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.

Reports of the country delegates 2004/2005

September 2005
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Contents

ESSAY:
5  Microsoft typography  SIMON DANIELS

REPORTS:
8  Australia  ANTHONY CAHALAN
10 Austria  SUSANNE DECHANT
11 Belgium  JO DE BAERDEMAEKER
13 Brazil  CLAUDIO ROCHA
14 Croatia  NIKOLA DJUREK
15 Cyprus  EVRIPIDES ZANTIDES
16 Denmark  HENRIK BIRKVIG
17 Finland  RITVA LEINONEN
20 France  JEAN FRANÇOIS PORCHEZ
24 Greece  NATASCHA RAISSAKI
26 Italy  ALESSIO LEONARDI
27 Japan  TARO YAMAMOTO
28 The Netherlands  FRANK E. BLOKLAND
30 Portugal  MÁRIO FELICIANO
31 Slovenia  PETRA ČERNE OVEN
33 Spain  ANDREU BALIUS
35 Sweden  CAROLINA LAUDON
36 Ukraine  VIKTOR KHARYK
37 United Kingdom  PHIL BAINES
39 United States of America  SIMON DANIELS

THE FONTS:
43  Candara & Constantia
44  The Microsoft Clear Type Font Collection
When the delegates chairman Henrik Birkvig asked me to contribute a Microsoft perspective for the ATypI country delegates report, I must admit that I was slightly surprised. But, in retrospect, if he feels that my employer’s contribution to typography over the past twelve months has been equal to or better than that of another country, then I can only take that as a compliment.

It has been an interesting and productive year for Microsoft with respect to typography, font technology, our fonts, and our relationships with font creators and font users. Our primary focus continues to be making the next version of Windows, named “Windows Vista”, a great typographic platform. We are adding the ClearType Collection fonts to the product, extending existing fonts, and adding new fonts to support additional languages. At last count, sixty-five new fonts are likely to be included in Windows Vista and over 100 fonts have been updated.

Although Microsoft has been on the cutting edge of typographic technology advancements this year it’s important to acknowledge the work of other technology companies. The release of the Apple’s Tiger operating system clearly raises the bar in terms of operating system font management and font handling technology, and the addition of on-the-fly support for common OpenType features further extends the market for OpenType fonts. Adobe’s Creative Suite 2 sets a new standard for OpenType support, and the company’s acquisition of Macromedia should lead to greater support for typographic features in that product line. Quark’s announcement of Unicode and OpenType support in the upcoming XPress 7 is cause for celebration. FontLab’s acquisition of Fontographer and recent release of the FogLamp FOG to FLAB converter is a clear boost to the type designer’s tools arsenal. In terms of technology, Bitstream and Monotype Imaging continue to innovate and sign up customers in the rasterizer space.

Microsoft typography

TypeCon 2004
Microsoft was pleased to be a sponsor of TypeCon and be involved in the organization. The TypeCon events in 04 and 05 were deemed a great success. In particular it was encouraging to see industry and user momentum building behind OpenType. At TypeCon 2004, longtime OpenType supporter House Industries demonstrated some of the most interesting and powerful western OpenType fonts yet made in the form of the Ed Benguiat collection – a font set that would have been impossible to realize without the availability of a smart font technology like OpenType. Likewise the unveiling of Adobe’s BICKHAM SCRIPT PRO at the event clearly demonstrated that OpenType has arrived. But beyond these contextual alternate fonts it’s encouraging to see serious text and display faces getting the OpenType treatment. These days it seems rare for a major typeface release to be issued in anything other than OpenType.

The separation between what most type designers and vendors produce and the requirements of technology customers like Microsoft desire has been a cause for concern. By identifying a need to bring groups like these together, we asked long-time partner Monotype if they would like to participate in a workshop at TypeCon 2004 where they could facilitate the interaction between software creators and type designers. The resulting three-hour session, led by Monotype’s Jim Wasco, was very well received. It provided both type designers and software developers with information on what questions to ask the other as well as how to spec, develop, and test a font project. A highlight of the training was case study presentations where attendees were able to hear from both the designer and the customer on how the project progressed. The workshop was repeated at TypeCon 2005 and a shorter version will be presented at ATypI’s 2005 TypeTech Forum.
The ClearType Font Collection, as a body of work, was first announced at ATyPi Prague. It was felt that core elements of the project, such as designing Latin and non-Latin in parallel dove-tailed neatly into the theme of the conference. The promotional booklet, Now Read This in the conference goody bags covered the development of the project and interviews with the designers. It was great to see the reactions of the attendees to both the project and the font set. We also enjoyed the presentations of the work of some of the designers, such as Luc deGroot, Gary Munch, and John Hudson.

Microsoft’s Advanced Reading Technology team deserves full credit for driving these fonts to completion. They are part of the Windows division but for the past several years have been engaged in a number of forward-looking font development and research projects centered around Microsoft’s ClearType font rendering technology.

The ClearType Collection announcement, and subsequent Poynter online article, led to a great deal of discussion on the online message boards, blogs and lists. Some “reviews” that were based on low-resolution scans of images printed in the book were disappointing, although it was encouraging to see that the community was eager to debate the merits of the fonts even with insufficient source material.

Windows Vista
Following the ClearType Collection announcement, development and testing work on the ClearType fonts continues with updated versions included in the public beta version of Windows Vista. Subject to late changes, the ClearType collection fonts only make up a portion of the new and updated fonts included in Windows Vista for almost all of the Windows fonts have been updated and many new fonts have been added.

The Windows core fonts arial and times new roman have been extended with thousands of characters added. The fonts now include Unicode 4.1 support for Latin, Greek, Cyrillic, Arabic, and Hebrew Unicode ranges, along with OpenType Layout tables supporting combining diacritics. This work was also completed on the Microsoft user Interface fonts tahoma and microsoft sans serif, which also include Thai support.

Windows Vista also includes a number of new fonts, such as new user interface fonts for European languages, Hebrew, Thai and Arabic, as well as an award winning Ethiopic font, two Khmer (Cambodian) fonts, a Lao font, contextual OpenType handwriting fonts, and two fonts supporting indigenous North American languages.

For East Asia, new Korean, Chinese Simplified, and Chinese Traditional fonts have been added to the operating system. These were developed using techniques learned during the creation of meiryo, the new Japanese on-screen reading font that is part of the ClearType Collection. In addition, Chinese minority language fonts have been added and all of our Indic fonts have been updated with improved behavior and appearance.

Windows Vista will also include the new WinFX presentation technology the “Windows Presentation Foundation” (formerly code-named Avalon), to which Microsoft’s Advanced Reading Technology and Typography groups contributed an updated ClearType rendering algorithm and OpenType Layout services respectively. With the Windows Presentation Foundation application, developers and designers will have access to a page description language known as XAML, which allows OpenType features to be specified using easy to understand mark-up.

For type designers and those involved in the typographic arts, another important development is the end user license agreement for Windows Vista. For the first time, font usage rights are explicitly stated in a Microsoft product license. In an easy-to-understand agreement, it identifies rights to embed Windows fonts in documents and rights to download Windows fonts to printers.

Other projects
Although the typographic advancements in Windows Vista continue to create interest in the industry, the typography groups at Microsoft have been involved in various other projects as well. Some remain underwraps at the moment, but we have contributed both fonts and technology to the upcoming Microsoft Office release, XBox 360, Windows Media Center, Windows CE and various other products.
In terms of research, Kevin Larson of the Advanced Reading Technology team continues to establish ground-breaking research projects in conjunction with a variety of Universities. He will be discussing some of his work in two separate sessions at ATypI Helsinki, one during the TypeTech Forum and the other during the main program.

Looking forward
Although the past year has been exciting, the next twelve to eighteen months promises to be even more so as the fruits of our labors will finally be in the hands of our customers. We hope that the ClearType Collection fonts generate the same level of user interest as the Web fonts did in the nineties. We are confident that the completion of our new international fonts will allow even more of the world’s population to access computing.
Australia

In contrast to the declaration in my ATypI Country Delegate Report of 2004 that typography and type design have a low public profile and low public appreciation in Australia, the year 2004–5 has witnessed an unanticipated surge in public awareness. There have been numerous newspaper articles on fonts, radio interviews have followed and this has even led to talkback commentary on national radio about favourites, personalites, connotations and associations of typefaces. A number of initiatives in the past year have provided opportunities for visible contributions to type awareness in Australia, including the following:

- The Seventh National Biennial Awards for Creative Excellence 2004 of the Australian Graphic Design Association (AGDA) provided another opportunity to highlight the best of Australian graphic design and typography. The awards were announced in November 2004 and the exhibition of award winners will travel around Australia in 2005. The results in the Typography category were as follows:
  
  In the “Publication” section, a Pinnacle Award was won by David Ansett of Storm Design (Melbourne) for the Brotherhood of St Laurence Annual Report 2002/2003. In the same section, Distinction Awards were won by Chris Doyle of Saatchi Design (Sydney) for the Sydney Writers’ Festival 2003 and Scott Carslake of Voice (Adelaide) for the booklet Type it Write. In the “Signage” section, Ross Renwick and Justin Smith of Billy Blue Creative (Sydney) won a Distinction Award for Billy Blue Script. In the “Film and television graphics (motion or still)” section, a Distinction Award went to Dean Hastie, Geordie McKenzie and Andrew Sanney of Precinct Design (Melbourne) for the Channel Nine On Air Identity. In the “Typeface – original” section, a Distinction was awarded to 3 Deep Design (Melbourne) for Latrobe Regional Gallery and also to David Pidgeon of Gollings Pidgeon (Melbourne) for Hexagonal Typeface (Heide Museum of Modern Art).

- Under the banner of Character: Just what does typography say about us?, Melbourne-based typographer and type designer Stephen Banham and RMIT University initiated two free public forums on typography. The first was held as part of the Victorian Design Festival in July 2005 titled: “Can Melbourne be style-guided?” and was a public debate on the graphic depiction of the city of Melbourne. The second event in October will include events such as: “Mythbusting”: How true are the public myths of legibility?; “Typest Left or Right?”. Should graphic design take a political stance?; “26 letters a second”: Melbourne’s first typographic film festival; and “Typo-tour”: a twilight tour of Melbourne’s greatest typographic highlights.

- There is currently no tertiary course in Australia dedicated to typeface design, but a very successful type Master Class was held at the University of Wollongong in March 2005. Sponsored by the Faculty of Creative Arts, the five-day intensive workshop for 13 Graphic Design and New Media students in the Master of Creative Arts program was led by Designer-in Residence, Dr Anthony Cahalan from the University of Canberra. The project explored the influence of Australian visual culture in the design of experimental letterforms which were then printed from linocuts to create a limited edition artists’ portfolio of characters for each participant.
In 2005 New York-based Austrian designer Stefan Sagmeister became the latest in a long line of national speaker tours by graphic designers known for their innovative use of type sponsored by the Australian Graphic Design Association.

