ATypI 2006 Lisbon

Typographical journeys
50th Conference

ATypl 2006 Lisbon

Typographical journeys

September 27—October 1

Universidade de Lisboa — Faculdade de Belas Artes
The ATypl 2006 conference
is organised in co-operation with
Universidade de Lisboa — Faculdade de Belas Artes
and Experimenta
The 50th Conference

ATypI 2006: Lisbon

This year is important for us because it marks a milestone on the journey since ATypI’s birth, nearly fifty years ago. “Journey” is also the theme of this year conference, held in a place where journeys during the Renaissance permitted the Old World to discover that it wasn’t alone on this earth. On the edge of Europe, Lisbon is a charming place, where you should feel this call from the Atlantic, a call for unknown territories, a call to push outward and go beyond boundaries, a call to simply understand ourselves better...

This year’s programme schedule benefits from member feedback on recent conferences. We have reduced the number of tracks to two, in order to manage more time for delegates to enjoy five long, full days. This year we have developed a program with more emphasis on various kinds of activities, rather than just lectures. The intention of the program committee was to create a platform for more interaction between audience and speakers. We would like your feedback about that!

Starting on Wednesday the 27th, the technical forum TypeTech offers two kinds of approaches: a main track, focused on lectures, shared experiences, and discussion of new technologies, and a second track which should give practical tutorials for direct use. For those interested in the activities of ATypI’s country delegates, we have planned a Wednesday evening event during which recent developments and tools will be presented.

For the first time, the keynote speech together with the opening-night event will be public, on Thursday night at the wonderful São Jorge cinema. During her keynote, Ellen Lupton will launch a debate about the universalism of the past and today’s global diversification. She may end her talk with surprising proposals...

The main part of the conference will start the next day, on Friday the 29th, and it will run through Sunday October 1st, during which time you will enjoy the core aspect of what has given the ATypI conference its reputation for many years. This year, among the usual bunch of good lectures on various topics, several forums on specific subjects will be taking place. The “journey” and “newspaper” sessions, the education panel, and the Brazilian session will give us the chance, in the company of eminent specialists, to go even more deeply into dedicated subjects.

The Gala Dinner, which will be open again to everyone, will be a very fine opportunity to socialise until late into the Lisbon night. The last day will be different from previous years: Sunday 1st October will be full of events, from the annual general meeting (AGM), where everyone should show up to express their views and their wishes for the future of our 50-year-old organisation, to design games, or a type walk through Lisbon during the afternoon.

Enjoy the annual conference, put together by our local maestro, Mário Feliciano, together with his team! They have achieved, a memorable event, this year.

Jean François Porchez
President of ATypI

All the ATypI conferences have been held annually since 1957.
Location

From the conference hotel to the main conference venue, including venues for the welcome reception and keynote speech, and the Gala Dinner, all the conference events happen within walking distance, right in the heart of Lisbon.

The main programme of the 50th annual ATypI conference will take place in a single location: at the Faculty of Fine Arts of the University of Lisbon (FBAUL, or Faculdade de Belas Artes da Universidade de Lisboa).

Conference location address:
FBAUL — Faculdade de Belas Artes da Universidade de Lisboa
Largo da Academia Nacional de Belas-Artes
1249-058 Lisboa, Portugal

The school is located in central Chiado, one of the most eclectic neighborhoods in Lisbon. Here you may find historical churches, museums, theatres, traditional and trendy shops, old bookshops (plus a street market of second-hand books every Saturday morning), the historical Café Brasileira, and all that turns Lisbon into one of the most visited cities in Europe.

The welcome reception and keynote speech just happen to take place in one of the nearest buildings to the conference hotel, in Avenida da Liberdade, while the Gala Dinner takes place in one of the Avenida’s parallel streets, right down from Praça dos Restauradores, halfway to the main conference venue.

Be careful to not be distracted by the amount of lettering that you will find while walking in this lively area.

FBAUL Welcome

It is an honour and a great pleasure to be hosting the 50th ATypI Conference promoted by the Association Typographique Internationale, and to become partners on the ‘typographical journey’ that now begins. The Fine Arts Faculty of Lisbon welcomes the ATypI members, the distinguished speakers, and the attending delegates.

The Fine Arts Faculty has been part of the University of Lisbon since 1992, although its origins date back to 1836, having always been located at the 13th century St. Francisco Convent. Today it has over 1200 students and offers undergraduate and postgraduate courses in areas such as painting, sculpture, communication design, industrial design, multimedia, drawing, art studies, curatorial studies, and museum studies. Cooperation agreements with European Art and Design Institutes and international exchange programs for both students and teachers are encouraged and promoted.

Typography, as with any graphic language reaches and underlies all areas and matters covered in the faculty. However, its direct association to design, along with the recognition of the fundamental role it plays in the learning processes of the communication design student body, led recently to the establishment of typography as an autonomous subject, with its own academic status and envisaged as a combination of theory and experimentation practice.

We are thankful to the ATypI organizing committee for considering us an eligible host for such an important event and for the opportunities that it creates for us: an opportunity for the students to become involved and feel the atmosphere of an international conference such as this, and an opportunity for our teachers to attend the presentations, exhibit work developed in their classrooms, and trade experiences with the typographic and type design community at the highest level.

E. Vilar
Vice-President FBAUL

Experimenta

Experimenta is especially proud to be associated with the 50th ATypI Conference, and would like to give a warm welcome to Lisbon to all its delegates, speakers, and members.

Experimenta is a cultural nonprofit organisation in charge of Experimenta Design – Lisbon Biennale. Through the development of a wide range of activities, and driven by the idea of promoting design, architecture, and project culture, Experimenta has, since 1998, become one of the most important cultural organisations operating in Portugal and, acting within an international framework, one of the most acknowledged design events in the world.

It is also no stranger to type design; we are particularly aware of its relevance in our history, our everyday lives and our identity. So much so, that Experimenta Design’s own identity has been developed over its past four editions relying solely on two typeface families, which have been worked with by dozens of designers in Portugal and abroad, and have resulted in myriad forms of typographic expression. These typefaces, both of them creations of ATypI’s local delegate and conference organiser, Mário Feliciano (Proto Sans in 1999, and Morgan, in all its multiplying variations, since 2001), are the evidence that if Experimenta’s prime raw material is creativity in all its forms, we can always trust in good typography not only to be a vehicle of that creativity – both in its written/read and in its visual forms – but also a refreshingly creative discipline on its own.

With that in mind, being part of the world’s most important typography and type design gathering in Lisbon, and particularly on such a celebratory occasion, is for us a natural extension of our work in the city, in Portugal, and across the global spectrum of design and other creative fields.

As is being associated with ATypI, who, like us, is an independent association that strives for the promotion and recognition of design and its practitioners, also represents, taking our own identities into account, an exciting and we hope long-lasting tie around our common goals.
Conference theme

The conference theme, “Typographical Journeys,” brings to mind the countless ways of looking at type, as reflected in the diversity of voices and presentations heard during these few days. We all have our typographic journeys, in one way or another, whether voyages of exploration or prosaic transit from one point to another. This conference brings us a fresh opportunity to share some of those journeys or to start new ones.

The programme

Beginning on the afternoon of Thursday 28th September, ATypI Lisbon 2006 offers three full days of talks, seminars, and events, winding up in the early evening of Sunday 1st October. Preceding the main conference is the popular TypeTech (Wednesday and Thursday 27/28 September): two days of specialist workshops and tutorials for type designers and developers. Together, TypeTech and the main conference offer five days of typographic immersion.

Main programme

This year’s ATypI features two simultaneous tracks of programming spread over three full days. This is a deliberate simplification, compared with recent conferences, to avoid the frustration of having to choose among several intriguing program items at any one time. Within the main programme run several thematic threads, panels, and forums, providing a web of themes and subjects that explore the whole world of typography.

The Keynote Speaker

For the first time in recent years, with the cooperation of Lisbon city hall and Experimenta, the ATypI keynote lecture will be open to the public, providing an opportunity for conference attendees to interact with the wider local design community.

ATypI conference opening keynote
Ellen Lupton
Cooper-Hewitt Museum | USA
Thu. 28 Sep.| 18:30 – 19:15 | Cinema São Jorge

Univers strikes back
Ellen Lupton talks about typographic design in relation to our modernist roots and our global present. One of the great hopes of modernism was to unify society around a shared typographic vision, exemplified by such utopian projects as Herbert Bayer’s ‘universal’ alphabet and Adrian Frutiger’s typeface Univers. The post-modern upheavals of the 1970s and 80s threw into doubt the dream of a common language. Today, a new universality is emerging, as people seek to participate in a world conversation while also expressing local identities. Typography exists within the context of nomadic lifestyles, global markets, and networked culture. Typography is at once a specialized discourse and a global public resource that affects everyone on earth. How does our field dovetail with the issues driving contemporary society, and how could the type industry help build a better world?

Ellen Lupton is a writer, curator, and graphic designer. She is director of the MFA program in graphic design at Maryland Institute College of Art (MICA) in Baltimore. She is the author of Thinking with Type (2004) and editor of D.I.Y.: Design It Yourself (2006). She also is curator of contemporary design at Cooper-Hewitt National Design Museum in New York City, where she has organized numerous exhibitions, each accompanied by a major publication, including the National Design Triennial series (2000 and 2003), Skin: Surface, Substance + Design (2002), Graphic Design in the Mechanical Age (1999), Mixing Messages (1996), and Mechanical Brides: Women and Machines from Home to Office. She is working on a new basic guide to graphic design directed at students worldwide, called Graphic Design: Structure and Experiment.
Threads and forums

ATypI Lisbon 2006 features a number of specialized presentation threads and forums this year, all included in the two tracks of the main conference programme.

Track

The business of type
Carima El-Behairy, Moderator
Mathias Zimmer-Goertz: Fonts & intellectual property protection

Panel

The Business of Type panel discussion
To run a type foundry you need to multi-task, have an original approach, know your customer, and sometimes you need to step outside of the box. Three foundries discuss their niche, how they got started, and where they are going to take you.

Petra Weitz | FontShop International | D
Carima El-Behairy | P22 Type Foundry | USA
Tiffany Wardle | Typegir | USA
Veronika Elsner | Elsner + Flake GbR | D

Track

The typography of the journey
The printing type was born movable. The speakers in this thread will share their rich experiences in developing travel-, transportation-, and traffic-related [typo]graphic design systems, aimed at facilitating wayfinding, navigation, and moving around the city, across the country, or the whole wide world.

Maxim Zhukov, chair
Julia Lila: A journey into the future
Erik Spiekermann: Type with a purpose
Massimo Vignelli: Signs and type

Track

Newspapers and type
Mark Barratt, chair
Roger Black: Newspaper design in the Americas
Mark Porter: Redesigning the Guardian
Paul Barnes & Christian Schwartz: Does type design matter in newspapers?
Gerard Unger: The role of newspaper type in developing a unique voice.

Panel

Newspaper Design panel discussion
Do we know where we’re going?

