just that, unfortunately, in Russia it is often more difficult to prosecute them, to enforce the copyright-protecting legislation, and to punish the infringers than in many other nations.

Education

The best Russian schools offering formal education in type design and typography are located in Moscow and Saint Petersburg. They are Moscow State University of Printing Arts (formerly known as Moscow Printing Institute); Stroganov Higher School of Arts in Crafts, located in Moscow; North-Western Printing Institute, Saint Petersburg; Saint Petersburg State Academy of Industrial Art; Saint Petersburg State University (Philology Department).

The older, state-owned schools now experience the mounting pressure on the part of the smaller, leaner *private* schools and courses: Higher Academic School of Graphic Design; Natalia Nesterova University; Artemii Lebedev Training Centre; Institute of Advertising and Design; Moscow Institute of the Contemporary Arts; Moscow University of Design and Technologies, and others.

This coming autumn a new design school is opening its doors in Moscow: *British Higher School of Art and Design*. It has been created based on the academic practices, educational experience and infrastructure of two international schools: University of Hertfordshire, Hatfield, and International Institute for Advertising, Moscow. Introduction to typography and type design is part of its curriculum.

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§ PETRA ČERNE OVEN

Slovenia

The year 2002/2003 was doubtlessly very rich for Slovene typographers and graphic designers. Some of the most important events are presented bellow.

Exhibitions and awards

Home

The Institute for Creative Production *Emzin* (also the publisher of *Emzin Arts Magazine*) continues to organise graphic design exhibitions. In July 2002 they organised an exhibition of Polish Jazz Poster in the Gallery Avla of Nova Ljubljanska Banka in Ljubljana. The exhibited posters originated from Krzysztof Dyd's collection and included works of various Polish authors from the middle of 1970s onward.

Exhibition posters designed by Ranko Novak, professor at the Academy of Fine Arts in Ljubljana, were put on show at the National Gallery (June 2003). This exhibition comprises of Novak's extensive production over the years.

Professors and lecturers of the Department of Design of the Academy of Fine Arts in Ljubljana presented their work at the exhibition titled 'Who is teaching?' in Gallery Kresija in Ljubljana (April 2003).

In the same gallery, design students presented various typographic projects designed for the International Centre of Graphic Arts (March 2003).

As part of the 18th Slovene Book Fair, the Chamber of Commerce and Industry of Slovenia (with Association of Print & Media and Association of Publishers & Booksellers) organised the competition 'Slovene most beautiful book of the year' (November 2002). The awarded books were designed by Beti Jazbec, Špela Trobec Jovanović, Lilijana Praprotnik Zupančič and Robert Žvokelj.

Abroad

Eduard Čehovin exhibited and received several awards for his graphic design work at various design competitions: Ad.Print Festival, Bucharest, Romania, 2003 (awarded with the Golden Angel); the 49th TDC, NY, USA, 2003 (Certificate of Excellence); Pan poster design competition, Zagreb, Croatia, 2002 (Honorable Award); the Chicago Athenaeum, Museum of Architecture and Design, Chicago, IL, USA, 2002 (Good Design Award 02); 18th Biennial of industrial design, BIO 18, Ljubljana, Slovenia, 2002; and Creativity 31, NY, US, 2002 (Award of Distinction).

Design student Mina Žabnikar won the Certificate of Typographic Excellence 2003 at the TDC Competition in New York.

Last but not least, works of designers Igor Arih, Jasna Andrić, Radovan Jenko, Žare Kerin, Ranko Novak, Petja Montanez, Slavimir Stojanović and Robert Žvokelj were presented in *Print* (European design Annual 2002, LVI:II).

Lectures and workshops

Home

The Multimedia Center Kibla and Kramberger & Uran studio from Maribor organised a graphic design workshop lead by David Carson in September 2002.

In October 2002, The Chamber of Commerce and Industry of Slovenia and French Institut Charles Nordier organised two day graphic design workshop titled 'Invisible Sound' which was conducted by French designer Laurent Seroussi.

Emzin also continues to organise seminars on graphic design and typography: Rick Poynor (London) and Jonathan Barnbrook (London) gave talks in November 2002; Luc(as) de Groot (Berlin) and Philippe Apeloig (Paris) presented their work in May 2003.

