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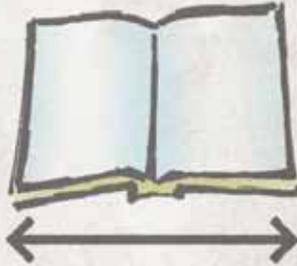
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The Briem Report

Letterforms 2012

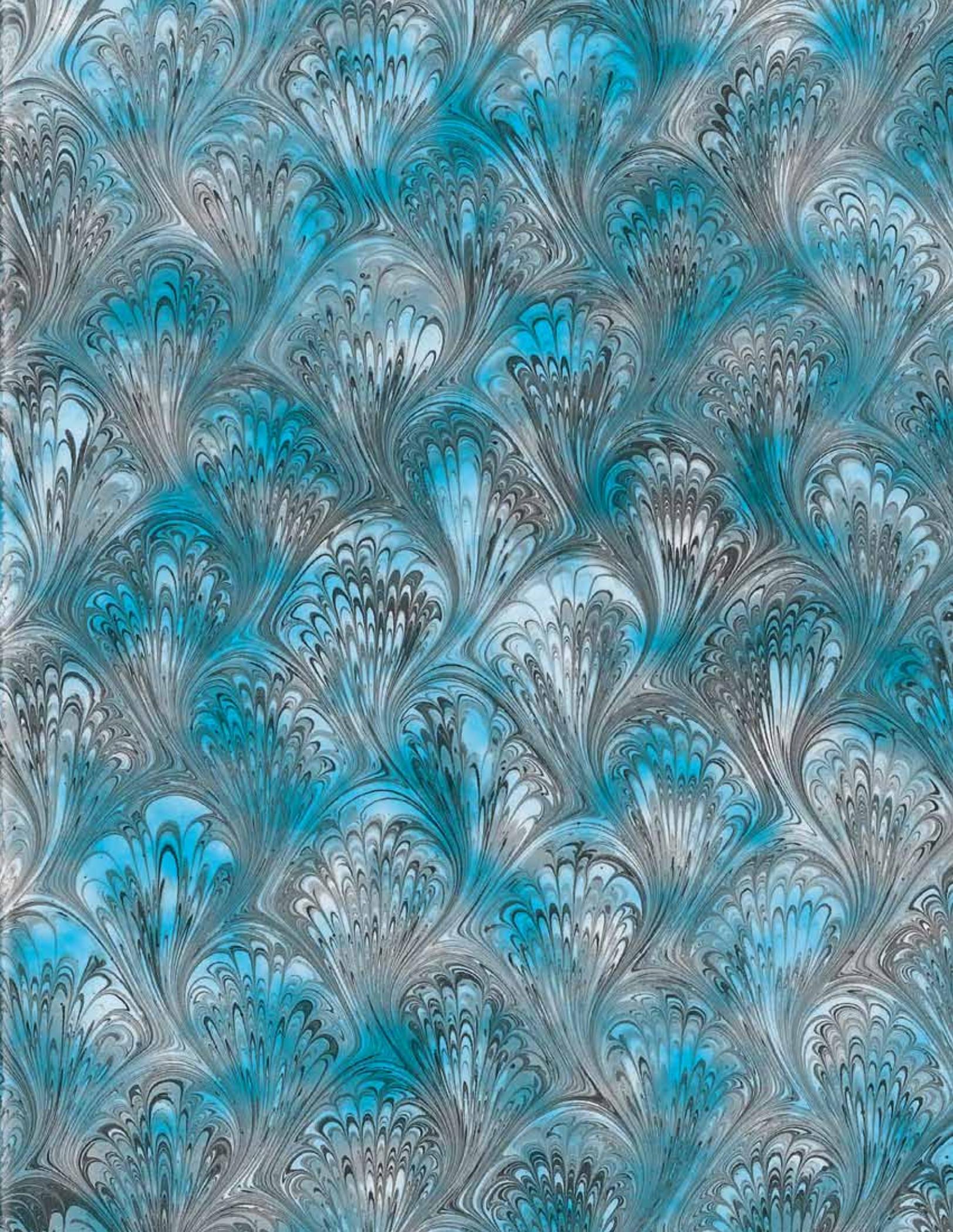
edited by Gunnlaugur SE Briem





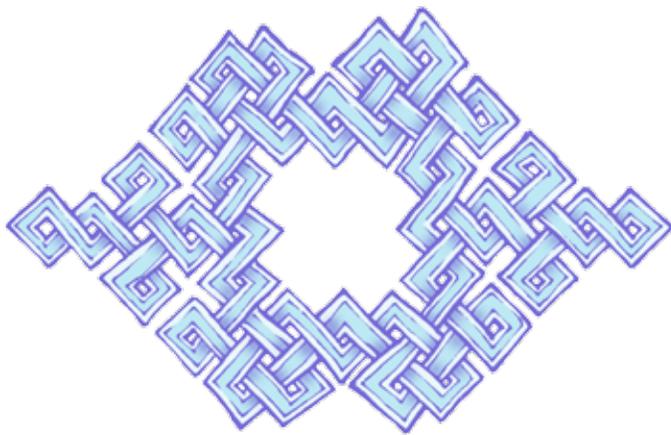
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The Briem Report



The Briem Report

Letterforms 2012

edited by Gunnlaugur SE Briem

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edited by Gunnlaugur SE Briem

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Table of contents

6	<i>Introduction</i>	86	Kathy Frate	162	John Neilson
12	Karen Ackoff	88	Barbara Getty & Inga Dubay	164	Håkon Nessjøen
14	Jaime de Albarracín	90	Yashodeep Gholap	166	Brody Neuenschwander
16	Marion Andrews	92	Cláudio Gil	168	Deanna Nim
18	Soffia Árnadóttir	94	Mukund Gokhale	170	Mark Noad
20	Phil Baines	96	Abelardo Gonzalez	172	Tom Perkins
22	Nan Jay Barchowsky	98	Frank Griebhammer	174	Trine Rask
24	Jill Bell	100	Christopher Haanes	176	Revs
26	Freyja Bergsveinsdóttir	102	Heleen de Haas	178	Bruno Riboulot
28	John D. Berry	104	Michael Harvey	180	Fiona Ross
30	Henrik Birkvig	106	Gillian Hazeldine	182	Ruth Rowland
32	Gemma Black	108	Will Hill	184	Erkki Ruuhinen
34	Alan Blackman	110	Thomas Hoyer	186	Mamoun Sakkal
36	Joke Boudens	112	Larry Hynes	188	John Schofield
38	Kristoffel Boudens	114	Thomas Ingmire	190	Paul Shaw
40	Gunnlaugur SE Briem	116	Bas Jacobs	192	DeAnn Singh
42	Mark van Bronkhorst	118	Alastair Johnston	194	Nicholas Sloan
44	Chock	120	Henry S.R. Kao	196	Beat Stamm
46	Rastko Ćirić	126	Lin Kerr	200	John Stevens
48	Phil Cleaver	128	Eiichi Kono	202	Annet Stirling
50	Gareth Colgan	130	Sarang Kulkarni	204	Anton Studer
52	Silvia Cordero Vega	132	Juju Kurihara	206	Johannes Stupp
54	Dabireh Collective	134	Carolina Laudon	208	Alan Swanson
56	Mohammadreza Abdolali	136	Lilly Lee	210	Borghild Telnes
58	Shahrazad Changelvae	138	Yves Leterme	212	The Type Archive
60	Asieh Dehghani	140	Fredrik Andersson	214	Type Directors Club
62	Homa Delvaray	142	Göran Söderström	216	Typographic Research Unit
64	Aria Kasaei	144	Manny Ling	218	Panos Vassiliou
66	Zeinab Shahidi Marnani	146	Rolf Lock	222	Sophie Verbeek
68	Monica Dengo	148	Grendl Löfkvist	224	Bas Vlam
70	Claude Dieterich A.	150	Linnea Lundquist	226	Carol Von Haden
72	Errol Donald	152	Guðmundur Oddur Magnússon	228	Julian Waters
74	Timothy Donaldson	154	Hassan Makaremi	230	Sheila Waters
76	John Downer	156	Oriol Miró	232	Robin Williams
78	Michiel Drost	158	Janine Mitchell	234	Teucer Wilson
80	Ward Dunham	160	Pat Musick	236	Eleanor Winters
82	Steinar Ingi Farestveit			238	Andrea Wunderlich
84	Heleen Franken-Gill			240	Brenda Zoby



Say it with letterforms

Sometimes you need not fit style to a text for the right expression. The characters have it all.

Introduction

WHEN our brains can take no more, we make letters. We need not burden our memory with business details, with items of administration, laundry lists of pharaohs, phone books, grave-stones.

Many solutions have been tried.

Records have been kept on tally sticks for 30,000 years. Notches in split wood kept track of English tax payments for seven centuries. Then new technology was introduced: handwritten ledgers, and in 1834 the sticks were burned. The fire got out of hand and destroyed the Houses of Parliament.

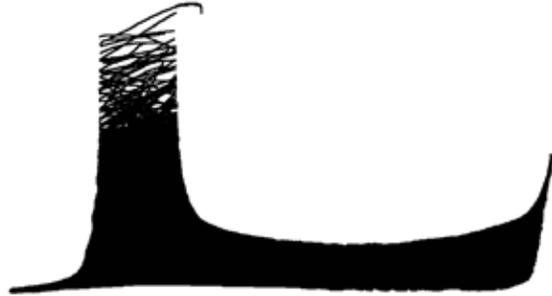
People who make letters like to show off. One way is to write a character with multiple lines, which probably hasn't been outdone since the late sixteenth century. Another is to decorate them with images: lengths of rope, tree branches and, people being what they are, constructions of erotic intent. (Once seen in that context, a percentage sign will never look the same.)

Why?

Human actions have seven causes, Aristotle used to say (Bekker 1369a5). Three are involuntary: chance, nature and compulsion. Four are deliberate: habit, reason, passion, and appetite.

For some of us, letters were an unbelievable stroke of luck. I wish he had an explanation for that too.

keming. (kěm'-ing).
n. The result of
improper kerning.



Perfection

Excellence is hard to define, let alone explain. Some lettershapes by Sven Höglind (1919–2002) surpass ordinary standards.

The angle of an exit stroke express an ideal of the perfectly bracketed serif. The varied thickness of the strokes are not natural marks of the tool that made them, and show a profound understanding of penmanship.

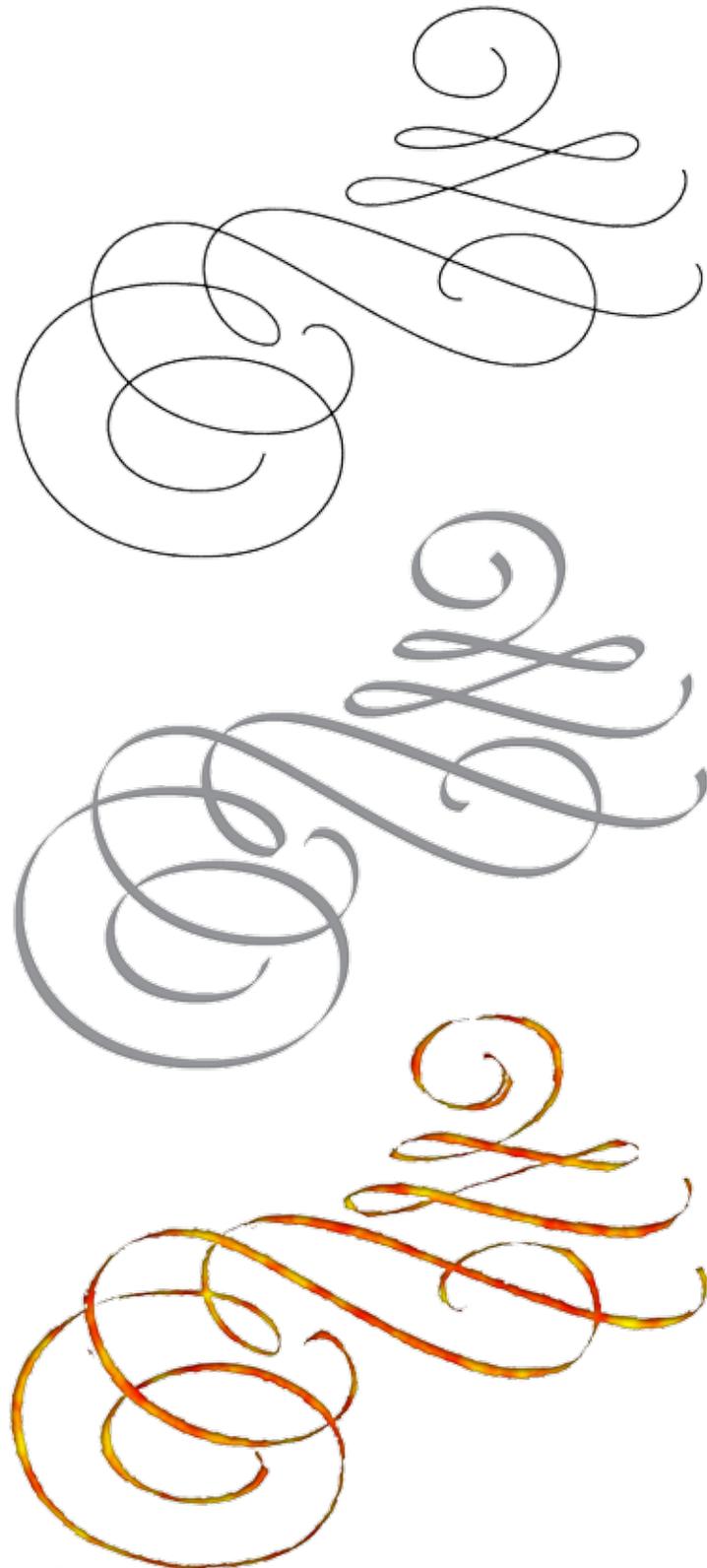
People who never held a broad-edge pen cannot be expected to understand this.

Laughter

Pressmen seem to like smearing each other with printing ink. Typesetters have been known to enjoy the contents of compositor's sticks flying all over the shop. Ink-stained clothing from a leaky fountain pen qualified for William Addison Dwiggins's Order of the Black Chrysanthemum.

I thank David Friedman for my favourite contribution to letterforms humour. It can be bought on coffee mugs, tote bags and many other useful items at this web address.

<<http://ironicsans.com/>>



Wide range

Ingenious computer refinements keep letters legible even in a resolution of a few pixels. People who need a Mycenaean syllabary in their emails can thank the Unicode Consortium for including Linear B in its character sets. We have come a long way from tokens and tally sticks.

Yet lettercarving in stone and wood hasn't changed in its essentials since the bronze age. And even now, everyday writing with a quill is attempted by many people. Nail scissors make a fine cutter and an emery board shapes a nib to perfection. The exercise seldom lasts for more than a few weeks, after which a ballpoint pen is appreciated all the more, but can be useful nonetheless.

New directions

There comes a time when artists tire of copying. Painters gave up on Raphael. Sculptors forsook Praxiteles. Lettering with impeccable flourishes was abandoned in favour of rough line and vigorous expression.

Rudolf Koch and Imre Reiner showed the way. Those of us who followed didn't know at the time where we were heading. The time was ripe for grunge and punk.

Stages of debasement

The monoline flourish at the top is a customary construction.

The middle instance demonstrates a conventional execution with a broad edge pen.

Making the bottom example required cheating with abandon: rough outline, varied pen angle, overwrites and retouchings. It was fun.

The price of freedom

Punctuation got out of hand like Galápagos finches.

The Greeks used the semicolon for a question mark. Their colon showed a change of speaker. English no longer uses it for abbreviation, but Swedish does. The Swedes also arrange their quotation marks just the way they want them. And if you think their way is odd, you should see what the Finns do.

Angle quotes are knock-kneed *Gänsefüßchen* in German: » «, and bowlegged *guillemets* across the border in France: « ». (Confused type designers call them “guillemots”, which are seabirds of the auk family.)

Two spaces after a period was accepted practice in the nineteenth century. Now it remains as a foible of typists. Typography is democratic. People do what they want. Dollar signs used to have two vertical strokes. We shall see what happens to the euro.

Thanks to Sheilah Graham (chapter 18 of *Beloved Infidel*, 1958), we know F. Scott Fitzgerald’s immortal observation that an exclamation point is like laughing at your own joke. And one question mark is enough, I may add. But try telling that to texting users of mobile telephones.

Now what?

For better or worse, all this heritage and tradition created a different world, and now it is ours.

ABCDEF GHIJKLMN
OPQRSTU VWXYZÄÖ
ÛĀÇĔŪ abcdefghijklmn
opqrstuvwxyzäöüßáěôû
&? 1234567890 !§

ABCDEF GHIJKLMN
OPQRSTU VWXYZÄÖ
ÛĀÇĔŪ abcdefghijklmn
opqrstuvwxyzäöüßáçěŭ
Œ? 1234567890 !§



Milestone

For people who experimented with a rough line Oldřich Menhart’s design *Manuscript*, 1942, was a revelation. There was nothing like it.



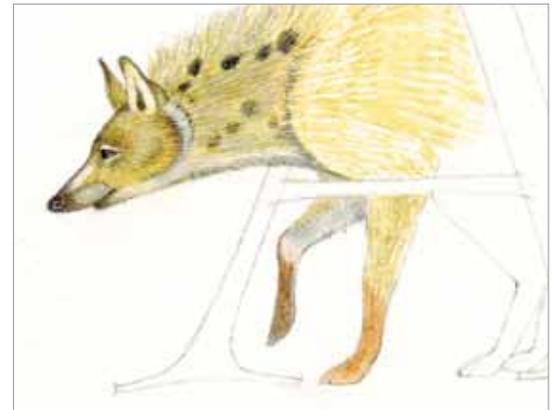
Contributors





Karen Ackoff has a BFA in Illustration from Philadelphia College of Art (1977) and an MFA in Medical Illustration from Rochester Institute of Technology (1985). From 1987–1997, she worked as Scientific Illustrator at the National Museum of Natural History, Smithsonian Institution in Washington, DC. She joined the Ernestine M. Raclin School of the Arts at Indiana University South Bend in 1997, where she presently teaches and coordinates the Graphic Design program. She exhibits internationally and also lectures and conducts workshops.

ackoffk@me.com



left and above, **A is for Aardwolf**

Layers of watercolor are built up carefully, so as not to disturb previously applied layers. This builds depth. First layers establish the direction of the fur and basic shading. White is added last to add definition and to tweak values.

below, **L is for Lemur**

PROCESS

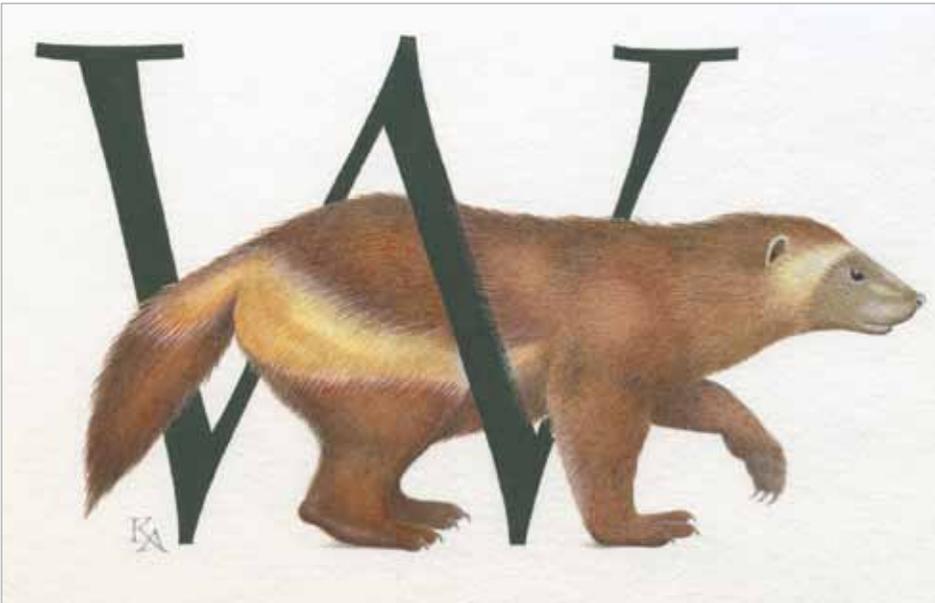
There are several aspects to process.

One. I begin with purely technical considerations. I use hot press watercolor paper, usually Arches, Twinrocker or Lanaquarelle. I use good-quality watercolors, such as Schmincke, Sennelier or Graham. It is most important to use good brushes. I prefer Kolinsky sable brushes that have a good point. A short bristle length provides good control for fine detail.

Two. I research my subject matter so I know a bit about the animal and its anatomy. This way, I can make convincing adjustments to how the animal is integrated with the letter.

Three. I begin painting the piece. I work very closely (I'm nearsighted) and without magnification, and I take my time. Work cannot be rushed. Layers of color must dry adequately before subsequent layers are added. But even more importantly, there is a point in the process when the painting develops its own character, and you must follow its lead. This happens no matter how carefully you plan, and is really half the fun.





left, **W is for Wolverine**

This is a good example of a pitfall. When working on this piece, the back portion of the animal became overworked, and took on a strong orange cast. Adding neutral grays did not tone it down enough and just seemed to add insult to injury. So I took a damp paper towel, laid it on top of that portion of the painting, pressed it down and then lifted it up carefully. I did this several times, removing as much of the paint as possible. I let it dry thoroughly, and resumed work. An artist should be able to solve problems creatively.

PITFALLS

No matter how carefully I plan, something unexpected is bound to happen. So I must be prepared to troubleshoot when problems arise.

A common problem might be a stray mark on the paper. This can be carefully erased, abrading the paper gently with a scalpel blade, and then following with a non-abrasive eraser. Other problems might be encountering a defect in the paper. Paper can sometimes be repaired with the application of methyl cellulose, taking care to burnish the area to smooth the surface of the repair. Always test solutions to problems on a scrap of paper first in order to avoid unexpected and undesirable results.

I sometimes feel that I've ruined a piece and have passed the point of no return. But this is rarely turns out to be the case. A little experimenting, a little patience and a little innovation usually solves the problem.

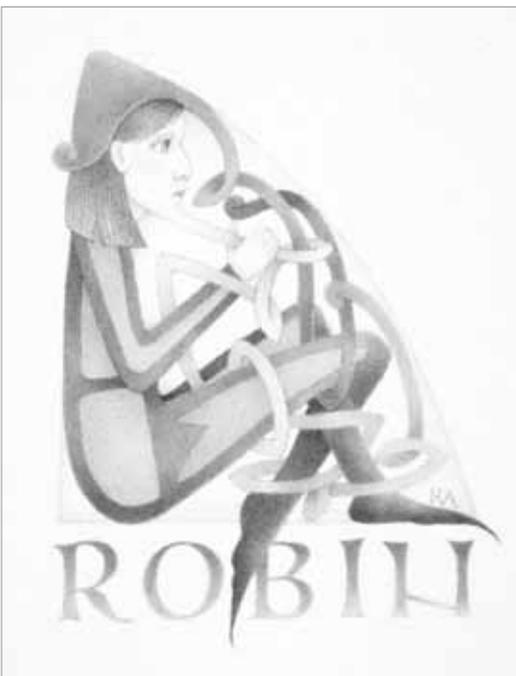
Problems are different every time; there is no set solution. Again, this is half the fun.

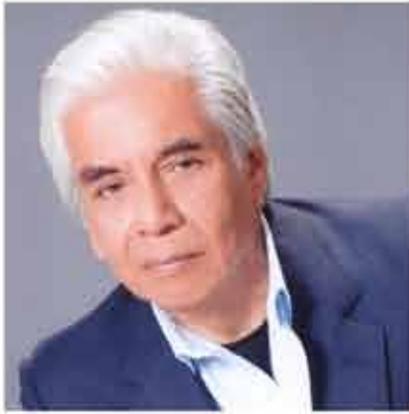
bottom left, **Robin**

This technique is ink wash of a sort. I mix a very pale solution of water with just a drop or two of waterproof black ink. I paint many layers, which makes for beautiful, smoky tones.

bottom right, **O is for Opossum**

This is a work in progress – an experiment in silverpoint technique. I established a ground of casein paint, and drew on it with a fine silver wire (the silver leaves a residue that tarnishes subtly over time). I tinted the drawing with very pale layers of watercolor, and worked back into it with silverpoint as necessary. Shown enlarged.