Gathering together the themes of the afternoon, this panel discussion, moderated by Mark Barratt, has all the speakers from the newspaper design track, together with Javier Errea, in discussion about the present and future of newspaper design and welcoming comments and questions from delegates.

The design game

conducted by Petr van Blokland
Sun. 1 Oct. | 15:30

The design game involves 25–50 people. In a series of 4 rounds (3 hours in total) the game creates a small simulated design world with many surprises. We have done it around 25 times. It can be played with designers, students, or non-designers. It addresses every aspect of the design process except aesthetics.

Lecture
Prior to the event, on Saturday Petr will deliver a lecture explaining the game.

TypeTech

Wednesday and Thursday
The two days prior to the main Conference, on Wednesday and Thursday, feature the ATypI TypeTech Forum – two days of technical seminars for font developers, in two tracks:

The main TypeTech track has general font production topics, such as Unicode, OpenType, and new type design & production tools. This year’s main track is focused mostly on new topics not seen in previous years, including new tools, new ways to use existing tools, and what the new elements of the OpenType 1.5 specification mean for font makers. The TypeTech Forum main track is organized this year by Tiffany Wardle, Thomas Phinney and Simon Daniels.

The second track has two days of seminars organized by FontLab Ltd and DTL FontMaster, featuring a mix of topics and tutorials, not all of which are specific to their tools. Attendees can switch between tracks as they wish. Although session lengths vary, breaks are at standard times to facilitate track-switching.

Nicolete Gray’s Lisbon type walk

with Catherine Dixon & Phil Baines
Sun. 1 Oct. | 15:30 – 17:00

Due to political circumstances, lettering of a bespoke nature is far better preserved in the Iberian Peninsula than in the rest of Western Europe, with Lisbon retaining some of the best examples. The diversity of materials and quality of execution can, to the visitor, be breathtaking! During a couple of visits to Lisbon in the 1960s Nicolete Gray took a series of more than 70 photographs of lettering in the city. This walk, led by Phil Baines and Catherine Dixon, will retrace some of Gray’s steps in Chiado and the Baixa and discuss what has survived, and what has changed in the intervening 40 years. The walk will last approximately 2 hours. For the hardy an optional extension will visit parts of Bairro Alto.
Exhibitions

Three exhibitions are taking place as part of the ATypI Lisbon conference.

FBAUL
The faculty is organizing their own ‘ATypical journeys,’ which will take place after the ATypI conference and as a welcome to the international conference they have set up an exhibition featuring the work of students and Portuguese designers.”

SOTA
The Society of Typographic Aficionados (SOTA) brings its annual TypeGallery to Lisbon during ATypI. TypeGallery2006 features new typefaces from around the globe, a retrospective of the life and work of William Addison Dwiggins, a visual tribute to design legend Adrian Frutiger, and curated selections from Letras Latinas 2006, Cristina Paoli’s Mexican Blackletter project, and the Type Battles from Typophile.

TDC
The Type Directors Club Exhibition consists of two exhibits: TDC 52, the winners of the 52nd Annual International Competition, which showcases the best in typography for the calendar year of 2005; and TDC2 2006, which consists of the winners of the ninth annual Type Directors Club Typeface Design Competition.

The works of both exhibits will comprise the Type Directors Club Annual, Typography 27, designed by Andrew Kner, and published by Collins Design International. The annual will be available in December.

The Type Directors Club is an international professional organization dedicated to educating its membership on type, type history, type in design, typographic typography as it relates to new technologies, and the power of type as a communications tool. Celebrating its sixtieth anniversary this year, TDC continues to be involved in the graphics arts industry. Its members include type designers, type directors, art directors, graphic designers, calligraphers, and those with a fondness for the letterform.

Bookshop

An antiquarian bookshop featuring an exceptional selection of titles on type & typography will be provided on the conference site – 2nd floor, at the students union – by Antikvariat Morris, a member of ILAB.

Antikvariat Morris
Vingavägen 3, SE-152 70 Södertälje, Sweden
Phone +46 (0)8 550 304 10
E-mail: morris@svaf.se
www.svaf.se/morris
www.svaf.se/morris/index_eng.htm

TypeRadio

Typeradio.
Now we are talking.
Typeradio, the radio channel on type & design.
Type is speech on paper – Typeradio is speech on type.
Typeradio is a Microfm broadcast, an MP3 internet radio stream, and a podcast station. Since 2004, Typeradio (which is Donald Beekman [DBXL], Liza Enebeis [Loveliza], & Underware) has been visiting different design events around the world, to meet designers and to talk. Meet us live at the conference and talk to us. If you missed something, subscribe to our podcasting station. Hope to see you and hear from you somewhere. Otherwise: keep your ears focused, wherever you are.

Other events

Welcome reception
Thu. 28 Sep. | 18:30 | Cinema São Jorge
The welcome reception is the first chance for attendees to get together, and will take place on Thursday evening after the keynote speaker’s public presentation at the Cinema São Jorge.

ATypl Auction
Fri. 29 Sep. | 19:30 | FBAUL
The Friday evening ATypl auction is a much-anticipated annual event, where friends of ATypl empty out their shelves and drawers of wonderful things that other ATypl attendees would love to own. And they can, if they bid high enough! Rare books, bits of obscure typesetting equipment, and exquisite lettering art have been known to change hands at the ATypl auction.

50th-anniversary dinner
Sat. 30 Sep. | 8:15 | Casa do Alentejo
Being a special occasion as ever the 50th anniversary Gala dinner party will be a surprise for your senses.
We will be having a truly Portuguese food experience. Forget about nouvelle cuisine and rucula salads! Be prepared to swing after dining!
Tibetan typeforms

The Tibetan script is used by about 6 million people in South Asia and by the Tibetan diaspora. It is one of the most complex writing systems to set in type, since its syllables can be composed of vertically stacked letterforms. In order to represent the script accurately in digital composition, it is worth considering how the metal printing sorts of Tibetan fonts were treated when they were typeset to compose a page of text. Results of this investigation can provide solutions for the design of digital typefaces and determine whether the individual consonants can be stacked under one another, by either altering their size and/or proportion, or whether a separate glyph of the conjunct should be designed to improve the legibility of the letterforms. These solutions can be implemented within the OpenType features of the font.

Using research from a PhD, started in October 2005 at the University of Reading, this talk is a survey of how Tibetan letterforms evolved from woodblock to pixel. It will also focus on the unique experience of composing and printing a Tibetan text at St Bride Library, London, using two different surviving metal printing types.

—

Jo De Baerdemaeker (b.1974) discovered his passion for type and typography at Sint-Lukas College of Art and Design Brussels, Belgium, and followed the two-year postgraduate typography course at the Plantin-Moretus Society in Antwerp. Having set on designing a typeface of his own, he recently graduated with an MA in Typeface Design from the Department of Typography & Graphic Communication (University of Reading). During his MA studies, he designed Lungta, a Latin-Tibetan OpenType font. In October 2005 he started a PhD at the University of Reading on ‘Tibetan Typeforms: from their inception in 1738 up to the present day’.

Peter Bain

Incipit | United States

Sun. 1 Oct. | 11:00–11:25 | track 2

Education in type

Digital lettering

transporting an Ohio-penman, through the 20th century, to present-day Manhattan

This presentation will explain the distinctive theory and methods of the communication design class taught at Parsons/The New School for Design. The course is built around contemporary influential genres from the model penman-ship of 19th-century Ohio master C.P. Zaner to 20th-century corporate word marks. They provide both a reference and a point of departure for student exploration. Instruction in hand rendering and bezier drawing is given; students learn these techniques by completing projects. This elective course supplements a text-oriented typography curriculum with the creation of display letterforms, as well as an investigation of their origin, development, and application. The goal is not necessarily to create specialist type designers or calligraphers, but to give students stronger design skills. Work done in class will provide material for discussions concerning both the achievements and the limitations of this high-style approach.

—

Peter Bain is principal of Incipit, a Brooklyn-based studio whose practice includes wordmarks, digital typefaces, handlettering, and typographic design. His projects have been recognized by the AIGA and the Type Directors Club. He has collected, curated, and written on letterforms; and devoted his attention to the areas of blackletter and display phototype at lectures both in the US and London. Bain has been a Madison Avenue type director, and has been on the faculty of Parsons/The New School for Design and Pratt Institute in New York.

Phil Baines

Phil Baines studio | United Kingdom

Sun. 1 Oct. | 14:30–15:15 | track 1

Nicolete Gray’s Lisbon

with Catherine Dixon

Sun. 1 Oct. | 15:30–17:00

Lisbon walk

with Catherine Dixon

During five known visits to Lisbon in the 1960s Nicolete Gray, author of the seminal, Lettering on Buildings in 1960, took more than 70 photographs of lettering in the city. The photographs now form part of the Central Lettering Record at Central Saint Martins College of Art & Design, London. Due to political circumstances, lettering of a bespoke nature is far better preserved in the Iberian peninsula than in the rest of Western Europe, with Lisbon retaining some of the best examples. The diversity of materials and quality of execution can, to the visitor, be breathtaking. A growing awareness of conservation issues prompted our 2003 invitation to retrace Gray’s steps to see what had
survived. The surprise was how much. In addition to finding and documenting Gray’s subjects, our own much broader approach to recording lettering in the environment, led us to photograph everything from manhole covers to graffiti, from transport infrastructure to shop fascias. This amounted to some 2,500 images.

Our paper will illustrate the unique contribution lettering makes to the cityscape of Lisbon. We will show comparative images from the 1960s and the present, and discuss both losses and survivals. Some of the wider range of material from our own visits will also be presented. We have recently discovered a proposal by Gray for a book based on her Lisbon work. This will also be described and discussed. —

Phil Baines is a freelance designer, writer, and Professor of Typography at University of the Arts London, Central Saint Martins. Phil has worked as a freelance graphic designer for a variety of arts organisations and publishers since leaving the RCA in 1987.

He has worked together with Catherine Dixon on book designs for Phaidon Press; for Laurence King; and for the award-winning Penguin Books Great Ideas series. They are frequent contributors to Eye; other writing includes the website publiclettering.org.uk and the book Signs: lettering in the environment (Laurence King 2003).

He has written two other books: Type & typography (with Andrew Haslam, 2nd edition, Laurence King 2005); and Penguin by design: a cover story 1935–2005 (Penguin 2005).

Andrew Barker
Boag Associates Ltd. | United Kingdom
Sat. 30 Set. | 14:45–15:30 | track 2

The black art of book design

The aim of this talk is to show a formula for designing books. It will, if anything, be like a cookery demonstration. I’ll be talking about conventional text-based books (we can think about larger-format books and picture books some other time). In the design of text pages there’s a set of simple rules; following these rules can help you swiftly create a basic design structure for the text that you are working on. Simplifying this making-it-work part of the process means that you can spend more time considering the making-it-individual/appropriate/beautiful part of the process. This set of rules, or parts of it, also forms a robust basis for all sorts of other typographical design tasks. Do with them as you see fit!

Andrew Barker is currently senior designer and account manager at Boag Associates, London. Before this he had worked in publishing as a book designer for 15 years, latterly as design manager at Penguin Books. He has designed more books than you can shake a stick at.

