For techies and font designers

Pyrus will be demonstrating the latest developments in their range of software for type creation on Mac and Windows PCs in the labo type at 13.30 tomorrow. That’s in Salle St Clair 1, in the attic.

St Bride’s under threat, again

St Bride printing library, tenaciously defended by the type community from a series of threats over the past few years, is under threat again. This time the powers in the City of London plan to eliminate the job of librarian and move the library resources to an obscure part of London where we can’t get guided access. Find out more and how to help by attending a talk by Mike Parker and James Mosley in cafetypo (St Clair salle 2) in the attic tomorrow at 2.30pm.

The Porchez’s Bonet Evening

The auction for ATypI will be in room Salle Rhône 3B at 6.30pm, viewing from 4pm. The cash raised will go to the ATypI journals and so forth. The theme, as last year, is type memorabilia, type history and so forth. The theme, as last year, is type memorabilia and so forth. The theme, as last year, is type memorabilia and so forth. The theme, as last year, is type memorabilia and so forth. The theme, as last year, is type memorabilia and so forth.

Typographer health watch?

Not only have we suffered the loss of Gerard Blanchard and Philip Grimshaw in the last few months, but other luminaries are in poor health at the moment. Robert Norton, who lobbied for years to have ATypI held in Lyon, must stay close to home while he’s receiving daily treatment. And this week Ed Benguait is undergoing colon surgery. We hope both recover shortly. Medical specialists have found no support for the rumour that typography is hazardous to your health.

Why that two-letter name?

Adobe sources, picked with liberal doses of orange juice, revealed the origin for the code name K2. It seems that the engineering team in Seattle (home of Starbucks’ Coffe) had tired of the long succession of coffee-related code names ‘they’d been using, and turned to the local landscape for inspiration. Shiksan, a scenic mountain, became the code name for the major overhaul of the PostMaker codebase. Later, when this project got revived and refocused, they decided an even more ambitious mountain name was in order, and chose K2 (the second-highest mountain in the world). We’re not sure why they chose they second-highest mountain; perhaps an inferiority complex played a role.

Typewriter in the attic.

If you have promised to bring an item for the auction, and haven’t already checked it in with Dave Farey, please get it to reception by 11am on Saturday. Dave Farey, please get it to reception by 11am on Saturday. Dave Farey, please get it to reception by 11am on Saturday.

What’s this? - FontLab for Macintosh!

Is released this month (as soon as the manufacturing catches up with development) and the final release will be hitting the streets? Your guess is as good as anyone’s. In fact, since we’ve been so loopy at predicting final release dates we’re starting a betting pool (an ATypI exclusive!). The winner gets a free copy of FL3/Mac. Here are the rules:

1. Decide which date you think is most likely for the release of FontLab 3.0 Macintosh version. (Hint: the target release date is 1 March 1999, the first day of the Seybold Spring Seminar in Boston.)

2. Write/type/print your choice of date (only one entry per person, and remember you are only guessing anyone’s. In fact, since we’ve been so loopy at predicting final release dates we’re starting a betting pool (an ATypI exclusive!).

3. Give the card to Ted Harrison here at the ATypI conference or mail it to: Pyrus FL/Mac pool Box 465, Millersville, MD 21108 USA

4. When the day of reckoning finally arrives we’ll check all the entries and see who came closest. That lucky person gets the free copy of the software.

5. If more than one person is astute enough to guess the correct date then we’ll put all the correct entries in a hat and draw one winner.

So put on your thinking cap; come to the FontLab demo to see how far along we are now; and give it your best shot.

Going Dutch

The bookshop (above) seems to be a success. If the Dutch bookstore selection seems particularly cheap, this is probably because they haven’t changed the currency. There’s conversion list on the wall.

Delegates dashing down doors for web access...

Frustrated ATypI delegates, recalling the astounding web access in the Fringe Lab at last year’s Reading conference, have been confounded in their attempts to download the latest beta of Windows 1990 (oops, you mean it’s not Y2K yet? – we meant 2000) in the LaboTypo.

Unfortunately, whereas in Reading, we had a full multi-gigabyte backbone directly connecting to the internet, here in Lyon, we have been limited to a mere 64K ISDN connection. Please bear with us, and be patient.

Public notice template

Anyone wanting to contribute to the subsequent issues of AZERTY can leave or, indeed, type pieces on the G3 Mac sat on the table-island in the middle of the Salle St Clair. Don’t forget to give it a sensible name.

Le Colloque

This publication was brought to you by: Jack Andrew Edward jarrison Stuart Bylau Marc Barriere Henri Blanc Pierre Fleckly John Frank Porchez et les amis on Mac and HP printer.

... and Justin Howes will also be talking with Mike Parker and James Mosley tomorrow. Fin.

A title on your thinking cap; come to the FontLab demo to see how far along we are now; and give it your best shot.

is the title of this year’s conference gazette, being the first five keys of French keyboard layout. This means there will probably be more mistakes than usual – the editorial team are typical Brits, which malheureusement means even our collective French is strictly limited to say the least. Although there will be French articles and translated contributions, it will probably be predominantly English.

Then again, this is also up to yourselves; we are hoping for attendee participation. Consider this an open invitation to bring articles, adverts, questions, opinions – anything, please – to our second floor bunker in the Salle St-Clair (turn right at the top of the stairs). We have been asked how many editions we intend to publish during the next three days. The answer, of course, is as many as our energy, material, and remaining laser printer toner will allow.

