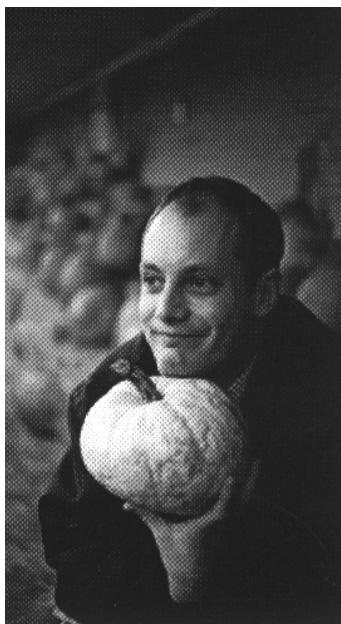
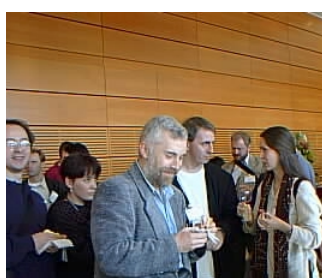


Atypi photo album



Seasonal printing

After many years spent printing from potato cuts, Henry White of Skegness, England discovered the joys of pumpkins. With a near-identical consistency to the potato, yet a better capacity for ink-retention, he found the orange vegetable more suited to his needs. Join him tomorrow in the Salle D'Alors at 3pm for a demonstration. Attendees will also be able to make their own pumpkin prints – perfect for early christmas cards.

Le Colofon

This publication was brought to you by:
Jack Andrew
Eduard 'arrison
Stuart Bailé
Marc Barriere
Henri Blanc
Claude Bruton
Pierre Fréredieu
John Frank Porchez
et les amis
on Macs and HP printer, which is rapidly running out of ink.

Chaucer sur CD

Geoffrey Chaucer est le grand poète anglais du Moyen-Age dont William Morris, le célèbre typographe anglais, avait fait, en 1896, une édition des œuvres complètes qui a été imprimée par Kelmscott. Pour Morris, créer un livre où texte, typo et illustration sont intimement mélangés, voire indissociables, était une façon de rendre hommage à l'œuvre d'un auteur. Cette édition du « Kelmscott-Chaucer » a de suite été saluée comme une œuvre d'art et a donc été épuisée très vite ! Elle vient d'être rééditée par Octavo sur CD. Octavo est un éditeur de livres rares sous forme électronique. Ils sont scannés à très haute définition et édités avec PDF. Chaque page et la couverture peuvent être zoomés jusqu'à 600% et on peut faire les opérations habituelles de recherche, copie etc. sur le texte. Voir: <http://www.octavo.com/bookbag/index.html>

Adrian Frutiger ages 10 years according to Linotype

According to the Linotype Frutiger Stones Poster the eminent type designer, here to celebrate his 70th birthday has in fact aged 10 years! Printed in three languages the poster proclaims the font guru has reached the ripe old age of 80!

The dreadful typographic faux pas was spotted by child prodogee of Frutiger's, the respected type guru Phil Baines. Eagle eye Baines – some 40 years his junior – allegedly said, 'it's a big mistake to make, and Linotype must pay for it – else the Univers is nigh.'

Swede call

Is there a smartypants who knows if ESSELTUB – a typeface designed by Stig Åke Moller has been digitised? I believe it was designed for the Swedish Metro.

I need it for a job. Please contact Debi Ani druing the CONFRANCE or e-mail on debiani@compuserve.com
Big thanks.

Save the Sputnik

Imagine an eight-ton satellite falling out of the sky and crushing your house or car. Sounds farfetched? Not according to Yuri Molotov of the Russian Space agency. Earlier this month Apple announced the replacement of the popular and commonly used Sputnik currency symbol with the obscure 'euro' symbol. According to analyst Sly Moses this decision led to the collapse of several Russian banks with knock on effects in South America and elsewhere. Sly explains, 'Russian banks had invested heavily in the Sputnik, diverting pension funds, and foreign currency reserves and teachers wages into secret Sputnik

funds. When the Sputnik disappeared they were left with nothing. One of the companies badly effected by the banks collapse is Spacestring Industries who manufacture the spacewire and spaceladders that bind together a network of Russian communications satellites. According to Yuri, if the wires are not replaced every three months the satellites will begin to 'fall from the sky like icebergs!' He continues, 'We need your help! Write to Apple. Get them to save the Sputnik.'

Did any one spot the cocktails?

Last night's cocktail soirée at La Musee de l'Imprimerie went down well it seemed, despite the noticable absence of any cocktails! Those hoping for a long comfortable screw had to content themselves with any spare quoin inside the museum. (oh please - ed.)

The rest of us enjoyed the vin blanc and the chance to mingle in the lovely coutyard. Thanks to the Museum staff and Sharon for organising this freebie, and letting in the latecomers and rif-raff, ie: the AZERTY crew.