Paul A. Barnes
United Kingdom
Sat. 30 Set. | 16:15–17:00 | track 1
Newspapers and type

Does type design matter in newspapers? how the Guardian got its new typefaces and why they look like they do.

with Christian Schwartz

In 2003 Paul Barnes was approached to be the typographic consultant on the redesign of the Guardian newspaper. During the following two years, Barnes’s role evolved from consulting on typography to designing a completely new typeface with his American collaborator Christian Schwartz. Barnes and Schwartz will walk the audience through the complete process behind the development of Guardian Egyptian, including false starts and changes of direction, and explain why the Guardian’s needs lead to a family of 200-odd styles.

—

Paul Barnes (1970) is a graphic designer who has specialised in editorial and typographic design since his graduation from the University of Reading in 1992. On leaving university he was employed at Roger Black Inc. in New York, where he was a senior designer and later an art director. Since 1995 he has lived and worked in London. During this period he has become a long-term collaborator of Peter Saville’s, with whom he has made identities for companies as diverse as ABC television, Givenchy, and Kilgour. He has become an advisor on many newspapers and magazines, has redesigned many magazines, and has designed books for publishers all over Europe. His interest in both modern and traditional design has manifested itself in his type design and lettering; he has created original typefaces for Alcro Paints in Sweden, HSH bank, encercity, Harper’s Bazaar, Bjork, The Observer, The Guardian (with Christian Schwartz), American Vogue, W, and Givenchy. He has taught on typography, graphic design, and newspapers in Britain, the United States, Sweden, and Singapore.

Sat. 30 Set. | 18:15–19:00
Newspaper design panel

MARK BARRATT

Partner Text Matters | United Kingdom
Sat. 30 Set. | 18:15–19:00
Newspaper design panel

PANEL DISCUSSIONS

Sun.1 Oct. | 13:45–14:10 | track 2
The new education forum
A space for type educators on the web

Mark Barratt is an information designer and founding partner of Text Matters, a UK consultancy specialising in ‘difficult’ typography for printed information products such as forms and in web-based systems which enable discussion, collaborative work and intelligent interaction.

—

Peter Bartl
pbj press | Canada
Sun.1 Oct. | 11:00–11:45 | track 1
Decommissioned communications: the wabi-sabi of dead type

with Aura Beckhöfer-Fialho

When a piece of typography has been declared ‘dead’ by society, its true life as a spiritual object begins. The Japanese philosophy of wabi-sabi celebrates the beauty and richness that is created by slow deterioration; be that deterioration through time, weather, and nature reclaiming its own or a slow falling from the viewer’s favour as it becomes outdated. Then it can acquire an aura of romanticism and finally be rediscovered as part of the latest trend. Religious, social, and political ideas, as they fade, leave us messages that can either be discarded or honoured as historical treasures.

The images have been photographed by Peter Bartl, Aura Beckhöfer-Fialho, and Jane Merks on their travels from Japan to Egypt, Europe, and North and Central America. Appreciating the visual beauty that springs from the richness or starkness of these communications might take some adjustment in the viewer’s mind. This is not a lecture in the usual sense, but rather a multi-level presentation of visuals, spoken words, and music.

Peter Bartl retired from teaching Visual Communication Design at the University of Alberta, Canada, after 29 years. During that time he lectured on that and other related subjects in Europe, North America, and Japan. He also wrote extensively on the subject of design.
education and technology in design. Articles on his special interest of vernacular typography have appeared in Print and Novum. He now lives in the mountains of British Columbia creating ‘typo art’ at his studio pb+j press with his wife Jane Merks, a book artist.

Aura Beckhöfer-Fialho
digitworks | United Kingdom

Sun. 1 Oct. | 11:00–11:45 | track 1
Decommissioned communications
the wabi-sabi of dead type

with Peter Bartl

Aura Beckhöfer-Fialho obtained her Masters degree at the University of Alberta and is a member of the Chartered Society of Designers. Throughout her career, she has held a variety of positions, ranging from flight simulation designer for an aeronautics company to senior designer at an investment bank. After taking some time off to volunteer for an animal rescue organisation in India, Aura returned to the UK, where she now resides and co-runs digitworks, a design partnership based in Oxfordshire.

John D. Berry
John D. Berry Design | USA

Sat. 30 Sep. | 16:15–17:00 | track 2
Big text

‘Big text’ is all that stuff we deal with every day that’s somewhere between what we think of as ‘text’ and what we unhesitatingly call ‘display’ type. It’s traditional in some kinds of brochures (you could make a case that virtually all of the early ITC typefaces were primarily designed for ‘big text’ of some kind), and it appears quite commonly in magazines. Newspaper designers call it a ‘deck’. Visual and semi-visual books may use big text in juxtaposition with images (I quite consciously did this in Contemporary Newspaper Design, using big text to complement both the regular text and the fine print).

Small-scale signage confronts the same typographic problem from a different focal distance; museum captions are an often-overlooked example. (I wonder what the signage and captions in the local museums in Lisbon will be like.) Even the slideshow or PowerPoint or Acrobat presentations seen at a conference like ATypI’s involve this kind of intermediate typography. I’ll be looking at both type design and typography; at typefaces designed for this purpose and at ways of using typefaces for this purpose – whether they were designed for it or not.

John D. Berry is an editor and typographer who specializes in complex publishing projects. He is the former editor and publisher of U&lc (Upper and lower case) and of U&lc Online. He is the author and designer of Dot-font: Talking About Fonts and Dot-font: Talking About Design (Mark Batty Publisher, 2006), and the editor of Language Culture Type (ATypI/Graphis, 2002), Contemporary Newspaper Design, and U&lc: influencing design & typography. John has a deep and eclectic background in both editing and typography; he has made a career for more than twenty-five years in Seattle, New York, and San Francisco as an editor and book designer. He writes and consults extensively on typography, and he has won numerous awards for his book designs. He lives in Seattle with the writer Eileen Gunn.

Roger Black
Font Bureau | United States

Sat. 30 Set. | 14:45 – 15:30 | Track 1
Newsletters and type

Newspaper design in the Americas

The commercial & technical context and the design response of the LA Times

—

Roger Black recently led redesigns of the Houston Chronicle, Popular Mechanics, and the Los Angeles Times. He’s a partner in the Font Bureau, Inc., which he started with David Berlow in 1989. And he runs the New York office of the publication consulting firm Danilo Black, which he started the same year with Eduardo Danilo. Previously Black was chief art director of Newsweek, The New York Times, New York Magazine, and Rolling Stone.

Sat. 30 Set. | 18:15–19:00
Newspaper design panel

PANEL DISCUSSIONS

Filip Blažek
Designiq | Czech Republic

Sun. 1 Oct. | 13:45–14:30 | track 2
Education in type

Diacritics project

Diacritical marks are an integral part of type for many languages. Unfortunately, many typographers lack reliable sources for information about correct accents. I tried to fill this gap by creating the Diacritics Project, a free online database of knowledge and experience for designing correct diacritics (the size, shape, and position an accent should have). The text provides history, use, language and technical information concerning each diacritical mark. The project website is based on Wikipedia. After a simple registration, anyone can append or correct any published text. There is no need for special knowledge of HTML code. Editing is similar to Wikipedia. The project is online at diacritics.typo.cz. Since the first presentation of the project to the public at TypoGraphic.Beirut in April 2005, the project’s website has been significantly improved. Many respected typographers have contributed their experiences in the field of diacritic design. My presentation at ATypI will introduce the project, describe its function, and explore future developments.

—

Filip Blažek (born 1974) works as a graphic designer in his studio Designiq in Prague, Czech Republic. Apart from being a designer, he is a co-author of Typography in practice (Praktická typografie), published by ComputerPress, 2000, 2004. He is a founder and a member of the editorial office of Typo magazine, which focuses on typography, graphic design, and visual communication. He is an owner of the Typo.cz server, dedicated to Central and Eastern European graphic design and typography. Since 1999, he has been giving lectures dealing with type and graphic design. He is the Czech country delegate for the international organisation ATypI.

Petr van Blokland
Buro Petr van Blokland & Claudia Mens | NL

Sat. 30 Set. | 12:45–13:30 | track 1
Lecture

Sun. 1 Oct. | 15:30
The design game

Design design parameters

Where artists work on unique and single pieces, designers’ work is more abstract. They are not interested in the letter, the page, and the image itself, but in their
usage in daily life. The design at hand is a metaphor, a prediction of its real performance, so designers’ work is indirect. With parameters and the algorithms that use them, the designer wants to instruct future users on the implementation of similar designs. The designs of typefaces, corporate identities, cars, and the design process itself, have so many aspects in common, that they can be handled with the same abstract methods, whether in design education or in design practice.

This lecture will address different strategies of how to design design parameters. One of the examples of such an approach is the Design Game, which will run a simulation of the design process. Don’t miss it.

For the Dutch state health department and 10 hospitals, we designed a system to generate patients’ personalized information (as both website and PDF) using a limited set of parameters (gender, age, disease, stage of the disease, etc.). An artificial intelligence program in the server generates the appropriate query to produce text, illustrations, and movies, with exercises fitted to the patient’s needs. We also developed a technique that allows doctors and other information owners to make a decision tree in a program called Omni-graffe or in Visio. When this file is uploaded, the system uses it as the source for the information system. When the texts and images are selected with the built query, then another AI program is used to calculate the best layout on the website or in a PDF document using this information.

Petr van Blokland (1956) studied at the Graphic and Typographic Design Department of the Royal Academy of Visual Arts in The Hague. In 1979 he graduated cum laude and worked as an intern at Total Design in Amsterdam and at Studio Dumbur in The Hague. Since 1980 he has been designer and partner in Büro Petr van Blokland + Claudia Mens in Delft.

From 1984 to 1989 he taught at the Academy for Visual Arts in Arnhem. Recently he continued his studies at the Technical University in Delft on Industrial Design and Artificial Intelligence, working toward a Master’s degree. Since 1988 he has been a teacher at the Graphic and Typographic Design Department and in the post-graduate course Type & Media of the Royal Academy of Visual Arts in The Hague.

At the start of 2003 he co-founded the Health Agency, a publisher of online medical information.

Erik Brandt
Virginia Commonwealth University | Qatar
Sat. 30 Sep. | 10:45 – 11:30 | track 1

Typographic viruses
Doha, Qatar by way of Dubai, Amsterdam, Istanbul, and Hong Kong

Doha is a city that has literally sprung from the desert in the last fifty years. As it prepares to host the 2006 Asian Games, new roads, stadiums, and other facilities are rising from the sand at an unprecedented rate. Along with this new infrastructure, foreign typographic values are also being imported, taking shape in branding campaigns and other projections of public typography: storefront signage, wayfinding systems, etc.

At issue is the state of the local vernacular and the importation of graphic and typographic influences, which can either benefit or flood the development of that vernacular. As a city and as a culture, Doha represents the ideal location to study the impact of economic globalization trends and the consequences for indigenous typographic design. While petro-dollars make the luxuries of the world easily accessible, their sudden influx and accompanying visual strategies form a curious presence in a city still in search of itself.

