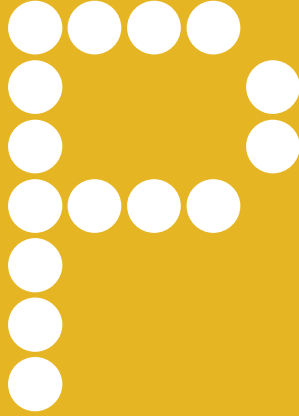




Crossroads of Civilizations

ATyPI ProQue 2004

Thursday, 30 September—Sunday, 3 October 2004



A WORD FROM THE PRESIDENT

The first ATypI conference in Prague took place in 1969, when I was 16 years old. Prague back then was a very different city to the one that we shall experience during our conference in 2004: The Nazis had left and the Communists had arrived just a little more than two decades before. Communism would be in place for another twenty years. In fact “Prague Spring” took place in 1968 when attempts were made to create “socialism with a human face,” culminating in a failure that caused five Warsaw Pact member countries to invade during August of 1968. But I am happy to report that the ATypI conference still took place in 1969. Moving on twenty years, at the end of 1989 Prague became part of a democratic country, and the Communists were gone.

This conference should be interesting: ATypI is once more at a crossroads, now emerging from two years of difficult legal and financial management projects; and the Association has been poised and is ready for further evolution. For example, this conference will see significant changes in the line-up of Board members, and a new President after 9 years. So far, ATypI has remained stalwart, reliable and independent. We have a stable environment promoting learning and development, in which continuity and consistency have been maintained in the face of continual and dramatic change. I am very proud, in my role of President, to have had a hand in this successful process over nearly a decade.

And so ATypI is at the crossroads, as is the city Prague. What better title for our conference than Crossroads of Civilizations. A special interest for me this year is the important focus on the considerable creative contribution of the Central and Eastern European design world and its relation to international design.

We have particular thanks to give to some very important sponsors. The partnership with VŠUP is very important to ATypI, as we continue to forge relationships with design schools the world over. Our Platinum sponsor Agfa Monotype is a long-time and special sponsor who has remained a constant friend to our Association. And in particular this year, Typo Magazine of Prague has made a major contribution in printing our program and other materials, and making a video of the proceedings of the conference which will be available afterwards. Thanks to all our sponsors, who you will find listed in this program; they have once again been a critical part of the life-blood of ATypI.

I know I am going to enjoy this conference; it is my sincere hope that you do too!

Mark Batty, President, ATypI

SCHEDULE-AT-A-GLANCE & SPECIAL EVENTS

Wednesday 29 September

9:00 TypeTech Forum & FontLab Workshop, Day 1 (ParkHotel, until 17:00)

Thursday 30 September

9:00 TypeTech Forum & FontLab Workshop, Day 2 (ParkHotel, until 17:00)

12:00 Registration (Archa Theatre, until 16:00)

16:00 Opening reception for e-a-t exhibition (Museum of Decorative Arts, until 17:30)

18:00 ATypl welcome reception (Cafe Imperial)

20:00 Opening of the ATypl Prague 2004 Conference by President Mark Batty (Archa Theatre)

20:20 Rick Poynor | Keynote Address, Crossroads of Civilizations [CC] (Archa Theatre)

Tracks: [BF] The Business of Selling Fonts, [CC] Crossroads of Civilizations, [CE] Central and Eastern European Traces, [EP] Essence and Practice, [FT] Fonts and Tools, [MN] Making the Newspaper, [SD] For Something Completely Different, [ST] Between Student and Teacher, [TB] Typographic Babylon

Friday 1 October

08:45	Cyrus Highsmith The hitchhiker's guide to typography [EP]		
09:30	Gerard Unger Bundesschrift. A typeface for the German government [CC]		
10:15	Break		
10:30	Christian Schwartz The Accidental Text Face [MN]		
11:15	F. Štorm, P. Zelenka, J. Týfa Life and work of Josef Týfa [CE]		
12:00	Lunch		Timothy Donaldson The world's even bigger Hamburgefonts [SD]
13:30	Peter Bilák About Nothing, mainly [EP]	Jean François Porchez Parisine and legibility [EP]	L. Nijs, F. de Bleser, T. de Smedt Experimental typeface design workshops [FT]
14:15	Max Kisman The keyboard is a toolkit [EP]	Johannes Bergerhausen Decode Unicode! A typographic database [TB]	
15:00	Break		
15:30	Petra Černe Oven The development of diacritical marks. Tchekhorjipsqui versus Čechořipski. [TB]	Mark Barratt Silk purse and sow's ear. Is decent typography possible in multiple-media projects? [EP]	Taro Yamamoto Japanese using InDesign and OpenType [TB]
16:15	Ole Lund British traffic signs [EP]	V. Gaultney, A. Twardoch The tenderness of princes being late, part 1 The design of Central European diacritics [TB]	
17:00	Break / Auction Preview		

17:30 **ATypI Auction** (Archa Theatre, until 19:00)

20:00 **Kerning Party** (VŠUP)

Saturday 2 October

08:45	Paul Stiff The emigrés and modernity [CC]	Yuri Gherchuk Wood engraving and lettering in the oeuvre of Vladimir Favorsky [CE]	T. Harrison, L. Penney EULAs & Font Personalization. Can we embed abstracted EULAs and license info? [BF]
09:30	Ken Barber Imre Reiner: the alphabet as art [CE]	J. Balusikova, A. Záruba e-a-t (experiment and typography). Contemporary Czech and Slovak design [CE]	
10:15	Break		
10:30	Steve Rigley All that is solid melts into Arial... [CC]	Richard Kegler On Vojtěch Preisig [CE]	V. Gaultney, A. Twardoch The tenderness of princes being late, part 2. The practice of Central European diacritics [TB]
11:15	Angel J Castaños Martínez Typography in Spanish daily newspapers [MN]	Veronika Burian On Oldřich Menhart [CE]	
12:00	Lunch	Carima El-Behairy Value of a Font [BF] (Archa)	
13:30	S. Esterson, R. F. Rehe, J. D. Berry Multiple points of entry. How newspaper typography reveals the news [MN]	F. Štorm, M. Pistora, O. Karlas Czech Type Library [CE]	Johannes Küster Fonts for Mathematics [TB]
14:15	D. Berlow, G. Unger, J. F. Porchez, J. D. Berry Daily types. New typefaces for newspapers [MN]	Iva Knobloch On Ladislav Sutnar [CE]	Yuri Yarmola Photofonts. Now Ready for Prime Time! [FT]
15:00	Break		

	Archa Hall 1	Archa Hall 2	Archa Room 3
15:30	Andrea Marks Freedom on the fence. The history of Polish posters after World War II [CE]	G. Leonidas, E. van Blokland, B. Jacobs, J. F. Porchez Education in type design [ST]	Eric Menninga Composition of Inner Space. Typography in Adobe InDesign [EP]
16:15	Vladimir Yefimov Cyrillic letters: their origin, history and evolution [CE]	Mark Thomson Microtypography. Designing the new Collins dictionaries [EP]	
17:00	Break		
19:00	Gala Dinner (Břevnov Monastery, until 23:00; bus departs 19:00 from Na Florenci street)		

Sunday 3 October

08:45	Martin Majoor A Dutchman in Poland, or the interesting thing of working in two self-willed countries [CC]	Y. Yarmola, T. Harrison What's new in FontLab Studio 5? [FT]	
09:30	Jovica Veljović Crossroads of scripts. Typefaces for Latin and Cyrillic [TB]	Erik van Blokland The RoboFab toolkit and the UFO format [FT]	
10:15	Break		
10:30	V. Gaultney, J. Hudson, G. Leonidas, G. Wade, V. Yefimov, M. Zhukov World types. Design of multilingual typefaces [TB]	Krisztina Somogyi Identity of typographers and designers in Hungary [CE]	
11:15	Jakob Trollbäck Helvetica in Motion [EP]	Thomas Phinney Requiem for a Font Format [FT]	
12:00	Lunch		
13:30	General Assembly (Archa Theatre, until 15:00)		
15:00	Additional events & exhibit viewing (VŠUP)		

TALKS BY TOPICS

[BF] The Business of Selling Fonts

In the recent months, typographic Internet lists were filled with discussions on the subjects of font licensing, digital rights management and personalized fonts. This topic was spoken of already in the past years, but it is only this year that several initiatives have emerged that actually may lead to practical solutions. The AType Prague conference addresses the Business of Selling Fonts in two sessions.

EULAS & FONT PERSONALIZATION T. Harrison, L. Penney | Sat 08:45, Archa Room 3

VALUE OF A FONT Carima El-Behairy | Sat 12:00, Archa Room 3

[CC] Crossroads of Civilizations

Crossroads of Civilizations is the main theme of the AType Prague 2004 conference. The speakers in this track will talk about cultural exchange, emigrés, national and regional identity, and about living and working in multicultural fields.

CROSSROADS OF CIVILIZATIONS Rick Poynor | Thu 20:20, Archa Hall 1

BUNDESSCHRIFT Gerard Unger | Fri 09:30, Archa Hall 1

THE EMIGRÉS AND MODERNITY Paul Stiff | Sat 08:45, Archa Hall 1

ALL THAT IS SOLID MELTS INTO ARIAL... Steve Rigley | Sat 10:30, Archa Hall 1

A DUTCHMAN IN POLAND Martin Major | Sun 08:45, Archa Hall 1

[CE] Central and Eastern European Traces

People originating from countries of Central and Eastern Europe have influenced the typography and graphic design of the 20th and 21st century. Some of them emigrated and worked, or still work in Western Europe or the USA, while others remained active in their native countries. This track will analyze the traces left by Czech, Slovak, Russian, Hungarian and Polish typographers and designers – in the past and today.

LIFE AND WORK OF JOSEF TÝFA F. Storm, P. Zelenka, J. Týfa | Fri 11:15, Archa Hall 1

WOOD ENGRAVING AND LETTERING IN THE OEUVRE OF VLADIMIR FAVORSKY

Yuri Gherchuk | Sat 08:45, Archa Hall 2

IMRE REINER: THE ALPHABET AS ART Ken Barber | Sat 09:30, Archa Hall 1

e-a-t (EXPERIMENT AND TYPOGRAPHY) J. Balusikova, A. Záruba | Sat 09:30, Archa Hall 2

ON VOJTĚCH PREISSIG Richard Kegler | Sat 10:30, Archa Hall 2

ON OLDŘIČH MENHART Veronika Burian | Sat 11:15, Archa Hall 2

CZECH TYPE LIBRARY F. Štorm, M. Pistora, O. Karlas | Sat 13:30, Archa Hall 2

ON LADISLAV SUTNAR Iva Knobloch | Sat 14:15, Archa Hall 2

FREEDOM ON THE FENCE Andrea Marks | Sat 15:30, Archa Hall 1

CYRILLIC LETTERS: THEIR ORIGIN, HISTORY AND EVOLUTION Vladimir Yefimov | Sat 16:15, Archa Hall 1

IDENTITY OF TYPOGRAPHERS IN HUNGARY Krisztina Somogyi | Sun 10:30, Archa Hall 2

[EP] Essence and Practice

This track analyzes various essential and practical questions of type design and typography, such as type classification, the impact of whitespace, legibility and signage, small type, animated type, and multiple media.

THE HITCHHIKER'S GUIDE TO TYPOGRAPHY Cyrus Highsmith | Fri 08:45, Archa Hall 1

ABOUT NOTHING, MAINLY Peter Biřák | Fri 13:30, Archa Hall 1

PARISINE AND LEGIBILITY Jean François Porchez | Fri 13:30, Archa Hall 2

THE KEYBOARD IS A TOOLKIT Max Kisman | Fri 14:15, Archa Hall 1

SILK PURSE AND SOW'S EAR Mark Barratt | Fri 15:30, Archa Hall 2

BRITISH TRAFFIC SIGNS Ole Lund | Fri 16:15, Archa Hall 1

COMPOSITION OF INNER SPACE Eric Menninga | Sat 15:30, Archa Room 3

MICROTYPOGRAPHY Mark Thomson | Sat 16:15, Archa Hall 2

HELVETICA IN MOTION Jakob Trollbäck | Sun 11:15, Archa Hall 1

[FT] Fonts and Tools

This practical-oriented track focuses on software tools used in typeface design and font production, on font formats and other technical issues. Several new software products will be announced.

EXPERIMENTAL TYPEFACE DESIGN WORKSHOPS L. Nijs, F. de Bleser, T. de Smedt |

Fri 13:30, Archa Room 3

PHOTOFONTS Yuri Yarmola | Sat 14:15, Archa Room 3

WHAT'S NEW IN FONTLAB STUDIO 5? Y. Yarmola, T. Harrison | Sun 08:45, Archa Hall 2

THE ROBOFAB TOOLKIT AND THE UFO FORMAT Erik van Blokland | Sun 09:30, Archa Hall 2

REQUIEM FOR A FONT FORMAT Thomas Phinney | Sun 11:15, Archa Hall 2

[MN] Making the Newspaper

Newspaper typography is one of the most demanding fields of typographic activity – the daily newspapers do not change their design very frequently, so once developed, a typographic systems remains exposed for years to millions of users. Two panel discussions and two presentations will concentrate on typefaces used in newspaper design as well as on the general questions of newspaper typography.

THE ACCIDENTAL TEXT FACE Christian Schwartz | Fri 10:30, Archa Hall 1

TYPOGRAPHY IN SPANISH DAILY NEWSPAPERS Angel J Castaños Martínez | Sat 11:15, Archa Hall 1

MULTIPLE POINTS OF ENTRY S. Esterson, R. F. Rehe, J. D. Berry | Sat 13:30, Archa Hall 1

DAILY TYPES D. Berlow, G. Unger, J. F. Porchez, J. D. Berry | Sat 14:15, Archa Hall 1

[SD] For Something Completely Different

This track's aim is to prove that typography doesn't need to be all-serious.

THE WORLD'S EVEN BIGGER HAMBURGEFONTS Timothy Donaldson | Fri 12:00, Archa

[ST] Between Student and Teacher

One of the topics frequently discussed among typographers and type designers is education. This track includes a panel discussion detailing different approaches to teaching typeface design.

EDUCATION IN TYPE DESIGN E. van Blokland, B. Jacobs, J. F. Porchez, G. Leonidas |

Sat 15:30, Archa Hall 2

[TB] Typographic Babylon

Multilingual typography and typeface design is the focus of the Typographic Babylon track. A panel discussion about typeface design for multiple writing systems and several presentations about Central European diacritics will be complemented by talks about Unicode, mathematical characters and Japanese typography.

