

Reports of the **Country Delegates** 2007–2008

Association Typographique Internationale

Reports of the
Country Delegates
2007–2008

ATypI

Contents

Preface	7	<i>John D. Berry</i>
Argentina	9	<i>Miguel Catopodis & José Scaglione</i>
Austria	10	<i>Susanne Decbant</i>
Belgium	11	<i>Jo De Baerdemaeker</i>
Brazil	12	<i>Marina Chaccur</i>
Croatia	12	<i>Nikola Djurek</i>
Cyprus	13	<i>Evrripides Zantides</i>
Czech Republic	13	<i>Filip Blažek</i>
Denmark	14	<i>Henrik Birkvig</i>
Finland	14	<i>Ritva Leinonen & Kai Rentola</i>
France	16	<i>Jean-Baptiste Levée</i>
Greece	17	<i>Natasba Raissaki</i>
India	18	<i>Ratbna Ramanathan</i>
Japan	19	<i>Taro Yamamoto</i>
Mexico	20	<i>Félix Beltrán</i>
Russia	22	<i>Maxim Zhukov</i>
Spain	25	<i>Andreu Balius</i>
Sweden	26	<i>Carolina Laudon</i>
USA and Canada	27	<i>Simon Daniels and friends</i>
Uruguay	31	<i>Vicente Lamónaca</i>

Reports of the Country Delegates, 2007–2008.

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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 process 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

Argentina

Miguel Catopodis & José Scaglione

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 our 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 Biennale “Tipos Latinos” (www.tiposlatinos.com) 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 Latinos is a regional activity that includes eleven countries: Argentina, Bolivia, Brasil, 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 423 submissions. They also selected eight projects to be awarded merits for typographic excellence. Renowed type designer Alejandro LoCelso was the Argentinian juror. Detailed results are published at www.tiposlatinos.com/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 exhibit 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 exhibit 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 la calle” that portraits works of lettering and signage found locally, and “La gráfica del Di Tella”, an exposition of works by the local Design Department of the Instituto Di Tella, a reference in Graphic Design from the 1960’s.

The event was locally coordinated by Pablo Cosgaya and it is implemented by a numerous group of volunteers in the different host cities. Also, as a consequence, Argentinian professionals travelled to other latin american countries (Ecuador, Mexico, Colombia, Paraguay and Brazil) to lecture and give workshops.

Another important activity was the exhibition of works by the independent foundry TypeTogether in Rosario, organized by the Centro de Expresiones Contemporáneas (cec). This show has an educational nature and it explains, by means of posters that displays types published by the foundry, some of the complexities behind type design. Furthermore, the exhibit was followed by a series of three lectures and two workshops given by Veronika Burian and José Scaglione. These took place in Rosario and Santa Fe.

Aside from the international activities mentioned above, Argentina was very well represented abroad, since local professionals lectured and taught short courses and workshops in many countries. Alejandro Paul lectured in Santiago, Chile; Rio de Janeiro, Brazil; and in Queretaro, Hermosillo, the Universidad Mesoamericana and Oaxaca, Mexico. Pablo Cosgaya presented his lecture “Enseñanza del diseño y la tipografía” in the Universidad Católica of Paraguay. Marina Garone, in collaboration with Albert Corbeto, curated the exhibition and series of conferences “Las otras letras: mujeres impresoras en el mundo del libro antiguo”, held at the libraries Palafoxiana and Lafragua 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.

The participation of 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 Espinoza, in collaboration with Laura Meseguer gave workshops on calligraphy and type design.

Education

The cycle of conferences organized by T-Convoca, an open group that works since 2003 towards the education of practice and theory of typography, continued in 2008 with renovated 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 Lorenzo Amengual, Eduardo Manso, Alejandro Lo Celso, Veronika Burian and José Scaglione (co-located with TypeTogether’s exhibition in Rosario), Horacio F. Gorodischer, Ariel Di Lísio and Rubén Fontana.

Earlier this year, a research group was shaped with the purpose of working on the project SI MyC-10 SI-FADU, 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.it-fadu.org/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 Pereya in 2007: “De la forma y de la letra”.

The typographic-education groups Espacio Eme (www.espacioeme.com.ar) and Carácter Tipográfico (www.caractertipografico.com.ar) continued to work steadily in 2008 and they collaborate with the showing of *Tipos Latinos* in Mendoza and Córdoba repectively. Among other activities, Carácter Tipográfico organized a lecture by Alejandro LoCelso entitled “Acercamiento 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. Sudtipos (www.sudtipos.com) published Calgary Script, Feel Script, Mati, Pronto, Inoxida, Bellas Artes, Galgo Script and Primavera; Tipo (www.tipo.net.ar) published Overlock and it is about to publish Chaco. TypeTogether published Ronnia condensed, Bree and released Athelas (designed in 2003 but never published); and PampaType published *Arlt*.

Austria

Susanne Dechant

► As regards tailored type design, there are three projects that are worth mentioning: Eduardo Manso designed *Sunday Times* Modern, recently implemented by *Sunday Times*; Alejandro LoCelso designed Garonne, implemented as corporate typeface for the Government of Toulouse; and Eduardo Tunni 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 international achievement award.

Athelas, the typeface designed by José Scaglione with collaboration of Veronika Burian, and published by Type-Together, was one of the winners at the Armenian Gransham Competition. And Burgues Script, designed by Alejandro Paul received the certificate of excellence at the TypeDirectors Club competition and at the Tipos Latinos Biennale.

Books and magazines

Patricio 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 press by Francisco Grunauer and it features five engravings by Osvaldo Jalil. The calligraphic initials and cover were done by Maria Eugenia Roballos and Betina Naab, it was designed by Mariana Pariani and composed with Athelas.

Editorial Argonauta published en Buenos Aires el libro “Sistemas de Identidad. Sobre marcas y otros artificios”, the first book by local designer Carlos Carpintero. This small book describes some of the theoretical and practical complexities of the relationship between identity and graphic design. It is aimed for design students and young professionals.

More recently, Guillermo Buelga and Juan Manuel Alonso published the book “Escrito en el aire”, a collection of photographs of signs and lettering works in Rosario, Argentina. This book was awarded the “Cultura Joven” prize, given by the municipal government. ■

Presentations

To start with: The local typographic society, TGA–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 TGA in January, three talks about high level book making took place. Guest speakers like Heike Grebin / Elvira Barriga and Piet Gerards, each of them a winner of the countries’ contest, were followed by Austrian sensitive typographic designer Rene Dalpra. He was interviewed by Clemens Schedler, aka this years moderator of Typo Berlin – a delightful evening for type lovers.

This year’s lecture programme of TGA is true to the motto: female type persons only. The series started with Heidrum Osterer with a delicate lecture about the work by Adrian Frutiger; next in plan was Freda Sack, whose visit unfortunately had to be cancelled by health reasons. In May Sibylle Hagmann told a crowded auditory about the “intimacies of type families” and for the coming two months Veronika Burian and Jeanne de Bont 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 Raabs”. This year’s subject “Unconversant vicinity ... and another book” is curated by Walter Pamminer, the endlessly engaged expert on typographic issues. The programme offers celebrities on and off stage: Irma Boom, Piet Schreuders, Gunter Karl Bose, Dimitri Bruni and Manuel Krebs of Norm and frequenter Just Hochuli. The very “I.Tüpfelchen” of a hedonist meeting. (*www.typographischegesellschaft.at*)

Design Austria

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

www.designaustria.at

Typoton

Can you listen to type? Is there a typographic sound-track? How do spaces sound, or what does tracking sound? Can you make bad typographic use audible? Of course, you might say and the private radio station Orange 94.0 proves the truth. Experimental interviews and talks about fonts, their development and their use. Aired 4 times till now for a broader understanding. *www.typoton.org* and *sendungsarchiv.094.at/showSeries.php/094se63* ■

Belgium

Jo De Baerdemaeker

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

Exhibitions

Type an Sich 4. A collection of recent projects from the experimental French typeface designer and typographer Pierre di Sciullo was presented in Catapult (Antwerp). The theme of this fourth exhibition of Type an sich – “en marchant dans la ville/wandelend 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 to 21 December 2007 (*www.typeansich.be*)

Events

Helvetica. Gary Hustwit’s documentary on Helvetica premiered in Belgium on 26 September at Cinema Zed (Kunstencentrum Stuk) in Leuven.

Shapeshifters 07/08. This years series of talks by renowned designers ran from November 2007 till March 2008 at the Brussels’ Beurschouwburg. The organisation was in the hands of Sint-Lukas Brussels and Martijn Sandberg, Omar Vulpinari, Anton Beeke and Lars Müller were amongst the presenters, who were asked to interpret this years theme entitled ‘Seismographics’ (more information at *www.shapeshifters.be*).

Integrated 2007. The biggest event of the past year was Integrated2007. This two-day conference was organized by Hugo Puttaert and Sint Lucas Antwerpen (Karel de Grote-Hogeschool) and was held at deSingel (Internationale Kunstcampus, Antwerp) on 2 and 3 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 attitude(s). Speakers included Rick Poyner, René Knip, Pierre di Sciullo, Alessio Leonardi, Tom Hautekiet, which attracted more than 750 participants (more information at *www.integrated2007.com*).

Bold Italic. The fourth edition of the free annual conference day on (typo)graphic design included presentations from Werkplaats Typografie, Åbåke and Richard Hollis. It took place at Kunstencentrum Vooruit (Ghent) on 17 April 2008 and was organized by Sint-Lucas Visual Arts (Ghent).

AZ-33. On 20 May 2008 the Provinciale Hogeschool Limburg (PHL) coordinated a study-day on typography and graphic design: *A–Z33 Typography Process Space*. This event started with a Linotype-presentation by Akira Kobayashi, followed by all day-workshops with Sara De Bondt and Jo De Baerdemaeker, Linotype and Akira Kobayashi, and Job Wouters (Letman) and Hansje van Halem. Afternoon talks and case studies were presented by Peter Bilak, Sara De Bondt, Linotype and Gerard Unger. In the evening a debate on ‘Too much type’ was moderated by Luk Mestdagh and featured Gerard Unger, Akira Kobayashi, Job Wouters, Ann Bessemans, 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-z33.be*).

Honorary degree for Gerard Unger. The University of Hasselt presented Prof Gerard Unger with an honorary doctorate during its 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 30 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: (31 October – 11 November 2008) and at Best Book Design from all over the World, Leipzig (Spring 2009). More information and a pdf-brochure of the awarded books can be found at *www.plantin-moretusprijzen.be*.

Typosium 2008. Initiaal welcomed four remarkable printers from four different eras at Typosium, their annual summer symposium on typography. Gerard Post van der Molen, Joost Van Langendonck, Ton Halfman and Paul Göttgens gave each a talk at the Christoff Plantin auditorium of the Plantin-Moretus building in Antwerp on 30 August 2008. ■

Brazil

Marina Chacur

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 Oficina Tipográfica São Paulo (www.oficinatipografica.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 Linotype casting demonstration. Typography courses are also offered all over the country by Henrique Nardi in his education project Tipocracia, that is celebrating five years.

The Bienal *Tipos Latinos–Brasil* (www.tiposlatinos.com/2008/sede.php?id=15) filled two months with a well presented exhibition, lectures, workshops and a debate. The Brazilian organizer was Cecilia Consolo, and Luciano Cardinali represented the country in the jury. In São Paulo *Tipos Latinos* was supported by the City Hall, Embajada de España en Brasil, Centro Cultural São Paulo and Senac São Paulo.

Tipos Latinos Exhibition took place in Centro Cultural São Paulo from 31 May to 27 July. There were twelve Brazilian fonts being exhibited. Amongst them was Frida by Fernando Mello, his type family which received the special distinction of an award by TDC Tokyo. There exhibition space was used for guided visits, as well as for the lectures by Alejandro Lo Celso (“Typography and language”), Gabriel Martinez Meave (“Mexico, forging the character”) and Marconi Lima (“FontCase: Adriane”). The international guests were also responsible for workshops—Gabriel Martinez Meave (“Blackletter and copperplate calligraphy”) and Alejandro Lo Celso (“Creative process with typography”)—together with the Spanish Isidro Ferrer (“To make things with things”), and Brazilians Andréa Branco (“Introduction to calligraphy”), Fatima Finizola (“Dingbat fonts”) and Eduardo Omine (“OpenType”). To round up, Luciano Cardinali mediated a round table about identity in typography with Priscila Farias and Pablo Cosgaya (from Argentina).

The 8th issue of *Tupigrafia* magazine, edited by Claudio Rocha and Tony de Marco, was released in early August 2008, including a few pages printed in letterpress and three different covers. ■

Croatia

Nikola Djurek

First significant event this year was opening of the first Croatian type foundry, Typonine. It was launched on 1 March, founded and run by Nikola Djurek. The address is www.typonine.com. Together with the foundry, three new typefaces were released: Typonine Stencil, Tempera and Tempera Biblio by Nikola Djurek. Tempera Rose, rounded version of Tempera, was released later on, in May.