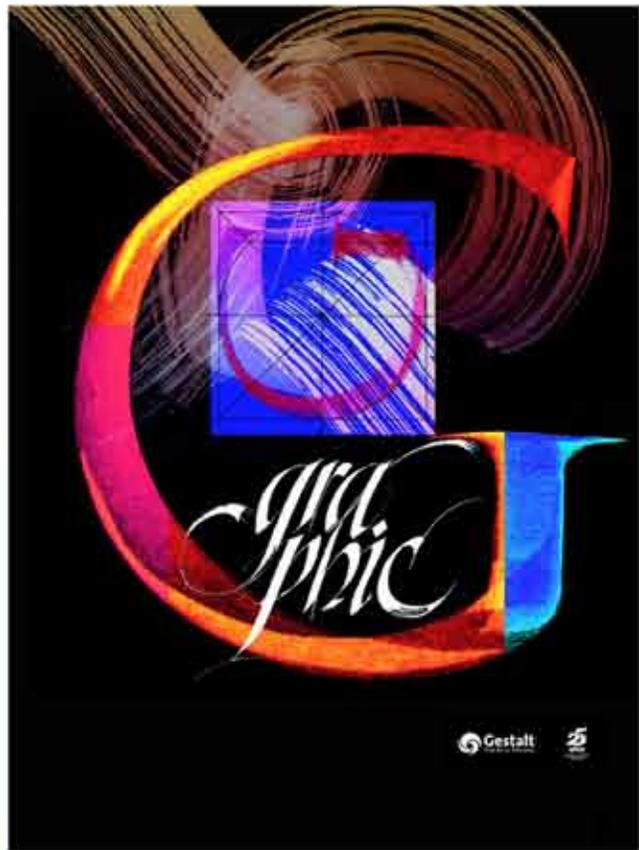


jaime de Albaracín

Calligrapher, Graphic Designer, Illustrator
Painter, Engraver, Art Director & Teacher.

1944, Lima, Perú.
Lived in Venezuela from 1972 until 1999, on his return to Lima, Peru, devoted himself to the Study of calligraphy.
Exhibit on Museum from Veeenzuela & Russia.
Publications: Letter Arts Review, IdN, Novum Tippo Mx. Books: "Blogs, Mad about Design"
Member of : International Society of Calligraphy Moscow, Russia.
Workshop and conferences: Altos de Chavón Museo Cruz Diez, Caracas, Centro Cultural de España, Lima.







Marion Andrews

I started my career with a correspondence course followed by private tuition from Johan Reints in Amsterdam. Ten years later I started to teach myself. In 1995 I obtained the Unesco-label for my exhibition on Louis Pasteur. In 2001 the booklet ABC-delire was published and in 2002 I was colaureate of a prize awarded by the French Ministry of Education for a new model of handwriting.

This fantasy alphabet was inspired by an Armenian booklet that I found on a second hand market.





I was pleasantly surprised by the unusual colour combinations and tried to do something similar.





soffia@art.is

Soffia Árnadóttir

For many years I've been working with calligraphy as well as teaching it in art schools and Icelandic Academy of the Arts. My main influences are the Bayeux Tapestry and capital letters of old manuscripts.

Letter Art in Stone

Marks on stones are among oldest surviving forms of artistic expression. The symbols evolved for centuries and many became letters in alphabets. The letter on the stone in the box is my interpretation of the same letter from the medieval manuscripts.

Every stone is unique. I love to stroll along the seashore, pick them up and listen to their stories. I study each stone carefully, I talk to it and in time it will suggest its design to me. Then I take it to my studio and mark on it the chosen letter or symbol.



Before sandblasting the stone I cut its design in foil. The cut is sometimes performed in a spontaneous manner without any sketching beforehand. At other times I will carefully design the letter or symbol and then make the cut. To get the right result I sometimes have to draw it over and over again.

In itself, the blasting is not an easy task. It requires me to hold the stone in one hand while directing a stream of quartz sand from a big tube with the other.



The logo on the packages to the right spells the word "Steinn" which is Icelandic "stone". I created the type as my version of contemporary uncial script.



Phil Baines

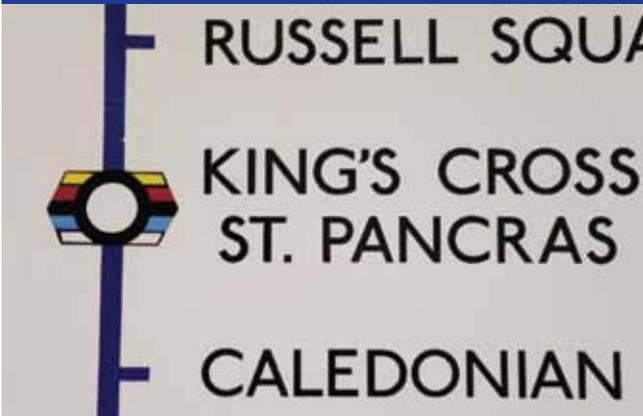
Graphic designer studio@philbaines.co.uk
 Professor of Typography, Curator, with Catherine Dixon,
 of the Central Lettering Record at Central Saint Martins,
 University of the Arts London p.baines@csm.arts.ac.uk

Wayfinding for Central Saint Martins using Leviathan (H&FJ) and Bureau Grottesque Book (FontBureau) both of which are in sympathy with the original building's architecture.

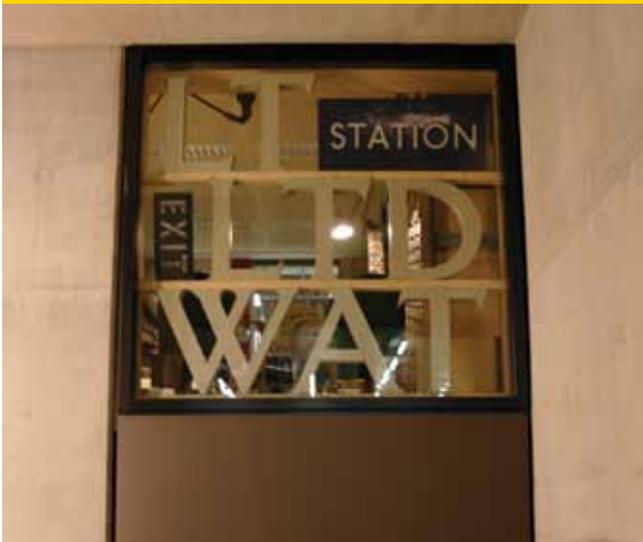


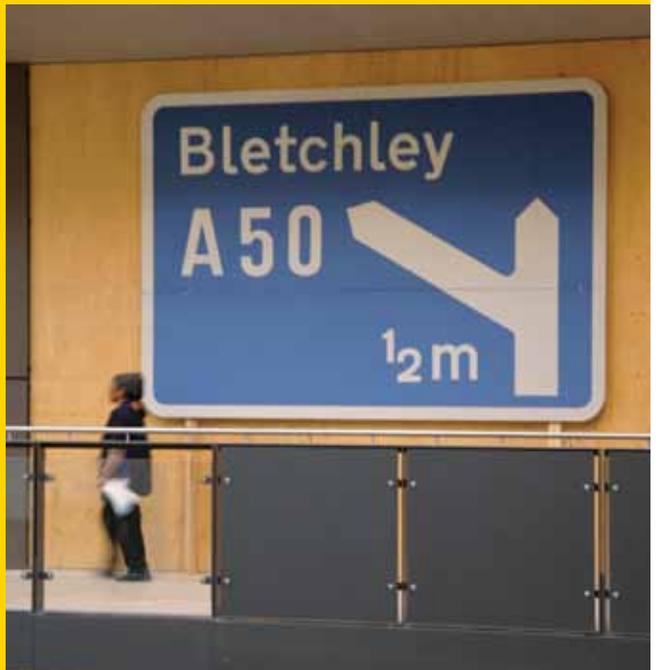
Lettering for the Tsunami memorial at the Natural History Museum, London (designed by Carmody Groarke architects for whom I also worked on the 7 July London bombings memorial in Hyde Park). Opened 6 July 2011

A new Piccadilly line stop for Central Saint Martins as the college moves from its long-time locations in Holborn and Soho to No.1 Granary Square, NIC 4AA



The Central Lettering Record is a teaching collection started by Nicholas Biddulph c.1963, and part of the college's Museum & Study Collection. It is located within one of the Graphic Communication Design studios. There are some 10,000 photographs and 4,000 slides (by Alan Bartram, Biddulph, James Mosely, Nicolette Gray, the current curators, and others); books; type specimens; founders' catalogues; a variety of printed examples both current & historical; stock letters, signs; and shop fascias. The largest examples are sited in more public parts of the building.







Nan Jay Barchowsky is a handwriting specialist. She teaches chiography to children and both chiography and calligraphy to adults. She developed Barchowsky Fluent Hand, based on italic, and her classroom experience. The method evolved within elementary classrooms over a period of about fifteen years, after which Nan wrote and self-published handwriting materials. In the interim she published a special edition of *Cursive Italic News* written and illustrated by Gunnlaugur SE Briem. Find more at <http://www.bfhhandwriting.com>

Pens Pencils Keyboards Voice Recognition

The hand versus technology—will technology win over handwriting? Or, can they complement each other?

Technology Envelopes Us

Will we become robotic? Who knows? Research examines our minds and finds brains that are amazing and perplexing, the more we learn, the more there is to learn.

And so—I plod along with a love of letterforms made by hand, and by technology too, as you see by the type. I just hope research firmly establishes that children develop greater cognition with handwriting. I want them to enjoy the pleasure derived from placing their own individual thoughts and marks on paper.

Practice Painless Productive

The heading was coined by the head of an independent school with which I have long been associated. Learning to write should be engaging. Please, no pressure to learn the formation of 62 characters, uppercase, lowercase letters and numerals before children are ready.

Educators are beginning to seriously consider lost social skills, as well as the unhealthy habits formed by excessive time spent with TV and electronic games. A child's time would be better spent helping Mom make cookies or digging in the garden to plant tiny seeds. Play independently with clay or similar materials to create imaginative shapes, or make designs by gluing small objects together. These and many other hands-on activities are basic to handwriting, as they strengthen fingers and hands so they can hold writing tools efficiently.

Let children scribble, draw, make pretend letters with broken pieces of chalk or short crayons. Short pieces are easier to hold. The index finger is in charge of making images. Use a chalkboard, whiteboard or pin large paper on the wall for gross motor movement. It's easier than small motor. Smear some shaving cream on a table for

scribbles, or put chocolate pudding in a shallow pan; that's the best fun even if it is messy.

Rhythmic warmup patterns lead into letter formation. These are the ones I use: *uuuuuu*, *uuuuuu* and *mmmm*. They are easier to form than letters. Try closing the eyes to write patterns; one feels the rhythmic movement better. Patterns train hands to write with consistent letter size, shape, slant and spacing. Rhythm is essential to fluency. Consider the chef with his knives, the carpenter with hammer and nails, and most obviously the pianist. Of course, not everyone who learns to write is an expert scribe. The handwriting goal is legibility at age-appropriate speed.

Patterns can be picture play to trace and color. Often a child will comment that a pattern looks like bird feathers, or roof tiles, or... Let children create their own images.



The rhythm patterns are intended to use as warmups before writing words or sentences. Words and sentences should be meaningful to the children who use them. The failure of copybooks is the

text that children are supposed to diligently copy. It's no fun. I like to use poetry, favorite poems for children to copy, or have them write their own poem, a draft, and then a final that displays their best handwriting.

Back to Technology

Technology claims its place in education. Embrace it with caution. We should weed out the mindless toys that serve as child pacifiers. Many of those are the cause of poor pencil hold as action with the toys or games are driven by the thumbs, and we see young children who are "all thumbs" trying to write.

My effort in the technological world is the development of a children's app for the iPad, Letters Make Words. It



instructs both handwriting and phonics. (I had able assistance with the phonics from a talented early childhood specialist.)

Both audio and graphics focus on finger tracing with the index finger; the aim to teach a good pen hold. Once the child traces a letter-related warmup pattern and a letter there is a word to sound out and finger trace. Each letter unit finishes with a silly sentence for the child to copy on paper.

JILL BELL LETTERING & TYPE DESIGN

A love of making letters has inspired me to explore a broad range of the lettering arts: scripts, languages, tools, media and careers. In the process I've become a calligrapher, a sign painter, a professional lettering artist and a type designer (my font *Caribbean* is used in the titling above). I've also been a judge for international type design contests (Linotype, TDC), taught, given a lot of presentations and more. It all grew out of a fascination with writing and drawing that took a hold of me when I was about six or seven years old.

The examples on this page are of commercial lettering I've created for ad agencies, design studios and corporations. I enjoy this type of work a great deal: creating a gestalt with a dozen or so letters, and combining free-but-informed hand lettering topped off with digital polish.

See more: www.jillbell.com
Contact: jill@jillbell.com

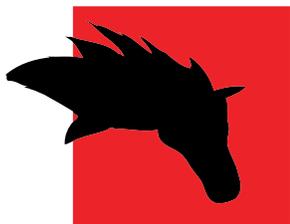


the Fruit Press

Madame Woo

OF BEVERLY HILLS

Norah Jones



Equine
Travel
Association

imuse

Phulay Bay

A RITZ-CARLTON RESERVE

PHULAY BAY

Phulay Bay *

Holla back!

HOTEL

Felix

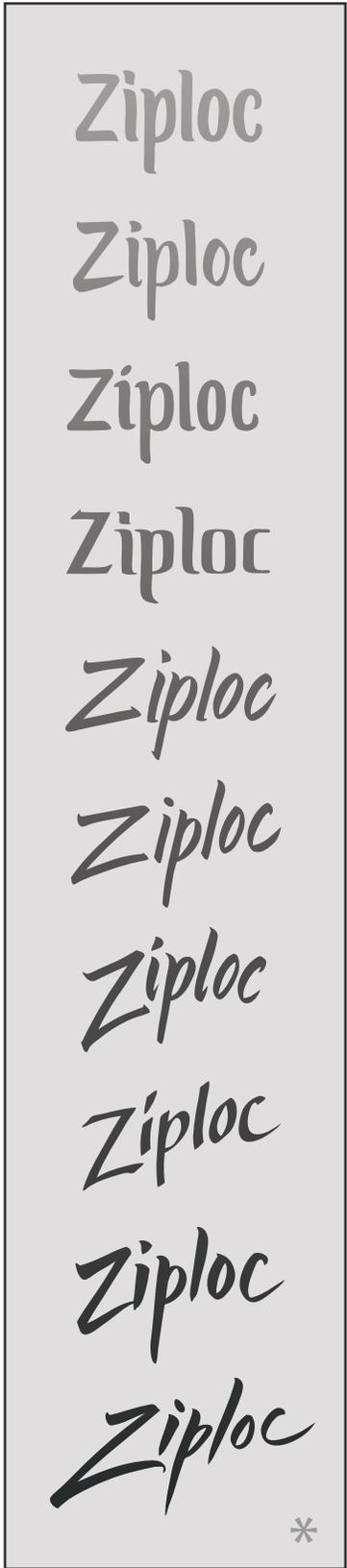
LUC BESSON
ARTHUR
and the
MINIMOYS

Vitesse

VAN HELSING

D'Alfonso-
Curran Wines

Komegashi



* **The process:** explore, select, refine
Explore a range of styles with pen, brush or any other tools.
Select the versions that are working the best, then scan, fix, and submit.
Refine the chosen lettering (usually by converting it to a vector file), making it as fabulous as possible while melding in the client's criteria. Then it's off to the client.



Dynamic duo

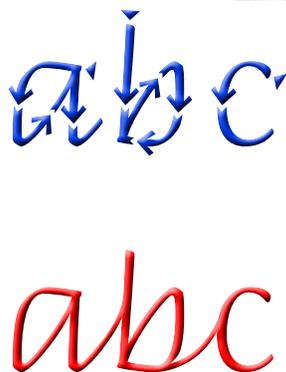
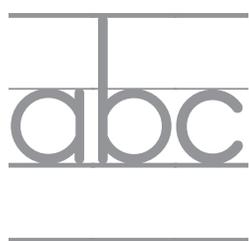
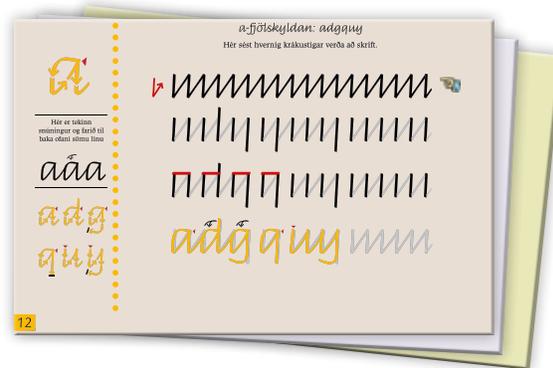
Teacher, graphic designer, calligrapher, Freyja Bergsveinsdóttir teamed up with Gunnlaugur SE Briem to launch a new stage in the teaching of handwriting in Iceland.

<freyjab@simnet.is>

Freyja Bergsveinsdóttir

Handwriting as movement

The Icelandic handwriting project



OUR approach is based on a sixteenth century chancery cursive. These seven points set out some of the details.

1. We start with a movement, simple zigzags, and turn them into letters by adding recognition points.
2. If writing is too hard, we go back to tracing patterns. If they are too hard, we do more scribble exercises, stacks of them. No child need fall behind and give up.
3. Playful and amusing model sheets help.
4. Handwriting is an activity. The children must be observed and helped as they write.
5. Writing cramp can be controlled and put right.
6. The model sheets should be designed for left handed and right handed children alike.
7. The greatest help is usually to slow down.

Instead of static letters, moving script
Only capitals should be constructed from geometric shapes. We teach the lower case letters as movement.

Scribble exercises for a firm hand

Pencils and markers don't behave the same way as writing instruments as they do when you use them for drawing pictures. Well chosen exercises give children confidence and control.



From zigzags to writing

First we practise making stems with a slight slant, as evenly spaced as a picket fence. We work on ascenders and descenders. Then we turn the zigzags into writing.

huldufólk og tröll

Join and print

A free typeface allows teachers to create their own exercise sheets. A Java program adds joins. *Pride and Prejudice*, from beginning to end, takes it three seconds.

Capitals are based on triangles, circles and rectangles. They were not made for fast, legible writing. That's why we have the lower case letters.

a á b c d ð e é f g h i j

A Á B C D Æ E É F G H I J K L M N

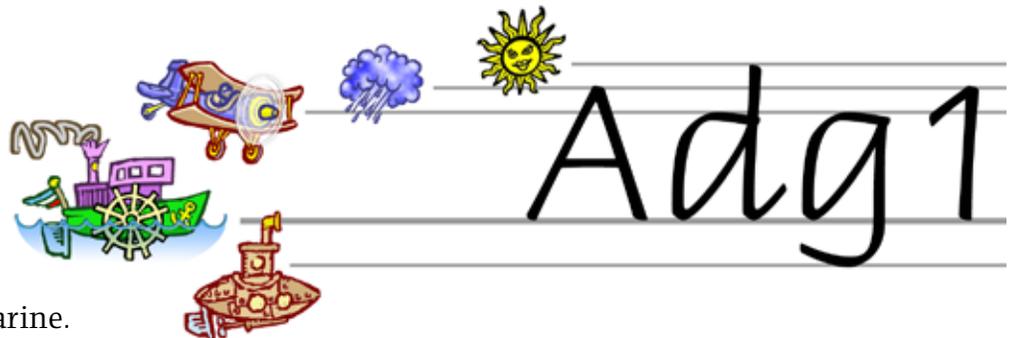
k l m n o ó p q

O Ó P Q R S T U Ú V W X Y Ý Z Þ Æ Ö

r s t u ú v w x y ý z þ æ ö

Lively learning

The ascender line is marked with the Sun. A cloud is a symbol of the capital line. The midline is shown with a biplane, the baseline a paddle steamer, and the descender line a submarine.





JOHN D. BERRY is an editor, typographer, book designer, & design writer. He is the former editor & publisher of *U&Lc*. He has been a typographic consultant to several software companies, and he writes and speaks frequently about design & typography. ¶ johndberry.com

The font size, the length of the line, the spacing between lines, the spaces between words, and the spaces between letters all affect each other, and they all have to be considered together to make a readable text paragraph.

The font size, the length of the line, the spacing between lines, the spaces between words, and the spaces between letters all affect each other, and they all have to be considered together to make a readable text paragraph.

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Readable text

is all about *space*. The shape and amount of space *inside each letter*, the amount of space *between letters* in a word, the *visual evenness* of that space, the amount of space *between words*, the amount of visual space *between lines*, the *length* of the lines, and the space *around the text block* on the page – everything has to work together.

ALL THIS is just as true onscreen as it is on a printed page, and as true on the small screen of a phone as on a big-screen TV. The challenge of typography today is the challenge of adjusting all these variables of spacing on the fly, in response to changing conditions as the text may be viewed on different screens or at different sizes, and at varying distances and unpredictable angles. Digital typography has become not just the art of placing individual marks in precise positions on a fixed surface, but the much more slippery art of creating rules and patterns to determine precisely where those marks should be placed in a flexible, dynamic system.

Typefaces used on this page: mVB Verdigris Pro Big and mVB Verdigris Pro Text (designed by Mark van Bronkhorst).
On the facing page: Calibri (designed by Luc[as] de Groot). Text & page design: John D. Berry. Sample layout on facing page:
© 2009 by Microsoft Corporation.

TYPOGRAPHICS/TYPOGRAMS:

Best of two ~~worlds~~ modalities?



Henrik Birkvig
 Graphic designer, Master in Design
 Head of Dept., The Danish School
 of Media and Journalism,
 Copenhagen, Denmark.
 E: hbi@dmjx.dk
 WEB: www.dmjx.dk

Author/co-author/editor of
 numerous books and articles on
 typography and graphic design.

Co-organizer of AtypI,
 Copenhagen 2001.
 Member of the Danish
 Design Council.

All text on the spread set in *Aller Sans* – a typeface family I art directed in 2009 with Dalton Maag as designers/producers.

These pages contain excerpts (slides) from a talk on research into typographics/typograms given at the 2011 Type Writing Symposium at BIAD, Birmingham, UK, arranged by Caroline Archer.

The basic empirical material is a collection of 192 examples from various sources both print and screen from 2005-2011.

I have used the topic for assignments since I began teaching typography back in the mid 1980ties.

4. DEFINITION

Gavin Ambrose & Paul Harris in 'The Visual Dictionary of Typography': Typogram

The deliberate use of typography to express an idea visually, but by incorporating something more than just the letters that constitute the word.



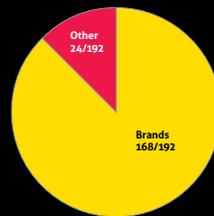
What is it?

One of the best definitions is from 'The Visual Dictionary of Typography' by Gavin Ambrose & Paul Harris in which book they are called 'typograms'. Other sources uses the term 'typographics'.

D. FUNCTION: BRANDS!

Brand
 Company, product etc.

Other
 Signs, headline, statement, graffiti



Mainly for branding

It turned out that most of the examples were conceived for branding purposes: companies, goods, services, shows etc.

a. EXECUTION

1. Replacement

One or more letters replaced

2. Manipulation

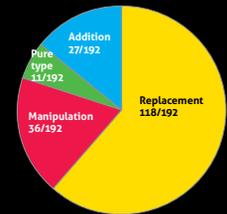
Changed lettershape and fill

3. Pure type

Space, placement, mirror, etc.

4. Addition

Illustration added to wordshape



Classifying

The collection was analyzed just by looking at all the examples on my living room table, and after a while I found that I could divide the them into four types.

e. TYPEFACES

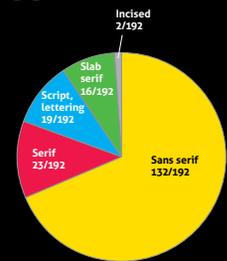
Serif

Incised

Slab serif

Sans serif

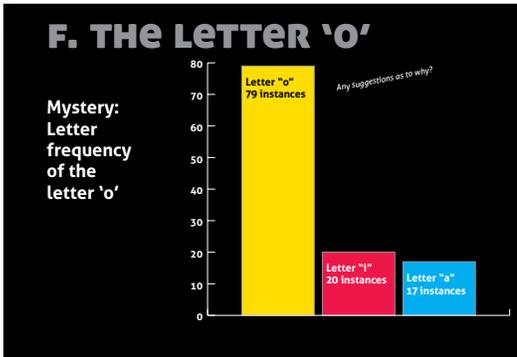
Script, lettering etc.