DECODE UNICODE! Johannes Bergerhausen | Fri 14:15, Archa Hall 2

THE DEVELOPMENT OF DIACRITICAL MARKS Petra Černe Oven | Fri 15:30, Archa Hall 1

JAPANESE USING INDESIGN AND OPENTYPE Taro Yamamoto | Fri 15:30, Archa Room 3

THE TENDERNESS OF PRINCES BEING LATE V. Gaultney, A. Twardoch |

Fri 16:15, Archa Hall 2 and Sat 10:30, Archa Room 3

FONTS FOR MATHEMATICS Johannes Küster | Sat 13:30, Archa Room 3

CROSSROADS OF SCRIPTS Jovica Veljović | Sun 09:30, Archa Hall 1

WORLD TYPES V. Gaultney, J. Hudson, G. Leonidas, G. Wade, V. Yefimov, M. Zhukov |

Sun 10:30, Archa Hall 1

THEME

CROSSROADS OF CIVILIZATIONS

The AŤypl Prague Conference theme for 2004 is “Crossroads of Civilizations” – which recognizes the unique and strategic place that Prague occupies in the heart of Europe, and refers to the unique place that Prague has in the world of both graphic design and ideas.

After 35 years, AŤypl is returning to Prague, Czech Republic, for its 48th annual conference. The conference, co-produced by Vysoká škola uměleckopřímýslavá (VŠUP), the Academy of Arts, Architecture and Design in Prague, will be conducted in the famous Archa Theatre, an avant-garde underground theater complex in the middle of Prague.

The conference program focuses on the special creative contribution of Central and Eastern European design world and its relation to international typographic developments, gathered under the themes *Central and Eastern European Traces* and *Crossroads of Civilizations*. There will also be presentations covering many additional international typographic and design subjects.

Rick Poynor will be the Keynote speaker for the 2004 Conference. Poynor is the founding editor of Eye Magazine in London in 1990, and now writes a column for Eye and its website. Poynor will speak about the new spirit in the design and typography field which is coming from the countries of Central and Eastern Europe and influencing the West, and the designer's responsibility for the visual environment. In addition, there will be papers covering many aspects of the creative work of typographic designers worldwide. A major conference sub-theme, *Making the Newspaper*, focuses on newspaper design and typography, with a number of presentations and panel discussions on international newspaper design subjects.

There will in addition be papers covering many additional international typographic and design subjects. These themes include: *The Business of Selling Fonts*, *Essence and Practice*, *Fonts and Tools*, *Making the Newspaper*, *Between Student and Teacher*, *Typographic Babylon*. The theme *For Something Completely Different* is expected to deliver additional amusement.

THE PRAGUE SPONSORS

These are the institutions and companies who have sponsored the ATypl Prague 2004 conference, and made this event possible. The ATypl Board of Directors thanks each of our Sponsors for their support.

Vysoká škola umělecko-průmyslová v Praze
Academy of Arts Architecture and Design Prague

VŠUP (VYSOKÁ ŠKOLA UMĚLECKOPRŮMYSLOVÁ) – Education Partner

Education Partner with ATypl for the Prague conference

www.vsup.cz

The Academy of Arts, Architecture and Design in Prague (Vysoká škola umělecko-průmyslová, AAAD/VŠUP) was founded in 1885 as the first and only state school of art in Czech lands. Built in neo-renaissance style, it is located in the very heart of the Old Town, surrounded by remarkable historical monuments. During the time of its existence, AAAD has gradually built complex educational structure that comprises of both studio classes and classes of art history and theory. Talent, practical skills but also the will to understand artistic creativity on the background of diverse historical and cultural issues are the most important criteria for selecting the students from many candidates that annually apply to study at our school.

AGFA | Monotype

AGFA MONOTYPE – Platinum Sponsor

www.agfamonotype.com

Agfa Monotype was formed in 2000, when the Typographic Systems Division of Agfa merged with Monotype Typography and became a wholly owned subsidiary of Agfa Corp., one of the world's largest imaging companies which is part of the Agfa-Gevaert Group. Today, Agfa Monotype has more than 150 employees in offices in Boston, Chicago, Boise, Seattle, Redwood City, Calif., London, Hong Kong, Beijing and Tokyo.

Our customers include professional graphic designers and consumers requiring high-quality fonts, printer manufacturers and developers, and manufacturers and developers of consumer electronics devices requiring fonts.

Our mission is to be the leading international supplier of fonts and font technologies, including support for worldwide languages, print drivers, color capabilities and technologies that enhance communication globally.

Agfa Monotype's company culture is formed by an international blend of employee backgrounds. Our professional framework is based on dedicated customer partnerships, intellectual challenge, teamwork and our will and ability to succeed.



ADOBE SYSTEMS – Gold Sponsor

www.adobe.com

Adobe helps people and businesses communicate better through its world-leading digital imaging, design, and document technology platforms for consumers, creative professionals, and enterprises. Adobe's platform-driven approach is focused on providing more complete and innovative solutions for each of its customer segments than ever before. With its digital imaging and digital video software products, including gold-standard Photoshop software and a comprehensive professional digital video platform, Adobe is helping customers edit, manage and share digital images and video with the highest quality results. And the Adobe Intelligent Document Platform enables organizations to connect employees, customers, and partners with information through the use of Adobe's PDF file format—the de facto standard for secure electronic document exchange.

Founded in 1982, Adobe today is one of the world's largest software companies, generating annual revenues exceeding US \$1.2 billion. More than 3,700 employees across the world share Adobe's commitment to helping people communicate better. Headquartered in San Jose, California, Adobe is traded on the Nasdaq National Market under the symbol ADBE.

TYPO MAGAZINE – Gold Sponsor and Main Media Partner

www.magtypo.cz/english.html

The innovative bi-monthly magazine on typography, graphic design and visual communication. Target areas are Central and Eastern Europe and broader audiences worldwide. TYPO's readers are mostly graphics professionals and operators, designers, typography specialists and also representatives of supplier companies and employees within marketing departments. TYPO magazine focuses on typography, graphic design and visual communication. It aims to be neither too technical nor too elitist, but rather critically informative. The core content consists of articles appearing in regular sections, with smaller reviews and glossies added. The basic goal is to discuss typography from various viewpoints, as we consider this important field to be a part of our culture.



FONTLAB Ltd. – Gold Sponsor

www.fontlab.com

Fontlab Ltd. is an international software vendor that has stayed at the forefront of digital font management by remaining devoted to developing font editors and typography products. Their full line of products is dedicated to solving the most complex typography issues. These products include outline and bitmap font editors, font format converters, and special-purpose font utilities: FontLab, AsiaFont Studio, TypePool, TransType, BitFonter, ScanFont, SigMaker, CompoCompiler, FontFlasher, and FONmaker. In 2004, Fontlab Ltd. plans to release long-anticipated major new versions of their flagship products: FontLab Studio 5, BitFonter 2 and TransType 3.0. The Fontlab Ltd. team works in offices in Canada, Germany, Panama, Russia and USA.

The logo for FontLAB, featuring the word "Font" in a white, cursive script and "LAB" in a bold, black, sans-serif font.

MICROSOFT – Silver Sponsor

www.microsoft.com/typography

Microsoft's typography group researches and develops fonts and font technologies. Recently completed font projects include the TDC award winning Nyala and Microsoft Uighur fonts and the family of handwriting fonts Segoe Script. The group is currently busy updating and revising over 170 fonts to be included in the next version of Microsoft Windows as well as fonts for Microsoft Office, MSNTV, Windows CE, Xbox and other Microsoft products. Microsoft typography also supports and promotes the development of TrueType and OpenType fonts by independent type vendors, providing development, test and proofing tools, specifications and recommendations.

The Microsoft logo, consisting of the word "Microsoft" in a bold, italicized, sans-serif font.

FONT BUREAU – Silver Sponsor

www.fontbureau.com

Font Bureau was founded in 1989 by noted publications designer and consultant Roger Black and type designer David Berlow to serve the emerging needs of microcomputer-based magazine and newspaper publishers seeking unique typographic identities.

The New York Times, Newsweek and Smart were among the first clients to commission type designs. During the past fifteen years, Font Bureau has designed over 1000 fonts for over 300 publications. A few of these designs remain the exclusive property of the publications but most have become part of Font Bureau's Retail Library.

The logo for Font Bureau, featuring a large, stylized, black quotation mark.



STUDIO MARVIL – Silver Sponsor

www.marvil.cz

Studio Marvil is a graphic design studio and the only one Adobe Authorised Service Provider in the Czech Republic. The books designed by Marvil are regularly awarded at “The Most Beautiful Czech Books Contest”. Marvil’s corporate client list includes Volkswagen, Seat, GE Capital, ČSOB Bank, ČEZ or Skoda Praha.

PARATYPE – Bronze Sponsor

www.paratype.com

ParaType

Multilingual font library ParaType offers you the best typeface support with Latin, Cyrillic, Arabic, Greek, Georgian and Hebrew fonts for Macintosh and Windows platforms. ParaType Library is well-balanced with wide variety of Latin and non-Latin fonts and also contains world largest Cyrillic font collection in PostScript and TrueType formats. Besides this, there is the largest collection of digital multilingual typefaces developed by the best Russian type designers within last 50 years. The ParaType Library includes brilliant classic and brand-new typefaces and proved to be useful in making good typography in hundreds of languages.

CREATIVEPRO / INDESIGN MAGAZINE – Bronze Sponsor

www.creativepro.com

creativepro
com

Creativepro.com is the complete online resource for Creative Professionals. Creativepro.com delivers news, reviews, features, and how-to’s about the products and services that Creative Professionals use everyday. New from creativepro.com and David Blatner: InDesign Magazine, The Complete Resource for InDesign Professionals. FREE Trial Issue! <http://www.indesignmag.com>

TIRO TYPEWORKS – Bronze Sponsor

www.tiro.com



Tiro Typeworks was founded in 1994 by John Hudson and Ross Mills, and specializes in custom font solutions for multilingual communication. Tiro Typeworks remains a small company, but with big clients, including Microsoft Corp., Adobe Systems, and Apple Computer, as well as numerous smaller software companies, academic organizations, publishers and government agencies. Among their typefaces for the Cherokee, Cyrillic, Greek, Ethiopic, Hebrew, Inuktitut, Latin and other scripts are several international award winners.

DESIGNIQ – Bronze Sponsor

www.designiq.cz

Graphic design studio Designiq was established in 1997 by Filip Blazek, since 2003 it is active under the name Designiq. It is specialized in two main creative scopes – logotype and corporate identity and design services for non-government and cultural organizations. Designiq also provides services for type designers (support and consultancy for Central European characters).

Designiq

ALBA DESIGN PRESS – Bronze Sponsor

www.albadesign.com

Alba Design Press is a Czech design studio and a publishing house specializing in the field of photography, graphic design, typography and visual communication. The studio has been involved in organizing exhibition projects about Otto Neurath and Isotype, Czech and Slovak typography (www.e-a-t.org) and design activities such as Deleatur, Bienale Brno, Alba Photo series and etc. The driving force of the company is a Czech graphic designer and publisher Alan Záruba.

albadesignpress

QUARK – Bronze Sponsor

www.quark.com

Quark has been developing superlative software since its flagship product, QuarkXPress™ software, changed the course of traditional publishing.

Today, Quark is developing the next generation of tools to create and manage content for cost-effective delivery to multiple media. QuarkXPress sparked a revolution in desktop publishing. Quark Publishing System™, Quark™ Content Manager, and Quark™ Dynamic Document Server bring organization and efficiency to content management and publishing in the Internet age.

From its headquarters in the United States, Switzerland, and India, Quark reaches around the world to provide superior software and enterprise solutions to more than four million users in 18 languages. www.quark.com



ATypI PRAGUE 2004 PROGRAM COMMITTEE

Our thanks to the program committee who have put together our program for this year.

PETER BILÁK was born in Czechoslovakia and now works in The Netherlands, in the field of graphic and type design. In 1999 he started his type foundry Typotheque. In 2000, together with Stuart Bailey, he co-founded DOT DOT DOT magazine. He teaches typography part-time at the postgraduate course Type & Media at the Royal Academy of Arts in The Hague.

FILIP BLAŽEK (born 1974) studied private high school of art in Prague (graphic design; 1991–1995) and took a master's degree in cultural anthropology at Charles University, Prague (1995–2001; dissertation on "Typography and Czech Society in 20th Century"). He has worked as a graphic designer since 1993; since 1997 as a freelancer; since 2003 in his own studio Designiq. He is a co-author of a book Practical Typography (together with Pavel Kocička; ComputerPress 2000). He contributes regularly to the professional periodicals Deleatur, Umeni & Remesla, Typografia, and Grafika.cz. More recently he is a regular contributor to TYPO magazine, focused on typography and design, which he established in 2003 with a group of young typographers. He also manages the website Typo.cz for Czech graphic designers. (www.designiq.cz, www.typo.cz)

THOMAS PHINNEY (TypeTech Forum) is involved in the design, technical, historical and business aspects of type. His new typeface, with the working name of "Geode," is an upcoming Adobe Original release. Thomas has worked with Adobe's type group for seven years, currently as program manager for fonts and core technologies, and has recently relocated to Adobe's Seattle offices. He has a Master's degree in typography and design from RIT, and an MBA from UC Berkeley.

ERIK SPIEKERMANN is information architect, type designer (FF Meta, ITC Officina, FF Info, FF Unit, LoType, Berliner Grotesk et al) and author. He was founder in 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 board member of ATypI and the German Design Council, and 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.

FRANTIŠEK ŠTORM was born in 1966 in Prague, Czech Republic. He graduated in 1991 from the Academy of Applied Arts in Prague where he studied book and type design under Professor Jan Solpera, and was an assistant at the same studio between 1991 and 1995. In 1993 founded the Storm Type Foundry in Prague in 1993 with the aim of restoring the values of classical typography for the benefit of digital technologies. Today he is a freelance type-designer, photographer, xylographer and howling computer programmer, as well as the Frantisek is head of the Typography & Type department at Vysoká škola uměleckoprůmyslová, the Academy of Arts, Architecture and Design

ADAM TWARDOCH born 1975 in Poland, Adam Twardoch now lives in Frankfurt (Oder), at the German-Polish border. Adam specializes in font tool development, font technology and multilingual typography, with special focus on Central European issues and OpenType. Since January 2004, he is scripting products and marketing manager at Fontlab Ltd. In addition, he serves as typographic consultant to MyFonts.com and provides consulting services to clients such as Linotype Library and Tiro Typeworks. He regularly writes and lectures about fonts and typography. He is member of the ATypI Board and ATypI country delegate for Poland. And he helps type designers to get their ogoneks right.

