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An introductory note

ATypI, Association Typographique Internationale, is a worldwide organization, with a half-century history of enabling and encouraging communication across linguistic, political, and cultural boundaries. The strength of the association is in its dispersal throughout so many countries of the world. One of the visible and tangible signs of that strength is the annual reports from the Country Delegates of ATypI.

It’s hard sometimes to divide typographic news into countries; by its nature, typographic communication is international. So if there is occasionally a bit of overlap in our reports, that simply gives us the benefit of multiple perspectives on the same processes and events. The reports collected in this booklet will remind us of the many developments in the world of type—which is the world we all live in—over the year since ATypI’s last conference, in Brighton in September 2007.

Our thanks to the Country Delegates, and our encouragement to type designers and typographers in countries that are not currently represented here, to volunteer to become delegates for those countries. The world of typographic communication has no boundaries.

John D. Berry
President
The period 2007–2008 was one of intense typographic activity in Argentina that is the result of both private and cooperative endeavors to promote typography and type design. As a clear example of the significant growth in this field, ATypI has this year more Argentinian members than ever before, which allowed to jumpstart two projects. Firstly, a local ATypI site (www.atypi.org.ar) that serves as a tool to collect information for the annual report of the association. And secondly, by means of the same web-based tool, the creation of a database that carries typography related courses, classes and professionals throughout the country.

Events

ATypI was honorary sponsor of two important Latin American events that took place in Argentina. The first one is the “Encuentro Latinoamericano de Diseño” organized by the University of Palermo. Here, three of the local ATypI members made a presentation about the state of local typography, focusing on historical background, current activities and commercialization of fonts.

The second event that was sponsored by ATypI at a regional level is the type design Bienniale “Tipos Latino” (www.tipo.net.ar) and the resulting travelling exhibition. The 2008 Biennale follows in the steps of a predecessor, “Letras Latinas”, which was successfully held in 2004 and 2006 and it was later shut down when Tipográfica magazine ceased to be published.

Tipos Latino is a regional activity that includes eleven countries: Argentina, Bolivia, Brazil, Chile, Colombia, Ecuador, Mexico, Paraguay, Peru, Uruguay and Venezuela. A jury, formed by a juror from each participating country, met up in Mexico and selected 79 works out of a total of 471 submissions. They also selected eight projects to be awarded merits for typographic excellence. Renowned type designer Alejandro Lo Celso was the Argentinian juror. Detailed results are published at www.tipo.net.ar/2008/resultados.php.

The local organizers in each of the host countries put together an agenda of additional activities in all the cities visited by the exhibition. In Argentina the event was already put up in two venues in Buenos Aires and one in Rosario, and it is scheduled for Córdoba, Junín and Mendoza later this year. The related activities included calligraphy, type digitization and type design workshops, discussion panels, guided tours of the exhibition and lectures by local professionals and international visitors.

Two other exhibits were held simultaneously and within the same framework. A photographic gallery called “Letras en el calle” that portrays works of lettering and signage found locally, and “La grafica del Di Tella”, an exposition of works by the local Design Department of the Instituto Di Tella, in the cultural center España, in Mexico City. Pablo Cosgaya presented his lecture “Enseñanzas del diseño y la tipografía” in the Universidad Católica del Salvador. Marina Garone, in collaboration with Albert Corbel, curated the exhibition and series of conferences “La otra letra: mujeres impresoras en el mundo del libro antiguo”, held at the libraries Palatiniana and Lafraigne of Puebla, Mexico. She also organized the series of conferences “Más que viudas y huérfanas: las mujeres en el mundo editorial”, in the cultural center España, in Mexico City.

As a consequence, Argentinian designers in the 3rd International Congress of Typography that took place in Valencia in July 2008 was also very significant. Marina Garone and José Scaglione lectured at this event while Eduardo Manso and Ramiro Espinosa, in collaboration with Laura Meseguer gave workshops on calligraphy and type design.

Education

The cycle of conferences organized by T-Contact, an open group that works since 2003 towards the education of practice and theory of typography, continued in 2008 with renewed vigour. This year the lectures were held at a new venue, the Gutenberg Foundation, which allowed for a more fixed schedule of activities than in 2007. Since the last ATypI report, there were ten meetings with lectures from Lorenza Amengual, Eduardo Manso, Alejandro Lo Celso, Verónica Burian and José Scaglione (co-located with TypeTogether’s exhibition in Rosarió), Horacio F. Gombisch, Ariel Di Latio and Rubén Fontana.

Earlier this year, a research group was shaped with the purpose of working on the project “My C 10 10 4 3 0 0”, within the boundaries of the Secretary of Research of the University of Buenos Aires. The main goal behind this project is the development of a tool that allows to collect and record information about the regional production of typography. More information can be found at www.atypi.org.ar/proyecto.php. Also in the University of Buenos Aires, specifically in the professional update center, it was held the course given by María Laura Garrido and Nora Penya in 2007: “De la forma y de la letra”.

The typographic-education groups Espacios Eme (www.spaceymes.com.ar) and Caracter Tipográfico (www.caractertipografico.com.ar) continued to work steadily in 2008 and they collaborate with the showing of Tipos Latino in Mendoza and Córdoba respectively. Among other activities, Caracter Tipográfico organized a lecture by Alejandro Lo Celso entitled “Accrescentamento a la letra. Fundamentos del diseño de tipografías”.

Fonts and foundries

Several fonts partly or wholly designed by argentinian hands were published since the 2007 country report. Sudtípos (www.sudtipos.com) published Calgary Script, Feid Script, Mati, Pronto, Insinida, Biflas Aires, Ñaíque Script and Primavera. Tipo (www.tipo.net.ar) published Overlock and it is about to publish Chaco. TypeTogether published Bree and released Athelas (designed in 2005 but never published), and PampType published Ate.
As regards tailored type design, there are three projects that are worth mentioning: Eduardo Mano designed Sunday Times Modern, recently implemented by Sunday Times; Alejandro Loyola designed Garamonte, implemented as corporate typeface for the Government of Toulouse; and Eduardo Tonni and Alejandro Paul designed a corporate font for Ecopetrol.

Awards
In November 2007, the Asociación Española de Profesionales del Diseño awarded Rubén Fontana with a lifetime achievement award. Athelas, the typeface designed by José Scaglione with collaboration of Veronica Burian, and published by TypeTogether, was one of the winners of the Armenian Gramsham Competition. And Burgues Script, designed by Alejandro Paul received the certificate of excellence at the TypeDirectors Club competition and at the Tipos Latinos Biennial.

Books and magazines
Patricia Gatti, member of the “Sociedad de Bibliófilos Argentinos”, published “Tradiciones Argentinas”, a book by Pastor Obligado. This very limited collector’s edition was printed in letter presses by Francisco Grunauer and it features five engravings by Oswaldo Jalil. The calligraphic initials and cover were done by Maria Eugenia Roballos.

Austria
Susanne Dechant

Presentations
To start with, the local typographic society, Typografische Gesellschaft Austria is humming with successful events.

Next to the traditional roadshow of the excelled books (schönste Bücher Austria, Germany, Switzerland and the Netherlands) organized by THA in January, three talks about high level book making took place. Guest speakers like Heike Greif / Elena Barriga and Piet Gerards, each of them a winner of the countries’ contest, were followed by Austrian sensitive typographic designer René Düker. He was interviewed by Clement Schoeller, aka this years moderator of Typo Berlin. A delightful evening for type lovers.

This year’s lecture programme of THA is true to the motto “type face person only”. The series started with Heidrun Oeter with a delicate lecture about the work of Adrian Frutiger; next in plan was Frieda Sack, whose visit unfortunately had to be cancelled by health reasons. In May Sibylle Hagnk told a crowded audience about the “intimacies of type families” and for the coming two months Veronica Burian and Jeanne de Bort are due to give their talk.