Choice of typefaces

The majority of typefaces are overall sans serifs.

THE WORD AS PICTURE AND THE PICTURE AS WORD



Mystery?

The frequency of the letter 'o' far exceeds any other letter in the words.

It is a kind of a mystery but people tell me that it is because this letter is the easiest to replace with an illustration. Hm ...



Part of a visual argument

The typogram/typographic can be seen as a statement or an argument. Following Stephen Toulmin's way of constructing an argument, the illustration serves as the data in combination with warrant and claim.

Further reading and sources

BOOKS

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- <http://electricink.posterous.com/what-is-a-typogram-0>
- <http://blog.fonts.com/tag/ulc/>

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- Spencer, Herbert (ed.) (1962). *Typographica New Series No. 6*. London: Lund Humphries.

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- Heie, Niels (2010). *One image can provide data for many claims*. Copenhagen: Danish School of Media and Journalism. (<http://www.dmjx.dk/kontakt/medarbejdere.html> – search Niels Heie)
- Paivio, A., T.B. Rogers, & Smythe, P.C. (1968). *Why are pictures easier to recall than words?* *Psychonomic Science* 1968; 11:137-138.

PERSONAL CORRESPONDANCE WITH TYPE EXPERTS

- Erik Spiekermann, Berlin, Germany.
- Paul Shaw, New York, USA.
- Jay Rutherford, Weimar, Germany.

7. THEORIZING & ANALYSING 1:

The picture superiority effect

Allan Paivio, T.B. Rogers, and Padric C. Smythe, Department of Psychology, University of Western Ontario, Canada: Why are pictures easier to recall than words?

"Pictures of objects were recalled significantly better than their names on the first two of four free recall trials."

Picture and words

The nature of the word as picture takes advantage of what has been called 'The picture superiority effect'. Research into this phenomenon concludes that pictures are remembered better than pure words.

7. THEORIZING & ANALYSING 3:

- The illustration is good for remembering
- The word is good for identifying, clarifying, defining and configuring the illustration
- The typogram has both word and illustration

Best of two modalities?

The mix of both type/word and pictures makes many of the designs into very strong visual brands. The words denotes the message precisely and the pictures helps remembering.



Omnipresent typographics/typograms

The summer holiday 2012 with the family was spent in the Naples bay area, Italy. This fresh examples is from a visit to the vesuvian city. Photo from a shop window. The typographics are everywhere, I still collect them and my collection has now grown to about the double size ... (Why this example is using the Disney font I do not know!).



Gemma Black is a distinguished Australian calligrapher. She is a Churchill Fellow and an Honoured Fellow of the prestigious Calligraphy & Lettering Arts Society, UK. For over 20 years Gemma has taught nationally and internationally. She has joined the faculty of lettering-art conferences in Australia, the USA, Canada and the UK. Her work is housed in many private and public collections including the Fitzwilliam Museum, Cambridge, UK, The European Parliament and Parliament House Canberra, Australia. Gemma can be contacted on gblack@pcug.org.au

Gemma Black

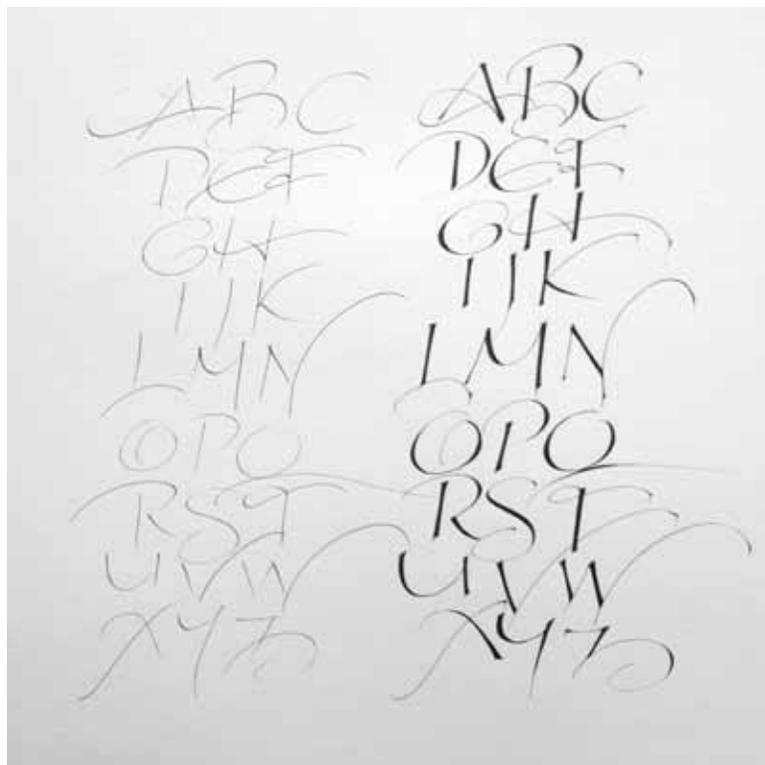
Over the last couple of years I have been enjoying myself with what I call vivacious versals. Based on strong versal forms, I have taken the compound nature of the structure and added this to my spontaneous and quickly created skeleton form. Here is a breath of fresh air worked in this style:



Here is "a" skeleton form and "a" fleshed out alphabet. I say "a" because as you know there are a variety of forms for the one letter. This is just one of hundreds. You can also work these vivacious letters with minuscules.

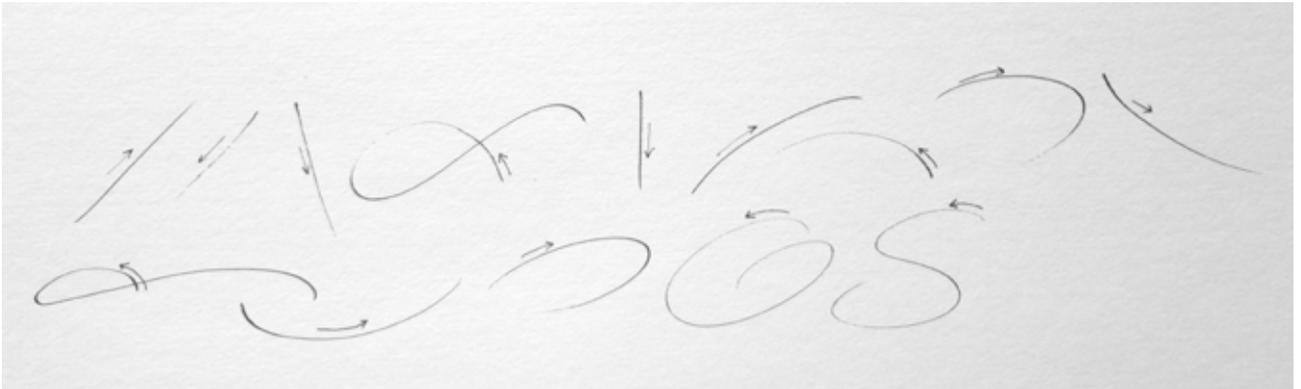
Vivacious versals

From basic strokes to an alphabet



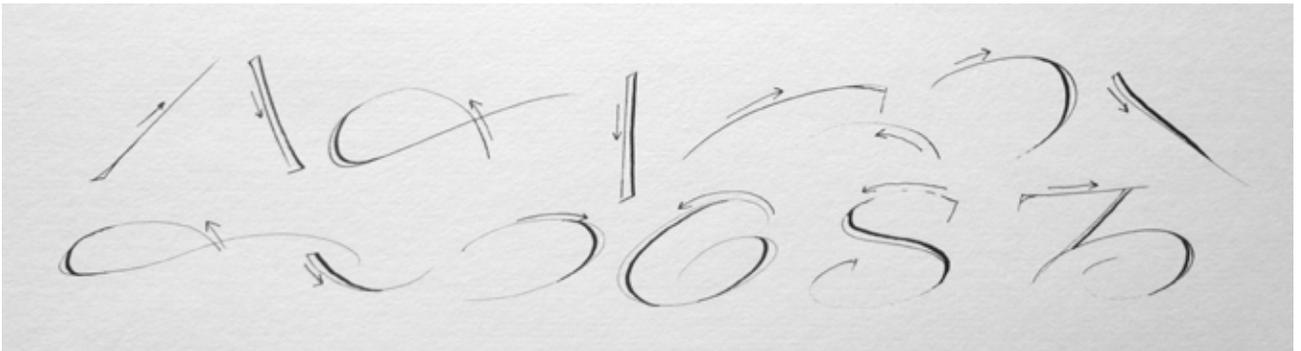
If you have a good working knowledge of versals then these letters will be enjoyable for you to try.

First some basic strokes to start:



These have been done with a $\frac{3}{4}$ Brause with black stick ink and a very light touch. If your pen, paper & ink are working in unity then you will have no problem skating across the paper.

Then I start to flesh out the form, again executed with a $\frac{3}{4}$ Brause:



Then I fill with the same nib:



These exercise strokes and good versal construction skills should help in getting you through the whole alphabet.

Enjoy!



Lettering artist, type designer

BA, Anthropology / Sociology, Queens College, NY 1950

B Litt, Social Anthropology, Oxford University, England 1957

Museum Artist: Robert J. Lowie Museum of Anthropology,
University of California, Berkeley 1957–64

Alan Blackman

abcdesigns@earthlink.net

Alan Blackman

My love affair with the smiley face



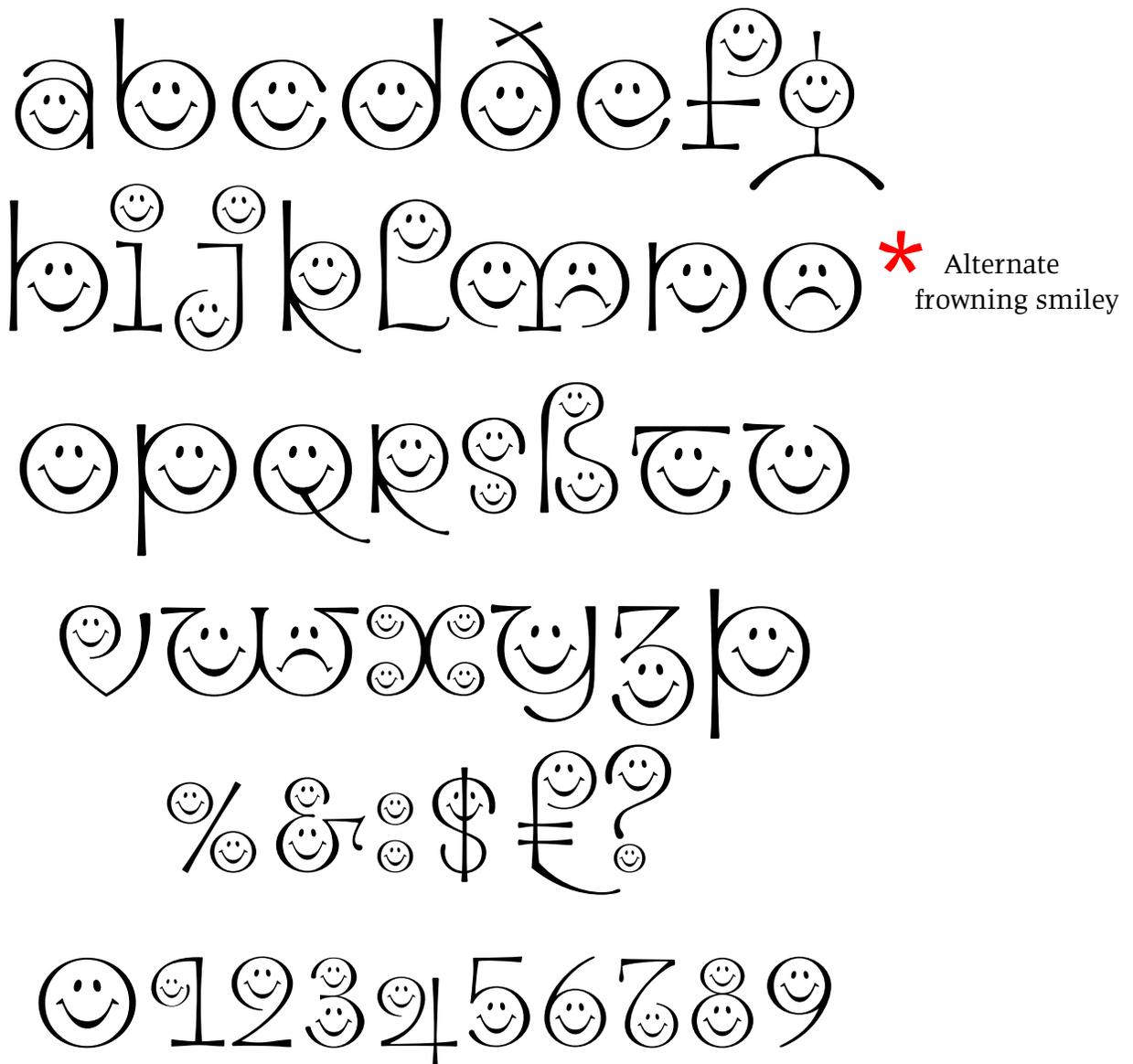
Life has not been the
same since.

YEARS ago I taught a lettering workshop at Ghost Ranch, New Mexico, with several colleagues. During one communal lunchtime in the main dining hall a young fellow strode past our table wearing a T-shirt emblazoned with a smiley face: a bullet-hole in its forehead and blood pouring down its face. It was so preposterous, so unexpected and so incongruous in that milieu that we collapsed with laughter: we were barely able to finish our meal.

Long road

I have had an on-going love affair with the smiley face for many years. The image has been around since 1963 but I first became aware of it c. 1990. Integrating it into the formalized structure of a typeface involved several challenges. Most important—in the face of periodic setbacks—were my need to persevere and to maintain my self-confidence.

In 1995 a colleague at Adobe helped me digitize the rudimentary letterforms with a legendary design program called FontStudio. It took me an entire week to design the letter *a* in Jovica Veljovic's 2006 FontLab workshop in Pettenbach, Austria. Later I had the good fortune to meet



Andy Benedek, who was instrumental in helping me digitize it. SAY CHEESE would never have been completed without him.

Look and feel

I repeatedly sketched individual characters in a long, long search for “the best smile” which I eventually adapted from an anonymous drugstore counter display.

During the evolution of the typeface, the work demanded great attention to detail—the severe hard edge of the line and the extreme care in achieving an emotionally appealing image.

The final result is so silly it always makes me laugh.

Beekloper · driescand · franjestaart · glassnijder · haft · hazelnootboorder · heldenbok · hoornaar · huisbok · knopsrietje · krasser · lancaartje · schaatsenrijder · letterzetter · tandradje · oproller · muskusbok · rood soldaagje · placbuik · gouden schalebijzer · schietmot · schrijverje · smalbok · springstaak · vijfverjuffer · tuinschalebijzer · veenmol · vlinderhaft · ranserkjuffer · azuurwaterjuffer · beekjuffer · zwartpootsoldaagje · waterspringer · venwitsnuitlibel · mekenleuw · bijenwolf · letterzetter · draakveerje · hazelnootboorder · haft · bladsnijderbij · bronlibel · fluweelmijt · zwartkopvuurkever



M **M**

WISSELSPEL VAN GEDRAGEN EN TEGENSTELLEN
VAN DE LETTEREN M EN M
WISSELSPEL VAN GEDRAGEN EN TEGENSTELLEN

sneeuwvlokkenboom · poederkwas · zonnehoed · kottevoetjes · helsenkruid · bosbingelkruid · kafferlelie · wildemanskruid · gele plomp · wortelloos krees · duivelsvandelstok · guichelheil · mattenbies · goudveil · schildersverdiel · effenvingerhoedje · hoepelroknaris · lampepoetsersgras · fluweelboom · pijpenstrootje · kievitseije · hartgespan · vaantjesboom · donderkruid · borstelvlam · lepeltesboom · rimpelzoodwolfs · melk · Meinbloemdrakekop · schaapskop · kikkerbeet · droogbloesier · tripmadam · pistotje · sluitkruid · 's' · oppepuzel · zwaardrus · siberische drakekop · bijenkorfe · watermavel · blanke onschuld · hanespoordoor · zakdoekenboom · appetje der liefde · hemelheraut · belladonna · venusschoentje · kwartjesbladplant · profetenbloem · bisschopsmuts · rapunzel · beverboom · blauwstraalthaver · peppel · duivelsnaaikussen

Textare M, geschikt in gezonde en her

...glimmend hout.
Ik eet ze niet, maar
...denken. Het
...ook wel het ver-

007

ng:

IK VRAAG
GEEN LEUW
VOL WITTE
IK VRAAG TEDERHEID,
STILTE, BROOD & HU

2 only see. Moes
geteige is van de

1206

DE ZEE
ZEE · D
EN ZOEL
ZEE EN
ZINGEN
becw

PARISOT: CHARMANT VILLAGE ASSIS SUR U
PROMONTOR EST SITUE SUR L'AXE VILL
DE ROUERGUE-MONTAUBAN-58 P
AU DERNIER RECENSEMENT ETA
HABITANTS L'ORIGINE DU NI
SE PERD DANS LA NUIT DE
DE LA DENOMINATION R
CULMINANT DE PARISOT
PAR UN CAMP RETRANCHE
PRIT LE NOM DU GENERAL ROI
AIT: PARISIUS · PARISOT EST

...on or de cum
...tende was
...en in een boek

fghijk

1211

POSTRES CUATRO
CO SEIS SIETE
O NUEVE DIEZ
CE DOCE TRECE
TORCE QUINCE
CIS EIS DIECISIETE
CIOCHO DIECINUEVE
INTE VEINTI UNO
INTIDOS VEINTITRES
NTICUATRO VEINTI
CO VEINTISEIS
TISIETE VEINTI
O VEINTINGEVE
SPAANSE IER
EN TOT PERTIG

Tack haalde zijn vaders le
zodat hij aanwezig kon z
van de appels en het roller
altijd heertijk gevonden
van een mes dat door een a
taart even mocht zien vo
ging - Ruikt no
eerdaarna ook
peccanneleerd v
geprikt. Hij zei
altijd afgewaaid
gaard was nog te je
waar zetaante ze
vinden - nam ze
stapelde ze op d
dan (iet ze ze zo) open tot z
en daarna maakte ze er cid
medicijn was, chixer voor
ze zehet me wel eens proeve
Maar als het s' morgens kou
rook van die appels op. Een s
appels. De kuppen gingen er
warme

1211

BILLEKARRE



Kristoffel Boudens, 1958°, Bruges, BE
After completing a Fine Arts degree I turned to lettering for stone in 1989. Painting has influenced my ways of looking and thinking about what I create. I received a classical English lettering training but found my true color in, among other things, the somewhat rougher Roman republican lettering. I taught courses in San Francisco, Rome, the Vatican City, London, Cambridge and Melbourne.

www.kristoffelboudens.be
kristoffel.boudens@skynet.be

I develop my lettering through the act of carving and (try to) reduce drawing to text-positioning. Unschooled lettering has been an important influence. Rhythm, composition and character of the letter are essential to me. I struggle with 'what do I carve and why'.



'14.2' recto, part of date

I have done a lot of names on pebbles. The rigid 'ideal' classical roman letter is not suited for this purpose and that brought me to the malleable letter form. A side effect was that the focus shifted from the letter itself to the room in and between the letter shapes. So I began taking a keen interest in rhythm and composition.

Ralf



Stone for a wedding couple whose names both have the initial E.



Threshold with important date in someone's life.



Gunnlaugur SE Briem

Designer, publisher, handwriting guru ; <briem.net>

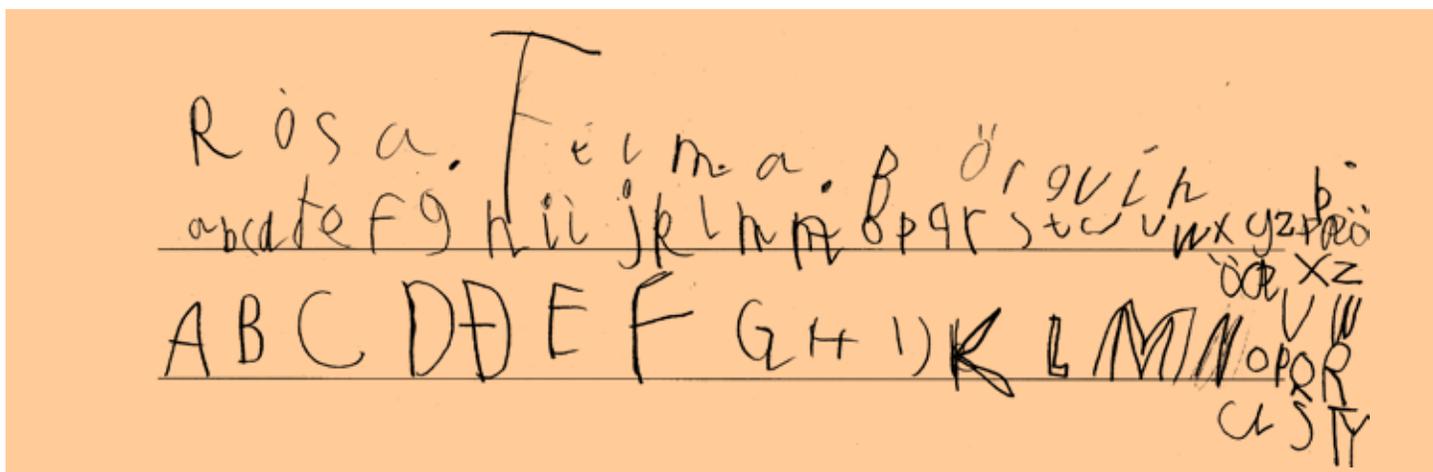
Handwriting research one fact at a time

TEACHERS have long relied on traditions and informed hunches. Some are useful. Others are hogwash. Finding out what works seems worth the trouble.

Schoolrooms are full of handwriting samples. They should be made accessible for comparison and measurement. With much help from teachers in Iceland and the US, I made a start on this.

No doubt we'll document many self-evident points as we go along. But they will then be backed by numbers, and can be checked and verified.

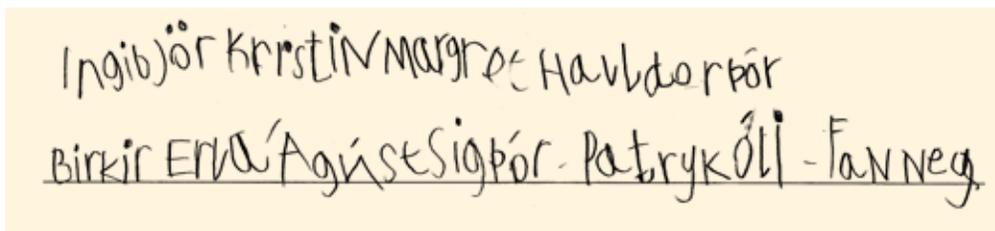
Here are a few.



Our battleground

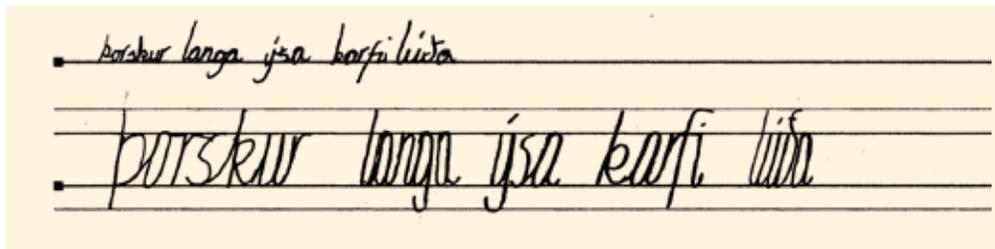
This we intend to change. A discouraged eight year old need not fall behind and give up just for lack of basic skills. Programmed learning with plenty of remedial exercises can make sure of that. (Data: Hulda Laxdal Hauksdóttir, Hornafjörður.)

Lined paper is useful, the way training wheels help beginning cyclists. (Data: Erla B. Rúnarsdóttir, Sandgerði.)