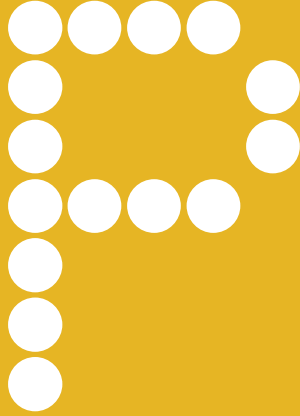
EMIL YAKUPOV was born and lives in Russia. His interests and activities of the last 15 years belong to digital typography and computer fonts. Since early 1990s he has worked for ParaType (then ParaGraph) as a product manager and later as a director. ParaType is a multilingual type foundry, the biggest and renowned supplier of Cyrillic fonts. Accepting Russian and Soviet type heritage, ParaType not only converted and redesigned the library to digital format, but notably expanded type collection with new original fonts and Cyrillic adaptations of the best Latin types. ParaType applies multilingual approach to font developments – standard character set of ParaType fonts covers main European languages including newcomers in EC.

ALAN ZÁRUBA (born 1964) holds an MA in Typo/graphic studies from London School of Printing. He founded Alba studio Ltd. in 1996, and later Studio Alazar in The Hague. In 1997 he started a collaboration with Prof. Zdenek Ziegler, one of the most influential figure of the modern Czechoslovak graphic design scene. With his colleagues and design historian Dr. Iva Janakova he co-founded the design magazine Deleatur and served as editor. Since 1998 he participates regularly in national design events, and has received many awards for design and typography. At present he is active in design work in Prague and the Hague; in writing about design issues for Czech, Slovak and Italian magazines; guest teaching at the Academy of Applied Arts and Architecture in Prague (where he is a current PhD. candidate) and the Merz Academy in Stuttgart; working on an organization committee of the International Graphic Design Biennale in Brno 2004 and the ATypl Congress 2004 in Prague, among other events.

PAVEL ZELENKA was born in 1970 in the Czech Republic. He is a self-taught graphic designer. After five years of medical studies he left university to become graphic designer. In 1995 he co-founded two-person DTP business called Marvil, which within a few years became a full service graphic and pre-press company employing 10 people. His work has been awarded in annual exhibition “The most beautiful books” in Prague. He is an OpenType and Unicode enthusiast and his company, Studio Marvil, has converted more than 3000 fonts to OpenType format for URW++. In 2003, together with his friends he began to publish Typo magazine, a Czech/English bi-monthly concerning typography, visual communication and graphic design.

MAXIM ZHUKOV— his main occupation is multilingual typography. For many years he served as a typographic coordinator to the United Nations. Zhukov is involved in typeface design, consulting for many individual designers and type foundries. He taught typographic design at his alma mater, Moscow Printing Institute, and now teaches at Parsons School of Design and Cooper Union in New York. Maxim Zhukov writes on typography and type design. He is a member of a number of Russian and American professional societies and associations. He is a member of the Board of ATypl, and the country delegate for Russia.

Program





Thu

ATypl Welcome Reception

Café Imperial



Mark Batty President

Archa Hall 1

Opening of ATypl conference & welcoming of delegates

Rick Poynor Keynote Address

Archa Hall 1

CROSSROADS OF CIVILIZATIONS

Keynote speaker Rick Poynor speaks about the new spirit in the design and typography field which is coming from the countries of Central and Eastern Europe and influencing the West, and the designer's responsibility for the visual environment. *Crossroads of Civilizations* | 55 minutes



Fri

1

Oct

08:45

Archa Hall 1

Cyrus Highsmith**THE HITCHHIKER'S GUIDE TO TYPOGRAPHY**

In 2004, the adult reader has seen a vast many more different typefaces than the adult reader some decades ago. With all these different typefaces, the classification of type is getting blurry. It could be the typographic universe is getting sliced up into thinner and thinner categories. It also could be the universe is expanding. In an infinite universe, anything is possible. How does this affect designers? And students? And the creation of new typefaces? *Essence and Practice* | 45 minutes

Fri

1

Oct

09:30

Archa Hall 1

Gerard Unger**BUNDESSCHRIFT A typeface for the German government**

A few years ago my Demos and Praxis were chosen to be the typefaces for the corporate identity of the German government. These types are my first digital type designs; they were designed in 1974–76. At that time circumstances for type design were radically different from what they are nowadays. Those were horrifying and amusing days for anyone in the graphic industry. What makes Demos and Praxis suited to representing the Bundesregierung in 2004? In some ways these are the most experimental faces I have made. Fifty years of typographic history and a detailed analysis of my type designs.

Crossroads of Civilizations | 45 minutes

break

10:15

10:30



Fri

1

Oct

10:30

Christian Schwartz

Archa Hall 1

THE ACCIDENTAL TEXT FACE

Roger Black wanted a distinctive display face for his 2004 redesign of the Houston Chronicle, referencing the rich Hearst tradition of eccentric Venetians. Thanks to unusual press circumstances—and a serendipitous misunderstanding—the redesign also features what may be the world's first Venetian news text. Christian Schwartz will explain how and why this all came about.

Making the Newspaper | 45 minutes

Fri

1

Oct

11:15

František Štorm, Pavel Zelenka

Archa Hall 1

LIFE AND WORK OF JOSEF TÝFA

Josef Týfa is a living legend of Czech typography, born in 1913. His major contribution for the development of advertising and book design begins in 1950s and continues virtually up to the present times. He is an author of numerous original typefaces: ITC Týfa, Academia, Juvenis, Amos, etc. and being 90 years old, still prepares new sketches for digital re-storing of his older designs. František Štorm and Pavel Zelenka will review Týfa's inspiration sources, progression and influences on today's generation of graphic designers.

Central and Eastern European Traces | 45 minutes

lunch

12:00

13:25



Fri

1

Oct

12:00

Archa

Timothy Donaldson**THE WORLD'S EVEN BIGGER HAMBURGEFONTS**

Timothy Donaldson will reprise his contribution to the 1997 ATypI conference held at Reading University. At that time, he produced: the World's Biggest Hungurfont, with the ascender height of the letters being approximately 2 meters. He has a new version up his sleeve to present to the attendees of the Prague conference! *For Something Completely Different* | 80 minutes

Fri

1

Oct

13:30

Archa Hall 1

Peter Bilak**ABOUT NOTHING, MAINLY**

How to make nothing is the hardest thing for a designer. Meanings of negative space, gaps, word separators, white, silence or zeros will be discussed, presenting visual material from different disciplines to make a point that withdrawing attention from the objects and becoming aware of the "nothing" liberates us to focus on the essence rather than forms. *Essence and Practice* | 45 minutes



Fri

1

Oct

13:30

Jean François Porchez

Archa Hall 2

PARISINE AND LEGIBILITY

Jean François Porchez will present a lecture on Parisine project—the making of a new typeface based on the historic type used in the Paris Métro. The idea of the lecture is to come back to the history of the typeface design in the Métro in Paris and to explain his view about legibility and such things. Porchez will then present the typeface project, which was started in 1996 then extended by the client RATP (the French National Rail Network) in 1999. *Essence and Practice* | 45 minutes

Fri

1

Oct

13:30

Lucas Nijs, Frederik de Bleser, Tom de Smedt

Archa Room 3

EXPERIMENTAL TYPEFACE DESIGN WORKSHOPS

1998–2004, a dozen workshops have been held in Lahti, Finland, Antwerp, Belgium and Dun Laoghaire, Ireland. The assignment was to design an experimental typeface and present it with new media (Macromedia Director, Flash). Some of the results are shown at <http://www.designlooksnice.com/Workshops.html>. The final workshop's theme was "Automation" (<http://lahti.grafitron.com>). With the help of "GlyphGhost", a new tool that works with FontLab, students designed an "automated font". They also produced a 724-page book about "Automation" using "DrawBot" (<http://drawbot.grafitron.com>), a new software tool developed by Just van Rossum, with assistance from Frederik de Bleser and Tom de Smedt. This presentation will demonstrate the results of the workshops. *Fonts and Tools* | 90 minutes



Fri

1

Oct

14:15

Archa Hall 1

Max Kisman**THE KEYBOARD IS A TOOLKIT**

The limitation of typography is a tool called type. Reading is the imagination beyond written language. Impressions that create a shift in our pre-conditioned thoughts make the mind realize that the values of our lives are the sum of all the expressions of all our senses: type is limited. Yet, quality lies in limitations, not in its possibilities. For this occasion I will adapt it to my most recent experiences, design work, publications and teaching in my presentation. In that sense it will cover aspects of typographic experiments, typography and type design education, future developments (culturally, not technically), the redefinition of the letterform between the conventions of legibility and individual (cultural) metaphorical expression. All and all you can say it will focus on the form of language and finding new ways adapting cultural changes.

Essence and Practice | 45 minutes

Fri

1

Oct

14:15

Archa Hall 2

Johannes Bergerhausen**DECODE UNICODE! A typographic database**

After the DNA, the ASCII-Code is the most successful code on this planet. The Unicode will even be better. Now is the right time to gather and explain the meaning, history and correct typographic use of each Unicode-Character. Who "invented" the full stop? When did the Infinity-Sign come into being? What's an Ogonek? In an 18-month project in the department of Design at the University of Applied Sciences in Mainz, Germany, we are collecting images, samples and texts about each and every sign in the Code. In the near future, the project will be opened for anyone to submit their own material. In his lecture, Prof. Bergerhausen will give an introduction to code-history from ASCII to Unicode and will present the project that is supported by the Germany Federal Ministry of Education and Research. [Typographic Babylon](#) | 45 minutes

break

15:00

15:30



Fri

1

Oct

15:30

Petra Černe Oven

Archa Hall 1

THE DEVELOPMENT OF DIACRITICAL MARKS

Tchekhorjipsqui versus Čechořipski

This presentation focuses on the introduction of diacritical marks in Croatian and Slovene languages. The Latin alphabet was used in several Slavonic languages from the early 9th century onwards, and many attempts were made to improve the marking of unique Slavonic sounds through the ensuing centuries. Until the early 19th century, Slovenes and Croats adopted various solutions for notation of their special sounds; however, none of these solutions was widely accepted. Only in 1830s, Czech diacritical marks were introduced into Croatian language. Events following the Slovene Alphabet War lead to the adoption of Czech diacritics in Slovene printing houses in 1840s. [Typographic Babylon | 45 minutes](#)

Fri

1

Oct

15:30

Mark Barratt

Archa Hall 2

SILK PURSE AND SOW'S EAR

Is decent typography possible in multiple-media projects?

The increasing need to create “documents” that can be conventionally printed and also displayed on the web, PDAs, phones and digital TV in multiple languages, be accessible to blind people, and edited electronically in place by amateurs puts increasing pressure on designers to abandon typographic standards and adopt a lowest-common-denominator approach to the articulation of text. This presentation focuses on the problems and opportunities for the typographer working in this environment. It argues that typographers must return to some pre-DTP disciplines as well as embrace post-DTP attitudes and tools to turn necessity into advantage. It touches on a number of key issues including typeface availability, the relationship between typography and language, and the place of specification. It is illustrated by examples of good and bad projects. [Essence and Practice | 45 minutes](#)



Fri

1

Oct

15:30

Archa Room 3

Taro Yamamoto**JAPANESE USING INDESIGN AND OPENTYPE**

This talk covers the aspect of high-quality Japanese typography, including: What scripts and glyphs are included in a Japanese font; Adobe-Japan1-x glyph sets; KozMin and KozGo; Switching kana and roman glyphs included in a Japanese font; kana sub-set fonts; OpenType kana fonts; "Ryo"; Using the Composite Font Utility; Future expansion and improvements in Japanese kana typefaces; True proportional kana; Ligatures, contextual ligatures using OpenType features; Calligraphic types in Japanese; Visions of the future. *Typographic Babylon* | 90 minutes

Fri

1

Oct

16:15

Archa Hall 1

Ole Lund**BRITISH TRAFFIC SIGNS**

There has been some recent interest in Jock Kinneir and Margaret Calvert's influential traffic signs and accompanying letterforms from the early 1960s for Britain's national roads. Their signs and alphabets prompted a unique public debate on typography and letterform legibility, which provoked the Road Research Laboratory to carry out large-scale legibility experiments. Many people participated in the heated debate. It was about alphabets and signs that would soon become—and still are—very prominent in Britain's "visual" landscape and elsewhere in the world. Kinneir and Calvert's work pointed to the potential value of design in modern public life, and indeed the debate was about design as a visible form of social philosophy. This talk, supported by studies of archival sources and newly opened files, traces this remarkable public debate, and it corrects some partial and misleading accounts already published.

Essence and Practice | 45 minutes



Archa Hall 2

Fri

1

Oct

16:15

Victor Gaultney, Adam Twardoch

THE TENDERNESS OF PRINCES BEING LATE, part 1

The design of Central European diacritics

The visual, typographic impact of the languages of Central Europe is striking. It has a dynamic, savory feel—due in part to the many diacritics that pepper the page. This presentation will focus on practical principles of design for these shapes and the letters that carry them. It will include specific information on what characters are needed, and present strategies and techniques for their design, including spacing and kerning. Additional topics will be presented in Part 2. *Typographic Babylon* | 45 minutes

break

17:00

17:30

AUCTION PREVIEW

Sign up to participate in the auction and enjoy some libation while you decide what you will bid for!

30 minutes

Fri

1

Oct

17:50

ATYPI AUCTION

Auctioneer: President Mark Batty 100 minutes

Fri

1

Oct

20:00

KERNING PARTY

The students of VŠUP will be hosting a party and event on Friday evening, with beer and who knows what surprises, at the VŠUP building.

VŠUP

Archa Hall 1

Paul Stiff

THE ÉMIGRÉS AND MODERNITY

Several pioneers of professional typography in Britain were émigrés from central and eastern Europe. They brought a modern inflection both to visual form and to the practice of designing, involving new kinds of planning. Not all their work was visible. Some, like Ernst Hoch, did backroom work, aiming to enlighten and systematize designers' methods of specification. The purpose was to enable designers to more precisely communicate their intentions to manufacturers. At Reading we have started a project—"The optimism of modernity"—which aims to tell a story which is incomplete and now almost forgotten. Here modernity is less a matter of style than of "design as a visible form of social philosophy". The contribution made by émigré designers is part of that story. *Crossroads of Civilizations* | 45 minutes

Archa Hall 2

Yuri Gherchuk

WOOD ENGRAVING AND LETTERING
IN THE ŒUVRE OF VLADIMIR FAVORSKY

Vladimir Favorsky (1886–1964) is a key name in Russian graphic art and book design of the twentieth century. He was instrumental to the revival of wood engraving as a creative art technique (not just the means of print reproduction), and the concept of a book as an integrated visual entity. In his book designs Favorsky developed a distinctive approach to lettering. His compositions, and the very letter-forms were heavily influenced by his wood-engraving style. Lettering perfectly integrated with the images played a major role in his cover designs. Letters of varying size, style and nature interacted within the same line, or even word. Favorsky, a profound thinker and art theorist, developed his own concept of lettering design. His classification of letter-forms is based on the spatial attributes of type, and distinguishes between the "profile"—, "volume"— and "space"—related aspects of the glyph. *Central and Eastern European Traces* | 45 minutes



Ted Harrison, Laurence Penney

Archa Room 3

EULAS & FONT PERSONALIZATION

Can we embed abstracted EULAs and license info?

