ABOUT THE SPEAKERS

VENUE

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www.typographichub.org

ALICE SAVOIE

The University of Reading

International cross-currents in typeface design: *France, Britain & the US in the phototypesetting era,1949–75*

The years following WW2 marked the beginning of a period of radical changes in typesetting technologies. After five hundred years of printing with metal type, the first machines that could set type photographically reached the market in the early 1950s. They initiated three decades of intense development in the field of photographic composition, an era which would only come to an end with the arrival of digital technologies in the 1980s. The advent of photocomposition represented a radical transformation in the way typefaces were produced. Drawing on her research of the phototypesetting era and its influence on type design processes, Alice will discuss the construction of a narrative in design history based on archival and oral history sources. In particular, she will address the identification of themes and topics from which her research project is built, and the issues faced by a researcher when working with a variety of accounts and archival resources.

ALICE SAVOIE *is a PhD candidate at the Department of Typography and Graphic Communication, University of Reading. Her research project investigates the relationship between technological shifts and type design processes, with a focus on the design of typefaces during the phototypesetting era. Prior to her PhD, Alice studied typography in Paris, France, and holds an MA in Typeface Design from the University of Reading. Between 2008 and 2010 she worked for Monotype Imaging as a typeface designer. Her PhD research is funded by the AHRC as part of a Collaborative Doctoral Award, and involves a close collaboration with the Musée de l'imprimerie in Lyon, France..*

www.frenchtype.org

DAVID OSBALDESTIN, ROBERT SHARL

Birmigham City University

The new print

Historically print has its origins in the domain of the printer/typographer, from the ground breaking work of John Baskerville crafting his type for the Cambridge Bible, to the multi-disciplinary publishing of William Addison Dwiggins; Book design in the digital era must embrace adaptive design and new workflows to craft tomorrow's print media. Print media in the 21st Century, encompasses the book as a central device which spans mediums: collaborative networked texts; new and emergent economic models; production platforms and distribution; aesthetics and form; and new audience expectations. Adaptive Publishing and type design are fundamental in defining the new language of print. Without adaptive design, print stagnates in pulp, and text is isolated in a sterile layer of screen typography. This lecture will discuss the shifting landscape of print, and show how the role of the Auteur now encompasses collaborative authorship, flexible publishing models and adaptive design, to reach multiple formats and new audiences.

DAVID OSBALDESTIN *is a senior lecturer in Visual Communication at BIAD, BCU. He is the Creative Director of the House of Caslon and Baskerville the Animated Film. David ran his own graphic communication practice, working with clients such as the Ikon, Fierce!, Birmingham Artists and Warm Circuit Records.* ROBERT SHARL *lectures in Internet and Digital Media at BIAD, BCU where he is Deputy Director of the MA programme in Visual Communication. He currently holds a BIAD Learning & Teaching Fellowship for his work in developing online strategies for creative enterprise and is the founder of Futurilla, a vehicle for new ideas around technology, community, design and education.*

www.osbaldestin.com
www.bcu.ac.uk

PRISCILA FARIAS

University of São Paulo

Tropical types:
São Paulo city 19th century typographers

Typography was introduced in Brazil only in 1808, following the transfer of the Portuguese court to Rio de Janeiro. The first printing shop in São Paulo city, a private venture started in order to publish 'O Farol Paulistano' newspaper, was inaugurated in 1827. In that same year, the first law schools were established in Brazil, including the São Francisco Square Law School, in São Paulo city. The influx of professors and students, along with the wealth achieved by coffee trade, are two trends that helped shaping São Paulo state intellectual life and typographic scene in the last three quarters of the 19th century. This presentation shows results from an ongoing research on São Paulo city graphic memory, focusing on the analysis of data gathered in Brazilian commercial almanacs, which allowed to tracing the profile and the role of São Paulo city 19th century typographers.

PRISCILA LENA FARIAS holds a BA in graphic design, and an MA and a Ph.D. in Communication and Semiotics. She is a professor at São Paulo University (Brazil) School of Architecture and Urbanism (FAU-USP), where she coordinates the Visual Design Research Lab (LabVisual). She is the editor of InfoDesign – Brazilian Journal of Information Design, and has published widely on typography, graphic design and semiotics. She is the author of the books 'Tipografia Digital' (Rio de Janeiro: 2AB), 'Fontes digitais brasileiras' (São Paulo: Rosari), and of typefaces distributed by T-26.

http://usp-br.academia.edu/PriscilaFarias.