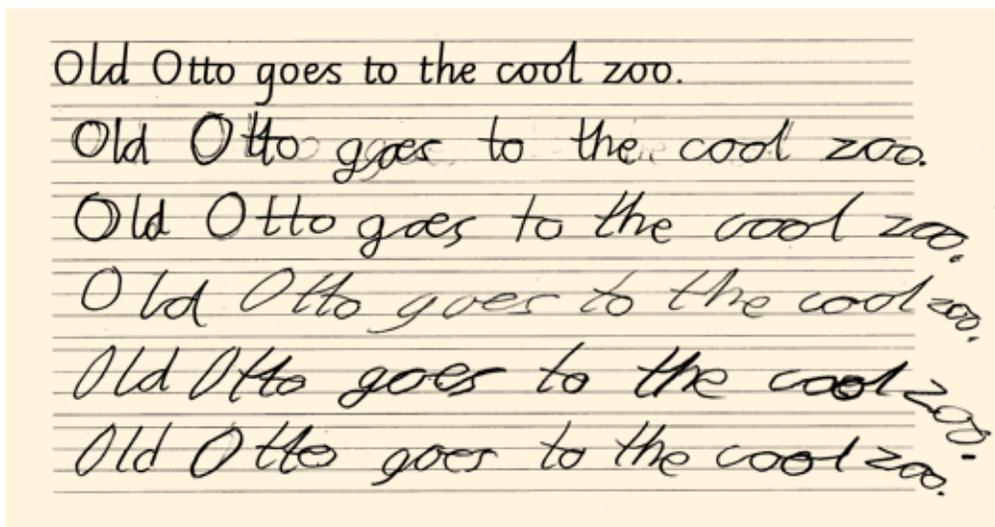
Ingibjörg Kristín Margrét Haukdóttir
Birkir Erla Agúst Sigpór - Patrykóli - Fanneg.

Small handwriting often becomes compressed when it is enlarged to fit the height of standard guidelines. (Data: María Inga Hannesdóttir, Kópavogur.)

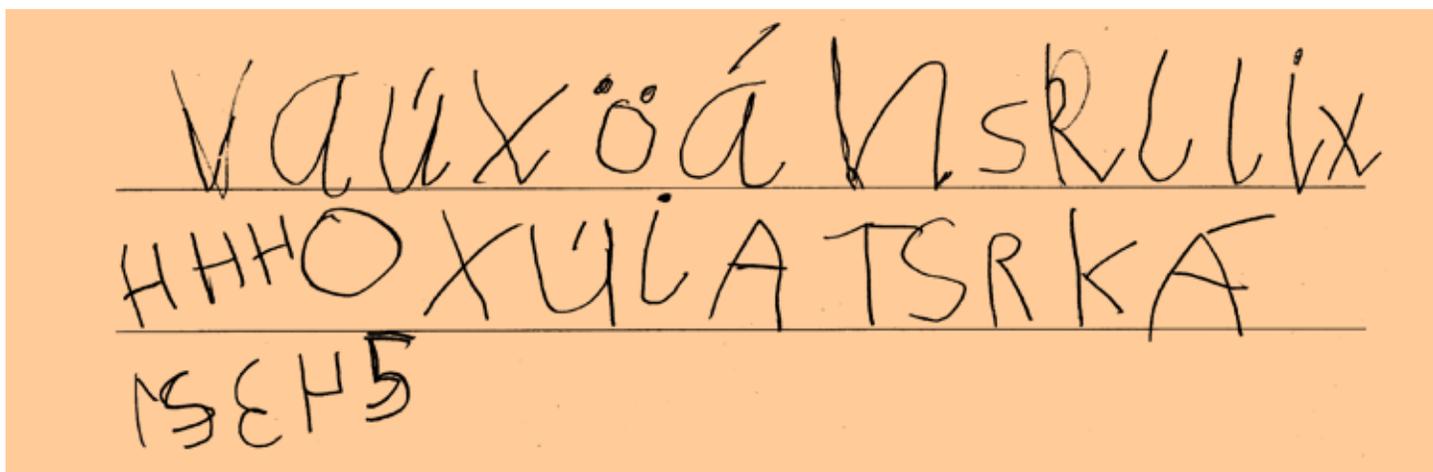


Þurskur langa ísa þurfi líta
Þurskur langa ísa þurfi líta

Copies of a single line at the top of a page tend to become progressively worse. (Data: Nan Jay Barchowsky, Maryland, USA.)



Old Otto goes to the cool zoo.
Old Otto goes to the cool zoo.



Vaúxóá Nsrllix
HHO XUÍA TSRKA
N3E45

Good start

A six-year old beginner already puts exit hooks on these lower case letters. The paths look right. And the mirror-reversed numerals will not last. (Data: Hrafnkell Gíslason, Reykjavík.)



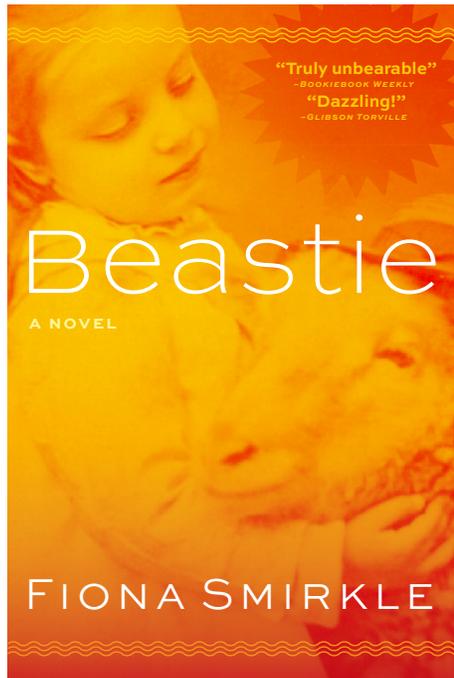
Mark van Bronkhorst resembles a tomato when he wears that shirt with that sweater. He is a type designer.

ABCDEFGHIJKLMNOPQRSTUVWXYZ&Z
ABCDEFGHIJKLMNOPQRSTUVWXYZ&Z
abcdefghijklmnopqrstuvwxyz123456789

ABCDEFGHIJKLMNOPQRSTUVWXYZ&Z
ABCDEFGHIJKLMNOPQRSTUVWXYZ&Z
abcdefghijklmnopqrstuvwxyz123456789

Sweet®Sans and Sweet®Square are extensive interpretations of stationer’s lettering styles from the first half of the 20th century.

→ mvpfonts.com/sweet_sans
→ mvpfonts.com/sweet_square



Display and Titling weights of MVB Verdigris® Pro will release in 2012.

→ mvpfonts.com/mvb_verdigris_pro

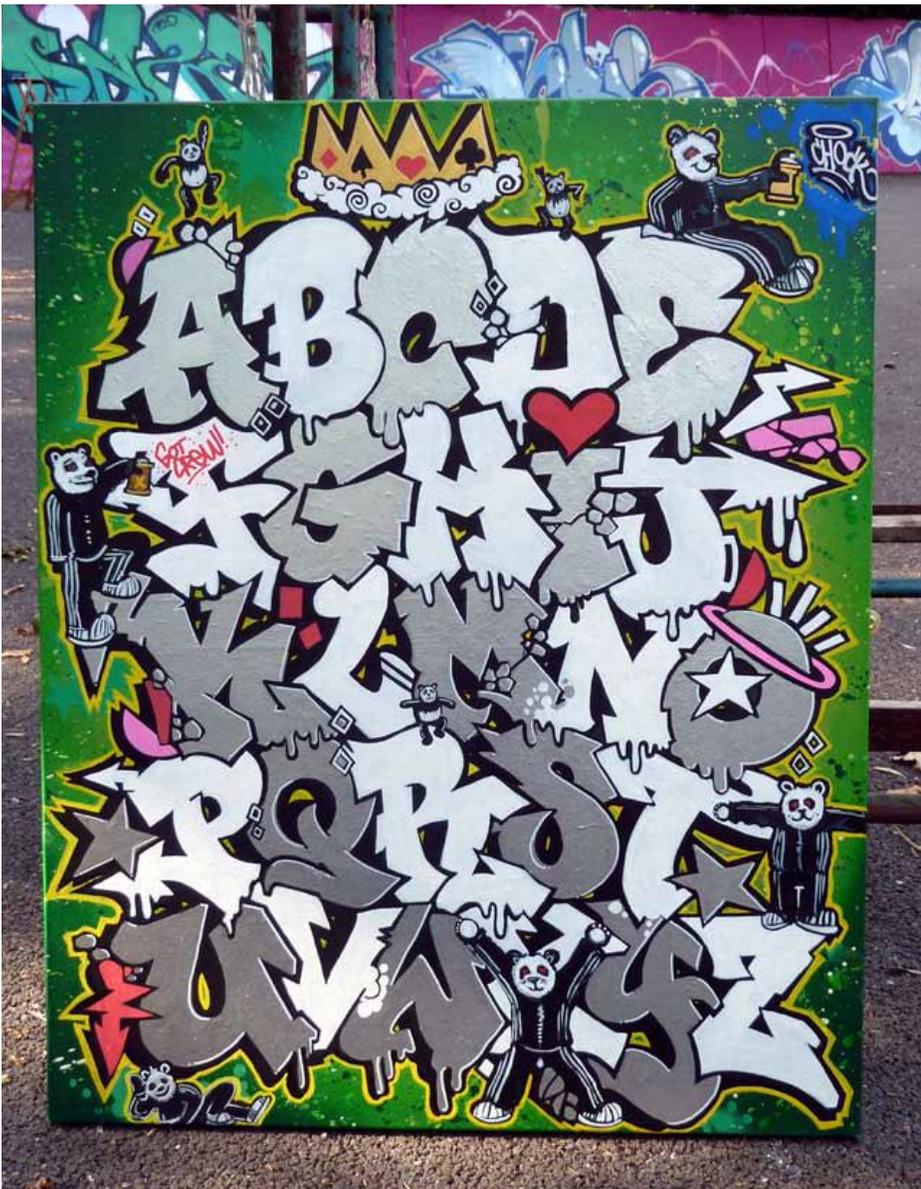




Chock is a professional graffiti artist. She is the founding member of Girls On Top collective and runs Paint My Panda; a graffiti company. She specialises in murals, workshops, live painting and other commissions. Notable clients include Playstation, Eastpak and The Dogs Trust.
www.paintmypanda.com
www.girlsontopcrew.uk

Chock's away!

Character graffiti ...



I AM trained as a fine artist, but I am also a graffiti writer. I discovered my liking for letters and logos as a teenage skateboarder. This led me into an interest in graffiti.

With regards to my style, it has evolved from New York graffiti styles, Islamic calligraphy and skateboard designs. I like to give my letters movement, life and character, like the letters are running or dancing. My tag is Chock (because I used to eat a lot of chocolate) and the O is a great letter to characterise, as you can still read the word.

With graffiti art, there is a lot of room to try out different things; I spent many years just trying out different colour combinations for my pieces and different ways to paint patterns or fill-ins on the letters. Recently I have worked more on creating backgrounds and characters. When I paint now the letters sit in their own world rather than just saying my name.

Chock painting the “Block Heads” party van with her classic simple graffiti style and rave scene background taking shape.



Chock piece from jan 2012. Here you can see the influence of Islamic calligraphy on her letter styles.

Sea life theme: the letter C is very shark like while the o is a beach ball for the sea lion. The rest of the letters have a sea like look in order to unite the piece.



Classic example of chocks graffiti lettering with panda character. This one is relaxing on the piece in the evening sun with a martini.





RASTKO ĆIRIĆ

Born in 1955 in Belgrade, Serbia. Professor of Illustration and Animation at the Faculty of Applied Arts, University of Arts, Belgrade. Head of the Digital Arts Group of the Interdisciplinary PhD studies at the University of Arts, Belgrade. Fields of interest: graphic design (illustration, logo, poster, ex-libris, comics), animation, art graphic, music. 38 one-man exhibitions. 14 animated films. Illustrated for the New York Times Book Review. His work was presented in the book *Miscellanea* (2005).

E-mail: raciric@gmail.com www.rastkociric.com

SKROMAN PREGLED
ČUDNOVATIH BIĆA
NA TLU BALKANA
I POKUŠAJ REKON-
STRUKCIJE NJIHOVOG
IZGLEDA OBJEKTIV-
NIM OKOM RASTKA
ĆIRIĆA NA OSNOVU
ŠTURIH IZJAVA MALO
BROJNIH OČEVIDACA

From the book "Ogres and Bogies" by A. Peragrash, about mythological creatures from the Balkans, Belgrade, 1989

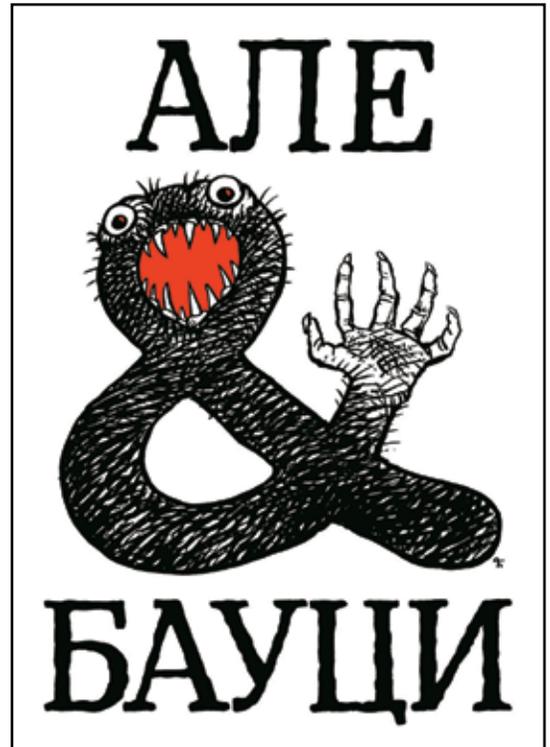


A funny alphabet made out of small salty pretzels, 1984

Curi od jutros
od četiri-pet
Rešilo nebo
da potopi svet

"It's been dropping this morning / since four or five / The sky has decided / down to the world to dive..." A verse from the poem "See-Saw" by Serbian poet and musician Djordje Balašević. It was designed to be printed on umbrellas, but it remained as a project, 1996

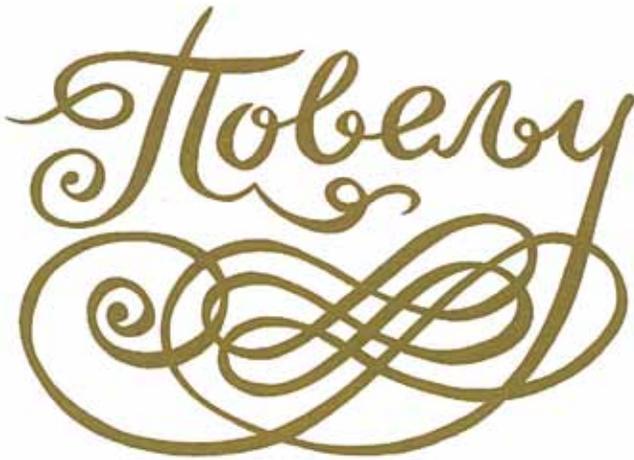
Poster for animated film "Ogres and Bogies" directed by Rastko Ćirić, 1989



Logo for the EXTASY, a film company of the famous Serbian film director Dušan Makavejev, 1994



Illustration for a text about limping in speech, *Politikin Zabavnik* magazine, Belgrade, 1994



Text "Diploma" for the Boško Buha children theatre, Belgrade, 1990



A linocut invitation for friends' wedding, 1983



Logo for Dr Boško Jovičević's ophthalmology practice, Belgrade, 1994



Logo for Dr Miljan Stanković's obstetrics and gynecology clinic, Massena, USA, 1993



Ambigram for name "Rastko", 1996. Ambigram is a word designed to be read in both directions.

A title page for Nancy Phelp's drawings-collection sketchbook, Lisbon, Portugal, March 2010





Prof. Phil is a multi-award winning designer, who sees things differently.

¶ Protégé of Anthony Froshaug. Phil honed his design and typographic skills under Alan Fletcher at Pentagram in 1977, Wim Crowel at TD in Holland, and Michael Wolff at Wolff Olins.

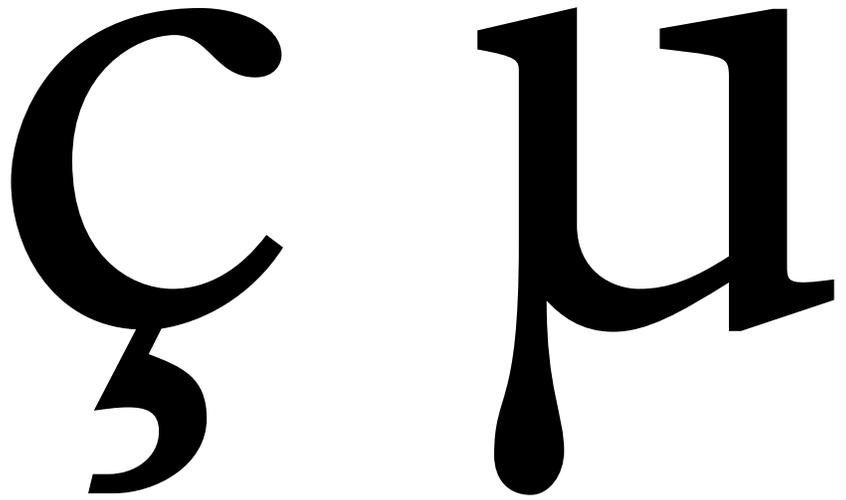
¶ Allied International designers recruited Phil as creative director. In 1986 he established CleaverLandon, a specialist design consultancy.

¶ Since setting up et al, in 1992 Phil has been the creative driving force behind a wide range of large corporate identities.

¶ Phil is a fellow of the Chartered Society of Designers, a founding trustee of The Monotype Museum, a board member of the International Type Academy and a Fellow of the Royal Society of Arts. Artistic director to The Type Archive.

¶ Along side running et al and the Typographic Research Unit he is Professor in the Creative Industries at Middlesex University. His reputation is such that his early typographical work is archived in St Bride's Printing Library and his book design is in the permanent collection of the Victoria and Albert Museum's National Art Library.

philc@etal-design.com





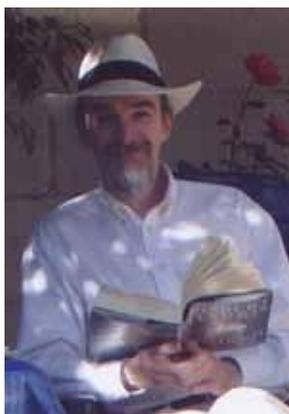
Bembo, the first roman typeface in the Western World, was conceived in 1495 by Aldus Manutius, the great Venetian scholar printer, for a little-known essay by the Venetian patrician, Pietro Bembo. Steel punches for each character in the font were cut by the goldsmith, Francesco Griffo. It was a landmark in the exciting new climate of letterpress printing and typography. Sometimes known as Aldine Roman, it's popularity swept through Renaissance Europe, and was sustained for many centuries.

¶ In 1929 Bembo became a Monotype hot-metal typeface (for automatic keyboarding and casting) during the golden age of classic typeface revivals by Stanley Morison. As a letterpress face, it was hugely successful throughout the twentieth century.

¶ Bembo was naturally included in the first wave of Monotype digital faces in 1978, but emerged as a pale shadow of its former self, without allowance for ink 'spread', the halo of ink around the image, created by pressing inked type into paper, which gives a typeface its character.

¶ Prof. Phil Cleaver, spurred by a commission from The Arcadian Library, resolved to restore Bembo's credentials. Working with Robin Nicolas of Monotype Imaging their joint skills have achieved Arcadian Bembo, a robust and compelling digital version.

¶ This initiative will hopefully encourage other type founders to revisit and adjust their classic digital typefaces, thereby enhancing typesetting standards worldwide.



Gareth Colgan began to study calligraphy in 1984 while a schoolboy in Dublin. He then spent three years studying full-time on the calligraphy course at Roehampton in London, graduating with distinction. He was elected the youngest Fellow of the Society of Scribes and Illuminators in 1992. He worked for two years as assistant to the leading English lettering-craftsman Tom Perkins, learning to draw letters and to lay out and carve inscriptions in stone. More recently (2007-8) he enjoyed a year studying book typography in the Department of Typography & Graphic Communication at the University of Reading.

CALLIGRAPHY might be defined as the fruitful conflict between line and language, that at least is how I understand it. The literary element is so important to me that I can't work (for myself) without a good text, which is always what provides the inspiration for the form each piece ultimately takes. The critic Richard Ellmann says of Yeats that his poetry 'was guided by the principle of the containment of the utmost passion by the utmost control' and this I try to follow also. I have adapted the method I use for inscriptions in stone to works on paper, that is to say that I make pencil sketches of increasing refinement until I am satisfied and then ink up the last pencil drawing, place it under a piece of thin paper of good quality and go over it with quill and Japanese ink – a laborious and distinctly non-Oriental method, but the only one that allows me to get the result I want. As to what that is, I would say that it is something that bows to the western classical ideal of symmetry and restraint but at the same time rebukes it since Classicism and imperialism, or debased classicism and tyranny, have been so frequently partners. Striving after classical or archetypal perfection can be malignant, I know this firsthand, and I have come therefore to value rough as much as refined workmanship, all of it can be good. Those pieces of calligraphy that I find most compelling however are none of them refined but are things in which classical mastery has been used as a springboard to something so direct as to be almost crude. I always want the text to remain decipherable however, even if this is with considerable difficulty, I feel the point of my effort is lost if it is not.

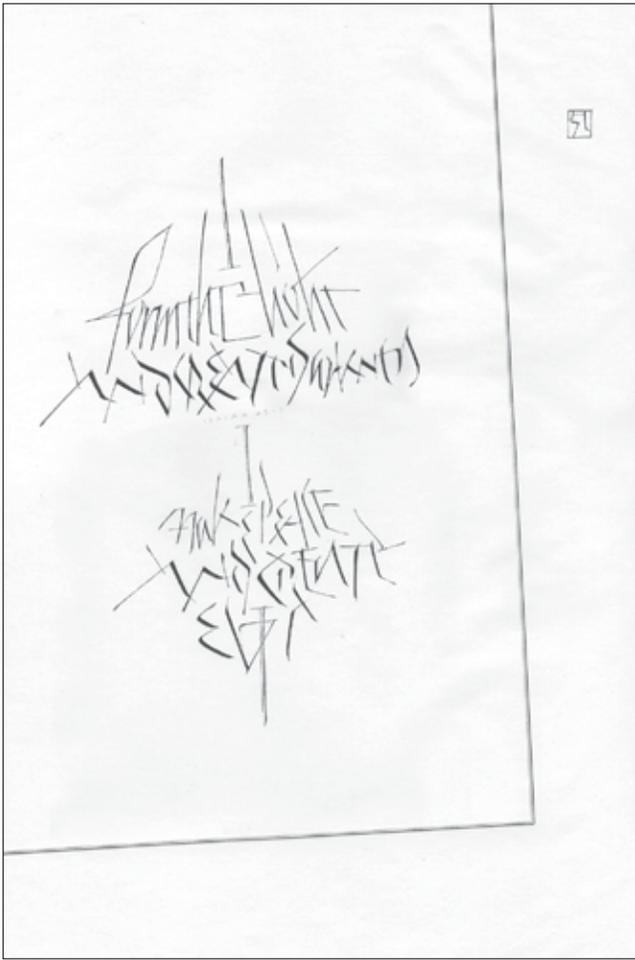


Detail from an inscription in slate, letters approximately 25mm in height.

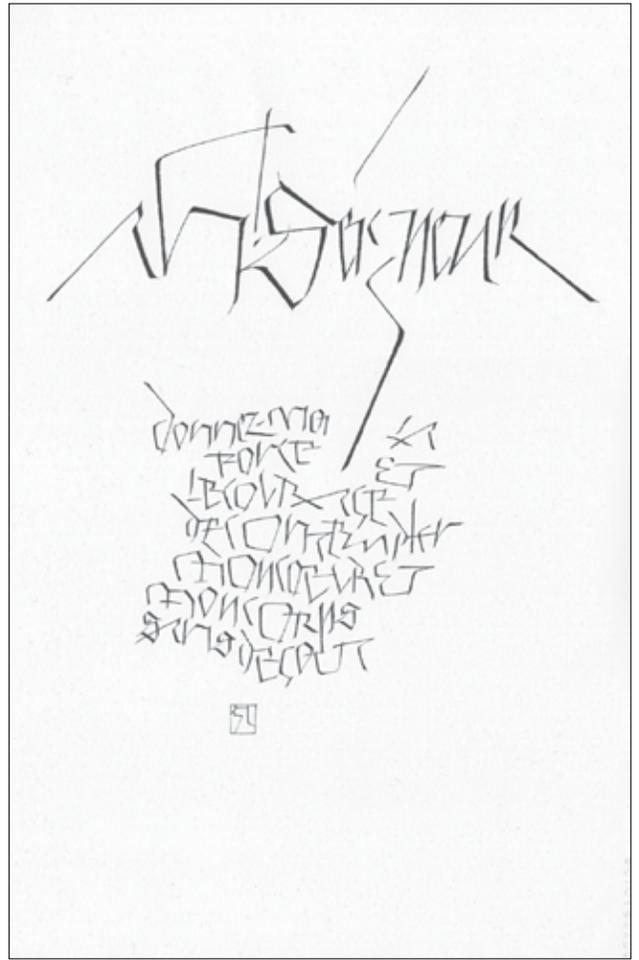


Leda & the Swan, W. B. Yeats. 676 × 280mm, 2011.