Also, Nikola was coauthor of Greta Grande typeface released recently, together with Peter Bilak for Typotheque.

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 was its 10th anniversary. It is organised by the ULUPUH, the Croatian Association of Artists of Applied Arts. Throughout the years ZGRAF exhibitions 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 as 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 polemical discourse on contemporary design practice and its role in the complex and often contradictory culture of every day life.

The theme of this years 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 Saki Mafundikwa, typographer from Zimbabwe (Zimbabwe Institute for Vigital (visual/digital)) about Arts and research of African Writings; and Nikola Djurek, typographer from Croatia, about Designing Typography Today. As a part of ZGRAF program, the retrospective exhibition “Mirko Ilić—comic / illustration / multimedia 1975–2008” was held from 5 to 25 May. Mirko 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 was held in June. It was, same as last year, a presentation of student work produced this academic year in the courses: 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 until the beginning of next academic year in September. Also, it is important to mention that this year first BA students, who took typographic courses, graduated at the School of Design, since the implementation of Bologna process. ■

Cyprus

Evipides 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, Frederic 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 are now asked to pass a portfolio interview or be on probation accordingly, whilst in the public University they need to go through exams when graduating their secondary education. European funding is accessible for faculty research, student exchanges 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 where they had taken place as well. Undoubtedly the new scenery is quite optimistic and people/students are more motivated and encouraged to consider typography/design knowledge seriously, not only in theory, but also in its practical application. ■

Czech Republic

Filip Blažek

The last year was very successful for Czech type designers as they have received several awards both locally and internationally.

Typefaces

Tomáš Brousil (Suitcase Type Foundry) received at TDC² 2008 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. Three of his fonts—Bistro Script, Gloriola and Purista—were selected as Favourite Typefaces of 2007 at *Typographica*. Jan Middendorp’s interview with Tomáš Brousil was featured in MyFonts Creative Characters newsletter July–August 2008. Brousil also offers one free font (Metalista) available at his website (www.suitcasetype.com).

František Štorm (Stormtype) produced several new type families during the last year. Among others a versatile family called Anselm, consisting of Anselm Sans Pro and Anselm Serif Pro. Both families have huge language coverage, including Cyrillic and Greek glyphs. Anselm was awarded in TDC² 2008 competition in the Type System / Superfamily category. It was also selected among the best typefaces of 2007 at *Typographica.org*. Stormtype now offers typefaces by young designers: sans serif Deva Ideal by Ján Filípek and Comenia Script by Radana Lencová. The latter is a proposal of a new handwritten script to be used for teaching of writing (www.stormtype.com)

David Březina received a merit in the European Design Awards 2008 for his Skolar & Surat typefaces. Březina finished his MA Typeface Design at the University of Reading, UK, in 2007. Skolar & Surat is a family supporting Latin and Gujarati script in a harmonized way (www.davi.cz).

Events

23rd Brno Biennale was held in 2008. The main exhibition presented the works of 162 artists from 27 countries. There were several accompanying exhibitions. Part of the Biennale was a three-day international symposium. Among the speakers were Abbott Miller, Petra fäerne Oven, Jonathan Barnbrook, Andrew Altmann and many others (www.bienale-brno.cz).

Publications

After five years of existence, *Typo* magazine deserved new format, paper, design, and also new structure of articles. Apart from that, instead of bi-monthly, *Typo* will be issued quarterly. It has new format (230 × 250 mm) and it has 84 pages. Beginning with issue 31, the articles in *Typo* are divided into two main sections: first features key articles dedicated to one main theme, the second presents miscellaneous current topics, reviews of fonts, columns of the editors, and information about conferences (www.mag-typo.cz).

Other news

Business Software Alliance (BSA) in the Czech Republic published an analysis of font piracy in the Czech Republic and the information was reprinted in many magazines and newspaper. Although the software piracy in the Czech Republic is lower than the average rate of European Union (and it is decreasing every year), the font piracy remains quite high. ■

Denmark

Henrik Birkvig

Gatherings

Danish Faces

March 26: Danish Ph.D.-student at The Royal College of Design in London, Danish Sofie Beier gave a talk about her research into legibility for the audience crammed into the rooms of Pleks Designstudio. The talk was followed by a presentation by austrian artists Christian Egger, Manuel Gorkiewicz, Christian Mayer, Yves Mettler, Magda TOTHova, Ruth Weismann, Alexander Wolff who gave a mutual talk (over?) about their work producing a magazine, each issue with a different masthead and with the name of a typeface (even though the content not being related to the actual font).

Organized by Mads Quistgaard and The Royal Danish Academy of Fine Arts, School of Architecture, department 11.

DGH Typo_08

April 17: A one day conference with the themes Fonts are design, Fonts are music and Fonts are identity took place at The Graphic Arts Institute of Denmark with speakers Jan Maack, Kai Bernau, Judith Schalansky, Nikolaus Troxler, Donald Beekman, Henning Krause, Trine Rask and Alessio Leonardi. Organized by Henrik Birkvig.

SND/S

On 22 through to 24 May around 200 delegates enjoyed themselves and socialized at the annual Society of News Design / Scandinavia conference labelled Copenhagen Crash 2008. A slot with an emphasis on typography in the multi track programme consisted in two presentations of own fontdesign work by Jonas Heckscher (e-Types) and portuguese Mario Feliciano supplemented by a talk by myself on font quality issues trying to answer the silly question: Why in the World Should We Buy New Fonts? Organized by Søren Nyeland and Lars Pryds et. al.

Publications

Tegneren Ib Andersen – et portræt i billeder og tekst (The illustrator Ib Andersen – a portrait in pictures and text). 14 contributions about the illustrator, letterer and graphic designer. Published by Vandkunsten (www.forlagetvandkunsten.dk). Accompanied by a spring exhibiton at The Danish Museum of Art & Design, Copenhagen.

Grundbog i Typografi (Typographic Primer, a new edition of Typography and Desktop Publishing) by Henrik Birkvig. Published by Grafisk Litteratur (www.grafisk-litteratur.dk).

Font releases

Jan Maack: FF Cube (www.fontshop.com).

Awards

‘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 years receiver was Anne Mette Møller Hartelius, who graduated as a BA in Graphic Design from The Graphic Arts Institute.

Also please notice. As of January 1st 2008 the Danish School of Journalism and The Graphic Arts Institute became one institution under the name of Danish School of Media and Journalism. ■

Finland

Ritva Leinonen and Kai Rentola

Type and designers

Underware

During 07–08 Underware has held typographic workshops in academies and events in Germany, the Netherlands, Slovakia and US. Their typeface Fakir received the Certificate of Excellence in Type Design at the tdc2 2007 awards. In cooperation with Schindler Parent, Underware designed a new logotype for Daimler AG. Most recently, a font distributor MyFonts introduced their new logotype, also designed by Underware, in TypeCon 2008. Typeradio kept traveling around the globe in quest for hunting interesting people for interviews. Currently Typeradio has more than 350 episodes online (<http://www.underware.nl/site2/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, TTC, T-26 and Psy/Ops, and in January 2004 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 *Tekstuuri* (2001) he is one of the few writing about the subject in the Finnish language. As a type designer Lukkarila was internationally recognized in the Morisawa Awards 2002, where first three styles of Xtra Sans typeface received the bronze prize in the Latin category.

Xtra Sans type family received the “Certificate of Excellence in Type Design” at tdc² 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 Julia Sysmäläinen from the Lahti Institute of Design and Christoph Koeberlin from FontShop took care of the technical aspects.

The project started in the frame of a type design course at the Lahti Institute of Design which was organized by Jürgen Sanides. Courses of this kind are offered several times a year for different departments and focus strongly on the use of Fontlab and experimentation with the OpenType features. Manuscripts of Franz Kafka reveal a unique handwriting style with strong calligraphic features, rich in alteration 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 a great temptation and challenge 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”.

To capture the strong visual personality of the original texts the following means were chosen:

- several hundred 2-, 3-, 4-character ligatures reflecting typical sequences in different languages,
- alternate glyphs for “high”, “medium”, “low” and “no” connections
- rotating substitution of alternates to reduce obvious repetitions
- stylistic alternates allowing different kinds of cross-hatching, underlining etc
- three separate styles: the Regular, the Onstage with stronger shading and calligraphic elements and the Crossout allowing to vigorously crosshatch long sequences of text.

Awards

Two books of the year 2007

One of the books chosen as Book of the Year was Erik Kruskopf's *Apollon i Daphnes famn — Om Göran Schildts konstslyn*, designed by Anders Carpelan. The other was *Luonnoskirja — The Sketchbook*, a work realized by graphic design students at the University of Art and Design Helsinki and edited by Sakke Yrjölä.

The Book of the Year title was awarded, exceptionally, to two books. In the opinion of the Finnish Book Arts Committee these books are a worthy portrayal in literary form of both today and the future. The Committee selected a total of 24 books and book series for its collection The Finest Finnish Books 2007. These received a diploma. Seven books received a diploma for the year's best book jackets.

The Finnish Book Arts Committee has selected the Finest Finnish Books every year since 1946. The Committee works in conjunction with the Finnish Book Foundation. Representatives from sixteen organizations and institutions in the field of books and graphic art participate in the Committee's activities (www.kauneinkirja.fi/index_e.htm)

Vuoden huiput, The Best of the Year 2007

The most important event in the field of Finnish advertising and graphic design. The leading edge of Finnish graphic design in 2007 has been selected. The Best of the Year 2007 competition received 1,325 entries, of which 13% were accepted for the competition yearbook. Awards will be given in 11 categories to 87 works at the Best of the Year gala on 3 April 2008, for example a honorable mention for a Branch-typeface. Check it out at www.grafia.fi.

Exhibitions

The finest books from Finland and Estonia on show

The Finest Books from Finland and Estonia 2007 exhibition takes place at the National Library of Finland during 14 March–19 April.

The Finest Finnish Books collection will be on show later at other libraries and book fairs.

Abroad, the collection will appear at a number of international exhibitions, including those at the Finnish Institute in Stockholm, Tartu University Library, the Estonian Academy of Arts, and the book fairs at Leipzig and Frankfurt, as well as the *Best Book Design from All Over the World* competition, in which 33 countries will be participating.

The Best of the Year exhibition by Grafia was held at Design Forum Finland from 20 March to 20 April 2008 and in the Musée Arts décoratifs, Paris from 28.5 to 26.10.2008.

The Poster Museum

Assistant Kari Savolainen and Amelie Gastaut from Musée de Publicité selected 186 posters from collections of The Lahti Poster Museum.

Exhibition takes place at the Musée de Publicité, Paris 28.5–26.10.2008.

International Lahti Poster Biennial

Lahti Art Museum and Poster Museum, Lahti (www.lahti.fi/kulttuuri/museot)

The Poster Museum was established in connection with The Lahti Art Museum in Autumn 1975. Its aim is to collect, deposit and study Finnish and foreign graphic design. The collections are augmented mainly through donations but also through purchases and deposits. The collections contain approximately 60 000 prints, most of which are posters.

Also labels, ex libris, copies of art prints etc. are being collected. The Graphic Designers, The Finnish Fair Cooperation and the publishing company Otava, among others, have deposited posters at the museum. The Cooperative Union and the publishing company wsoy have donated their poster collections to The Lahti Poster Museum (www.labdenmuseot.fi).

Book

The Best of the Year 2007 annual book by Grafia be published 4.4.2008

Education

University of Art and Design 2008

Typeface design workshop at the TAIK, University of Art and Design in Helsinki

Peter Verheul (www.farbill.nl), a professor in typeface design at the Royal Academy of Arts in Hague, Netherlands (Type & Media / MA Program in Typeface Design), taught a workshop on typeface design in the Department of Graphic Design at the TAIK, University of Art and Design in Helsinki.

The workshop, which took place on 18–22 February 2008, was arranged by Tarja Nieminen and targeted mainly for MA students. During the workshop, Peter Verheul also lectured on the history of Dutch typeface design.

A presentation of a new typography handbook for teachers

Cynthia Batty from Mark Batty Publisher, New York, gave a presentation on a new typography handbook in progress at the TAIK in the Department of Graphic Design on 14 december 2007 (www.markbattypublisher.com).

University of Lapland 2007

University of Lapland Faculty of Art and Design

Graphic design/visual communication design MA-thesis *Test the legibility* of typefaces with an electronic game.

By Janne Toikka

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. ■

Fonts

Amongst the various fonts re-issued, maybe the most uncommon commission was the one given to Éric de Berranger, who designed a custom typeface for soccer jerseys! LFP (meaning Pro Football League) is an all-caps condensed alphabet with all diacritics required for setting foreign players' names!

While we're at it, de Berranger made a few other corporate typefaces, including a 2-weights script for Hermès fashion brand and a sans for Martini spirits.

