AZERT#Y1

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.

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 typo at 13.30 tomorrow Saturday. 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 Saturday at 2.30pm.

The Porchez's Beret 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 and hats.

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. That means you Robin Nicolas and James Montalbano, Cynthia Hollandsworth and Giambatista Bodoni.

We shall have over 60 items to sell, from wood-type wood books and wood posters; Jim Parkinson's original and unique 'Rolling Stone' masthead roughs; a pair of Phil Baines cycling shorts made from two Type '90 goody bags (don't ask).

A case of blank spaces to fill a blank space. Ha!

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 Benguiat 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, plied with liberal doses of orange juice, revealed the origin for the code name K2. It seems that the engineering team in Seattle (home of Starbuck's Coffee) had tired of the long succession of coffee-related code names they'd been using, and turned to the local landscape for inspiration. Shuksan, a scenic mountain, became the code name for the major overhaul of the PageMaker 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.

Twy not?

Michael Twyman, giant of the typography world, arrived this morning and was reportedly harrassed by conference functionaries as he was not registered for the conference. The professor, accompanied by his dazzling partner Nin, is also a high muck-a-muck in ATypI. The glamorous couple, fresh from their French chateau, are sweeping by and dropping in to see a few friends. A conference official reportedly said: I don't care who he is: no pay, no play.

What's this? - FontLab for Macintosh!

Yes, it`s within sight now! FontLab Composer for Macintosh is released this month (as soon as manufacturing catches up with development) and the first demo version of FontLab 3.0 for Mac is being shown by Yuri Yarmola in the LaboTypo (come by any time, but be sure not to miss the official presentation on Saturday at 13:30).

So when will the real final version of FL3/Mac finally hit the streets? Your guess is as good as anyone`s. In fact, since we`ve been so lousy 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, thank you) on a card (post card, meal card, credit card, ... any kind of card) along with your name and address.

3. Give the card to Ted Harrison here at the ATypI conference or mail it to:
Pyrus FL3/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 lastest beta of Windows 1900 (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 Colofon

This publication was brought to you by;
Jack Andrew
Eduard 'arrison
Stuart Bailé
Marc Barriere
Henri Blanc
Pierre Frérédieu
John Frank Porchez
et les amis
on Macs and HP printer.

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

Fold your own issue in half so these lines form the spine. Merci.

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 actualy 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 embeddded 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 les poissons or deliciously cooked duckling for the entrée, but left little for the veggies 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 appealed with an *island de champignons* in the middle of a yellow crème sea; the *trés jolie* atol topped with a corriander palm tree.

As the house white flowed, good pre-conference chat was allowed to traverse courses unnoticed, partly due to the waitress clearing the plates a tad too hastily. Typically englais, we let it pass without comment, but we were slightly miffed allbeit only for a few moments until the cheeses turned up on a trolly. A beautiful selection including Roquefort, and a near-flowing creamy brie, served with crispy bread rolls.

Naturally we cleaned the pallette with a perfectly proportioned espresso both in strength and cup-size. All in all, an excellent dejeuner, despite the fact noone could explain the 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 Franglais)

1. Michael Harvey: he is photographer or stone cutter? We see him always with a camera…

2. We do the next edition of AZERTY with Linotype as Linotype is the main sponsor of our conference and give to us its lastest product.