Symposium
And luckily for the third time in a row type and book interested folks will gather at the – meanwhile very well known – insider’s tip “Symposium Raids”. This years subject “Unconscionant victory and another book” is curated by Walter Panninger, the endlessly engaged expert on typographic issues. The programme offers celebrities on and off stage: Irena Boom, Piet Schreuders, Gunter Karl Rose, Dominican Rafael Geirke and frequent speaker Just Hochuli. The very “I Tiptofden” of a hedonist meeting (www.typografischegesellschaft.at)

Design Austria
The national interest group for graphic design has been reborn in its structures and might now ship to new levels very soon. Cordula Alessandri, Peter Dieisenberger, Rudolf Gregor, Helga Innerhofer, and Sigi Ramoser stand for the new persuit, concentrating on communication design issues and corporational connections.

www.designaustria.at

Typotan

Belgium
Jo De Baerdemaeker

This report presents the typographic activity of Belgium in 2007-08.

Exhibitions
Type on Sch 4. A collection of recent projects from the typographic designer and typogra phy Pierre de Sciallo was presented in Catapalt (Antwerp). The theme of this fourth exhibition of Type an sch is “On manant dans la ville“ (wandering door de stad/walking in the city) – connected his projects that have, in some shape or form, a link with wandering around the city. It ran from 26 October 2007 till 22 December 2007 (www.typoschapher.be)

Events
Helvetic: Gary Heston’s documentary on Helveti ca premiered in Belgium on 26 September at Cinema Zol (Kunstencentrum Stad) in Leuven.

Shapeshifters 07/08: This years series of talks by renowned designers ran from November 2007 till March 2008 at the Brussels’ Brusselschouwburg. The organisation was in the hands of Sant-Lukus Brussels and Martin Sand berg. Omar Vulpinari, Anton Beke and Lars Müller were amongst the presenters, who were asked to interpret this years theme entitled “Cosmographies” (more information at www.shapeshifters.be).

Integrated 2007: The biggest event of the past year was Integrated07. This two-day conference was organized by Hugo Pumart and Sant Luca Antwerpen (Karel de Grote Hogeschool) and was held at the Kielg (Internationale Kunstcampus, Antwerp) on 1 and 2 November 2007. Its theme focused on the area between graphic design, typography, new media, architecture, advertising, art and other disciplines; in other words, on the cross-media phenomena and the occurring design attitudes. Speakers included Rick Pouyn, Rene Kopp, Pierre de Sciallo, Alessio Leonardi, Tom Hautiek, which attracted more than 750 participants (more information at www.integrated2007.com).

BOLD Italie: The fourth edition of the free annual conference day on typographic design included presentations from Werkplaat Typografie, Alúkle and Richard Hollis. It took place at Kunstencentrum Vorst (Ghent) on 17 April 2008 and was organised by Sant-Lucas Visual Arts (Ghent).

AZ-33: On 21 May 2008 the Provinciale Hogeschool Limburg (phl) coordinat a study-day on typographic and graphic design. A–Zij, Typographical Private Space. This event started with a Linotype-presentation by Akira Kobayashi, followed by all day-workshops with Sara De Bondt and Jo De Baerdemaeker, Linotypie and Akira Kobayashi, and Job Wouters (Leiman) and Hansje van Halem. Afternoon talks and case studies were presented by Peter Bi, Luk Sara De Bondt, Linotypie and Gerard Unger. In the evening a debate on “Too much type” was moderated by Luk Montaghi and featured Gerard Unger, Akira Kobayashi, Job Wouters, Ann Bosmans, Jo De Baerdemaeker and Sara De Bondt. The day concluded with a reception where the results of the individual workshops was shown, followed by a party with Type-Jockeys (more information: www.a-zij.be).

Honorary degree for Gerard Unger
The Universiteit Hasselt presented Prof Gerard Unger with an honorary doctorate during their seventh lustrum on 28 May 2008. This degree was proposed by the associated Faculty of Visual Arts, in collaboration with the Provinciale Hogeschool Limburg (phl). Professor Unger received this honorary degree for his forty-year career, in which he not only designed aesthetically pleasing typefaces, but also managed to tackle a new issue within each of his projects, like the improvement of legibility or the space- and paper saving solutions, which characterize his designs.

Plantin-Moretus awards 2008: Fourteen books were awarded with the annual ‘Plantin-Moretusprijs’ for the most beautiful books designed in Flanders over the past year. The event was held at Bozar in Brussels on 10 June 2008. The winning books were shown in an exhibition at Bozar until 24 August 2008 and will also be displayed at the upcoming events: Manuscripta Amsterdam (September 2008); Frankfurter Buchmesse: 15-19 October 2008; Boekenbeurs Antwerpen: 15 October – 11 November 2008 and at Best Book Design from all over the World, Leipzig (Spring 2009). More information and a free brochure of the awarded books can be found at www.plantin- moretusprizes.be.

Typosum 2008: Initial welcomd four remarkable printers from four different eras at Typosum, their annual summer symposium on typography. Gerard Post van der Molen, Joost Van Langendonck, Tim Hallibuff and Paul Gottgens gave each a talk at the Chrissenhof Plantin auditorium of the Plantin-Moretus building in Antwerp on 30 August 2008.
Brazil
Marina Cheacur

The Brazilian type scenario keeps growing on plain sight. Every year there are more publications, lectures, workshops and released fonts. These are the latest important events:

Since August 2007 Oiticica Tipografia São Paulo (www.oticicatipografia.com.br) has promoted letterpress and bookbinding courses on regular basis, producing business cards, posters, leaflets and notebooks, besides offering printing services and guided visits with Letterpress cutting demonstration. Typography courses are also offered all over the country by Henrique Nardi in his education project Tipografica, that is celebrating five years.

The Biennial Tipos Latinos–Brazil (www.tiposlatinos.org/com/2008/sede.php?id=15) billed two months with a well presented exhibition, lectures, workshops and a debate. The Brazilian organizer was Cecilia Consolo, and Luciano (from Argentina) (“character”) and Marconi Lima (“FontCase: Adriane”). The gbaf fonts”) and Eduardo Omine (“OpenType”). To round out 2008, including a few pages printed in letterpress and ac São Paulo.

Cardinali represented the country in the jury. In São Paulo the exhibition presented the works of 162 artists from 27 countries. The second student exhibition at School of Design–University of Zagreb was held in June. It was, as same as last year, a presentation of student work produced this academic year in the course: product and graphic design, typography and photography. The goal of the exhibition is still a direct confrontation of all participants (students and teachers) with the results of education process. The exhibits reveal the real quality of that process. The exhibition stays open untill the beginning of next academic year in September. Also, it is important to mention that this year first as students, who took typography courses, graduated at the School of Design, since the implementation of Bologna process.

First significant event this year was opening of the first Croatian type foundry, Typofon. It was launched on 1 March, founded and run by Nikola Djurek. The address is www.typofon.com. Together with the founder, three new typefaces were released. Typofon Stencil, Tempera and Tempeba Bliko by Nikola Djurek. Tempera Rose, ronnued version of Tempeba, was released later on, in May. Also, Nikola was the author of Čerta Grande typeface released recently, together with Peter Biľak for Typophos. From 7 to 25 May an international triennial exhibition of graphic design and visual communications, called zgraf, was held in Zagreb. It exists since 1975 so this year it’s 35th anniversary. It is organized by the KULUP, the Croatian Association of Artists of Applied Arts. Throughout the years zgraf triennial have gathered designers, theoreticians and critics in order to discuss essential design issues and design status in contemporary society. So it has thus emphasized the importance of design as a profession; discussed the relationships between graphic design and art; pointed out the importance of education and advocated establishment of design school; studied the advance of digital technology in design–web design and multimedia in new design segments; and discussed the role and social responsibility of design and designers in the area of advertising. Zgraf has sought to establish conditions for polemic discourse on contemporary design practice and its role in the complex and often contradictory culture of everyday life.