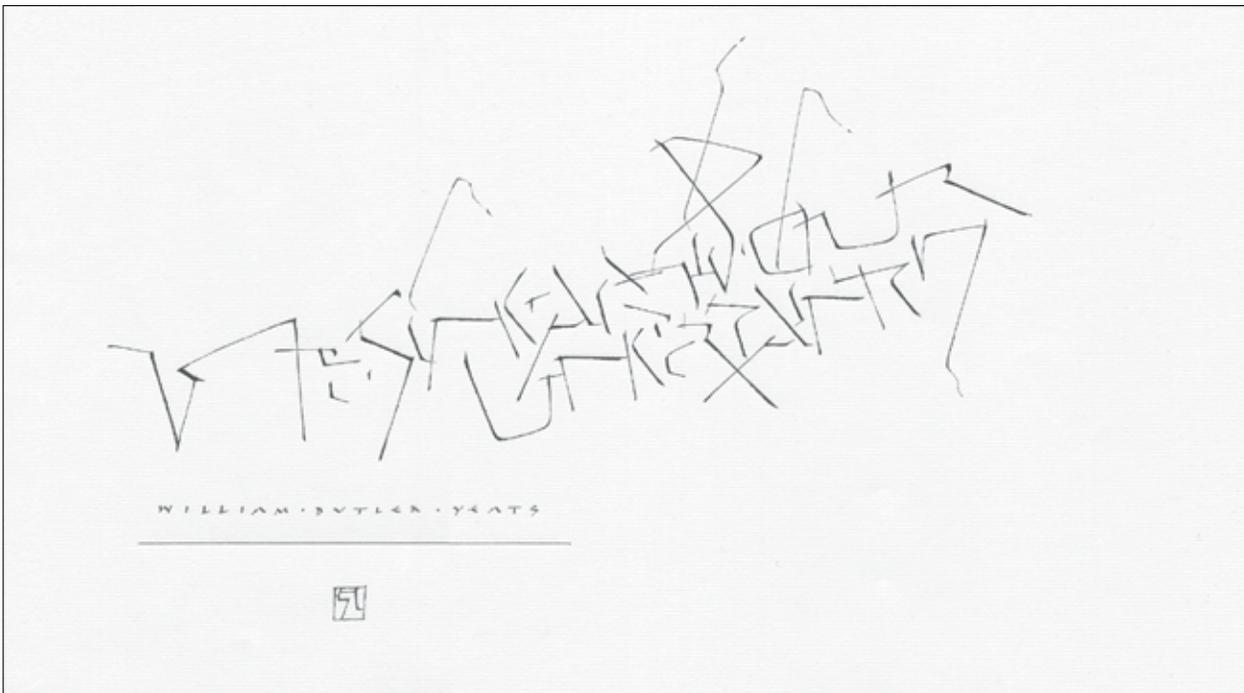
*A sudden blow: the great wings beating still
Above the staggering girl, her thighs caressed
By the dark webs, her nape caught in his bill,
He holds her helpless breast upon his breast.
How can those terrified vague fingers push
The feathered glory from her loosening thighs?
And how can body, laid in that white rush,
But feel the strange heart beating where it lies?
A shudder in the loins engenders there
The broken wall, the burning roof and tower
And Agamemnon dead. Being so caught up,
So mastered by the brute blood of the air,
Did she put on his knowledge with his power
Before the indifferent beak could let her drop?*



'I form the light and create darkness. I make peace and create evil.'
 Jehovah, boasting, from Isaiah 45:7, KJV. 480 × 320mm, 2010.



*Ah! Seigneur! donnez-moi la force et le courage
 de contempler mon coeur et mon corps sans dégoût.*
 Baudelaire, from *Un Voyage à Cythère*. 436 × 283mm, 2010.

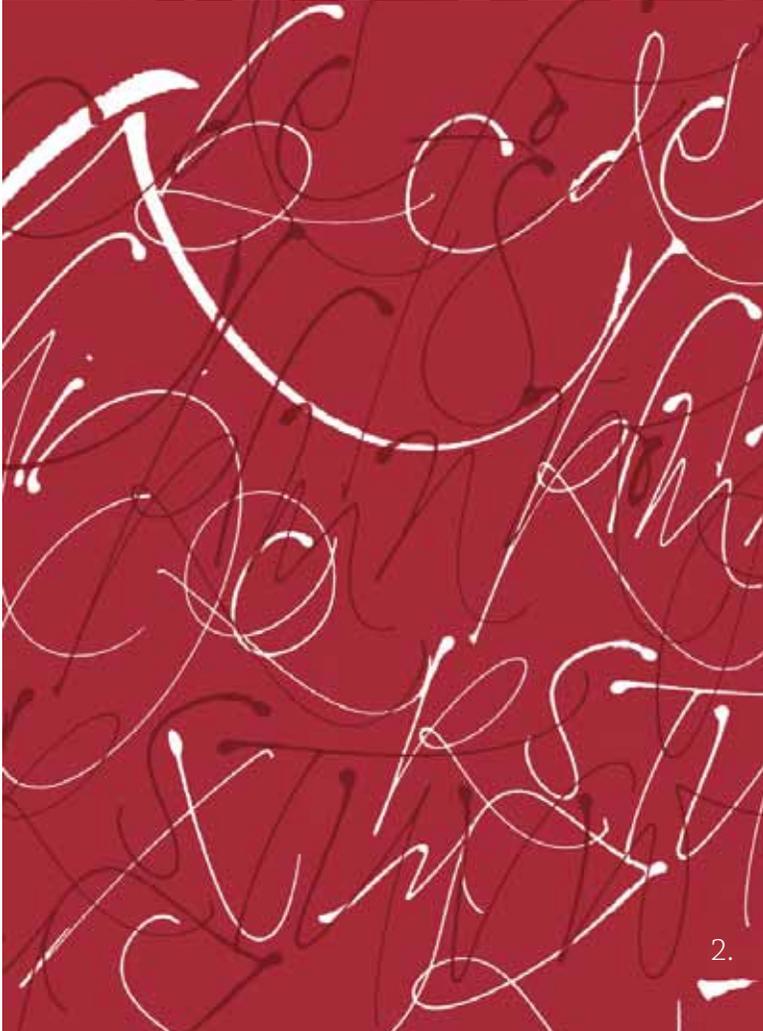


'We sing amid our uncertainty.' 225 × 405mm, 2010.

Silvia Cordero Vega

* SILVIA CORDERO VEGA *

Graduated in Graphic Design at the University of Buenos Aires-Argentina and attended workshops afterwards with internationally famous calligraphers. She promotes the calligraphic art in Latin-America by giving lectures and conducting workshops. She wrote and produced two books: "Alphabets, flora and fauna" and "The ruling pen journey". Interested in calligraphy as an artform, she explores how historical scripts can develop into new, contemporary calligraphy.



COLECCIÓN VISUAL DE CALIGRAFÍA

1.

Bah Voyage

3.

o o o o o o o o

plantear
distintos tipos
de inicio

u u u u u u u u

Plantear situaciones polirrítmicas con trazos conectores

w w w w w w w w

w w w w w w w w

4.



1. Calligraphy visual collection logotype / 2, 3 and 4. Calligraphy composition, words and exercises made to my new and first book **Journey in ruling pen** / 4. **Suspiro escondido en grito**. Ink + watercolor. Fabriano 300 grs. Size 95 X 62 cm. 2010.

5.

ره

دبیره

Dabireh Collective

Dabireh is a collective of young Iranian graphic designers who share a passion for calligraphy and typography and have a keen interest in the history and theories of Persian language and writing system.

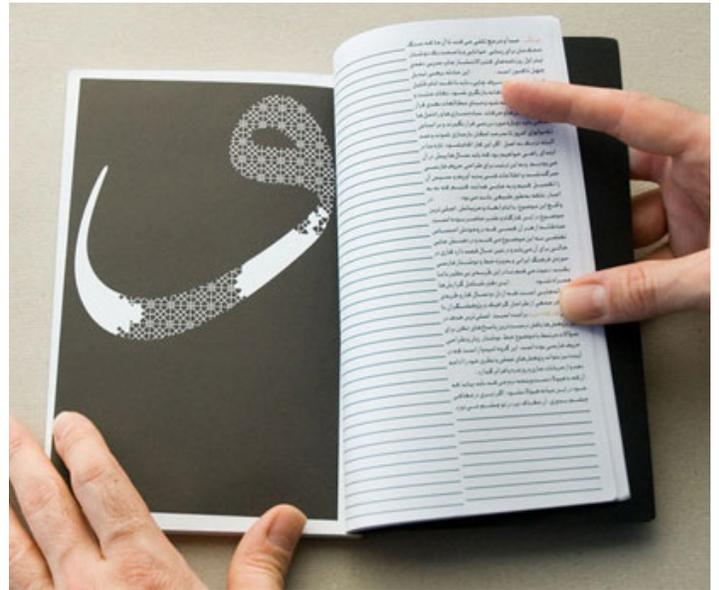
Recognizing the absence of a comprehensive body of critical writings and professional commentary, Dabireh aims to be a credible source of articles, interviews and research-based projects which address the less explored territories connecting the vast historical sources and the inspired diverse practices of contemporary designers today.

Dabireh: Alef

Dabireh collective's first edited volume, was published in October 2009. This edition is a distillation of two years of research and experiments by Dabireh members.

The book is printed in 160 pages in two colors and contains fifteen articles by Dabireh members and contributors. Articles in this issue, all in Persian, span over historic and theoretical discussions, Persian-Arabic writing system, Persian language, case studies and project features.

www.dabirehcollective.com



MOHAMMADREZA ABDOLALI



Born in 1983, Tehran-IRAN
 Dabireh Senior Editor
m.abdolali@gmail.com

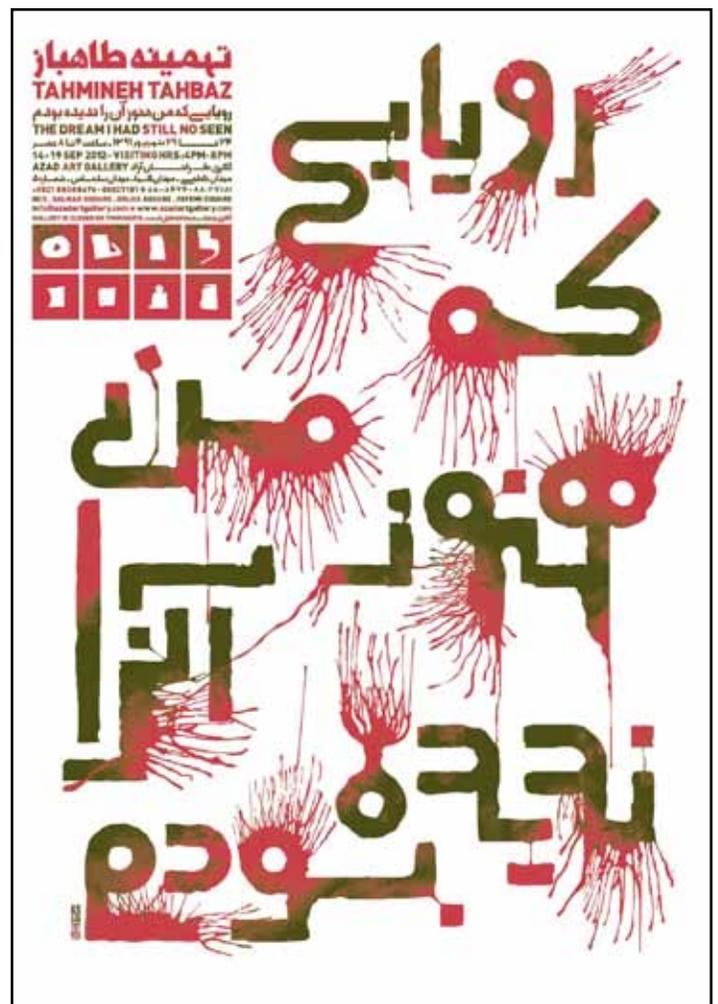
Mohammadreza, a Tehran based graphic designer, has experimented with geometric, dimensional and stereo (via anaglyph) typography in recent years. In addition to exhibitions in Iran, his works have been presented in the Illinois University in Chicago as a part of Dimension + Type Exhibition, in France, Germany, USA ... and published in books including Arabesque II (Gestalten Publication).

Follow his works via www.abdolali.com

01



02





1. Poster, "Infantry", Painting Exhibition, Azad Art Gallery, 2012, offset.

2. Poster, "The dream I had still no seen", Painting Exhibition, Azad Art Gallery, 2012, offset.

3. Poster, "Somnambulist", Photography Exhibition, Azad Art Gallery, 2010, Offset.

4. Poster, "Cycle", Photography Exhibition, 2012, Offset.

SHHRZAD CHANGALVAEE



Born in 1983, Tehran-IRAN
Dabireh Senior Editor
shahrzad.ch@gmail.com

Shahrzad, a Tehran based graphic designer, has explored letters in three dimensional space and carried out typographic experiments with various materials as a part of her typo-photographs that address Persian poetry.

She has exhibited her works in Iran, USA and Canada. In 2008 a selection of her posters were published in Arabesque (Gestalten).
Follow her works via www.shahrzad.ch

01

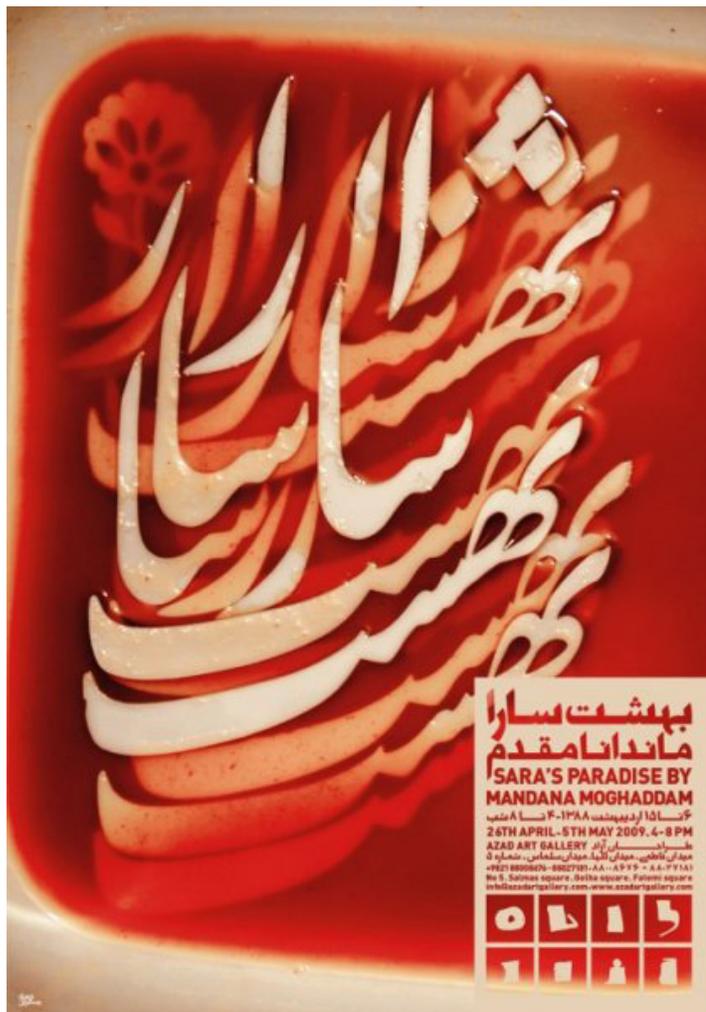


02

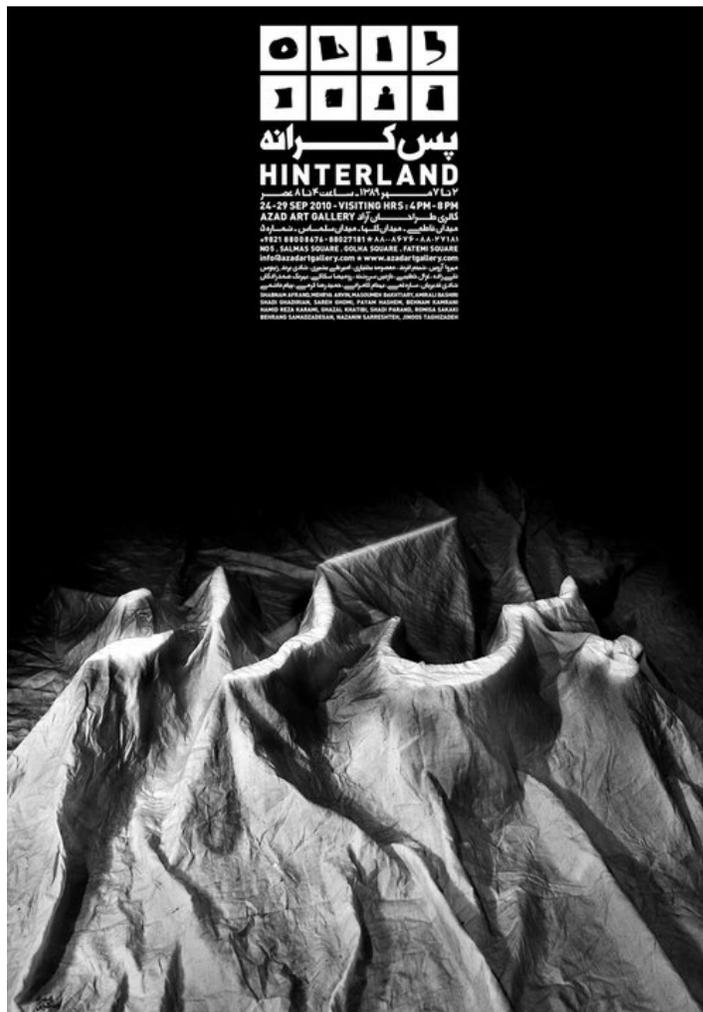


1. Poster, "My first name: Soldier", 2010, Offset.
2. Poster, "In the state of weightlessness", 2009, Offset.
3. Poster, Sara's paradise, Azad Art Gallery, 2009, Offset.
4. Poster, "Hinterland", Azad Art Gallery, 2010, Offset.

03



04



ASIEH DEGHANI

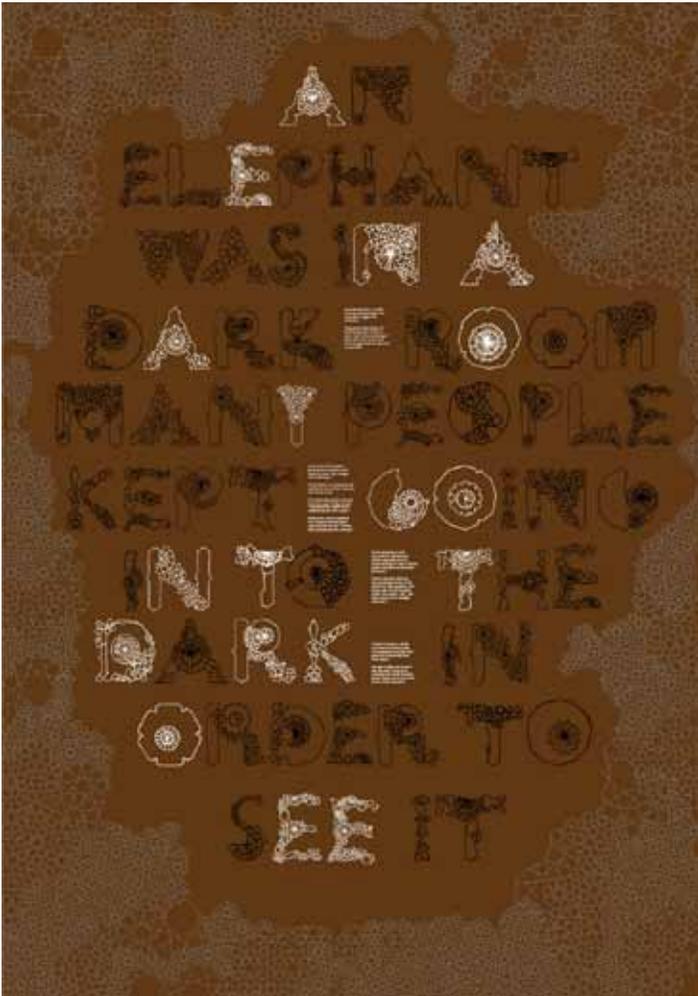


Born in 1982, Tehran-IRAN
Dabireh Editor
aasaya@gmail.com

Asieh Dehghani as a graphic designer has always had a big interest in Iranian visual heritage, in her works she has always tried to find a creative way to revitalize them. Following this obsession she left Iran to continue her graphic design education at Royal Academy of Art in Holland. In her recent works she has made a bridge between her interest in Iranian art and what she experienced as Dutch design. This obsession led her to her latest project about deconstructing Iranian geometric patterns.