Abroad

The research on Slovene typographic history was presented by the author of this contribution at two international conferences. Lecture 'CE demystified – the developments of special characters in Slavonic languages' was presented at The 1st International Conference in Typography and Visual Communication (June 2002, Thessaloniki, Greece). The second presentation, titled 'Slovene Alphabet Proposals of 19th Century' was held at the annual conference of British Association of Slavonic and East European Studies – BASEES (March 2003, Cambridge).

Book and articles

After twenty-six years of lull – in 1977 Ruder's *Typographie* was translated – Slovene typographic community is richer for a new book on typography in Slovene language. This is *Knjižna tipografija* (The Book Typography) written by Dr Klementina Možina. The book evolved from author's PhD thesis and was published jointly by The Department of Library and Information Science and Book Studies (University of Ljubljana, Faculty of Arts) and The Department of Textiles (University of Ljubljana, Faculty of Natural Sciences and Engineering) in the series 'BiblioThecaria'. Among others, *Knjižna tipografija* contains chapters on historical development of writing, historical development of books, historical development of body typography in West Europe, typography in different composing systems and historical review of type designers.

Several articles brought reports from workshops and lectures. Laurent Seroussi's workshop was presented in the magazine *art.si* (December 2002); interviews were conducted with Rick Poynor (*Večer*, 27.11.2002), Jonathan Barnbrook (Delo, 30.11.2002; *art.si*, no. 2, Spring 2003; *emzin* December 2002), Luc(as) de Groot (*Večer*, 21.05.2003; *Marketing magazin*) and Philippe Apeloig (*Delo*, May 2003).

Jonathan Barnbrook and Rick Poynor were also presented on Slovene national television (programmes on culture *Osmi dan*, *Cik- Cak* and *Kulturna kronika*, all RTV).

School, society and foundation*New school in town*

A new independent design school opened door last year – Italian school for design *Istituti Callegari* (www.istituticallegari-lj.com). Typography is being taught by the ATypI member Maša Okršlar Popović.

Society 'Tipo Brda'

The first Slovene typographic society 'Tipo Brda' was organised in February 2003. It was formed on the initiative of participants of typographic workshops, lead by Lucijan Bratuš from University of Ljubljana, Academy of Fine Arts. The Society's research, education and creative activities are focused on typography, type design, calligraphy and graphic design. The main aim of the society is to organise, plan and offer systematic professional guidance in fields of typographic design, calligraphy, visual communications, publishing and digital media.

The Brumen Foundation

The Brumen Foundation – Foundation for Visual Communications – was officially established in spring 2003. It is named after the Slovene pioneer of graphic design Jože Brumen (1930-2001) and was initiated by group of Slovene graphic designers (Radovan Jenko, Žare Kerin, Matevž Medja, Ranko Novak, Peter Skalar and Petra Černe Oven).

One of the main aims of the foundation is to foster high-quality visual communication in Slovenia and its promotion abroad. The initial activity of Brumen foundation will be organising the biennial exhibition of Slovene visual communications (first one in November 2003). Other activities will cover neglected areas of professional literature, criticism and theory.

¶ WOLFGANG A. HARTMANN

Spain

January 2003

Barcelona celebrates the beginning of “The Year of Design 2003”. During all the year, major events like exhibitions, lectures and round tables are organized by FAD (Foment de les Arts Decoratives). FAD was born 100 years ago to promote the visual arts: architecture, industrial and graphic design. One of the important conferences dedicated to typography was “LIG-ADURAS”, organized by Catalana de Tipos, a team of four very young designers (Marc Salinas, Ferrán Milán, Pilar Cano and Ivan Castrol) and enthusiastic typophiles. Over six weeks they presented 12 speakers who developed topics entirely dedicated to type: history, type design and type in communication.

February 2003

During one week, the most important international event for the Printing Industry in Europe, GRAPHISPAG 2003 took place in Barcelona. A few round tables took place with graphic designers and printers, to solve the technical incompatibilities which sometimes appear. On one of the booths, Fundición Tipográfica Bauer, SL showed with good success fonts from leading type foundries, like LinotypeLibrary, AgfaMonotype, Elsner & Flake, URW++, Neufville Digital, Lukas Fonts and others.