In addition to Doha, I propose to compare four urban typographic landscapes, from west to east, as a way of contextualizing the future of this city: Amsterdam, an internationally recognized design mecca; Istanbul, historically multicultural and pan-religious; Hong Kong, a study in urban and typographic density; and Dubai, a regional example of the benefits and excess of rampant urban growth.

Erik Brandt teaches typography and visual communication at Virginia Commonwealth University in Doha, Qatar, and has been active in university teaching for the past eight years. Educated internationally, he focuses his research interests on issues of globalization that affect and drive the complexities of intercultural visual communication systems. He began his career as a cartoonist in Japan, and has since found focus largely in print media. He maintains a small graphic design studio, Typografika, and has also received recognition for his short films.

David Cabianca
York University | Canada
Sun. 1 Oct. | 11:00–11:25 | track 2

Education in type
Practicing theory
A study of Gerrit Noordzij, teacher

The path a student takes is undoubtedly a slow and methodological journey, and the educational journey of the type designer perhaps among the slowest. That Gerrit Noordzij has had an influence on contemporary type design is indisputable. Exactly how he has been able to accomplish this feat is altogether another matter of discussion. The intent of this study is twofold. First, however brief, it examines how Noordzij approached the classroom environment, the way he approached student learning, and the method by which he relayed information. Second, it examines the techniques and conceptual apparatus Noordzij introduced in the classroom and to the discipline. It does not, however, make the assumption that Noordzij’s success can be codified and reproduced – quite the contrary. Such a naive assumption is detrimental to the learning environment and precisely counter to Noordzij’s success as a teacher. Rather, this essay attempts to treat teaching and learning as a discursive practice with its own language, mutable theory, and practical outcomes. This paper will be a reworked form of my MA dissertation from the University of Reading under the direction of Gerry Leonidas.

David Cabianca an assistant professor and teaches graphic design at York University in Toronto, Canada. He holds masters degrees from the University of Reading, Cranbrook Academy of Art, and Princeton University. He is currently completing Cardea, a typeface to be released by Emigre in 2006.

Marina Chaccur
São Paulo | Brazil
Fri. 29 Sept. | 14:45–15:30 | track 1

Brazilian type forum
This is an opportunity for you to take a look at and discuss what’s going on typographically, across the ocean, in Brazil. The Brazilian type scenario will be presented, from a couple of years ago to the current context – from the visual culture that inspired many display fonts, to the main events and publications about the subject, including the recent production of text type. Join us, the Brazilian attendees, on this journey. 

Brazilian graphic designer, graduated from Fundação Armando Alvarens
During the nineties, São Paulo, Brazil, (ranking 5th in worldwide urban population), was totally invaded by a vernacular handwriting phenomenon called ‘pixação’, which originated in the ‘favelas’ (shantytowns). These illegal ornamental signatures introduced a break in the history of contemporary graffiti because they represent a genuine urban adaptation of different scriptural and typographical shapes from the past: Etruscan, ancient Latin, runes and blackletter. The pixação lettering can be seen as an expression of the consequences of conditions in a 21st century megalopolis on the drawing of letterforms.

Our analysis retraces the genesis of this São Paulo calligraphy. For example, we examine the long journey through time and space of typographical shapes, and we explore musical recordings, essentially from the heavy-metal universe of the 1980s, as a missing link between forgotten letterforms and current urban lettering. It seems clear that the pixação aesthetic originates in the mutations that occur during the spread of specific fonts, mainly blackletter, through cultural globalization in the music cults of the young.

Pixação also integrates features of the Portuguese language, particularly diacritics, which resist the tendency in the world of graffiti for English usage. These original graphic shapes, emerging from the context of urban sprawl, present the recurrent question of identity and cultural choice in a globalized visual environment.

François Chastanet is an architect and a graphic designer in Bordeaux, France. He specializes in signage systems for transportation networks. A graduate of the École d’Architecture et de Paysage de Bordeaux, he pursued research in typography at the École d’Architecture et de Paysage de Bordeaux, and completed a DEA in architectural & urban history at the École Supérieure des Beaux-arts de Toulouse, and received a post-graduate degree from the London College of Communication (MA Graphic Design). A freelance professional, she organizes and frequently design conferences, lectures, workshops, and exhibitions in Brazil and abroad.

Barbara Chaparro received her PhD in Psychology in 2000 from Texas Tech University. She now is an Assistant Professor at Wichita State University and directs the Software Usability Research Lab, which conducts research related to onscreen reading, website design, and usability.

Albert Corbeto (Barcelona, 1971) has a degree in Art History from the Universidad Autónoma de Barcelona. He is responsible for all the publishing activities of the Real Academia de Buenas Letras de Barcelona and the Asociación de Bibliófilos de Barcelona. His field of investigation is the history of printing types and, in particular, the work of Spanish punchcutters throughout the second half of the eighteenth century. He has published several articles on this subject and is currently working on a monographic paper that is to be published very soon.

Catherine Dixon
Catherine Dixon: Design & Writing | United Kingdom

Nicolete Gray’s Lisbon
with Phil Baines

Lisbon workshop
with Phil Baines...

She has worked together with Phil Baines on book designs for Phaidon Press; for Laurence King, and for the award-winning Penguin Books Great Ideas series. They are frequent contributors to Eye, other writing includes the website publiclettering.org.uk and the book Signs: lettering in the environment (Laurence King 2003).

Richard B. Doubleday
Boston University | United States

Sat. 30 Set. | 15:30–16:15 | track 2

Jan Tschichold, designer – the Penguin years
A resurgence of classical typography & book design

Little is known about Jan Tschichold’s tenure at Penguin Books (1947 to 1949). He became the first typographer to effectively supervise and design books for large-scale production. Penguin hired Tschichold to standardize its composition rules and redesign its books for mass production, and the result was that Tschichold revolutionized traditional typographic principles and initiated the rebirth of classical book design. Tschichold stood apart from his contemporaries; he utilized his early training in written letters and calligraphy and was clearly inspired by his education in Roman alphabets, old type specimens, and Italian Renaissance writing masters. Tschichold was the first designer at Penguin to separate the profession of graphic designer from that of production editor. Tschichold’s prudent planning, inflexible control, and exhaustive instructions to the machine compositors and printers ensured outstanding craftsmanship and superior quality book production. Tschichold achieved a balance between craft and the demands of mass-produced books.

This talk will explore Tschichold’s thirty-two fruitful months as typographer at Penguin and illustrate his ambitious undertaking, masterful typographic accomplishments and application of classical typography to the mass production of books.

— Richard B. Doubleday is an Assistant Professor of Art at the College of Fine Arts, Boston University, and teaches in their London Summer British Programmes. He is also an award-winning designer and has exhibited his posters at the Seventh International Poster Triennial in Toyama, Japan, and the La Octava Bienal Internacional del Cartel en México, México City. He was a contributing writer for the 4th edition of Philip Meggs’s History of Graphic Design and has been published in both Print and Baseline magazines. His recently published book Jan Tschichold Designer – The Penguin Years is available from Lund Humphries, UK, and Oak Knoll Press, USA.

Verena Gerlach
Designakademie Berlin | Germany

Sat. 30 Set. | 10:00–10:45 | track 1

Going over and underground in Berlin
Due to its unusual political situation during the previous century, Berlin is still a very unique capital. It is marked by change, and images emerge and disappear at a stunning pace. Berlin constantly fascinates Verena, especially the many traces of typographic history on façades and in the streets, each of which still has a story to tell about Berlin’s past, in particular the Cold War period. Most of Verena’s fonts are inspired by Berlin. FF City Street Type (2000), a family of fonts designed in collaboration with Ole Schäfer, is based upon the distinctively different, and nearly entirely vanished, street signage systems of West and East Berlin. The audience will enjoy a visual trip around the city throughout the last century to see the typographic traces, some of which have already been displaced. Starting at the turn of the previous century, this typographical guided tour will lead us through the ‘golden twenties’ of the interwar years, the dark eighties of insular West Berlin, the graphic curiosities of the GDR’s ‘economy of scarcity’, and up to the present of post-reunion times. Please note that no TV-tower images will be shown. I promise.

— Verena Gerlach was born 1971 in Berlin and studied Visual Communication at Kunsthochschule Berlin Weißensee. Shortly after finishing art school in 1998 and two visits to the UK as an exchange student, she founded her own studio for graphic design, type design, and typography. Since 2003, Verena has been a member of the Berlin-based font label primetype.com. She has lectured in type design and typography at designakademie berlin since 2003.

Anthony Inciong
Designer Basis | United States

Fri. 29 Sep. | 17:30–18:15 | track 2

Locating resonance — OpenType

The success of Adobe and Microsoft’s OpenType font format is based not on endless typographic innovation, but rather upon a virtue that is perhaps incidental: the conservation of typographic character. OpenType has brought the modernist dream of worldwide relevance, quite literally, to our fingertips by way of ‘superfonts’. As an educator, I am curious about what inspires a designer to go beyond marketing considerations and historical models to produce these new fonts. Is there a social aspect – a civic dimension – to OpenType’s intelligent cast of characters? How might we critically assess typefaces, typographic composition, and their public function today? To what extent do typographic archetypes and our current lexicon account for socio-cultural resonance?

— Anthony Inciong teaches graphic design, typography, the history of graphic design and motion graphics at Monmouth University. He is the principal of Basis, a design, typographic and cultural project whose premiere issue is in the works. He received a BFA in graphic design from Rutgers University, Newark and an MGD from the College of Design at North Carolina State University. His critical essays have been published by AIGA and Emigre.

Mark Jamra
TypeCulture | United States

Sun. 1 Oct. | 11:00–11:25 | track 2

Education in type

Multiple exposures
From type education to TypeCulture Films

This presentation looks at a few paths in the typographical journey begun by students of graphic design in academic institutions and online, and which is continued throughout professional careers. By way of numerous examples, the audience will be introduced to the history, concept, and method behind the letterform design instruction at Maine College of Art and the remarkable variety of results that it produces. We will look at the effect that the influence of mentors, research, and teaching has had on some professional work in type design and on the ideas behind the Academic Resource at TypeCulture, which is gaining the attention of arts and design faculties at schools, colleges and universities.

Finally, there will be a brief look at the
work of TypeCulture Films, where we are producing short documentaries about type for the academic environment and are also in the process of expanding and re-shooting some of our popular online videos.

Mark Jamra is a type designer, typographic designer, and Associate Professor at Maine College of Art in Portland, Maine. He has designed and produced typefaces for over 20 years and is the founder of TypeCulture, a digital type foundry and academic resource. He also designs books, creates short documentary films, and is a partner in Alice Design Communication, a collective of communication designers and specialists in Portland. His typeface designs include: Alphatier, Brynmorgen Greek, Expo Sans, Expo Sans Dotscreen, Expo Sans Inline, ITC Jamille, Latienne, Quelle Bold, Tacitus, and Kinesis, an Adobe Original. His lettering and typefaces have been shown in numerous exhibitions and have received awards from the Type Directors Club and the Association Typographique Internationale.