A continuation of the discussion started at TypeCon 2004 in July and continued since on the ATypl forum centering on the feasibility, content and technology of customizing fonts at or before the point of sale to contain essential EULA and license information. An attempt will be made to come to some kind of conclusion at least about content and a demo system will be demonstrated by FontLab and ParaType.

The Business of Selling Fonts | 90 minutes



Ken Barber

Archa Hall 1

IMRE REINER: THE ALPHABET AS ART

Hungarian artist Imre Reiner (1900–1987) was an accomplished illustrator, typographer and type designer who combined his mastery of various disciplines to create a singular, highly personalized approach to graphic design. During the post-WWII period, when type design became increasingly informed by brush lettering and the common hand, Reiner explored alternative tools in search of freer and more authentic expressions of the handwritten form. This presentation will feature Imre Reiner's unique lettering and illustration and will investigate the artist's contributions to type design, especially his typefaces' connection to the handwritten letter. Central and Eastern European Traces | 45 minutes



Sat

2

Oct

09:30

Archa Hall 2

Johanna Balušíková, Alan Záruba**e-a-t (EXPERIMENT AND TYPOGRAPHY)****Selection of projects from Czech & Slovak design scene (1985–2003)**

E-A-T presents work from Czech Republic and Slovakia which doesn't only represent high level of typographical quality, but also creative process of work, and experiment as an approach in joining inspiration with an original concept. The project includes work of 35 designers and typographers from both countries in an exhibition of the same name displayed in the 21. International Design Biennale in Brno (June–August 2004) and in the Museum of Applied Arts in Prague (September 2004). A special view for the conference guests is organized on 30th of September 2004 in the museum. *Central and Eastern European Traces* | 45 minutes

break

10:15

10:30

Sat

2

Oct

10:30

Archa Hall 1

Steve Rigley**ALL THAT IS SOLID SELTS INTO ARIAL...**

This paper examines the ways in which national and regional identity are expressed through typographic forms, such as signage and indigenous forms of typographic communication. In particular it will consider the difficulties of identifying and protecting vital regional differences in a climate of globalization and accelerated technological change. It will acknowledge attempts by a number of contemporary designers working in India to identify the essential components of typographic identity, both on a regional and national level. It will move on to speculate how these projects may be of benefit to designers working in the expanding European community. The paper will be illustrated throughout with examples of typographic forms from various regions of India, The Czech Republic and the UK. *Crossroads of Civilizations* | 45 minutes

Sat

2

Oct

10:30



Richard Kegler

Archa Hall 2

ON VOJTĚCH PREISSIG

Vojtěch Preissig emigrated from Prague to the US in 1910. During his 20 years in the US, he participated in active collaborations with American and Czech book arts luminaries. His work helped define the Czech book arts and typographic identities of the early 20th century. His work is relatively unknown outside of the Czech republic, but recent revivals of his type faces has brought new attention to this aspect of his work. This presentation will survey the typographic designs of Preissig and his prolific output until his return to Prague in 1930. *Central and Eastern European Traces* | 45 minutes

Sat

2

Oct

10:30

Victor Gaultney, Adam Twardoch

Archa Room 3

THE TENDERNESS OF PRINCES BEING LATE, part 2

The practice of Central European diacritics

In this second of two sessions, the focus will be on practical ways of adding CE support to existing fonts. This will cover concepts such as composite glyphs and anchors, and provide testing strategies. It will discuss the place of OpenType in CE fonts and provide strategies for development. The goal is to enable designers to successfully, and easily, support the rich languages of Central Europe. *Typographic Babylon* | 90 minutes



Sat

2

Oct

11:15

Archa Hall 1

Angel J Castaños Martínez**TYPOGRAPHY IN SPANISH DAILY NEWSPAPERS**

The way newspapers show the news is defined by the types they use. The purpose of the survey we present is to discover the typographical differences between the main Spanish daily newspapers. We based our methodology in the study of the 5 daily newspapers which cover general information Spain: El País, El Mundo, ABC, La Razón (we do not include sports or business dailies or those whose circulation is mainly regional).
Making the Newspaper | 45 minutes

Sat

2

Oct

11:15

Archa Hall 2

Veronika Burian**ON OLDŘICH MENHART**

Unlike his contemporaries, Oldřich Menhart managed to draw international attention to Czech achievements in creating the “national typeface”. He was a modern designer who was actively looking over his own borders, achieving a high level of maturity and quality and looking upon the alphabet as being an evolving organism. Also, related to this was his belief that calligraphy is the only true source of inspiration and innovation in the search for new visual expressions of classic letterforms. This presentation will show interesting visual examples and will illustrate how Menhart managed to translate truly handwritten forms into perfectly elaborated typographical forms performing assuredly and with discipline in printed text. Central and Eastern European Traces | 45 minutes

lunch

12:00

13:25



Carima El-Behairy

Archa

VALUE OF A FONT

When is a font more valuable than its face value? How do you determine this? and when is it appropriate to fight for this additional value? Grab lunch and an oar and discuss your thoughts on this and much more with others in the same boat. *The Business of Selling Fonts* | 85 minutes



Simon Esterson, Rolf F. Rehe, John D. Berry

Archa Hall 1

MULTIPLE POINTS OF ENTRY

How newspaper typography reveals the news

Giving the daily reader a variety of ways to get at the information on the page is the task of a newspaper designer today. Starting with a short, intense presentation, we'll launch into an interactive discussion of how newspapers really get designed and why they look the way they do. John D. Berry, moderator.

Making the Newspaper | 45 minutes



Sat

2

Oct

13:30

Archa Hall 2

František Štorm, Marek Pistora, Otakar Karlas**CZECH TYPE LIBRARY**

The lecture presents significant original Czech typefaces gathered in the “Czech Type Library”, a commercial font package by Storm Type Foundry which is also an important cultural phenomenon mapping the period from the beginning of 20th century up to now. The presenters will describe stories of typographers Vojtěch Preissig, Slavoboj Tusar, Josef Týfa, Jan Solpera and Jiri Rathousky and their contribution to world’s typography. Respective digitally restored fonts will be presented as well. The major emphasis of the talk, however, shall be focused on the creative process of custom fonts in Czech Republic.

Central and Eastern European Traces | 45 minutes

Sat

2

Oct

13:30

Archa Room 3

Johannes Küster**FONTS FOR MATHEMATICS**

Most fonts contain a few math characters, but in most cases these are hardly suitable to typeset any but most elementary mathematics. Very few fonts have been extended to offer a decent set of mathematical characters. This talk will concentrate on the special requirements that mathematical typesetting imposes on fonts, and on the required set of additional glyphs and their design. This should enable font designers to understand the concepts of math typesetting and to give an idea on how fonts could be extended for mathematics—and why it is not that easy. *Typographic Babylon* | 45 minutes

Sat

2

Oct

14:15



David Berlow, Gerard Unger, Jean François Porchez, John D. Berry

Archa Hall 1

DAILY TYPES New typefaces for newspapers

David Berlow, Jean François Porchez and Gerard Unger have all designed typefaces that are used in newspapers around the world. How do they solve the problem of creating a typeface that looks both stylish and stalwart, both new and familiar? And how do their individual approaches and styles affect the result? Each will show their best-known newspaper types, then together they'll consider this highly specialized yet influential form of type design. John D. Berry, moderator. [Making the Newspaper](#) | 45 minutes

Sat

2

Oct

14:15

Iva Knobloch

Archa Hall 2

ON LADISLAV SUTNAR

Ladislav Sutnar shared the same fate as Bauhaus émigrés. In New York he collaborated with Danish born architect K. L. Holm and together, in early 40s, they discovered the new discipline of graphic design and visual communication: Information Design. Sutnar visualized the basic principles of information organization and retrieval—he is seen today as “web designer before Internet”. The lecture is based on Sutnar’s text “What is new in American Typography” with subtitle “New Typography Expanding Future” from the 1959. This visionary text foresees today’s interactive typography possibilities (for details see www.sutnar.com).

[Central and Eastern European Traces](#) | 45 minutes



Sat

2

Oct

14:15

Archa Room 3

Yuri Yarmola**PHOTOFONTS** Now Ready for Prime Time!

After several years of hard work the guys at FontLab have finally finished the support work necessary for the photofont format to go live on both Mac and PC. See how you can get typographically correct, searchable, selectable, indexable, transparent, colored type on your website. Photofont fonts let you control exactly what your web users see. And they're easy to make yourself. Yuri Yarmola, chief programmer at Fontlab and the originator of photofonts, will demonstrate how to turn dull Times headlines into something your website visitors (and their computers) will remember. [Fonts and Tools](#) | 45 minutes

break

15:00

15:30

Sat

2

Oct

15:30

Archa Hall 1

Andrea Marks**FREEDOM ON THE FENCE****The history of Polish posters after World War II**

Can Communism be a fertile ground for artists? If yes, then how and why? These are the questions explored in Freedom on the Fence, a video documentary that presents the history of Polish posters and details the significance they played in the social, political and cultural life of Poland. Documentary examines the circumstances that enabled artists to develop unique and individual artistic styles within a Communist culture, from WWII through the fall of Communism. The gray streets were transformed with color and the street became a poster gallery for the masses. To continue the irony, today's free market economy in Poland has seen the street poster's demise. Nonetheless, the posters remain powerful documents of a remarkable time in the history of Poland. [Central and Eastern European Traces](#) | 45 minutes



Sat

2

Oct

15:30

Gerry Leonidas, Erik van Blokland, Bas Jacobs, Jean François Porchez

Archa Hall 2

EDUCATION IN TYPE DESIGN

The last few years have seen a revival of interest in typeface design courses. The panelists start with a very very quick presentation each on their respective course, then open the floor to questions from the audience. We look forward to both the easy questions (like “what do students get out of the course?”) and the tricky ones (“why should we teach typeface design formally?”) *Between Student and Teacher* | 45 minutes

Sat

2

Oct

16:15

Vladimir Yefimov

Archa Hall 1

CYRILLIC LETTERS *their origin, history and evolution*

Cyrillic is one of the major alphabet systems of the world. In contrast to Latin alphabet which runs its natural course the history of Cyrillic one is full of very dramatic developments. Cyrillic azbuka (alphabet) was invented in the 9th century on the base of Greek majuscules. In the beginning of the 18th century, Tsar Peter I reformed Cyrillic type making it much closer to Latin. Latinized Cyrillic type has developed in parallel to Latin for two hundred years, repeating all changes of style. However after the Bolshevik Revolution of 1917 the great part of Cyrillic world forced to develop separately for 70 years. And only about dozen years ago Cyrillic could reunite to other typographic world. *Central and Eastern European Traces* | 45 minutes



Sat

2

Oct

16:15

Archa Hall 2

Mark Thomson**MICROTYPOGRAPHY** Designing the new Collins dictionaries

Designing a dictionary is a very specific challenge involving issues of navigation, legibility and economy: typography and orthography are equally important. Definitions have to be easy to find and easy to read, but occupying the minimum space in order to maximize the content. And because of the scale at which a dictionary's content is expressed, and the particular way in which it is read, microtypographic decisions have an unusually large effect. This talk looks at the history of dictionary design in general, and in detail at current dictionaries in the English language. Along with the job of Collins Art Director came an opportunity to completely redesign Collins dictionaries for a new generation of readers. *Essence and Practice* | 45 minutes

Sat

2

Oct

16:15

Archa Room 3

Eric Menninga**COMPOSITION OF INNER SPACE**
Typography in Adobe InDesign

By using a paragraph composer that trades off line breaking decisions throughout an entire paragraph, InDesign has improved the line breaking decisions made by a computer. Line breaking by computer is mostly solved. Lately, I have spent time investigating some new concepts to allow users to specify how to position glyphs within both justified and ragged lines for improved control and, ultimately, better typography. I will demonstrate real prototypes of the "InDesign Typography Concept Car" in action. Ultimate control and power but not very user friendly. *Essence and Practice* | 45 minutes

break 17:00 19:00



TRANSFER TO GALA DINNER

120 minutes

Sat 2 Oct 19:00

GALA DINNER

Břevnov
Monastery

The restaurant at the Břevnov Monastery will host the Gala Dinner, ATypl's traditional evening event.

Note: the event is bookable separately at registration. Bus to the Gala Dinner leaves at 19:00 from the street Na Florenci, just through passageway at Archa Theatre.

Sun

Sun

3

Oct

08:45

Archa Hall 1

Martin Majoor

A DUTCHMAN IN POLAND

or the interesting thing of working in two self-willed countries

Since Martin Majoor got married to Polish composer Hanna Kulenty in 1996, he immediately started working in two countries, Holland and Poland. In 1999 he got the commission for the graphic design of the Polish contemporary music festival "Warsaw Autumn". This not only gave him the opportunity to work in a bilingual typography, but it also gave him the chance to work out his Seria typeface with Polish accents. His rather typographic work for the festival attracted attention in a country where illustrative posters were the prevailing standard. In the mean time his Scala is being used successfully for the Polish National Opera.

Crossroads of Civilizations | 45 minutes

Sun

3

Oct

08:45

Archa Hall 2

Yuri Yarmola, Ted Harrison

WHAT'S NEW IN FONTLAB STUDIO 5?