There are very few refereed or academic research journals in design and almost none in graphic design or typography, but 2005 saw the launch in Australia of the new graphic design journal *Open Manifesto* by editor Kevin Finn of Saatchi Design in Sydney and the reactivation of the *AGDA Research Journal* of the Australian Graphic Design Association begun by Kirk Forder in 2003 and now edited by Mark Roxburgh (University of Technology, Sydney) and Dr Sid Newton (University of Western Sydney). These two initiatives should provide much needed forums for the discussion and analysis of type and typography in Australia.

My annual sweeping overview of Australian trends in the use of typefaces by graphic designers in 2004–5 has shown that everywhere we turn in Australia we are still confronted by the use of *Rotis* for all types of clients and their competitors. *Berthold Barmeno* is still appearing frequently, especially in advertising, but the ATypI Australian Country Delegate’s Award for Typeface Ubiquity in 2004–5 acknowledges the unexpected re-emergence in magazines, journals and advertising of an old favourite: *Clarendon.*
Austria

For people interested in design and typography, big things will be happening in Vienna very soon.

Design Austria, the voluntary representation for graphic design, product design, and illustration, will open a sophisticated Designforum at the Museumsquartier, Vienna’s hottest cultural spot. In cooperation with designstiftung, a silver partner, and Kreativwirtschaft Österreich, a government granted subsidy, this new design center will open in November.

Austria’s creative industries are more openly supported on a national level these days. A specially-funded consortium is now promoting all fields related to design and creativity in order to ensure long-term economic profit. There are committed people in charge of an ambitious plan for a design museum in Vienna, however it is not known if it will succeed. Actually the ambitious plan of a design museum for Vienna is in the hands of some committed persons. There is much hope that public opinion might be enlightened from its current incorrect views regarding design, as if it is a superficial (cosmetic) intervention. We hope that the modern perspective that integrates communication, information, and entertainment will be understood in the future.

The focus of the museum will be on events concerning new types of communication, in addition to offering workshops, advanced training courses, discussions, exhibitions, and seminars. Typography will play a part in these new programs. The typographic lectures sponsored by Typografische Gesellschaft Austria (TGA) will be moved to the new Designforum to better reach their target audiences. Six lectures are scheduled for the upcoming year: Fred Smeijers, Petra Černe Oven, Paulus Dreibholz, and Kurt Weidemann.

We look forward to seeing the progress of the new typographic and design developments in Austria.
Belgium

Typographic News

Fernand Baudin (1918-2005)
On 18 July 2005, Fernand Baudin passed away. This eminent Belgian typographer, book designer, teacher, and writer integrated theory and practice to create a refined and timeless body of typographic work. His publications include La typographie au tableau noir (Retz, Paris, 1984) translated in English as “How Typography Works (and why it is important)” (New York, 1989) and his magnum opus, l’Effet Gutenberg (Paris, 1974). Internationally, he is best known as a propagandist for the social importance of writing and he held a prominent position in the two international typographic associations, ATypI and the Rencontres Internationales de Lure. In 2004 he was honoured as Laureate Honoris Causa by the Plantin Society’s Institute of Printing and Graphic Arts.

On 15 July 2005, the Plantin-Moretus Museum’s House and Workshops Complex was added to UNESCO’s World Heritage List.

The Plantin-Moretus Museum is a printing and publishing house dating from the Renaissance and Baroque periods. Situated in Antwerp, one of the three leading cities of early European printing along with Paris and Venice, it is associated with the history of the invention and the spread of typography. The name refers to the great printer-publisher of the second half of the 16th century: Christophe Plantin (c. 1520–1589), who settled in Antwerp in 1548. The monument is of outstanding architectural value for it contains exhaustive evidence of the life and work of what was the most prolific printing and publishing house in Europe in the late 16th century. The building itself, which remained in activity until 1867, contains a large collection of old printing equipment, an extensive library, invaluable archives, and works of art, among them a painting by Rubens.

(source: http://whc.unesco.org/en/list/1185)

Exhibitions/Happenings

ABC 2004, Antwerpen Wereldboekenstad
23 April 2004–22 April 2005, Antwerp
The city of Antwerp was chosen to be the “Book Capital of the World” for an entire year and for this occasion, a wide range of events relating to book design and typography took place all over the city. It was a mixture of lectures, performances, concerts, festivals, exhibitions, fairs, and book presentations. The symbol for this event was a 650 meters square poem of the Belgian writer/poet Tom Lanoye hanging from the KBC Tower in the centre of the city. The lettering of this poem was done by Gert Dooremans.

Letter Proeven, Prenten Smaken
Museum Plantin-Moretus, Antwerp
This event was a double exhibition of the museum’s treasures. The first section (Letters Proeven/Tasting Letters) focused on the letters of the renaissance and the baroque. The museum Plantin-Moretus preserves one of the richest collections of 16th-century printing type material, many of which are the only survivals. The centre pieces of this exibit were the Indexive Specimen Characterus Christophoris Plantinis, 1567 and the type specimen of Christophe Plantin dating from around 1585. Detailed attention was given to the different punchcutters and type designers that worked for this printing house, by showing the printed types of Guillaume Le Bé, Robert Granjon, Claude Garamont, Pierre Haultin, Hendrik van den Keere, Ameet Tavernier, François Guyot, and other renowned punchcutters in addition to displaying a historical overview for each of these men and demonstrating the characteristics of their different printing types. The second part (Prenten Smaken/Tasting Prints) of the exhibition displayed an overview of the graphic techniques and the graphic material itself to produce the different types of book illustrations.
Type an sich, Beelden van Letters, Gerard Unger
10 February – 25 March 2005, Vitrine, Antwerp
By organizing a series of exhibitions called “Type An sich”, Catapult (design studio in Antwerp) the spotlight turned to letterforms as the building stones of all written communication. The first of their exhibitions was dedicated to Gerard Unger, one of the important typeface designers of the last thirty years. Catapult exhibited four of his typefaces: Gulliver, Paradox, Capitolium and BigVesta on three different levels. Unger’s sketches were displayed as well as four large art-compositions of his unique letterforms. The public could also see his typefaces in use in the books, newspapers, magazines, and publications involving corporate identity. On the opening night, Gerard himself talked about his work as a typeface designer. http://www.catapult.be/typeansich/

Bold/Italic
2 March 2005. Kunstencentrum Vooruit, Ghent
Sint-Lucas Visual Arts Ghent organized an entire day on typography and graphic design with lectures and presentations by Karel Martens, Paul Elliman, Stuart Bailey, Will Holder, Hektor, and Cornel Windlin. The students of the art school also presented the TypoBerlin 04 Book.

“De Ongekroonde Jaren” A Selection of the most beautiful books 1996-2002
4 March – 30 June 2005, KBC Tower, Antwerp
In 2004, for the first time in seven years, the tradition of the Plantin-Moretus awards for the most beautiful books in Flanders was reinstated (however, this does not mean that no remarkable books were published during the hiatus). The Plantin Moretus organized the exhibition, “De Ongekroonde Jaren/The Uncrowned Years”, which displayed a selection of the most beautiful books published between 1996 and 2002.

DRUKsel
16–17 April 2005, Museum voor Schone Kunsten-Leopoldskazerne, Ghent
This is a yearly fair for private press and small publishers. This year’s fair also included an exhibition on the recent publications of Louis Van den Eede, the Belgian typographer and book designer.

Workshops

Typography & Typeface Design workshop, Jo De Baerdemaeker
2-4 & 16-18 February 2005, Hogeschool Sint Lukas, Brussels
This was a practical workshop on typography and the design of typefaces for the students in their second year of BA Graphic Design at the Hogeschool Sint Lukas Brussels.

Automotive, Underware
28 Februari – 4 March 2005, Hogeschool Sint Lukas, Brussels
This event was a type workshop on car lettering held by Underware. The assignment was for the students in their final year of the MA in Graphic Design was: “Car lettering as a visual act to ‘inform’ your second skin. Please forget everything what you know and expect about car lettering. Try to use the medium car as a base for a strong message. So at the end your ordinary car turns out to be a real unique Automotive (car lettering as Gesamtkunstwerk?)”. www.typeworkshops.com/

Movable Type, Underware
28 April 2005, Coalmine buildings, Waterschei
This one-day workshop was part of the Facelifters initiative. Underware wanted to create a big moveable type piece with 1500 empty boxes sized 1 x 1 x 1 meter. “A piece of typography where the reader can walk through and experience the message.” www.typeworkshops.com/
Brazil

Brazil is an intriguing country. We live in the midst of innumerable political, social and economical problems; however in spite of this, we manage to find our way around our lack of stability with heavy doses of hope and humor. Although we may have severe consequences, this also has a positive side since it generates less dogmatic, while consequently more surprising, results. In the twentieth-century, Brazil produced internationally acclaimed work in the fields of architecture, cinema, literature, advertising and even in graphic design. But we lack tradition in type design.

A few designers were already producing digital fonts in the 1990s, though in a sporadic manner. In 1997, the one and only edition of Última Forma magazine was published, with the idea of providing a means of communication and an exchange of experience among designers involved in typographic production. This magazine included a few of the first Brazilian digital fonts as well as examples of calligraphic work and graphic pieces noteworthy for their typography. The magazine was distributed among members of the ADG, the Brazilian Association of Graphic Designers and at the 1997 ATypl conference at the University of Reading. With this magazine and the graphic designers association as a center, greater interaction ensued between designers from different parts of the country, all of whom were interested in increasing their knowledge of the practice of typography. Then in 2000, Tupigrafia magazine was launched. It focused on typography and calligraphy and the six issues that have been published to date reflect the diversity of Brazilian typography and provide information on international developments.

In 2003, the ADG published a Brazilian font catalogue. After a lengthy and meticulous process of selection and classification, 350 fonts by 80 designers and students from throughout the country were chosen. The aim of the catalogue was to identify and spread awareness of Brazilian fonts and stimulate their use both in Brazil and abroad. This catalogue has become the first reference book on Brazilian digital typography. Brazilian typography has developed along many roads. While it is true that consequential experimentation found fertile ground, research and the hunt for a more genuine iconography has produced innovative results. Popular culture is a raw material, hence the inspiration for a font may well be found just “around the corner.”

Conferences

The second edition of the Typographic DNA conference in São Paulo became a Latin American type conference sponsored by Linotype and SOTA. Organized by Tupigrafia magazine and Senac SP, the event took place at the Senac University in March. Among the speakers were Bruno Steinert and Akira Kobayashi from Linotype, Luis Siquot from Argentina, Gabriel Martinez Meave and Jorge de Buen from Mexico, and Francisco Galvez Pizzaro from Chile.

Publications

This year two important books were translated to Portuguese: the autobiography of Hermann Zapf Reminiscences and Alphabet Stories, published by Edições Rosari/Tupigrafia and The Elements of Typographic Style by Robert Bringhurst, published by Cosa & Naify Publishers. Exhibitions From 12-28 April, Tupigrafia magazine organized the exhibition “The New Italian Typography”, at the Instituto Europeo di Design in São Paulo. With the support of AIAP – Associazione Italiana Progettazione per la Comunicazione Visiva, the exhibition showed works by Alessio Leonardi, Giovanni Lussu, Antonio Pace, Albert Pinggera, Gianni Sinni and Giovanni de Faccio, among others. In addition, an exhibition of contemporary Brazilian type design took place at TypeCon 2005 in New York City. The show displayed the work of some Brazilians, both artists and non-artists, and the respective typefaces that they inspired.
Croatia

This is the first time that Croatia has been represented by a country delegate; therefore, this report will describe the general state of Croatian design, in addition to the typographic events of the past year.