VINCENT CONNARE

Dalton Maag Ltd.

'We are the 99%'

In the early 1990s at Microsoft we were building software for a new generation of computer users who were buying their first computer. Desktop computing made it easy for anyone to create type. Display fonts became appearing everywhere Tekton, ITC Beesknees, Neuland, and Adobe Trajan appearing on most fliers and restaurant menus. Emigre, Inc. was the newest and trendiest of the foundries with fonts from Zuzana Licko, Rudy Vanderlans, P. Scott Makela, Jonathan Barnbrook, Conor Manget and many others. In 1994 I designed Comic Sans. Today it is on every Macintosh and Windows machine in the world. You will find it on Bondi Beach in Australia or a small supermarché in the south of France. They might not be drinking their rose out of goblets of Comic Sans but it is on the digital menu at McDonald's in Manosque. These people are not the avant garde but the 99%.

VINCENT CONNARE has been working in the software industry producing font projects for corporations for over twenty years. Vincent was trained at New York Institute of Technology in painting and photography and holds a MA in Type Design from the University of Reading. He has worked at Agfa/Compugraphic and Microsoft Corporation in the USA before joining Dalton Maag Ltd. London in 2001 where he presently is a member of the type engineering team.

www.connare.com

VAIBHAV SINGH

University of Reading

Typography proper:
lessons from the Hamiltonian system of interlinear translations in the digital era of multi-script typography

In assessing the state of typography today, both as a discipline and as a practical field of creative activity, the re-emergence of multi-script settings cannot be denied and yet it is something that remains on the peripheries of critical discussions. With the rise of digital technologies, multi-script typography has acquired newer roles to play. Developing an understanding and appreciation of multi-script typography is not only imminent in this context but also remains a largely unaddressed aspect within the broader field of typography. This paper will seek to foreground certain aspects of the history of multi-script typography, particularly that of Latin and Devanagari combined, focusing on the development of a peculiar notion of combining two different scripts in a text: the Hamiltonian system of interlinear translations.

VAIBHAV SINGH is a student of type design. He studied architecture and visual communication before graduating with an MA in typeface design at the Department of Typography and Graphic Communication, University of Reading, in 2010..

www.reading.ac.uk

HAZEL WILKINSON

University College London

Ornamental type and the identification of unknown printers in the hand press period

This presentation considers the use of printers' flowers in the hand press period, specifically (though not exclusively) in the early eighteenth century. Printers' flowers are the pieces of ornamental cast type used in different combinations to decorate headings, titles and blank spaces in printed books. The presentation will begin with a short history of ornamental type and an overview of previous scholarship on this subject, and will then use evidence from early printers' manuals to show that it is possible to identify the printer of a book from examination of its printers' flowers. It will be suggested that printers' flowers offer better evidence in the identification of unknown printers than woodcut ornaments or alphabetical typography. A demonstration will follow in which the previously unknown printer of an eighteenth-century edition of Edmund Spenser will be identified. Images of ornamental typography will be shown throughout. .

HAZEL WILKINSON *is a doctoral candidate in the Department of English at University College London, where she is researching a thesis on eighteenth-century editions of the renaissance poet Edmund Spenser, under the supervision of Henry Woudhuysen. I completed my BA at the University of Oxford in 2009 and my MA at the University of York in 2010.*

www.ucl.ac.uk

JULIÁN MONCADA

University of Reading

Diverse voices
perspectives on gender diversity and the development of type design history

Due to our current economic and technological conditions, we have more practicing typeface designers and typefaces than ever before. Towards embracing possibilities of this growing interest, Typeface Design is still defining its nature beyond its mere practice and formulating itself as a discipline. This presentation looks at various issues of gender throughout the history of typography. It provides a narrative based on particular circumstances and episodes, in which type production was developed. It proposes that the approach to gender studies in typography, should avoid falling into the common bias of gender and feminist discussions, to enhance an open perspective. This provides a chance for typeface design to identify strenghts and weaknesses for future practice and study..