Historical typefaces: design, redesign, rehabilitation or concessions?

Questions for Franck Jalleau: *Type design at Imprimerie nationale and typographic teaching at Ecole Estienne.*

Q: You have digitized the Romain du roi; did you start from the outlines designed by Truchet?.

FJ: No, from the interpretation Grandjean did when he cut the punches.

Q: The printed characters as seen on the Médailles du roi don't look exactly the same as your Grandjean-IN characters.

F.J.: If you take 15 type designers and ask them to digitize one given character, you'll get 15 different characters. Let's say that the Grandjean-IN is my own view of Grandjean.

Q: You showed one slide with a text set with the genuine Grandjean and the same text set with your Grandjean. They don't have the same boldness, they don't look similar.

F.J.: Why not? If I had to do exactly the same, I could have scanned the genuine glyphs. Why reproduce the ink spreading? It was a default of XVIII° Century types and printing systems. I could do it with random outlines. Redesigning is not copying.

Surf's up

Apparently, the web is up and running. It will contain as close to realtime news as is humanly possible, and you don't have to fold it yourself. Have a nice evening. Fin.

QWERTY#Y₂

ATypI (Association Typographique Internationale) Conference Gazette / Lyon 1998 / Samedi 24th Octobre

is the new title, because Clive has arrived after a passport nightmare and brought an English keyboard. A's should now be A's and not Q's. Two main things: a. The auction for ATypI will be in room Salle Rhône 3B at 6:30pm tonight, viewing from 4pm, and b. The Board of ATypI met in secret conclave yesterday and has just issued this **Important statement**: 'It was originally intended that there be a moderated discussion session about the issues surrounding the Berthold library on Saturday at the Lyon Congress. For reasons of current outstanding and potential future litigation, the ATypI Board decided at last night's meeting to protect its members by disbanding the debate. The Board will look into the Berthold matter after the Lyon Congress to determine future ATypI activity, if any.' **Avis important**: Il était prévu initialement d'avoir, lors de ce congrès de Lyon, un débat sur le devenir de la collection Berthold. Compte-tenu de l'état actuel du problème et de l'éventualité d'une future affaire judiciaire, le bureau de l'ATypI a décidé hier soir de protéger ses membres et d'annuler ce débat. Le bureau de l'association reprendra ce dossier Berthold après le congrès de Lyon pour décider d'éventuelles actions de l'ATypI.

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

Euroface, the Europe's choice

Brought to you by Broodje & Kaas

Objective

The problems of traffic-control-device-design are many and complex. What is clear at the present time is, that there is the need for uniform design review procedures. To ensure the road safety for the next century, the European Committee for Uniformity of Type Design and Type Safety (ECforTS) organised an international design contest in order to find the truly legible-for-all-purposes-suitable-typeface.

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

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

Results

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

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

Conclusions

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

The research included continuing reevaluation of existing type designs (Helvetica, DIN Schriften, Universe etc.) The results are very surprising. For instance: Helvetica failed in all the laboratory tests, obtaining only 0.4 ISRU. Consequently, the European Committee for Uniformity of Type Design and Type Safety decided to abolish Helvetica for the 21 century as absolutely non-functional and dangerous for the new generation. As we have emphasised, this total systems viewpoint is necessary in order to avoid proliferating design which, whilst independently effective for regional problems, conflict with the current overall system.

For further information contact your local Broodje & Kaas Bureau or call The European Committee for Uniformity of Type Design and Type Safety. Or, really, peterb@rainside.sk

Werkplaats Typografie

The Werkplaats Typografie (Typography Workshop) is a postgraduate-level institution recently initiated in Arnhem, Holland. Under the charge of graphic designers/teachers Wigger Bierma and Karel Martens, the 2-year course attempts to avoid the pitfalls common to most higher design education, being founded on real work rather than theory or free work (though both are also very much in evidence). According to the introductory brochure this 'creates the correct sense of requiredness' for advanced study, encouraging learning by everyday discussion rather than formal teaching. Affiliated to, yet physically detached from, the local art college, the department occupies an old radio station building; a large yet intimate space suitable to realise its intention to provide a meeting place for like-minded designers. The first year roster includes participants from Switzerland, England and Germany as well as Holland, from various backgrounds spanning a number of art and design disciplines. Those interested can get further information from the brochure hopefully lying around somewhere in Lyon (looking A5 and white), the Hogeschool voor de Kunsten Arnhem on 0031 (0)26 3535635 or the Werkplaats direct on 0031 (0)26 4462950.



Trouble at St Bride's

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

The situation at St Bride's is deteriorating again, and support from from AtypI can make a real difference. In 1990 we collected signatures at AtypI in Oxford. This caused the City of London to purchase the complete library in exchange for payment of rent to the St Bride Foundation and Church. The City would now like to drop present premises (saving rent), move the library to an inaccessible site in the north of London (reducing expenses), and eliminate the librarian (saving the salary). The next step would be to integrate the collection into the stacks – and the whole thing will disappear like the ATF library did at Columbia. It would be a huge loss. The strongest move is to let the City know that St. Bride's Printing Library plays a significant part in the world of distinguished design and designers.