Only 15 years ago, Croatia became a new country and thus experienced a new beginning. Although Croatia is very a young country, it has been influenced by the design characteristics of other cultures in the region. The School of Design, along with the Faculty of Architecture, at the University of Zagreb was established and by the mid-1990s, the first generation of design graduates entered the profession. War and peace have taken their toll on materials and production in our country and this program has neither the space nor the technology for successful education. however, despite all of the obstacles, enthusiasm for a design education still remains strong.

Our primary problem in Croatia is that we do not have any official typographic education programs, although we hope that this will change in the coming years. We encourage young designers to increase their experience with typography to strengthen their educational base. The first exhibition of Croatian type design was held in 1999 and it proved to many that there was a large number of young designers working in the typographic field. We are also aware that many young designers have studied abroad and we hope that they will return to Croatia in order to transfer their knowledge to the future generations of designers and typographers.

The most important typographic event that happened this past year was the third exhibition of Croatian design held by the Croatian Designer’s Society (HDD). Although high quality typographic work in Croatia is rare, typography remained a strong element of the exhibition.
ZANTIDES EVRIPIDES

Cyprus

During the past year there was only one major design event held in Cyprus, the two-day conference on design issues themed “Design Matters II”. This was held at the Design Department of Intercollege in collaboration with the Cyprus Designer’s Association. The first typographic and graphic design association in Cyprus has finalised their constitution and will soon welcome their first members.

Two workshops were also held this year. The first one was on Design Management, where the audience was presented with ways of understanding customer’s wants and needs in addition to strategic planning for a successful design business. The second workshop discussed developing knowledge through electronic communications. The primary speakers were Mr. Costas Staikos, presenting a lecture on the history of the book, and Mr. Panayiotis Touliatos discussing the philosophical evolution of the term “creativity”. All attendees were very inspired and creatively stimulated.
Denmark

- “Danish Faces”, founded by Mads Quistgaard, Thomas Madsen and Steen Ejlers, is an informal society of type designers and type experts. Spanish type designer Laura Meseguer (a graduate from the Postgraduate Course Type and Media at the Royal Academy of Art, 2003/4, The Hague) visited the second meeting.

- Design bureau Kontrapunkt received The Danish Design Prize 2004 for their own visual identity typefaces. They are free for download at www.kontrapunkt.com.

- I was the primary initiator and project manager of a one-day conference with the theme “Custom Fonts” at The Graphic Arts Institute of Denmark. Presenters included ATypI members Jeremy Tankard, Bruno Maag, Eric Spiekermann and Lu(cas) de Groot—along with Danish art directors Patrick Andresén (COWI) and Lars Koefoed of The Danish Gymnastics and Sports Associations, DGI. Microsoft provided a copy of Now Read This for all the attendees.

- The ATypI travelling exhibition bukva:raz! opened in conjunction with the above conference. Opening speaker was Niels Heie of The Graphic Arts Institute.

- Graphic consultant Ole Munk of the design bureau Ribergård & Munk contributed to the book Contemporary Newspaper Design edited by John Berry and published by Mark Batty.

- Litograf Bent Staugaard og hustru Grete Staugaards Studielegat is awarded to “support of studies in letterforms, either their use or the design and development”. This receiver is yours truly.

- Niels Bøje Ziegler of The Graphic Arts Institute was the initiator of a one-day conference on magazine design with speakers Horst Moser, Matt Willey, Patrick Mitchell and Gretchen Smelter. The conference concluded with the opening of the annual exhibition from the Society of Publication Designers (SPD), PUB 39.

- After a hiatus due to the rebuild of the Danish Media museum, “The Day of Letterforms”, the annual one-day symposium, was reinstated with Mads Quistgaard, Trine Rask, Dorte Cappelen and myself as speakers.

- Rasmus Mitchell, a 12 year old “font fan”, pointed out the illegal use of Danske Text, a corporate typeface family created by Kontrapunkt for Danish financial corporation Danske Bank. Lawyers are currently working on the case.

- Ole Søndergaard released FF Signa Serif through FontShop International as an addition to his popular sans serif font family (www.fontshop.com).

- Type architect Morten Rostgård Olsens FF Max is gaining even more popularity throughout Denmark (www.fontshop.com).
Finland

Finland, DESIGN ON. Finland celebrates design for all of 2005 through many different events. A significant and noticeable part of the jubilee year is the work of graphic design and typography professionals, which has been presented, awarded prizes and celebrated in many ways.

Finland is pleased to welcome the ATypI Helsinki 2005 “On the Edge” conference and all of their international delegates. I hope that in Helsinki, as elsewhere in Finland, you will enjoy your many exciting publications, discussions, and experiences.

FINNISH DESIGN YEAR 2005
www.finnishdesign.fi/aboutus
Finnishdesign.fi is a joint Internet service for the field of design. We hope these pages will encourage visitors to explore the fascinating world of Finnish design. Welcome to Finnish design!

The Best Book of the year was awarded to Prinsessojen satuarrre, Publisher and reproduction: Kustannusosakeyhtiö Otava; Graphic designer, cover and binding designer: Raija Pitkänen; Illustrator: Kristiina Louhi; Printing house and binder: Otavan Kirjapaino Oy

The Finnish Book Arts Committee has awarded prizes for the finest books of the previous year. This marks their 50th anniversary of these awards. Of all the books printed in 2004, the Finnish Book Arts Committee received a total of 208 books from 55 publishers and 28 of these also competed for the Best Book Jacket award. The Committee nominated 24 books by 14 different publishers for the Distinguished Books Selection, and gave an Honourable Mention to 5 books for their respective jackets. In addition, one series of books received a Special Mention for its successful design. www.kauneinkirja.fi/index_e.htm

Young Designer of the Year Prize
The Young Designer of the Year prize is given to a young designer with exceptionally original and high-quality skills and ability in the field of crafts, applied art, industrial design, or interior architecture. The prize sum of 5000 is awarded annually and it includes an exhibition held at Design Forum Finland. For the fourth year that it has been awarded, the prize was given to graphic designers Antti Hinkula and Teemu Suviala of the Syrup Helsinki creative agency.

Vuoden huiput, The Best of the Year 2004
Grafia Association of Professional Graphic Designers in Finland
Professor Riitta Brusila is the Chairperson of Grafia association. Grafia was founded in 1933 and the association has more than 800 members who are professionals of visual communication, graphic designers, designers of marketing and visual electronic communication, illustrators, visual designers of books and periodicals as well as teachers, researchers and students in the field. The Best of the Year competition was founded 25 years ago through the initiative of the designers themselves. In the beginning, the competition was expected to remain short-lived, but with time it has taken its position as the most important event in the field of Finnish advertising and graphic design. This year’s Platinum Award will go to Jon “Oski” Granström and the Junior Award will be awarded to Henrik Lehtikangas. www.grafia.fi
The Best of the Year 2004 / Golden Awards

Graphic Design
Title: Mr Funk Alvar Aalto emblem, invitation ja identity. Commissioner: Designmuseo; Advertising Agency: TaivasDesign; Creative Director: Sam Wichmann; Graphic Designer: Sam Wichmann, Marko Liukkonen, Mikael Kivelä; Illustrator: Kustaa Saksi; Graphic Design Assistant: Marko Liukkonen, Mikael Kivelä

Publications
Title: Kekkonen; Commissioner: Kustannusosakeyhtiö Otava; Graphic Design Agency: Kustannusosakeyhtiö Otava; Creative Director: Katja Alanen; Art Director: Matti Hagelberg; Graphic Designer: Camilla Pentti, Anja Reponen; Illustrator: Matti Hagelberg; Writer: Matti Hagelberg; Photographs: Kati Rapia.

Posters
Title: Young Director (series); Commissioner: Commercial Film Producers of Europe & Shots / Young Director’s Award; Advertising Agency: Mainostoimisto PHS; Art Director: Zoubida Benkhellat, Minna Lavola; Illustrator: Pia Pitkänen, Tommi Rapeli / Fake Graphics, Jani Levänen / Getty Images
Graphic Design Assistant: Pia Pitkänen; The design was also influenced by Birthe Møller, Francois Chilot / Commercial Film Producers of Europe & Shots.

Graphic Designer of the Year 2004
Grafia association awards annually a reward to an distinguished Finnish graphic designer. The Graphic Designer of the Year 2004 title has been awarded to the graphic designer Marja-Leena Muukka (born 1965).

EXHIBITIONS

The Best of the Year exhibition
was held at Design Forum Finland 22 – 15 May. The Best of the Year 2004 annual book will also be published.

Mikkeli VII triennale of Illustrator,
Art museum, Mikkeli, 17.6 - 9.10.2005, Journal illustrations of the past and present
The art museum of Mikkeli and the Grafia association have organised an illustration exhibition comprising of journal illustrations and lay-outs by modern illustrators. Some noticeable journal illustrations during the past 50 years are also on display.
www.mikkeli.fi/museot
www.grafia.fi

Calligraphy Society of Finland
www.kalligrafia.org

Treasures
9 March-15 October 2005, exhibition of the items from the National Library of Finland at the Cupola Hall, Helsinki University Library. This exhibition covers a period of over 2000 years and includes items of both national and international rarity from both east and west. The exhibition relates the history of Finish literary culture and the art of book printing up to the early part of the last century.
www.lib.helsinki.fi/english/

15th International Lahti Poster Biennial
4 June–18 September 2005
Lahti Art Museum and Poster Museum, Lahti
A total of 1683 posters from 40 countries were submitted for the exhibition and the competition jury selected 243 posters to be displayed. There are two special categories this year: a series for environmental posters, and posters for pleasure. The International Lahti Poster Biennial, celebrates its 30th anniversary this year.
www.lahti.fi/kulttuuri/museot

EDUCATION

The 7th Experimental Typeface Design Workshop,
Lahti Polytechnic, Institute of Design (LPT/ID) by Lucas Nijs (Belgium) together with Frederik De Bleser, Tom De Smedt, Presentations in Helsinki (more in the Internet). Since 1998, seven workshops have been held at the Institute of Design, Graphic Design Department in Lahti. The duration of the workshops was 1 or 2 weeks. These workshops included students from the different participating colleges, as well students that were on an exchange program in these institutes.
2004-2005: Visitors and Workshops at UIAH
Andrew Whittle / Course Director, Central Saint Martins
College of Art & Design (CSM),
Lontoo, Iso-Britannia, Final Work Presentation at
CSM, London
Xiao Yong / professor, Central Academy of Fine Arts
(CAFA), Peking, China
The Olympics 2008 Beijing Graphic Identity Program,
Japanese Traditional Package Design, and a lecture
and workshop on Traditional Japanese Packaging.
Illustration workshop
Dennis Ericsson / Graphic Designer, Stockholm,
Sweden
Poster workshops
Mieczysław Wasilewski / professor and Graphic
Designer, Warsaw Academy of Arts, Poland
Piotr Młodozeniec / Graphic Designer,
Warsaw, Poland
Animations in mobiles workshop
Piotr Młodozeniec / Graphic Designer,
Warsaw, Poland
Cross Media, a workshop for international students
Henrik Aalto / MD, Mindworks
Alessi workshop,
Alberto Alessi, Italia
International workshop together with the School
of Industrial Design
Publications at the UIAH:
“The Brand Alphabet – 27 perspectives”,
A course in Graphic Design Management
and student writings about how to build a brand.
Kerningistä kaakkoon – Graafisen suunnittelun jäljillä
“But Kerning to South East”
The publication of the MA students concerning
questions related to Graphic Design.