We are without the next-door printing office that produced last year’s Reading issue. We’d like also to add an ad for the webtypo site. When and if Clive gets out of bed, this will bring you nearly real-time news from the conference.

This is thanks to Imaginet who have struggled with net connections here for many hours. Now read on.
99% in Adobe Distiller

This is a petition for a change in the default settings of Adobe Distiller. It’s a small change for Adobe, but a significant one for type designers and font publishers. The default setting of the threshold percentage for font subsetting is currently set to 35%. This setting decides how many characters of a font need to be used in order for Distiller to decide to embed the entire font, rather than a subset with only the characters that are actually used in the document. A couple of sentences written in one font will already cause the complete font to be embedded in the PDF document with the 35% threshold. It is possible (and not even difficult) to lift embedded fonts from PDF documents. When users of our fonts make PDF documents and embed these fonts, receivers of those documents will have access to the fonts as well. This is perhaps not a problem if the documents are used within a company that has a site license. But it is a serious problem when the documents are published online, or on some CD.

Changing the default percentage for font subsetting to 99% will decrease the number of complete fonts embedded in PDF documents, and thus the exposure our typefaces will get to illicit use. Subsetted fonts are a lot less attractive to un-embed and a lot less useful to use.

Making it impossible to get the fonts out in the first place would of course be preferable, but considering that it is a structural problem, this might need more time to solve.

In the meantime, there is something that can be done. The default value modification will not affect the user’s ability to set the value to other percentages should this be necessary, but it will make a difference as a lot of users never get that far and just use the application the way it is shipped. Thus fewer documents with complete fonts, less exposure of our typefaces. It would be a small change for Adobe but a big change for the people on this list.

Send your support to erik@letterror.com, or tell Erik van Blokland in person. (tall dutch dude)

Supper at Hotel de Congrés

For any of you staying at Hotel de Congrés, here is a brief resume of our experience of supper last night. We chose the set menu which allowed for an adequate choice of either less poissons or deliciously cooked duckling for the entrée, but left little for the végétariens among us. The starters also offered a happy selection of either pan fried cakes (we think fish!) or a deliciously textured mushroom crème soup, which visually and stylistically invited to admire so much visual product placement of the bond movie ‘Domain ne mourt jamais’ on the beer glasses – look out for them!

Photos from the Musée de l’Imprimerie, (captions in Francais)

1. Michael Harvey: he is photographer or stone cutter? We see him always with a camera...
2. Do the next edition of AZERTY with Linotype as Linotype is the main sponsor of our conference and give to it its lastest product.
3. Summer come along this year. No wife on the horizon?
4. Mike Parker have an exclusive news on Times New Roman! John Hudson he listen intently ...

Octavo's latest Event

Geoffrey Chaucer, The Works

The Kelmscott Chaucer is the greatest and most influential book never to have been read. This apparent paradox is due to two factors. First, its appearance, the density of type and illustration, the interwoven magnificence of the page, are so overwhelming that the would-be reader is simply defeated by its wealth. The eye, inviably, subdues the hand and mind. Second, the magnificence, is absorbed by it and strays away from the actual text. Secondly, the book was originally expensive and is now even more so; who those who turn its pages do so with care lest they mar its clean white pages or strain its elegant binding. Its creator, William Morris, would have been mystified and annoyed by these reactions. To him, the creation of a book in which text, decoration, and illustration were a single whole, none of whose parts could be separated from each other, was a tribute to the text, the greatest tribute that could be paid to it.

No greater tribute to the greatest English poet of the Middle Ages, Geoffrey Chaucer, could be paid than to give his works the finest possible form. The Kelmscott Chaucer was widely hailed as the masterpiece when it appeared on June 26, 1896, and rapidly sold out. It is not the least of the abiding results of Morris’s life and work to set the standard by which the quality of book production is measured. Still more important is the respect due to a great book, and if all the Kelmscott Chaucers, scattered about the world, have a purpose today it is to encourage such respect. Worldly wisdom may require most of them to be preserved from the hands that Morris would have wished to turn their pages; that they can now do so in electronic form is surely a fate that he would have applauded. – Nicolas Barker on the CD

The Kelmscott Corporation is a publisher of rare books and manuscripts with digital tools and formats through partnerships with publishers, libraries, museums, and individuals. Using high-resolution digital imaging technology, Octavo releases digital rare books on CD-ROM as Adobe PDF files which can be viewed on and printed from many computing platforms. You can view each object, and is based on style-based character encoding), provides anti-alias line layout is a typographic shape used to draw and measure the styled text. This implementation design allows developers to use ATSUI at different levels of sophistication.

Simple Typography: ATSUI provides an easy-to-use mechanism for creating single-style run text layout objects. These are used to indicate the structure of the text layout, and scripts. As a result, most Macintosh developers did not implement full internationalization.

ATSUI is based on an attributed text model. With ATSUI, all you have to keep track of is the text and its associated style run attributes. For example, a text run attributes include font, point size, color, width, justification, kerning, and ligature splitting. If you do not set an attribute, its default value will be used. ATSUI draws or measures the text as a text as an attribute. Each attribute has a tag, value, and size associated with it. Collections of attributes are stored in style objects. The text layout object maintains the relationship between the text and its associated styles. The text layout is a typographic shape used to draw and measure the styled text.