is the new title, because Clive has arrived after a passport nightmare and brought an English keyboard. A’s should now be A’s and not Q’s. Two main things: a. The auction for ATypI will be in room Salle Rhône 3B at 6:30pm tonight, viewing from 4pm, and b. The Board of ATypI met in secret conclave yesterday and has just issued this Important statement: ‘It was originally intended that there be a major discussion session about the issues surrounding the Berthold library on Saturday at the Lyon Congress. For reasons of current outstanding and potential future litigation, the ATypI Board decided at last night’s meeting to protect its members by disbanding the debate. The Board will look into the Berthold matter after the Lyon Congress to determine future ATypI activity, if any.’ Avis important: Il était prévu initialement d’avoir, lors de ce congrès de Lyon, un débat sur le devenir de la collection Berthold. Compte-tenu de l’état actuel du problème et de l’éventualité d’une future affaire judiciaire, le bureau de l’ATypI a décidé hier soir de protéger ses membres et d’annuler ce débat. Le bureau de l’association reprendra ce dossier Berthold après le congrès de Lyon pour décider d’éventuelles actions de l’ATypI.
The problems of traffic-control-device-design are many and complex. What is clear at the present time is that there is the need for uniform design review procedures. To ensure the road safety for the next century the European Committee for Uniformity of Type Design and Type Safety (ECforTS) organised an international design contest in order to find the truly legible-for-all-purposes-suitable-typeface.

An extensive judging of submitted designs, the ECforTS had chosen to perform by Broodje & Kaas Consultants, a multi-disciplinary team of psychologists, engineers and graphic designers. The honour mention obtained Beta Design from Berlin.

Broodje & Kaas succeeded in finding the one-and-only-for-all-purposes-suitable-uniform-typeface. The typeface, namedEuroface, was developed and studied through extensive design exercises, lab investigation and road tests.

Investigation of the driving process proved that each of the new sign using Euroface elicits the same response from every driver. The sensor-processor-actor-solution can be observed and measured using the newly developed measurement system ISRU (International Standard Recognition Unit). The shapes of Euroface were found to be most distinctive and recognisable in both positive and negative at high speed. Euroface proved to be clearly superior to Helvetica and other traditional typefaces. Visually it carries directional information, so the necessary processing of the letters by the observer is reduced. Result is very convincing: Euroface is 42% more legible at the speed higher than 80 km/h and at 120 km/h legibility reaches an incredible value of 5 ISRU (5.5 is the absolute record if legibility measured in 1982 on the North Pole by a team of Russian typographers).

Euroface was tested in the laboratory and on a special test road. The team of scientists used for the first time the 'professor Morozov legibility test machine', providing the absolutely objective results employing the previously mentioned ISRU system.

The Euroface project went far beyond testing of basic characters and signs. It included a broad literature search, a number of design experiments and explorations. The ‘professor Morozov type machine’ was internationally introduced. This guarantees the best results, avoiding proliferation of ‘visual pollution’ in the future.

The research included continuing reevaluation of existing type designs (Helvetica, DIN Schriften, Universe etc.) The results are very surprising. For instance: Helvetica is 42% more legible at the speed higher than 80 km/h and at 120 km/h legibility reaches an incredible value of 5 ISRU (5.5 is the absolute record if legibility measured in 1982 on the North Pole by a team of Russian typographers).

Trouble at St Bride’s

The St Bride Printing Library in London is the definitive source for typographic information. The Printing Library presents all aspects of the printing arts and trades through five centuries of growth. Established more than a hundred years ago, the Printing Library originally served Fleet Street printers and apprentices. A succession of distinguished directors has spread the constituency worldwide to include students and professionals as well-known in the United States and Canada through his publications, through his many North American lecture tours, and through his courses at Book School.

The situation at St Bride’s is deteriorating again, and support from from Atypic can make a real difference. In 1990 we collected signatures at AtypI in Oxford. This caused the City of London to purchase the complete library in exchange for payment of rent to the St Bride Foundation. The City would now like to present to the people of London a single site with a big red door, move the library to an accessible site in the north of London (reducing expenses), and eliminate the librarian (saving the salary). The next step would be to integrate the collection into the stacks – and the whole thing will disappear like the ATF library did at 20,000 Macintosh.