Mark graduated with a Bachelor of Fine Arts degree from Kent State University and completed his graduate studies in 1983 at the School of Design in Basel, Switzerland. He has lectured, conducted workshops, and taught graphic design, typog-raphy, letterform design, and type history at colleges in the U.S. and Germany. He has also been a typographic consultant to the Hewlett-Packard Research Laboratories in Bristol, England, and for URW Software & Type GmbH in Hamburg, Germany, where he lived for 12 years.

R.K. Joshi
B-9 Bakul, M. Phule Society | India
Sat. 30 Set. | 12:00–12:45 | track 1

200 years long
Typographical journeys from India

The locations of early printing activities in India (mid 16th to the end of the 18th century) can be traced in Goa on the western coast; Tranquebar on the southern coast; Madras, Calcutta, and Serampore on the eastern coast; and finally Bombay, the industrial capital of India, on the western coast. Many religious activists from several foreign missions settled in various parts of India, as did East India Company personnel. Along with their Indian assistants and pundits of the local languages, they shaped early Indian print.

In Goa, the Portuguese developed Tamil (Malbar) script, which became well established at Tranquebar Press and Vepary Press near Madras. Font designing in Bengali (based on calligraphic models) and the publication of dictionaries and grammars in many Indian languages were the early pioneering efforts of the Serampore Press near Calcutta. Early in the 19th Century the Nirnay-sagar Press and type foundry in Bombay set the highest standards of aesthetic fonts in Devanagari script and in the Sanskrit language.

The linear composing technology of text setting from the West had to be adapted to the three-tier non-linear structure of Indian scripts. The struggle to apply western technology to Indian scripts left few resources to research Indian scripts, or to experiments in Indian typograpy. But there has been innovation in Indic typography and my presentation will tell that story with lots of examples in Indian script and languages.

R.K. Joshi (1936): calligrapher, designer, poet, researcher, and teacher. ATyPl country delegate for India.

After a meritorious 30-year career in the mass communications industry, Prof. Joshi taught PG design courses for 15 years at IDC/JIT, Mumbai. Presently he works as a visiting design specialist at C-DAC Mumbai (formerly NCST) in the area of language technology and design interface. He has collaborated to develop font design software and Indian language word processing packages, and has designed series of O/S fonts in Indian languages on Windows 2000 for Microsoft and also on the Linux platform.

He has written concrete poems, staged multilingual happenings, planned multilingual communication campaigns, and undertaken the first ever calligraphic research in Indian manuscripts and epigraphic writings. He has designed and organised exhibitions, workshops, and seminars on various aspects of Indian letterforms and has demonstrated his calligraphic works at educational institutes and public places.

With many awards to his credit (Hall of Fame 1992 CAG, Distinguished Achievement Award 2004 Ad Club), Prof. Joshi has delivered many lectures on Indian Design, Calligraphy, Typographic Design, and Compugraphs at national and international forums such as ATyPl (1983, 86, 90, 97, 2002), TDC Japan (1997), ICORGADA (Nagoya 2003), iCEER (Taiwan 2005), and Meta Design (Seoul 2005).

Lars Kähler
Printing engineer | Germany
Fri. 29 Sep. | 10:45–11:30 | track 2

Global type — an attempt
with Gisela Will

The basic idea, very simple, yet sophisticated, is to offer through the internet a tool to explore every typeface designed. It would also include historical information. The visual part will be an interface shaped like a globe showing the places of interest with a timeline from the centre to the outer layer – the ‘onion model of types’. All the information about typefaces is stored in a database.

The aim is to integrate all existing typefaces and glyphs with all related data into an Open Content Project – the ultimate resource for research and information that everyone could explore. The idea of the globe interface can help reveal connections and broaden one’s mind.

Lars Kähler, born in 1962, got to be a typesetter in 1987. In 1994, he became a printing engineer, and he has been a teacher for typography and printing technology. He lives in Lübeck, Northern Germany. By now, he is working full-time on his project.

Eric Kindel
University of Reading | United Kingdom
Sun. 1 Oct. | 13:45–14:30 | track 1

The stencilled text
Recent advances in research
with Fred Smeijers

To update our paper ‘Reconstructing stencil letters, c. 1700’, given at ATyPl Roma in 2002, we will report on recent developments in the history of text stencilling. Concentrating on Western Europe, the presentation will illustrate stencil work from the 16th, 17th, and 18th centuries. Scattered early examples will include the use of stencils for epigraphic and other conspicuously sized texts, and the practice of making prayer books from which pages, texts, and graphic matter were cut out. From precursors such as these, the discussion will move to the systematic use, beginning in the mid-17th century, of stencils for creating large liturgical books for the Mass and other Catholic services. Parallel instances of secular and informal stencil use will also be shown. Special emphasis will be placed on the techniques of stencil making and use, as well as on the people involved in the work. A highlight of the presentation will be the only known image of monks stenciling, discovered in an 18th
century stenciled liturgical book made at a monastic sanctuary in Belém, Lisbon.
—
Eric Kindel is a Lecturer in the Department of Typography & Graphic Communication at the University of Reading. His research into stencilling began in 1999 and has, since 2001, involved collaborative work with Fred Smeijers and James Mosley to reconstruct methods of stencil work from the 17th and 18th centuries. Publications on the subject include 'Stencil work in America, 1850–1900' (Baseline 38, 2002), 'Recollecting stencil letters' (Typography papers 5, 2003), and 'Patents progress: the Adjustable Stencil' (Journal of the Printing Historical Society, no. 9, 2006).

Julia Lila
Helsinki City Transport HKL | Finland
Fri. 29 Sep. | 16:15–17:00 | track 1

The typography of the journey
A journey into the future
Helsinki Metro Network

Today, Julia will take us through the processes of creating the design of the future metro network for the Helsinki capital area. Her final layout uses elements of graphic design as well as typography and displays the proposed extensions as a complete metro network. Such a visual presentation helps people realize the potential for the planned extensions. The same layout has been transferred onto T-shirts which have sold in the hundreds. Even people previously opposing the extension plans have now been seen wearing them. The result is that both spoken and written plans have become more real, demonstrating that graphic design and typography can play a role in urban planning, the way a city functions.
—
Julia Lila graduated as a Graphic Artist in Commercial Art in 1994 (North Tech, Palm Beach, USA). She won 1st place in Computer Multimedia (Fame) for local, state, and international levels as a student and was recruited directly from art school by an advertising agency. Since then, she has worked extensively as a graphic designer as well as an art director in advertising agencies and in-house art departments both in the USA and in Finland. She is a member of GRAFIA ry (Association of Professional Graphic Designers of Finland) and of KUVASTO ry (Association of Artists), among others such as ATypl. She is currently working in her native Finland as the graphic designer of Helsinki City Transport HKL.

Gerry Leonidas
University of Reading | UK
Sun. 1 Oct. | 13:45 – 14:10 | Track 2

The new education forum
A space for type educators on the web
with Mark Barratt
—
Gerry Leonidas studied Business Administration and Journalism, and worked in book and magazine publishing in Greece before finding his way to the University of Reading for postgraduate studies in typography. He never got round to leaving, and now teaches typographic design with a bias for the online. He is also the MA Typeface Design programme director, and designs when time permits, but mostly helps others tackle Greek typefaces. He is long overdue with his PhD on design processes in Greek and Latin digital typefaces.

Thomas Maier
University for Art and Industrial Design | Germany
Fri. 29 Sep. | 12:45 | track 2

Technical translation of letterforms
Some letterforms have taken a long journey through time and different printing techniques. Some letterforms have even gone through the process of a multiple translation, passing from one technology to another and another. Maybe the best known and most visible example is typewriter letters, which were invented as monospaced, a very simple letterform, in the late 1870s. Soon an imitation of typewriter letters for letterpress printing was available; some of these foundry fonts even imitate the impression of the inked ribbon. These letters were used to imitate a business letter, often using the same pigments for printing as the carbon copy. Some of these fonts had alternate letters to give the look and feel of an original typewritten letter, and most of them were monospaced. FUNnily enough, the ribbon imitation stopped with photo-setting and is still not present in computer fonts. A category, usually named office fonts, is here to stay with more or less similar type writer letterforms.

In the 1960s and ’70s there were a number of special typesetting typewriters that were usually neglected or ignored by serious typographers for the limitation of three to seven units per font, as well as other difficulties.

There has been a lot of travelling throughout the decades of development in typesetting, starting with photo-setting and line-casting, then on to the typewriter, and now computer fonts.
—
Thomas Maier, born 1973, Graz, Austria, was educated as a graphic designer at Ortwein-School (1987–1992), and received a degree for Painting (1992–1994). He studied Experimental Visual Design at the University of Art and Industrial Design (1994–2003), and received a Magister in photographic film techniques. Since 2003, he has worked on a thesis on the development of typeface technologies.

Maier has worked as a graphic designer since 1993, including catalogues for artists’ exhibitions and the design of some typefaces for exclusive use in design jobs. He has taught layout and typography at the University of Arts and Industrial Design since 1997.

Henrique Nardi
Tipocracia | Brazil
Fri. 29 Sep. | 10:00–10:45 | track 2

Tipocracia
Building a typographic state

This is an education project designed to stimulate and disseminate typographic culture throughout Brazil. Tipocracia has been performing lectures and workshops in most of Brazil’s major cities, such as São Paulo, Rio de Janeiro, Brasilia, Curitiba, Salvador, Recife, and Fortaleza, since March of 2003. To achieve its goals, Tipocracia relies on partners – publishers mostly – who provide typography publications in exchange for advertisements. Sets of these publications are donated to each institution that hosts the project. This provides a way for participants to further their studies. More than 600 design students and professionals have taken the three-day introductory course.
—
Henrique Nardi was born in São Paulo, Brazil. He has a Bachelor’s degree in Graphic Design, Anhembi Morumbi, Graphic Technology at SENAI and a Master’s degree in Visual Arts, UNESP. In 2003, together with Marcio Shimabukuro, he co-founded ‘Tipocracia: typographic state’, a type of education project concerned with the stimulation and dissemination of typographic culture throughout Brazil.

Raquel Pelta
Instituto Europeo di Design – Madrid | Spain
Fri. 29 Sep. | 12:45–13:30 | track 1

Spain, avant-garde, and typography

In Spain, as in other European countries, there was not a typographical avant-garde because the economic, political, and ideological circumstances prevented it. Although an autonomous avant-garde did
between syntax and entaxis as shown in the Aztec writing system, where the multiple layers and resources of visual space are exploited in order to convey complex texts in a synoptic and compact form, and to discuss the possibilities and limits of a non-linear approach to typography – a fascinating issue we can approach today with a lay attitude, since the digital (multi)mediality might free type design and typography from the rigid constraints of a linear grid.

Luciano Peroni is a type and information designer, a journalist, and founder of Molotro (a type design studio). He teaches typography at Politecnico di Bari, Accademia delle Belle Arti di Urbino, IED, in Milan. He is co-founder of EXP research team, whose aim is to study writing systems and the reading process and to apply these studies to graphic design. He is interested in any aspect of writing, both in the history of writing and in its developments beyond the alphabet.