3. Sumner come alone this year. No wife on the horizon?

4. Mike Parker have an exclusive news on Times New Roman? John Hudson he listen intently ...
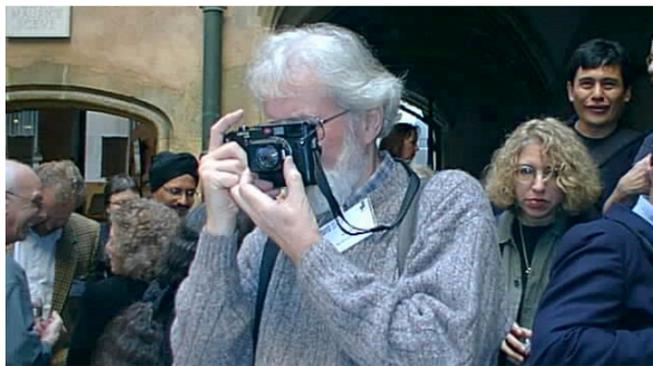
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'The Kelmscott Chaucer is the greatest and most influential book never to have been read. This apparent paradox is due to two factors. First, its appearance, the density of type and illustration, the interwoven magnificence of the page, are so overwhelming that the would-be reader is simply defeated by its wealth. The eye, invited to admire so much visual magnificence, is absorbed by it and strays away from the actual text. Secondly, the book was originally expensive and is now even more so; 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

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Apple shows off

Apple's new advanced typography systems will be on view in LaboTypo tomorrow (Saturday) afternoon. Peter Lofting and John Jenkins from Apple will be demonstrqting ATSUI (we have no idea what this stands for but some of the letters may meqn Apple, Unicode, Typography, System).

If you want to know what all this means, come to LaboTypo at 3.45pm tomorrow Saturday. LaboTypo is at Salle St Clair 1, up in the attic.

Apple Type Services for Unicode™ Imaging

Oh, hang on. ATSUI stands for 'Apple Type Services for Unicode Imaging', and is also Japanese for 'hot'!.

Underlying Technology

ATSUI is an extension of QuickDraw and uses the same core text-drawing techology as traditional QuickDraw text. This includes the graphics environment, coordinate space, graph port, clipping region, fonts and glyph caches. QuickDraw owns the text and attributes.

Like QuickDraw GX (and unlike QuickDraw), ATSUI is based on an object-based layout model, has advanced typography features like bidirectional text, ligatures, and combing characters, is compatible with existing printer drivers and fonts, and uses Apple Advanced Typography (AAT) layout tables for fonts.

Unlike QuickDraw GX, ATSUI supports full Unicode (and no other character encoding), provides anti-alias text, uses opaque style and text layout objects, and is based on style-based attributes.

Overview of ATSUI Implementation

The overarching goal of ATSUI's design is to enable you to draw Unicode text correctly without requiring sophisticated understanding of text encoding or drawing issues. Some of the complications involved in drawing Unicode text include bidirectional text (Arabic and Hebrew), letters joining, ligating, and rearranging themselves within words (Indic), and combining characters that require ligation, morphing, and other advanced effects (Latin-based languages).

The traditional text-drawing model used in QuickDraw is based on drawing single runs of text at a time with style information (font, point-size, color) stored in the grafport. When the user drew text with more than one font, size, or style, they had to call the QuickDraw function DrawText more than once.

Every call to DrawText required the pen to be explicitly or implicitly moved. This didn't work well for non-English languages and scripts. As a result, most Macintosh developers did not implement full text internationalization.

ATSUI is based on an attributed text model. With ATSUI, all you have to keep track of is the text and its style run and line layout attributes. Style 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 unit as appropriate. 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.

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 useful for dialog boxes or other situations where relatively unsophisticated string presentation is required.

Sophisticated Typography: ATSUI also provides for more sophisticated typography, supporting multi-line text layout objects. You can also specify justification, alignment, and individual positions and rotations for each character.

Line Layout: The most sophisticated type of typography, line layout allows you to perform kerning, tracking, shifting and justification, alignment, ligature formation, contextual glyph substitution, text rearrangement, text highlighting (including discontiguous hightlighting for text with multiple directions), hit-testing, multiple-language text handling, and line-breaking.

Frances Wakeman Books

Frances Wakeman Books is pleased to announce the release of Mini List No.2 devoted exclusively to Typography and Type Specimens. It contains over 250 items including copies of Hermann Zapf's *Feder Und Stichel* and *Typographische Variationen*, and the first English edition of Jan Tschichold's *Asymmetric Typography*

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