Thrice Great, Once Again

The Rumbblings of History

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

– Thamus speaking to Thoth, 'Phaedrus', Socrates

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

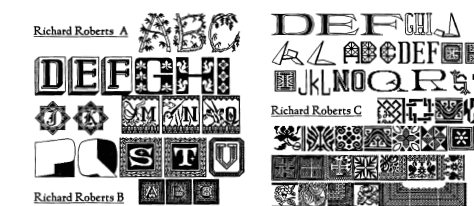
Type, and her great-grandmother, writing, have ever been intimate with technology—and with ingenuity. The history of letters parallels the development of commerce, of religion, and has driven itself forward on the leading edge of industry. It is no surprise that the graphic arts were at the front wave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

Is it so strange that the fall of the 'iron curtain' coincided with the rise of desktop

publishing? After all, if it wasn't for printers like Thomas Paine and Ben Franklin, we Americans might still be wishing the Queen a very happy birthday!

Soon after the first Mac hit the streets, we saw the Apple LaserWriter, containing John Warnok and Chuck Geshke's PostScript page description language, which incidentally contained a method for describing the shapes of letters using a series of co-ordinates and logical commands.

The first LaserWriters contained a basic set of type outlines, rendered from data acquired from ITC and Linotype. This group of faces, initially built-in to the earliest HP and Xerox laser printers, produced an unmistakable effect on the business correspondence of the next decade, the vast majority of which has ended up set, by default, in either 'Times' or 'Helvetica.' Fortunately, the LaserWriter Plus soon followed and a group of additional faces was selected by a group headed by Sumner Stone, Adobe's Director of Typography, adding a digital version of Hermann Zapf's elegant Palatino, which although it loses all of its original subtlety, retains, at least, the broad proportions which make for much more pleasant reading at low resolutions, as well as Herb Lubalin's Avante Garde and Zapf's Dingbats. In the natural spirit of friendly competition, Microsoft sometime later made clones of these faces available in Windows, and the die was firmly cast.



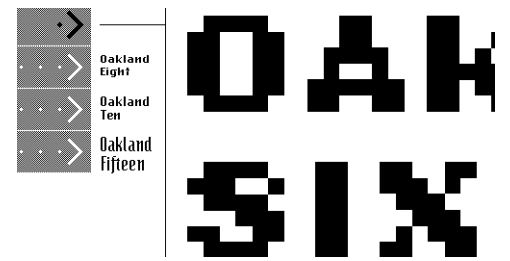
'Play Ball!' in the Type Decade (1984-94)

While the Macintosh provided the playing field, it was a small company in Plano, Texas which brought the bat and ball to the Type Decade. Jim von Ehr's Altsys Corporation began producing software to edit the chunky bitmap fonts that the Mac used. Fontastic™ fans around the world were soon exchanging fonts of surprising creativity and occasional utility.

In 1986, von Ehr and his team began offering the new type pioneers access to the pre-release version of a program called Fontographer. At the time, the company asked beta testers to pay the full list price for the privilege of sending in bug reports! But we were happy to have the chance to begin working with an amazing new tool. Here was a true CAD tool, with bezier curves, and 255 little glyph boxes waiting to be filled. Peter Karow's IKARUS from URW in Hamburg was only available on

systems costing upwards of \$100,000! Quickly, early adopters began to produce the most astounding assortment of alphabetic shapes ever seen.

In California, Emigre magazine's designers, Rudy van der Lans and Zuzana Licko began marketing the unique geometric and bitmap fonts which they had designed for the magazine. With this began an era of dynamic type design which brought both new highs and dramatic lows to the typographic palette. Some of the fonts which have defined the era are remarkable in their ugliness, as if it were time, once and for all, for the traditions of good design to be tossed out.



Yet, underlying all of it is the undeniable fact that there are more great new type faces begin produced today than ever before in typographic history. Both type designers, like Matthew Carter, and graphic designers such as Erik Spiekermann have turned to the digital tools to produce new and successful designs. Adobe has developed a type library unexcelled in history for its utility and command of detail. Adobe's Robert Slimbach and Carol Twombly have barely begun to mature as designers (Fred Goudy worked well into his 80s!), yet between them have produced faces that can stand with the finest ever. Licko has turned a Tschichold-like corner, and has produced some lovely renderings of the undying old masters, Baskerville and Bodoni. Can a Jensen be far behind? And new masters arise. For in addition to the blossoming of subtle text faces, there are also boundaries being broken by some exciting and sometimes difficult designs of the post-cold war, pre-millennial era.

Filosofia

The combination of the Mac, Fontographer and the PostScript interpreter has marked indelibly the stream of human communications. The next step is to the world of type as information. Cybertype? Well, it sure looks like it!