Fellow 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 his own typeface. Badani did not remain idle as he also pulled a Sans+Serif superfamily for realty and construction firm Vinci plus another extensive palette for the champagne brand Veuve Clicquot Ponsardin, a digts-only alphabet for Lacoste (for which he already worked a few years ago) and finally a 3-weight sans for La Banque Postale.

As for the retail / free release, young talent Matthieu Cortat opened his own business under the name of Nonpareille which serves as structure for marketing Stuart, the first family sold by the foundry. Meanwhile, Jonathan Pérez and Laurent Bourcellier, two former Estienne graduates, launched their microfoundry with non-latin fonts for coptic scholars.

Let me mention also this year's family extensions and reissues in OpenType: Le Monde Courrier PTF and Le Monde Livre PTF by Porchez Typofonderie, and Vista Sans Narrow + Vista Slab by Xavier Dupré for Emigre.

Education

One of the most outstanding novelty this year is 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 revival projects as first assignments. The course will start in September 2008 and we're all eager to see the results!

Meanwhile, the young postgraduate course in typography and typographic systems in Amiens, opened since this January, brings it on. The schedule has a bit changed, now matching the academic year (September to June). First productions coming out show that few type design is featured, but a strong emphasis had been put onto experimental typographic design.

This brings up to three typography-focused courses in France, along with école Estienne which still maintains its focus on text type.

Amongst those, Amiens has proved to be the most dynamic one in organizing public event in the field of type & print design. Young teachers, helped by a wide professional network, could thus maintain a whole week of public lectures about "the book" which featured renowned people such as Anne Cunéo, Isabella Checcaglini, Michel Melot, David Poullard, Marc Kopylov, André Jammes and Étienne Robial. Lucky attendees and students!

Events, lectures and exhibits

There has been, as usual, a whole bunch of conferences taking place this year. One of the most significant was lead by Michel Wlassikoff in musée des Arts Décoratifs. He gave a round of 5 lectures about the history of typography and graphic design in France, all of them being utterly interesting and widely attended. Wlassikoff is a lecturer, writer and historian of design, also known for his energetic public statements about the current state of graphic design in France, for which I can only give him credit. Wlassikoff is also preparing a new book, to be released in 2009.

Last major event of 2007 was the colloquium held in Institute for Contemporary Publishing in Caen, which I gladly attended. It featured a three-day fascinating series of lectures aiming at answering the question "What are the current relationships between writers, publishers, graphic designers and type designers?" It has been reasonably attended, mostly because of the lack of wide promotion that had been made. The event, targeting mostly students and researcher, maybe also took place a bit too early in the educational calendar. Let's just wish it won't prevent it from being held again in 2008!

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

May 1968 has been a significant time in French history. Students and factory workers, lead by left-side political ideas and ideals, began strikes and riots in the capital, soon to be spread across France. During this famous month, a prolific production of posters and flyers was done by art students organized in revolutionary committees. The 30th anniversary of this event has been celebrated by numerous exhibitions, book publications and lectures. One of the best documented event took place in Galerie Anatome, the sole art gallery entirely devoted to graphic arts in Paris. It gathered and shown a unique selection of prints, posters and handover documents to foster and support strikes, political commitments and anti-police/government actions. Made using various techniques (silkscreen, cutouts and stencils, off-set 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 over 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 courses, both theoretical and practical, grant a large room for analyzing original documents, and obviously addressed specialists in book history and printing techniques. Rookies and amateurs not concerned! Each course (given by Sandra Hindman, Michael Twyman, James Mosley and Kristian Jensen) 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 practitioners invited for the first 4 monthly events, amongst which TDC winner Thomas Huot-Marchand, fresh talent Fanette Mellier, and SuperScript 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 Apeloig and José Mendoza were the two designer whose latest works were shown in a gallery this year. Apart from these individual exhibitions, the main feature was most definitely the creation of the "most beautiful French books" award, book and exhibition. Built from scratch by two former Estienne graduates, the prize awarded for the first time equally designers, publishers and printers.

Books, magazines, softwares & fashion

Marie-Louise, one of the rare printed publication about design, finally died after three issues (the latter initially sold together as a pack), but respawned under the name of *Back Cover*. Strong editorial content seems to be re-evaluated in the world of French-speaking design publications: alongside with *Back Cover*, *Ink Magazine* offers visual and textual contributions upon a specific topic (one per issue). Last issues featured a focus on system fonts.

As for books, not much to mention this year. Beside a retrospective publication about typographer Massin and another one about Wim Crowel, I could only mention "Histoire de l'imprimé" by Lyon print museum director Alan Marshall. A rather light and mainstream content, though.

In Memoriam

Françoise Hollenstein,

of the Hollenstein studios, passed in January.

Pierre Raoul,

poster artist, passed in March. ■

This year the most important typographic event that took place in Greece was a one-day conference on greek typography held in Athens in December. Jointly organised by the Greek Font Society and the Greek Graphic Design Association, the conference was attended by 200 people. George Matthiopoulos gave a brief history of Greek typography, Dimitris Arvanitis spoke about poster typography, Panayotis Haratzopoulos and Irene Vlachou of Cannibal fonts talked about the design of Greek typefaces, namely the typeface designed for the Greek magazine Autobild, their contribution to the design of the Greek newspaper *Eleftheros Typos* and the design process of the Greek Bodo-ni Old Face. Furthermore, Alexis Zavras talked about typeface encoding, Michail Semoglou of Cannot Not Design talked about typographic design in everyday life and, lastly, Yannis Karlooulos talked about newspaper and magazine design in Greece.

The National Book Centre of Greece (ΕΚΕΒΤ) organised 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 s European Design Awards (Ed Awards) held in Stockholm in May, awarded Athens-based Parachute Fonts the award for Original Typeface for their typeface PF Centro Pro (PF Centro Sans, Serif and Slab).

Dr. Klimis Mastoridis, organiser of the International Conference on Typography and Visual Communication (ICTVC) 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 typography BA and MA programmes at the University of Nicosia.

The Greek Font Society have enriched their online OFL library with a new set of majuscule typefaces. These may be downloaded for free via their website (greekfontsofciety.gr).

Yannis Haralambous of the Atelier Fluxus Virus published 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 application 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 5 February 2008.

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 prolific type designers.

After working in advertising for over 30 years, Professor Joshi taught calligraphy, typography and type design at the Industrial Design Centre at the Indian Institute of Technology in Mumbai from 1983 to 1996. From 1997 till he passed away, he was also visiting type design specialist at the Centre for Developed of Advanced Computing (C-DAC) in Mumbai.

Prof. Joshi helped develop 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 “Vinyas” (created in collaboration with CDAC) 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, TDC, Icograda and others and was instrumental in organising a number of type-related events in Indian. He was honoured with a number of awards during his career, most notably the CAG Hall of Fame (1992) and Grandmaster of Design commendation (2007).

There are few typographers or type designers in India's current generation who have not been taught by Professor Joshi. Punya Mishra, now an Assistant Professor at Michigan State University, recalls being taught by him: “RK taught me to love typefaces, their bowls and curves, quirks and instabilities, individual characteristics and personalities, their rules and their inherent lawlessness. He taught me how media influence meaning, how Indian scripts, meant to be scratched into palm-leaves, were destroyed by the standard typewriter, and then came back to life in the digital world. This passion with type, their shapes and meanings, stays with me to this day.”

As Hashim Padiyath, a prolific Malayalam type designer notes, Professor Joshi inculcated in his students a strong belief that good type design requires an understanding of penmanship. Padiyath believes that Professor Joshi opened young student's eyes to the “crying need for typographical variety in Indian languages, need for technological upgrading and creating an awareness about its proper use”.

Conferences

IDC IIT now plans to hold an annual *Typography Day* to in memory of Prof Joshi. The first of these was held on 28 and 29 March 2008 and the keynote address now constituted “The R K Joshi memorial lecture” was given by his contemporary Professor Mahendra Patel. Professor Patel, a well-known typographer, calligrapher and teacher, spoke of his work for the Type Design Development Project at the National Institute of Design. The aim of this ongoing project was to create a type design system with unity and harmony in type designs of the nine major Indian scripts. The matching font designs, across and among all these major Indian scripts including English for contemporary use, is the mission of this project.

Other prominent speakers included Professor Vikas Satwalekar, Achyut Palav, and Professor G V Sreekumar. *Typography Day* was attended by 160 delegates (students and professionals). Typography and calligraphy workshops were conducted by Mahendra Patel, Achyut Palav and Santosh Kshirsagar on North and South Indic scripts and Indic-script based approaches to Latin letterforms.

Research on Indic typefaces and typography is a continuing activity at both C-DAC and IDC. The CDAC holds a national conference and workshop on calligraphy and typography every year. Among those presenting at *Typography Day* were research scholars Girish Dalvi and Uday Kumar both from IDC, 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 multifaceted classification system. Uday Kumar'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, 2008. The conference that is organised by paper merchants Transasia Fine Papers has an invited international speaker list. This year, under the theme of “Convergence” speakers include Wally Olins, Kenya Hara, Karim Rashid, Paula Scher, Paul Belford and Patrick Burgoyne, amongst others.

Education

Srishti School of Art, Design and Technology, Bangalore has opened a new media lab called the Centre for Experimental Media Arts (CEMA). Srishti offers a 2.5-year advanced diploma in Experimental Media Arts. Some of the workshops conducted by CEMA include India's first Bioarts workshop conducted by Symbiotica. The next workshop on Cybernetics is planned for September/October 2008.

Srishti's another initiative is to start a Centre for Education, Research, Training and Development (CERTAD) with the aim of providing Indian educators with resources in the manner of training and materials.

Developments in type design

In conversations with a number of Indic typeface designers, it appears that type design in India is still aspiring to be a cohesive, organized activity. The one prominent collection of 100 typefaces, designed at C-DAC is most widely used. According to Hashim Padiyath, other type collections from Modular, ITR and Summit have not been well received as most of these are display rather than text typefaces. Individual designers develop a few typefaces for leading publishing houses interested in adding some variety to a limited type collection.

In Malayalam, newspapers have been seeking new typefaces to face increasing competition and for use in their increasing number of publications. The Malayala Manorama group which brought in Linotype in the 1980s to design a text typeface for their composing systems has since created a number of typefaces for their exclusive use. Over years, especially after DTP came in, Linotype Manorama [designed by Fiona Ross, Georgina Surman, and Donna Yandle] and issued in 1984 is still the preferred text typeface for other publications as well, with its many clones being supplied by various companies under various names.

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 text typefaces 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 specialists, designers are not too keen to work locally, discouraged by the financial prospects and lack of organized efforts.

According to Padiyath, another aspect that hinders type development in Malayalam (for that matter in any Indic language) is the variety of keyboard standards in the language. There are 3–4 different keyboard standards being used by different publishing houses, to which the fonts are made. These are based on ASCII and has truncated the scripts to the English keyboard. This has led to the so-called reformed 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 traditional character sets that has much more characters now that the computers are more capable. All this rules out file exchange or transfer, often text has to be reentered for use in a different publication. This has also not helped in the development of a spell-checking or OCR software, despite a few sporadic attempts.

The introduction of Unicode and OpenType have however brightened prospects as Indic scripts can co-exist along with English in a single large character set. According to Padiyath, Microsoft's initiative to make Malayalam native on Windows has led to a proliferation of Malayalam websites and blogs (which earlier required downloading and installing different fonts for different sites).

C-DAC is planning to convert their PostScript and TrueType fonts to Unicode-compliant OpenType. Newspapers (seen to be the sponsors of change in the Indian typeface world) have not yet woken up to this prospect, and so a common language standard is still a few years away.

Many thanks to Mahendra Patel, Professor Ravi Poo-viah, Professor G V Sreekumar, Hashim Padiyath, Punya Mishra, Girish Dalvi and Manoj Gopinath who helped compile this report. ■

This year, I would like to report an ongoing national project to revise an influential table of Chinese characters defined by the Japanese government.

Revision planned for the *Joyo Kanji Character Table*

A group in the Council for Cultural Affairs of the Japanese government has been deliberating on the revision and expansion of the current version of the *Joyo Kanji Character Table* (*Joyo Kanji Hyo*, listing 1,945 Chinese characters used most frequently and widely in Japan, issued and published as a Cabinet Notification by the Cabinet in 1981), and the Council recently released an interim draft proposal about the revision.

The *Joyo Kanji Character Table* is the most authoritative table of Chinese characters used in Japan. Use of Chinese characters in official documents such as laws, regulations as well as newspapers and textbooks is expected to be made within the scope defined by the *Table*.

The chief aim of the current revision work is to include more Chinese characters in the *Table*, because today it is much easier to write and use a wider range of Chinese characters with the help of computer-aided writing tools than assumed in 1981, when the original version was published.

According to the interim draft proposal, 188 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 version in late 2009.