This is a public preview of the next-generation most advanced font editor available on the market. New and improved features of the upcoming FontLab Studio 5 will be presented. [Fonts and Tools](#) | 45 minutes



Jovica Veljović

Archa Hall 1

TYPEFACES FOR LATIN AND CYRILLIC

Born in former Yugoslavia, Jovica is native to two writing systems: Latin and Cyrillic. This very fact as well as his strong calligraphic background have had impact on Jovica's lettering and type design style. At ATypI Prague 2004, he will speak about his past and present work, in particular about his more recent multilingual typefaces designed for Adobe Systems. [Typographic Babylon](#) | 45 minutes



Erik van Blokland

Archa Hall 2

THE ROBOFAB TOOLKIT AND THE UFO FORMAT

Tal Leming, Just van Rossum and Erik van Blokland have written a Python toolkit for programming with font related data, RoboFab. It has a new, standardized object model for font, glyph, contour and friends. RoboFab supports a new, future-proof XML based file format for font source data, the Unified Font Objects or UFO. This allows scripts based on RoboFab to work the same in FontLab as in plain Python environments, cross platform, cross application. The presentation will show an overview of RoboFab, some examples and practical applications of scripting using RoboFab and some applications using the UFO format. Erik will show miracles like UFO fonts in central database systems, glyphs sent by email, remote controlled FontLab, MetricsMachine, UFO Browser. [Fonts and Tools](#) | 45 minutes





Sun

3

Oct

10:30

Victor Gaultney, John Hudson, Gerry Leonidas, Geraldine Wade, Vladimir Yefimov, Maxim Zhukov

Archa Hall 1

WORLD TYPES Design of multilingual typefaces

Victor Gaultney: Designing multiscript typefaces for unrelated scripts. **John Hudson:** Ductus in multilingual typefaces: diversification or standardization? **Gerry Leonidas:** Developing evaluation criteria and approaches to coordinating multi-script typeface projects. **Geraldine Wade:** Designing typefaces for Microsoft: beyond ASCII. **Vladimir Yefimov:** Soviet multilingual typefaces: from Cyrillic to Latin. **Maxim Zhukov,** moderator. [Typographic Babylon](#) | 45 minutes

Sun

3

Oct

10:30

Archa Hall 2

Krisztina Somogyi

TYPOGRAPHERS & DESIGNERS IDENTITY IN HUNGARY

As a way of expressing (and finding) identity, the most well-known Hungarian typographers form groups and come up with special editions and exhibition like DÁBLIN (a B1 format 60 to 100 Page long edition that came out 5 times), Postscript (a book edited by ÉLŐ Fejek group formed from the students of Hungarian Academy of Craft and Design) and TRAKTA (a recipe book made by circa 60 typographer in honor to Misztófalusi Kis Miklós the great typographers of the 17th century). These editions are quite peculiar as they are more work of arts than pieces of design—they communicate only the typographers' reaction to a central theme but have no other function. Emotional, decorative, and highly personal codes are important characteristics of these thematic publications. I am interested in finding out to what extent visual communication can be personal. [Central and Eastern European Traces](#) | 45 minutes

Sun

3

Oct

11:15



Jakob Trollbäck

Archa Hall 1

HELVETICA IN MOTION

After Lars Müller's "Helvetica," and Steven McCarthy's paper, "Helvetica, the Voice of Opposition," last year at McBride's, what more could possibly be left to say about Max Miedinger's 1957 typeface? Well, when it comes to Helvetica in motion, there's plenty. Jakob Trollbäck will discuss how and why Helvetica has become a staple of his recent motion—graphics projects for U.S. film studios, advertising agencies and television networks. Helvetica has a very special position in motion design, where it obviously provides unsurpassed and much-needed legibility, but more importantly, through its rhythmic shape, can inspire the very choreography of the motion. *Essence and Practice* | 45 minutes

Sun

3

Oct

11:15

Thomas Phinney

Archa Room 3

REQUIEM FOR A FONT FORMAT

Why do some font formats succeed and other promising technologies fade into oblivion? Adobe's Thomas Phinney looks at the demise of multiple masters, and the slow takeup on GX/AAT, as well as the future of OpenType and Type 1. What were the critical mistakes and strategic choices that doomed multiple masters and caused GX/AAT to go nowhere for a decade? What did Adobe learn from these experiences and how did it apply this knowledge to promoting OpenType? What's the future for Type 1? In his answers, Thomas discusses business strategies, costs and benefits, technology issues, OS and application support, and the influence of service bureaus and printers. *Fonts and Tools* | 45 minutes

lunch

12:00

13:25



Archa Theatre

ATypI GENERAL ASSEMBLY

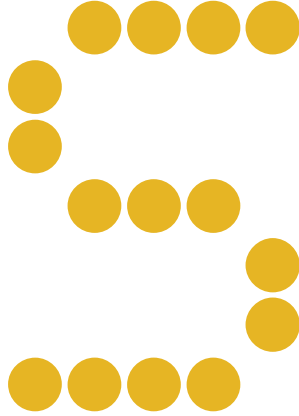
Members of ATypI will meet to discuss the agenda that has been distributed prior to the Conference. Copies may be found at http://www.atypi.org/30_members. 85 minutes



TRANSFER TO VŠUP

Transfer via public transportation to VŠUP for additional events and exhibit viewing. 30 minutes

Speakers



JOHANNA BALUŠÍKOVÁ

Freelance Designer

Slovakia / The Netherlands

Born in Slovakia, Johanna Balušíková now lives in The Hague, working as a freelance graphic designer, typographer and exhibition designer. <http://www.johanna.sk>. She studied at the Jan van Eyck Akademie (1999–2001), Maastricht, Netherlands; Atelier National de Recherche Typographique (1998–1999), Paris; Ecole des Beaux-arts de Saint-Etienne (1997–1998), France; and Academy of Fine Arts and Design in Bratislava (1992–1998), Slovakia. Since 2003 she is a partner in Typotheque type foundry, <http://www.typotheque.com>.

Sat 2 Oct, 09:30, Archa Hall 2 | e-a-t (experiment and typography)

KEN BARBER

House Industries

USA

Ken Barber is a longtime letterer, type designer and type director at digital type foundry and design studio House Industries. He is particularly interested in the inter-disciplinary relationship between hand-lettering and typeface design. His work has most recently been featured as part of the National Design Triennial at the Smithsonian Institution's Cooper-Hewitt, National Design Museum. Ken's numerous accolades have also landed him a job at Maryland Institute College of Art where he teaches Experimental Typography, whatever that is.

Sat 2 Oct, 09:30, Archa Hall 1 | Imre Reiner: the alphabet as art

MARK BARRATT

Partner, Text Matters

UK

Mark Barratt is a partner in Text Matters, an information design practice based in Reading, UK. He trained originally as a journalist and then as a typographer. He has worked in newspapers, business magazines, employee communications and video production. His particular interests are in clear language, ways of measuring communication effectiveness, and electronic publishing. He teaches occasionally at Reading University,

and contributes to the e-commerce MBA course at Cass Business School. He is a member of the Executive Committee of XMLUK, and of the Electronic Publishing SIG of the British Computer Society. He is also a member of the UK Government Schema Group for the Office of the e-Envoy.

Fri 1 Oct, 15:30, Archa Hall 2 | Silk purse and sow's ear

JOHANNES BERGERHAUSEN

Germany

Professor, Fachhochschule Mainz

Prof. Johannes Bergerhausen, born 1965 in Bonn, Germany, studied Visual Communication at the University of Applied Sciences in Düsseldorf. From 1993 to 2000, he lived and worked in Paris. First he collaborated with the Founders of Grapus, Gérard Paris-Clavel and Pierre Bernard, then he founded his own office. In 1998 he was awarded a grant from the French Centre National des Arts Plastiques for a typographic research project on the ASCII–Code. Lectures in Amiens, Paris, Rotterdam, Warsaw, Weimar. He returned to Germany in 2000, since 2002 he is Professor of Typography at the University of Applied Sciences in Mainz. In 2003, together with Paris-Clavel, he published the font “LeBuro” at ACME Fonts, London.

Fri 1 Oct, 14:15, Archa Hall 2 | Decode Unicode!

DAVID BERLOW

USA

The Font Bureau

David Berlow entered the type industry in 1978 as a letter designer for the respected Mergenthaler, Linotype, Stempel, and Haas typefoundries. He joined the newly formed digital type supplier, Bitstream, Inc. in 1982. After Berlow left Bitstream in 1989, he founded The Font Bureau, Inc. with Roger Black. Font Bureau has developed more than 300 new and revised type designs for The Chicago Tribune, The Wall Street Journal, Entertainment Weekly, Newsweek, Esquire, Rolling Stone, Hewlett Packard and others, with OEM work for Apple Computer Inc. and Microsoft Corporation. The Font Bureau Retail Library consists mostly of original designs and now includes over 500 typefaces. Berlow is a member of the New York Type Directors Club and the Association Typographique International, and remains active in typeface design.

Sat 2 Oct, 14:15, Archa Hall 1 | Daily types

JOHN D. BERRY

Typographer, Writer, Editor, John D. Berry Design

USA

John D. Berry is an editor and typographer who works both sides of the design/content divide. He is the former editor and publisher of U&lc (Upper and lower case) and of U&lc Online. He edited the book *Language Culture Type: international type design in the age of Unicode* (ATypI/Graphis, 2002), and he both edited and designed *Contemporary Newspaper Design: Shaping the news in the digital age: typography & image on modern newsprint* (Mark Batty Publisher, 2004). John has a deep and eclectic background in both writing/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.

Sat 2 Oct, 13:30, Archa Hall 1 | Multiple points of entry

Sat 2 Oct, 14:15, Archa Hall 1 | Daily types

PETER BIĽAK

Typotheque

Slovakia / The Netherlands

Peter Biľak was born in Czechoslovakia and now works in The Netherlands, in the field of graphic, type and editorial design. In 1999 he started his type foundry Typotheque. In 2000, together with Stuart Bailey, he co-founded *DOT DOT DOT* magazine. He teaches typography part-time at the postgraduate course *Type & Media* at the Royal Academy of Arts in The Hague.

Fri 1 Oct, 13:30, Archa Hall 1 | About Nothing, mainly

FREDERIK DE BLESER

Programmer and graphic designer

The Netherlands

Frederik De Bleser is both a programmer and graphic designer, having graduated in applied informatics and design (Sint-Lucas, Antwerp). As a first-grader in graphic design, he expected to get the “designer’s man-

ual." Alas, he was even told such a thing doesn't exist! With the help of some very bright people, he is now searching for "the design rules" using a familiar tool: the computer.

Fri 1 Oct, 13:30, Archa Room 3 | Experimental typeface design workshops

ERIK VAN BLOKLAND

The Netherlands

LettError

Dutch type designer. Started the LettError virtual type foundry with Just van Rossum, with whom he worked at MetaDesign. Fame came with the release of Beowolf (co-designed with van Rossum), a font whose ragged edges shift randomly each time you print the font. Another font of his, Kosmik, has a version that flips between three alternates for each character for a more friendly, hand-drawn feel. Most of his fonts are published by FontFont or LettError. With Petr van Blokland and Just van Rossum, he created Robofog, a scriptable font editor based on Fontographer 3.5. Currently, he is key developer of the RoboFab project with Just van Rossum and Tal Leming.

Sat 2 Oct, 15:30, Archa Hall 2 | Education in type design

Sun 3 Oct, 09:30, Archa Hall 2 | The RoboFab toolkit and the UFO format

VERONIKA BURIAN

UK

Type designer, Dalton Maag

Veronika Burian was born in Prague in 1973. Her family moved seven years later to Munich, Germany where she grew up in a bilingual environment that stimulated her interest in languages. She studied Industrial Design in Munich and worked for several years as product and graphic designer in Vienna and Milan. The involvement into teaching at the Politecnico of Milan and related typeface projects made her focus more exclusively on type design. After graduating in 2003 with distinction from the University of Reading with a MA degree in Typeface Design, she is currently working with Dalton Maag in London. Additionally she is expanding her typeface Maiola, that already includes an extended Latin set, Cyrillic and a Greek is in planning. In 2004, it received the Type Directors Club award "Certificate of Excellence in Type Design".

Sat 2 Oct, 11:15, Archa Hall 2 | On Oldřich Menhart

ANGEL J. CASTAÑOS MARTÍNEZ

Lecturer, Designer,

Spain

Journalism University UCH-CEU Valencia

Angel J. Castaños Martínez holds a PhD in Journalism by Universidad Complutense de Madrid. He is a teacher of Newspaper Design and Newspaper Production at the Cardenal Herrera-CEU Journalism University in Valencia, Spain, and the designer of the cinema magazine *Caleidoscopio* published on the web (<http://www.uch.ceu.es/caleidoscopio>).

Sat 2 Oct, 11:15, Archa Hall 1 | Typography in Spanish daily newspapers

PETRA ČERNE OVEN

University of Reading

Slovenia / UK

Petra Černe Oven is a graphic designer and writer. She is the ATypI's country delegate for Slovenia and the founding member of the Brumen Foundation (Slovenia). She has received a Typographic Excellence Award from the Type Directors Club of New York and has amongst others published in *Eye* magazine, *emzin*, *MM*, *art.si*, and *Delo*. In 2004, she was awarded PhD for her thesis on the development of special characters in Slavonic languages at the Department of Typography & Graphic Communication at the University of Reading (UK), where she currently works on a research project "The optimism of modernity" with Paul Stiff.

Fri 1 Oct, 15:30, Archa Hall 1 | The development of diacritical marks

TIMOTHY DONALDSON

Type Designer

UK

Timothy Donaldson stumbled into making letters, making things with letters and talking about it all, with gestures, to make a living. He is widely considered to be a rebellious, hell-raising joker of a curmudgeon but he is, in truth, quite polite and serious. Applying his personal commitment to the beauty of hand drawn letterforms to modern type design methods has ensured that his fonts frequently reveal the presence of a joyful creativity behind the design. Timothy has received awards for his type designs, which are available from

Adobe, ITC and FontShop Inter-national, and is currently expanding his design studio interests, and remains a core lecturer at Stafford College.

Fri 1 Oct, 12:00, Archa | The world's even bigger Hamburgfonts

CARIMA EL-BEHAIRY

USA

Chief Financial Officer, P22 Type Foundry

Carima El-Behairy, co-founder of P22 type foundry, has been involved with the day-to-day operations of P22 since its beginnings in her living room in 1994. She is P22's Chief Financial Officer and has helped guide the company through the perilous waters of licensing, working with foundations, and negotiating contracts and other legal obstacles. She also oversees all P22 marketing materials and publications. Finally, in addition to P22, Ms. El-Behairy finds time to raise 2 boys, pamper 2 basenjis, and serve as a founding trustee for Oracle Charter School, opening in 2005.

Sat 2 Oct, 12:00, Archa Room 3 | Value of a Font

SIMON ESTERSON

UK

Designer, Esterson Associates

Simon Esterson is a London-based magazine, newspaper and book designer who has worked with Blueprint, the Guardian and Domus.

Sat 2 Oct, 13:30, Archa Hall 1 | Multiple points of entry

VICTOR GAULTNEY

UK

SIL International

Victor Gaultney is a type designer with SIL International, an educational and development organization. After a background in theatre and dance, he studied mathematics and music, but finally gave in to his love

of letters and studied type design at the University of Reading. His recent typeface Gentium was a winner in both bukva:raz! and TDC2 2003 competitions.

Fri 1 Oct, 16:15, Archa Hall 2 | The tenderness of princes being late, part 1

Sat 2 Oct, 10:30, Archa Room 3 | The tenderness of princes being late, part 2

Sun 3 Oct, 10:30, Archa Hall 1 | World types

YURI GHERCHUK

Art historian and critic

Russia

Yuri Gherchuk, Ph.D. in Fine Arts, is an art historian and critic specializing in typography, book design, and illustration. He is the author of several books and many articles on graphics and book design, type and environmental typographics. He lectures on the history of graphics and book design. Yuri Gherchuk is a member of the Art Critics and Art Historians Association, and of the Moscow Artists Union.

Sat 2 Oct, 08:45, Archa Hall 2 | Wood engraving and lettering in the oeuvre of Vladimir Favorsky

TED HARRISON

President, Fontlab Ltd.