RADIO
Underware Typeradio, TypeCon2005, New York.
They will be also in ATypI Helsinki 2005.
Typeradio: “Now we are talking”, the radio channel on
type and design.
www.typeradio.org
and www.underware.nl
One member of Underware, Sami Kortemäki, works in
Helsinki and in the Netherlands.

TYPFACES
TDC2 2005 Winning Entries:
Type System: AUTO/Underware.
Display: BELLO/Underware.
www.tdc.org
This country delegate report for France is a compilation of all news posted on the collaborative website www.typographe.com, which began in early 2003. This year, we launched a new design and included a forum and the number of visitors increases every month.

September 2004

Exhibits
Opening of Imprimerie Nationale
19 September 2004 (only), more than 4500 persons for that unique and last day of its long tradition visited, where all were able to see Linotype, Monotype, and hand composition, along with punchcutting and various printing techniques in action.

Websites, Events
Typographe.com started an open list of all French foundries.

Fonts
PTF
Designed in 1999 for Costa Crociere by Jean François Porchez, it is finally published for the retail market. This family was largely expanded and was the first french OpenType family published.

October 2004

Exhibits, Events
Zone Opaque
16–17 October 2004
Recently created, Zone Opaque is an association dedicated to keeping alive hot metal typesetting, with manual press on hand made paper. They opened their place for the public for the first time.

Lectures
Beau comme un livre
A day of lectures on the subject of book design. With Catherine de Smet, Philippe Millot, Xavier Barral, Stéphane Crémer, Gérard Berbéry.

Graphisme en revue
With Michèle Champeanois, Etienne Hervy, Catherine de Smet et Michel Wlassikoff, discussing and exchanging with the public recent subjects in graphic design.

Centre Pompidou.

November 2004

Publications
Une Histoire du Livre
By Roger Dédame is more a book on the history of the printers and how the book is produced over the centuries than on the book itself. Preface by André Delord.

Le Verbe Géomètre
By Valère-Marie Marchand is an exploration on the way to use figures, numbers of the past and among various cultures.

L’or, l’âme et les cendres du plomb
By Jean Luc Froissart is a book on the last 2 centuries of the history of the major family of typefounders, Peignot. Some chapters on Charles Peignot are quite interesting in understanding the birth of ATypI.
www.cliquez.fr/froissart

Websites, Events
Type Expertise
New website to promote a Universal Font Classification System was announced. The idea of Denis Ravizza and Chris Dickman is to compile all existing systems into one. In the future, visitors may able to set up their own keyword system among other things.
www.type-expertise.com

Lectures
John D. Berry, Jean François Porchez lectures part of the 2-day session organised by SND France on typography in newspapers.
www.snd-fr.org

December 2004
Publications
Azerty, l'alphabet du monde
By Massin. In alphabetical order, Massin, using his usual tools, a mixture of knowledge, “imagerie” and typographic elements explains in a more poetic than truly scientific way, various origins of each letter of the alphabet. Gallimard, 23.50 Euros.
www.gallimard.fr/

Télérama Livres
This national weekly cultural magazine dedicated to TV programs, movies, books and other things, published a topic on various aspects of typography, including an interesting article on the last months of the Imprimerie Nationale. Among other subjects, they published a small list of the most interesting websites on the subject, and www.typographe.com was the first.
http://livres.telerama.fr/edito.asp?art_airs=WEB1001518

Exhibits, Events
Grecs du roi
Exhibit at École Estienne about the redesign by Franck Jalleau of the Grecs du Roi from Imprimerie Nationale. from 3 to 29 January 2005
École Estienne. 18 boulevard Blanqui, 75013 Paris

Lectures
Graphisme en revue
With Michèle Champenois, Etienne Hervy, Catherine de Smet et Michel Wlassikoff, discussing and exchanging with the public recent subjects in graphic design.
Centre Pompidou.
10 December 2004

January 2005
Publications
Unicode 4.0 in French
The french version of the Unicode standard 4.0 is available in pdf format.
http://hapax.qc.ca/Tableaux-4.0.htm

Exhibits
Earthquakes and Aftershocks (Tremblements et répliques graphiques)
Exhibits – organized by the École des beaux arts de Rennes – of the posters created at the CalArts graphic design program between 1986 and 2004. Several lectures were organized in connection with this event.
4 to 28 January 2005
Galerie du Cloître, 34 rue Hoche, Rennes
www.designdept.net/expo_calarts/index.htm

Websites, Events
typographe.com
2nd anniversary
On 21 January 2003, typographe.com was launched and reached more than 650,000 hits during last year with 300,000 pages seen. 270 articles where published from the launch.

Lectures
Norm
Dimitri Bruni and Manuel Krebs, who started their graphic design studio in Switzerland back in 1999, are invited by F7 to do a lecture at Mains d’œuvres. Large part of their work includes typeface design.
Mains d’œuvres, 1 rue Charles Garnier 93400 Saint-Ouen.
www.fsept.net/

February 2005
Publications
Cahiers du Mnam (Musée national d’art moderne)
25 years after the first issue, this publication finally published an issue dedicated on graphic design, mostly focusing on the post-Swiss era, speaking about modularity, grids and norms.
**Web sites, Events**

**Une vie de livres en legs**
Lecture by Jean Louis Estève who teaches at the Laboratoire d’expérimentation graphique at École Estienne. The title says it all: Do typography courses have significance today (Que signifie former des typographes aujourd’hui?)?

*15 February 2005*

Bibliothèque Sainte Geneviève, Département de la réserve, 10 place du Panthéon, 75005 Paris.

**Lectures**

**Graphisme en revue**
With Romain Lacroix, Michèle Champenois, Étienne Hervy, Gilles Poplin, Catherine de Smet and Michel Wlassikoff discussing and exchanging with the public recent subjects in graphic design.

Centre Pompidou.

*4 February 2005*

**Fonts**

**Zingha**
Designed by Xavier Dupré, published by Font Bureau. This original text face features triangular serifs in the tradition of Meridien and balances between French rhythm and American style. The family includes several weights and italics and various figures and small caps.

www.fontbureau.com/fonts/Zingha

*March 2005*

**Web sites, Events**

Launch of the redesign by Jérôme Vogel of Typographe.com which now includes a forum. The new logotype was set in Banco by Roger Excoffon. The website, which includes Blog + Forum, is fully compatible with w3c web standards.

**Lectures**

**Typographie & calligraphie 1830-1980**
Lecture by James Mosley at the Bibliothèque municipale de la Part Dieu. 30 boulevard Vivier-Merle, 69003 Lyon

http://ihl.enssib.fr/

*April 2005*

**Publications**

**42 contes mêlés de typographie**
By Georges Auriol and set in the typeface of the same name. The texts are “regroupés” par François Caradec who also designed the layout using Auriol ornaments. Plein Chant, Type-Type collection, 248 pages, 25 euros.

www.renaissance-france.org/actualite/pages/pleinchant.html

**Graphisme en France**

Annual publication by the Ministère de la Culture, collecting all of the events for the coming months along with an essay on graphic design. After last year’s controversial text, this year’s practical topic explains all of the important tips to know for becoming an independent graphic designer. Very useful.

**Exhibits**

Kakeboton

Albert Boton, the French typeface designer, launched a new collection of Kakemonos that he created himself using the pure Japanese style mixed with his unique one, using only his letterforms.

www.kakeboton.com/

**Lectures**

Rudi Meyer will present his work about his 40 years of teaching Typography. Lecture organized by the Association F7.

Jeudi 19 mai 2005, 20h. Palais de Tokyo, site de création contemporaine, Paris

www.palaisdetokyo.com/

www.fsept.net/

*May 2005*

**Publications**

Jean Jacques Tachdjian by himself, as part of the Designers & designers collection published by Pyramyd. Its a catalog of all of his projects, which includes fonts especially designed for his graphic design projects.


**Workshops**

Stage de gravure lapidaire
Conducted by Franck Jalleau, the Imprimerie Nationale type designer. Various cutting techniques and lettering styles will be covered.

From 4 to 8 July 2005, Rhizome, la Ferme du Couvent. 22, rue du Couvent, 77200 Thorcy. 185 €.

More info: Julien Gineste, gineste.j@wanadoo.fr

**Lectures**

Annual conference of the Rencontres internationales Lures is announced.

The speakers include: Reza Abedini, Elena Albertoni, Peter Bilak, Seymour Chwast, Françoise Despalles et Joannes Strugalla, Lola Duval, Gérard Plénacoste, Yoan de Roeck, Anh Sang-Soo and Erik Spiekermann.

From 21 to 27 August 2005.

Lurs en Provence

www.rencontresdelure.org/ete/prog.html
**Fonts**

**VISTA**

Designed by Xavier Dupré, Vista is an original sanserif published in OpenType format which includes various alternates and sorts of swashes. Started in 2002, Vista (very similar name as the new name for the next operating system by Microsoft called Vesta) with quite interesting forms, features many weights and italics, small caps and all the usual features that any OpenType family deserves.

www.emigre.com/EF.php?fid=200

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**June 2005**

**Exhibits**

Lauréats 2005

Opening to present the work of the students from the Atelier de création typographique at École Estienne.

28 June 2005

École Estienne, 18 boulevard Blanqui, 75013 Paris

**Websites, Events**

Imprimerie Nationale

A year after the launch of www.garamonpatrimoine.org, the collective has helped in the media covering the death of the Imprimerie Nationale. Many articles were published in national newspapers, including Le Monde, as well as appearances on national news on French TV. With 21,500 signature collected in a year against the end of the Imprimerie Nationale heritage, a decent place has still not been found after the closing down of its historical headquarters. In the summer, all historical material will be put in boxes. Already many things are simply lost.

www.garamonpatrimoine.org

Les Rats bleus

Relaunch of the foundry website of the French illustrator Benoit Desprez. The website finally includes a shopping cart and payment system.

http://bluefonts.bluerats.net/

**Fonts**

**THE BIRTH OF THE NATION**

François Moisette has designed for Fuse 18 two picto fonts to build many flags of the world, one font is for the background, the others for the “star war” we see on flags.

www.researchstudios.com/home/fusecomp/fusecomp.php

**DÉRÉON**

Designed along with the logotype by Jean François Porchez, Déréon is an exclusive OpenType family with many alternates and ligatures created for the new fashion label of the R’n’B celebrity, Beyoncé Knowles.

www.typofonderie.com/alphabets/view/Dereon

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**July 2005**

**Publications**

**Le Livre (Petit manuel)**

With a title inspired by the Petit Manuel de typographie by Muriel Paris published few years ago, this new book focuses on the design of books.