March 2003

Two typefaces designed for Spanish foundries won the TDC (Type Directors Club of New York) award 2003: “Suite” from Indigo Jerez Quintana (Barcelona) and “Fontana ND” from Ruben Fontana (Argentina), a typeface from Neufville Digital (Barcelona).

One of the leading design schools in Barcelona, ELISAVA, organized a Postgraduate Course in which Fundición Tipográfica Bauer gave some lectures about type design and font manufacturing.

April 2003

One of the most important events was MOTIVA organized by the Art School in Oviedo and sponsored by D.Di (“Promoción del Diseño” of the Ministry of Commerce), the Government of Asturias, City of Oviedo, Chamber of Commerce and Graphic Design Associations. We had the opportunity to show the exhibition “bukva:raz!” during the month of April and to participate at the inauguration with a presentation of the exhibition at which we explained its purpose as well as the aims of ATypI. About 300 students and designers attended the exhibition, several newspapers (EL PAÍS, EL COMERCIO, LA VOZ DE ASTURIAS, LA NUEVA ESPAÑA and OVIEDO DIARIO) dedicated long articles to “bukva:raz”.

MOTIVA had also an important event in Gijón. Large posters created by 80 Spanish designers covered the streets of the city with an homage to Ricard Giralt Miracle, a printer and type designer from Barcelona (“Gaudi” from Neufville Digital).

At the Graphic School EINA in Barcelona a course took place for Postgraduates with the title: “Advanced course in typography: from the creation of type to type in layout”. Peter Bilak from Den Haag was invited to speak about his work. Hans van Leeuwen and Marie Therese Koreman from Visualogik (Neufville Digital) explained the process of digitalisation and of font manufacturing.

May 2003

At the end of the month “ExpoCodig 2003”, the exhibition in its 13th edition, dedicated to Graphic Designers, took place in Barcelona. For this edition, the visitors could participate in a half-day seminar about “Types and Branding”.

June 2003

Andre Gürtler, the first President of the Section Education of ATypI, lectured in EINA about a Maya alphabet he developed and designed.

FT Bauer lectured about fonts at the Instituto Europeo de Design in Madrid for a Master Class. The same Instituto has a branch in Barcelona.

The French magazine “Étapes” # 97 has dedicated 21 pages to graphic design studios in Barcelona and described the dynamic and creative impulses of this Mediterranean city.

An important event will take place in Valencia in October. Jost Hochuli will lecture at the Biblioteca Valenciana at the presentation of the Spanish edition of a book of Jan Tschichold.

Conclusion

Typographical events have a great success in Spain. The participation of mainly young designers is assured; it is easy to have an audience of 200 to 300 people when the subject is TYPE, as it happened at FAD with “Catalana de Tipos”. There is a great need to be educated in this subject – but there is also a great need to be educated in the fact that fonts have to be purchased and not to be copied ...

§ CAROLINA LAUDON

Sweden

Lectures, workshops and exhibitions

This last year has offered many interesting possibilities for further learning. A show in October on works made by the members of The Stockholm Typographic Society opened the season, followed by a lecture on book covers by Johan Petterson in November. In January Richard Rönnbäck from Adobe and I lectured on OpenType and InDesign, and in February Robert Nyberg moderated a debate on typography in magazines. A seminar on type design with Örjan Nordling and Johan Ström was held in March and the last lecture was on visual identity programs with Göran Lagerström from Stockholm Design Lab. These were all arranged by “Stockholms Typografiska Gille” (The Stockholm Typographic Society), a society of over 200 typographers, printers, writers and type professionals. (www.stockholmstypografiskagille.org)

Lida Lopez Cardozo Kindersley came for a week-long letter-cutting workshop at Konstfack in Stockholm in June. Later in the autumn British letter artist Tom Kemp came for a weekend and later returned for a week in June, for a workshop on brush-writing Romanus Monumentalis. We also had a short visit in March from British-Norwegian calligrapher Christopher Haanes, who held a workshop on printed reproduction of calligraphic work (www.kalligrafi.net). These workshops were organised by the very lively Kalligrafiska Kretsen (The Calligraphic Circle), whose 120 members, although focusing on calligraphy, leaves an important contribution to our understanding of letters.