Fine details of the glyph shapes added to the *Joyo Kanji Character Table* are yet to be decided. But today, it is a concern of digital type foundries and typographers in Japan, whether the final version of the *Table* can avoid using glyph shapes incompatible with the existing glyph shapes for the newly added Chinese characters that have already been used as the standard, default glyph shapes in other industrial standard character sets (such as JIS X 0213:2004) and today's mainstream Japanese fonts.

In fact, the draft proposal lists the characters to be newly added to the current version of the *Table*. But it includes some Chinese characters one of whose elements is composed of two “dot shapes”, but similar characters in the current, original version of the *Table* have the same element with only one “dot shape”. This particular inconsistency 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, *Extraneous Chinese Glyph Table* (*Hyogai Kanji Jitai Hyo*, published by the government in 2000).

But if the government group currently planning the addition of the characters to the *Joyo Kanji Character Table* chooses to eliminate the inconsistency in the glyph element style by uniforming and aligning the naturally different styles to the one-dot style adopted in the original version of the *Table*, the resulting glyph shapes of the newly added characters in the new version of the *Table* will be in conflict with the glyph shapes of the same characters that have widely been adopted by the existing related standard character sets and various Japanese fonts. If this really happens, it will not only bring confusion in the field of implementers of fonts, who already have implemented and released fonts based on the glyph styles adopted by the existing standard character sets, but also may unpredictably affect the ways, in which the existing related character set standards are interpreted, and any new, future standards are designed.

Therefore, the Japanese type community is hoping that the current draft proposal will be improved, and that its final version will eliminate, or at least minimize, these genuine concerns. ■

Mexico

Félix Beltrán

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 Calles; organized by Centro de Estudios Gestalt, Asociacion Mexicana, and the Graphic Design Schools; supported by Universidad Intercontinental and typo magazine.

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

The following participated in the conferences: Jose Luis Acosta: Fonts administration; Luis Almeida: Typographical brands; Laurette Godinas: From handwriting to print; Gerardo Kloss: Legibility is in the mind; Alejandro Lo Celso: Artl: a typography for villains and scoundrels; Gabriel Martinez Meave: What size are you? Tailored typography; Antonio Rivera: on the rhetorical character of typographic characters; and Cristina Paoli: Mexican gothic characters.

The colloquium introduced conferences by Gerardo Kloss: Rethoric, design, and editing: a new professional profile; Alejandro Lo Celso: Typography and language: identity and nationalisms; Laurette Godinas: Latin characters: from the archaic capital to humanism, among others.

The workshops were conducted by Luis Almeida: Editorial Design, Cristobal Henestrosa: Fonts digitalization; Gabriel Martinez Meave: Calligraphy; Hector Montes de Oca: Typography dresses me; Mora Diez: the wink of an ñ, typographic illustration; Jose Manuel Morelos: Poster and metaphor; Cecilia Palacios: Logotipografía; Cristina Paoli: Experimental typography design; Raul Plancarte: Dingbats Design; Luis Romero: Typographic stencil; Mauricio Tello: Kicked out; Oscar Yañez: Logics in cover pages.

Two exhibitions were held. *Tipos Latinos 2008* at Instituto Veracruzano de Cultura; and *Diseño tipografico en Mexico: una experiencia educativa* at Centro Cultural Atarazanas.

Las otras letras: Mujeres impresoras en el mundo antiguo, Exhibition and conference-cycle. Palafoxiana Libraries and Lafragua Libraries, Puebla, Mexico, March, 2008. Organization: Marina Garone and Albert Corbeto.

The exhibition presents print images of the 16th through 19th centuries, showing the professional, intellectual, and economical work of women. Open until November 2008.

Participation in the conference cycle by Marina Garone: Women in the book, some news and Following the footprints of Typosine: between myth and reality of women in typography; Albert Corbeto Lopez: *Spanish Typography and Calligraphy in the 18th century and Notes to study Spanish printers (16th–18th centuries)*; Miguel Angel Sobrino and Luz del Carmen Beltrán Cabrera: *New-Spain printers in Mexico City: a quantitative and qualitative analysis of their production (1541–1755)*; Idalia Garcia: *Fragments of the life of a New-Spain printer: Rosa Teresa de Poveda, widow of Jose Bernardo de Hoyal (18th century)*; Isabel Grañen Porrua: *Francisca Flores: first Oaxacan printer*; Montserrat Gali: *Ornaments in the editions of two Pueblan printers*; Kenneth C. Ward: *Who the bell is Maria?: the Heirs of the Widow of Miguel de Rivera Calderon*, Ana Cecilia Montiel Ontiveros: Maria Fernandez de Jauregui: printing texts in the late Colonial regime; Elvia Carreño Velazquez; Libraries of the Puebla Carmelites and Dominicans and their links to the feminine printer.

Education

The increasing workshops have been decisive in typography development, where from both a theoretical and a

practical perspective, their different sides are explored, especially the emergence of master's degrees in different advanced studies centers.

National education

Calligraphy and script typography workshop
The feathered mouse script, Gabriel Martinez Meave - Alejandro Paul, Instructor, Dejando Huella 11, Queretaro, Mexico, April, 2007.

Workshop *Didactics in design*,
Felix Beltran, Instructor, Bellas Artes School, Universidad Autonoma de Queretaro, Queretaro, Mexico, January, 2008.

Workshop *Synthesis of the brand*,
Felix Beltran, Instructor, Cultural Center, Universidad Modelo, Yucatan, Mexico, May, 2008.

Character design workshop,
Cristobal Henestrosa, Instructor, Gripo Horma, Mexico City, Mexico, June, 2008.

Character and music workshop,
Quique Ollervides, Instructor, Zapopan Art Museum, Jalisco, Mexico, August, 2008.

Masters' degree in design and editorial production,
Gerardo Kloss, Boss, Academic Council Plans Commission and Program of Studies, Universidad Autonoma Metropolitana, Unidad Xochimilco, Mexico City, Mexico.

International education

Calligraphy, shape and history workshop,
Gabriel Martinz Meave, Instructor, Tres Typos, Design School, Universidad Mayor, Santiago de Chile, Republic of Chile, October, 2007.

Brand in practice workshop,
Felix Beltran, Instructor, Museo de la Estampa y del Diseño Carlos Cruz-Diez, Caracas, Venezuela, November, 2007.

A symbol of cohabitation,
Felix Beltran, Instructor, Architecture and design for cohabitation, Union de Escuelas y Facultades de Arquitectura y Diseño de America Latina, San Jose, Costa Rica, September, 2008.

Books to be published

Several books by Marina Garone on typography are in press, which will enable to delve deeply into its history. *Un paseo por la imprenta antigua*, Commemorative book of Museo Artes Graficas, Camara Nacional de las Artes Graficas, Mexico City, Mexico. In press. *El caracter mestizo de la tipografia novohispana de finales del siglo XVIII*, Reading: a Mexican typography, Arts in Mexico, Mexico City, Mexico, In press. *La tipografía en el libro antiguo*, Training for documents experts, Idalia Garcia—Coordinator, Centro Universitario de Investigaciones Bibliotecológicas, Mexico City, Mexico, In press. *Tras las buellas de Typosine: entre el mito y la realidad de la mujer en la imprenta*, Memoires of the conference cycle: “Las otras letras: mujeres impresoras en el mundo del libro antiguo, Biblioteca Palafoxiana, Government of the State of Puebla, Puebla, Mexico. In Press. *La mujer en la tipografía de España y Mexico* (16th-19th centuries), Memoires of the 3rd International Typography Congress, Valencia, España, June, 2008, in collaboration with Albert Corbeto

Lectures

Other equally important activities are national and international participations as lecturers by members of ATypI, among which are:

National lectures

Tailored typographies Development, Cristobal Henestrosa— Gabriel Martinez Meave, Lecturers, Escuela Nacional de Artes Plasticas, Universidad Nacional Autonoma de Mexico, Mexico City, Mexico, May, 2007.

New-Spain typography of the late 18th century, Marina 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.

Typographic ornaments? Women in the world of books, status of the issue, Marina Garone, Lecturer, Seminar Reading during the Colony times: printer, libraries, and readers in America, Centro Universitario de Investigaciones Bibliotecológicas, UNAM, Biblioteca Elias Amador, Zacatecas, Mexico, October, 2007.

Thoughts on written communication in a Mexican indigenous group, Marina Garone, Lecturer, 2nd Colloquium “History of written culture in Mexico”, Centro de Investigaciones y Estudios Superiores en Antropología Social, Jalisco, Mexico, October, 2007.

Semiotics and typography, Marina Garone, Lecturer, Graduates studies in semiotics, Universidad Anahuac del Norte, Mexico City, Mexico, November, 2007.

Brands of printers and editors of the 16th century. Iconographic samples of Fondo Antiguo de la Biblioteca Publica Universitaria de Morelia, Claudia Raya, Barbara Skinfil, and Suhey Morales. Marina Garone, Lecturer, Universidad Michoacana de San Nicolas de Hidalgo, Biblioteca Publica Universitaria de Morelia, Michoacan, December, 2007. Also presented in: Biblioteca Lafragua, Benemerita Universidad Autonoma del Estado de Puebla. Puebla, Mexico, May, 2008.

Helvetica: the film, Francisco Calles, Jorge Medrano, Alejandro LoCelso, Uzyel Karp, and Gabriel Martinez Meave, Members of the board, Round Table, Universidad Autonoma Metropolitana, Unidad Xochimilco. Also presented at: Centro Cultural de España en Mexico, Mexico City, Mexico, April, 2008.

After so many years, Felix Beltran, Lecturer, Design week, Centro Cultural, Universidad Modelo, Yucatan, May, 2008.

Proyecto Presidencia, Gabriel Martinez Meave, Lecturer, Grupo Horma, Mexico City, Mexico, June, 2008.

Designers of their own tongue: indigenous calligraphers and typographers in New Spain, Marina Garone, Lecturer, International Colloquium of Colonial Languages and Cultures, Instituto de Investigaciones Filológicas – UNAM, Mexico City, Mexico, September, 2008.

International lectures

Mexico: Forging the character, Gabriel Martinez Meave— Leonardo Vazquez, Lecturers, Research by Marina Garone, Isais Loaiza, Gabriel Martinez Meave, Leonardo Vazquez., TypeCon, Seattle, USA, August, 2007. Also presented in: *Tipos Latinos*, Sau Paulo, Brazil, June, 2008.

About typography, Jorge de Buen, Lecturer, TypeCo, Seattle, USA, August, 2007.

Mexican typography and Kimera's typography projects, Gabriel Martinez Meave, Lecturer, Tres Typos, Design School, Universidad Mayor, Santiago de Chile, Chile, October, 2007.

Brands in today's world, Felix Beltran, Lecturer, Museo de la Estampa y del Diseño Carlos Cruz-Diez, Caracas, Venezuela, November, 2007.

Spanish typography of the 18th century: projects in process, Marina Garone, Lecturer, Third International Typography Congress, Valencia, Spain, June, 2008.

Magisterial Conference by Andreu Balius, Jose Maria Ribagorda, Santi Barjau, Albert Corbeto, and Marina Garone *Woman in the Spain and Mexico typography (16th–19th centuries)*, Marina Garone, Lecturer, Third International Typography Congress, Valencia, Spain, June, 2008, in collaboration with Albert Corbeto

The Codex and Book Design in the Indigenous Context, Marina Garone, Lecturer, Colors Between Two Worlds, The Kunsthistorisches Institute in Florenz, Villa I Tatti The Harvard University Center for Italian Renaissance Studies, Florence, Italy, June, 2008

Woman in the world of the old book: some historic news, Marina Garone, Lecturer

Asociacion de Bibliofilos de Barcelona and members of Academia de las Buenas Letras, Barcelona, Spain, June, 2008.

Exhibitions

Different exhibitions underscoring typography have been held

Felix Beltran. Brands. Graphic Identities, Museo de la Estampa y del Diseño Carlos Cruz-Diez, Caracas, Venezuela, November, 2008.

Alvaro Sotillo, Galeria Artis, Universidad Autonoma Metropolitana, Unidad Azcapotzalco., México DF, Mexico, January, 2008.

Making Faces: New Mexican Fonts, TypeCon 2007, Seattle, USA, June, 2008.

Henryk Tomaszewski, Galeria Artis, Universidad Autonoma Metropolitana, Unidad Azcapotzalco, México DF, Mexico, July, 2008

Types Illustrated, Centro Cultural de España en Mexico, Mexico City, Mexico, August, 2008.

Brand as a symbol. Felix Beltran, Museo de Arte y Diseño, San Jose, Costa Rica, September, 2008.

Appointments

Felix Beltran, Counseling Committee, I Bienal Iberoamericana de Diseño, DIMAD, Madrid, Spain, November, 2007.