The theme of this year zgraf was Local/Global. The idea was to make zgraf a meeting point of different cultures, a point of confrontation and dialogue between the local and the global, a point of respect and connection between differences of verification and learning about new values that may ultimately surface from these encounters. The exhibition was accompanied by numerous lectures. Two typography related were held by Suki Mafudikga, typographer from Zimbabwe (Zimbabwe Institute of Visual Arts and research of African Writing); and Nikola Djurek, typographer from Croatia, about Designing Typography Today. As apart of zgraf program, the retrospective exhibition “Merko Ilé–comic / illustration / multimedia 1975–2008” was held from 7 to 31 May. Merko is internationally famous Croatian designer and illustrator, who is living and working in New York. The zgraf events are intended for members of Croatian Design Society, all professional designers and design students.

The second student exhibition at School of Design–University of Zagreb that was held in June. It was, same as last year, a presentation of student work produced this academic year in the course: product and graphic design, typography and photography. The goal of the exhibition is still a direct confrontation of all participants (students and teachers) with the results of education process. The exhibits reveal the real quality of that process. The exhibition stays open untreated the beginning of next academic year in September. Also, it is important to mention that this year first as students, who took typography courses, graduated at the School of Design, since the implementation of Bologna process.

Croatia
Nikola Djurek

Cyprus
Evelin Loloidi, Zantides

The 2007–08 year has definitely been a very important one regarding the design academic development of Cyprus. It is the year that three private colleges have been accredited into Universities, University of Nicosia, Frederick University, and European University of Cyprus. They all offer four year accredited programs in Graphic Communication/Design, alongside, with the also new Cyprus University of Technology which is governmental. This has increased the level of competition and consequently it will raise the standards of academic design education. Students to enter in the private University sector now are asked to pass a portfolio interview or lie on probation accordingly, whilst in the public University they need to go through exams when graduating their secondary education. European funding is available for faculty research, student exchange and University collaborations.

Two major design events have taken place in Cyprus:

A one-day annual “Panorama of Visual Communication” with eight presentations of case studies by well established designers from Greece, in October 2007, and a two-day conference regarding the “Visual Arts in Cyprus” in terms of trends, problems and perspectives, in May 2008. Both events were organized in collaboration with the graphic communication program of the University of Nicosia, the University of Freie in Berlin, and the City Hall, Embajada de España en Brasil, Centro Cultural Sao Paulo and Sao Paulo, Typos Latinos was supported by the City Hall, Embajada de España en Brasil, Centro Cultural Sao Paulo and Sao Paulo.

Tipos Latinos Exhibition took place in Centro Cultural São Paulo from 13 to 27 July. There were twelve Brazilian fonts being exhibited. Amongst them was Fr- ida by Fernando Mello, his type family which received the special distinction of an award by the LMT Tokyo.

Each exhibition space was guided by several, as well as the lectures by: Alejandro Lo Celso (“Typography and language”), Gabriel Martinez Mayor (“Mexican, tying the charter”) and Marcon Lima (“FontCase: Adriane”). The international guests were also responsible for workshops: Gabriel Martinez Mayor (“Blackletter and copperplate caligraphy and Gothic”; and Alejandro Lo Celso (“Creativo process with typography”)–together with the Spanish Isabel Ferrer (“To make things with things”), and Brazilians Andréa Brandão (“Typography”) and Alejandro Lo Celso (“Typography and language of visual/digital) about Arts and research of African Writing; and Nikola Djurek, typographer from Croatia, about Designing Typography Today. As apart of zgraf program, the retrospective exhibition “Merko Ilé–comic / illustration / multimedia 1975–2008” was held from 7 to 31 May. Merko was awarded the Certificate of Excellence in Type Design for his Gloriola typeface. Gloriola was also awarded at the 23rd Brno Biennale in the category Type Design. Those of his fonts –Bistro Script, Gloriola and Portugia– were selected as Favorite Typefaces of 2007 at Typographica. Jan Maldendorfer’s interview with Tomáš Bousla was featured in MyFonts Creative Characters newsletter July–August 2008. Bousla also offers one free font (Miotela) available at his website (www.zgraf.org).
Type and designers

Underware

During 07–08 Underware has held typographic work sessions in academies and events in Germany, the Netherlands, Slovakia and US. These typographic fairs featured the Certificate of Excellence in Type Design at the tdc 2007 awards. In cooperation with Schmidt Partner, Underware created a new logotype for Daimler AG. Most recently, a font distributor MyFonts introduced their new logotype, also designed by Underware, in TypeCon 2008. TypoRex kept travelling around the globe in quest for hunting interesting people for interviews. Currently TypoRex is travelling to more than 300 epistles online (http://www.underware/at/post/index.php).

Suomi Type Foundry is a company dedicated to creating high-quality typefaces. The company was founded by Tomi Haaparanta, who has been designing typefaces since 1990. Tomi Haaparanta’s fonts are already distributed by Linotype, Monotype, JG2, e-Fonts and TypoRex. By the January 2008 he decided to set up his own font foundry.

Jarno Lukkarila Type Foundry

Jarno Lukkarila (born 1978) is a Finnish designer. As the author of the typography reference book Tekstiraken (2005) he is one of the few writing about the subject of the Finnish language. As a type designer Lukkarila is internationally recognized in the Motivator Awards 2002, where first three styles of Exta Sans typeface received the bronze prize in the Latin category. Lukkarila’s type family recently received the “Certificate of Excellence in Type Design” at the tdc 2007 typeface design competition organized by Type Directors Club at New York.

New font: OpenType Mister K

The font is OpenType with abundant features and contains the characters of all European languages. It will be released by FontShop this autumn. Mister K was designed by Jürgen Sandius from the Latin Institute of Design and Christoph Kocherth from FontShop took care of the technical aspects. The project started in the frame of a type design course at the Latin Institute of Design which was organized by Jürgen Sandius. Courses of this kind are offered several times a year for different departments and focus strongly on the use of Adobe Photoshop and experimentation with the OpenType features. Manuscripts of Franz Kafka reveal a unique handwriting style with strong calligraphic features, rich in alternation of character form and rhythm. Looking closer, glyph shapes derived from the Latin as well as the German script popular in Austria-Hungary in the beginning of the 20th century can be distinguished in different texts. Partly they are even mixed in one and the same text. It was this mixture and challenges to design “Mister K”, a typeface inspired by Kafka’s manuscripts, and named after the main character of the novels “Das Schloß” and “Der Prozess”.

Youden hulptip, The Best of the Year 2007

The Best of the Year 2007 exhibition at the Musée de Publicité, Paris (26 March–19 April) 2008, was arranged by Tarja Nieminen and targeted mainly for students. During the workshop, Peter Verheul also lectured on the history of Dutch typeface design.

A presentation of a new typographic handbook for teachers

Cynthia Batty from Mark Batty Publisher, New York, gave a presentation on a new typographic textbook in progress at the tdc in the Department of Graphic Design on 14 December 2007 (http://www.markbattypublisher.com/). University of Lapland 2007

University of Lapland Faculty of Art and Design

Graphic design/visual communication design: To test the legibility of typefaces with an electronic game.

By Janne Töikä

Key words: readability, legibility, typography, reading process. The legibility of typefaces and typography was discussed through literature and research done before.

With this information the test game was planned, designed and produced. It is suitable for those who take the first contact to typography.
Ingredients Amongst the various fonts re-made, the one most common commission was the one given to Eric de Beranger who, inspired by Michel Wladimir’s custom typeface for soccer jerseys (designing for Pro Football League is on all-size compounded alphabet with all diacritics required for setting foreign languages)!