By Peter Fraterdeus

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

Passionate Conception, Easy Birth

By Brian Willson, 3IP

Funny how things get started. My own work as a type designer of lesser note began as a hobby, a pastime, an experiment in making a really authentic-looking handwriting font, so people could substitute a keyboard for hand cramps. Being a hapless novice, I soon realized this early experiment would take forever to perform. But something drove me to tweak, to space, to kern. And, oddly, people liked my first couple of fonts, and I began fiddling with other peculiar type styles – old-looking text-type, historical penmanship. And people started buying licenses. Before I knew it, type design and sales started taking up a lot of time around here.

Then one day I stumbled on the contents of a cheapo font CD-ROM, and in a rush of angry adrenaline, my world view changed. There displayed, plain as you please, were a couple of my hard-wrought early experiments, renamed and offered blatantly for sale as someone else's contributions to the creative fabric of the digital landscape. Damn!

A flurry of e-mail messages followed. I noticed a fellow type designer's work also knocked-off on this product, so I fired off an alert to her. She recognized other colleague's efforts there, too, lifted and passed around for all the world to see, and there followed a sort of gush of indignant e-mail. Word of this particular CD-ROM spread like chicken pox in 1955. But it turns out other, similarly unseemly cases of 'borrowing' distinctive type designs had been happening for years – decades even. And it seems other type designers had long been struggling against a formidable tide: the U.S. Copyright Office, which – for antiquated reasons ('the alphabet belongs to everyone') – refuses to protect type designs.

A few weeks, a lot of spawned ideas, and hundreds of e-mail messages later, TypeRight was born. A passionate conception, a swift and easy delivery. Our little group ended up by its own momentum comprised of about a dozen type designers and aficionados – every one but me well-versed in type and/or intellectual property issues – with the shared common goal of promoting type as an art form worthy of intellectual property protections worldwide. And, sure enough, our hodgepodge steering committee turned out to be a global group, with a member from the U.K. and another from New Zealand. We have representatives from giant corporations and one-man shows. Most of us are men, but a couple of us are women (about the same ratio as our Macs to our PCs).

Some of us are also Web experts, and one of these came up with a quick design; a couple others implemented sections and link lists and individual pages. Some of us are writers and/or publishers who submitted new and old discussions of our newborn digital mission. Another knows copyright law and stands ready with invaluable advice. Me? I registered a domain name and donated an IP address on 3IP's Webserver. Say hello to TypeRight at www.typeright.org.

Funny how things get started. Since those first discussions in late 1996, in part because of a Web-fueled rise in interest in fonts and type design, word of TypeRight's mission has traveled far, fast. The group got itself an Impact Award from Publish magazine and mention in numerous other conspicuous print and digital publications. Our Web button campaign has been spreading, and the number of people who have signed our petition to the US Congress is rapidly approaching 1,000. In fact, we find that an overwhelming majority of people favor copyright protection for type design – and most seem astonished that it's not already in place in the US, as it is in most other Western countries.

Oh, there've been recent advances: Adobe Systems won a landmark case against a notorious knockoff artist based on copyright of digital font outlines (as opposed to design). But most experts equate our mission with tilting at windmills.

That's all right. We're determined. It's clear to us that right is on our side. Undaunted, we march on.

How to support TypeRight's cause

Despite its rising profile, TypeRight needs a rallying cry for its mission to succeed. By acting cooperatively and singlemindedly, the international design community has a chance to affect new laws and attitudes that directly impact its core focus on responsible, imaginative communication and expression.

First, in an effort to ease the path toward ethical use of type design technologies, TypeRight has compiled The Guide to Ethical Type Design. This Web publication, authored by a team of TypeRight supporters, seeks to answer ethical questions that might arise in the course of type design. The Guide attempts to define such terms as 'revival,' 'remix,' and 'derivative work' and to distinguish between theft and inspiration. Consider reading, printing out, and distributing copies of the Guide for use by discussion groups or in educational settings.

Second, consider signing TypeRight's petition to the US Congress and Copyright Office. You don't have to be

a US resident to sign – the lack of protection there affects type designers everywhere.

<http://www.typeright.org/petition.html>

Finally, consider displaying a TypeRight button on your design-related Website. Logo buttons are available in various sizes and formats here:

<http://www.typeright.org/logo.html>

Your links to TypeRight's Website and Guide to Ethical Type Design will go a long way toward furthering the cause.



A Visit to the Gallo-Romaine Museum

By Cynthia Hollandsworth

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

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

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

Ladislav started the tour with a brief history of the Roman letters. All letters came from the Semitic, and from pictograms. He said that the Semites kept the pictographic references in the shapes of the letters and their names, and it was not until the Greeks redesigned the letters into completely abstract shapes that letterforms were separated from their pictographic roots.