Marina Garone, Co-directed with Alberto Corbeto, Hispanic-American Typography and Printing Studies Section, Instituto de Historia del Libro y de la Lectura, Instituto Biblioteca Hispanica del Centro Internacional de Investigacion para la Lengua Española, Fundacion San Millan, España, June, 2008.

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

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.

ParaType participated in several events, addressing issues of linguistic diversity (in the context of cultural diversity), respect for all languages, and multilingualism. They were organised under the auspices of Unesco in the framework of the International Year of Languages:

- 1–4 December 2007: 11th Annual International Conference “EVA 2008, Moscow”. “Typefaces for the languages that have recently acquired a written form”, a presentation by Sergey Bobryshev and Emil Yakupov;
- 5 December 2007: The round table “The presentation of languages of the peoples of Russia and the Commonwealth of Independent States in the Russian segment of Internet”, Moscow. “Typographic support of minor languages”, a presentation by Emil Yakupov;
- 2–4 July 2008: The international conference “Linguistic and Cultural Diversity in Cyberspace”, Yakutsk. A presentation by Sergey Bobryshev.

The rouble symbol

In 2008 ParaType and Art.Lebedev design studio campaigned for the official adoption of a special symbol for the Russian national currency, rouble (the initiative was launched in July 2007 by a group of Moscow-based design studios in conjunction with ParaType, and soon joined by a great number of Russian businesses). All new fonts released by ParaType and Art.Lebedev now include the rouble symbol (₽).

Technology

FontLab

FontLab whose R&D labs are located in St. Petersburg remains the pacesetter in the development of the typographic 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 SING technology. Glyphlets prove very useful in adding “private-use” glyphs to Chinese and Japanese fonts.

November 2007: ScanFont 5.0, for Mac OS and MS Windows, issued.

May 2008: Localised 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, by late summer of 2008 plug-ins for Adobe InDesign and QuarkXPress were issued, allowing to use the photofonts in more or less the same way as conventional fonts.

July 2008: WebReady, a typographic utility facilitating the use of photofonts in Web page design, issued.

FontLab continued to develop the End-User License Agreement (EULA) in electronic format. In June 2008 a Web site was launched, ceulaa.org, where all information about this project was posted, along with the description of the OpenType font tables with the electronic EULA integrated.

Zero-One Inc.

Zero-One Inc. issued ‘Live Pen’ plug-in for Adobe Illustrator CS, CS2 and CS3. Zero-One Inc. is a software development company based in Moscow, Russia. The company was founded in 2005 by Andrey Burdin. Its products include commercial plug-in, like Live Pen, as well as proprietary custom plug-in solutions for businesses. <http://01-lab.com/livepen.html>

Design

Art.Lebedev

November 2007: Art.Lebedev, the biggest design studio in Russia, alongside 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 revivals. They were developed by the best type design professionals who either work for, or have their designs marketed by, ParaType—Isabella Chaeva, Oleg Karpinsky, Alexey Kassian, Viktor Kharyk, Dmitry Kirsanov, Manvel Shmavonyan, Natalia Vasilieva—under the direction of ParaType’s design director Vladimir Yefimov.

Custom type design

Like in the previous years, the market for custom and proprietary fonts remains very strong. There is still a considerable demand for custom type, and for the Cyrillisation of the 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.

Letterhead

Letterhead, located in Moscow, is the largest independent 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 typographic community contributed to is the Year of Languages, co-ordinated by Unesco.

The year 2008 marks three hundred years since the beginning of the historic reform of Russian typography initiated by Czar Peter the Great. It had a long-lasting effect on the development of Russia—its culture, science, education, politics, economy—practically, all walks of life. The new, secular style introduced by Peter the Great (Civil Type) has become standard for all Cyrillic typography, worldwide.

27 May 2008: Federal Agency for the Press and Mass Communications, Moscow. The launch of the public campaign in commemoration of the typographic reform of 1708–10. The Board of Trustees and the Preparatory Committee formed, and the draft programme of activities announced (more on the notable contributions to the tercentennial of Civil Type below),

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

2 March 2008: State Literary Museum, Moscow. Public presentation of *Velikie sbrifity: Sbest' iz tridsati. Antikva* [‘The great typefaces: six out of thirty. Serif’], the second volume in the five-book series on the history of type, by Vladimir Yefimov and Anna Shmeleva. The project is dedicated to the anniversary of Civil Type.

25 March–15 June 2008: ParaType, Moscow. A student type design competition organised by ParaType and sponsored by the Federal Agency for the Press and Mass Communications, took place as part of the anniversary campaign.

3 June 2008: Russian State Library, Moscow. *Inyia grazhdanskiya knigi pechatat' temizh novymi azbukami...* [‘Other civil books to be printed with the same new abecedaria...’], a conference on various aspects of Petrine typographic reform.

18 September–17 October 2008: Russian National Library, St. Petersburg. *Trekhsotletie vvedeniya grazhdanskogo sbrifita v Rossii* [‘Tercentenary of the introduction of the civil type in Russia’], an exhibition of rare books (15th–18th centuries) from the RNL permanent collection.

Exhibitions, events

20 and 23 September 2007: Formula Kino Evropa cinema, Moscow. The public screening of *Helvetica* movie.

17 November–5 December 2007: Vladimir Mayakovsky Cultural Centre and Library, St. Petersburg. *Krasnoye i chernoeye* [‘Red and black’], an exhibition in memory of Alexander Belosludtsev (1961–2004), a well-known calligrapher, graphic and publication designer.

14 May 2008: Crocus Expo, Moscow. Selections from the International Calligraphy Exhibition unveiled, to be shown in St. Petersburg on 16–21 September (see below). Thirty calligraphers whose works were on display attended the opening.

16–21 September 2008: Ilya Repin State Academic Institute of Painting, Sculpture and Architecture, St. Petersburg. International Calligraphy Exhibition. Works from Belarus, China, France, Germany, Israel, Mongolia, Russia, UK, Ukraine, and USA. Master classes to be offered by the invited calligraphers.

3 June 2008: Russian State Library, Moscow. *Perventsy grazhdanskoy pechatati* [‘The first-borns of civil printing’], an exhibition of Petrine print, in conjunction with the conference *Inyia grazhdanskiya knigi pechatat' temizh novymi azbukami...* [‘Other civil books to be printed with the same new abecedaria...’].

30 June–6 July 2008: Novosibirsk. *Zolotaya kapital'* [‘The golden capital’], 2nd interregional festival of design. A display on the tercentenary of Civil Type. Source: www.zkapitel.ru.

Competitions, awards

12–13 December 2007: Moscow State University of Printing Arts. ZapfGames, the 6th student calligraphy and lettering competition (the theme: ZapfGames v kube [‘ZapfGames, power of three’]). Organised by the MGUP Type Design Studio, under the direction of Alexander Tarbeev. The Jury: Peter Bankov, Erik Belousov, Yulia Vaserchuk, Vera Evstafieva, Ekaterina Konovalova, Elena Novoselova, Ilya Ruderman, Dmitry Yakovlev. Source: www.zapfgames.ru.

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. The jury: Yuri Gordon, Dmitry Kirsanov (chairman), Alexander Konoplev, Vladimir Muzychenko, Tagir Safayev, Boris Trofimov, Vladimir Yefimov. Source: www.fonts.ru/cinfo/news.asp?NewsId=142

1–12 September 2008: Central Artists House, Moscow. *Zolotaya Pcbela* [‘Golden Bee’], the 8th international competition and exhibition of graphic design. Among the competition categories: ‘New Cyrillic 300’, [typo]graphic design projects dedicated to the tercentenary of Civil Type. The jury: Irma Boom, Yuri Gulitov, Dan Reisinger, Leonardo Sonnoli, Massimo Vignelli, Martin Woodtli, Sergey Serov (president).

Conferences, symposia, workshops

15 June 2007: 3rd Moscow International Book Festival, Central Artists House, Moscow. *Bukvy prosbedsbeego leta* [‘The letters of last summer’], a presentation by Yuri Gordon.

10, 18 October 2007: Moscow State University of Printing Arts. *Tochka, tochka, zapyataya* (‘Dot, dot, comma’), seminars on typographic design. Organised by the MGUP Type Design Studio, under the direction of Alexander Tarbeev. Source: www.zapfgames.ru.

18 May 2008: Higher Academic School of Graphic Design. A seminar on type design, organised by the MGUP Type Design Studio, under the direction of Alexander Tarbeev. Presentations by Alexander Tarbeev, Ilya Ruderman, Alexandra Korolkova, Konstantin Eremenko, Yuri Barabash, Olga Stepanova, and by the students, members of the Type Design Studio Artem Utkin, Maria Doreuli, Tatiana Sharova and Ekaterina Kozionova.

27 May 2008: Federal Agency for the Press and Mass Communications, Moscow. *Russkii grazhdanskiy sbrift kak osnova kulturnogo svoeobrazia rossiiskoi tsivilisatsii* [‘Russian Civil Type, the foundation of the cultural identity of the Russian civilisation’]. Presentations by Dmitry Bykov, Mikhail Soslavinsky, Emil Yakupov, and Vladimir Yefimov.

Books, publications

2004

James Felici, *Tipografika: sbrift, verstka, dizayn* [Russian translation of *The Complete Manual of Typography: A Guide to Setting Perfect Type*; Berkley: Peachpit Press, 2003], bhv-Petersburg, 2004. ISBN 5941573456

Emil Yakupov, Vladimir Yefimov, *ParaType. Digital Typefaces / Tsyfrovye sbrifity 1989–2004*, a catalogue and a reference book. Moscow: ParaType, 2004. ISBN 5955100326.

2005

Drevnerusskie i sovremennye sbrifity [‘Ancient Russian and contemporary typefaces’]. CD-ROM and booklet. Novosibirsk: Mangazeya, 2005. ISBN 586272016.

Wilson Harvey, *1000 sposobov sbriftovogo dizayna* [‘1,000 ways to design type’, Russian translation of *1000 Type Treatments*, Gloucester, MA: Rockport, 2005]. Moscow: RIP-Holding, 2005. ISBN 5900045722

Grigory Klikushin, *Dekorativnye sbrifity dlya kbudozbestvenno-oformitel'skikh rabot* [‘Decorative type designs for sign painting and lettering’]. Moscow, 2005. ISBN 5964700497

- ▶ Alexandra Korolkova, *f:amily*. Typeface catalogue. Moscow: F:amily, 2005. ISBN
- Andrey Markevich (ed.), *Vek russkogo knizbnogo iskusstva: 1900–2000* [‘The century of Russian book art: 1900–2000’]. Moscow, Vagrius, 2005. ISBN 5969700215.
- Dmitry Petrovsky, *Zrimyi glagol: Garmonia i illusia* [‘Visible word: Harmony and illusion’]. St. Petersburg: Khimizdat, 2005.
- Lucienne Roberts and Julia Thrift, *Dizayner i setka* [Russian translation of *The Designer and the Grid*. Mies: RotoVision, 2005]. Moscow: RIP-Holding/Rotovision, 2005. ISBN 5900045757
- Ilya Ruderman, *Letertypes from The Hague*. An exhibition catalogue. Moscow: DeArt, 2005.
- Sbrift–2005* [‘Type 2005’]. Catalogue of the winning entries to the 1st international type design competition. St. Petersburg: Vasily Shishkin, 2005.
- Erik Spiekermann, *O sbrifte* [‘On type’, Russian translation of *Stop Stealing Sheep & Find Out How Type Works*; Adobe, 1993]. Moscow: ParaType, 2005.
- Stepan Vodchits, *Estetika proporsii v dizayne: Sistema knizbnykh proporsiy* [‘Aesthetics of proportions in design: The system of book proportions’]. Moscow: Tekhnosfera, 2005. ISBN 5948360563. Ilya Bogdesco, *Kalligrafia* [‘Calligraphy’]. St. Petersburg: Agat, 2005. ISBN 5910440012.
- Vladimir Yefimov (ed.), *TypeArt’05*. Catalogue of the winning entries to TypeArt’05, the 2nd international type design competition. Moscow: DeArt, 2005. ISBN 5873172285

2006

- Robert Bringhurst, *Osnovy stilya v tipografike* [Russian edition of *Elements of typographic style* (v. 2.5); Vancouver: Hartley and Marks, 2002]. Moscow: D. Aronov, 2006. ISBN 5910560148.
- f:amily*. Typeface catalogue (in *Counterform* no. 0.1, graphic design magazine). Moscow: Counterform, 2005.
- Yuri Gordon, *Kniga pro bukvy from Aa to Yaya* [‘A book on letters from Aa to Yaya’ (ya [я] is the last letter in the Russian alphabet. *mZb*)]. Moscow: Art.Lebedev, 2006. ISBN 5980620060
- Mitya Kharshak (ed.), *Ot psikhologii bytovogo sbrifta k graficheskoy arkhologii* [‘From the psychology of vernacular lettering to the graphic archaeology’]. St. Petersburg: Litera Scripta, 2006.
- Vladimir Krichevsky, *Ot moderna do ezbovschiny: 107 zamchatelnykh oblozbek* [‘From Art Nouveau to the Ezhov’s purges: 107 great book covers’]. Moscow: Kontakt-Kultura, 2006. ISBN 5938820286.
- Marina Mokhnacheva, *Russkiy ilustrirovannyi zburnal, 1703–1941* [‘Russian illustrated magazine, 1703–1941’]. Moscow: WAM, 2006. ISBN 5910020021.
- Timothy Samara, *Dizain publikatsiy: Praktikum* [Russian translation of *Publication Design Workbook: A Real-World Guide to Designing Magazines, Newspapers, and Newsletters*, Rockport, Gloucester, MA, 2005]. Moscow: RIP-Holding/Rockport, 2006. ISBN 5900045862
- Tygra 3000*. Type specimen. CD-ROM and booklet. Novosibirsk: Tygraru, 2006.
- Vladimir Yefimov and Anna Shmeleva, *Velikie sbrifty: sbest’ iz tridsati. Kniga I: Istoki* [‘The great typefaces: six out of thirty. Book I: The origins’]. Moscow: ParaType, 2006. ISBN 5881492687.