While we’re at it, Beranger made a few other corporate typefaces, including a z-swoosh script for Hermès fashion brand and a sans for Marini motors.

Fellow Dutch designer Badani also contributed to the world of sports by creating a family for the identity of Roland Garros tennis event. Now we’re all waiting for the Tour de France to get its own typeface. Badani did not remain idle though as he also published a Sans Serif superfamily for reality and construction firm Vinci plus another extensive palette for the champagne brand Verio Cleopatrasosar, a dig-in-only alphabet for Lacoste (for which he already worked a few years ago) and finally a z-swoosh sans for La Banque Postale.

As for the retail / free release, young talent Mathieu Cortat opened his own business under the name of Nonpareille which serves as structure for marketing Stuart, the first family sold by the founder. Meanwhile, Jean-Michel Pérez and Laurent Rousselier, two former Estienne graduates, launched their microfoundry with non-latin fonts for corporate clients.

Let me mention also this year’s family extension and reunion in OpenType: Le Monde Courrier.ttf and Le Monde Lire.ttf by Parachute Typofonderie, and Viva Sans Narrow + Viva Slab by Xavier Dupré for Enigma.

Education
One of the most outstanding novelty this year was the opening of a new course in École des Arts Décoratifs with a strong focus on typography and type design. Lead by two acclaimed teachers, typographic designer Philippe Millot and type designer André Baldinger, the tuition has some re-issues in OpenType: Le Monde Courrier.ttf and Le Monde Lire.ttf by Parachute Typofonderie, and Viva Sans Narrow + Viva Slab by Xavier Dupré for Enigma.

Another lecture series took place in the University of Paris. Organised by designer and teacher Félix Muller, it gave us the opportunity to listen to some of the major figures of the current design scene, whether well-established or just caught in the middle of the hype: corporate designer Étienne Robial, graphic studio dValence, and type designer Hans-Jürg Hunziker followed the 2007 series initiated with André Baldinger, Philippe Millot and Jean-François Porchez.

May 2006 has been a significant time in French history. Students and factory workers, led by left-side political ideas and ideals, began strikes and riots in the capital, soon to spread across France. During this tumultous month, a prolific production of posters and flyers was done by students organised in revolutionary committees. The 10th anniversary of this event has been celebrated by numerous exhibitions, book publications and lectures. One of the best documented event took place in Galerie Anatomic, the sole art gallery entirely devoted to graphic arts in Paris. It gathered and showed a unique selection of prints, posters and handover documents to foster and support strikes, political commitments and anti-police/government actions. Making various techniques (collages, cartoons and stencils, offset printing) they are a strong mark of unleashed creativity of that time.

This year I had the opportunity to attend the 19th International Poster & Graphic Design Festival in Chaumont. Well, “international” is maybe exaggerated but the event is pretty much well-known here. It mostly features a one-week workshop with students who produce posters upon a specific topic, plus some exhibitions, awards etc. An great initiative, which could be even better if there was more content (e.g. lectures added to it).

Shortly after as you’re reading those lines, the 6th session of the Institute for Book History Lyon just took place. Another prestigious bunch of lecturers, too sad it’s so expensive (and far away, as far as I’m concerned)! The course (given by Sandra Hindman, Michael Twyman, James Mosley and Christian Jost) lasted four days and used materials from the close by library of the city of Lyon.

Third “new & recurring” event of the 2007–2008 period is the settlement of the Pecha Kucha series in France. Some type designers took part amongst the various pratitians invited for the first a monthly events, amongst which the winner Thomas Hunt-Marshland, fresh talent Emilie Mulliez, and Super/Type duo. The Pecha Kucha concept successfully took over France and was fully booked way before the actual presentations started, no need to say more. I shall conclude this section by briefly mentioning the few exhibitions worth seeing: Philippe Apel and José Mendoza were the two designer whose latest works talked about the design of Greek typefaces, name- ly the typefaces designed for the Greek magazine Aedon, their contribution to the design of the Greek newspaper Elíftro tétoio o And the design process of the Greek Rody in Old Face. Furthermore, Alexis Zavras talked about typeface encoding, Michail Semelos of Cannot Not Design talked about typographic design in everyday life and, lastly, Yannis Karoupos talked about newspaper and maga- zine design in Greece.

The National Book Centre of Greece (EKEB) organ- ized a book workshop, where apart from classes on novel writing, fiction writing etc., the workshop included classes on artistic bookbinding in collaboration with the Friends of the Bookbinding Arts, as well as engraving in collaboration with the Association of Greek Engravers.

This year a European Design, Awards (Ed Awards) held in Stockholm in May, awarded Athens-based Para- chute Fonts the award for Original Typeface for their typeface Centro Pro (in Centre Sans, Serif and Slab).

Dr. Klimis Mastoridis, organiser of the Internation- al Conference on Typography and Visual Communication (icTVG) series in Thessaloniki, resigned the post of director of the University of Macedonia Press, and moved to Cyprus to assist in the academic restructuring of the typeface and its programmes at the University of Nicosia.

The Greek Font Society have enriched their online orli, library with a new set of maneupic typefaces. These may be downloaded for free via their website (greekfonts. orli.gr).

Yannis Haralambous of the Atelier Flores Virus pub- lished a new book called Fonts and encodings which serves as a comprehensive guide to using fonts and typography on the web across several operating systems and applica- tion softwares. ‘Fonts and Encodings’ also shows how to take advantage of the various typographic options available nowadays.
It is with some sadness that I write this report on news in India. My co-delegate for India, Professor Raghunath K Joshi passed away at the age of 72, earlier this year, on 3 February 2018.

In Memoriam, Professor R K Joshi, 1936–2008

Professor Joshi or RK (as he was affectionately known to both his colleagues and students) was one of India’s most renowned calligraphers and typeface design professor. After working in advertising for over 30 years, Professor Joshi taught calligraphy, typography and type design at the Art and Design Development Centre at the Indian Institute of Technology in Mumbai from 1983 to 1996. From 1997 till his passed away, he was also visiting type design specialist at the Centre for Development of Advanced Computing (c-dac) in Mumbai.

Prof. Joshi helped found font design software, Indian language word processing packages and designed a series of Indic fonts for Microsoft Windows and Linux. He described his font design software “Vinayak” (created in collaboration with c-dac) as a digital calligrapher’s tool. He often spoke on the topic of Indian type design and calligraphy and was India’s unofficial type ambassador at conferences across the world – ATypI, Icograda workshops conducted by Mahendra Patel, Achyut Palav and Sanjay Kumar both from c-dac, IIT Mumbai. Girish’s research is focused on creating a model to adumbrate the structural features of Devanagari typefaces with the practical intention of creating a multilingual classificatory system. Uday Kuma’s research is concerned with the historical development of letterforms in Tamil, in particular with changes that occurred within script with the move to letterpress printing from palm leaves.

The international design conference “Kyoorius Design Yatra” is now in its third year. The conference takes place in Goa, from September 13 to 15, 2018. The conference that is organised by paper merchants Transasia Fine Papers has invited an international speaker list. This year, under the theme of “Convergence” speakers include Wally Olins, Kitsa Hari, Karim Rashid, Paula Scher, Paul Bondolf and Patrick Burgoyne, amongst others.

Education

Srishti School of Art, Design and Technology, Bengaluru has opened a new Assistant Professor at Michigan State University, recalls being taught by him and the importance of learning how to love life, curves, quirks and inabilities, individual characteristics and personalities, their rules and their inherent lawlessness. He is impressed how me media influence meaning, how Indian scripts, meant to be scratched into palm-leaves, were discovered within script with the move to letterpress printing from palm leaves.