**Massin**

By himself on the collection Designers & Designers published by Pyramyd Editions. 40 years of the work of Massin is presented in a small handy book.

Greece

Education
The year 2005 has found Greece making small but very important steps toward general typographic awareness. The first and most important pertains to typographic education. During 2004-2005, the School of Graphic Arts at the Technological and Education Institute of Athens (ATEI), the only State-run university in Greece teaching graphic design, offered a qualitative change towards typeface design education. George Matthiopoulos, a notable typeface designer, researcher and educator, now runs the typographic history and typeface design course, hopefully leading to more typographically aware students and better professionals in the future. Although the ATEI has been providing a class on typeface design for many years, the employment of a practising professional as the lead instructor will certainly boost the level of education provided. Furthermore, it will raise the awareness of students with regards to typeface design, in particular the Greek script.

Resources
Typographic awareness in Greece will be assisted by the opening of the first ever Greek Museum of Printing. Located in Chania, Crete, the Museum opened in May 2005 with the kind efforts of the local newspaper, Chaniotika Nea. The exhibitions include presses, rare books, advertisements, punches, and matrices as well as reference material on the history of paper making. Although the collection is still evolving, the museum is hoping to expand it in the near future. Also in the future, Greece will enjoy a Thessaloniki-based Typographic Museum. The Piraeus Bank Group Cultural Foundation has assembled a team of researchers to gather material and author text for a Museum of Typography and Papermaking. Both efforts are highly commendable and one hopes that they will become valuable sources on the history of Greek typography.

TypeDesign
In a country where typeface design receives little attention, the assignment of a typeface design project comes as a very pleasant surprise. For the first time, the Secretariat of Research and Development (EDET) at the Greek Ministry of Industry has sponsored the design of a Greek type family. Michail Semoglou, a typeface designer based in Thessaloniki, will be designing two typefaces: a serif and a sans serif for the Greek Open Source Community to be used by all the Greek public administration.

Design Education
Through their continuous efforts towards design education, Klimis Mastoridis and his team at the University of Macedonia (UoM) Press in Thessaloniki, have created a seminar on typography, publishing, and the importance of using style manuals. UoM press is also the sole institution in Northern Greece providing a library specialising in books on typography, design, and the Greek language and script. The library is constantly expanding in an effort to support their future educational programme on typography and visual communication. This will be further discussed in the report next year.

As mentioned in previous reports by Gerry Leonidas, Greece is seemingly focusing more on design for advertising and less on typography, information design, or editorial layout and production. This has been fuelled by the current style of education in Greece, which does not place any emphasis on typographic education. The lack of conferences, exhibitions, and lectures, all of which would evoke more typographic interest, are also to blame. Nevertheless, the public has appreciated the fact that the rather dormant (up until recently) Greek Graphic Design Association (GDA) organised a series of talks and conferences to occur throughout the year. A large spectrum of graphic design issues were offered: from design manage-
ment, to web design and CSS, to the history of posters. Thankfully, a lecture on the importance of typeface selection in text setting was also included in the programme. This talk offered the few students that attended a novel approach to questions and dilemmas regarding typographic composition. GDA’s efforts are much appreciated and it is hoped that the future talks organised by GDA will address this topic in more detail with even more talks on typography and typefaces at a higher level of professionalism.

The most well-known Greek graphic design magazine, that is, one does not only focus on how-to tricks, is becoming increasingly popular. Revamped and renamed from DeltaD to design, this magazine is filling a void in the design community by addressing various design issues. This year design staged “D-Day 2005”, a one-day design conference with attendance of over 150 people. It was hosted by UoM Press at the University of Macedonia, included presentations of work by a variety of Greek graphic designers, and was followed by open discussion. In addition, design also organised a two-day Panorama of Greek Design in Athens in December. Greek graphic designers presented case studies such as logo design, illustration, advertising, web design etc. Newspaper and magazine design were addressed with respect to typography. It was attended by 230 people and was sold-out, leading design to consider organising the event on a yearly basis.

An unfortunate happening this year was that the Greek Graphic Design Awards (EGBGE), organised by design, were unable to award their category of “best typeface” due to poor participation.

A final mention is the reopening of the historic printing workshop at the Athens School of Fine Arts. The workshop was initially founded by Yiannis Kefallinos, the engraver, teacher, and founder of the engraving course at the Athens School of Fine Arts in 1939, but after his death in 1959, the course and ceased operation. Last year, the printing workshop was refurbished and all of the typographic equipment (metal types, typecases, presses etc.) were restored through the copious efforts of Professor Leoni Vidali and her team. It is now open this academic year to students as a two-year lab course, during which they will be taught hand typesetting as well as page layout, to be carried out through traditional or digital methods. The school has also raised funds so that it will act as a publishing house, which will give the students an opportunity to learn all stages of book production.

Publications

There were many interesting publications released in Greece over the past year.

- From Typophilia/Mastoridis publications (Thessaloniki), the sole typography-oriented publishing house in Greece, the Greek translation of Elizabeth L. Eisenstein’s *The printing revolution in Early Modern Europe*, Greek translation by Vassilis Tomanas
- From Libro publications (Athens) the long awaited Greek translation of Martin Davies’s *Aldus Manutius – Printer and Publisher of Renaissance Venice* in a beautiful collector’s edition, Greek translation by Toula Sieti
- The Proceedings of the 1st International Conference on Typography and Visual Communication, held in Thessaloniki in June 2002, published by the University of Macedonia Press (Thessaloniki)
- The proceedings of the international conference *The Printed Greek Book 15th-19th century* held at Delphi in May 2001 by Kotinos publications (Athens)
- Giuseppe Cammelli’s *Demetrius Chalcondyles* by Kotinos publications (Athens)
- Geoffroy Tory’s *Champ Fleury* by Kotinos publications (Athens), Greek translation by Ismini Kapadai
- The annual publication of *Hyphen*, the sole academic typographic journal in Greece, by Typophilia publications (Thessaloniki) will be published later this year

The ongoing projects of the Greek Font Society include the compilation, design, and publishing of an *Anthology of Greek Typography from the 15th to the 20th century*, with the support of the Niarchos foundation and Kotinos publications; the digital revival of the *TheoKritos* typeface by Giannis Kefallinos (1957) in collaboration with the Athens School of Fine Arts; and the distribution of all of the Greek Font Society’s fonts via their website later this year.

It can be noted that typography in Greece is improving. There have been advancements in all areas, at both a local level as well as a national one. We can only hope that this progress will continue in the coming years.
Italy

This year, we do not have a lot of news from Italy, but what news we have is good news. The most notable thing to report on is what I would label as a sort of rebirth of an interest in type and typography for there are a lot of young people that are becoming interested the topic. They are purchasing many books on the subject as well as making the effort to travel to international conferences.

At the University of Milan as well as in Rome, Bologna, and Turin, there are now special courses in Type Design and Type Use. However, we are now witnessing more colleagues travelling abroad for additional, yet varied, educational and professional experience. From a Masters Degree in England or the Netherlands to a job in a design studio or even working in a theater, all are significant in their contribution to their advancement in the profession that they love.

Many Italian type designers were also involved in an exhibition organized in Brazil by Claudio Rocha, confirming in a more concrete manner, that interest in Italian type design is increasing.

As usual, I would like to remind our Italian members that I welcome their comments, suggestions, ideas, and, of course, information about everything they are doing in the field of type and typography. You can contact me at alessio@BuyMyFonts.com and the (small and incomplete) website of the Italian section of ATypI can be found at www.alessio.de/atypi.

Albert Pinggera and I are founding a new Italian typefaces label that will produce new fonts as well as promote the Italian type culture both in Italy and abroad.

Together with the FontShop International, Carlo Branzaglia and I are organizing the next stop of the exhibition FFteen, where the work of well-known international type designers are shown – among them are Italians, such as Fabrizio Schiavi and Albert Pinggera.
Japan

We are experiencing a revolutionary change in the Japanese digital type market. After Fontworks Japan introduced its membership system called LETS (Leading Edge Type Solution) in 2002, Morisawa announced a different annual font licensing program called Morisawa Passport this year. There are differences between the two font subscription programs, but what they have in common is that an annual subscriber to either program gets a license that allows them to use most of the foundry’s Japanese fonts for one year for one fixed price. Subscribers may continue to use the fonts by renewing their annual membership, and they gain access to all new fonts that a foundry may release during the course of their subscription.

Today, full-set Japanese host-based fonts for professional use range in price from approximately $150 to $400 per font. Becoming a subscriber to either the LETS or Morisawa Passport program costs approximately $470–$650 per year, per computer for unlimited access to a wide range of fonts. (Both programs also offer price discounts should a subscriber sign up for multiple years at the start.) Hypothetically, you could purchase ten Japanese fonts from a foundry for $1,500 or you could become a subscriber to one of these annual licensing programs for about $470. It is said that the professional users owning many fonts and thinking of replacing their fonts with their OpenType versions with more extended glyphs or new functional features will be pleased with this kind of font subscription program.

Generally speaking, the font subscription program has some benefits to type foundries. First, it allows a type foundry to expect a relatively more predictable cash income every year. Second, it enables better license management, and provides an additional control to prevent the illegal use of fonts. On the other hand, given this new licensing paradigm and the new cost structure, it may require foundries to create and implement new licensing and royalty arrangements with external font designers or type licensors.

For users of digital fonts, it is thought that the subscription program makes it easier to use more fonts and newer fonts. It also enables the users to quickly renew their fonts as necessary and gives them access to new and better fonts, as in the case when a new font design or new font format is released. However, some industry observers fear that this new subscription licensing model is just a way for Japanese foundries to fence in their customers more tightly. They point out that if a design firm creates new documents with the subscription fonts, then the firm will pretty much be required to renew the subscription just in case they need to go back and reopen or modify that document. Others however have noted that a subscription model is a progressive idea that addresses customer complaints about the high cost of Japanese font. It also allows foundries to better track the use of their fonts, especially in an age when copy protection (in the form of device binding and runtime decryption) is going away.

This new model of font licensing has just begun in Japan. It is necessary to keep watching the market carefully, so that we can see how the subscription program can really work for the Japanese type market, how it can benefit makers and users of digital fonts. On the business facet of Japanese typography, struggles for recovering from the long recession are continuing.
The Netherlands

The Dutch font scene was – as ever – very active during the past twelve months. There were all kinds of activities, from the production of new T-shirts by Letterror to workshops and presentations all around the world by Underware. And, of course, there were new font releases.