The Greek words were always written without spaces between them, and the letters were all the same width. When the Romans imposed their aesthetic on the

shapes, their major innovation was to soften the geometric Greek forms into the sinuous Roman shapes we know today, and to allow each letter to have its own unique width. When these new letters were combined into words with spaces between them, a new standard of legibility in which the word itself had a visual identity, was the result. These innovations made the Roman interpretation of the alphabet much easier to read, and more democratic.

After the opening discussion, given at the top of the spiral staircase to the museum and surrounded by a tantalizing circle of amphorae, we descended into the treasures below. Ladislav pointed out inscriptions that had particular meaning to him, and reinforced an idea he had explained to us regarding the influence of the shadows in inscriptions on the designs of the letters.

At the end of the visit, he shared with us some remarkable books from his personal collection. These were some of the finest books on Roman lettering we had seen. One was a very large 19th century facsimile reproduction of the the Claudian Tablet—a beautiful and very famous incised bronze inscription in the collection—which contained a full-sized reproduction of the tablet in several spreads. Another one was the Louis Perrin book on inscriptions, containing the typefaces discussed in the lecture of Rene Ponot here at A Typ I on Saturday. Even the museum staff gathered around these wonderful books for a look.

The tour was very fine, and it was kind of Ladislav to spend his time with us and share his unique views about the ancient letters. The museum is recommended to all delegates at A Typ I. It is a great collection of stones that should not be missed. The museum is located in the Old Town area, at the top of the funicular.

OpenType F

Adobe a fait de bonnes choses, comme distribuer PostScript, il y a déjà quelques années, alors que ça n'excitait personne et ce avec ses alliés Linotype et Apple. Ils prirent compte de la qualité typographique, s'entourèrent de bons dessinateurs de caractères et protégèrent leurs droits. Quand Apple et Microsoft s'entendirent pour développer TrueType et son langage de

description de page, Adobe tenait pratiquement tout le marché des arts graphiques.

Maintenant on a (ou presque) OpenType, un projet commun Adobe/Microsoft qui va unifier TrueType et PostScript comme un grand standard compatible. Que va devenir le marché ? et les prix ? Les dessinateurs de caractères vont-ils être obligés de devenir taxis ou laveurs de vitres ? Autant de question auxquelles David Lemon (d'Adobe) n'a pas répondu hier. En revanche il a parlé technologie et montré quelques nouveautés de ce standard, comme :

– La bibliothèque OpenType Layout services Library, qui donne aux applications des informations sur ce que peut faire une fonte. C'est quasi disponible pour des développeurs.

– Uniscribe, une sorte d'interface entre votre logiciel et le système, pour des applications multilingues complexes. Ce sera disponible plus tard dans l'année.

– Adobe développe des rasteriseurs OpenType pour Windows NT5 (pour 2008 si ça ne va pas plus vite !).

– Adobe Type Manager pour Windows et Mac sera bientôt disponible.

– On pourra utiliser les fontes OpenType avec les applications actuelles, du moins sans utiliser les jeux étendus offerts par OpenType.

– Adobe a écrit un utilitaire pour convertir les fontes Type1 en OpenType et pense le diffuser largement. Puisque les métriques sont modifiées par la conversion, on ne voit pas bien à qui ça va servir !

Divers autres points ont été évoqués, mais les dessinateurs professionnels de fontes les connaissent déjà. Les autres ont été fascinés, ou intéressés, par les démos de manipulation et de sélection de caractères.

David Lemon a aussi annoncé qu'Adobe va aussi délivrer des fontes OpenType qui utilisent TrueType. Mais à la question « Est-ce que Quark Xpress va supporter OpenType », il a répondu en garçon bien élevé « Vous savez, Adobe et Quark ne se parlent pas beaucoup ... » !

UK

Adobe did a few things right, all those years ago when they delivered PostScript to a less-than-excited world. They found good allies in Linotype and Apple. They cared about typographic quality (if we pass over the first, rushed, botched LaserWriter core font set). They nurtured good type designers and ringed their intellectual property rights with a pack of fierce, snarling lawyers. By the time Apple and Microsoft agreed, in a fit of pique, to develop TrueType and its associated page description language, Adobe more-or-less owned the graphic arts market. Professional designers specified PostScript and, mostly,

Adobe. TrueType owned the mass market but despite its inherent qualities and potential for making great fonts, designers have never trusted it. So PostScript attracts high quality, high price, fonts, trad foundries and the lion's share of the IPR income.

So now we have (or nearly have) OpenType, the Adobe/Microsoft joint venture which will unite TrueType and PostScript fonts in one great new almost-compatible standard. What will happen to the market? Will the ruling price for an OpenType font decline to TrueType levels? Will those of you who are type designers have to go back to driving taxis and washing dishes?

These are a couple of the questions which Adobe's David Lemon failed to discuss at his talk yesterday about the progress of OpenType.

Instead he talked about the technology and the facilities available through the new standard. The news is:

– The OpenType Layout Services Library, which gives information about what a font can do to software applications. This will be released to developers any day now.