2007

- Ludmila Bezukhova and Ludmila Yumagulova, *Sbrift v rabote arkhitektora* [‘Type in architectural design’]. Moscow: Arkhitektura C, 2007. ISBN 5964701116, 9785964701118.

- Alexandra Korolkova, *Zbivaya tipografika* [‘Live typography’]. Moscow: IndexMarket, 2007. ISBN 9785990110717.
- Alexandra Korolkova, *Zbivaia tipografika* [‘Live typography’], 2nd edition, corrected. Moscow: IndexMarket, 2007. ISBN 9785990110717.
- Vladimir Laptev, *Modulnye setki: Proektirovanie mnogopolosnykh izdaniy* [‘Layout grids: Design of multi-page print’], 2nd edition. Moscow: RIP-Holding, 2007. ISBN 5903190138.
- Artemy Lebedev, *Kovodstvo: Paragrafy o dizayne* [‘Kovodstvo: Paragraphs on design’]. Moscow: Art.Lebedev, 2007. ISBN 9785980620080.
- Margaret Morgan, *Bukvitsy: Entsiklopedia* [Russian translation of *The Bible of Illuminated Letters*; London: Quarto, 2006]. Moscow: Art-Rodnik, 2007. ISBN 9785956102114.
- Vladimir Yefimov and Anna Shmeleva, *Velikie sbrifty: sbest’ iz tridsati. Kniga II: Antikva* [‘The great typefaces: six out of thirty. Book II: Serif’]. Moscow: ParaType, 2007. ISBN 9785931651965.

2008

- Elena Chervnevich, *Graficheskie dizayn v Rossii: 1900–2000* [‘Graphic design in Russia: 1900–2000’]. Moscow: Slovo, 2008. ISBN 9785850509002.
- Petr Kolomnin, *Kratkie svedeniya po tipografskomu delu* [‘Printing in brief’], a reprint of the 1899 edition (Moscow). Moscow: Art.Lebedev, 2008. ISBN 9785980620158.
- Vladimir Laptev, *Tipografika: Poryadok i kbaos* [‘Typography: Order and chaos’]. Moscow: Avatar, 2008. ISBN 9785903781010.

Mass media (printed periodicals, radio, television)

Graphic design and technology magazines

- CompuArt*. Issued since 1996, monthly. Moscow: ComputerPress. Editor: Alexander Krylov. www.compuart.ru
- Counterform*. Issued since 2006, irregularly. Moscow: Counterform. Editor: Konstantin Eremenko. www.counterform.ru
- Identity*. Issued since 2004, quarterly. Moscow: ArtGraphics.ru. Editor: Andrey Pourtov. www.identity.su
- [*kAk*]. Issued since 1997, quarterly. Moscow: Design Depot Studio. Editor: Petr Bankov. www.kak.ru.
- Kursiv*. Issued since 1996, bi-monthly. Moscow: Kursiv. Editor: Marina Belyayeva. www.kursiv.ru
- Projector*. Issued since 2007, quarterly. St. Petersburg: Litera Scripta. Editor: Mitya Kharshak. www.projector-magazine.ru.
- Prosto Design*. Issued since 2002, quarterly. St. Petersburg: PRO100. Editor: Vladimir Laptev. www.pro100.spb.ru
- Publish*. Issued since 1997, 10 times a year. Moscow: Otkrytye sistemy. Editor: Igor Terentyev. www.publish.ru.

Television

- 16 December 2007: Channel *Kultura* (“Culture”). Programme “Wide Format”: Panel discussion on modern calligraphy, with Vera Evstafieva and members of the MGUP Type Design Studio.

News of RuNet (Web sites, Web logs, newsgroups)

New typographic Web sites

- www.typobolic.ru
Web site of Valery Golyzhenkov and Yuri Ruderman.
- <http://linfonta.ru>
Web site of Vera Evstafieva
- www.letterbead.ru/tbingies/opyt_mo_oo.html
Web site of Letterhead (“Experiments in civilising the typographic wastelands”).
- http://community.livejournal.com/new_fonts
An on-line community created for announcing and discussing new type designs, typographic events and informational resources.
- www.calligraphy.mvk.ru
A Web site of the International Calligraphy Exhibition, to be shown in St. Petersburg on 16–21 September.

Web sites launched before 2007

- www.paratype.com
- www.letterbead.ru
- www.typefamily.com
- <http://xlt.narod.ru/pg/alpba.html>
- www.textology.ru/drevnost/srp11.shtml
- <http://zabar.com.ru>
- <http://character.webzone.ru>
- www.dailytype.ru
- www.jtf.ru
- www.ostromensky.kunstgroup.ru
- www.compuart.ru/article.aspx?id=8898&iid=369
- http://community.livejournal.com/ru_typography
- <http://fontproblem.narod.ru>
- www.prodtp.ru
- www.callig.ru

Education

In Russia typography and type design are being taught at the following schools:

- British Higher School of Art and Design (BHSAD), Moscow;
- Higher Academic School of Graphic Design (VASHGD), Moscow;
- Kursk State University;
- Moscow Humanitarian Applied Institute;
- Moscow State University of Arts and Design (Stroganov);
- Moscow State University;
- Moscow State University of Printing Arts (MGUP);
- North-Western Institute of Printing, St. Petersburg;
- St. Petersburg State University (Institute of Arts);
- State Academy of Design and Applied Art (a.k.a. Mukhina/Stieglitz), St. Petersburg.

Public and private courses and master classes are offered by many type and typographic design professionals, including Gayaneh Bagdasaryan, Evgeny Dobrovinsky, Vladimir Dobrovinsky, Vera Evstafieva, Valery Golyzhenkov, Yuri Gordon, Igor Gurovich, Anatoly Gusev, Alexandra Korolkova, Ilya Ruderman, Tagir Safayev, Alexander Tarbeev, Yuri Yarmola, Vladimir Yefimov, et al.

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A most relevant type event took place short 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 typography. 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 typography at general levels.

Every biennial conference is driven by a general topic that deserves special attention on behalf of the diversity of papers that are submitted. This year, the topic was “Global” phenomena, or how globalization 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-basics, type-experiences and the chill-type area (a comfortable place to enjoy from a film such as “Helvetica” or to have a “siesta” if you think “Helvetica” is not what you expected).

More than 350 participants enjoyed from the talks of Gerard Unger, Vincent Connare, Sébastien Morlinghem, Huda Abi Fares, Raquel Pelta, Mario Esquenazi, Josep Maria Pujol, Simon Loxley, Johannes Bergerhausen, José Scaglione, Nadine Chahine, among others.

Another interesting activity that should be mention was Ligaduras 2008, a programme of lectures and workshops organized by collective Catalana de Tipos during May and June in Barcelona. Christopher Burke, José Luis Martín Montesinos, Martin Majoor, Andreu Balius, Alessio Leonardi, were invited to give a lecture on typography.

Also the popular “Lletraferits” meeting, where more than 35 enthusiasts –mad about type– got together in other to exchange experiences and knowledge on type design. This event happens every year in April, when weather is nicer. In an improvised schedule, disorganized by its organizers during a whole weekend, we could heard about Baskerville’s improvements, woodtype printing in Colombia, Type on newspapers, Wayfinding, Grafia Latina movement, the releasing of Iconographic magazine (a brand new design revue), ... among other amenities such as a type contest, movies on type and a pic-nic barbecue outdoors. Alcohol (wine, beer, single malt) and other facilities were included, too.

On exhibit, we should mention the TDC54 and TDC² 2008 at BAU school of Design in Barcelona and the exhibitions “Pimp the Type”, “Tipos Latinos” and “An homage to Enric Crous-Vidal” during the days of the 3rd International Type Conference in Valencia.

That’s all by now. See you folks! ■

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 BVD, to discuss package- and identity-design. At the traditional Christmas gathering in December the member-letter *Typiskt* (“Typical”) presented the work and thoughts of Per Werme on the choice of type according to the content of a book. A dinner were served at Nordens Ljus at the National Museum.

In January Biblis and the society showed Gary Huswit’s movie *Helvetica*, followed by a discussion panel with Hans Cogne, Henrik Nygren, the company Research and Development and Sara Kristoffersson. 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 Grafiska institutet at the University of Stockholm.

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

The Typographic Circle

A year ago, a couple of my students at Konstfack started their own forum for discussions on typography and related subjects. This year they hold an exhibition at Svensk Form: “De Best verzorgde Boeken 2006 / De 33 bäst formgivna böckerna utgivna i Nederländerna 2006”. In March they held a discussion on Times New Roman and jeans! The speakers were Carolina Laudon on the history of the typeface and Fashion journalist and lecturer at Beckmans Designhögskola Maria Been Saad, who lectured on the other well used product of the 20th century. Their newsletter is called *Extra Bold* (www.typograficirkeln.se).

The Calligraphic Circle

Three times a year the Calligraphic Circle sends out a newsletter on letter-design. Most of the time they’re handmade. (www.kalligrafi.se)

A4

A4-Skolan holds a series of lectures called Typografiska Fredagar. On 7 March Peter Bilak from Typotheque in Holland spoke about his typefaces. And on 9 May Andrea Tinnes from Typecuts and The Bergen National Academy of Arts in Norway talked about her type designs. A4 also started a course in typography led by graphic designer and letter-designer Ludvig Grandin in February. (www.a4.se)

Svenska Antikvariatföreningen

Svenska Antikvariatföreningen is an association of antiquarian booksellers in Sweden, founded in 1936. This year they held a book-fair at the Konstakademien in May with different exhibitors. Several lectures were held, among them type-lecturer Leif Thollander on “Typography in lyrics” and Lars Laurentii on “The handwriting of Linné”. (www.svaf.se)

Svensk Bokkonst

Each year in June the Royal Library give out awards on good book-design called Svensk Bokkonst. Since 1933 the library has annually chosen twenty-five books printed in Sweden to be awarded and exhibited. You can also visit their site www.kb.se to look at printed books from 1528 and on.

Antikvariat Morris

Antikvariat Morris is an antiquarian bookshop in Södertälje in Sweden specialising in rare books on typography and graphic design. Their new catalogue no.4 on rare books was released this year. It is worth a look. (www.svaf.se/morris)

Berlingdagen and the Berling Prize

The Berling Prize was founded in 1989 by Royal Letterer and type-designer Karl-Erik Forsberg (1914–1995) and is given annually since 1991 to a notable Swedish typographer or type-designer.

The prize for 2008 was given to type designer Johan Ström for his work on his typeface Indigo Antiqua and on Berlingdagen in May graphic designer Jakob Trollbäck lectured.

The Berling Educational Scholarship

The Scholarship was founded in 2004 to support graphic designers, Art directors, type-designers and students under 30 in Sweden.

In 2008 it was given to young designer Filip Tydén, for his work on the typeface *Disagreeing Garamond*. (www.berlingmedia.se)

Pangea Design

The Swedish Labourer’s Organisation, LO:s, typeface Enighet, created by Pangea Design, won the European Design Award in May.

Konstfack

Kristian Möller 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.ktkm.se.

Association for Design and Advertising

In May ADA, Association for Design and Advertising, held a lecture at Röhsska Museet (www.designmuseum.se) on the subject of in-between-space in typography, architecture and life. There were two lectures and a discussion between graphic design professor HC Ericsson and typographer Carolina Laudon. (www.adasweden.se/nyheter/200805)

Marcus Gärde

His book *Typografins väg* (“The way of typography”) was published this year by BachGarde. The book mainly discusses the relationship between typography and gridsystems. ISBN 978-91-977014-0-2. See also his homepage www.bachgarde.com. ■

USA and Canada

Edited by Si Daniels (Country Delegate)
with input and contributions from sources
too numerous to list

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, including Monotype Imaging, Bitstream and Ascender Corp have completed work of licenses with Microsoft during the past year.