Antonio Perri holds a PhD in Semiotics from Bologna University, where he was tutored by Umberto Eco. He currently teaches Semiotics at the Università ‘La Sapienza’ of Rome. His research deals with the study of writing systems (Aztec writing in particular) from a semi-anthropological perspective. Antonio Perri is author of two books – Il Codex Mendoza e le due paleografie and Le parola fioreta (with J. Galarza and G. de Finis) – and a number of articles, including “Le medium et le message” and “Writing.”

Luciano Peroni
Molotro | Italy
Sat. 30 Set. | 18:15–19:00 | track 2
Towards a non-linear typography
some suggestions from Aztec notation
with Antonio Perri

Mark Porter
The Guardian | United Kingdom
Sat. 30 Set. | 15:30–16:15 | track 1
Newspapers and type

Andreu Balius Planelles
TypeRepublic | Spain

Fri. 29 Sep. | 12:00–12:45 | track 1
What’s up in the neighbourhood?
Spanish digital type design

This will be a brief analysis of type design in Spain during the digital realm, from the early ‘90s to the present. It is a visual as well as a reflective approach. It explores influences, practitioners, experimental works, ideas, and some sketches for the future.

Andreu Balius Planelles is a graphic and type designer based in Barcelona. He was the creator of the typographical project García fonts & Co. (1992), and founder of the Typerware studio (1996–2001). At present he runs his own (type) design studio. He studied Sociology and graphic design at the Universidad Autónoma de Barcelona, and graphic design at IDEP in Barcelona. He is presently an associate professor of the Universitat Pompeu Fabra in Barcelona and has received various prizes for his typographical projects.

Antonio Perri
Molotro | Italy
Sat. 30 Set. | 18:15–19:00 | track 2
Towards a non-linear typography
some suggestions from Aztec notation
with Luciano Peroni

Thomas Phinney is involved in the technical, design, historical, and business aspects of type, as well as working closely with other font developers and customers. His typeface Hypatia Sans is an upcoming Adobe Originals release. Thomas has worked with Adobe’s type group for nine years, currently as program manager for fonts and SING technologies, based in Seattle. He has a Master’s degree in typography and design from RIT, and an MBA from UC Berkeley.
newspaper markets in the world was in turmoil. The Guardian produced, and rejected, two tabloid dummies before deciding to avoid the easy route and to relaunch in a new format never seen before in the UK. This was the start of one of the most ambitious newspaper design projects ever: more than 16 sections; a custom typeface running to over 200 fonts; new grids and colour palettes; a unique advertising system; and a whole new philosophy of page design and editing. The resulting product, launched in September 2005, has won top honours in major awards and become a benchmark of contemporary newspaper design. Guardian Creative Director Mark Porter tells the whole story.

Mark Porter is an editorial designer. He was born in Scotland and studied at Oxford University. Initially self-taught, he learnt from some of London and New York’s best art directors. He has designed a range of award-winning magazines and newspapers, and consulted for publishers throughout Europe. Mark joined the Guardian in 1995, later becoming Head of Design and then creative director. In 2005, he masterminded the seminal redesign of the Guardian in the Berliner format. His work has been awarded the highest honours by many organisations including the Society for News Design, the Society of Publication Designers, and D&AD.

Sat. 30 Set. | 18:15–19:00
Newspaper design panel

PANEL DISCUSSIONS

Vítor Quelhas
Communication designer | PT

Sun. 1 Oct. | 11:45–12:30 | track 1
Dynamic typography

Contribution to the understanding of typography as a multimedia expression

Typography and the global popularization of personal computers are important parts of our communications world. Nowadays, because of many different possibilities, texts don’t have to be static. This involves new social and cultural changes: technologies, cognitions, ideas, and thoughts.

Dynamic typographies are the temporal typographies which incorporate movement and include planar examples. They may require the user to navigate texts and negotiate complex layering of textual and visual environments, or they may be programmed as four-dimensional letterforms that perform to the strict guidelines of their creators.

Under the broad concept of dynamic typography, one has to distinguish between dynamic font models and kinetic typographies. The objective of this research project (DynTypo) was to break down these categories in order to understand dynamic typography within the PC environment.

What kinds of categories are there? Is it a specific of the PC environment? Can programming machines overlap new design processes? DynTypo deals with these different aspects. It explains the new options dynamic typography offers, how it intervenes in the way we communicate, and how it can be usefully put into practice.

Vítor Quelhas received an MA in Multimedia Arts at the Fine Arts School of the University of Porto (FBAUP), Portugal, with a thesis on Dynamic Typography. He studied communication design/Graphic Arts at FBAUP, Porto, where he graduated in 2002. In 2001/02 he studied abroad as an ERASMUS student in Communication Design at Willem de Kooning Academie, Rotterdam, The Netherlands. He has been an invited Assistant Professor of Computation and Fine Arts, Communication Design, at the Department of Visual Arts, Bragança Polytechnic Institute, since 2002. As a designer, he has been responsible for different projects, including DynTypo, his research website concerning dynamic typography.

José María Ribagorda
Spain

Fri. 29 Sep. | 16:15–17:00 | track 2

Gerónimo Gil, the Royal Printing Office of Spain, and Joaquín Ibarra

On the occasion of the year of the Quijote, the Spanish National Engraving Office, an institution created by Carlos III in the 18th century, commissioned me to reconstruct one of the fundamental types of the Spanish Royal Printing Office. Supported by the Ministry of Industry, I am currently working to develop the types that Gerónimo Gil made for the Quijote, published by the Royal Academy of the Spanish Language and printed by the famous printer, Joaquín Ibarra, in 1780. They will be developed for June 2006. Concurrently, we are recovering documents and material of the Royal Printing Office; samples of the original types and original images of the punches and matrices will be displayed on the website, tipografía.es. The process will be completed in 2007 with an exhibition on the Royal Printing Office of Spain, where punch-cutters like Espinosa, Pradell, Merlo, Rangel, and Gerónimo Gil worked. Graduate in Design and Fine Arts, and MPhil in Information Science, at the Complutense University of Madrid, with the theme, "From typography to hypertextypography."

Jay Rutherford
Bauhaus-Universität Weimar | Germany

Sun.1 Oct. | 13:45–14:10 | Track 2
Education in type

The Digital Design Image Archive (DDIA)

DDIA began life as T3, the Typography Teaching Tool, which I presented to a small audience at the ATypI meeting in Rome in 2002. With a broader perspective and a new name, DDIA is putting high-quality, keyword-searchable images on a secure website for teachers and researchers in design. In cooperation with the Fachhochschule Anhalt in Dessau, we have come several steps further on a long journey – indeed a journey with no end in sight.

Born in 1950 of a family of sign painters and opticians, Jay Rutherford grew up in central Canada, where he studied graphic design and worked as a silk-screen printer, sign painter, guitar player, teacher, and graphic designer. At the end of the seventies he moved to Nova Scotia, eventually went back to school to study visual communications, and then opened his own design studio. After teaching at the Nova Scotia College of Art and Design for a few years, he visited Germany for the first time in 1992, where he was invited to teach a type-design workshop at the Fachhochschule Bielefeld. In the Fall of that year, he joined the team at MetaDesign in Berlin, where he worked on several type-design projects. While at Meta, Jay heard about the planned opening of a new Faculty of Art and Design at what was once, and is now once again, the Bauhaus in Weimar. He became one of the founding faculty in 1993 and continues to teach Visual Communications with an emphasis on typography and information design. Current projects include DDIA (Digital Design Image Archive), idX (Information Design eXchange), and ‘Words on the Wall’. Rutherford is a speaker at international design and typography conferences and is an oft-invited consultant and guest lecturer in the United States, England, Austria, Italy, Belgium, Japan, and Germany.
Jose Scaglione
Argentina
Fri. 29 Sep. | 12:00–12:45 | track 2

From laser printer to offset press
A one-way road

Laser printers have an utterly important role in the professional practice of typeface design, which involves a significant level of trial and error until its completion. Nowadays printers are fast and accurate, delivering a high quality of output that allows type designers to evaluate their work in progress and make the appropriate corrections in just a few minutes. Although this is an enormous advance from the smoke-proof days, the gap between laser and offset printing must be acknowledged in order to develop more accurate testing procedures for the design of typefaces. This lecture is based on a piece of research in which the technical variables that affect the output in both printing technologies were assessed. The answers and questions that emerged are important for a conscious approach to type design and testing procedures, particularly for text typography.

— José Scaglione is a graphic and multimedia designer, and a graduate from the MA program in Typeface Design, University of Reading. He currently teaches typography at the National University of Rosario, Argentina, and he runs his own design studio, specializing in editorial design and branding.

Christian Schwartz
Orange Italic | United States
Sat. 30 Sep. | 16:15–17:00 | track 1

Newspapers and type

Does type design matter in newspapers? How the Guardian got its new typefaces and why they look like they do.

with Paul Barnes
Sat. 30 Sep. | 18:15–19:00

Newspaper design panel


Christian Schwartz (b. 1977) is an independent type designer in New York City, principal of Schwartzco, Inc., and a partner in Orange Italic. A former employee of Meta-Design Berlin and later of Font Bureau, he has designed commercial fonts for many leading foundries as well as proprietary designs for a number of corporations and publications. His work has been honored by the Cooper Hewitt National Design Museum, the Design Museum in London, and D&AD.

Fred Smeijers
Ourtype | Belgium
Sun. 1 Oct. | 13:45–14:30 | Track 1

The stencilled text
Recent advances in research

with Eric Kindel

Fred Smeijers is a first-generation digital type designer, though his interests and practice are rooted in the years before digital technologies became crucially important. He has now amassed some twenty years of involvement with letterforms in general, and with the design and use of type and its history in particular. Smeijers is known internationally as a writer and lecturer, but above all as a type designer. His work encompasses custom-made types for clients including Philips and Canon, as well as commercially available types such as FF Quadraat, TEFF Renard, and Our Type Arnhem, Fresco, and Sansa. Smeijers is a visiting Professor at the postgraduate Type & Media course at the Royal Academy of Arts, The Hague, and Professor of Digital Typography at the Hochschule für Grafik und Buchkunst Leipzig. He is the author of Counter-punch and Type now (both Hyphen Press, London), winner of the Gerrit Noordzij Award (2000), and co-founder of Our Type. Current research involves the history and technologies of text stencilling, with Eric Kindel, and typecasting, conducted under the auspices of the Plantin Moretus Museum, Antwerp.

Erik Spiekermann
United Designers Network | Germany
Fri. 29 Sep. | 17:30–18:15 | Track 1

The typography of the journey

Type with a purpose
Designing typefaces as part of large Corporate Design Programmes is as much politics and sales as it is design. As we get judged not by our good intentions, but by the result of our endeavours, it can be very useful to also design the applications that use these faces.

Our typefaces for Deutsche Bahn (the German Railways) are too good to be simply handed over to a bunch of engineers and marketing people. So now we're designing time-tables and other small print for the travelling public. This is work in progress and not shown anywhere until Lisbon. Which also means that the audience will have to be sworn to secrecy and/or be shot on the way out.