Three Great, Once Again

The Rumblings of History

This discovery of yours will create forgetfulness in the learners’ souls, because to this extent you will trust to the external written characters and not remember of themselves. The specific which you have discovered is an aid not to memory, but to reminiscence, and you give your disciples not truth, but only the semblance of truth; they will be hearers of many things and will have learned nothing; they will appear to be conscientious and will generally know nothing.

– Thamus speaking to Thoth, ‘Phaedrus’, Socrates

Therefore, the Three Great God of the Egyptians [Three Great and Isis headed. The Isis is a water bird, found in the reeds along the Nile. From these reeds, of course, comes Papyrus, both the writing surface and the reed pen.] is pleased, no doubt, where ever he is hanging out these days. He is credited with the invention of writing, mathematics and other ingenious forms of magic. Today, the happy synthesis of type, computer science, and a good dash of modern magic has brought us the first inklings of the future of communications on a global stage.

Type, and her great-grandmother, writing, have ever been intimate with technology—and with ingenuity. The history of letters parallels the development of commerce, of religion, and has driven itself forward on the leading edge of industry. It is no surprise that the graphic arts were at the front wave of the early users of the Macintosh—publishers and printers have always sought more efficient and rapid methods for producing their pages. The digital revolution in publishing foreshadowed the stealthy invasion of the now ubiquitous PC into every crevice of our fine de mil lives. At the time, of course, Jobs and company couldn’t imagine what a tumultuous effect their little smiling faced Mac would have.

It is so strange that the fall of the ‘iron curtain’ coincided with the rise of desktop publishing? After all, if it wasn’t for printers like Thomas Paine and Ben Franklin, we Americans might still be wishing the Queen a very happy birthday!

Yet, underlying all of it is the undeniable fact that there are more great news than we expected produced today than ever before in typographic history. Both type designers, like Matthew Carter, and graphic designers such as Erik Spiekermann have brought the digital tool to produce new and successful designs. Adobe has developed a type library unexcelled in history for its utility and command of detail. Adobe’s portfolio includes Century and Carol.

Twombly have barely begun to mature as designers (Fred Goudy worked well into his 80s!), yet between them have produced faces that can stand with the finest ever. Licko has turned a Tschioldlich-corner, like and has produced some lovely renderings of the undying old masters, Bankvill and Bouquet. Licko is now working on the new masters. For in addition to the blossoming of subtle text faces, there are also boundaries being broken by some exciting and sometimes difficult designs of the post-cold-war, pre-millenial era.

The combination of the Mac, Fontographer and the PostScript interpreter has opened a new high in the stream of human communications. The next step is to the world of type as infomation. Cybertype? Well, it is sure looks like it!

Excerpt from ‘Typography for the 21st Century’, to be published, one hopes before then. The book was commissioned by Hayden, and cancelled due to “restructuring” after the first full draft was completed.

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A visit to the Gallo-Romaine Museum

By Cynthia Hollandsworth

On Friday, a handful of people were fortunate enough to have a guided visit to the Musee de la Civilisation Gallo-Romaine, with Ladislas Mandel as our host. His remarks were translated with great sensitivity by Matthew Carter, for those of us who do not speak French. Ladislas is a philosoper of letters, and this tour was filled with his views about Roman letter design and development.

Lyons was founded as a Roman town in 43 BC, called Lugdunum. It was a strategic location at the juncture of the Rhone and Saone rivers, and being on a hill, required important works of civil engineering such as the massive aqueduct system in order to be functional. A great amphitheater was constructed against the hill, and it is within this landmark historic site that the Museum is situated.

The building itself is an interesting modern structure that winds down the hill, with spacious interiors filled with Roman sculpture and hundreds of marvellous inscriptions in Roman capitals.

Ladislas started the tour with a brief history of the Roman letters. All letters came from the Semitic, and from pictures that might give us an idea as an art form worthy of intellectual property protections worldwide. And, sure enough, our hodgepodge steering committee turned out to be a perfect example of an illustration of the letterforms were separated from their pictographic roots.

The Greek words were always written without spaces between them, and the letters were all the same width. When the Romans imposed their aesthetic on the shapes, their major innovation was to soften the geometric Greek forms into the sinuous Roman shapes we know today, and to allow each letter to have its own unique width. When these new letters were combined into words with spaces between them, a new standard of legibility in which the word itself had a visual identity, was born.