– Uniscribe, which is some kind of interface between your software and the operating system which allows you to use complex multilingual scripts, will be released to developers later this year.

– Adobe is building OpenType rasterisers for Windows NT5, which will be available of NT5's release (in 2008 at current rate of progress).

– Adobe Type Manager on Windows and Macs is coming along.

– We'll be able to use OpenType fonts on existing applications, though without getting at the extended character sets that OpenType makes available

– Adobe has written a utility to convert existing Type 1 PostScript fonts to OpenType and is thinking about releasing it to a wider audience. Since the conversion changes the metrics of the font of the way, it's hard to see why this would be of any use to anyone.

There was a lot more of this stuff, which is fascinating to serious font developers, but they mostly know it already.

For the rest of us, the demonstration of character selection and manipulation was interesting, fascinating, or scary, depending on your point of view.

Also interesting was David's announcement that 'Adobe will also be releasing OpenType fonts that use TrueType'.

Most amusing question: 'Will Quark Xpress support OpenType layout features?' David, a well-brought-up boy, began: 'Adobe and Quark don't talk a lot...'

A Call for the Character Standardization and Glyph substitution

by *Vincent Connare*.

There has been an unfortunate side effect to the adoption of the personal computer as the primary publishing technology, namely the lack of standardized rules for type design. There are piles of books and technical specifications on the subject but no central resource accessible to type developers.

Traditionally in type companies the experience of past jobs and the knowledge of the more experienced employees are documented and updated as a resource for the type production staff. Technical specifications, along with these senior employees, provide the production people with the support they need to make consistent font files for their employer. This has worked well in larger companies, but what about the small shop or freelance type production person? They have to compile this information for themselves. What about the customer that buys from several font vendors? They have to choose between telling the vendor to change their practices or accept the different interpretations they have for character design.

The most common inconsistencies are fonts with missing characters, serif style letters in sans serif fonts and spacing diacritics like the macron, tilde or circumflex in place of the overscore, ASCII tilde and ASCII circumflex. Most 'mistakes' are in characters that have very little typographic value and are historical keyboard characters.

The responsibility of the computer industry

The computer industry has done a good job of changing the way people work and the world in general. But when it comes to making font files, designing characters and supporting these machines, the computer companies have done little to fully explain how it all works beyond the technical specifications. If you're not a propeller head you normally can't tell what they're talking about. Often these specifications are written so far ahead of the applications people are actually using they are incorrect or too optimistic.

To build fonts for computers you really need to be an expert in many different disciplines with up to the minute information. It is impossible for one person to fully understand the entire family of Windows and Macintosh products, software and printer behaviour, keyboard layouts, characters sets, acronyms, jargon and also be an expert in design and languages. This is not the fault of the type design community. It is the

responsibility of software companies like Microsoft to provide technical specifications to explain how their software works. It is also necessary for these companies to also explain how it really works, not just how to code it.

Historical bumps in the road lead to more questions

Languages are living things where common usage and styles change constantly. Unfortunately we carry historical baggage the form of language, letter style and machine specific design. The most basic input device for any computer, the keyboard, is a hodge-podge of old typewriter and early computer layouts.

Has anyone ever used the grave as a stand alone character?

The first time I ever saw the ASCII tilde in common usage was when I first started working at Microsoft and saw it often used in e-mail as a replacement for the approximation sign. Such as 'He should arrive ~11:00am today'. Previously I assumed it was only used as a mathematical operator, not as an abbreviation.

When a type designer approaches the task of producing a font for a corporate client they quickly realize that the range of characters required does not fit in with what you would consider a typographer's character set. So it should come as no surprise that these characters are often inconsistently designed and occasionally totally misunderstood.

– We all know how the em has been defined traditionally but what is the em on a computer?

In digital font files the units in the em are used to calculate the point size by the operating system. Therefore the em is absolutely equivalent to the units per em and the point size in the computer operating system's calculations.

– Why is there a numero on the Russian keyboard and not on the French one. N° is a very common French abbreviation for un numéro!

– Then there is the tilde, what kind of tilde is it?

One of the problems in my work at Microsoft is working with many different companies. I see many different ideas as to how characters should be designed and how they are used. This costs me time and frustration. I thought 'there must be one correct way to design most characters'. So I began to write some of what I knew as the facts concerning character design and use, and I began questioning everything. In this process I found there exists many interesting stories behind why characters exist the way they do, how they are used and the differences between languages.

During this time I noticed some of the questions I had others had as well. I saw messages on e-mail lists that were exactly like the questions I was asking myself. One list member asked 'how big is a hair space ?' Another asked 'why are there bars under some of the masculine and feminine ordinal letters and not others ?' I didn't know the answers and apparently I wasn't alone. Looking more deeply I discovered there was a lot I didn't really know about some character designs and again I was not alone.

– Why are some en and em dashes the full length of the en and em and others not?