The introduction of Unicode and OpenType have however heightened pressures as Indian scripts can co-exist along with English in a single large character set. According to Padiyath, Microsoft’s initiative to make Malayalam an international script will be a major step in adding more variety to the digital world. This passion with type, their shapes and meanings, stays with me to this day.

Developments in type design

In conversations with a number of Indian typeface designers, it appears that type design in India is still appropriating the one-dot style used in the original version was published. The addition of the characters to the standard, defined by the Japanese government, is theoretically inevitable, because characters outside the scope of the current version of the Joyo Kanji Character Table are expected to follow the glyph styles recommended by the other government standard, that is organized by the existing related standard character set standards are in-current, in which the existing related character set standards are in-current, in which the existing related character set standards are in-current, in which the existing related character set standards are in-current. These consistent incompatibility is theoretically inevitable, because characters outside the scope of the current version of the Joyo Kanji Character Table are expected to follow the glyph styles recommend -ed by the other government standard. According to the interim draft proposal, 186 new Chinese characters will be added, and five characters will be removed from the current version of the Joyo Kanji Character Table. The government plans to publish its final versi -on in late 2023.

Rival Mathrubhumi publishing group continues to use their Monotype typeface with its roots in hot-metal era though the typeface has since been redrawn. At the last count Malayalam may altogether have about 10 type faces and 150 display typefaces for use. There is potential for more original designs and revivals with so many new publications coming up every week and with increasing screen requirements. But, according to most Malayalam type designers, specialists, designers are not keen to work locally, largely because of the financial prospects and lack of organ-ized efforts.

According to Padiyath, another aspect that hinders type development in Malayalam (for that matter in any In-dic language) is the variety of keyboard standards in the language. There are 34 different keyboard standards being used by different publishing houses, to which the fonts are made. These are based on ASCII and have truncated the fonts to the English keyboard. This has led to the so-called reformatted script that has been in use since the 1980s. Further, Padiyath notes that apart from these, some groups have been advocating the reintroduction of the tradi -tional character sets that have much more characters now that the computers are more capable. All this rules out the development in a spell-checking or office software, despite a few sporadic attempts.

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坚定不移的发展的汉字样式，使得汉字的发展在数字时代成为可能。这种对汉字的热情，其形状和意义，一直伴随着我。
Activities related to typography have intensified in Mexico more than in previous years. Two events should be underscored: *Tipos Latinos* 2008 and *Las otras letras: Mujeres impresoras en el mundo antiguo*.

**Tipos Latinos 2008**

Veracruz, Mexico, April 2008.
Contact Francisco Cálcios, organized by Centro de Estudios del Computo, Universidad Autonoma de México, and the Graphic Design School, supported by Universidad Intercontinental and type magazine *Magisterial Conference*.

Different activities were held as such conferences, discussions, workshops and shows.

The following participated in the conference: José Luis Acosta: Font administration, Luis Alameda: Typographical brands, Laurette Godinas: From handwriting to typography; Albert Corbeto Lopez: Semiotics and typography, Mariana Garone: Lecturer, Books and Types, celebration of the typographer’s day, Camara Nacional de la Industria Editorial Mexicana, Instituto de Investigaciones Historicas, UNAM, September 2007.

**History of typography**

Gerardo Kloss, Lecturer, Books and Types, celebration of the typographer’s day, Camara Nacional de la Industria Editorial Mexicana, Instituto de Investigaciones Historicas, UNAM, September 2007.

**Ornaments in the editions of two Puebla’s 17th century bookshops**


**Latin America, the codex and the setting**

Félix Beltrán, Instructor, Museo de la Estampa y del Diseño Carlos Cruz-Diez, Caracas, Venezuela, October, 2007.

**History of written culture in Mexico**


**Semiotics and typography**

Mariana Garone, Lecturer, Graduate studies in semiotics, Universidad Anahuac del Norte, México, City, Mexico, November, 2007.

**Brands of printers and editors of the 18th century**

Iconographic samples of Fondo Antiguo de la Biblioteca Publica Universitaria de Morelia, Claudia Raya, Barbara Skintil, and Sidney Kean, Lecturer, Universidad Michoacana de San Nicolas de Hidalgo, Biblioteca Publica de la Universidad de Morelia, Mexico, December, 2007. Also presented in: Biblioteca Latina, Benemérita Universidad Autónoma del Estado de Puebla, Puebla, Mexico, May, 2008.

**History of books and libraries in Mexico**

Leslie Aguirre, J. Francisco Calles, Jorge Medrano, Alejandro Laso, Uzyel Karp, and Gabriel Martinez Meave, Members of the board, Round Table, Universidad Autonoma Metropolitana, Instituto de Investigaciones y Estudios Superiores en Antropologia Social, UNAM, México, City, Mexico, September, 2007.

**Typography in the 18th century**

Mariana Garone, Lecturer, Groups Horus, México, City, Mexico, June, 2008.

**Designers of their own tongue: indigenous calligraphers and typographers**


**Tipos Illustrated**

Centro Cultural de España en México, México, City, Mexico, August, 2007.

**Brand as a symbol**

Félix Beltrán, Museo de Arte y Diseño, San Juan Coyotlán, Coatepec, México, City, September, 2008.

**Appointments**


**Marina Garone**


This report clearly evidences how typography has a relevant place in the Mexican culture, both in education and its practice in different social environments.

### National lectures

**Typographic development**

Cristobal Henestrosa—Garbanzo Martínez, Lecturer, Facultad de Arte Plástico, Universidad Nacional Autonoma de México, México, City, Mexico, May, 2007.

**New-Spain typography of the late 18th century**

Mariana Garone, Lecturer, Books and Types, celebration of the typographer’s day, Camara Nacional de la Industria Editorial Mexicana, Instituto de Investigaciones Historicas, UNAM, September, 2007.

**History of typography**

Gerardo Kloss, Lecturer, Books and Types, celebration of the typographer’s day, Camara Nacional de la Industria Editorial Mexicana, Instituto de Investigaciones Historicas, UNAM, September, 2007.

**Ornaments in the world of books, status of the issue**

Mariana Garone, Lecturer, Seminar Reading during the Colony times: printer, libraries, and readers in America, Centro Universitario de Investigaciones Bibliograficas, UNAM, Biblioteca Elisa Altamira, Zacatecas, Mexico, October, 2007.

**Thoughts on titivication commerson in a Mexican indigenous group**

Marina Garone, Lecturer, and Colloquium “History of written culture in Mexico”, Centro de Investigaciones y Estudios Superiores en Antropologia Social, UNAM, México, City, October, 2007.

**Semiotics and typography**

Mariana Garone, Lecturer, Graduate studies in semiotics, Universidad Anahuac del Norte, México, City, Mexico, November, 2007.

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**Heliacal: the film**

Francisco Calles, Jorge Medrano, Alejandro Laso, Uzyel Karp, and Gabriel Martinez Meave, Members of the board, Round Table, Universidad Autonoma Metropolitana, Instituto de Investigaciones y Estudios Superiores en Antropologia Social, UNAM, México, City, Mexico, September, 2007.

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**Brand as a symbol**

Félix Beltrán, Museo de Arte y Diseño, San Juan Coyotlán, Coatepec, México, City, September, 2008.

### International workshops

**Typography and language**

Alejandro Lo Celso, Uzyel Karp, and Gabriel Martinez Meave, Members of the board, Round Table, Universidad Autonoma Metropolitana, Instituto de Investigaciones y Estudios Superiores en Antropologia Social, UNAM, México, City, Mexico, September, 2007.

**Character design**

Mauricio Cazala, Instructor, Dejando Huella 11, Querétaro, México, April, 2007.

**Didactics in design**

Gerardo Kloss, Boss, Academia Design Plan Commission and Program of Studies, Universidad Autonoma Metropolitana, Unidad Xochimilco, México, City, Mexico.