— Erik Spiekermann is an information architect, type designer (FF Meta, ITC Officina,
Gerard Unger
Bussum | Netherlands
Sat. 30 Sep. | 17:30 – 18:15 | Track 1
Newspapers and type
Newspapers and type
Are they all going to look the same? Should they? Can they afford to be different?
Sat. 30 Set. | 18:15–19:00
Newspaper design panel
 PANEL DISCUSSIONS
with Paul A. Barnes, Roger Black, Javier Errea, Mark Porter, Christian Schwartz, and Gerard Unger, Chaired by Mark Barratt.

Gerard Unger (b. 1942) is a graphic designer, type designer, typographer, and typographic consultant. He studied at the Gerrit Rietveld Academy in Amsterdam, and became a freelance designer in 1972. He now teaches at the Academy, at the University of Leiden, and at the Department of Typography and Graphic Communication at the University of Reading, England. His numerous typeface designs include the highly regarded newspaper types Swift and Gulliver, and Capitolium, designed for the city of Rome during the Catholic jubilee of 2000. He has received many awards for his work, including the 1991 Maurits Enschedé prize for his overall contribution to type design.

Mathias Zimmer-Goertz
Sat. 30 Set. | 10:45–11:30 | track 2
Fonts & intellectual property protection
This talk discusses the process to protect your property before and after it has been published, for the both the United States and the European Union. The importance of this protection and the scope of enforceability will also be examined.

Mathias Zimmer-Goertz specialises in intellectual property law (especially copyright and trademark law) as well as competition law. His main area of practice includes the drafting and negotiating of licensing agreements and the defence of intellectual property rights.

FF Info, FF Unit, LoType, Berliner Grotesk, et al.), and author. He was founder (1979) of MetaDesign, Germany's largest design firm, with offices in Berlin, London, and San Francisco. In 1988 he started FontShop. He holds an honorary professorship at the Academy of Arts in Bremen, is a board member of ATypI and the German Design Council, and is president of the ISTD International Society of Typographic Designers. In July 2000, Erik left MetaDesign Berlin. He now lives and works in Berlin, London, and San Francisco, designing publications, complex design systems, and more typefaces.

Klaus-Peter Staudinger
Farbton Kommunikation | Germany
Fri. 29 Sep. | 14:45–15:30 | Track 2
Letters from Old Europe
Expeditions to the secret gardens of typographic delight
What is typically European in type design? Does it look different at the borders than in the so-called centre? Which traditions, preferences, or irritations can be found in this design?
You are invited on a journey into the typographical outskirts of the European continent, where you will compare facile type designs in the Iberian, French, Scandinavian, and Baltic areas with those from the Dutch, English, and German outposts. It will be a journey in time, and in publication design. There are different traditions relating to technical, social, or economic developments. Considering why FTF Stella is a Portuguese font, that Métallo must be a French typeface, and that FF Max and FF Signa are truly Danish creates a complex image of the richness of the whole and its individual components.

KPS was born 1956 in Essen (Ruhr). He studied communication design at the University of Applied Sciences in Hamburg. After working several years as freelancer and artist, in 1988 he became head of the preprint studio Workshop and following consultant for Jöschli:Hamburg. In 1994 he started with his label ‘Types and More’, publishing on typography for leading German magazines. In 1996 he co-founded the media agency ‘FarbTon’. First a freelance network, it is now by 2006 ‘farbton Kommunikation’, specializing in corporate design and communication. KPS has been a lecturer at private academies and at the University of Applied Science Anhalt-Dessau. He is a member of Kunstverein Hamburg, Forum Typografie, and AGD Alliance of German Designers. And he has also been practising Kyudo for some years.

Gerhard Unger
Vignelli Associates | United States
Fri. 29 Sep. | 18:15–19:00 | Track 1
The typography of the journey
Signs and type
Massimo Vignelli has designed sign systems for underground transportation (New York, Washington), for railways (Italian Railways, GNER in UK, Grand Central Station in New York), for Airlines (American Airlines), for ships (SEACO ferry boats, New York Ferry Boats), for Fodor’s travel guides, for buildings (street signs for New York historical landmarks), and many more. This presentation will discuss this work and the extensive use of a single typeface to cover most of those needs.
With Lella Vignelli, Massimo established the offices of Vignelli Associates in 1971, and Vignelli Designs in 1978. His work includes graphic and corporate identity programs, publication designs, architectural graphics, and exhibition, interior, furniture, and consumer product designs.

Maxim Zhukov
United States, Russia
Fri. 14:45–19:00
The typography of the journey
Staff mobility is a requirement in international civil service. For many years Maxim Zhukov worked for the United Nations. His main occupation is cross-cultural typography. He is continually involved in multilingual typeface design, consulting for many individual designers and type foundries. Maxim Zhukov writes on typography and type design. He teaches at Parsons School of Design and Cooper Union in New York.

Gisela Will
Zeichen der Zeit | Germany
Fri. 29 Sep. | 10:45 – 11:30 | track 2
Global type — an attempt
Gisela Will, born in 1962, is a graphic designer with eight years of experience in the field of type design and production. She now runs her own design firm specialising in corporate design and typography.

Maxim Zhukov
United States, Russia
Fri. 14:45–19:00
The typography of the journey
Staff mobility is a requirement in international civil service. For many years Maxim Zhukov worked for the United Nations. His main occupation is cross-cultural typography. He is continually involved in multilingual typeface design, consulting for many individual designers and type foundries. Maxim Zhukov writes on typography and type design. He teaches at Parsons School of Design and Cooper Union in New York.
Lisbon

by our local organizer, Mario Feliciano

You will need to find some extra time to really enjoy what Lisbon has to offer. Even if you decide to just be focused on type and lettering, Lisbon has enough to entertain you for more than another extra three days. Luckily, the whole conference takes place in an area that is 'full of letters', and I don’t even need to point out what to look for. On the first day, if you’re planning to walk to the conference venue, make sure you go at least half an hour earlier, as you will be distracted by so much stuff, you will arrive late.

What to visit

I am not a tourist guide; the internet and the odd guidebook will provide you with complete information for sightseeing in Lisbon. But I do want to recommend a specific place where you really must go, and it’s only a five-minute walk from the conference venue. The Museu Arqueológico do Carmo, housed in the ruins of Convento do Carmo, has one of the greatest collections of stone inscriptions that may exist in the city. It is an astonishing place. Be prepared for an hour-and-a-half visit, and do bring your camera. If you’re really into it, bring tracing paper too.

Eating in Lisbon

Finding good restaurants in Lisbon is not hard, depending on what you like to eat, from global to local food. Slow and fast. Finding good restaurants in Lisbon is not hard, depending on what you like to eat, from global to local food. Slow and fast. Eating in Lisbon

Finding good restaurants in Lisbon is not hard, depending on what you like to eat, from global to local food. Slow and fast. Eating in Lisbon

Finding good restaurants in Lisbon is not hard, depending on what you like to eat, from global to local food. Slow and fast. Eating in Lisbon

Finding good restaurants in Lisbon is not hard, depending on what you like to eat, from global to local food. Slow and fast. Eating in Lisbon

Finding good restaurants in Lisbon is not hard, depending on what you like to eat, from global to local food. Slow and fast. Eating in Lisbon

Finding good restaurants in Lisbon is not hard, depending on what you like to eat, from global to local food. Slow and fast. Eating in Lisbon

Finding good restaurants in Lisbon is not hard, depending on what you like to eat, from global to local food. Slow and fast. Eating in Lisbon

Finding good restaurants in Lisbon is not hard, depending on what you like to eat, from global to local food. Slow and fast. Eating in Lisbon

Finding good restaurants in Lisbon is not hard, depending on what you like to eat, from global to local food. Slow and fast. Eating in Lisbon

Finding good restaurants in Lisbon is not hard, depending on what you like to eat, from global to local food. Slow and fast. Eating in Lisbon

Finding good restaurants in Lisbon is not hard, depending on what you like to eat, from global to local food. Slow and fast. Eating in Lisbon

Finding good restaurants in Lisbon is not hard, depending on what you like to eat, from global to local food. Slow and fast. Eating in Lisbon

Finding good restaurants in Lisbon is not hard, depending on what you like to eat, from global to local food. Slow and fast. Eating in Lisbon

Finding good restaurants in Lisbon is not hard, depending on what you like to eat, from global to local food. Slow and fast. Eating in Lisbon

Finding good restaurants in Lisbon is not hard, depending on what you like to eat, from global to local food. Slow and fast. Eating in Lisbon

Finding good restaurants in Lisbon is not hard, depending on what you like to eat, from global to local food. Slow and fast. Eating in Lisbon

Finding good restaurants in Lisbon is not hard, depending on what you like to eat, from global to local food. Slow and fast. Eating in Lisbon

Finding good restaurants in Lisbon is not hard, depending on what you like to eat, from global to local food. Slow and fast.
Conference Organization

International organisation
The conference organisation was handled by the ATypI and Typevents LLP.

Local organisation
The local organisation is conducted by Mário Feliciano, in conjunction with Frederico Duarte, Carla Cardoso, both from Experimenta, and Pedro Almeida from FBAUL.

Acknowledgements:
For making the 50th annual ATypI conference happen the board of Association Typographique Internationale would especially like to thank.

The local head of organization Mario Feliciano, Experimenta and their great team in Lisbon.
Câmara Municipal de Lisboa
Turismo de Lisboa
Adobe
Microsoft
FontLab
Monotype Imaging
Linotype
DutchType Library
Feliciano Type Foundry
P22
Tiro Typeworks
FontShop International
Porchez Typofonderie
Ascender Corporation

for their constant help, support and sponsorship.

атypI local organisation partners:
Universidade de Lisboa
Faculdade de Belas Artes
www.fba.ul.pt

and

Experimenta

From Experimenta, also the following people collaborated in the organization of the conference:

Guta Moura Guedes
Namalimba Coelho
Rute Paredes

Experimenta is a knowledge production unit and an active communication platform for design, architecture, and project culture. Its main raw material is creativity, and its primary field of action is culture and culture’s permanent transformation, from a contemporary, inclusive, and multidisciplinary perspective.

It strives to intervene incisively in the processes of thinking, producing, and promoting culture in Portugal, with an eye towards generating a positive, transnational repercussion. In the pursuit of these goals, Experimenta conceives, fosters, and promotes projects by Portuguese design practitioners, creative artists, and institutions, whilst establishing a network of contacts and partnerships with like-minded international counterparts.

Experimenta is grounded in the contemporary context, exploring various fields of artistic intervention and cultural production by bringing together different areas of activity, experience, and knowledge and intersecting them transversely, positioning design as an operative discipline and work methodology.

Experimenta is a strategic partner for all those who view culture as a catalyst for stimuli and as a key factor for development at all levels, in Portugal as well as abroad.