USA

Ted Harrison and Yuri Yarmola started Fontlab Ltd. shortly after Ted's graduation from the Wharton School as a freshly minted MBA. As President of the company, Ted's responsibilities include financial management, marketing, and distribution of Fontlab products. Dr. Harrison (M.D., 1975) has started a number of companies in addition to Fontlab and has extensive experience in international business and trade. He once tried his hand at designing a typeface but was told to stick to things for which he had some aptitude.

Sat 2 Oct, 08:45, Archa Room 3 | EULAs & Font Personalization

Sun 3 Oct, 08:45, Archa Hall 2 | What's new in FontLab Studio 5?

CYRUS HIGHSMITH

USA

Senior Designer, The Font Bureau

In 1997 Cyrus Highsmith graduated with honors from Rhode Island School of Design and joined the Font Bureau. As Senior Designer, he concentrates on development of new type series. A faculty member at RISD, he teaches typography in the department of Graphic Design. He lectures and gives workshops across the United States, Mexico and Europe. In 2001, Highsmith was featured in Print Magazine's New Visual Artist Review. His typefaces Prensa and Relay were among the winners at Bukva:Raz!, the international type design competition. He has exhibited his work in the United States and Europe.

Fri 1 Oct, 08:45, Archa Hall 1 | The hitchhiker's guide to typography

JOHN HUDSON

Canada

Director, Tiro Typeworks

John Hudson is a type designer and co-founder of Tiro Typeworks, Vancouver. Since 1997, he has specialised in the design and development of custom fonts for multilingual computing. Tiro Typeworks' clients include Microsoft, Adobe, Apple and Linotype Library, as well as many smaller companies and scholarly communities. In addition to his type design activities, John writes and lectures on font technology issues.

Sun 3 Oct, 10:30, Archa Hall 1 | World types

BAS JACOBS

The Netherlands

Founder, Underware

Born in Wassum, the Netherlands 1976. Studied visual communication at the art academy ABK in Maastricht and followed the post-graduate course typography and type design at the KABK Den Haag. Lives in Amsterdam since September 2001. Founding member of Underware. Underware is three men with one mission: wipe the dust from the type-design by throwing it on the street. More talking, more sharing, less secrets. In other words, Underware is a typographic design-studio publishing their own typefaces and publications. The company was founded in 1999 by Akiem Helmling, Bas Jacobs and Sami Kortemäki.

Sat 2 Oct, 15:30, Archa Hall 2 | Education in type design

OTAKAR KARLAS

Type Designer

Czech Republic

Born 1956 in Prague. Graduated at SPŠG (Secondary School of Graphic Design) in Prague (1976), then at VŠUP (Prague College of Fine Arts), in the department of book culture and type design of professor Milan Heger. In 1985–95 he was head of the department of graphic design of printed materials at SPŠG. Since 1995, he lectures at VŠUP. He is a member of TypoDesignClub since 1996. His work is compact, based on fine type and characteristic by its respect for the Czech typographic tradition. He received many awards for his works.

Sat 2 Oct, 13:30, Archa Hall 2 | Czech Type Library

JOHANNES KÜSTER

Mathematician, Typographer, Designer, typoma

Germany

Johannes Küster graduated as a mathematician from Munich Technical University. During his studies, he got involved in the typesetting and production of mathematical books. This again stimulated his long-standing interest in typography and design. In 2000, he founded his own office, “typoma”, and is now working mainly on typesetting scientific books, designing mathematical fonts, and writing and talking about mathematical typesetting and scientific typography.

Sat 2 Oct, 13:30, Archa Room 3 | Fonts for Mathematics

RICHARD KEGLER

Founder, Principal Designer, P22 Type Foundry

USA

Richard Kegler is the founder and principal designer of P22 type foundry which celebrates its 10th year of operation in 2004. Before his involvement in type design, Mr. Kegler was a bookbinder, designer, postgraduate, artist seeking a respectable self-sustaining life as a hand-craftsman. Mr. Kegler is also currently the chairman of the board of directors of the Society of Typographic Aficionados (SoTA). Books co-edited by Mr. Kegler include *Indie Fonts 1 & 2* as well as *Dear Mr. Hunter, The letters of Vojtech Preissig to Dard Hunter 1920–1925*.

Sat 2 Oct, 10:30, Archa Hall 2 | On Vojtěch Preissig

MAX KISMAN

The Netherlands / USA

Principal, MKDSGN / Holland Fonts

Max Kisman (the Netherlands, 1953) graduated in 1977 in graphic design, typography, illustration and animation at the Gerrit Rietveld Academy in Amsterdam. Pioneered with digital technology in the mid 80s for magazines, posters and postal stamps. In 1986, he co-founded TYP/Typografisch Papier magazine on typography and art. In Barcelona (1989–1992), he designed many of his typefaces, was later graphic designer and TV animator in the Netherlands. In 1997 first Wired Television and later Wired Digital in San Francisco hired him as art director. He is principal of MKDSGN, his studio in Mill Valley, California, and founded Holland Fonts, a foundry for his typeface designs in 2002. Max teaches graphic design, typography and typeface design in San Francisco.

Fri 1 Oct, 14:15, Archa Hall 1 | The keyboard is a toolkit

IVA KNOBLOCH

Czech Republic

Head of Prints Dept, Museum of Decorative Arts Prague

Iva Knobloch is Head of the Prints Department, Museum of Decorative Arts in Prague. Between 1999–2003 she was head of international research team on work of Czech-American Designer Ladislav Sutnar (<http://www.sutnar.com>), editor of monograph on Ladislav Sutnar – Praha-New York – Design in Action (Prague 2003,2004) In 2003–2004 she curated a travelling exhibition of Ladislav Stunar through Europe (Prague, Zurich, Nürnberg, Rotterdam). Author of numerous essays about Czech graphic design and Design, co-author of catalogues on Czech Art (Poetry and ecstasy, Van Gogh Museum 1999, Czech photographic Avant-garde, MIT Press 2002)

Sat 2 Oct, 14:15, Archa Hall 2 | On Ladislav Sutnar

GERRY LEONIDAS

Lecturer, University of Reading

UK

Gerry Leonidas worked in book and magazine publishing in Greece before finding his way to the University of Reading for postgraduate studies. He never got round to leaving, and now teaches typographic design with a bias for the online. He is also the MA Typeface Design program director, and designs when time permits, but mostly helps others tackle Greek typefaces. He is way overdue with his PhD on design processes in Greek and Latin digital typefaces, but spot on with the father thing.

Sat 2 Oct, 15:30, Archa Hall 2 | Education in type design

Sun 3 Oct, 10:30, Archa Hall 1 | World types

OLE LUND

Associate Professor, Gjøvik University College

Norway

Dr. Ole Lund is a senior lecturer and the director at the Department of computer science and media technology at Gjøvik University College in Norway. He is a member of the Norwegian 'Council of higher design education'. Title of his doctoral thesis: 'Knowledge construction in typography: the case of legibility research' (University of Reading, 1999). Among his publications are: 'Why serifs are (still) important' and 'The public debate on Jock Kinneir's road sign alphabet'. Fri 1 Oct, 16:15, Archa Hall 1 | British traffic signs

MARTIN MAJOOR

Type designer

The Netherlands / Poland

Martin Majoor has been type designer since the mid-1980s. In 1991 FontShop International released the typefaces Scala and Scala Sans. In 1994 Majoor designed the telephone directory for Dutch PTT and a new typeface for it, the Telefont, which is still in use today. His third serious typeface, Seria and Seria Sans (2000) was awarded two type design prizes. Majoor taught typography at several Schools of Fine Art and gave lectures at ATypI/TypeLab conferences in Budapest, Antwerp, Paris, San Francisco and Barcelona. He now works in both Arnhem and Warsaw. Sun 3 Oct, 08:45, Archa Hall 1 | A Dutchman in Poland

ANDREA MARKS

USA

Assistant professor, Oregon State University

Andrea Marks, is an assistant professor in the Graphic Design program at Oregon State University in Corvallis, Oregon. Her work focuses on creating innovative ways to experience design history. She is the recipient of a National Endowment for the Arts Design Arts Grant, for her project Women of the Bauhaus, which documents nine women and their achievements through an interactive CDROM. She received her BFA in graphic design from the University of the Arts in Philadelphia and received a Fulbright International Scholarship for post-graduate studies at The Basel School of Design in Basel, Switzerland. Her work has been included in the American Institute of Graphic Arts Communication Design show.

Sat 2 Oct, 15:30, Archa Hall 1 | Freedom on the fence

ERIC MENNINGA

USA

InDesign Engineer, Adobe Systems

Eric Menninga has worked with text at Adobe for 13 years, and is responsible for implementing many of the typographic features in InDesign. Some of his features include the multi-line and paragraph composition engines, the glyph palette, nested styles, and OpenType feature support. Lately, he is exploring the space between glyphs and specifying the page layout with text.

Sat 2 Oct, 15:30, Archa Room 3 | Composition of Inner Space

LUCAS NIJS

Belgium

Designer

Lucas Nijs, graphic designer. Teaching graphic design at St-Lucas, at the Plantin Genootschap and as a guest teacher at the Institute of Design, Lahti, Finland. Freelancing in Antwerp and in Paris. 1989–1993 worked at Apple Computer Europe in Paris where he experimented on how computers could be used in teaching.

Fri 1 Oct, 13:30, Archa Room 3 | Experimental typeface design workshops

LAURENCE PENNEY

Project Manager, MyFonts.com

UK

Laurence is a consultant in font technology and font marketing, based in Bristol, England. At university (computer science) he developed a weird and unusable font production system, proving to himself that over-automation of type design is a Bad Thing. He soon went freelance and divined the black art of TrueType hinting, tweaking fonts for Microsoft, Linotype and indie designers. In 1999 he became part of the initial MyFonts.com team, and helped create the site's unique balance between "newbie appeal" and an extensive typographic resource. He now develops MyFonts.com's in-house software, contributes editorial content, and co-manages the distributor's contacts with foundries and designers. Laurence also lectures on font technology at typographic conferences and is visiting lecturer at Reading University.

Sat 2 Oct, 08:45, Archa Room 3 | EULAs & Font Personalization

THOMAS PHINNEY

Program Manager, Adobe Systems

USA

Thomas Phinney is involved in the design, technical, historical and business aspects of type. His new typeface, with the working name of "Geode," is an upcoming Adobe Original release. Thomas has worked with Adobe's type group for seven years, currently as program manager for fonts and core technologies, and has recently relocated to Adobe's Seattle offices. He has a Master's degree in typography and design from RIT, and an MBA from UC Berkeley. Sun 3 Oct, 11:15, Archa Hall 2 | Requiem for a Font Format

MAREK PISTORA

Designer

Czech Republic

Marek Pistora (born 1974) graduated at VŠUP, Prague in 1996. In Czech Republic, he is well-known for his experimental typefaces Merkur or Vitana. He won two international awards: Le prix special (Festival d'affiches de Chaumont, France, 1995) and Triennale of Graphic Design in Toyaa (Japan, 1996). He has been an art-director of Czech weekly magazine Reflex since 2002. Sat 2 Oct, 13:30, Archa Hall 2 | Czech Type Library

JEAN FRANÇOIS PORCHEZ

France

Type Designer, Porchez Typofonderie

After training as a graphic designer, during which he focused on type design, Jean François Porchez (born 1964) worked as a type director at Dragon Rouge. By 1994, he had created the new typeface for Le Monde newspapers. Today he designs custom typefaces for companies such as RATP (Public Transport in Paris), Peugeot, Costa Crocières, France Telecom, as well as distributing internationally his retail typefaces <http://www.typofonderie.com>. He was awarded the Prix Charles Peignot in 1998. He published *Lettres Françaises*, a book (in French & English) that shows all contemporary French, digital typefaces.

Fri 1 Oct, 13:30, Archa Hall 2 | Parisine and legibility

Sat 2 Oct, 14:15, Archa Hall 1 | Daily types

Sat 2 Oct, 15:30, Archa Hall 2 | Education in type design

RICK POYNOR

UK

Editor, Writer

Rick Poynor founded Eye magazine (www.eyemagazine.com) in London in 1990. He edited it for seven years and now writes a column for Eye and its website. He contributes a regular column to Print magazine in New York and he has covered design, media and visual culture for more than 40 publications around the world, including Blueprint, Frieze, Domus, Etapes, I.D., Metropolis, Harvard Design Magazine, Adbusters, The Guardian, and The Financial Times. He is a co-founder of www.designobserver.com, a web log for design discussion.

Poynor is author of ten books, among them *More Dark Than Shark* (1986), a study of Brian Eno's early songs, and *Typographica* (2001), a critical study of the influential design journal. *Typography Now: The Next Wave* (1991), the first survey of the new digital typography, was an international bestseller. He has written two essay collections, *Design Without Boundaries* (1998) and *Obey the Giant: Life in the Image World* (2001). *No More Rules*, a critical overview of graphic design and postmodernism, was published in English, German, French and Spanish editions in 2003.

Poynor lectures widely about design matters in Europe, the US and Australia. He studied history of art at Manchester University and holds an MPhil degree in design history from the Royal College of Art. From

1994 to 1999, he was a visiting professor at the RCA. His most recent project, as guest curator, is the exhibition 'Communicate: Independent British Graphic Design since the Sixties', which will open at the Barbican Centre, London in September 2004.

Thu 30 Sep, 20:20, Archa Hall 1 | Crossroads of civilizations

ROLF F. REHE

Design Research International

Austria

Typographer, designer and journalist educated at Indiana University, where he has been also teaching typography for 10 years. He has been graphic design consultant since 1981. Author of two books: "Typography and Newspaper Design" and "Typography: How make it clear". His company Design Research International has offices in Vienna (Austria) and Florida (USA). He has specialized in developing and using typography in press and internet. He has realized projects in 35 countries on 5 continents. Lately he was working on graphical changes of "Postimes" (Estonia), "Deccan Herald" (India) and "Vorarlberger Nachrichten" (Austria).

Sat 2 Oct, 13:30, Archa Hall 1 | Multiple points of entry

STEVE RIGLEY

Co-ordinator for graphic design, Glasgow School of Art

UK

Steve Rigley is Co-ordinator for Graphic Design at Glasgow School of Art. Prior to his appointment he worked for a number of consultancies in the UK including Blue Brick and the Designers Republic. He was curator of MetaMétier at Parsons School of Design in New York in 2001 which featured as part of the UKwithNY festival. He has written for Graphics International and Eye, and has been closely involved in the design of the GSA identity working with Berlin based Meta.

Sat 2 Oct, 10:30, Archa Hall 1 | All that is solid melts into Arial...

CHRISTIAN SCHWARTZ

USA

Partner, Orange Italic

Christian Schwartz is an independent type designer in New York City and a partner in Orange Italic, a company that exists solely to amuse its proprietors. A former employee of MetaDesign Berlin and later Font Bureau, he has designed commercial fonts for Emigre, FontShop, House Industries and Font Bureau as well as proprietary designs for corporations and publications. His work has been honored by the New York Type Directors club and the Cooper Hewitt National Design Museum.