### Educational activities

**Typography, shape and history workshop**

Gabriel Martinez Meave, Lecturer, Universidad Veracruzana de Cultura, Diseño tipografico Oca: Typography dresses me; Mora Diez: the wink of an ñ, Universidad Veracruzana de Cultura, Veracruz, Mexico, April, 2008.

**Practical perspective, their different sides are explored, especially the emergence of master's degrees in different academic profiles**

While the number of creative research is growing in the world, the number of master's degrees is also increasing, especially in the future of the profession. The main reasons are: the increasing number of universities offering these degrees, the need for a more professional training for designers, and the growing importance of design in the economy.

**Rafael Polo, Instructor, Dejando Huella 11, Querétaro, Mexico, April, 2007.**

### Books to be published

Several books by Marina Garone on typography are in press, which will enable us to delve deeper into its history. *Un paseo por la imprenta antigua*, Escuela de Artes Gráficas, Universidad Nacional Autónoma de México, Mexico City, Mexico. In press.


*Women in the world of the old book: some historic faces, Mexican typography*.

### Associations

Asociación de Bibliotecarios de Barcelona and members of Academia de las Buenas Letras, Barcelona, Spain, June, 2008.

### Exhibitions

Different exhibitions underscoring typography have been held.


Alvaro Serril, Galeria Arte, Universidad Autonoma Metropolitana, Unidad Azcapotzalco, México DF, Mexico, January, 2008.


Henrik Tomaszewski, Galeria Arte, Universidad Autonoma Metropolitana, Unidad Azcapotzalco, México DF, Mexico, July, 2008.

*Tipos Illustrated*, Centro Cultural de España en México, Mexico, City, Mexico, August, 2007.

*Brand as a symbol*, Félix Beltrán, Museo de Arte y Diseño, San Juan Coyotlán, Coatepec, México, City, September, 2008.

*Appointments*
Business

Expansion of language support

Over 100 languages are spoken in Russia. This makes the language support by the fonts offered to the domestic market especially important—both from the practical and the political points of view. One notable effort to expand the range of languages supported by the newly developed typefaces was made by ParaType. A special set of 60 fonts that include full Bashkir glyph set was developed under contract with the Ministry of Culture and National Policy of the Republic of Bashkortostan.

The year 2008 witnessed several events, addressing issues of linguistic diversity (in the context of cultural diversity), respect for all languages, and multilingualism. They were organized under the auspices of Unesco in the framework of the International Year of Languages.


2–4 July 2008: The international conference “Linguistic and Expansion of language support 2008 plug-ins for Adobe InDesign and QuarkXPress were presentation of Vyacheslav Shvetsov. Inter- Active” (A great number of publications and articles, including conference on the history of type, by Vladimir Yefimov and Anna Shmeleva. The new typeface was released in the second volume in the five-book series on the history of type, by Vladimir Yefimov and Anna Shmeleva. The project was posted, along with the description of the OpenType font families with the electronic UIA integrated.

Zero-One Inc.

Zero-One Inc. issued ‘Live Pen’ plug-in for Adobe Illus- trator CS, CS2, and CS3. Zero-One Inc. is a software development company based in Moscow, Russia. The company was founded in 2005 by Andreu Bueno. Its products include commercial plug-ins, like Live Pen, as well as proprietary custom plug-in solutions for businesses. http://www.lab- zero-one.com

Design

Art.Lebedev

November 2007: Art.Lebedev, the biggest design studio in Russia, along with developing custom typefaces for the projects, and proprietary typefaces for the clients, started offering fonts to the general users.

ParaType

Since fall 2007 ParaType, the undisputed and unchallenged industry leader in Russia and the former Soviet republics, issued a great number of original typefaces, and also many design redesigns. They were developed by the best type design professionals who either work for the famous designs marketed by ParaType—Isabella Chavva, Oleg Karpinsky, Alexey Kassian, Dimitri Kassian, Marouk Shinarov, Nastya Vasilieva—under the direction of ParaType’s design director Vladimir Yefimov.

Custom type design

A few in the previous year, the market for custom and proprietary fonts remains very strong. There is still a considerable demand for custom type, and for the Cyrillic commercial applications. Moscow: Rustransit, 2007. Thirty calligraphers whose works were on display attended the opening.

Letterhead

Letterhead, located in Moscow, is the largest inde- pendent type foundry in Russia. It enjoys great authority and popularity in the graphic design community. Letterhead is famous for its rapid response to the demand of the market, and its very fast work. With few exceptions, most of their typefaces are display designs.

Campaigns and initiatives

As mentioned above, one important international campaign the members of the Russian typeographic community contributed to is the Year of Languages, co-ordinated by Unesco.

The year 2008 marks three hundred years since the beginning of the Russian typographic reform. The Board of Trustees and the Preparatory Committee announced (more on the notable contributions to the tercentenary of Civil Type),

FontLab

FontLab whose xtras labs are located in St. Petersburg remains the major developer in the development of the type- graphic technologies in Russia.

September 2007: SigMaker 3.0 issued. It offers a number of new features, including the generation of “glyphlets”—logotypes or any other vector-based images, including photographs, done into single-glyph fonts for the Adobe InDesign technology. Glyphlets prove very useful in adding “private-use” glyphs to Chinese and Japanese typefaces.

November 2007: ScanFont 3.0, for Mac OS and MS Win- dows, issued.

May 2008: Lokalised versions of SigMaker 3.0, for Chinese, French, German, Japanese and Spanish, issued.

Last year FontLab was working hard on developing the “photofont” technology. As a result of late summer of 2007 plug-ins for Adobe InDesign and QuarkXPress were issued, allowing to use the photofonts in more or less the same way as conventional typefaces.

July 2008: WebReady, a typographic utility facilitating the work of the International Year of Languages: a presentation of Vyacheslav Shvetsov. Inter- Active” (A great number of publications and articles, including conference on the history of type, by Vladimir Yefimov and Anna Shmeleva. The project was posted, along with the description of the OpenType font families with the electronic UIA integrated.

27 May 2008: Federovskoye Factory, St. Petersburg. A limited- edition medal in commemoration of the tercentenary of Civil Type, designed by Daniil Voinov, issued.

3 March 2008: Art.Lebedev, Moscow. Public presentation of Vyacheslav Shvetsov. Inter-Active” (A great number of publications and articles, including conference on the history of type, by Vladimir Yefimov and Anna Shmeleva. The project was posted, along with the description of the OpenType font families with the electronic UIA integrated.

3 June 2008: Russian State Library, Moscow. Byuiya greezhdan- kovykh pozdii pochit’ tomich vozrozhdenia. [‘Other civil books to be printed with the same new abbreviation. ’] A conference on various aspects of Petrine typographic reform.

19 September –17 October 2008: Russian National Library, St. Petersburg. Trebkhosotletie vvedeniya greezhdanskikh shiftov v Rossi [‘Tercentenary of the introduction of the civil type in Russia’], an exhibition of rare books (16th–18th centuries) from the kiev permanent collection.

Exhibitions


16–21 September 2008: Ilya Repin State Academic Institute of Painting, Sculpture and Architecture, St. Petersburg. International Calligraphy Exhibition. Works from Be- larus, China, France, Germany, Israel, Mongolia, Rus- sia, ukraine, and viss. Master classes to be offered by the invited calligraphers.

1 June 2008: Russian State Library, Moscow. Percent- zvishchedanovskiy pochtit’ [‘The letters of last summer’], a presentation by Yuri Barabash, Olga Stepanova, and by the student Type Design Studio Artem Karpinsky, Alexey Kassian, Viktor Kharyk, Dmitry Kassian, Boris Troshkin, Vladimir Malysheva.

26 June 2008: ParaType, Moscow. Judging of the National Student Type Competition. The winning entries to be shown at the ATypI conference in St. Petersburg.