The tour was a swift and easy delivery. Our group got itself an Impact Award from Publish magazine and mention in numerous other conspicuous print and digital publications. Our Western countries.

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A Call for the Character Standardization and Glyph substitution

by Vincent Conneau.

There has been an unfortunate side effect of desktop computers becoming the primary publishing technology, namely the lack of standardized rules for type design. There are plenty of type designers and typographical specifications on the subject but no central resource accessible to type developers.

Traditionally in type companies the experience of past jobs and the knowledge of the more experienced employees are documented and updated as a resource for future type production. This has worked well in larger companies, but what about the small shop or freelance type production person? They have to compile this information for themselves.

What about the customer that buys from several font vendors? They have to choose between telling the vendor to change their font or making a choice about interpretations they have for character design.

The most common inconsistencies are fonts with missing characters, font titles in sans serif fonts and typographical acronyms like Macrom, the tilde ~, the tilde – which can make a confusion with the ASCII tilde and ASCII circumflex.

The responsibility of the computer industry

The computer industry has done a good job of changing the way people work and the world in general. But when it comes to making fonts, designing characters and supporting these machines, the computer industry has barely scratched the surface.

An example of what I mean is: fonts with missing characters, font titles in sans serif fonts and typographical acronyms like Macrom, the tilde ~, the tilde – which can make a confusion with the ASCII tilde and ASCII circumflex.

The goal of this process is to spread information and knowledge. In the past this kind of resource was only available within large font houses, however thanks to the Web we can present this information in a much more technical, dynamic, fluid, searchable way.

Where detailed explanation isn’t required the information is quite basic. In other places, it is much more technical and specific. For example I often wondered what was meant by “soft hyphen” and if a “mid dot” U+00B7 used for character code U+00B7 is the same as the combined character U+0300 + U+00B7?

And what about in Catalunya? Then those damn duck feet’s! “Les pieds du canard” entre les guillemets ou les guillemots ?

La nécessité de substituer et de standardiser les caractères

Par Vincent Conneau.

L’utilisation d’un ordinateur individuel et le besoin pour la publication s’accompagne d’un inconstamment regrettable, à savoir le manque de caractères, et plus encore les caractères d’imprimerie nécessaires. Il existe de nombreux bureaux, livre ainsi que des références techniques sur le sujet, mais il n’existe pas de base pratique pour la conception des caractères d’imprimerie pourrie réfléchir. Il n’existe pas de sociétés de typographie documentent et mettent en jour les informations utiles et les connaissances des employés. Les soldes en stocks peuvent influencer l’usage du service des créateurs de caractères. Les caractères furent conçus avec l’expérience de ces employés, adaptés et mis en production le soutien nécessaire dont ils ont besoin pour produire des fichiers forces conformes pour leur emploi. Ce système fonctionne bien pour de grandes surfaces, mais si nous tentons de donner une réponse à une seule et même question, nous ne connaissons pas les réponses, et apparemment je n’étais pas le seul. Je suis également surpris que les formes s’alignent sur le clavier français, alors qu’il était seulement utilisé en tant qu’opérateur mathématique et non en tant qu’abréviation.

Un créateur de caractères peut produire une fonte pour un dessinateur. Il est vite compris que l’événement de caractères nécessaires ne correspond pas au jeu de caractères familiers nativement produit par le logiciel. Pour le logiciel, et pas sur le clavier français, alors que No est une abréviation française couramment utilisée pour la musique.

Il y a aussi le tilde, que personne ne connait. Un des problèmes que je rencontre avec le Web est la façon dont l’information et de faire partager les connaissances. Le fait de faire circuler l’information et de faire partager les connaissances. Le fait de faire circuler l’information et de faire partager les connaissances.

Using the tips and techniques from the previous sessions, we can now produce our own fonts for computers by Microsoft to provide technical specifications to explain how to use them. It is also necessary for these companies to also explain the different specifications, along with these senior employees, provide the production people with the support they need to make changes in a timely manner.

There will be a type design competition in Moscow later this year, called Kyrillitsa ’99. The competition is co-sponsored by PRIVATE, Ltd. and several Russian design societies. There are three categories: Cyrillic, Cyrillic display, and pictorial typography.