JULIÁN MONCADA *works as a typeface designer based in the UK. Educated as a Graphic Designer in Bogotá, Colombia, he has recently finished his MA studies in Typeface Design at the University of Reading. Besides working with letters and typefaces, he independently studies diverse issues and subjects on the history and development of typeface design and typography..*

www.reading.ac.uk

BARBARA HENRY

Harsimus Press

Reading Walt Whitman's faces

In *Faces*, a poem introduced in the first edition of Leaves of Grass, Walt Whitman leafs through a metaphorical specimen book to describe the human and the typefaces he sees while walking the streets of New York. Whitman's apprenticeship as a boy of eleven to a printer was instrumental to his career as writer, editor and publisher and he took an unusually active part in the design of all his books until the end of his life.

BARBARA HENRY *is currently Master Printer at the Center for Book Arts in New York City, USA and sole proprietor of Harsimus Press, publishing illustrated letterpress editions. She was formerly Curator of Bowne & Co., Stationers, South Street Seaport Museum in New York, a working nineteenth-century print shop.*

www.centerforbookarts.org

ELENA VEGUILLAS

University of Reading

La Tipografía
witness of the changes within the Spanish printing trade

The nineteenth century in Spain was politically unstable. The continuing economic crisis and various wars for the crown left the country exhausted. These circumstances had a negative effect on the Spanish Industrial Revolution. The printing trade was in a poor condition, as a result of these political circumstances and professional negligence among the printers. In this situation Gregorio Estrada, a publisher and printer, decided to promote a transformation in printing standards in order for them to be on a par with the European countries by publishing the magazine *La Tipografía*. *La Tipografía* was published from April 1866 to early 1870 and is likely to have been one of the first endeavours of the nineteenth century to promote a change in printing trade conditions in Spain. In addition *La Tipografía* witnessed and recorded nineteen-century innovations that deeply transformed the printing processes, including that of punch-cutting, type founding and printing; and by publishing all this information played, maybe not consciously, a leading role within the Spanish printing trade.

ELENA VEGUILLAS *is a graphic designer and publisher, co-founder of the Spanish publishing house Tipo e Editorial, which focuses on Latin typography. She was the editorial coordinator of the typography magazine Iconographic and production manager of Experimenta magazine. She has successfully completed an MA Res in Typography and Graphic Communication at the University of Reading, where she focused her investigations on magazines from different periods, especially the late nineteenth and twentieth centuries. She contributes to the design and typography websites Graffica.info and Unostiposduros.com.*

www.elenaveguillas.org

THOMAS MILO

Deco Type

Arabic versus Eurabic

Western scholars of Islam have a tradition writing and printing Arabic in a mixture of styles enriched with fantasy constructions. This produced a new kind of script, Eurabic, while in the Middle East typography for Islamic scripts only gained wide acceptance following Ohannis Mühendisoglu's successful adhering to Arabic script grammar with stylistic consistency. In the 20th century, superior Western technology was exclusively geared to Eurabic, and as a result it gained a powerful foothold in the Middle Eastern market. Computer technology adapted Eurabic rather than Arabic, which led to a sudden prominence of Eurabic to the detriment of Arabic. Eurabic script is now well-established and can be considered almost a separate branch in the family of Semitic scripts. As the demand for script grammar-driven Arabic remains, technical support for it on the computing platform is growing steadily. As a result Arabic and Eurabic now exist side by side.

THOMAS MILO *runs DecoType where he has developed Arabic Calligraphic Engine [ACE] a new advanced technology for Arabic text setting based on a thorough analysis of the Arabic script. Milo's typographic research serves as the fundament of the ACE technology, and also forms the basis for the development of the OpenType format. Milo's importance for the development of digital type and typography is evident: 'Dr. Karow made type digital in a way we know today (description of shapes as outlines, rasterization, hinting, greyscaling, plus page-layout improvements). Thomas Milo added the "smartness" needed for scripts that ask for a more sophisticated behavior than Latin'..*

www.decotype.com

ANTERO FERREIRA

Universidade do Porto / Antero Ferreira Design

Design catalogue for the Archive of the University of Coimbra (2005–11)
ortho-microtypography in scientific texts.