Introduction

With increased global connections it is sometimes difficult to know what to cover in the United States country delegate report. With Linotype part of the Boston based Monotype Imaging family, should I include coverage of Linotype news? Probably not. San Francisco’s FontShop franchise is hugely active in the US typographic scene, but should I leave FontFont news to my German counterpart? Maybe. With no Canadian country delegate should I sneak in some snippets from north of the border? It’s worth a try. Despite this uncertainty, one thing is for sure, our story begins in this somewhat remote corner of the world, the great Pacific Northwest, home to ATypI’s recently elected president John D. Berry, our esteemed treasurer Thomas Phinney, and two ATypI board members, Ted Harrison and myself.

The typographic year kicked off right here with *TypeCon2007*, held in Seattle in August 2007. The first type conference to be held in the city and the first in the Pacific Northwest since ATypI 2003 Vancouver. The event was naturally dubbed “the best *TypeCon* ever” and featured a wonderful roster of local, us based and international speakers, including Robert Bringhurst, Art Chantry, Tim Girvin, Ed Mendelson as well as a host of presenters from the nearby Microsoft and Adobe campuses. During the event David Berlow was honored with the SOTA Typography Award, recognizing his numerous and life-long services to the typographic arts.

The year ended appropriately enough with *TypeCon2008*, held in Buffalo, New York. Buffalo is in many ways a mirror image to Seattle, but the organizers and locals put on a wonderful event easily matching the quality bar set in Seattle the previous year. Speakers included Professor Erik Spiekermann, Stefan Sagmeister, Mike Parker and Jan Middendorp.

Between these two typographic book-ends a lot of things happened in the US font arena during the past twelve months. It’s impossible to capture everything, and I’m certain I’ve missed a few key announcements and events, however hopefully the following items are representative of the increasingly vibrant typographic scene in the region. I’d also like to thank everyone in the community that contributed to the report, especially Michelle Hill, who is serving as temporary unofficial Country Delegate for Canada (a ruse to coax a true Canadian out of the woodwork).

Foundries—news and new releases

FontShop.com got a substantial overhaul to its online font sampling service in December 2007 proudly revealing “every glyph of every font” in their catalog. The viewer was developed especially for the OpenType format and it gives users access to glyph sets based on OpenType layout features, just as they would in the glyph palette of an Adobe CS app. The retailer also added several new foundries to its offerings this year. Those with American roots include Identikal from New York; Comicraft of Los Angeles; and a collection of digital revivals of classic metal types from Lanston Type Co, the classic foundry that was once under the direction of Frederic Goudy, passed on to ATF, and now owned by P22 in Buffalo.

► Coinciding with TypeCon Seattle, **The Font Bureau** issued a commemorative booklet displaying the fonts of David Berlow. 2008’s releases include Matthew Carter’s Rocky designed for The Rocky Mountain News, Scout by Cyrus Highsmith for Entertainment Weekly, and the Franklin Gothic revival TTC Franklin. These joined 2007’s Heroun Sans, Biscotti, Casey, Vonness and Antenna. Rounding out the year Font Bureau issued Moderno FB by David Berlow and Richard Lipton, and announced Starling, the company’s take on Times New Roman.

House Industries rolled out perhaps the most impressive weapons system in the OpenType arms race with *The Studio Lettering Collection*. A set of OpenType script fonts featuring amazingly complex contextual substitutions alongside specialized local and traditional letter forms and ligatures used by sign-painters in various European languages. All three *Studio Lettering* script fonts were awarded TDC prizes.

YouWorkForThem has been quiet on the font front in recent years, but has made a bit of a comeback. In the words of principal Mike Cina “YouWorkForThem has been growing and growing, this year was probably our biggest.” YWFT released Stefan Kjartansson’s masterpiece Black Slab-bath, dubbed the “heaviest typeface in the world”, with the team holding a metal typeface release concert to celebrate the fonts opening. Mike continues “Typefaces are something we have been focusing on and are trying to change how other people view them. This year we also started selling illustrative typefaces that we are calling *Hand-Set* that do not exist in software so that the user has more control over how they use it. They are not limited by the font’s construction. We released a lot of our own typefaces as well as others and are working on a new site for next year! Watch out!”

The big news from the **Hoefler and Frere Jones** foundry was the launch of their new website, www.typography.com. The site features sophisticated online type testers, dubbed “TestDrivers”, a regularly updated blog, and comprehensive materials providing support and licensing information on n&fj typefaces and services. The foundry’s new releases include the Archer typeface, originally developed for Martha Stewart, and their 106-style Chronicle Text and Display families. The past twelve months also saw the transition of n&fj’s entire library to OpenType, which has included the expansion of all of our fonts to support a Latin-X (an extended Latin) character set.

Emigre’s recent typeface releases, including classic Emigre fonts recently converted to OpenType, are listed here; Vista Slab, Vista Sans Narrow, Mason OpenType, Matrix II Redesign and OpenType, Malaga, Priori Sans Extremes, Puzzler 268 Pattern Elements, Vista Sans and Poppi 777 Pictograms.

It was another busy year for James Montalbano and **Terminal Design**. This year Terminal Design worked on extending the Clearview family of fonts to support Cyrillic and Vietnamese (Greek is in the planning stages). At the beginning of July, James heard that Clearview had been selected for inclusion in the next Whitney Triennial. Congratulations to all involved. Terminal Design has also been putting the finishing touches on two large font families that will be released later this year. Trilon is an 80 font grotesque that pays homage to many American and European grotesque designs and is yet somehow different. Consul is a Scotch Roman family of 48 optically sized fonts also due out later this year. The team has also been working on developing a set of historically based National Park Service fonts. ►

The past 12 months of **P22** and its brands saw the release of Italian Oldstyle and Goudy Extras through Lanston Type Co. The Sherwood Collection released 2 new Pro fonts (Albermarle & Kaz) while IHOF introduced several script fonts: Chai Tea Pro (Stephen Rapp), Sneaky Pro (Michael Clark), Zebra (Originally by Karlgeorg Hofer) & Cigno (Originally by Aldo Novarese). 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 specimen playing cards plus its first full specimen book. The P22 Music Text Composition Generator is an online toy which uses python scripting to generate midi music and notation from any text that is entered by the user. The highlight of the last year of P22 was the release of Stern via the Rimmer Type Foundry. It is the first simultaneous release of a metal and digital design.

Currently boasting 24 foundries and a total of over 2,500 fonts, **Font Bros** released the work of 5 new foundries and over 400 new typefaces. As the exclusive distributor of the original Fontalicious (Ben Balvanz) Font Library (numbering over 400 typefaces) the Bros have re-released almost 33% of the library in the OpenType format. Font Bros is also the exclusive distributor of the very popular Harold's Font Library (Harold Lohner) which has over 300 typefaces and continues to grow with monthly releases.

In the past 12 months, **Font Diner** (Stuart Sandler) has released almost 30 new fonts under three foundry aliases: Tart Workshop (Lettering Artist Crystal Kluge)—Four new scrapbook lettering style fonts released this year additionally distributed at MyFonts.com and Veer.com. Filmotype—After acquiring the exclusive rights to redigitize this original Photolettering library, Font Diner has issued four new fonts released this year. Sideshow—A collaborative foundry which joins the Font Diner's font making skills with talented Lettering Artists (Bai Meillon), Illustrators (Derek Yaniger, Squid, Sam Gambino, Molly Z) and Pin-stripers (Tom Plate). Since starting this boutique foundry, in the last year alone, Sideshow has added 21 new typefaces which are additionally distributed at MyFonts.com and Veer.com.

Typographic OEM development at **Bitstream** continues at breakneck speeds, but the Type team still managed to squeeze out a few new font families. This year Bitstream has released Homeland BT, a six weight serif design by Ray Cruz; Mesotone BT, a unicas display face by Matt Desmond from MADtype and prior to that, co-founder of Test Pilot Collective; Kloi BT, a casual handwriting design adapted by Boris Mahovac; and most recently a four weight revival, Fleischman BT Pro by Charles Gibbons (Aphasia, Full Moon BT). There remain several more NFC fonts in the queue, awaiting release in late 2008 and 2009.

John Collins, the brains behind **MyFonts** provided the following intriguing report; "Although we have been busy at MyFonts in the last year on some notable new developments, they are not yet public..." so be sure to keep an eye on the online distributor in coming months.

In October 2007 **Ascender** launched *Fontmarketplace.com*, a font distributor licensing TrueType fonts to Office users under single-user licenses for \$4.99. The innovative licensing model is designed to make high quality fonts available to the mass market (non-design professionals) and provide a cost effective alternative to font piracy. Ascender also launched a number of targeted font packs, resumes, weddings, Saint Patrick's day, etc., aimed at the same market. These packs contain a hand-picked set of fonts, 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 available via MyFonts.com and Fonts.com. Chank has also licensed a number of their classic fonts through Ascender's fontmarketplace.com. Chank's favorite newly extended font families include Chaloops, Venis and Adriana. The BlinType font pack is one of the foundry's best-sellers, so in addition to CE language support, Chank has added Cyrillic character sets to two families Goshen and Gomorrah. The foundry is making handwriting fonts (mentioned in *The New York Times*) and custom fonts for great companies include Target, *Monster.com* and Electronic Arts.

This past year, Mark Simonson (**Mark Simonson Studio**) released Lakeside, a 1940s-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 Zanzibar. Mark also developed custom fonts for a number of clients including Sega, Abercrombie Fitch and Target.

Bastille Day 2008 marked the 3-year anniversary of the launch of the **Village** co-op and *vllg.com*. The original group grew this year to include the extraordinary Kris Sowersby as well as a new "development project" in the Incubator, which sees unpublished designers working with guidance from Village members. Releases in the past year include 3 families from Kris Sowersby (NZ), 3 from Christian Schwartz (US), and the updated and expanded Flama type system from Mário Feliciano (PT). The Incubator published work from Jeremy Mickel (US) and Jordi Embodas (ES). Village undertook many custom type projects, including work for the National Football League, Vestas, Pentagon, 2x4, *The New York Times Magazine*, and Al Gore's Alliance for Climate Protection.

Last September **Adobe** released *Font Folio 11* which contains more than 2,300 fonts from the Adobe Type Library in the OpenType format, including 176 new fonts. *Font Folio 11* boasts enhanced linguistic support, advanced typographic features, and true cross-platform compatibility.

The Slate Condensed family by Rod McDonald leads a selection of releases from the **Monotype** foundry. Elegant yet functional, the fonts add six space-savings designs to the original Slate family. Also new to the Monotype Library is the Givens Antiqua family. Drawn by George Ryan of Monotype Imaging and named in honor of Robert M. Givens, Monotype Imaging's first president and chief executive officer and current chairman of the board, the Givens Antiqua design employs a generous x-height and open proportions to promote readability. The new Monotype typefaces follow the April announcement of the Soho Gothic family, the latest offering by Monotype Imaging's Sebastian Lester, which extends his 40-font Soho collection released last year.

The ITC Franklin family, which evolved from the widely used ITC Franklin Gothic design, is the latest release from International Typeface Corporation. David Berlow created the ITC Franklin version specifically for use at display sizes. ITC also released OpenType Pro versions of the popular ITC Stone and ITC Bodoni families. The ITC Stone Pro collection includes the ITC Stone Serif Pro, ITC Stone Sans Pro, ITC Stone Informal Pro and ITC Stone Humanist Pro families. Each shares an underlying structure that allows the designs to coexist harmoniously. The ITC Bodoni family is intended to serve as a faithful rendition of Giambattista Bodoni's most revered typeface design. As OpenType Pro families, the ITC Stone Pro and ITC Bodoni Pro offerings provide expanded character sets to support most Central European and many Eastern European languages. The ITC Mattia design from designer Giuseppe Errico is a distinctive handwriting font, with its scrawled letterforms that produce a tense, nervous tone. The ITC Santangeli face, also from Errico, is based on an 18th century manuscript by Italian writer, Benedetto Santangeli. The design includes alternate characters and ink splashes to enable a realistic reproduction of antique lettering.

Trends

Upon reviewing this report, and based on his own experiences, Adobe's Tom Phinney contributed this list of type development trends, which I don't think anyone could argue against.

- More type designers using stylistic sets, contextual alternates, and localized forms in interesting ways.
- More us type foundries adopting OpenType either as an additional format they ship fonts in, or in some cases their only format.
- More American type designers attempting Cyrillic and/or Greek in addition to Latin, in a single typeface.

Media and the press

Gary Hustwit's **Helvetica** documentary continued to drive mainstream press interest around fonts and typography. The film had its DVD release in November 2007, with a high-definition Blu-ray version shipping in July. In other news the *Wall Street Journal* published a November write-up on handwriting fonts, and the AP produced a good write up on H&FJ. Terminal Design's Clearview typeface had an extensive write up in an August 2007 edition of *The New York Times Magazine*, and continued to receive regional press and TV coverage as municipalities started to roll it out as highway signage.