Fri 1 Oct, 10:30, Archa Hall 1 | The Accidental Text Face

TOM DE SMEDT

The Netherlands

Designer

Tom De Smedt serves to evoke the polymorphously perverse co-mingling of arbitrary cultural relativism and terminology; but also the symbiosis between anachronistic language and inner demons and their expulsion. But to whom exactly is it addressed? Such active inroads into the dethroning of the art object echo the Situationist-style institutional interventions. In the latter respect art and language are particularly influential in placing theory on the agenda.

Fri 1 Oct, 13:30, Archa Room 3 | Experimental typeface design workshops

KRISZTINA SOMOGYI

Hungary

PlusMinus

Krisztina has been a voice of Hungarian design and typography for the last decade or so. IN the mid-1990 she has organized typography exhibitions in Pecs, Hungary; Not being a designer herself, she is an educator, writer, curator, and editor of PlusMinus magazine <http://www.plusminus.hu>.

Sun 3 Oct, 10:30, Archa Hall 2 | Identity of typographers and designers in Hungary

PAUL STIFF

Reader, University of Reading

UK

Paul Stiff's first ATypI meeting was in 1976. Since then he has taught in the Department of Typography & Graphic Communication at the University of Reading, England, for over twenty years. After more than a decade editing *Information Design Journal* he founded the annual *Typography Papers*, the sixth volume of which is now assembling. The work described in this talk is part of a research project funded by the (British) Arts and Humanities Research Board. His co-worker on this project is Petra Cerne Oven.

Sat 2 Oct, 08:45, Archa Hall 1 | The emigrés and modernity

FRANTIŠEK ŠTORM

Storm Type Foundry

Czech Republic

František Štorm was born in 1966 in Prague, Czech Republic. He graduated in 1991 from the Academy of Applied Arts in Prague where he studied book and type design under Professor Jan Solpera, and was an assistant at the same studio between 1991 and 1995. In 1993 founded the Storm Type Foundry in Prague in 1993 with the aim of restoring the values of classical typography for the benefit of digital technologies. Today he is a freelance type-designer, photographer, xylographer and howling computer programmer, as well as the Frantisek is head of the Typography & Type department at the Academy of Arts, Architecture and Design (Vysoká škola uměleckopřemyslová) in Prague.

Fri 1 Oct, 11:15, Archa Hall 1 | Life and work of Josef Týfa

Sat 2 Oct, 13:30, Archa Hall 2 | Czech Type Library

MARK THOMSON

Collins Art Director, HarperCollins Publishers

UK

Mark Thomson (b 1961, London). Art Director of Taschen 1993–97; founder and Director of International Design UK 1998–2004; Director of International Design Publishing 2003–; Art Director of Collins 2003–.

Winner of D&AD Silver Award 1997 for most outstanding complete book (Starck) and British Book Design and Production Awards in 2002 and 2003. Mark Thomson lives in London.

Sat 2 Oct, 16:15, Archa Hall 2 | Microtypography

JAKOB TROLLBÄCK

Sweden / USA

President/Creative Director, Trollbäck & Company

A self-taught designer from Sweden, Jakob Trollbäck leads an innovative and highly successful company, creates seminal and award-winning designs, and is an acknowledged industry leader in network branding and motion graphic design. His five-year-old company has leapt to the forefront of network design while successfully expanding its creative output to film titles, commercials, publication design, environmental design, music videos and short films. Clients include top TV networks HBO, Lifetime, TCM, TNT, Sundance Channel, and AMC, film companies HBO Films, Fox Searchlight and Miramax, and advertising clients Volvo and Sony. Trollbäck was formerly Creative Director of R/Greenberg Associates, where he ran the Design Department.

Sun 3 Oct, 11:15, Archa Hall 1 | Helvetica in Motion

JOSEF TÝFA

Czech Republic

Type Designer

Josef Týfa is a living legend of Czech typography, born in 1913. His major contribution for the development of advertising and book design begins in 50s and continues virtually up to the present times. He is author of numerous original typefaces: ITC Tyfa, Academia, Juvenis, Amos, etc. and being 90 years old, still prepares new sketches for digital re-storing of his older designs.

Fri 1 Oct, 11:15, Archa Hall 1 | Life and work of Josef Týfa

ADAM TWARDOCH

Fontlab Ltd. / MyFonts.com

Germany / Poland

Born 1975 in Poland, Adam Twardoch now lives in Frankfurt (Oder), at the German-Polish border. Adam specializes in font tool development, font technology and multilingual typography, with special focus on Central European issues and OpenType. Since January 2004, he is scripting products and marketing manager at Fontlab Ltd. In addition, he serves as typographic consultant to MyFonts.com and provides consulting services to clients such as Linotype Library and Tiro Typeworks. He regularly writes and lectures about fonts and typography. He is member of the ATypI Board and ATypI country delegate for Poland. And he helps type designers to get their ogoneks right.

Fri 1 Oct, 16:15, Archa Hall 2 | The tenderness of princes being late, part 1

Sat 2 Oct, 10:30, Archa Room 3 | The tenderness of princes being late, part 2

GERARD UNGER

Type Designer

The Netherlands

Gerard Unger (b. 1942) is a graphic designer, type designer, typographer and typographic consultant. He studied at Gerrit Rietveld Academie in Amsterdam, and became a freelance designer in 1972. He now teaches at the Academie, 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 Capitoleum, designed for the city of Rome during the Catholic jubilee of 2000. He has received many awards for his work, including the 1991 Maurits Enschédé prize for his overall contribution to type design.

Fri 1 Oct, 09:30, Archa Hall 1 | Bundesschrift

Sat 2 Oct, 14:15, Archa Hall 1 | Daily types

JOVICA VELJOVIĆ

Germany **Type Designer and Professor, Fachhochschule Hamburg**

Jovica was born 1954 in Suvi Do, Serbia and Montenegro. He received his master's degree in calligraphy and lettering at the Academy of Applied Arts in Belgrade. He now lives in Germany, teaches type design and calligraphy at the Fachhochschule Hamburg, and teaches workshops throughout Europe and United States. He has designed three typefaces for the International Typeface Corporation: ITC Veljovic, ITC Esprit and ITC Gamma and for Adobe Systems Ex Ponto, a Multiple Master typeface, and SILentium Pro, OpenType. 1998 he adapted and extended Tiemann Antiqua for "Die Zeit". 1985, he received the Charles Peignot Award from the Typographique Internationale for excellence in calligraphy and type design.

Sun 3 Oct, 09:30, Archa Hall 1 | Crossroads of scripts

GERALDINE WADE

USA **Typographer, Program Manager, Microsoft Corp.**

Geraldine Wade is a Typographer/Program Manager in the ClearType and Advanced Reading Technologies group at Microsoft. She has a masters degree in Letterform Design and Typography from Central School of Art & Design in London. She previously worked at Monotype for 12 years as a senior type draughtsman. In 1990, while at Monotype, she was trained by Microsoft in TrueType hinting and was one of the lead type engineers for Windows 3.1 core fonts. Geraldine joined Microsoft in 1999. During this time she has worked on fonts for Windows 95, 98, and 2000 including Palatino Linotype, and the MS Reader. She has designed fonts for screen and print with John Hudson of Tiro Typeworks such as Sylfaen and more recently Nyala, which won a Type Design Award this year and in working with Microsoft Research produced a paper accepted at SIGGRAPH in 2000 titled "Example-based hinting of TrueType fonts" by D. Zongker, G. Wade, and D. Salesin.

Sun 3 Oct, 10:30, Archa Hall 1 | World types

TARO YAMAMOTO

Manager, Adobe Systems

Japan

Taro Yamamoto received a BFA from Musashino Art University in 1983, where he studied the history and art of typography. After a stint doing type development with Morisawa, he joined Adobe in 1992 as Manager of Japanese Typography. In addition to management and engineering tasks, he led the design team that produced Adobe's original Japanese typefaces, including Kozuka Mincho and Kozuka Gothic, under the artistic direction of Masahiko Kozuka. He has also written a book on design ("Representation or Expression: a Dialogue on Design") and an article on P.S. Fournier that appeared in "An Encyclopaedic Collection of Typefaces." Yamamoto is also the ATypI country delegate for Japan.

Fri 1 Oct, 15:30, Archa Room 3 | Japanese using InDesign and OpenType

YURI YARMOLA

Vice President R&D, Fontlab Ltd.

Russia

Yuri Yarmola began dabbling with fonts in 1989, and designed the first of many font editors and utilities in 1991. He designed and led development of all versions of FontLab. He lives and works in St Petersburg, Russia, as Vice President Research & Development of FontLab Ltd. When not working he skis in high mountains.

Sat 2 Oct, 14:15, Archa Room 3 | Photofonts

Sun 3 Oct, 08:45, Archa Hall 2 | What's new in FontLab Studio 5?

VLADIMIR YEFIMOV

Art Director, ParaType

Russia

Vladimir Yefimov is a type designer with more than twenty years of experience. He has designed many Cyrillic typefaces, and several Indian, Greek and Hebrew typefaces. He writes on typography and type design. Vladimir Yefimov lectures on type design at the Higher Academic School of Graphic Design, Moscow (since 1997) and at the British Higher School of Art and Design, Moscow (since 2003). He is the art director

and a co-founder of ParaType, a member of the Moscow Artists Union and the Academy of Graphic Design, and a member of the ATypl.

Sat 2 Oct, 16:15, Archa Hall 1 | Cyrillic letters: their origin, history and evolution

Sun 3 Oct, 10:30, Archa Hall 1 | World types

ALAN ZÁRUBA

Czech Republic / The Netherlands

Studio Alba

Alan Záruba (born 1964) holds an MA in Typo/graphic studies from London School of Printing. He founded Alba studio Ltd. in 1996, currently Alba Design Press in Prague. In 1997 he started a collaboration with Prof. Zdenek Ziegler, one of the most influential figure of the modern Czechoslovak graphic design scene. With his colleagues and design historian Dr. Iva Janakova he co-founded the design magazine Deleatur and served as editor. Since 1998 he has participated regularly in national design events, and has received many awards for design and typography. Works as ad designer in Prague and the Hague, writes about design issues for Czech, Slovak and Italian magazines and guest teaches at the Academy of Applied Arts and Architecture in Prague and the Merz Academy in Stuttgart.

Sat 2 Oct, 09:30, Archa Hall 2 | e-a-t (experiment and typography)

PAVEL ZELENKA

Czech Republic

Studio Marvil

Pavel Zelenka was born in 1970 in the Czech Republic. After five years of medical studies he left university to become graphic designer. In 1995 he co-founded two-person DTP business called Marvil, which within a few years became a full service graphic and pre-press company employing 10 people. His work has been awarded in annual exhibition "The most beautiful books" in Prague. He is an OpenType and Unicode enthusiast and his company, Studio Marvil, has converted more than 3000 fonts to OpenType format for URW++. In 2003, together with his friends, he began to publish Typo magazine, a Czech/English bi-monthly concerning typography, visual communication and graphic design.

Fri 1 Oct, 11:15, Archa Hall 1 | Life and work of Josef Týfa

MAXIM ZHUKOV

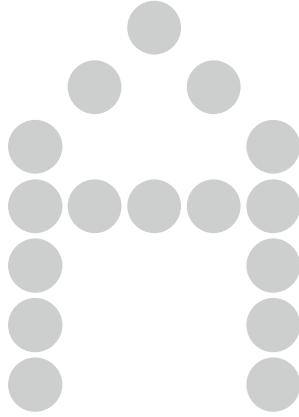
Typographer

Maxim Zhukov's main occupation is multilingual typography. He is involved in type design, consulting for individual designers and type foundries. From 1977 to 2003 he worked for the United Nations in New York. For a few years he taught typographic design at his alma mater, Moscow Printing Institute; he teaches a course on world scripts at Parsons School of Design, and a course on advanced typography at The Cooper Union, both in New York. Zhukov writes on typography and type design. He is a member of a number of Russian and American professional societies and associations. He is also a member of the ATypI Board of Directors, and the Country Delegate for Russia.

Sun 3 Oct, 10:30, Archa Hall 1 | World types

Russia / USA

Appendices



EXHIBITS

Exhibits @ Archa Theatre:

TDC 50 & TDC2 2004

The Type Directors Club Exhibition consists of two exhibits: TDC 50, the winners of the 50th Annual International Competition, which showcases the best in typography for the calendar year of 2003. TDC2 2004 consists of the winners of the Type Directors Club Typeface Design Competition. The works of both exhibits will comprise the Type Directors Club Annual, *Typography 25*, designed by Diego Vainesman, and published by HarperCollins Publications. 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, type as it relates to new technologies, and the power of type as a communications tool. For over fifty years TDC has been involved in the graphics arts industry. Its members include type designers, type directors, art directors, graphic designers, calligraphers, and those who have a fondness for the letterform.

*To join TDC (and get a free copy of *Typography 25*), go to www.tdc.org.*

TDC50 – The Type Directors Club This year's TDC typography competition marks a unique set of numbers: the fiftieth competition for the year's best typography, to be published in the twenty-fifth edition of the Annual of the Type Directors Club, *Typography 25*.

In those fifty years, in fifty exhibitions, in twenty-five books, and in twenty-five catalogs before, lies a record of change and movement. Aesthetics have changed, taste has changed, production has changed; we've all changed. Text has changed, type has changed. We have come so far; have we come not far at all? Type is all over, all under, and all around; you use it, they use it, we use it, their cousins use it.

Is type used differently than it was, back when it was available to only the select, when it was the preserve only of the initiated? Is it only the use of type, or is it typography? Have the several technical and aesthetic revolutions gotten us any further, or just spun us back around? Do we know more or less, or do we do less with more? Have we advanced the ways typography addresses its audience, clarifies the client's text, and still expresses the artist's anxious vision? How do we create in an environment of democratized type: do we find new ways of expression, or do we find the basics to be still true? Is it all half of one and twenty-five percent

of the other? Now, for the fiftieth year, it is the Type Directors Club's honor to invite artists, designers, typographers, bookbuilders, and even type directors to respond with their works, to say yes, we have come far: we do know more, we do communicate more clearly, we are the stronger for the work that has been done before—we're the best of 2003.

Gary Munch, Chairman, TDC50

THE SOTA TYPEGALLERY2004

The Society of Typographic Aficionados (SOTA) brings its annual TypeGallery to Prague during ATypl. First exhibited at TypeCon2004 in San Francisco in July, TypeGallery2004 features an unjuried showcase of new type design from around the globe. The TypeGallery also includes the Tupigrafia and Letras Latinas exhibitions of exceptional type, design, and lettering from Latin America. A visual chronicle of Underware's "Shut Up and Listen" workshop is part of the SOTA show, along with another taste of the Netherlands, a display of posters from Dutch designers. The work of Ed Benguiat is also featured in the TypeGallery, as part of a tribute to the prolific type designer and lettering artist, who received the second annual SOTA Typography Award at TypeCon2004.