On October 4th the Dutch type designer Gerard Unger came for a lecture on readability and type arranged by the A4-school in Stockholm. French type designer Jean François Porchez came on November 21st to talk on Sabon Next together with Stefan Lundheim who lectured on the history of Garamond. Finally, on March 28th, Shelley Gruendler held a lecture on Beatrice Warde and Christer Hellmark talked on Eric Gill. (www.a4.se)

At Stockholms Kungliga Biblioteket (The Royal Swedish Library) a major exhibition of the collections of type and print master Carl-Fredrik Hultenheim was opened (www.kb.se). A major retrospective exhibition of the work of graphic designer H. C. Ericson was held at the Röhss Museum of Design in Göteborg. In autumn, the Stockholm Typographic Society arranged an excellent exhibition of Tom Hultgrens work.

Events and awards

The major Nordic design award “Torsten och Wanja Söderbergs pris” was given to graphic designer and professor Hans-Christer Ericson, who was awarded for his many years of important work. A ceremony and the opening of an exhibition were held on November 4th at the Röhss Museum of Design in Göteborg. It was the first time this important award was given to a graphic designer. (www.designmuseum.se/hce.htm)

The Swedish calligrapher and typographer Karl-Erik Forsberg (1914-95), made his roman typeface Berling antikva for the foundry Berlingska stilgjuteriet i Lund. The foundry was later bought by Verbum in Stockholm, who, in April this year, honored his memory by opening a special room at their Stockholm offices called “Berlingrummet”. It also includes some exhibits of his work and his tools, donated by his wife Geith Forsberg (www.kb.se/BIBLIS/Default.htm).

This year Föreningen Biblis gave the award, called “Berlingpriset” to the excellent book designer Lars E Pettersson.

§ LUKAS HARTMANN

Switzerland

1. Books

Max Caflisch, *Schriftanalysen*, Typotron AG, St. Gallen 2003, 2 Vol., ISBN 3-908151-33-3

Adrian Frutiger, *Ein Leben für die Schrift*, Verlag Schläfli & Maurer AG, Interlaken, 2003, ISBN 3-85884-015-7

2. Ein Tag der Typografie 2002

(Kennt Typografie Grenzen?)

Lecturers: Prof. Peter Rusterholz, Bern; Hans-Jürg Hunziker, Paris; Volker Schnebel, Hamburg; Luuk Cox, Aachen; Richard Frick, Zürich; Markus Junker, Konstanz; Samuel Marty, Zürich; Simon Esterson, Mark Porter, London; Walter Bohatsch, Wien; Germán Toro-Perez, Bogotá/Wien

See also Swiss Typographic Magazine No 5/6/2002.

3. Swiss Typographic Magazine

Jean-Pierre Graber, editor of Swiss Typographic Magazine for nearly thirty years, has retired. His successor is Lukas Hartmann, ATypI Country Delegate for Switzerland.

That's it for this year – and if anybody didn't realize it up to know: It is worth to subscribe to:

Swiss Typographic Magazine, Journal for Lettering, Typographic Composition, Design and Communication, published by the Union Comedia of Switzerland for the advancement of education!

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§ PHIL BAINES

United Kingdom

During the last year I noticed the following:

Organisations, lectures and conferences

Both the Sign Design Society and ISTD continued their regular lecture series. The ISTD used the London College of Printing as their base and the series highlight was Wim Crowel. An exhibition of his work was also shown in the offices of design firm Sea.

The Typographic Circle series of lectures featured Cuban typography (by Richard Frick), Sea, Why Not Associates and Gerard Unger. All were in London but Richard Frick and the Why Nots also spoke in Scotland. As a lapsed member I haven't received this year's magazine, *Circular*, but I imagine it featured a lot of sans serif type and white space.

Letter Exchange, with a much broader membership base continues to have talks at the Artworkers' Guild. In the past year's series were Jeremy Tankard, Jason Smith, Michael Harvey MBE, Ann Hechle, Gerry Cinnamon (on Ben Shahn), Martin Cook, Garret Boge, Brenda Burman and Pauline Paucker (on Type as propaganda). A website www.letterexchange.co.uk showcasing member's work has recently gone online. Their 15th anniversary exhibition is mentioned below.

The Printing Historical Society published Journal 5, and will host a conference at Downing College, Cambridge on 5 & 6 January 2004 with the theme 'Printing: worlds of learning'.