Dominating however was the sad news in April 2005 that Evert Bloemsma passed away, only 47 years old. Bloemsma was and is internationally highly regarded for the quality and originality of both his typefaces and his ideas. On the different international type forums there were numerous shocked reactions to Evert’s death, all making evident the impact he had as type designer. Those who knew him well underlined his kind personality. Jan Middendorp wrote:

As a type designer, Evert was unorthodox, a true original. Each of his four type families was the outcome of a highly personal investigation, a challenge to himself; to others, he could be as demanding as he was to himself; when criticizing his friends’ typographic work, he was brutally honest and always to the point. Yet he remained amazingly modest, even insecure, about his own work, and deeply grateful to those who would comment on the early versions of his typefaces and/or test them in print. In spite of the single-mindedness with which he worked on his type designs during those months of total concentration, he was open to many other intellectual stimuli. He had worked as a photographer of architecture (constructing his own hand-operated panoramic camera), interviewed the designers he admired (such as Wim Crouwel and Hans Reichel) about their design philosophy, and lately became fascinated by the work of Marshall McLuhan. His lectures and articles, too, were evidence of his original ideas on form and on reading.

In autumn 2004, Underware released two new typeface families: AUTO in September and BELLO in December. Both typefaces received the Certificate of Excellence in Type Design at the TDC2 2005 awards. Letterror released new additions to the LTR FEDERAL family.

In November 2004, Microsoft proudly unveiled seven new ClearType fonts that will be part of Vista (Longhorn), the announced new Windows OS. A select group of type designers and technical specialists from around the world worked on these fonts. Amongst them the Dutchmen Jelle Bosma, who designed CAMBRIA and the Berlin-based Luc(as) de Groot, who made CALIBRI and CONSOLAS. CALIBRI was also a prize winner in the TDC2 2005 competition.

The 2004-2005 edition of the post-graduate course Type & Media at the Royal Academy of Art in The Hague was a great success. Twelve students from all over the world studied very intensively and were much inspired under the supervision of the regular T&M lecturers Jan Willem Stas, Erik van Blokland and Peter Verheul and a number of renowned visiting lectures, some of whom are attached to the regular course in graphic and typographic design. The resulting presentation in the third week of June was impressive and the overall standard very high. Three students stood out: Hanna Kurppa from Finland, Pascal Richon from France, and Nikola Djurek from Croatia, who recently became the ATypI Country Delegate for his country.

On Friday 22 October 2004 a Sweelinck organ concerto took place in the Pieterskerk (St. Peters church) at Leiden. This concerto was part of the DTL Type & Music Project, which started earlier that year with the recording of an organ CD. This CD, which will be released Autumn 2005 together with the new enhanced and revised edition...
of DTL Vandenkeere, contains music of Jan Pieterszoon Sweelinck (1562–1621) played by the famous organist Leo van Doeselaar, who was also the soloist on Friday the 22nd. The Sweelinck concerto was a small event for connoisseurs and the last official opportunity to listen to the beautiful Van Hagerbeer organ from 1643 before it was vacuum sealed for two years because of the restoration of the Pieterskerk.

To support the exchange of information between Dutch ATypI members and to promote ATypI in the Netherlands, recently I have registered the domain www.ATypI.nl, which will be placed on the DTL web server. By the time this report is published, a weblog on the domain will be activated and made accessible for both ATypI members as for people from outside the organization.
For many years it has been very difficult for me to prepare the country delegate report for Portugal. The report was largely a description of my own work, however, things have changed and it appears that there is much more to tell you about, so much so that I am not even aware of it all.

There is a new generation of Portuguese type designers emerging on the scene. Ricardo Santos, Ricardo Matos, Dino Santos and Ruben Dias are just some of the people who are increasing their presence in the typographic world.

There is also an increasing amount of design where typography is getting much more attention. Some important designers visited Portugal in the past few years and even more are scheduled for this year, such as Nick Bell and Rudy Vanderlans.

Schools and Universities are also devoting more attention to typography with an increasing number of workshops and conferences taking place. It is worth noting that these events were typically located in Lisbon or Porto but now are happening in schools all over the country. This results in an increasing conscientiousness concerning the font market, thus encouraging people to purchase licenses for the fonts that they use. My own graphic design firm has changed its focus and we are now entirely devoted to type design, serving graphic designers rather than competing with them.

To better serve the growing typographic community, I will also create a weblog to initiate typographic discussion in Portuguese.

Slowly the picture is changing and it is now possible to note the typographic happenings in Portugal without referring entirely to myself!
As in previous years, this year’s report was compiled with the help of my colleagues in Slovenia who kindly responded to my appeal and to whom I am indebted for their information.

Lectures and workshops
The Institute for Creative Production emzin organised two workshops. In November 2004, they invited April Greiman (Los Angeles) and Anthon Beeke (Amsterdam) to speak and in May 2005, René Knip (Amsterdam) and Hans Wolbers (Amsterdam) were invited. Both lectures were well attended by the Slovene graphic design community.

Petra Černe Oven presented part of her PhD thesis, “The development of diacritical marks”, at the ATypI Prague in September 2004. The presentation briefly mentioned Hus’s involvement with the development of diacritical marks in the Czech language and focused on developments of alphabets in the Croatian and Slovene languages.

In August 2004, the TipoBrda Society gathered for the 8th annual type design workshop under the leadership of Lucijan Bratuš, a professor at the Art Academy in Ljubljana. The output of this workshop is very high – up to now, as many as 80 typefaces have been designed at these TipoBrda workshops. Last year, the Society produced a calendar (“Tipoledar 4/5”) and initiated activities for the celebration of the 10th anniversary that will take place in two years. Their website is www.tipobrda.com. Typefaces from the last year’s summer workshop can be seen at www.3delavnica.com/razstava/index.php?id=16.

The “New Moment” agency (www.newmoment.com) is organising the “4th Ideas Campus” in the beautiful city of Piran on the Adriatic Coast in August 2005. This year one of the guests will be Dr. Edward de Bono. For more information see: www.newmoment-ideascampus.com.

Festivals, competitions, articles
Magdalena, the International festival of creative communication, is already a well-established festival. This year it was held in Maribor on 12–14 May 2005. As in previous years, the festival was a combination of lectures, exhibitions, workshops, concerts, and wild parties. Guests varied from a Brazilian designer to a Slovene lawyer: Felipe Taborda, Eriks Stendzenieks, Cam Levin, Peter Moller, Marc Brummund, Enrique R. Grullon, Ozren Škondrič, Lorraine Gamman, Keith Grey, Charles Landy, Vladan Srdić and Maja Bogataj Jančič. See more at www.magdalena.org.

The Brumen Foundation, the Foundation for Visual Communications, is preparing the Second Biennial of Slovene Visual Communication in November 2005. I will report more about this next year. For more information you can visit www.brumen.org. One of the accompanying events to the biennial will be the exhibition of Czech and Slovak contemporary type design E-A-T (Experiment and typography), which is curated by Johanna Balusikova and Alan Záruha. The exhibition will be held in Ljubljana in October 2005.

The work of the Slovene designer Edi Berk was intensely publicised in 2004: it has been reviewed in more then ten international reviews of graphic design (including P.I.E. books and Harper Collins Publishers publications) and twelve articles in Slovene magazines and journals.

The German magazine Page published an article titled “Typedesign in Osteurope” (August 2005, 58); the article presents the work of several Slovene designers: Lucijan Bratus, Ermin Mededovic, Matevz Medja and Petra Černe Oven.

The Slovene Magazine Emzin published interviews with David Ellis (Vol. XIV, No. 1-2, June 2004) and April Greiman (Vol XIV, No. 3-4, December 2004); both designers visited Slovenia in 2004. Additionally, emzin also published an article about the seminar held by Hans Wolbers and René Knip (Vol. XV, No. 1-2, June 2005).

The Slovene computer magazine Klik (www.klikonline.net) which covers digital media, design and animation, last year issued around twenty articles on different topics in the graphic design and advertising arena. Among others, the magazine published an interview with Ian Anderson (Klik, no. 60, 07-08 2004, pp. 26-28), a report on Webby Awards (The 8th Annual Webby Awards Klik, no. 61, 09 2004, pp. 21-23) and articles on Slovene graphic design terminology (Terminologija v oblikovanju, Design Theory, Klik, no. 68, 05 2005, pp. 36-37) and Chinese political posters (Sekretar na robu polja, Klik, no. 70, 07-08 2005, p. 17).

Exhibitions & events
Twenty-five members of the Slovene Designers Society were in attendance at the exhibition at the International Design Centre (Internationales Design Zentrum) in Berlin at the beginning of 2005. The presentation was part of an exhibition titled “Re:Design Europe”, where design from eight new EU member states (Estonia, Latvia, Lithuania, Poland, Slovak Republic, Czech Republic and Slovenia) was presented.

Emzin organised two exhibitions in the Gallery of Nova Ljubljanska Banka in Ljubljana. The first exhibition took place between March and June 2005 and presented the work of Anur Hadziomerspahić and Ajna Zlatar, both from studio Ideologija in Sarajevo. The second exhibition titled “Jazz on My Mind”, presented the work of Nenad Dogan during June to September 2005. For more information see: www.nlb.si/galerija.

Vladan Srdic exhibited his project “Commonications” as a part of the Magdalena Festival in Art Gallery Maribor (Umetnostna galerija Maribor, May 2005) and at the Belef Festival (O3one Gallery, Belgrade, August-September 2005). He also participated at the exhibition accompanying the publication of the previously mentioned book by Glaser and Illic at the School of Visual Arts, NY (June-July 2005).

To celebrate his 50th birthday, Edi Berk’s signs and logotypes were on display at the exhibition “Znaki za lahko noc” (Good night signs).

Two Slovene type designers, Ermin Mededovic and Lucijan Bratus, participated at the “Bookmark – Selection of Central European Typography” exhibition at the Museum Meermanno in The Hague in December 2004. Nineteen typographers from the Czech Republic, Poland, Hungary, Slovenia, Slovakia and Austria participated with their typefaces at the exhibition. The exhibition was organised by the Platform Culture of Central Europe established up by the Ministries of Foreign Affairs of the six participating countries.

The New Moment Agency from Ljubljana hosted an exhibition of winning entries to the Art Directors Club (New York) competition in New Ideas Gallery in August 2005. The exhibited items are from the areas of advertising, graphic design, illustrations, photography and new media.

New typefaces
The typeface GF SCRIPT NO 5, designed by the Slovene company Gigofonts (a spin-off of Gigodesign www.gigodesign.com), was presented in “Popular Featured Font of the Month” in MyFonts Newsletter in June 2005.
This is my first annual report for ATypI as a country delegate for Spain. I would like to thank Mr. Wolfgang Hartmann for the work he did in this role throughout his time as country delegate and for the support he offered, within Fundición Tipográfica Bauer, to the typographic events celebrated in Spain during these years. Rather than listing events that have occurred during the past year, I would like to briefly describe Spanish type design in order to present a better understanding of our present time.

During the early 1990s, after a deep crisis in printing business, the so called “design boom” helped to consolidate the graphic design profession while it was replacing its traditional tools for new digital ones. To be precise, I should state here that Spain is not known for being an “enterprising” country, although during the years of democracy transitions, with such events as the 1992 Olympic games in Barcelona or the 1992 Expo in Seville helped the country to be more aware of its role for the future. Even graphic design was seen as a value in itself and a means of promoting Spain as a modern country. However, this new situation did not involve the practice of typeface design in the same manner as graphic design since the old guards were suspicious of new technology.