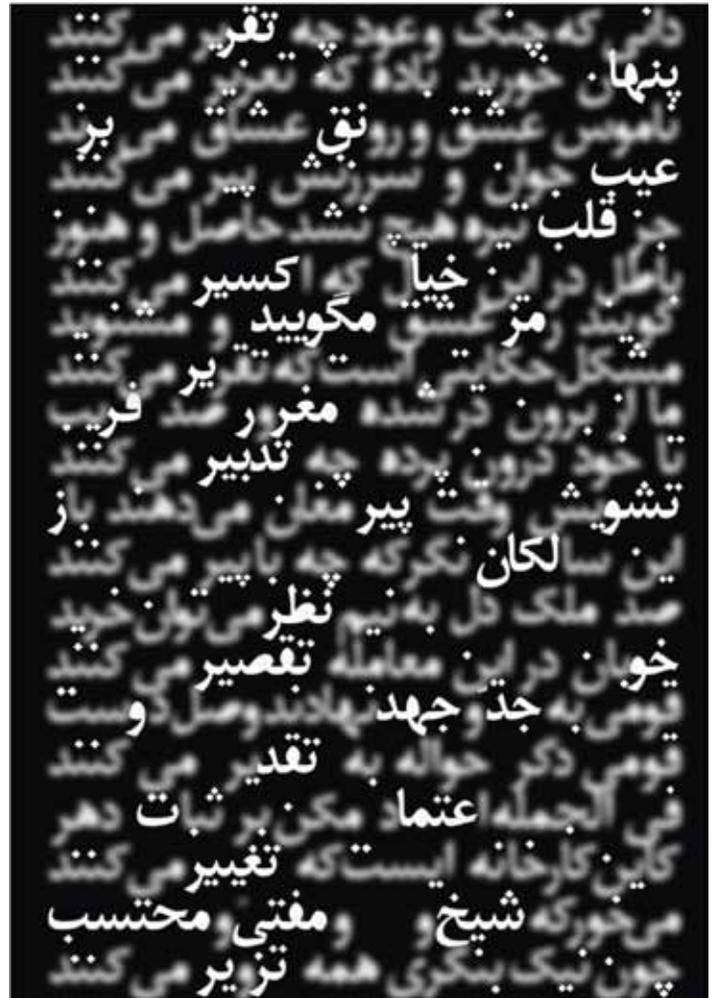
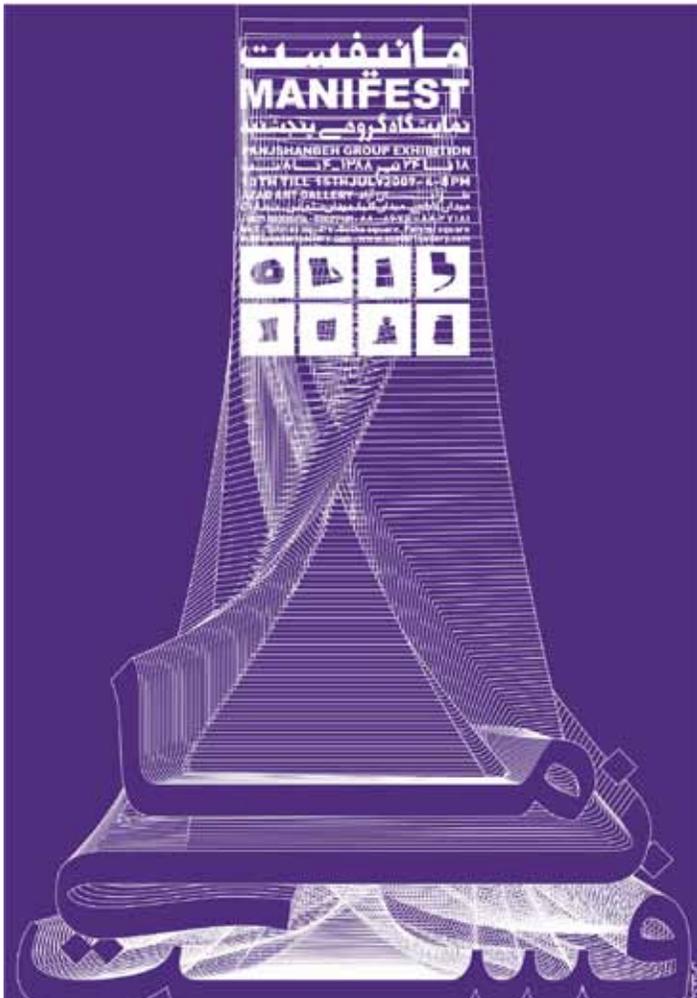
Follow her works via www.asiehdehghani.com

01



02





1. Visualisation of a Rumie's Poem, Final Project, KABK academy, The Hague, 2012
2. Visualisation of a Hafiz Poem, Final Project, KABK academy, The Hague, 2012
3. Poster "Manifest", Group Exhibition, Azad Art Gallery, Tehran, 2009
4. Visualization of a Hafiz Poem, Tehran, 2008

HOMA DELVARAY

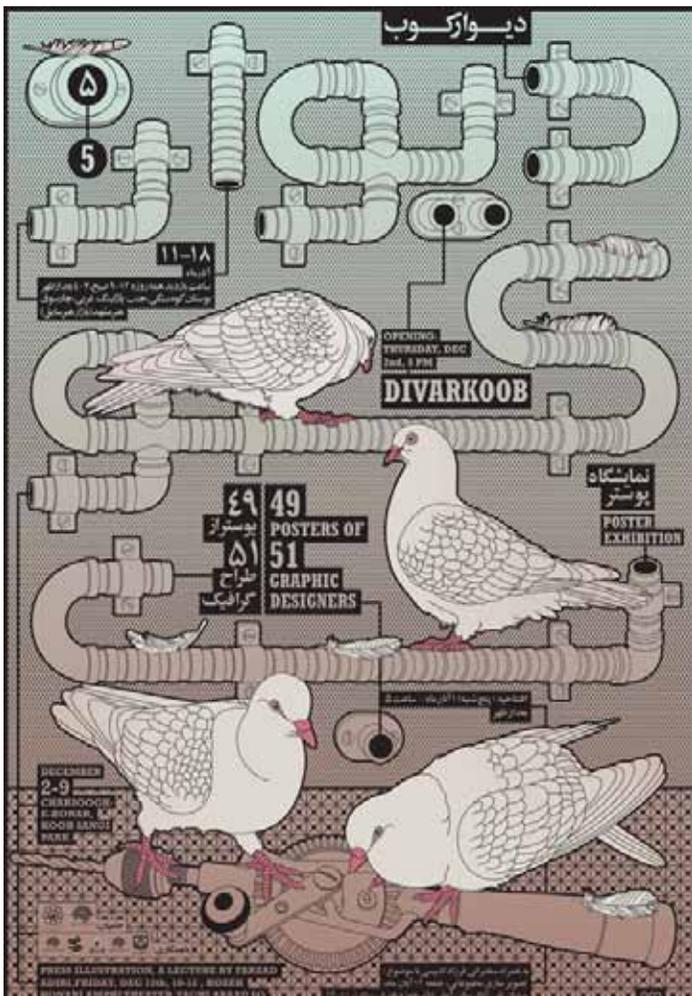


Born in 1980, Tehran-IRAN
Dabireh Editor
info@homadelvaray.com

Homa Delvaray, a Tehran based graphic designer, is recognized for designing unique 3D typography that uses traditional components with modern elemental forms and substances, to produce a maximalist multi-voiced presentation, delighting the senses in an unusual/modern/ethnic work which have become her trademark in recent years.

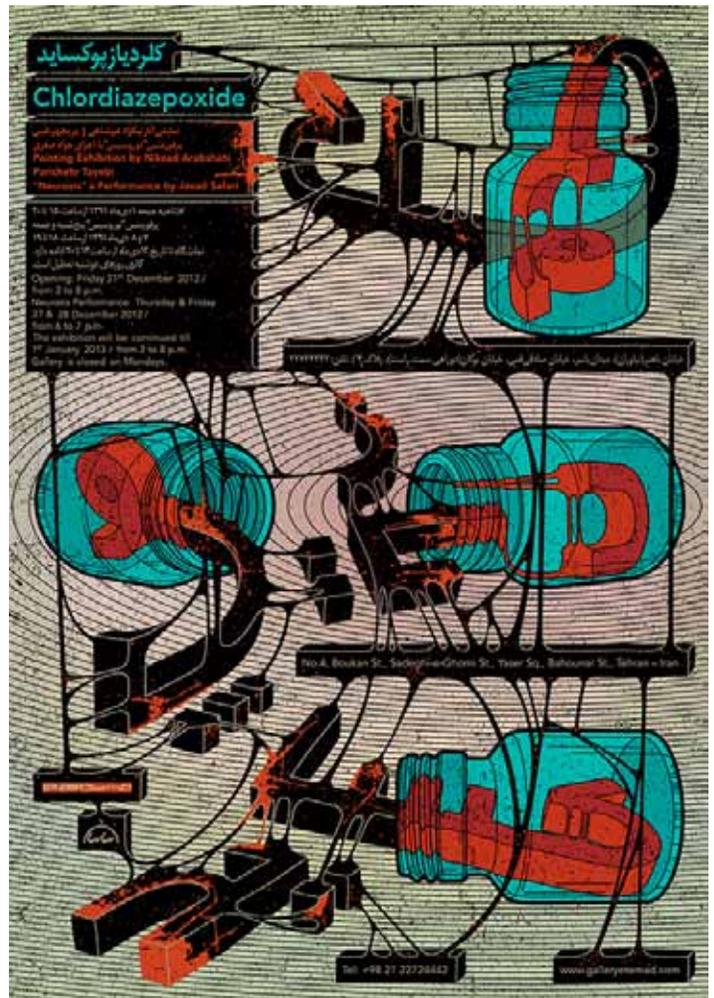
Follow her works via www.homadelvaray.com

01



02





1. Poster, "Divarkoob", Poster exhibition, 2011, Offset.
2. Poster, "Body", Azad Art Gallery, 2012, Offset.
3. Poster, "My faint face I blush with the blood of my heart" Right-to- Left, 2012, Offset.
4. Poster, "Chlordiazepoxide" Etemad gallery, 2012, Offset.

ARIA KASAEI

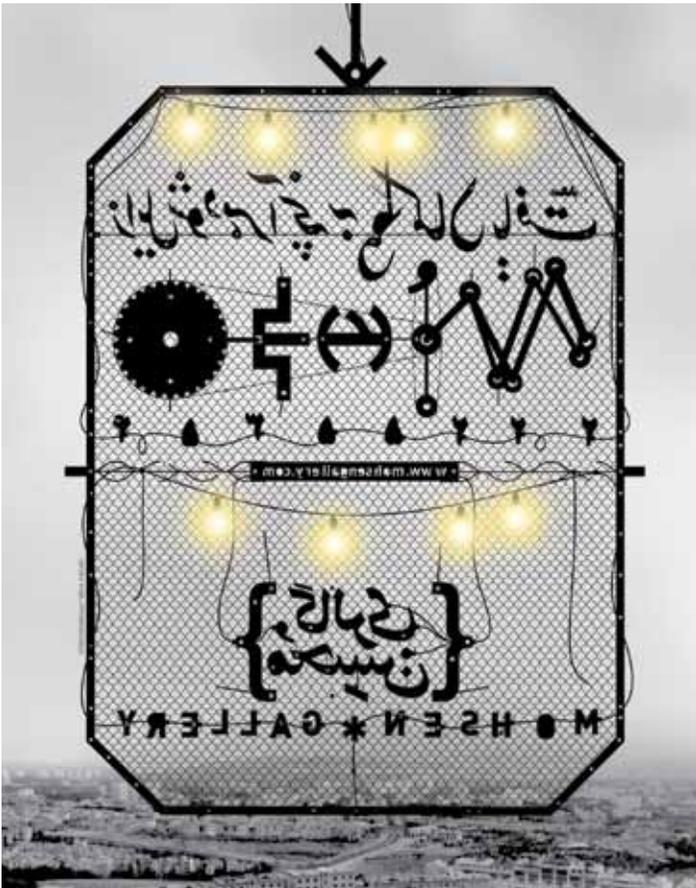


Born in 1980, Tehran-IRAN
Dabireh Senior Editor
aria.kasaei@gmail.com

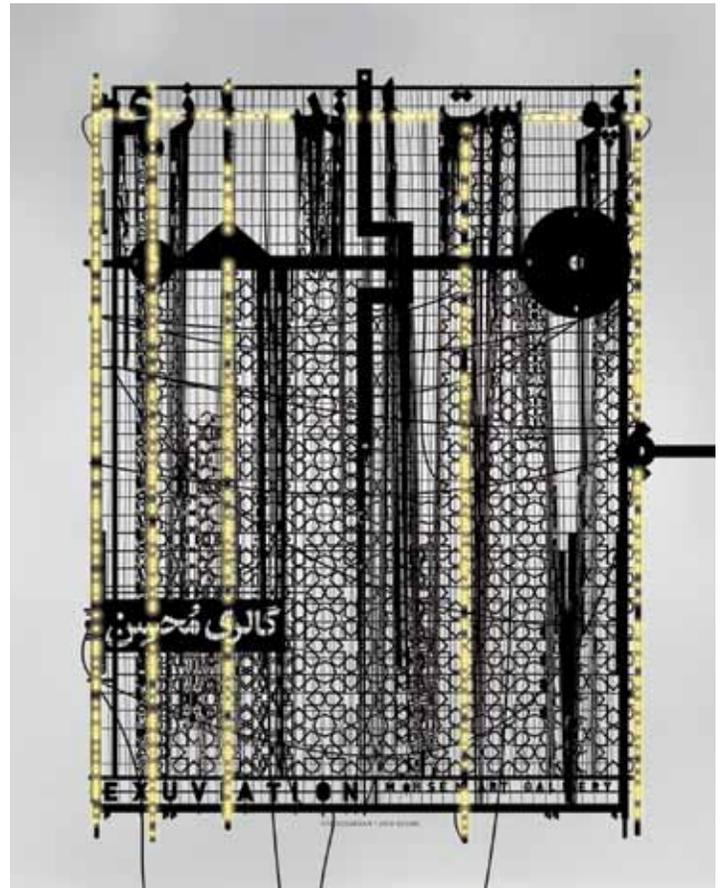
Aria is recognized for his identity designs of art galleries and cultural events. A graduate of Graphic Design. He co-founded StudioKargah with Peyman Pourhosein in 2001 in Tehran. Aria is a contributor to the Dabireh Collective and Tandis magazine. His works have been featured in various books such as Arabesque and Almanac of Asia-Pacific Design & Un Cri Persan.

Follow his works via www.facebook.com/StudioKargah

01

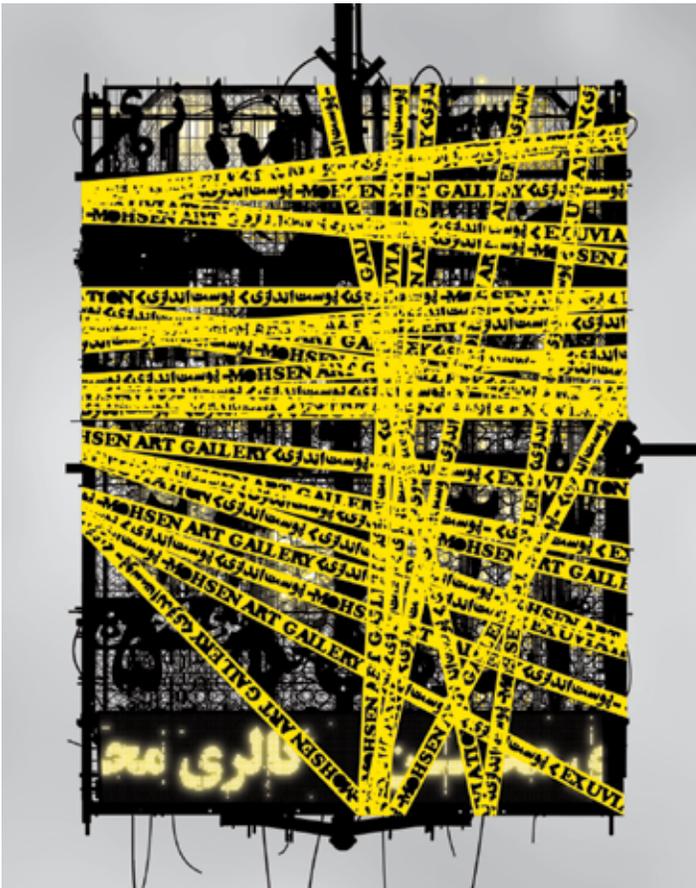


02

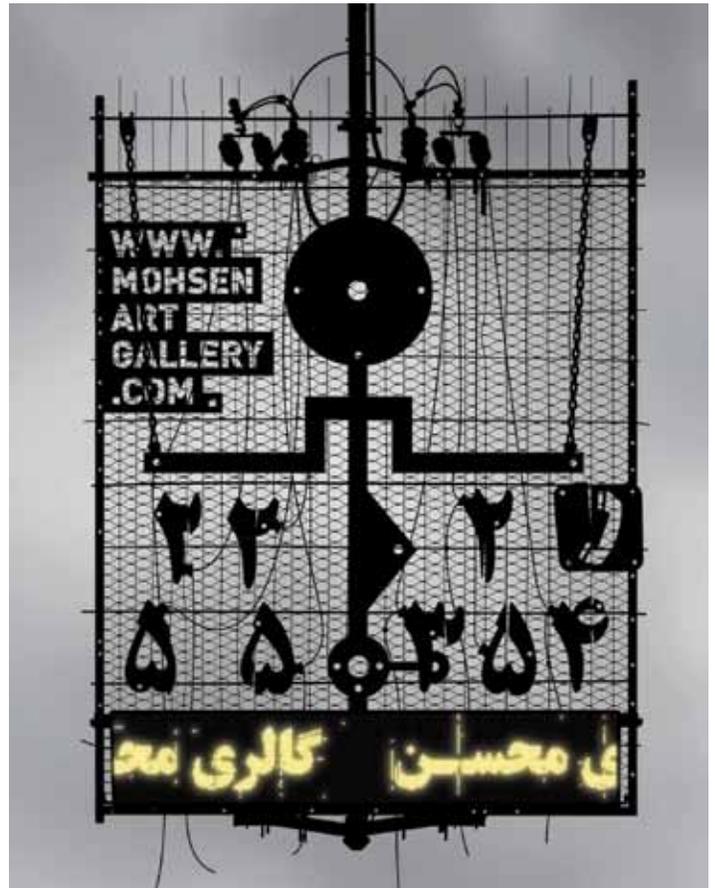


1. Magazine Advertising, Mohsen Art Gallery, Mohsen Art Gallery, 2010, Offset
2. Magazine Advertising, Mohsen Art Gallery, Mohsen Art Gallery, 2011, Offset
3. Magazine Advertising, Mohsen Art Gallery, Mohsen Art Gallery, 2011, Offset
4. Magazine Advertising, Mohsen Art Gallery, Mohsen Art Gallery, 2011, Offset

03



04



ZEINAB SHAHIDI MARNANI



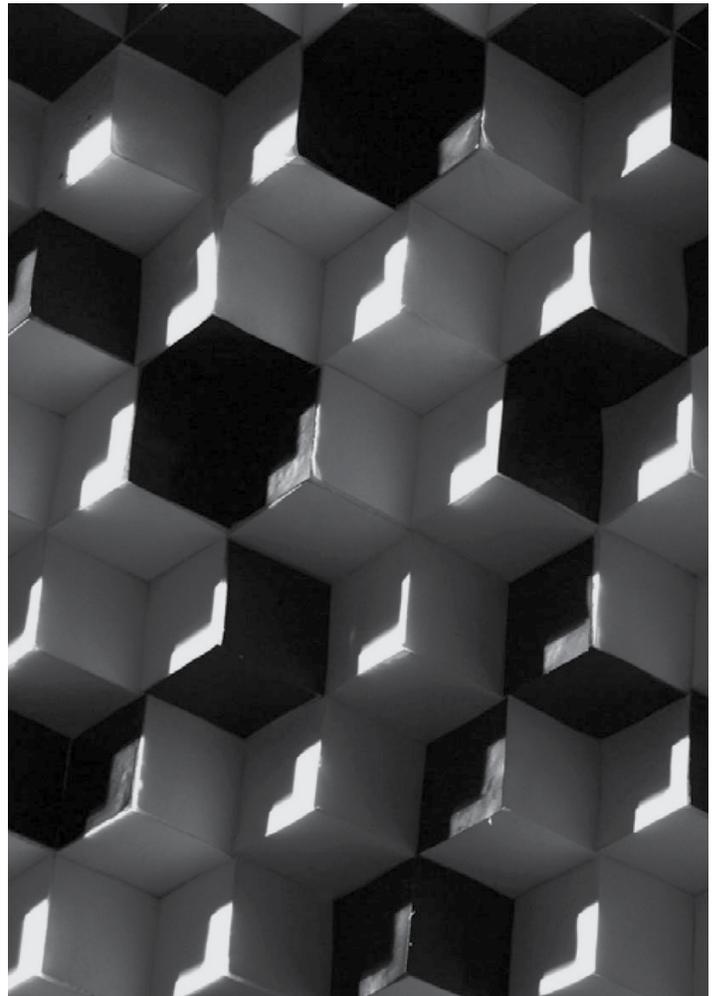
Born in 1983, Tehran-IRAN
Dabireh Editor
Zeinab.shahidi@gmail.com

She is an artist/graphic designer based in New York/Tehran, started her journey by delving into language as a matrix of codes, conveying meaning, and the script as a system of codes constructing language. These formal examinations of calligraphy and functional reductions resulted in typographical sculptures, which intended to draw the viewer inside in piecing together the texts. Later these formal investigations were followed by her interest in the notion of dialogue....

01



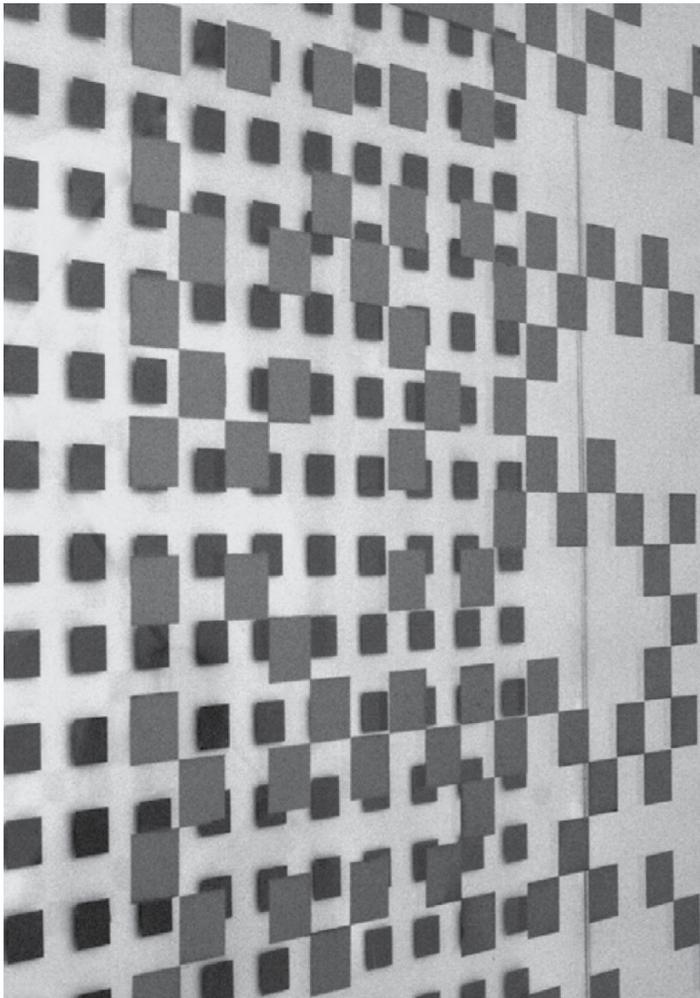
02



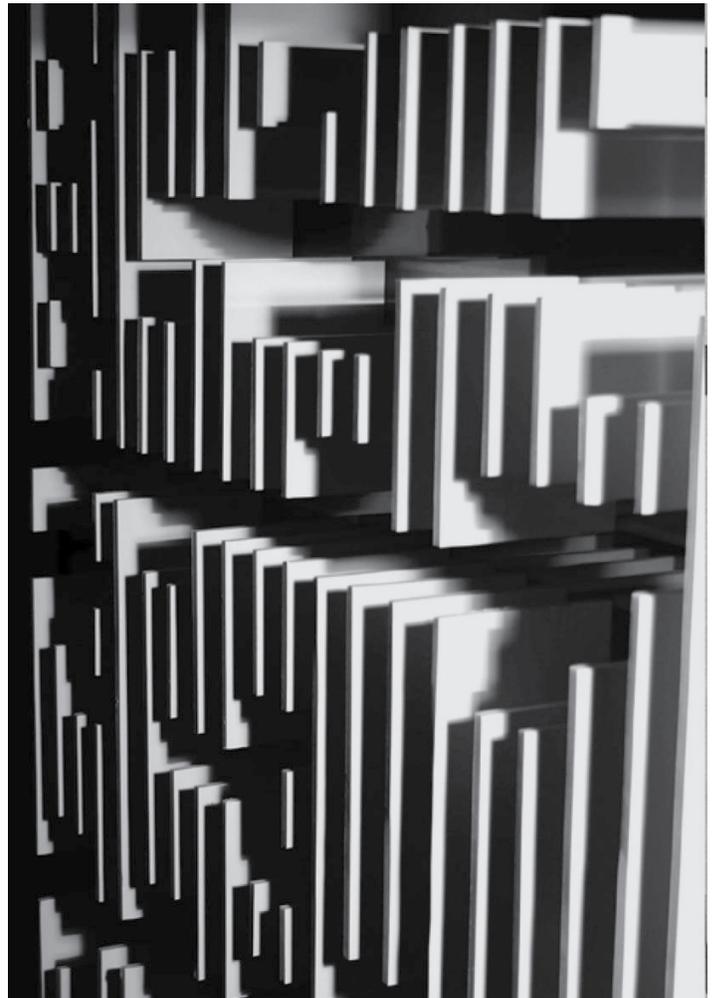


1. Sculpture, The point, 2008
2. Sculpture, A poem by Hafiz, 2007
3. Sculpture, A poem by Rumi, 2007
4. Sculpture, A poem by Sheykh Mahmoud Shabestari, 2007

03



04



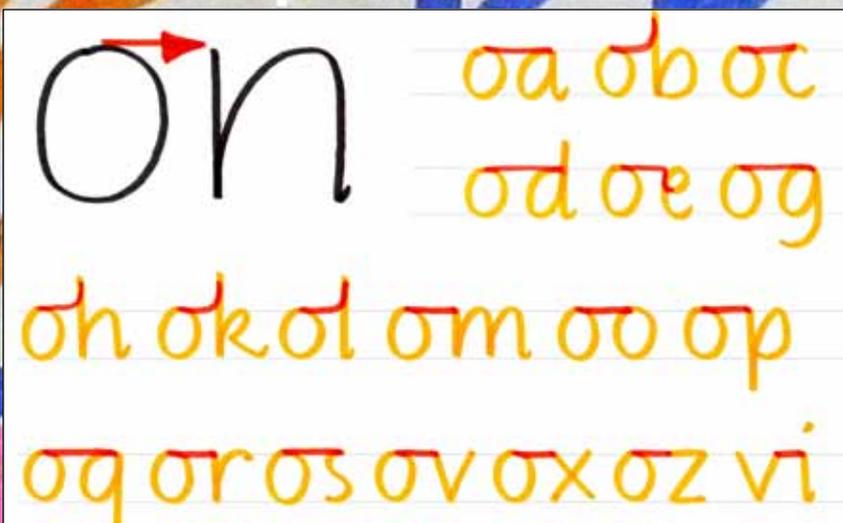
MONICA DENGO

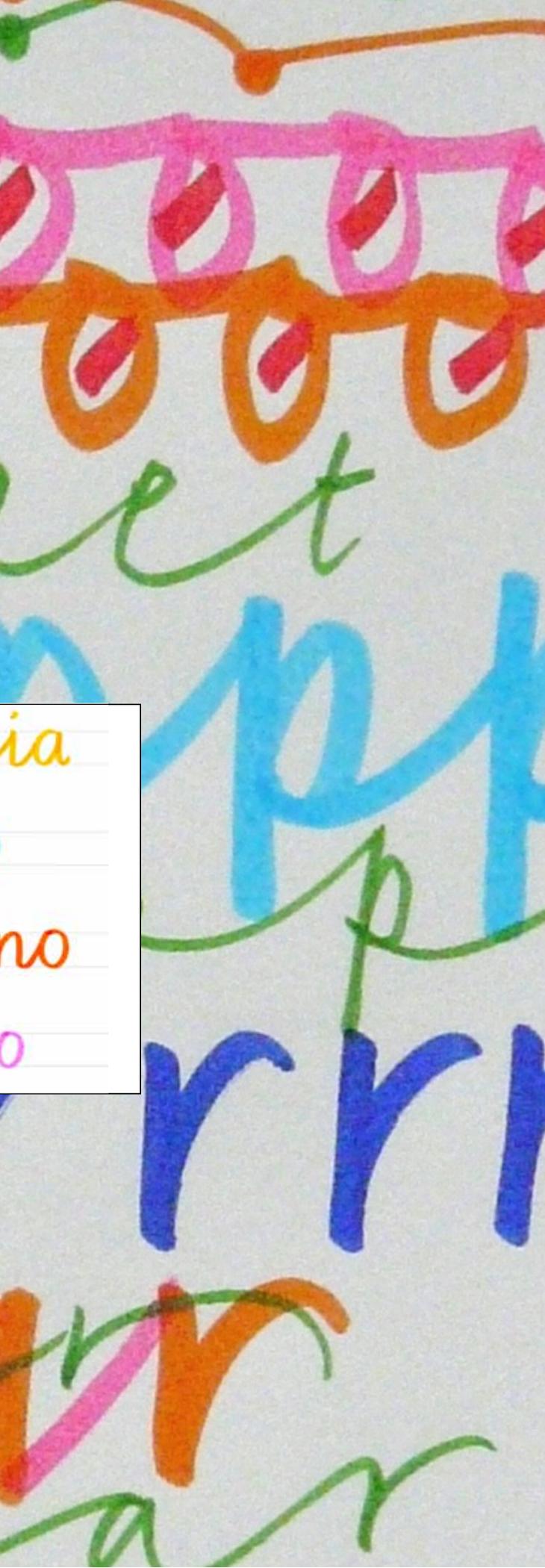
Born in Italy in 1966, she has lived in San Francisco, California, from 1993 to 2003. Currently she teaches in Italy for the Fondazione Musei Civici Veneziani and other institutions.