The St Bride Printing Library continues to host regular exhibitions including Boag Associates' 'Information design' in April. The Friends of St Bride Printing Library have raised their profile during the last 18 months and held their first conference on 24 & 25 September 2002, '20th century graphic communication, technology, society & culture'. Speakers were Caroline Archer, Trudy Barber, Catherine Dixon, Suzana Edwards, Shelley Gruendler, Anita Phillips, Ann Pillar, Cymbre Raub,

Fiona Ross and Martha Scotford. Abstracts from the conference can be found at www.stbride.org. This year's conference will take place on 20 & 21 October and has the theme 'Hidden typography', speakers are Martin Andrews, Jared Ash, Peter Bain, Rob Banham, Andreas Catsson, John Downer, Lukas Hartmann, Claire Hartten, Dennis Ichiyama, Daniel Jasper, Richard Lawrence, Mathieu Lommen, Michiel van der Lugt, Barry McKay, Stephen McCarthy, Paul Nash, Jean-François Porchez, William Powers, Rathna Ramanathan, Barry Roseman, Jay Rutherford, Jessica Spring, Yasmin Taan and Lawrence Wallis.

ATypI members, Freda Sack and I were on this year's typography jury for the D&AD awards. Frustratingly, jurors don't select best typography from the totality of entries, only from what has been entered into the category. The selection included (a few) type designs, books, press ads and assorted editorial design. The silver award (i.e. best in category) went to a book design, Cecil Balmond, *Informal* (Prestel) designed by Jannuzzi Smith.

Theo van Leeuwen and Teal Triggs of Kingston University organised a one day conference in London with the theme 'The new typography: an interdisciplinary symposium'. Speakers included Elliot Peter Earls, Paul Elliman, Mikon van Gastel, Gunther Kress, Lucille Tenazas and Sue Walker.

Publishing

Books

Among the many books published this year were: Michael Johnson, *Problem solved* (Phaidon); Emily King (ed.) *Designed by Peter Saville* (Frieze, to coincide with the Design Museum exhibition, see below); Robin Kinross, *Unjustified texts: perspectives on typography* (Hyphen); Alan & Isabella Livingstone, 3rd edition of *Dictionary of graphic design and designers* (Thames & Hudson); Quentin Newark, *What is graphic design?* (Rotovision) and Ann Odling-Smee, *The new handmade graphics: beyond digital design* (Rotovision).

Periodicals

Design Week, *Creative Review*, *Eye* and *Graphics International* continue to provide their various perspectives on the communications industry at large and include typography within that remit. Other magazines include the essentially typographic *Baseline*, and newer titles such as *Dot Dot Dot* (now up to issue 6) and the brand new *Graphic* which have a wider perspective.

The interiors/lifestyle magazine *Wallpaper* (Creative director Tony Chambers and Contributing editor, typography, Paul Barnes) underwent a facelift which was unveiled in the June 2003 issue. Matthew Carter's Big Caslon Italic and Christian Schwartz's Amplitude are the featured typefaces.

Exhibitions

25 April and 23 May 2003, Letter Exchange 15th anniversary exhibition at the Alberto Vilar Gallery.

23 May – 14 September 2003, the Peter Saville show at the Design Museum.

Departures

John Dreyfus (1918-2002) successor to Stanley Morison at Cambridge University Press and Monotype, scholar and gentleman. Obituaries appeared in *The Independent* (4 January 2003) and *The Times* (8 January 2003).

Thanks to Catherine Dixon for help with this compilation.

Thanks to Matthew Carter and Jeremy Tankard for sponsoring these fonts for the production of this booklet.

Fenway Roman

abcdefghijklmnopqrstuvwxy
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 1234567890

Fenway Italic

abcdefghijklmnopqrstuvwxy
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890

FENWAY SMALL CAPS

ABCDEFGHIJKLMN
 OPQRSTUVWXYZ
 ABCDEFGHIJKLMN
 OPQRSTUVWXYZ
 1234567890

Type design by Matthew Carter
 carterm@concentric.net

Shaker Regular

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 ABCDEFGHIJKLMNOPQRSTUVWXYZ
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Shaker Regular Bold

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Shaker Regular Italic

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Shaker Wide

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Shaker Wide Italic

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Shaker Wide Bold

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ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890

Shaker Wide Heavy

abcdefghijklmnopqrstuvwxy
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890

Type design by Jeremy Tankard
 www.typography.net