The debates on the convenience of using computers at design schools have long since ceased (even though it was necessary at professional design offices) but the use of the computer for designing type was always considered by both design professionals and educators to be a bad practice. After overcoming this perception, in some cases a truly apocalyptic one, typography and typeface design has slightly increased its importance in the Spanish graphic design scene.

Initiatives such as the experimental digital type project Garcia fonts & co (1992) and the commercial type foundry “Type-o-tones” emerged within the scene as people became aware of the need for changing perceptions and removing the previously established barriers.

Interested designers also became more enthusiastic about typography. As a result, quite a large number of graphic publications were released: ephemera, fanzines, magazines, all were the work of talented professionals who involved themselves in their own self-commissioned projects. Designers quickly became aware that there were a lot of things that should be done about the situation. And some even carried them out.

The ATypI conference that was held in Barcelona in 1995 was a true gift for some of us type lovers and self-taught “typographers”. Personally, I remember the event as a great opportunity to meet some of the type designers whom I greatly admired.

Little by little, type design (that “freaky” speciality that we had to learn on our own due to the lack of proper instruction at school and the absence of experienced professionals) seemed to acquire its own place in the design realm. All graphic design schools include typography classes in their curriculum although some students travel abroad to attend postgraduate courses on type design. Presently, the number of designers – and clients – that are aware of type licensing is increasing and some of them even decide to commission exclusive type designs, taking into account the benefit it brings to identity communication.
In the last four years, TDC2 has awarded several typefaces submitted by Spanish designers. This proves that the quality of the work that has been carried in recent years has improved greatly. Although there is still much to accomplish, we are enjoying high-spirits. We have been successful with the first Spanish Typography Congress was held in Valencia last year, and with unique events such as “Lletraferits 2005” where an interesting type programme was successfully improvised during an entire weekend. The work of Campgrafic publishers has also been remarkable. They have taken a risk on reissuing in Spanish some of the classic publications on typography (Renner, Tschichold, Eric Gill ...). I am certain that new contemporary authors will come as the result of renewed interest in type design matters.

To summarize, there has been a period of type “preheating” since mid-1990’s. The interest in typography that years ago seemed to be the cause of trends in graphic design is now becoming a promising reality. We all hope so! However, behind the “promising” future, typography in Spain does not rest entirely on solid ground. Initiatives are typically the result of the enthusiasm stemming from a group of vocational designers more than organized institutional enterprises. Devoting time solely to typeface design in Spain has been more an amateur practice than a professional one for it is not possible making one’s living on typeface design in Spain. It is the responsibility of those of us who are currently in this profession to improve the situation to assist those that will be entering it in the future.

So stay tuned!
Sweden

The Swedish government has proclaimed 2005 to be a National Year of Design. This has resulted in numerous exhibitions, events, and debates although unfortunately, very few of them have been even remotely connected to typography. Even the area of graphic design has been neglected. Instead, the forceful industries of architecture, interior design, furniture design, and industrial design have been successfully acclaimed to date. We can hope that a broadened public interest in design will eventually lead more people into acknowledging the importance of letters. However, for the present, our small typographic community can only rely on ourselves to publicize our field.

From 25 April to 30 December 2004, the Museum of Medieval Stockholm hosted an extraordinary exhibition titled “Mutilated Books” (Stympade böcker). Since many Swedish libraries were destroyed by the 16th-century church reformation, there are few survivals from the earlier periods. The exhibition featured leaves from many beautiful 14th-century books, some were even reused as dust-covers on the accounting books for the Vasa kings.

For their Christmas gathering, The Stockholm Typographic Society dedicated their entire newsletter to an interview with Sweden’s most celebrated type-designer, Bo Berndal, now aged 81. He has created over 102 typefaces (282 if you include type styles). Mr. Berndal is also well-known for his book *Typiskt Typografiskt* (T. Fischer & Co, Stockholm).

The Typographic Society has also continued to hold a wide range of lectures: 21 October, Ulla Smith Örn on Type in Television at the Stockholm publishers Almlöfs; 9 March, Danish designer Per Mollerup on corporate identities; 25 November, Arne Heine on his perception on book-typography, with regard to his new book *What everyone who uses them should know about type*; 2 February, Olof Johansson on Coloring at Almlöfs.

A new small book on typefaces was released in March. *Tio Tydsnitt för tidningar* (Ten typefaces for newspapers), written by Pelle Andersson, Åsa Rosberg, and Erik Uppenberg at A4. The same month they also released Bo Berndal’s typeface **, with three weights and italics with a Roman Small Caps.

The Calligraphic Circle has continued to hold workshops and has now announced a new three-year course in lettering & calligraphy. On 19-20 March, calligrapher Gun Larson lectured on the Spencerian Script “Swash and Flourish”. They also held two workshops with British calligrapher Ewan Clayton: 16-17 October on the lettering of *The Book of Kells* and the *Lindisfarne Gospel* and 14-15 May on the life and work of German calligrapher and typographer Rudolf Koch.
This year, the Berling Award was given to graphic designer Marie Glase for her long career as a book designer and her holistic view on the book as a vehicle for reading. The award was founded in 1989 by graphic designer and calligrapher Karl-Erik Forsberg and is based on funds donated at his seventy-fifth birthday party in 1989 and the earnings from his typeface BERLING ANTIKVA. In addition, the Berling Scholarship was given to Jalmar Staaf. The award was founded by the owner of Berling Antikva, Verbum AB, to help young designers and typographers with their studies and travels.

This spring, Glenn Sjökvist reopened his bookshop "Antikvariat Morris" in a new location. His bookshop specializes in hard-to-find titles on typography, graphic design, history of the book, printing, etc.

www.svaf.se/morris
The exhibition “Type in Design” took place in April 2004 in the “House of Artist” gallery. It presented works of young Ukrainian designers and students of different high schools of fine arts. There were book designs, posters, calligraphy, type faces and type compositions exhibited.

In August 2004, the Kiev city arts gallery “Lavra” presented “the new Ukrainian alphabet” and other typographic and book design works by known graphic artist and member of the National Academy of fine arts and architecture, Vasil Chebanyk. He says that a type is a visual image of the language, which fluidly coincides with its melody. He investigated written samples of ancient Greek, ancient Bulgarian, “Cyrillic”, and alphabets of Kiev Rus, and on them based a new Ukrainian alphabet where he united old traditions, European dynamics, and modern Ukrainian particulars.

Two Ukrainian font designers won three “Citations for Excellence in Type Design” in the TypeArt ‘05 International Cyrillic type design competition in Moscow. Viktor Kharyk won for BLOOMING MEADOW and UNIOPT and Dmitriy Rastvortsev won for DR GALUSHKI.

A new encyclopedic publication by Professor Jakym Zapasko titled The Ukrainian Manuscript Book was presented on 6 March in the National Museum of Ukrainian Literature in Kiev. This monumental work is an attempt to chronologically trace the development of book art in Ukraine. The best-known Ukrainian manuscripts dating from the Kiev princely eras to the 18th century are analyzed and described in this publication. The work by Jakym Zapasko, prepared for publication by the Lviv Publisher Svit and printed in Priav, Slovakia by Polygraf, is illustrated with 250 masterpieces of national and international significance, including the Ostromyr’s Gospel, a unique family portrait of the Kyiv Princes of Sviatoslav, and Renaissance decorations of the excellent Gospel of Peresopnitsa. (Contact: Doroshenko 41, Lviv 290000, Ukraine, Ihor Melnyk, Editor in Chief of “Svit” Telephone +38 (0322) 726-890, 743-145)

www.ukraine.org/www.ukrainet.lviv.ua/uam/96/205eng.html

Ukraine
I have decided that it’s time for me to stand down as UK delegate. Each year after writing these reports I promise myself that I will keep a diary of all the typographically related things in order to make the task easier and less last-minute than it always seems. Every year I fail. What follows is my last selective recollection, in no particular order, of some of what has happened in the UK this last year.

Following its re-birth last year, the St Bride Library continues to be open to the public three days a week. The Friends of the St Bride Library, chaired by Rob Banham, have continued to keep the library’s profile high with their annual conference and the lecture programme.

Last year’s conference “Bad type”, 18–20 October and organised by Caroline Archer and Shelley Gruendler, featured the largest number of speakers, exhibitions, and events yet. http://stbride.org/friends/conference/badtype. The fourth conference “Temporary type” will be held on 10–12 October and full details can be found at http://stbride.org/friends/conference/temporarytype

The lecture series, organised by Catherine Dixon featured: Simon Esterson, “The changing newspaper”; John D Berry, “Contemporary newspaper design” (lecture and exhibition); James Clough, “Mistral and the shopping list types”; Phil Baines, Jerry Cinamon, and Tanya Schmoller: “Hans Schmoller, the Penguin years” (lecture and exhibition); Caryn Radlove, “The graphic world of Paul Peter Piech” (lecture and exhibition); Martyn Thomas: “Harry Carter, man of type”; and Peter Cartwright and Ann Pillar: “From chisel to pen, inscriptive letterforms from Early Christian Wales”. The current exhibition, “Ian Hamilton Finlay: of conceits and collaborators” is followed by “The Graven Image Press: lettercutting and visual metaphor in the work of Stan Greer”.

On a lighter note, the Friends of the St Bride Library and the Typographic Circle have introduced a social event on the third Tuesday of every month in the Punch Tavern on Fleet Street.

The Typographic Circle’s own lecture series continued and another edition of its magazine Circular was published. Talks were given by Morag Myeerscough, Alessio Leonardi, and Brian Webb. The next talk is by Julia Ionides and Peter Howell and will be on multi-sensory design and its application to wayfinding and signage. www.typocircle.co.uk/events/index.live

On 18 May, the Monotype Foundation, a non-profit company dedicated to the worldwide advancement of the typographic arts, was launched at St Bride. They will fund events and organisations through initiatives such as educational scholarships and grants for libraries and museums. A limited edition facsimile print of one of Eric Gill’s drawings for GILL SANS BOLD EXTRA CONDENSED is available from www.monotypeimaging.com/about/MonotypeFoundation.asp

Letter Exchange has continued its diverse programme of lectures. This year they were given by: Annetta Hoffnung about the humour of Gerard Hoffnung; Richard Kindersley; Rachael Yallop; John Miles; Harriet Frayer of Memories by Artists; Phil Surey about sign-writing in India; Werner Schneider; Gerald Fleuss on the Edward Johnston Foundation; and Alan Fletcher.

Following the Printing Historical Society’s AGM, on 10 March 2005, Robert Faber of Oxford University Press gave an illustrated lecture on The Oxford Dictionary of National Biography and scholarly publishing from 1882 to the present day. Their next conference, 6–8 April 2006, organised jointly with The Ephemera Society will be on
the theme of the jobbing printer and their work.
www.printinghistoricalsociety.org.uk

The ISTD continued to promote both its student and international awards schemes. Graphic design and typography have been more apparent at London’s Design Museum this last year than for some years previously. Several ATypI members contributed material and information for the exhibition “You are here: the design of information” held 12 February–12 May. On 21 February, Matthew Carter was interviewed in front of a capacity audience by Emily King (and appeared on a TV arts programme the following night) and typography was central to Penguin Books’ Great Ideas cover designs which were one of the nominations for the Designer of the Year Award.