For the last three years she has been working with a public elementary school to introduce a new handwriting model based on italics. She has been invited to teach in many parts of the world, including Germany, France, Japan and the United States.

Monica began to study design in Venice (1990-1991) at the Scuola Internazionale di Grafica and calligraphy and bookbinding in London (1991-1992) at the Roehampton Institute. After moving to San Francisco, she studied design and miniature techniques with Thomas Ingmire (1993-1996) and figure drawing with Eleanor Dickinson.

www.monicadengo.com www.freehandwriting.net

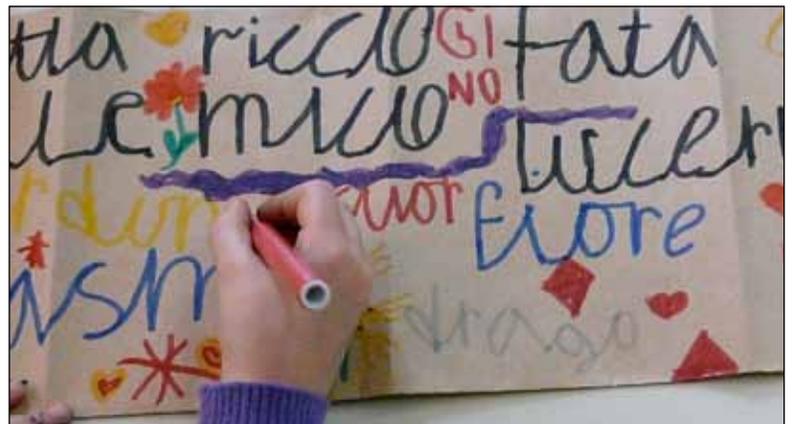




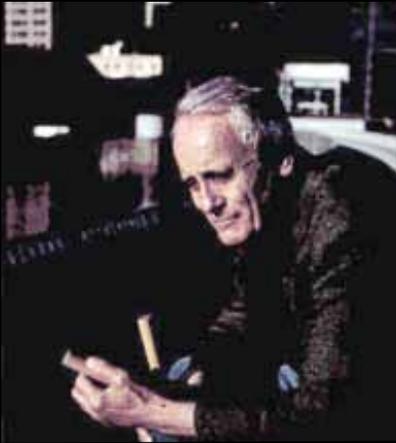
Books for kids should be written by hand, and many of them written in cursive!

Kids love to write until they feel they have to do it.

My goal is to bring back into the classroom the enthusiasm for writing that all children have for drawing. What do we desire from handwriting? That it be easy to write and possibly written fast and clear? All of these needs are perfectly satisfied by the computer, and at levels that are unthinkable with handwriting. Yet most of us feel we cannot simply give a keyboard to a child without having taught her/him to write by hand. We feel there is an intimate expression of the person that we cannot give up without losing fundamental aspects of written communication. There are even studies indicating how much the use of block capitals instead of cursive, and even more the computer, can influence the mind of a child. Cursive joins letters as well as thoughts. Children need to be exposed to beautiful designs and hand lettering. Books for kids should be written by hand, and many of them written in cursive! People, not just kids, need to see hand lettering and cursive everywhere!



CLAUDE DIETERICH A.



From Avignon, France. Studied graphic design and fine arts in France, after working in magazine design in Paris he immigrated to Lima, Peru, where he had his own design studio for 25 years and was director of the Graphic Design School of the Catholic University. He studied with Hermann Zapf. Now residing in San Francisco, he teaches calligraphy at the Academy of Art University. His work can be found in the Harrison Calligraphy Collection at the San Francisco Public Library, at the Harry Ransom Humanities Research Center of the University of Austin, Texas and at the Museum of Calligraphy of Moscow, Russia. He has taught at several international calligraphy conferences and in Canada, France, United States, Peru, Mexico, Argentina and Australia. www.claudedieterich.com

LETTERFORM
letterform
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LETTERFORM
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Letterform LETTERFORM
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Letterform

Ambiguity



DELLON
DE CAVA



Les lettres
sont
des symboles
qui
transforment
la matière
en
esprit

La Belle
Écriture

Letters are
symbols
which
turn
matter
into spirit

Las letras
son símbolos
que transforman
la materia
en espíritu

Pisco



Errol Donald is a London-based creative director, lecturer and business mentor. Known to many simply as Pride, he is also a member of The Chrome Angelz, one of Europe's foremost graffiti crews. /errol@mindspray.co.uk

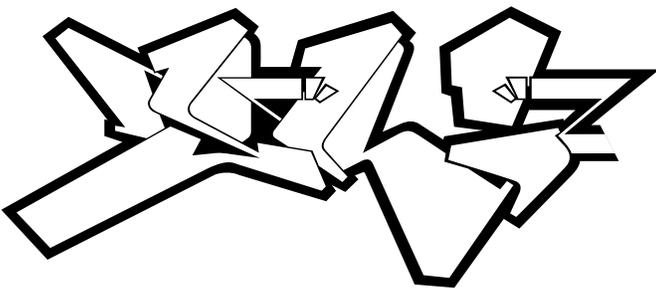
Places and faces

Errol Donald / Pride, TCA

Graffiti's 'no-rules' escapism, twinned with Art school's multi-disciplinary environment allowed me to absorb, and appreciate both worlds, eventually pulling my influences into a committed positioning.

I felt I was honoring the culture by adopting an approach that mirrored the commitment of a dedicated, and proven writer. Presenting the core principles of Style to a then, largely skeptical audience felt like the perfect thing to do.

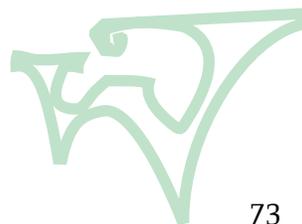
Like typographic style, graffiti style supports the idea that when combined, the letters must work together. Emphasis is placed on understanding the nature and characteristics of individual letters, the space between them, and the space around them.



Graffiti style is the combination of letters, that when drawn and decorated for impact, create a uniquely personal approach to lettering. The challenge lays in a continual reinvention of the accepted rules to present something fresh, and independent of the previous idea.



Mass Transit art has found mass appeal, reinventing itself for new and receptive environments – places and spaces that this once warrior-led art form once avoided to protect its ritual, and secret practice.



with enthusiasm for the use, abuse and reuse of text as a communication device. He believes that
es. He is the author of ~~Shapes for sounds~~, a widely available treatise on the past, present and
workshop and the demonstration. He believes that graphic design is the most important method we
orkshire parents. He developed an obsessive interest in drawing during his first decade which
third decade he was a journeyman signwriter, earning his crust in pursuit of the just shaping
nd type designer and a lecturer in typography at Stafford School of Art + Design; a legendary
awarded him a research fellowship in graphic design enabling him to focus fully on his work with
design and the publication of his first book. He likes to experiment with tools and chirographic
narratives, divergent orthographies, semiotics and action drawing. He continues to perform and
nic design writing and now lives and works in Cornwall, where he attempts to focus the minds of
actice of visual communication at University College Falmouth, the only subtropical university
absurdly long and hard to read and would be pleased to learn that you had made it to the end.

The graphic strokes (having a variable intensity) that
revealed more details of the act of (re)action. And
this revelation was significant for me — this
was not calligraphy. By my definition, calligraphy has
to be thought beautiful (a very pluralistic concept) and
must be writing (with a correspondent number of
strokes to its letterparts). The work before me was
not both of those. It had obviously begun with a
framework of writing but a superstructure of paint
had been worked onto its bones: observing the original
trace of Toots' activity) revealed a level of artifice
that was not present in its reproduced state (students
of Walter Benjamin take note). It also appears to have
been 'written' with a brush, yet 'developed' with a pen.
This persistent obsession with the means rather than
the End suggests to me that writing is, in essence, a
spectacular act, and its best appreciation comes from
direct observation/experience. Pieces of calligraphy (or, in
this case, lettering) are dead indexes of the human spirit,
traces of activity, of a moment in time, usually a
moment in which we were not present.

Yet these indexes seem so alive

grapher with ent
tershapes. He is
r, the workshop
ld of Yorkshire
ng his third dec
rtist and type d
incoln awarded h
ngs on design an
group narratives
al graphic desig
y and practice o
text is absurdly

These
are the words
and fragments thereof
that would be at risk of being
"claimed by the gutter" in a printed book.

John Downer is an American sign painter and type designer, living in Iowa City, Iowa. He earned a BA in Fine Arts from Washington State University, plus an MA and an MFA in Painting from The University of Iowa. The paintings seen on these pages represent work from a series of one or two letterforms on wooden substrates. Some of the pieces are constructions which were made specifically for a given letter, but others are parts of shipping crates which were salvaged and left intact for their weathered appearance. Each of the works makes reference to an era of board signs and exterior wall lettering.



In the American Midwest, wooden barns and stables typically had vertical siding. Advertisements painted on barns and stables were commonplace in the early 1900s, especially where they could be read from train tracks. There remains a visual association between a painted sign and the orientation of the boards which serve as the substrate for the lettering. Such was also the case for ads painted on the outfield fence of many baseball parks. The same was true of early billboards along the first American motorways. Vertical lumber! Likewise, the false fronts of frontier buildings in boom towns founded prior to the expansion of the railroads normally had a distinctly upright appearance, though the sign boards attached to their fascias usually were horizontal in orientation.





These letterforms purposely relate to the materials of which they're made and the materials on which they're painted. They too have an historical connotation in the context of signs.



Faded lettering on horizontal boards recalls a time before plywood. When sign painting was thriving in the US, so were sawmills. Logging was a way of life for generations of lumbermen in certain parts of the country. After the motorcar became popular, and it eclipsed travel by horse, and then by rail, America saw a crucial change in the placement of large-scale painted lettering. It was directed more at the major highways, and less at the train tracks. As a result, many of the wall signs on the backs of buildings, facing the train tracks, were no longer kept up. They were allowed to decay. It is a look which has distinct appeal. There is beauty in the aging process.





Michiel Drost

(Amsterdam 1950)

Studied Graphic Design from 1968-1977 at Gerrit Rietveld Akademie, London College of Printing, Allgemeine Gewerbeschule Basel.

Lecturer Graphic Design, LYIT, Letterkenny, Ireland.

Contact; typehood@eircom.net, www.typehood.com

Published Typage.

Ripsnorter



Bullet point



Ampersand

¶ The first twenty typefaces I designed up until 2010 were too arbitrary. It was time to start from scratch.

I explored strokes from different tools, first from my index finger. Finally I settled for the Edding 1255 calligraphy pen 5.0. I drew the letters 25mm high. These drawings ultimately formed the inspiration for this typeface in progress, Ripsnorter.

On this spread a selection of sketches and artwork.

Hamburğefonts

Hamburğefonts

Hamburğefonts

Hamburğefonts



Stuart Dunham

is a Gothic Man & Blackletter Scribe.

He lives and works in Half Moon Bay, California with his partner & girlfriend, Linnea Lundquist.

In 2012 he hiked on the beaches, wrote hundreds of postcards to friends & family & himself, designed a few seals, welcomed his grand-daughter Fey Marie Smith into the world, studied his many calligraphy books, and spent hours noodling with his pens at his drawing table.

He can be reached by snail-mail only: *P.O. Box 277 • Half Moon Bay, CA 94019* ↙



X.2012

RAILROAD SQUARE
Santa Rosa, CA

The historic and famous square is a must visit when coming to Santa Rosa. The many shops and restaurants are worth the time.
Photos by Lynn Huron

Sunday along the Ocean. Fog, Wind, Wild Surf, Days and Dolphins. Pelicans, Gulls. And overhead just now, two of those motorized Parasails about 50 feet overhead, going 20 mph. Looks like fun. This is quite a day... Travel... Ward

USA
HALF MOON BAY
OCT 11 2011
L. O'NEILL

Summer
Lundquist
P.O. Box 277
Half Moon Bay,
CA 94019.

Thursday 29. XII. 2011.

Summer
Susan Taylor
Carl Roberts
Alan Blackman
MIMI T...
Cara DiEdwardo

USA
HALF MOON BAY
OCT 11 2011 PM

Ward
P.O. Box 277
Half Moon Bay,
CA 94019.

Monday 12. III. 2012.

Half Moon Bay, California
This aerial photo shows the Fitz-Carlton Hotel along the rugged California coastline.

Off to Spain like thieves in the night, are we? You and Bourdes? How could you?! Your Cyber Space Gibbies, clad in BLACK from hoof to plume, can follow you anywhere... but what about Susie Taylor, Sinnea and me, damn it?! The California Calligraphic Community will be poorer for your absence... and so shall we. Ward & Love from Sinnea

USA
SAN FRANCISCO
OCT 21 2011

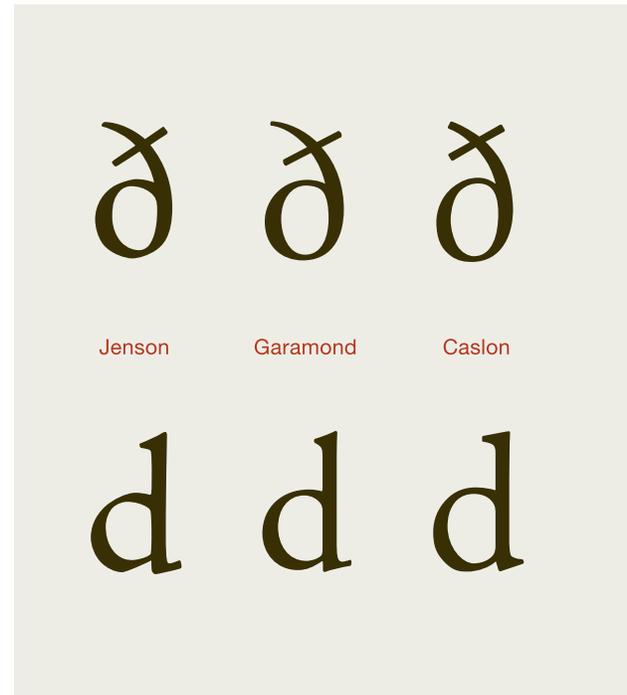
Brien
Brien
Orape
Zara
Spain



Steinar Ingi Farestveit
www.steifar.com

A member of a collaborative research project, which received funding from the Arurora Design Fund, that studies the history of the character <ð> (eth). Steinar had previously written his masters dissertation on the typographic version of the character at University of Reading, where he investigated its history along with doing an empirical study of its usability. The dissertation was awarded a distinction. Along with doing research and lecturing on typographic history at the Iceland Academy of the Arts, he chiefly designs for web and mobile environments; working as an interaction designer at an advertising agency in Iceland.

On the rigidness of ð



There are many things that astound me after having done extensive research on the special Icelandic character <ð> but one of my earliest observations is still among the things that amazes me the most: the fact that <ð> has an archetype which is considerably more rigid than most other characters. This can be seen quite clearly by doing a small exercise, requiring nothing more than a computer and a modest collection of fonts, where one types the character repeatedly and selects various fonts from different typographic periods for each instance.

A good example would be setting <ð> in something like Jenson, Garamond, Caslon, possibly Fleischmann if one is feeling cheeky, Didot, Rockwell, some sans serifs such as Gill Sans, Futura, and Helvetica. If you have in fact done this, you deserve a pat on the back, if not, you can look at the accompanying graphic [Fig. 1] and undoubtedly see the oddity of <ð>'s rigid shape. Whereas the <a>, , <c>'s, and other characters – even exotic ones like <þ> – would differ in subtle details between typographic periods and immensely between typographic styles, the <ð> seems to have been cloned and possibly

Fig. 1

Nine examples of <ð> from different periods in typographic history to emphasise the rigidity of its shape.



fed on different diets. Take a look at the great difference of <d> in Rockwell and Gill Sans and compare it with <ð>. The latter could easily be from the same typeface.

There are three main reasons for <ð> having ended up in such a state. First is the fact that <ð> was introduced (reintroduced to be more exact) very late to the Icelandic language, where it became common in typographic form in the mid nineteenth century. This meant that <ð> missed out on going through periodical adaptations by type designers and thus never became a natural typographic character. This is further enforced by the second reason: that the character's reintroduction was heavily influenced by romantic ideals and it was therefore only acceptable to the initiators to clone the old handwritten shape just as it had appeared in Icelandic manuscripts. This clearly leaves little space for remodeling to typographic periods even if there had been will to do so.

Yet there have been chances to remodel <ð> in later times, such as when phototypesetting became common and again in the early

days of digital typography. The third reason has curbed any such attempts: the design and typesetting industry's low tolerance to changes. An example is how designers still commonly reject any <ð> which is designed as a barred <d> (<ð̄>), and instructions are given to type manufactures that <ð> should be designed in a specific way. Another example of a typical Icelandic reaction is how the head of Iceland's organization of printing technology wrote an open letter on the topic, highly criticizing the use of <ð> as an <ð̄>. Such has been the intensity in the fight for preserving the shape.

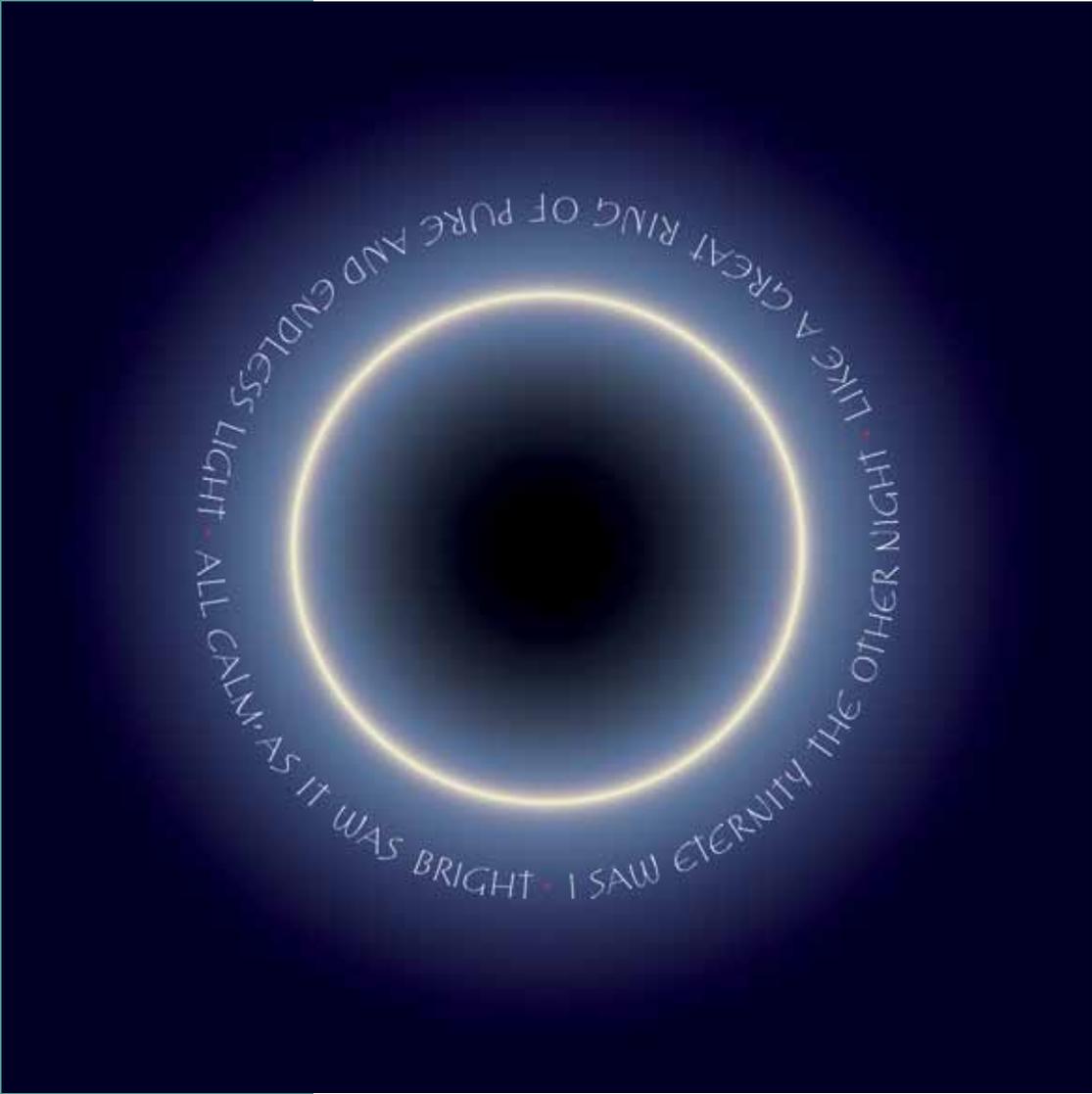
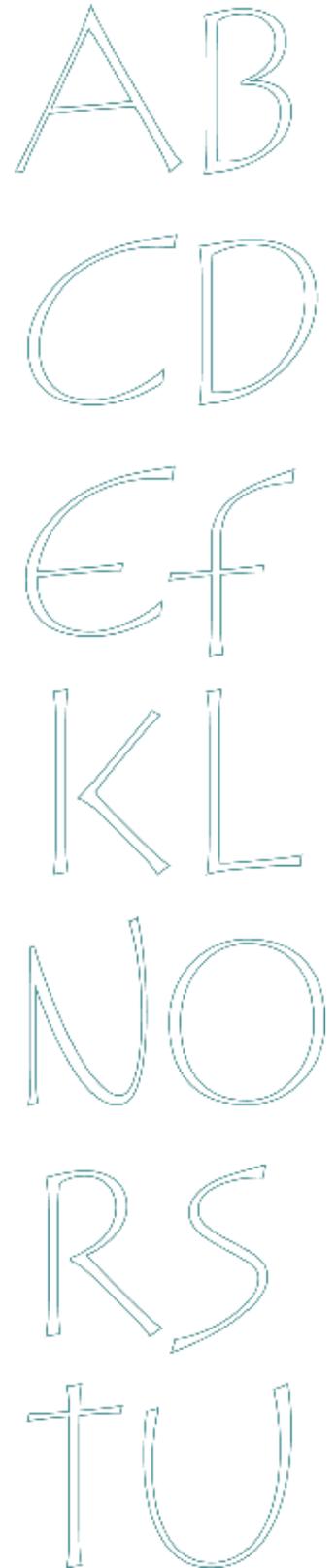
Many people, mostly Icelandic, do find <ð> to be the darling of the Icelandic alphabet; people are quite proud of its Icelandicness and of its place in the national identity, but these feelings are usually based on assumptions rather than knowledge of its history. Hopefully, the ongoing research on its history and usability will allow an objective reassessment of the character – whether that will conclude in a stronger relationship with the character, more tolerance to it being adapted to typographic periods, or dismissal of it altogether.