– What superscript letters are necessary ? Do I need an e-grave for French ordinals?

And the list of questions just keeps growing.

Are there answers to all these questions and where are they?

There are often more than one answer to any given question, and answers are scattered, cryptically buried in technical specifications or in the foggy memory of some veteran typographer.

I can honestly claim to have some answers compiled thanks to the help of dozens of typographic and language knowledgeable friends and colleagues. Some of these answers clarify character use in real life situations, while others define the reasons for glyph substitution for language dependant variants and replacement glyphs for standard characters in code pages.

The goal of this process is to spread information and knowledge. In the past this kind of resource was only available within large foundries, however thanks to the Web we can present this information in a not too technical, dynamic, fluid, searchable way.

Where detailed explanation isn't required the information is quite basic. In other areas the details are more specific. For example I often wondered what was meant by 'soft hyphen' and if a the 'mid dot' U+00B7 used for character code xB7 is the same as 'centred period' U+2219.

And what about in Catalunya? Then those damn duck's feet! « Les pieds du canard » entre les guillemets ou les guillemots ?

http://www.microsoft.com/typography/developers/fdsspec/

So give it a go, you might learn something. I know I have.

Sponsors mistake

Sorry – yesterday we said Linotype was the main sponsor of the conference. Frankly, it ain't. Thanks also to ITC, Microsoft, Monotype and Adobe, without whom this would not be anything.

La nécessité de substituer et de standardiser les caractères

Par *Vincent Connare*.

La traduction par Anne Rifle

L'utilisation d'un ordinateur individuel comme source primaire de publication s'accompagne d'un inconvénient regrettable, à savoir le manque de règles standards pour la conception des caractères d'imprimerie. Il existe de nombreux livres ainsi que des références techniques sur le sujet, mais aucune ressource centrale à laquelle les créateurs de caractères d'imprimerie pourraient se référer.

Il est de rigueur que les sociétés de typographie documentent et mettent à jour les travaux passés et les connaissances des employés les plus expérimentés comme source d'informations au service des créateurs de caractères. Les caractéristiques techniques, avec l'expérience de ces employés, apportent au personnel de production le soutien nécessaire dont ils ont besoin pour produire des fichiers fontes conformes pour leur employeur. Ce système fonctionne bien pour de grandes sociétés, mais semble plus hasardeux au niveau des petits ateliers voire au niveau des créateurs de fontes indépendants, qui doivent compiler eux-mêmes ces informations. En ce qui concerne les clients qui se fournissent chez plusieurs vendeurs de fontes, ils doivent soit dire aux vendeurs de changer leurs méthodes soit accepter les différentes versions de caractères qu'ils possèdent.

Les incohérences les plus fréquemment rencontrées sont les fontes auxquelles il manque des caractères, les lettres de style Serif que l'on trouve dans les fontes Sans Serif et les espacements diacritiques comme le Macron, le tilde ou l'accent circonflexe utilisés à la place de l'overscore, du tilde ASCII et de l'accent circonflexe ASCII. La plupart de ces 'erreurs' sont faites avec des caractères qui ont très peu de valeur typographique et font partie des anciens claviers.

Responsabilité de l'industrie informatique

L'industrie informatique a transformé non seulement la manière dont les gens travaillent mais aussi le monde en général. Cependant, lorsqu'il s'agit de produire des fichiers fontes, de créer des caractères ou d'entretenir ces machines, les sociétés informatiques ne donnent que peu d'explications en dehors des caractéristiques techniques. A moins d'être une 'grosse tête', vous n'avez aucune chance de savoir à quoi ils font référence. Ces caractéristiques techniques sont trop souvent écrites sans relation aux applications

existantes, ce qui les rend de ce fait inaptes ou trop optimistes.

Pour créer des fontes pour l'informatique, il est absolument nécessaire d'être expert dans beaucoup de domaines et de se tenir au courant des toutes dernières nouveautés. Il est impossible à une seule et même personne d'être à la fois expert en langues et création et de connaître en même temps la gamme entière des produits Windows et Macintosh, le fonctionnement des logiciels et des imprimantes, la disposition des différents claviers, les jeux de caractères, les sigles et tout le jargon informatique. La faute n'en incombe pas aux concepteurs de caractères, mais aux sociétés de logiciels telles Microsoft qui doivent fournir les caractéristiques techniques qui expliquent le fonctionnement de leurs logiciels. Il est essentiel que ces explications soient claires et précises et que les sociétés ne se contentent pas d'expliquer comment coder.

Les hauts et les bas del'informatique soulèvent d'autres questions

Les langues évoluent, leur usage et les styles changent constamment. Malheureusement, trop souvent nous utilisons les langues, les lettres et caractères et nous concevons les machines comme par le passé. Quel que soit l'ordinateur dont il s'agisse, le périphérique d'entrée le plus fondamental, le clavier, est un mélange incongru de vieille machine à écrire et des tous premiers ordinateurs.