The presentation will explain and show in detail some theoretical and practical ortho-microtypographic aspects of the design and graphic production development of the exhibitions catalogues for The Archive of the University of Coimbra. The catalogues were made between 2005 and 2011, produced by Antero Ferreira Design and Alquimia da Cor, both companies based in Oporto, north of Portugal. The University, the archive, the briefing, the concept, the process, the methodology, the page-layout and the correction process are some steps of this presentation.

ANTERO FERREIRA *is a designer, university professor, researcher-collector (calligraphy, typography, book). Antero is currently Professor of Design and Typography at the Faculty of Fine Arts of the University of Porto (since 1989). He is the Founder of the studio Antero Ferreira Design and the co-founder and Design Director of the company Alquimia da Cor Produções Digitais. He has a PhD in Fine Arts (Design and Typography) and European Doctor Mention of the University of Barcelona (2003). Antero is a post-doctoral researcher at the Department of Design & Image at the Faculty of Fine Arts of the University of Barcelona; he is also Visiting Professor at Nova Scotia College of Art & Design, Canada and University of Barcelona and Polytechnic University of Valencia, Spain. He is Pre sident of the Deontological and Technical Council of the AND/ National Designers Association, Portugal and a member and consultant of several national and international institutions and publications.*

www.up.pt / www.anteroferreiradesign.pt

JULIET SHEN

School of Visual Concepts, Seattle / Shen Design

The several roles of a bespoke Native American font

Lushootseed is the critically endangered language of the Salish peoples, indigenous inhabitants of the region surrounding Seattle on America's Pacific Northwest coast. The custom Lushootseed font designed by Juliet Shen for the Tulalip Tribes of Washington has been used by tribal language teachers, applied to police cars, manufactured as wood type for letterpress printing, and appeared on their website. This presentation reviews the history of the script, the design process for the font, and the ways the font is being employed to teach Lushootseed and create a cultural brand for the Tulalip Tribes.

JULIET SHEN *teaches typography at the School of Visual Concepts in Seattle and has a MA in typeface design from the University of Reading. She has had an independent design firm in Seattle since 1989 and concentrates today on custom font design. She is co-chair of the TypeCon Education Forum and program director of the Type Americana conference. Her dissertation on the type designs of Morris Fuller Benton is published by Sherwin Beach Press in a letterpress edition, hand composed in Benton's Cloister Old Style. Her typefaces include Bullen, inspired by early American metal typefaces; Earlybird, for Oxford University Press; and Lushootseed School, the first Native American font to be cut as wood type by the Hamilton Museum of Wood Type & Printing.*

www.shendesign.com

ROB BANHAM

University of Reading

Lost in film
design and production in the twentieth century

Throughout most of the 20th century the typographer's role was one of specification and was very much limited by technology. The typographer relied on the work of several craftsmen or women – punchcutter, typefounder, compositor, platemaker, printer, and binder. By the year 2000 anyone with a desktop computer could make typefaces, compose documents and supply PDFs for printing; most of the craftsmen were now obsolete. Written accounts of this tumultuous period by no means provide a complete picture of these changes but there are large numbers of films that document 20th-century printing and typesetting technology. In many cases these films challenge the accepted views of the technologies that they document and, when gathered together, provide an alternative view of their history. This talk will show the outcome of an AHRC-funded project to document such films and demonstrate their importance to the history of graphic communication.

ROB BANHAM *is a senior lecturer in the Department of Typography & Graphic Communication at the University of Reading where he teaches design practice and lectures on the history of graphic communication. He has a particular interest in using archives and collections for teaching and learning. His research interests include the design of printed ephemera, the influence of technology on design, and the history of colour printing. Rob also works as a freelance designer, edits and designs The Ephemerist, and is part of a team of volunteers who organise a highly successful programme of lectures and conferences at St Bride Library in London.*

www.reading.ac.uk

ASPASIA PAPDIMA, THOMAS PHOTIADIS
EVRIPIDES ZANTIDES

Cyprus University of Technology

The use of eye-tracker technology to evaluate gender perception differences/biases on typeface design and characteristics.