During the past year another typeface started to gain the attention of the media. Gotham's meteoric rise gained momentum through its use in Senator Barack Obama's branding and signage, and was covered by various newspapers, magazines and even made an appearance on the TV news. Gotham is a typeface that everyone has an opinion about, and universally those opinions are positive.

FontShop's online font design tool *FontStruct* also struck a nerve with the mainstream press, spawning an article in *The New York Times* on do-it-yourself fonts. FontStruct is a free online font-building tool that lets anyone quickly and easily create and share fonts constructed out of geometrical shapes.

TypeCon2007 played host to the 4th Typophile Film Festival with various short films, ads and promos on the subject of type. On a related note two font related films are currently in production in the US. Rich Kogler is working on a documentary about the creation of the Stern typeface, and Kartemquin Films are producing a documentary titled "Typeface" about the Hamilton wood type factory and museum. Clips from both films were shown at TypeCon2008.

Community

San Francisco based *Typophile.com* retained its leadership role as the hub of typographic discourse during the past year, with no serious challengers on the horizon. Typographica remained somewhat quiet this past year, with a few notable exceptions including a review of the best typefaces of 2007. MyFonts raised the bar on typographic journalism launching a new monthly series of online articles "Creative Characters" with Jan Middendorp interviewing various people from the type design community on behalf of the online retailer.

The Microsoft Typography group hosted the first Font Business Summit organized by the Font Designers Rights Coalition. The event took place on the 3rd and 4th of April at Microsoft's campus in Redmond, WA. As far as we're aware this was the first such event specifically targeting the business and legal challenges associated with creating and licensing type.

Type Directors Club

This past year has been a very full and exciting one for the organization. TDC moved into new offices, 347 West 36 Street, Suite 603 in New York City. Plans are for the opening TDC Salon in October to introduce everyone to the new surroundings. Roger Black designed the new identity for TDC incorporating the TDC logo designed by Gerard Huerta. The typeface used is the new ITC Franklin.

The recently-elected Board of Directors includes: President: Charles Nix (Scott & Nix) Vice President: Diego Vainesman (40N47 Design) Secretary/Treasurer: Graham Clifford (Graham Clifford Design). Directors-at-Large: Matteo Bologna (Mucca Design); Marc Blaustein (New York Public Library); Scott Citron (Scott Citron Design); Rosanne Guararra (Triumph Learning); Brian Miller (Brian Miller Design); JakobTrollback (Trollback+Co.), and Anne Twomey (Grand Central Publishing. Chairman of the Board: Alexander W. White (Alexander W. White Consultancy). Carol Wahler has begun her 25th year as Executive Director.

The TDC competitions, TDC54 and TDC² 2008 continue with participation from many countries worldwide. The exhibits are on display at TypeCon, ATypI, and the HOW Design Conference. This year it was at DRUPA in Dusseldorf. Matthew Carter was chair of TDC² 2008, and Fiona Ross is chairing TDC² 2009. The designer of the TDC annual, *Typography 29*, available December 2008 is Philippe Apeloig, Paris, France.

At TypeCon2008, TDC sponsored Stefan Sagmeister and Doyald Young as speakers.

TDC continues to support education by awarding seven \$1000 scholarships colleges and universities. The Universidad de Buenos Aires was the international school for 2008 and in 2007 the Art Academy in Split, Croatia.

TDC educational programs have included its Non-Latin Week-Ends. It began with Cyrillic with Maxim Zhukov and Greek with Gerry Leonidas. Hebrew was postponed, and Arabic with Mamoun Sakkal is being planned for Spring 2009. ▶

► Technology

The **iPhone** was the tech story of the year, and succeeded despite somewhat uninspired user interface font choices including Helvetica (not the most legible numerals in the world) and Marker Felt. Google's response was the **Android** platform and the Open Handset Alliance, which took the opposite direction commissioning new fonts from Ascender. The so called **Droid** fonts, a sans, serif and fixed pitch, have been well received, but we'll have to wait to see them on an actual retail device. Amazon's **Kindle**, designed by ex-Apple engineers, took the middle path picking Linotype's Caecilia, created by Peter Matthias Noordzij, as the font for the device's **eBook** content. Things came full circle in January with Garmin posting pictures (possibly mock-ups) of a new phone using Adobe Myriad (Apple's branding font) in their UI. But the award for best user interface font has to go to the **Netflix Roku** set top box, which uses, you guessed it, Gotham.

Adobe's Tom Phinney reports that the new *Flash Player 10* offers quite a bit more in support of languages and typography, including a fair number of OpenType layout features. Both the new Acrobat 9 and Flash player 10 support the new OpenType spec for Unicode Variation Sequences, and Adobe registered the first set of such sequences with the Unicode Consortium, supporting the *Adobe-Japan1-6* glyph collection. The company has come out firmly in support of the former-Microsoft would-be-open-standard EOT spec for Web fonts, saying that that Adobe's existing license terms are compatible with EOT, but not with just placing regular fonts on a Web server; they've offered up their own Steve Zilles to chair the group attempting to bring the EOT standard under the aegis of the W3C CSS working group. Meanwhile, Adobe customers dealt with the good and bad sides of having *Creative Suite 3* applications installing fonts in the regular system locations instead of in a private Adobe-specific location (as was done in CS2 and earlier). Adobe also showed drafts of new Latin character set standards in August 2008, including the new super-extended *Adobe Latin 5* character set, which they said they would apply to just a couple of flagship typefaces (which were not named, but Adobe watchers could make an educated guess about).

In July 2008, Quark released **QuarkXPress 8.0** which includes an enhanced Glyph palette, WYSIWIG font menus, support for hanging punctuation and claims support for 20 new OpenType features for East Asian scripts.

Extensis, developers of software for creative professionals, celebrated their 15 year anniversary in July 2008. They released *Universal Type Server*, their next generation server-based font management solution for both Macintosh and Windows environments that replaces both Suitcase Server and Font Reserve Server. During the year, they also released an update to their digital asset management solution, Extensis Portfolio. In addition, the Extensis blog makes for a worth-while weekly stop for interesting font and font tech news.

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 stirred concerns amongst the font community in the US as elsewhere. In April of this year Apple's **Safari** browser started supporting the download of raw font files to support the rendering of Web pages. This move sent shockwaves across the font community. This font distribution mechanism provides no business model for existing font foundries, and many fear it will lead to increased font piracy. You can read more about this development at *font-embedding.com*. *www.fontembedding.com* a site set up by Ascender Corp with input from the font community. The site attempts to explain issues surrounding this technology, as well as suggesting alternatives that better support type designer's rights.

As reported in the Adobe tech news section, Microsoft, along with Monotype Imaging, has proposed that the *Embedded OpenType* (EOT) file format become an open standard through the W3C to provide a more palatable alternative to the raw font approach. The EOT format, including the compression algorithm it uses (developed by Agfa and now owned by Monotype Imaging) has been documented and submitted to the W3C.

Canada

There's so much interesting stuff going on North of the border and without a Canadian delegate it would be a shame not to report on current events. So heading West to East...

Shelley Gruendler provided the following details from her neck of the woods. "The west coast of Canada, Vancouver in particular, remains a bit of a typographic wasteland although this looks to change within the coming years. The practicing typographers find the majority of their work outside of the area but hope that with the Winter Olympics and more local design events, typographic awareness will improve."

At TypeCon Seattle 2007, John Hudson coined the term "Typographic Archipelago" for the typographers (Marian Bantjes, Robert Bringhurst, John Hudson, Shelley Gruendler, Ross Mills) that live on the islands off the coast of Vancouver in British Columbia. In order to celebrate the typographic knowledge and experience in this region, the *Advanced Typography Program* at Langara College Continuing Studies will hold a one-day typography conference event for students and professionals in spring 2009. The program itself, established by Shelley, begins this September and represents the first typography-focused curriculum in Canada.

Shelley is also the main organizer behind the *Type Camp* series. The most recent Type Camp, Galiano 2008, taking place in August. The experiential learning experience gave fifteen participants the chance to be holed up on a remote island for six days with Tiffany Wardle, Dyna Weissman and Shelley Gruendler. Shelley adds "Type Camp Galiano Island 2007 and Type Camp Galiano Island 2008 were huge successes and have established Type Camp as a permanent educational alternative. Future camps include: Typography teacher training, Type Camp India, Type Camp London, Type Camp Rome, and further Canadian camps, possibly one in or near the Toronto area in 2009." Read about the origins of Type Camp in the 2008 *Step Typography* issue edited by Allan Haley.

Taking the Galiano / Tsawwassen ferry to the mainland you'll find the Vancouver based studio of **Jim Rimmer**, whose collaboration with P22 on Stern was mentioned in the US report. While in Vancouver you may bump into **Ray Larabie**, 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 Ale Paul's Calgary Script, which generated quite a bit of interest from the press.

Toronto-based **Nick Shinn** released Scotch Modern, Figgins Sans and Duffy Script, and upgraded Paradigm, Beaufort and Goodchild with extended OpenType features and language support. Nick also published a 160-page specimen book for the Modern Suite (Scotch Modern and Figgins Sans) and presented at TypeCon, Seattle, on the May 2007 redesign of *The Globe and Mail*, which included all new custom fonts from his foundry.

The **Type Club of Toronto** got back 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. Compass360, Doublenaut, Tweektype and Canada Type all presented recent work; calligrapher Michael Clark and lettering/logo artist Ian Brignell discussed technique and application; and the 7th annual Speakers Night had Rod McDonald, Dominic Ayre and Donna Braggins looking at the evolution of type From Print to Pixel. The Type Club also reformatted their website with fresh links and articles.

Canada Type remains very active on both the custom and retail font fronts. Between September 2007 and September 2008, their custom work included typefaces for some high-profile organizations, including a major Canadian airport, a global athletic event, two multi-national banks, and two American television stations. Canada Type also printed a comprehensive retrospective of their retail work over the past four years. Patrick Griffin, the co-founder and main principal, developed a type design course for third year design students, which he taught at the University of Guelph Humber between September 2007 and April 2008. He also developed a typography style guide for a group of publishers who print medical magazines and periodicals.

Rod McDonald continued to fill out the Slate family for Monotype Imaging adding a set of condensed weights. See the US report for a few more details. Slate also formed the basis for custom fonts developed for Verizon. He worked on the release of ITC Handel Gothic range this year with several weights being extended for use on mobile devices. Rod also became the first Monotype Type Design Fellow, which he describes as "not only a great honour, but also a complete surprise." ■

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

Events and exhibitions

Tipos Latinos Uruguay. Besides presenting the exhibition of works selected in this biennial, and unlike what happened in 2006, there were conferences and roundtables about typography, concentrating in the national projects that were selected in *Letras Latinas 2006* and *Tipos Latinos 2008* with an approach oriented to spread, mainly among students, the real possibility of generating national typefaces.

Premio Nacional de Tipografía de Uruguay (PNTU'09). The launch of this activity was preformed, in this opportunity, honoring Edward Johnston, it focuses on promoting the national type development through a contest call and other parallel formative activities. There have been conferences and workshops of typographical creation, by national personalities and national/foreign guests that will continue throughout the year. (*www.tipografia-montevideo.info/index_premio.html*)

Education

As part of formal education, the subject typography is taught in three tertiary institutions. The private university ORT Uruguay (Typography I and II, in the second and third semester of the career); BIOS (Typography, in the third semester); and at the state university in the National School of Fine Arts (Typography I and II, in fourth and fifth year). Being ORT University the oldest in teaching the subject (officially registered at the *Ministerio de Educación* in 2004) and with a historical enrolment of 230 pupils. In the dictates of the University Institute BIOS, approximately 36 students have participated.

In ORT University extracurricular workshops of typographical creation have been developed for graduates in graphic design, headed by Gustavo Wojciechowski. They had approximately 40 participants combined its three editions. The results were published at the end of each workshop.

Publications

Printed. The results of some of the curricular formative activities have derived in book format publications (*Doblette*, publication of the workshops of typographical creation, University ORT Uruguay). In 2008 *Tricota*, the first national typefaces specimen was published; it presents the first three national commercialized typographies.

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

Typefaces

In 2007 a typography designed in Uruguay was commercialized for the first time: *Económica* (Vicente Lamónaca). Since 2008 other national typefaces enter the market: Quadratta Serif (Fernando Díaz, Tipos Latinos 2008 selection) and Mixa (José de los Santos, Letras Latinas 2006 selection)

Organizations

In 2008 the Sociedad Tipográfica de Montevideo was formed (*www.tipografia-montevideo.info/index_sociedad.html*). The first national collective dedicated to diffusion, education, investigation and rescue of typographic activity. ■

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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.

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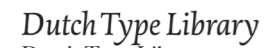


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Typefaces

Kis; Futura (Bitstream, 1984).

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

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