– A-t-on déjà utilisé l'accent grave tout seul ?

La toute première fois que j'ai vu le tilde ASCII utilisé de façon courante, je venais de commencer à travailler pour Microsoft. Il était souvent utilisé à la place du signe d'approximation dans le courrier électronique, comme suit: 'Il devrait arriver ~ 11h30 aujourd'hui'. Avant, je pensais qu'il était seulement utilisé en tant qu'opérateur mathématique et non en tant qu'abréviation.

Lorsqu'un créateur de caractères veut produire une fonte pour un client, il se rend très vite compte que l'éventail de caractères nécessaires ne correspond pas au jeu de caractères normalement produit par le typographe. Il n'est donc pas surprenant que ces caractères soient souvent créés de manière contradictoire et soient parfois très mal interprétés.

– Nous savons tous comment le cadratin a été défini à l'origine mais quelle valeur prend-il sur un ordinateur?

Dans les fichiers fontes numériques, les unités du cadratin sont utilisées pour calculer la taille de point utilisée par le système

d'exploitation. Ainsi, le cadratin est l'équivalent exact des unités comprises dans un cadratin et de la taille de point calculée par le système d'exploitation de l'ordinateur.

– Pourquoi y a-t-il un signe pour 'numéro' sur le clavier russe et pas sur le clavier français, alors que No est une abréviation française couramment utilisée pour le mot numéro?!

– Il y a aussi le tilde, mais quelle sorte de tilde?

Un des problèmes que je rencontre à Microsoft est le fait que je travaille avec beaucoup de compagnies différentes. Je vois beaucoup d'idées différentes quand à la façon dont les caractères devraient être conçus et sur la façon dont ils sont utilisés. Ceci me frustre et me fait perdre du temps; je me suis alors dit qu'il devrait exister une seule et unique façon de créer la plupart des caractères. Je me suis donc mis à écrire ce que je connaissais sur la création et l'utilisation des caractères, et j'ai commencé à tout remettre en question. En procédant de cette façon, j'ai remarqué qu'il existe de nombreuses raisons qui expliquent les formes actuelles des caractères, leurs utilisations et leurs différences d'une langue à l'autre. J'ai aussi remarqué que d'autres personnes se posaient les mêmes questions que moi. J'ai lu sur plusieurs listes de messages électroniques exactement les mêmes questions. Je ne connaissais pas les réponses, et apparemment je n'étais pas le seul. En y regardant de plus près, je me suis rendu compte qu'il y avait beaucoup de choses que j'ignorais sur la création des caractères, et une fois de plus, je n'étais pas le seul.

– Pourquoi certains tirets cadratins ou tirets demi-cadratins sont-ils à la bonne taille et d'autres pas?

– Quelles lettres est-il nécessaire de mettre en exposant? Faut-il utiliser l'accent grave pour les nombres ordinaux français?

Et la liste de questions ne fait que s'allonger.

– Y a-t-il des réponses à toutes ces questions et où peut-on les trouver?

Il y a souvent plusieurs réponses à une seule et même question. Ces réponses sont éparpillées, perdues dans le labyrinthe des caractéristiques techniques ou enfouies dans la mémoire embrumée d'un vieux typographe.

Grâce à l'aide de dizaines de collègues et d'amis typographes et linguistes, je peux en toute modestie déclarer que j'ai des réponses à ces questions. Certaines de ces réponses permettent de comprendre

l'utilisation des caractères dans des situations réelles, tandis que d'autres expliquent pourquoi certains caractères changent en fonction de la langue utilisée ou pourquoi certains caractères standards sont remplacés pas d'autres dans les pages codées.

Le but de cette recherche est de faire circuler l'information et de faire partager les connaissances. Par le passé, cette source d'information n'était disponible qu'au sein des grandes sociétés. Aujourd'hui, grâce au Web, nous pouvons communiquer ces informations d'une façon plus vivante, plus dynamique, plus accessible et moins technique.

Là où l'explication détaillée n'est pas requise, l'information est assez simple. Dans d'autres domaines, les détails sont plus précis. Par exemple, je me suis souvent demandé ce que 'trait d'union conditionnel' signifiait et si le 'mid dot' U+00B7 utilisé pour le code de caractère xB7 est identique à 'centred period' U+2219.

http://www.microsoft.com/typography/developers/fdsspec/

Alors tentez le coup, vous pourriez apprendre quelque chose. Je sais que c'est le cas en ce qui me concerne.

KYRILLITSA'99

Deadline extended to November 25th

There will be a type design competition in Moscow later this year, called Kyrillitsa '99. The competition is co-sponsored by ParaType, Ltd., and several Russian design societies. There are three categories for entries: Cyrillic text, Cyrillic display, and pictorial typefaces.

Detailed competition guidelines, instructions and forms for submission can be found at <http://www.paratype.com/news/cyr99.asp>.