Operating in the field of contemporary design, architecture, and communication, it combines culture and economy, industry and image, research and development. It seeks to make a relevant contribution to the redefinition of the boundaries that prompt new thought, new aesthetic outlines for the world, and new opportunities for human development.

www.experimenta.pt
**Wednesday 27 September**

*TypeTech*

---

**Thursday 28 September**

*TypeTech*

---

17:15  **End of TypeTech**: delegates to main conference assemble for keynote and reception

**ATypI conference opening keynote**

18:30  Ellen Lupton  
*Univers strikes back*  

Cinema São Jorge, Av. Liberdade 175 – Lecture open to the public.

19:15  **Welcome reception for delegates**
## Friday 29 September

<table>
<thead>
<tr>
<th>Time</th>
<th>Track 1_roomA</th>
<th>Track 2_roomB</th>
</tr>
</thead>
<tbody>
<tr>
<td>09:45</td>
<td>Jean François Porchez — Introduction and welcome</td>
<td></td>
</tr>
<tr>
<td>10:00</td>
<td>François Chastanet — Pixação letterforms</td>
<td>Henrique Nardi — Tipocracia</td>
</tr>
<tr>
<td>10:45</td>
<td>Dino dos Santos — Calligraphia portugueza</td>
<td>L. Kähler, G. Will — Global Type – an attempt</td>
</tr>
<tr>
<td>11:30</td>
<td>Break</td>
<td></td>
</tr>
<tr>
<td>12:00</td>
<td>Andreu Balius Planelles — What's up in the neighborhood?</td>
<td>Jose Scaglione — From laser printer to offset press</td>
</tr>
<tr>
<td>12:45</td>
<td>Raquel Pelta — Spain, avant-garde and typography</td>
<td>Thomas Maier — Technical translation of letterforms</td>
</tr>
<tr>
<td>13:30</td>
<td>Lunch</td>
<td></td>
</tr>
<tr>
<td>14:45</td>
<td>Julia Lila — A journey into the future</td>
<td>Klaus-Peter Staudinger — Letters from Old Europe</td>
</tr>
<tr>
<td>15:30</td>
<td>Massimo Vignelli — Signs and type</td>
<td>Albert Corbeto — Type design in Spain in the XVIIIth century</td>
</tr>
<tr>
<td>16:15</td>
<td>Erik Spiekermann — Type with a purpose</td>
<td>José Maria Ribagorda — Gerónimo Gil, the Royal Printing Office of Spain, and Joaquin Ibarra</td>
</tr>
<tr>
<td>17:00</td>
<td>Break</td>
<td></td>
</tr>
<tr>
<td>17:30</td>
<td>Marina Chaccur — Brazilian typography now</td>
<td>Anthony Inciong — Locating resonance</td>
</tr>
<tr>
<td>18:15</td>
<td></td>
<td>Thomas Phinney — Character-set voyages</td>
</tr>
<tr>
<td>19:30</td>
<td>Auction — FBAUL in front of the auditorium</td>
<td></td>
</tr>
</tbody>
</table>
### Saturday 30 September

<table>
<thead>
<tr>
<th>Time</th>
<th>Track 1</th>
<th>Track 2</th>
</tr>
</thead>
</table>
| 10:00  | Verena Gerlach  
**Going over and underground in Berlin** | D. Shaikh, B. Chaparro  
**Font personality** |
| 10:45  | Erik Brandt  
**Typographic viruses** | Mathias Zimmer-Goertz  
**Fonts & intellectual property protection** |
| 11:30  | Break | |
| 12:00  | R. K. Joshi  
**200 years long** | P. Weitz, C. El-Beihary, T. Wardle, V. Elsner  
**The business of type: 1** |
| 12:45  | Petr van Blokland  
**Design design parameters** | P. Weitz, C. El-Beihary, T. Wardle, V. Elsner  
**The business of type: 2** |
| 13:30  | Lunch | |
| 14:45  | Roger Black  
**Newspaper design in the Americas** | Andrew Barker  
**The black art of book design** |
| 15:30  | Mark Porter  
**Redesigning the Guardian** | Richard B. Doubleday  
**Jan Tschichold, Designer – The Penguin Years** |
| 16:15  | P. A. Barnes, C. Schwartz  
**Does type design matter in newspapers?** | John D. Berry  
**Big text** |
| 17:00  | Break | |
| 17:30  | Gerard Unger  
**New newsfaces, new newspapers** | Jo De Baerdemaeker  
**Tibetan typeforms** |
| 18:15  | P. A. Barnes, M. Barratt, R. Black, J. Errea, M. Porter, C. Schwartz, G. Unger  
**Newspaper design panel** | L. Peroni, A. Perri  
**Towards a non-linear typography** |
| 20:30  | Gala Dinner – Casa do Alentejo, Rua Portas de Santo Antão 58. |
### Sunday 1 October

<table>
<thead>
<tr>
<th>Time</th>
<th>Track 1 roomA</th>
<th>Track 2 roomB</th>
</tr>
</thead>
<tbody>
<tr>
<td>10:00</td>
<td>Jean François Porchez — ATypI Annual General Meeting</td>
<td></td>
</tr>
<tr>
<td>11:00</td>
<td>P. Bartl, A. Beckhöfer-Fialho</td>
<td>Mark Jamra — Multiple exposures</td>
</tr>
<tr>
<td></td>
<td>Decommissioned communications</td>
<td>David Cabianca — Practicing theory</td>
</tr>
<tr>
<td>11:45</td>
<td>Vitor Quelhas</td>
<td>Peter Bain — Digital lettering</td>
</tr>
<tr>
<td></td>
<td>Dynamic typography</td>
<td></td>
</tr>
<tr>
<td>12:30</td>
<td>Break</td>
<td></td>
</tr>
<tr>
<td>13:45</td>
<td>E. Kindel, F. Smeijers</td>
<td>Jay Rutherford — The Digital Design Image Archive (DDIA)</td>
</tr>
<tr>
<td></td>
<td>The stencilled text</td>
<td>Filip Blažek — Diacritics project</td>
</tr>
<tr>
<td>14:30</td>
<td>P. Baines, C. Dixon</td>
<td>M. Barratt, G. Leonidas — The new education forum</td>
</tr>
<tr>
<td></td>
<td>Nicolete Gray’s Lisbon</td>
<td></td>
</tr>
<tr>
<td>15:15</td>
<td>Break</td>
<td></td>
</tr>
<tr>
<td>15:30</td>
<td>P. Baines, C. Dixon — Lisbon walk</td>
<td>Petr van Blokland — The design game</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Sponsors

Double Paragon sponsor:
Adobe Systems

Brevier sponsors:
FontLab
Linotype
Microsoft
Monotype Imaging

Minion sponsors:
Dutch Type Library
Feliciano Type Foundry
FontShop International
Porchez Typofonderie
P22 Type Foundry
Tiro Typeworks

NonPareil sponsors:
Ascender

Dutch Type Library
Manufacturer & Publisher of Exclusive Quality Digital Typefaces since 1990

The fonts of the Dutch Type Library are produced with DTL FontMaster, which is powered by urw++

FontBook is the most complete digital type reference in the world. Since 1991, "the big yellow book" has been an indispensable tool for anyone who uses type.

The long-awaited fourth edition of FontBook includes thousands of new typefaces with only a slight increase in size.

Get your copy at FontBook.com
Recent Typefaces

<table>
<thead>
<tr>
<th>Costa ptf</th>
<th>Parine Office</th>
<th>AlphaPoste</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mencken Text</td>
<td>Mencken Head</td>
<td>Dereon</td>
</tr>
<tr>
<td>Retiro</td>
<td>Parine Plus ptf</td>
<td>Parine ptf</td>
</tr>
</tbody>
</table>

Expresso recently designed for the Portuguese weekly Expresso

FelicianoTypeFoundry.com
The new font “bible”

Linotype’s complete
Typeface Catalog, A–Z!

With over 6,700 typefaces to choose from, Linotype’s Typeface Catalog A–Z covers the whole typographic spectrum, ensuring users find the individual style they need – while also providing additional information at a single glance. Attractively priced and bound in a distinguished black, the catalog is an elegant and highly practical must for anyone working with type.

The source of the originals www.Linotype.com

Celebrating its 120th anniversary in 2006, Linotype is the source of world famous classics such as Helvetica™, Frutiger™, Univers™, Palatino™, and Optima™. Today, Linotype continues to develop state-of-the-art font technology and presents a comprehensive selection of high quality typefaces. Linotype also offers individual consultation and support services for font applications in worldwide corporate communication.
Colophon

This booklet was edited and designed by Mário Feliciano – with John D Berry –, using a customized version of his typeface FTF Stella, recently designed for the weekly Portuguese newspaper, Expresso. Other typefaces used in the visual identity are: the original Stella, and KLFT Litteratra, designed by Karsten Luecke and available from Village.

Aabcdefghjklmnopqrstuvwxyz12
Stella (Expresso)

Aabcdefghjklmnopqrstuvwxyz12
KLFT Litteratra

This booklet was printed only a couple of days before the beginning of this conference by M2 – Artes Gráficas, Lisbon.
About ATypI

What is ATypI?
ATypI, Association Typographique Internationale, is the global forum and focal point for the type community and business.

Who are the members of ATypI?
Everyone who matters in the type world. Type designers, type publishers, graphic and typographic designers, are all here. Many of our members are household names – if your household knows a serif from a broadsword. Information about the ATypI Board, the country delegates and corporate members can be found in our webpage.

Who owns ATypI?
Its members. ATypI is a non-profit organisation which is democratically run by an elected board. You can check the organisation’s governing statutes (www.ATypI.org/05_About_us/statutes2004.pdf).

Where is ATypI?
Everywhere. We have members in over 40 nations, and almost 20 countries have their own national delegations. Administration is based in England and the (current) President is based in Paris. The official language of ATypI is International English.

What does ATypI do?
ATypI provides a structure for the type community to meet and act together. We not only preserve the culture, tradition and history of type and typography, we also promote contemporary digital fonts, encourage outstanding typography and typographic design, campaign for the protection of typeface designs, offer an arbitration service for disputes between members, influence legislators around the world, run conferences, publish journals, newsletters and other publications.

Is membership for individuals or organisations?
Both. Individuals are people such as designers, art directors, educators, calligraphers, stone-cutters and software writers. Organisations include manufacturers and vendors in the graphic arts industry, as well as most significant software suppliers world-wide – type is on every screen.

Membership
There are three classes of individual membership: full (individual), US$100 per year associate, US$30 per year (available for residents of certain countries only) student, US$20 per year and three types of corporate membership together with a range of rewarding sponsorship opportunities. Membership runs from July to June each year and renewal notices are sent out to existing members. If you’re
At Adobe® the future of typography is here today.

Since establishing its type program in 1984, Adobe Systems has brought state-of-the-art type technology and design to a worldwide audience, leading major advancements in typography that have revolutionized publishing.

The OpenType® font format continues that legacy with new typographic features, cross-platform flexibility, and multilingual support – exemplified by award-winning Adobe Originals composition families offering ligatures, alternates, expert sets and optical sizes.

For more information on the Adobe Type Library and Adobe Originals, please visit: www.adobe.com/type