12–13 December 2007: Moscow State University of Print- ing Arts. Zhospusk. ‘Western typefaces originally developed for Latin alphabet. Orders coming from the ad agencies, design studios, corporations, and publishers of periodicals keep the designers—affiliated with ParaType and independent—pretty busy.

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FontLab continued to develop the End-User License Agreement (EULA) in electronic format. In June 2008 a We- bsite was launched, coolua.org, where all information about the jury: Yuri Gordon, Dmitry Kassian, Oleg Karpinsky, Vladimir Yefimov. Major works of the students, members of the Type Design Studio Artem Karpinsky, Maria Dereva, Tatiana Sharova and Ekaterina Kozounova.

2008: Federal Agency for the Press and Mass Com- munications, Moscow. The winning entries to be printed with the same new abbreviation. ’] A conference on various aspects of Petrine typographic reform.

10, 18 October 2007: Moscow State University of Graphic De- sign. A seminar on type design, organised by the ParaType Type Design Studio, under the direction of Alex- ander Tarverkov. Presentations by Alexander Tarverkov, Ilya Yakupov, Alexander Koloskov, Konstantin Fler- enko, Yuri Barabah, Olga Stepanova. The winning entries to be printed with the same new abbreviation. ’] A conference on various aspects of Petrine typographic reform.

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Books, publications


2005: Higher Academic School of Graphic De- sign. A seminar on type design, organised by the ParaType Type Design Studio, under the direction of Alex- ander Konoplev. Gloucester, MA: Rockport, 2005.


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A most relevant type event took place short while after preparing this report. It is, at large, the most important one, not only for the few type designers who inhabit our sunny area but also for those graphic designers, professors and students, and other professionals who are enthusiastic about typograph.

I’d like to refer the 3rd International Type Conference that was held in Valencia from 19th to 21st June this year. Every two years, since 2004, we organize a Type Conference. This year we were glad to be honorary sponsored by ATypI. The Conference is organized as a main to promote and improve type practices and typographic knowledge within the design community. It also stands as a meeting point for graphic and type designers as it tries to give a general overlook on typographic at general levels.

Every biennial conference is driven by a general top- is that deserves special attention on behalf of the diversity of papers that are submitted. This year, the topic was “Glo-
cal” fenomena, or how globalisation affects typography on local terms. Some lecturers were invited to give their personal opinion according to their work. Others were invited to participate in other tracks according to different topics type – typebases, typestyles and the chairmen of the place (a comfortable place to enjoy from a film such as “Helleve-
tas or to have a “Siesta” if you think “Helvetia” is not what you expected).

More than 350 participants enjoyed from the talks of the Gerard Unger, Vincent Conant, Silvain Mielingh, Huda Ali Feroe, Raquel Pera, Maria Espana, Jose Maria Piquet, Simon Leydon, Johannes Bergershausen, Josef Scaglione, Nadine Chaline, among others.

Another interesting activity that should be mention was Ligaturier, a Market of ligatures and workshops organized by collective Catavina do Tipos during May and June 2007. Catavina do Tipos (a project of Maria Montesimano, Martin Majoro, Andrea Baldo, Alessio Leonardi, were invited to give a lecture on typography.

The conference took place in the drop-in “Lletraferits” meeting, where more than 35 enthusiasts met about type– met together in oth-
er to exchange experiences and knowledge on type design. This event happens every year in April, when weather is nicer. In an improved schedule, disorganized by its or-
ganizers during a whole week, we will heard about Basketville’s improvements, woodtype printing in Colom-
ba, words on newspapers, Wayfinding, Gladia Latina move-
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Sweden

Carolina Laudon

The Stockholm Typographic Society

The Society with its two hundred members, most of them living in Stockholm, meet about ten times a year. Twice a year they also distribute a newsletter, by a new member each time, presenting thoughts and ideas on typographical issues.

In November the Society made a visit to design-bureau avito, to discuss package- and identity-design. At the traditional Christmas meeting in December the member-letter Tjörne ("typewriter") presented the work and thoughts of Per Werme on the choice of type according to the content of a book. A debate was served at Norden Liris at the National Museum.

In January Bobbi and the society showed Gary Hety's movie Helvetica, followed by a discussion panel with Hans Coveg, Henrik Nygren, the company Research and Development and Sara Kistofferson. In March the Society gathered for a internet search to go through all different typographical presentations around Scandinavia. The virtual guide was Håkan Lindström at Grattinornet at the University of Stockholm.

At the yearly "Det allmänna sammanträdet" in June, 5 new members were elected and 4 members were made荣誉 members. A new chairman was elected; Eva Jern. A newsletter was presented by and of the works of Roland Ingmarsson on his labels for v&s.

Bärlingsdagen and the Bärling Prize

The Bärling Prize was founded in 1979 by Royal Letter- and type-designer Karl-Erik Forsberg (1924–1997) and is given annually since 1991 to a notable Swedish type- designer or type-designer.

The prize for 2008 was given to the type designer John Storstrøm for his work on his typeface Ingo Antiqua and on Bärlingsdagen in May graphic designer Jakob Trollbäck lectured.

The Bärling Educational Scholarship

The Scholarship was founded in 2010 to support graphic designers, Art directors, type-designers and students under 30 in Sweden.

In 2008 it was given to young designer Filip Tysk, for his work on the typeface Designing Garnet (www.bärlingsmedia.se). Pangea Design

The Swedish Labour's Organisation, itva, typeface Engel, created by Pangea Design, won the European Design Award in May.

Kontakt

Kristian Miller designed a beautiful roman typeface called KM Iacobus, for his Bachelor project in Graphic Design and Illustration at Konstfack, University College of Arts, Crafts and Design, in Stockholm. (www.konstfack.se).
See also his own home-page, www.klfine.com.

Association for Design and Advertising

In May, ADA, Association for Design and Advertising, held a lecture at Rökhåslagret Museet (www.designmuseum.) on the subject of interplay between space, typography, content and life. There were two lectures and a discussion between graphic designer professor HC Ericsson and typographer Carolina Laudon. (www.adafoundation.org)

Marcus Gärde

His book Typergrafen sarg ("The way of typography") was published this year by Bågdare. The book mainly discusses the relationship between typography and psychedelics. 0281 978-91-97014-0-2. See also his homepage www. bagdare.com.

Svenska Antikvariföreningen

Svenska Antikvariföreningen is an association of antiques booksellers in Sweden, founded in 1935. This year they held a bookfair at the Konstakademien in May with different exhibitors. Several lectures were held, among them type-lecture Leif Thollander from Typographica in Holland spoke about his typefaces. And on May Andrea Andersson from Typosucks and The Bergen National Academy of Arts in Norway talked about his type designs. 42 also started a course in typography led by graphic designer and letter-designer Ludwig Goetling in February.

Antikvarit Morris

Antikvarit Morris is an antiquarian bookshop in Södermalm in Sweden specializing in rare books on typogra- phy and graphic design. Their new catalogue no. 49 on rare books was released this year. It is worth a look. (www.antikvarit. se)

USA and Canada

Edited by Si Daniels (Country Delegate)

The report covers news and events that took place in the US between August 2007 and September 2008. In the interests of full disclosure, Si currently works for Microsoft and some of the companies mentioned include Microsoft Imaging, Bitstream and Ascender Corp have completed work of linking their font families to Microsoft's OpenType format.