The wonderfully sociable Wynkyn de Worde Society also had more a typographic flavour this year with talks by Lida Lopes Cardozo Kindersley on 20 January, Edmund King of the British Newspaper Library on 19 May, and Ian Mortimer on 15 March. A special members-only evening was held at the V&A Museum on 13 April when Dr Rowan Watson, Head of Documents for the V&A, gave an introduction to some of the treasures of the National Art Library. Some of highlights of the collection, such as early printed books printed by Manutius or Baskerville, etc., were on display and could be inspected up close.

On 12 May, Faces and Fedrigoni UK held a symposium titled “Developments in type: evolution or revolution?” Speakers were Robin Nicholas, Sebastian Lester, and Allan Haley.

As most members will know by now, Justin Howes died on 21 February at home in South London aged only 41. Extensive obituraries have appeared in the national and design press. Justin was the founder of the Friends of St Bride Library, creator of the digital version of founder’s caslon, author, one-time curator at the Type Museum, and above all one of the most enthusiastic, generous people in the type world. He will be sorely missed.
United States of America

The past twelve months has been seen as an important shift in the type designer’s and the type foundry’s approach to OpenType. A year ago, it was not uncommon to hear designers and foundry owners asking: “Why release a new typeface in the OpenType font format?” Today this has changed to: “Why not?”

There are several reasons for this shift. Typefaces such as the OpenType version of Linotype’s Zapfino and Adobe’s Bickham Script Pro have captured the excitement of type designers. We have witnessed a virtual typographic arms race as designers attempt to surpass each other with contextual OpenType features in their fonts. An additional contribution is Adobe’s continued efforts to cease promotion of PostScript Type 1 fonts and the relative ease of creating single OpenType font files in FontLab (as opposed to a series of Expert-set Type 1 fonts).

The enhanced OpenType support in Adobe’s Creative Suite 2 and the gains of InDesign over QuarkXPress have demonstrated that there is an integral base of potential customers. Quark’s announcement of OpenType support in the upcoming version of XPress proves that there will be a market beyond Adobe Creative Suite users.

There have been a number of font releases to ride the OpenType wave in the United States. In July 2004, Bitstream announced the six-font Charter Pro family, thus initiating a new support of OpenType. Bitstream head Anna Chagnon stated: “This will be the first of many OpenType Pro Pack releases from Bitstream. We are starting with the Bitstream Originals, including Bitstream Iowan Old Style, Bitstream Arrus, and Bitstream Amerigo, to name a few.” Of the fonts listed, Iowan Old Style Pro should be available by the time you read this.

All of Microsoft’s ClearType Collection includes a full set of Pro-level OpenType features despite the apparent ClearType focus. The set that was unveiled to the type world at ATypI Prague 2004 includes six Western font families (including Greek, Cyrillic, and Latin support) and one Japanese family. The fonts have generated a great deal of excitement and chatter on the lists and message boards, even though their official release with Windows Vista is still a year or so away.

In November 2004, the Adobe release of Bickham Script Pro generated a great deal of industry excitement. Adobe has not issued a press release (those who attended ATypI Prague will recall that Adobe does not issue font press releases), however Adobe’s Tom Phinney, Program Manager of Fonts and Core Technologies at Adobe, posted an announcement to various lists claiming that “… to the best of our knowledge, this represents the most complex and sophisticated use of contextual rules for alternates and ligatures in an OpenType font to date. Many lowercase letters have 20-30 alternate forms.”

November also saw the release of the Ed Benguiat collection from the OpenType trail-blazer, House Industries. “The five fonts included in the Ed Benguiat collection are fully articulated OpenType faces with many features that give them a convincing hand-lettered appearance. The ligatures in Ed Script give the font a natural pen-drawn feel while Ed Interlock takes full advantage of OpenType’s contextual alternates setting, with well over 1,000 unique letter combinations.”

In 2005, House Industries released John Downer’s Paperback, a set of twenty-four set of OpenType fonts designed to create strong, readable text in challenging applications. The same month, P22 issued an OpenType version of Cézanne, their best seller. This new version was created
by James Grieshaber and “(featured) several types of numerals (lining, oldstyle proportional, tabular, superscript, subscript and fractions), ligatures, snap-on swashes, and word glyphs (the, of, le, and, etc.). This new CEZANNE PRO OpenType font includes over 1,000 glyphs and ‘smart features’ that will automatically substitute letter combinations to create an even more natural handwriting effect than was possible with its predecessor.”

July 2005 witnessed another batch of OpenType releases. Chank released TRUCKER (no relation to Josh Darden’s FREIGHT, which was also released this year) and Mark Simonson introduced PROXIMA NOVA, a new sans serif family of 42 fonts – seven weights in three widths with matching italics. This was a redesign of his earlier font family, PROXIMA SANS, released in 1994. Chank has made a “commitment to release all new future fonts in OpenType format” while he is currently converting all of his previously-released fonts into the format. Chank has been keeping busy on custom work for clients, stating: “My latest custom projects have been for Target, Pizza Hut, Pottery Barn and Huggies. The Target work is great, but I think the Huggies fonts (12 of ‘em) are my favorites. You can see the baby fonts on diaper packaging and ads and at the website. It’s a fun casual sans called HUGS.”

New York-based Type Director’s Club announced the winners of the TDC2 type design competition in June 2005. The international slate of winners included many fonts in OpenType format.

A non-OpenType (as far as we know), but equally intriguing, development in the world of type this year, was the announcements from House Industries concerning the Photo-Lettering font library which they acquired last year. House is partnering with Dutch font wizard Erik van Blokland and Christian Schwartz to “revive the collection and create a new portal for vending the timeless classics as well as new creations.” Customers will be able to customize and license headlines set as PDFs rather than the actual font files.

Community
The typographic year in the United States ended as it began with TypeCon, the North American gathering of students, designers, and typographic aficionados. TypeCon 2004 took place in San Francisco and TypeCon 2005 was in New York City. Both cities could lay claim to being the typographic capital of the United States, with perhaps Boston, the venue for next year’s TypeCon placing third. The New York area has the Type Director’s Club, James Montalbano of Terminal Design, Hoefler & Frere-Jones Typography, Mark Batty Publisher, Gary Munch, the newly formed Village type collective, semi-regular articles on type in the New York Times and a wide variety of other type designers, publishers, and typographic designers.

However, over the past twelve months, building on the momentum of TypeCon 2004, the Bay Area seems to have moved up in the typographic power rankings, seemingly due to the continued success of the on-line type communities Typophile and Typographica. Both online entities have an international reach although their roots remain in the Bay Area.

Popular online collaborative type blog Typographica faced a set-back this year when the Canadian authorities confiscated its typographi.ca domain. Now residing at typographi.com, the site continues to post regular short articles and encourages reader interaction and debate.

Typophile celebrated its fifth year online with a complete re-design and now features an interactive Wiki database, typo-news aggregator as well as a set of semi-moderated forums where almost anything goes. The community attracts thousands of visitors and contributions daily, and is clearly the international hub of all things typographic, at least for type fanatics located in the Americas and Europe.

Typophile converted its on-line success to success on the big-screen hosting Typophile film festivals at TypeCon 2004 and 2005. The organizers also packed another two shows at their San Francisco venue prompting SFWeekly to report that “San Francisco (and the larger Bay Area) seems to have drawn an inordinate number of type types – and they’ve all come out of the woodwork lately.”

In other online news, John D. Berry continues to contribute regular in-depth articles to Creativepro.com. This year Publish.com has also started posting new font related content.
Other news

October 2004 saw what could possibly be the most high-profile press release mention of an Adobe font with Apple’s launch of the iPod Photo. The press release, mockups, and online promotional material prominently reference a new user interface version of Adobe MYRIAD, Apple’s corporate font. Some have speculated that the move may be reflected in other Apple’s products which have not traditionally utilised branding fonts in their user interfaces.

In November 2004 Agfa, a Belgian company, divested its US-based type subsidiary Agfa Monotype and was renamed Monotype Imaging. The company’s ITC type department continued to issue new releases, and its online distribution arm, www.fonts.com, continued to add new foundries throughout the year. One of Monotype Imaging’s first moves was to announce the Monotype Foundation, a non-profit company dedicated to the worldwide advancement of the typographic arts.

November also saw P22 announce their acquisition of the Lanston Type Company, they have since issued several releases under the Lanston brand.

The Tsunami disaster prompted TypeCon organizers SoTA and the UK-based Building Letters organization to collaborate on a font community response. The result was FLUERONS OF HOPE, yet another OpenType font with many alternate characters and over 400 glyphs. The font was engineered by Bitstream’s Jim Lyles and distributed via MyFonts.com with all proceeds benefiting Tsunami relief. Over 200 designers contributed to the project and over $16,000 has been raised to date. In January, MyFonts.com had an additional source of pride, for they announced that they had just sold their 1,000,000th font.

In April 2005, Microsoft and Ascender announced an agreement that allows the Illinois-based company license a number of Microsoft fonts to end users, companies, OEMs, and ISVs. Ascender also signed deals this year licensing fonts from Bigelow & Holmes and IBM.

Looking forward

It should not come as much surprise that there is a great deal happening in the United States, with respect to type design and type technology, and the next twelve months promise to be as exciting as the last. We fully expect the OpenType momentum to continue to build and excitement around OpenType support in QuarkXPress and Windows Vista will likely have reached fever pitch by this time next year. Ever more spectacular contextual OpenType fonts will be released, but designers should start to focus on the rendering performance of complex fonts as well as the intriguing results. More workhorse OpenType fonts and revivals will be issued, but one thing is certain: that United States-based type designers, vendors, and technology companies will be at the forefront of this wave of innovation.
Candara

Candara is a casual humanist sans with verticals showing a graceful entasis on stems, high-branching arcades in the lowercase, large apertures in all open forms, and unique ogee curves on diagonals. The resultant texture is lively but not intrusive, and makes for a friendly and readable text.

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890

Constantia

Constantia is a modulated wedge-serif typeface designed primarily for continuous text in both electronic and paper publishing. The design responds to the recent narrowing of the gap between screen readability and traditional print media, exploiting specific aspects of the most recent advances in ClearType rendering, such as sub-pixel positioning. The classic proportions of relatively small x-height and long extenders make Constantia ideal for book and journal publishing, while the slight squareness and open counters ensure that it remains legible even at small sizes.

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890
The Microsoft ClearType Font Collection

Candara and Constantia are parts of the Microsoft ClearType Font Collection to be included in the coming Windows version named Vista.

The fonts were developed in accordance with the screen enhancing technology Clear Type.

Other latin fonts in the project include:

Cambria by Jelle Bosma with Steve Matteson and Robin Nicolas

Corbel by Jeremy Tankard

Calibri by Luc(as) de Groot

Consolas also by Luc(as)

Selected glyphs from all six fonts have been used for the decoration on the cover.
Association Typographique Internationale

is the premier worldwide organisation

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