It is often observed that the typographic language used to communicate—the same—messages to women to be different than to men and vice versa. Studies on 'feminine' versus 'masculine' typography have found that certain letterform characteristics convey masculine connotations, such as bold and shadowed letters and other convey feminine, such as italics, script/calligraphic, curved letters and lowercase serif fonts. Using Eye-Tracking technology, a process of measuring and analyzing the navigation of the user's gaze on visual stimuli, the present paper investigates whether there are gender differences on the legibility of certain typefaces. Through an experiment and questionnaire, two different gender groups were asked to read a series of paragraphs in various fonts, and measurements were taken in terms of speed, navigation, pause, fixation and duration for each paragraph.

ASPASIA PAPADIMA *is a Lecturer in the Department of Multimedia and Graphic Arts. She has a Master's degree in Graphic Fine Arts from the University of Kent, and a BA degree in Graphic Design from T.E.I. Athens.* EVRIPIDES ZANTIDES *is Assistant Professor in the Department of Multimedia and Graphic Arts. He is country delegate of Cyprus for ATypI, member of The International Association for Semiotic Studies, the International Association for Visual Semiotics and the Hellenic Semiotics Society.* THOMAS PHOTIADIS *is a PHD Candidate in the Department of Multimedia and Graphic Arts*

www.cut.ac.cy

JESSICA GLASER

Wolverhampton University

The graphic sandwich

Music is the most frequent metaphor used in discussing the textural and tonal aspects of designing with type. Carter, Day and Meggs, in *Typographic Design: Form and Communication* argue, 'It is through the principles of repetition and contrast that the typographic designer creates visual order.' They expand upon this idea, drawing musical terminology further into their theory, when arguing that a graphic designer should use the concept of the 'three part form' in creating their work. Although the musical analogy is one that infuses graphic design practice and theory, there is potential for more complexity. This paper will develop an alternative visual analogy, that explores the idea of imbibing type, creating the opportunity to discuss the potential relevance of many more of the five senses within the context of designing with and appreciating typography.

Jessica Glaser is an academic, designer and writer, with many graphic design titles to her name, including the best selling Graphic Design Exercise Book, *published by Rotovision. She is a regular contributor to conferences and publications and some of her most recent work appears in 'Paperweight – Newspaper of Visual and Material Culture' and the online publication 'Smashing Magazine'.*

www.wolverhampton.ac.uk

WEDNESDAY 14 MARCH

1030   Alice Savoie
International cross-currents in typeface design:France, Britain and the US in the phototypesetting era,1949–75

1100   David Osbaldestin, Robert Sharl
The new print

1130   TEA AND COFFEE BREAK

1200   Priscila Farias
Tropical types: São Paulo city 19th century typographers

1230   Vincent Connare
'We are the 99%'

1300   LUNCH BREAK

1400   Vaibhav Singh
Typography proper: lessons from the Hamiltonian system of interlinear translations in the digital era of multi-script typography

1430   Hazel Wilkinson
Ornamental type and the identification of unknown printers in the hand press period

1500   TEA AND COFFEE BREAK

1530   Julián Moncada
Diverse voices: perspectives on gender diversity and the development of type design history

1600   Barbara Henry
Reading Walt Whitman's faces

1630   PLENARY SESSION

THURSDAY 15 MARCH

1030   Elena Veguillas
La Tipografía: *witness of the changes within the Spanish printing trade*

1100   Thomas Milo
Arabic versus Eurabic

1130   TEA AND COFFEE BREAK

1200   Antero Ferreira
Design catalogue for the Archive of the University of Coimbra (2005–11): ortho-microtypography in scientific texts.

1230   Juliet Shen
The several roles of a bespoke Native American font

1300   LUNCH BREAK

1400   Rob Banham
Lost in film: design and production in the twentieth century

1430   Aspasia Papdima, Thomas Photiadis, Evripides Zantides
The use of eye-tracker technology to evaluate gender perception differences/biases on typeface design and characteristics

1500   TEA AND COFFEE BREAK

1530   Jessica Glaser
The graphic sandwich

1600   PLENARY SESSION

1630   Concluding remarks