In recent years, but has made a comeback. In the interests of full disclosure, Si currently works for Microsoft and some of the companies mentioned, including Monotype Imaging, Bitstream, and Ascender Corp have completed work of linking their font families to Microsoft’s OpenType format.
In October 2007 Ascender launched Fontmarketplace.com, a font distributor licensing TrueType fonts to Offic e users under single-user licenses for $49.95. The innovative licensing model, which was designed to make high-quality fonts available to the mass market (in-design professionals) and in small to mid-sized businesses, is the result of a joint venture between Ascender and Gino Bragg (originally with Atkins Nostrace). The big release from P22 was the Underground Pro set expanded by Paul Hunt into 6 weights and expansive language (Full Cyrillic & Greek) and stylistic variants for each weight. P22's usual penchant for promotion swag was fulfilled with a new deck of playing cards


designed with pro-quality font art, along with templates for popular Office applications.

For the last year Chank Co has been working on refining and improving the language support on their library of almost 300 fonts. Once updated, these new, improved fonts will be released via MyFonts. The tool for these updates, a new script, remains behind the scenes. Chank Co has also licensed a number of their classic fonts through Ascender's fontmarketplace.com. Chank's favorite newly extended font families include Calligraph, Venus and Adriatica. The Binyle Font pack is one of the foundry's best-sellers, so in addition to dTP usage, Chank has added Cyrillic character sets to two families Goshen and Gomorrah. The foundry is making handwriting fonts available (mentioned in dTP New York Times) and custom fonts for great companies include Target, Mostrum.com and Electronic Arts.

This past year, Mark Simonson (Mark Simonson Studi o) released Lakeside, a 1940-style script featuring context-sensitive forms and styling options. As part of Stuart Sandler's project to revive the Filmotype font library, he created digital revivals of Filmotype Glenlake and Filmotype Zanthur. Mark also developed custom font styles for a number of clients including Sega, Abercrombie & Fitch and Target.

Barstile Day 2008 marked the 100 year anniversary of the Linotype Barstile, amongst other events during this national typefoundry. Font Diner has issued a small set of four fonts this released this year. Slashdot: A collaborative foundry which joins the Font Diner fonts making efforts which is licensed on MyFonts and Veer.com. Fonts!-After acquiring the exclusive rights to redesign this year’s international type conference, Font Diner has issued a small set of four fonts this released this year. Slashdot: A collaborative foundry which joins the Font Diner fonts making efforts which is licensed on MyFonts and Veer.com. Fonts!

Typography 06 development at Bitstream continues at breakneck speed, but the type team still managed to squeeze out a few new font families. This year Bitstream has released Helvetica, a six weight serif design by Unica Comunicazione and/or Greek in addition to Latin, in a single typeface.

The ITD Franklin family, which evolved from the widely used ITD Franklin Gothic design, is the latest release from International Typeface Corporation. David Barmore, who has held the role of creative director of the ITD Franklin family since the 30th anniversary of the design in 1996, took over the project in early 2007. The Franklin design is known for its high-quality font family and its ability to handle a wide range of scripts. The latest release includes five weights: Thin, Light, Regular, Medium, and Bold, with additional features such as extended字符 sets and improved character spacing.

The film had its DVD release in November 2007, with additional Blu-ray editions being released in 2009. In addition to the film, the Typophiles Film Festival is also held each year, featuring various short films and documentaries about type and typography. The festival is held at the New Amsterdam Theatre in New York City and attracts a diverse audience of type enthusiasts, designers, and aficionados. The festival also includes a variety of workshops, lectures, and networking opportunities for attendees. Over the past few years, the Typophiles Film Festival has become a sought-after event for the type community, attracting film enthusiasts and professionals from around the world.

In the last year alone, Sideshow has added 21 new typefaces to its offerings at MyFonts.com and Veer.com. Sideshow is a collaborative foundry with the Rimmer Type Foundry. It is the first simultaneous release of a font family at Sideshow which uses python scripting to generate midi music for the Rimmer Type Foundry. It is the first simultaneous release of a font family at Sideshow which uses python scripting to generate midi music for the Rimmer Type Foundry.

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After almost ten years of quiet indifference the web browser and web design community has started to look again at the issue of fonts and web pages, and that new interest has started to generate a new momentum.

Taking the Galician / Teux dosenKI font to the mainland you’ll find the Vancouver-based studio of Jim Rimmer, whose collaboration with P22 on Storm was mentioned in the US report. While in Vancouver you may bump into Ray Larabe, whose big news is that he’s relocating to Japan in a few months.

 Heading west on the trans-canadian highway you’re next port of call would be Calgary, home to Veer. Veer’s big news this year was being acquired by Corbis, Bill Gates’ personal photo library. However, they managed to release several new fonts including Alex Park’s Calgary Script, which generated quite a bit of interest from the press.

The Type Camp of Toronto got up and running after a year hiatus. Following their first Christmas Party, with gifts for all, a series of seven talks were given at the Arts & Letters Club in Toronto. Company54, Doublenaut, Telescope and Canada Type all presented recent works. Calligrapher Michael Clark and lettering/logo artist Ian Brignell discussed technique and application, and the 14th annual Speakers Night had Rod McDonald, Dominic Ayres and Donna Braggin looking at the evolution of type from Print to Pixel. The Type Camp also re-launched their website with fresh links and articles.

It is the first time that Uruguay appears in Apéry’s annual report. This event coincides with a moment in which this country is brewing several typographic activities within Uruguay, and in the region regarding its regional integration.

**Events and exhibitions**

**Típica Latino Uruguay.** Besides presenting the exhibition of works selected in this biennial, and unlike what happened in 2008, there were several workshops and conferences about typography, concentrating in the national projects that were selected in Letras Latino 2008 and Tipica Latino 2008 with an approach oriented to spread, mainly among students, the real possibility of generating national typefaces.

**Premio Nacional de Tipografía de Uruguay (2009).** The launch of this activity was performed, in this opportunity, both in Uruguay and in Spain, focusing on promoting the national type development through a contest and other parallel formative activities. There have been conferences and workshops of typographic creation, by national personalities and national foreign guests that will continue throughout the year.

**Education**

As part of formal education, the subject typographic is taught in the three tertiary institutions. The private university of Uruguay (Typeface I and II, in the second and third semesters of the career, Type/Typography, in the third semester); and at the state university in the National School of Fine Arts (Typeface I and II, in fourth and fifth year). Being out of Uruguay the subject is teaching in a subject (officially registered at the Ministerio de Educación in 2003) and with a historical enrolment of 45 students. Canada Type also printed a comprehensive retrospective of their retail work over the past four years. Patrick Griffin, the company’s founder and main principal, developed a type design course for third year design students, which he taught at the University of Guelph. Between September 2007 and April 2008. He also developed a typography style guide for a group of publishers who print medical magazines and periodicals.

**Publications**

Printed. The results of some of the curricular formative activities have been published in book format publications (Dobleto, publication of the workshops of typographic creation, University of Uruguay). In 2008 Tipografía Montevideo, the first national typography specimen was published; it presents the first year of the national typographic typographic activities.

**Electronic.** Tipografía Montevideo (www.tipografia-montevideo.info/index_) is the first periodical publication focused entirely on typography, publishing interviews, notes, articles and typefaces in development.

**Typefaces**

In 2007 350 fonts designed in Uruguay was commercialized for the first time: Economica (Vincente Lamarín); since 2008 other national typefaces entered the market: Quadrata Serif (Ferre Dante), Tipica Latino 2008 (selection) and Mixa (José de los Santos, Letras Latino 2008 selection).

**Organizations**

In 2008 the Societá Tipografica de Montevideo was formed (www.tipografia-montevideo.info/index_societad.html). The first national collective dedicated to diffusion, education, investigation and research of typographic activity.
Sponsoring an ATypI conference is a rewarding experience. Apart from the satisfying knowledge that you are supporting the premier global forum for knowledge, understanding and education in type and typography, there are more tangible benefits.

**Typefaces**

Kis, Futura (Bitstream, 1994).

Futura New, by Vladimir Yefimov and Isabella Chaeva (ParaType, 2008).

Futura W01 and Futura New are based on the original design by Paul Renner (Bauer, 1927).

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