To join SOTA, go to www.typesociety.org.

Exhibit @ Museum of Decorative Arts:

e-a-t (EXPERIMENT AND TYPOGRAPHY)

selection of contemporary Czech and Slovak work (1995–2004)

Museum of Decorative Arts in Prague

Exhibition Hall, 17. listopadu 2, Prague 1

The exhibition runs from September 2 until September 30, 2004

Daily except Mondays 10 : 00 – 18 : 00

e-a-t (experiment and typography) is a project which reunites designers from the Czech and Slovak Republics. It is a platform to expose typographic work from both countries and acknowledges the fact that the Czech Republic and Slovakia were once a single state. The first e-a-t exhibition presented 35 authors, and the collection continues to expand progressively with new, undiscovered works from the last 20 years. e-a-t is the enthusiastic initiative of designers/curators Alan Záruba (CZ) and Johanna Balušíková (SK), who

are both inspired by type work with origins which are local and from abroad. A special viewing for the ATyp conference guests is organized on 30th of September 2004 in the museum.

The show focuses on projects which document the development of designers' ideas. Attention is paid to the process of creating innovative solutions in the fields of type design and typography, often engaging experimental processes as a means to approach unknown territory. Both the ideas in progress and finished works are core elements of the concept. Our intention is not to chronologically survey the body of work done in the Czech Republic and Slovakia: we prefer to draw attention to a selection of intelligent concepts which address the environment, changing technologies, consider the subjective and personal, etc. The e-a-t exhibition presents the various type design projects in large format posters (1.7 × 1.5m) which unite the form and function to support the individual stories. Creative processes are documented in large numbers of sketches and notes. To complement the variety of projects we consider worth displaying, there is also multimedia work and printed matter, both from commissioned and independent work. We will distribute information about new projects through several e-a-t exhibitions and a regularly updated website. We hope to create debate within the professional audience and to publish a comprehensive book featuring the projects and thoughts behind them. Above all, we intend introduce our work abroad where this subject is still undiscovered.

www.e-a-t.org

www.upm.cz

Special viewing & reception for the ATyp conference in Prague

Thursday, September 30, 2004 at 16 : 00

The private reception will be hosted by curators Johanna Balušiková and Alan Záruba

Exhibit @ VŠUP:

PRAHAAG

**Joint exhibition of students of typography from Prague and The Hague
30 September – 30 October 2004 A Tribute to the ATypI 2004 Conference
Daily from 10 : 00 to 18 : 00 at VŠUP**

Beatrice Warde's brief text "This is a printing office . . . crossroads of civilization . . ." was the inspiration for the organizers of this year's ATypI Conference in Prague. Taken out of its original context, this slogan has subsequently become a starting-point for end-of-the term works of students of two studios of graphic design at the Academy of Arts, Architecture and Design in Prague. The present exhibition is a pretext for the presentation of works of our students; it should remind the visitors to the conference that Prague is not only a crossroads of certain civilizations, but also the home and the workplace of talented graphic designers with a wide view of the world.

A meeting of three typographic studios (schools), which maintain friendly relations with each other, would be in itself sufficient to fulfill the meaning of the word "crossroads" conceived as mutual interpenetration and inspiration by creative ideas, if we considered typography as an ancillary art discipline only. . . . The typeface and the study of its character in various languages of the world is the subject of interest of the students of Type|Media, the postgraduate department for Type Design and Typography at the Royal Academy of Arts in The Hague. Each of the twelve students of this department (Erik van Blokland, Paul van der Laan, Just van Rossum, Petr van Blokland, Françoise Berserik, Frank Blokland, Jan-Willem Stas, Frans van Mourik, Fred Smeijers and Peter Bilak) has created, under the guidance of the Academy's teachers, a draft of an original typeface, which takes into consideration already in its design the specific features of the selected language area. Some of the students in their investigations into the frequency of letters in various languages and their professionally executed digital realizations of original alphabets have reached the boundary of genuine scientific research. The students from the Haag prove by their exhibits that the visual identity of a cultural institution, a company or an orientation system within a public space can be built on the firm basis of an unmistakable typeface.

The Studio of Graphic Design and Visual Communication, headed by Rostislav Vaněk, solved the theme of the “crossroads” in a close link to the promotion of AĽapl as a bearer of traditional values and promoter of innovative trends in typography. By means of an effective graphic short-cut, linked-up to simple, animated visual signs and with the use of contemporary aesthetic reflections, Vaněk’s students achieve crystal clear communicability and easy realizability of each of the designs exhibited. The works of these students, created under the careful guidance of their teacher, rank with the top of European graphic design. Lettering was not always a bearer of powerful art emotions. Today, however, we are witnesses to further gradual interpenetration of typography and absolutely free art. At present even a conceptual artist can find a common language with a typographer. There are no longer any hard and fast lines that would separate the individual areas of graphic design. In the studio of Type and Typography, headed by František Štorm, the emphasis is placed on an individual and unmistakable style. In this studio, loosely formulated assignments stimulate the development of the student’s personality, so that the fourteen students participating in the exhibition represent the same number of diametrically differing answers to the question, what exactly is this crossroads of civilizations.

František Štorm, 22 August 2004



ATyPl in Prague: 1969–2004

By Adam Twardoch, Country Delegate of Poland and ATyPl Prague 2004 Program Committee Member

After 35 years, Association Typographique Internationale (ATyPl) is returning to Prague, Czech Republic, for its 48th annual conference. The first ATyPl Prague conference took place 1969.

In March 1968, my dear friend and great Polish typographer Andrzej Tomaszewski was doing his compulsory military service. He was fortunate not to have to go to Prague in a tank – but some of his colleagues had to. It was a terrible experience, both to the citizens of Czechoslovakia and to the soldiers from the Warsaw Pact countries. One year later, his father Roman, a renowned typographer and designer, long-time ATyPl Board member and country delegate for Poland, joined other typographers at the historic ATyPl Prague 1969 congress.

Andrzej recalls his father's and his own memories: *"The first ATypl Prague conference (the eleventh ATypl conference) was planned to take place in 1968. However, as the older ones among us remember, 200,000 soldiers from the Warsaw Pact and 5,000 tanks (including many from Poland) invaded Czechoslovakia and violently stifled the Prague Spring – a movement that was giving great hope to Czechs, Slovaks and people from neighboring countries. The Prague meeting of typographers, designers and printers was rescheduled for the following year. Paradoxically, the political tragedy made the ATypl event even more important. Many significant personalities decided to go to Prague despite all obstacles, including the legend of European typography, Jan Tschichold from Switzerland, the elegant John Dreyfus from England, the readability researchers François Richaudeau from France and Bror Zachrisson from Sweden, the very popular West German designer Kurt Weidemann and the Dutch typography expert Gerrit Willem Ovink. The convention was held in the assembly hall of the Charles University Faculty of Law, and was chaired by Oldřich Hlavsa from Czechoslovakia and Roman Tomaszewski from Poland, among others. A very real topic back then was the transition of visual information from the Gutenberg galaxy to the computer era – a subject that is still of concern."*

In 1968, the Czech and Slovaks started their run for freedom, but it was too early. The ATypl conference was to coincide with this political development that turned out horribly. Despite the tragedy, the ATypl conference was not cancelled, but only postponed. Finally the typographers came together in Prague to prove that typography can be a means of communication above barriers. Despite the tension between the political forces, type artists from both sides of the Iron Curtain met, talked and enjoyed the time together. It reinstated the fact that the political division of Europe between West and East was artificial.

In 2004, after 25 years, this run for freedom will be symbolically finished. This year, another political process is taking place, but this time the outcome will be very different. The Czech Republic and other Central and Eastern European countries join the European Union, manifesting that the political division is finally over – beyond all doubt. Thirty-five years later, ATypl comes to Prague once again, to celebrate the dialogue, the cultural exchange and the communication.

To some, this may sound like a cliché, but for me, it's reality – even that I was born six years after the first ATypl Prague congress . . .

IF YOU NEED HELP IN PRAGUE...

**If you need help, you can call ATypl's Executive Director Cynthia Batty:
(USA) +1 201 978 0542.**

EMERGENCY PHONE NUMBERS IN PRAGUE

Emergency Central Number	112
Police.....	158
City Police.....	156
Ambulance	155
Fire Department	150
Information about telephone numbers in the Czech Republic.....	1180
Information about telephone numbers abroad.....	1181

PAY PHONES IN PRAGUE

Pay phones in the Czech Republic come in two kinds – those that accept coins and those that accept telephone cards. Both types of pay phones are available all over Prague and the Czech Republic. Telephone cards can be purchased at post offices, newspaper stands, hotels, stores and many other places. They are convenient for longer or more expensive phone calls or if you do not want to have to worry about having coins with you all the time.

INTERNET CAFÉS

You can find internet cafés with high-speed Internet connections at almost every corner in Prague. Prices and opening hours vary, however almost all cafés close by 10 p. m.

GOOD INTERNET RESOURCE FOR PRAGUE

www.myczechrepublic.com – an excellent English-language website with lots of information about the Czech Republic and Prague.

AMERICAN EXPRESS OFFICES

American Express Foreign Exchange Services

Vaclavske Namesti 56

Prague, Czech Republic 11000

Telephone: +420 222 800 237

Fax: +420 222 211 131

E-mail: amex. prague. fes@aexp. com

Hours of operation: every day 9:00–19:00

American Express Foreign Exchange Services

5 Old Town Square

Prague, Czech Republic 11000

Telephone: +420 224 818 388

Fax: +420 224 818 389

E-mail: Fes. old. town. square@aexp. com

Hours of operation: every day 9 : 00–19 : 30

Credits and Thanks

The **ATypl Prague 2004 logo** was designed by **Roman Černohous** (cernohous@chello.cz) as part of a student assignment under Professor **František Štorm** at VŠUP. Roman designed the conference T-shirt and this Program as well, the latter with the assistance of **Pavel Zelenka** of Studio Marvil. The maps were designed by **Filip Blažek** of Designiq.

Printing was provided by **TYPO magazine**.

The **ATypl Prague Conference Website** was built and maintained by **Mark Barratt** of TextMatters and **Adam Twardoch** of Fontlab Ltd. and MyFonts.com

Pavel Zelenka has been extremely helpful on many matters in the preparation of the conference, over many months, as has **Maxim Zhukov**. And in the final days before the conference, **Alan Zaruba** has helped us with arrangements on the ground in Prague and at Archa Theatre.

The ATypl Executive Director, **Cynthia Batty**, wishes to thank these contributors, without whom the Conference would have been impossible.

AGFA | Monotype

Vysoká škola umělecko-průmyslová | Práze
Academy of Arts Architecture and Design | Prague



Adobe



FontLAB



creativepro

Microsoft

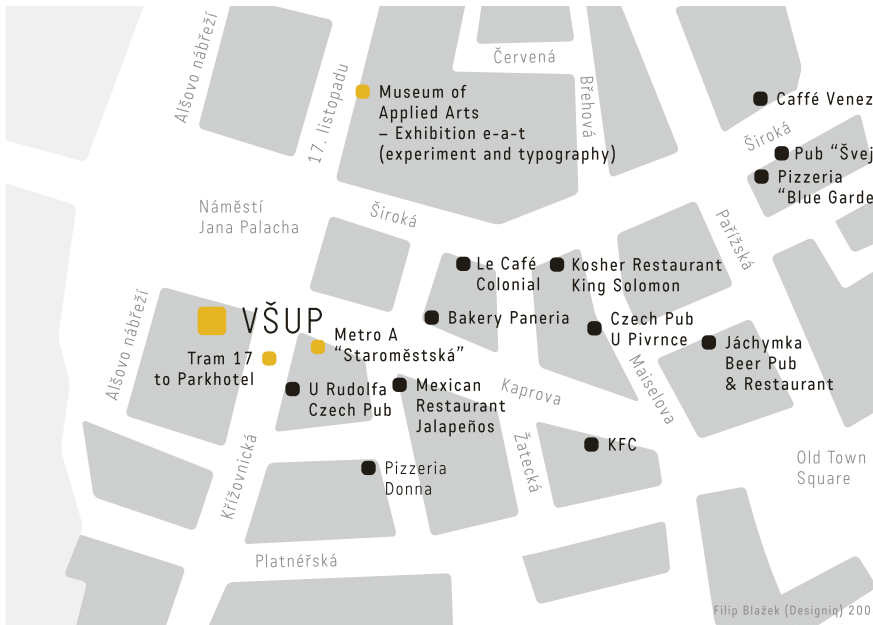
ParaType

Designiq



albadesignpress

QUARK



Alšovo nábřeží

17. listopadu

Červená

Břehová

Museum of Applied Arts
– Exhibition e-a-t
(experiment and typography)

● Caffé Venezia

● Pub “Švejk”

● Pizzeria “Blue Garden”

Náměstí Jana Palacha

Široká

Pařížská

● Le Café Colonial

● Kosher Restaurant King Solomon

VŠUP

Metro A “Staroměstská”

● Bakery Paneria

● Czech Pub U Pivrnce

● Jáchymka Beer Pub & Restaurant

Tram 17 to Parkhotel

● U Rudolfa Czech Pub

● Mexican Restaurant Jalapeños

Kaprova

Maiselova

● KFC

Old Town Square

Alšovo nábřeží

Křížovnická

Žatecká

● Pizzeria Donna

Platnéřská



LOCATIONS

Conference Hotel

PARKHOTEL PRAHA

Veletržní 20, 170 00 Praha 7

Phone: +420 2 24312376

Conference Location (all days)

ARCHA THEATRE

Na Poříčí 26, 110 00 Praha 1, Nové Město

Metro station: Náměstí Republiky

Phone: +420 221 716 111

www.archatheatre.cz

ATypl Welcome Reception

(Thursday Sep 30, 18 : 00)

CAFÉ IMPERIAL

Na Poříčí 15/1072, 110 00 Praha 1

www.hotelimperial.cz/cafe/home.asp

ATypl Reception for e-a-t exhibition

(Thursday Sep 30, 16 : 00)

e-a-t (experiment and typography)

Selection of contemporary

Czech and Slovak work (1995–2004)

Museum of Decorative Arts in Prague

Exhibition Hall, 17. listopadu 2, Prague 1

Gala Dinner (Friday Oct 1)

bus departs 19:00 from the street Na Florenci just through passageway at Archa Theatre)

BŘEVNOV MONASTERY

Markétská 1/28, 169 00 Praha 6

Trams Nos. 8, 22 to Brevnovsky klaster stop

Please note: You must purchase a ticket to attend the Gala Dinner!

VŠUP/AAAD

Academy of Arts, Architecture and Design

Address:

nám. Jana Palacha 80, 116 93 Praha 1

Metro station: Staroměstská

Phone: + 420 251 098281

www.vsup.cz