HELEEN
FRANKEN-GILL



I was born in Amsterdam. Interested in lettering and design as a teenager, I studied and worked as a graphic designer both in Holland and England prior to working with my husband Peter Gill in London. We now live in Keswick in the Lake District.

www.rootzdesign.com



We live in a society full of what I call 'visual entertainment'. This development is reflected strongly in a lot of recent calligraphy work. For someone like me, who can't see herself as an 'artist', this creates a great dilemma. Partly as a result of this, my calligraphy output is far and few between.

The pieces shown here reflect the fact that a lot of my work is based on Roman Capitals.

'Ring of Eternity' (from a poem by Henry Vaughan) was created on the computer in Adobe Illustrator, after working the lettering out in pencil on a large scale. Some of the letters used are shown in outline version.

Other letters were added later to make up a complete alphabet. The ring was created with carefully considered gradient layers and colours.

The Hermes Trismegistus piece consists entirely of calligraphic writing. It is 1070mm wide, on Hahnemühle paper. I also did a smaller version on brown Khadi.

'Amor omnia vincit' was created by combining scanned calligraphy, originally written with a brush on rough water-colour paper, with capitals drawn on the computer, whilst the translation is set in type. This way of working, combining hand lettering and computer skills, I find very enjoyable and satisfies a need for perfection.

THE THINGS THAT ARE IN THE SPIRITUAL WORLD
CAN ONLY BE SEEN BY
the eye of the mind
HERMES TRISMEGISTUS
IF ANY MAN THEN HAS AN INCORPOREAL EYE, LET HIM GO FORTH FROM THE BODY
LET HIM FLY UP AND FLOAT ALOFT, NOT SEEKING TO SEE SHAPE OR COLOUR,
BUT RATHER THAT BY WHICH THESE THINGS ARE MADE,
THAT WHICH IS QUIET AND CALM, STABLE AND CHANGELESS,
THAT WHICH, BEING ONE, IS YET ALL THINGS,
WHICH ISSUES FROM ITSELF, AND IS CONTAINED IN ITSELF,
THAT WHICH IS LIKE NOTHING BUT ITSELF.

AMOR
LOVE CONQUERS ALL
VINCIT



Kathryn Shank Frate has been seriously studying calligraphy and the lettering arts since 1980. She now lives near Venice, Italy and teaches calligraphy and book arts at the Scuola Internazionale di Grafica di Venezia, where she organises a yearly workshop at Easter with master lettering artists. This program is being expanded into weeklong events throughout the year for visiting teachers and groups of students.

*Information: frate@scuolagrafica.it
www.scuolagrafica.it*

Kathy Frate

From Handwriting to Calligraphy

THIS is the handwriting of a right handed, 40 year old Italian female. It is an exercise I do with students after they have had some basic lessons, to help them pass from their own handwriting to calligraphy writing.

1. Write a text with a black ball point pen on white unlined paper.
2. Enlarge writing on a photocopier to 200–400%. Draw a baseline under a line of writing from the center of the text, and a second parallel line under the text above. Add lines for the height of the small letters (x-height) and parallel lines for the slant of the writing, using an 'l' or an 'm' for measurement.
3. Redraw only the guidelines onto a new sheet.
4. Rewrite the text with a broad nib pen which fits 4 or 5 times into the x-space on a new sheet using the guidelines. Thin paper is best for this, so that you can see through it, or use a light table.
5. Choose an 'o' and an 'i' to create a personal alphabet, remake the guide lines, write the final version, making adjustments such as the spacing between words.

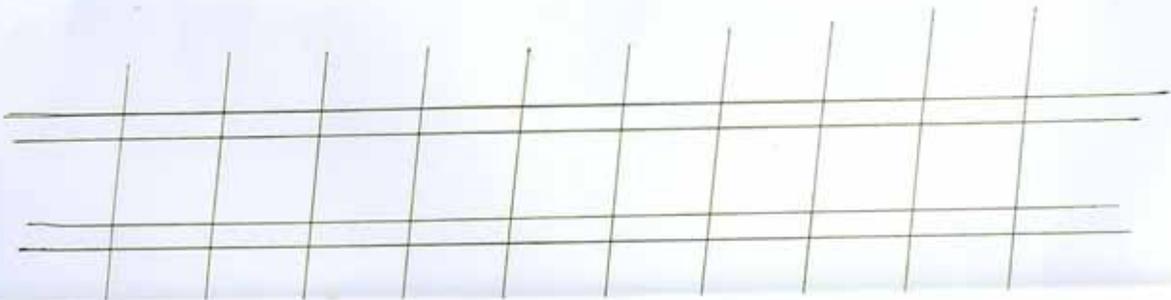
1

ancillato - Gli esempi di libri della
collezione della scuola saranno per il futuro
un ulteriore incentivo allo sviluppo di
questa forma d'arte - Pompei unificata

2

collezione della scuola saranno per il futuro
un ulteriore incentivo allo sviluppo di

3



4

esempio della scuola saranno per il futuro
un ulteriore incentivo allo sviluppo di

5

collezione della scuola saranno per il
un ulteriore incentivo allo sviluppo di

6. Introduce a calligraphic model which best suits #5, in this case an Italian ronde model or an Humanist cursive model, preferably taken from an historic model.



Inga Dubay

Barbara Getty

JEROME HART

www.handwritingsuccess.com

GETTY-DUBAY PRODUCTIONS

Co-authors Barbara Getty & Inga Dubay, Portland, Oregon, US, are experienced educators who have taught from elementary to university levels and present handwriting seminars for medical professionals. Their work includes: *WRITE NOW: The Getty-Dubay Program for Handwriting Success*, *GETTY-DUBAY ITALIC HANDWRITING SERIES* and *ITALIC LETTERS: Calligraphy & Handwriting*.

(Typeface: Lucida Sans Schoolbook, Charles Bigelow)

GETTY-DUBAY • WRITE NOW

BASIC ITALIC

All letters written in one stroke unless otherwise indicated. All letters start at the top except lowercase d and e.

All letters start at the top and go down or over, except d and e.

Aa Bb Cc Dd Ee Ff Gg

Hh Ii Jj Kk or k Ll Mm

Nn Oo Pp Qq Rr Ss Tt

Uu Vv Ww Xx Yy Zz

0 1 2 3 4 5 6 7 8 9

CURSIVE ITALIC

All letters written in one stroke unless otherwise indicated.

Join all lowercase letters, except lift before E and z and lift after g, j, q, e, y.

Aa Bb Cc Dd Ee Ff Gg

nan nbn ncn ndn nen nfn ngn

Hh Ii Jj Kk or k Ll Mm

nhn nin njn nkn nln nmn

Nn Oo Pp Qq Rr Ss Tt

nrn non npn nqn nrn nsn ntn

Uu Vv Ww Xx Yy Zz

nun nvn nwn nxn nyn nzn

• Rx for Handwriting Success •

• **Use Write Now** Write a page a day - or half a page a day.

• **Be patient & positive** Every improvement in your handwriting counts!

• **Assess your handwriting as you go**

LOOK at your handwriting & find your personal best.

PLAN what you want to improve. - letter shape, slope, size, speed.

PRACTICE the letters you want to improve.

• **Hold your pencil/pen comfortably**

Avoid the 'death grip' or 'thumb wrap' by using the alternative hold.

"Thou shalt not pinch!" see page 9.

• **Consider your writing as 'visible speech'**

Avoid mumbling on paper - write to be read.

Time spent reading is less if the time spent writing is a little more.

Legible handwriting honors the reader.

• **Follow these handwriting tips:**

Drop the loops! Loop-free italic handwriting is legible. see p. 56

Keep a consistent slope - slope or slope or slope & height: height: or height:

Close up the tops of letters: a · d · g · o · q · & numerals: 0 · 3 · 8 · 9 - also 6

We read letters from the top: A quick brown fox jumps over the lazy dog

Write your way through

WRITE NOW

&

enjoy your journey!

Barbara Getty & Inga Dubay



Yashodeep Gholap is a freelance Graphic Designer working from his small studio in Mumbai, India. He is an alumnus from Sir. J. J. Institute of Applied Art, Mumbai; with specialization in typography. Calligraphy, illustration and type designing had also been his keen interests of work.

www.yashodeepgholap.com

letterforms to Emotions

Calligraphy is a movement or action through which artist goes and leaves a unique feeling on paper.

My interest in Calligraphy grew in the influence of my teachers. In college years I used to do calligraphy on invitations, wedding cards, etc. I still love practicing it sometimes. Best thing about exercising formal calligraphy is that it grows our patience, precision, understanding of rhythm, movement of forms, judgement of space etc. It's a real skill and work of practice.

I always found myself comfortable doing Calligraphy in Devanagari as it's my mother script. Through the period of time, wasting bunch of paper everytime; slowly I started paying attention to various aspects related to calligraphy such as sitting posture, work place, tools, medium or surface of work, etc. This conscious effort helped me to understand how we are feeling or thinking in our mind when we work and how our body movement transfers it on paper (surface) in the form of letters. Through Calligraphy, I become more aware about structure of letter, its behavior, movement of strokes, understanding the relativity of form with space and sensation.

For me, Calligraphy has been an exercise of developing an understanding of forms, spaces and their relationships. It is teaching me the transition of letters from visual forms to emotions or sensation it associates with. There is something of our own which goes in the Calligraphy which is beyond our sense of design, vision and artistry.







CLÁUDIO GIL - BRAZIL
www.claudiogil.com

Artist, teacher, designer and calligrapher, was born on 1968.

Actually lives in the city of Rio de Janeiro and is a student of Design History at the Master's course at ESDI/UERJ (Superior School of Industrial Design/ Rio de Janeiro State University).

Since 2004 travels through the Brazilian country promoting calligraphy and exploring its contemporary possibilities in workshops for beginners, students and professionals from different areas. Since then he has reached more than 1.500 people with his classes.

His influences in calligraphy come from great masters like Andréa Branco, John Stevens, Rubens Matuck, Oswaldo Miran, Gabriel Meave, Sheila & Julian Waters, Raphael Boguslav, Leonid Pronenko and specially Master Hermann Zapf, who is considered by Cláudio the reason for the existence of calligraphy. His passion by letters begun when he was 11 - he started to draw them and mix them in his landscape drawings, influenced by Albrecht Dührer, René Magritte, Van Gogh, Edward Munch among others.

Cláudio has participated in many exhibitions throughout Brazil. He made an individual exhibition called Kalligrápho et non Kalligrápho in the cities of Rio de Janeiro and Recife. In both exhibitions he demonstrated some of the extended possibilities of calligraphy using unusual instruments such as needles and brooms and painting more than 100 meters of roll paper and 80 meters of fabric.

Cláudio is the only brazilian artist who has participated in the 3 editions of the International Exhibition of Calligraphy in the cities of Saint Petersburg, Moscow and Velik Novgorod, Russia. Some of his masterpieces are part of the collection of the Contemporary Museum of Calligraphy in Russia.

A tip: I always carry with me a sketchbook, it helps me keep my memories, unlike what happens when I work with my computer. Even when I work with loose papers I usually bind them and they become books. It's a simple and very efficient way to preserve my graphic memories. When I want to revisit my drawings I do not have to look for my digital files, just pick them on my bookshelves.

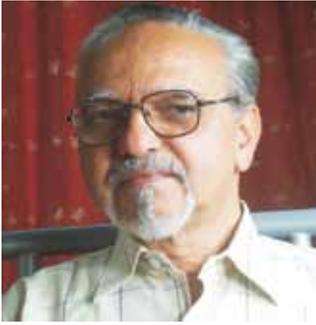


“Gloria in excelsis deo”

A painting on my mom's house wall, in Valença, Rio de Janeiro
 Pooling around with gothic crazy letters
 Flat brushes
 Acrylics on concrete



Mission to design fonts for Indic & unexplored scripts...



Prof. Mukund Gokhale G. D. Art (Applied)
 Director Script Research Institute
 Born : 18-10-1945, at Nagpur (M.S.) India
 Ex faculty Sir J. J. Institute of Applied Art, Mumbai.

Address :
 5th Avenue Apartment, flat 402
 off Uttamchan Gandhi Marg, Near City Pride Cinema
 Pune - 411038, India
 Phone : +91-20-64001194 / Mob. +91 9657986168
 email : gokhale.mukund1@gmail.com

Started my career as a teacher in graphic design at Kareer Institute of Art 1970-73. Joined as faculty in applied art at Sir J. J. Institute of Applied Art 1973-78, Bombay.

In 1975 April to June, I underwent training at Gujarati Type Foundry, Bombay, for electro deposited matrix fitting, type casting on Pivotal hand cast & Monotype machines to understand the requirements of design for production. This helped me in teaching typography and type design discipline.

During 75-78 restructured the designs for production of matrices at Experto Industrial Engravers company at Pune, and joined as production manager in August 1978.

Founded Institute of Typographical Research in Pune with Lipikar L. S. Wakankar & Mr. V. B. Bhat on 16th January 1979 to further the research activities and design development for the upcoming phototypesetting machines for all Indian scripts. We offered our design services to Berthold, Bobst, Compugraphic, AM Vartyper, Autologic SA, Linotype Paul, Linotype AG, Monotype UK, Scan Graphic, Alphatype, Delairco and many Indian companies for DTP solutions. ITR was closed in 2000. We designed more than 1000 fonts in various Indian scripts.

Established Script Research Institute in 2000, to further my interest in research and developing fonts for unexplored scripts. Designed Font for the 'Gondi script' for the first time in the history of tribal Gonds of India, to bring them in the main stream of education in their mother tongue.

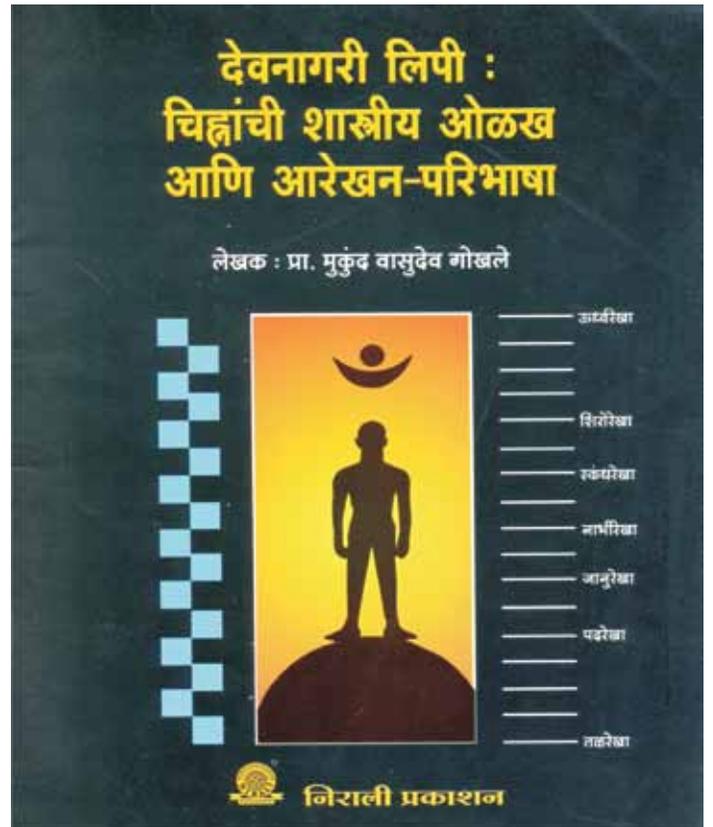
Hand written manuscript study from design angle & calligraphic studies and analysis for stylistic variations through period is one of the area which is unexplored & I am looking into this aspect.

Guiding many students from various colleges & universities from India and abroad for their Masters and Ph.D. studies.

1. Writing system and peculiarities of the letter forms of the 'Jaini. style'



2. Book published on "Devnagri Script : Understanding science of signs and drafting nomenclature" in 2008. It was awarded Mahadeo G. Ranade Prize.



वैदिक गायत्री

ॐ भूर्भुवस्वः ॥ ॐ तत्सवितुर्वरेण्यम् भर्गो देवस्य धीमहि । धियो यो नः प्रचोदयात् ॥ ॐ
मानस्तोकेतनये मानऽ आयुषि मानो गोषु मानोऽ अश्वेषुरीरिषः । मानो वीरावृद्धभा मिनो ब्वधीर्ह
विष्मन्तः सदमित्वाहवामहे ॥ ॐ त्र्यम्बकैय्ययजा महे सुगन्धिम्पुष्टिवर्धनम् । उर्वा रु कमिवं
बन्धनान्मृत्योर्मुक्षीय मामृतात् ॥ ॐ ऋतंच सत्यञ्चा भीद्वात्तपसोर्धयजायत । ततोरात्र्यजायत
ततः समुद्रोऽ अण्णवः । समुद्रादण्णवा दधि संवत्सरोऽ अजायत । अहोरात्राणि विदध द्विश्वस्य
मिषतोवशी । सूर्याचन्द्रमसौ धातायथापूर्वमकल्प यत् । दिवंश्चपृथिवीश्चान्तरिक्ष मथोस्वः ॥ ॐ
अग्निर्ज्ञोतिरग्निऽस्वाहा सूर्यो ज्योति ज्योतिः सूर्याऽ स्वाहा ॥ ॐ विष्णो र राट मसि
विष्णोऽश्रप्त्रैस्थो विष्णोऽ सूरसि विष्णोऽद्भुतोसि ॥ वैष्णव मसि विष्णवेत्त्वा ॥ ॐ
मनसऽ काममाकूतिं वाचऽ सत्य मशीय ॥ पशुनां रूपमन्नस्य रसो यशऽ श्रीऽश्रयताम् स्वाहा
ॐ पर्यः पृथिव्याम्पयऽ ओषधीषु पर्योद्विद्यन्तिरिक्षे पर्योधाऽ ॥ पर्यस्वतीऽप्रदिशः
सन्तुमदयम् ॥ ॐ गन्धर्वस्त्वाविश्वार्वांसुऽपरिदधातु विश्वस्यारिष्ट्यै यजमानस्य परि धिरस्युग्नि
रि डऽ ईडितऽ ॥ अँः शुनातेऽहु अँः शुऽपृच्छयताम्परुषापरुः ॥ गन्धस्तेसोमं भवतु मदायु रसोऽ
अचुतऽ ॥

अँः शुनातेऽहु अँः शुऽपृच्छयताम्परुषापरुः ॥

अँः

OpenDyslexic is an open-source font created to increase readability for readers with dyslexia. The typeface includes regular, bold, italic and bold-italic styles. It is being updated continually and improved based on input from dyslexic users. There are no restrictions on using OpenDyslexic outside of attribution.

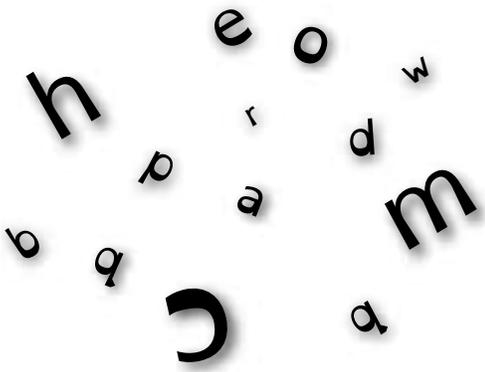
b d p q n r m w 1 l l j i j

Similar letters are modified in slight, or sometimes obvious ways to help prevent confusion.

OpenD



OpenDyslexic's open and free nature led to its rapid adoption in schools, applications, eReaders, and printed novels in its first year. Shown above: Aeternum Ray, by Tracy R. Atkins, and ERBrowser for iOS.



Your brain can sometimes do funny things to letters. OpenDyslexic tries to help prevent some of these things from happening. Letters have heavy weighted bottoms to add a kind of "gravity" to each letter, helping to keep your brain from rotating them around in ways that can make them look like other letters. Consistently weighted bottoms can also help reinforce the line of text. The unique shapes of each letter can help prevent flipping and swapping.

OpenDyslexic

OpenDyslexic also takes a different approach to italic styles. It is generally recommended that italics be avoided in reading material for dyslexia. However, instead of taking the normal approach of "slant x% for italic," OpenDyslexic's italic style has been crafted to allow for its use for emphasis, conveying the full meaning of text while maintaining readability.

ABCDEFGHIJKLM
NOPQRSTUVWXYZ
abcdefghijklm
nopqrstuvwxyz
1234567890

ABCDEFGHIJKLM
NOPQRSTUVWXYZ
abcdefghijklm
nopqrstuvwxyz
1234567890

After seeing assistive typefaces that made reading easier for him, **Abelardo Gonzalez** wanted to use one. After seeing that many were only available to publishers, prohibitively expensive, or oppressively licensed, he decided to make his own, and make it freely available.

The typeface and source are available at: <http://dyslexicfonts.com>





Frank Griebshammer has received a master's degree in type design from KABK Den Haag. He is working in the Adobe type team and often wonders *How to do things right*.

How to do things right
How to do things right?
How to do things right?
How to do things right?



PHOTO: Helene Moe Sliming

CHRISTOPHER HAANES

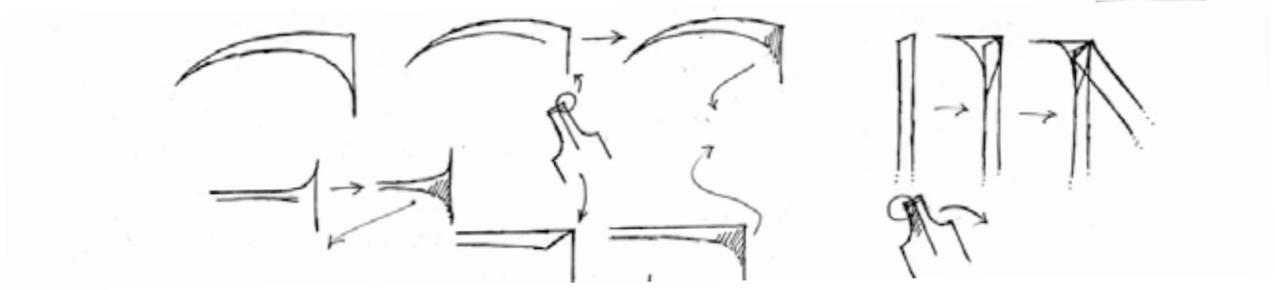
Born 1966 in Cheltenham, England. Works as a freelance calligrapher, writer, teacher and book-designer in Oslo, Norway. Fellow member of the Society of Scribes & Illuminators since 1989. Author of three books and several articles on calligraphy and typography. Has taught in Westerdals School of Communication (previously Skolen for Grafisk Design) since 1989. Taught workshops and advanced classes in calligraphy in England, Sweden, Germany, Italy, France, Holland, Australia and Hong Kong. Work represented in several international publications, including several Letter Arts Review Annuals. Several solo & group exhibitions.

SPHINX OF BLACK QUARTZ JUDGE MY VOW

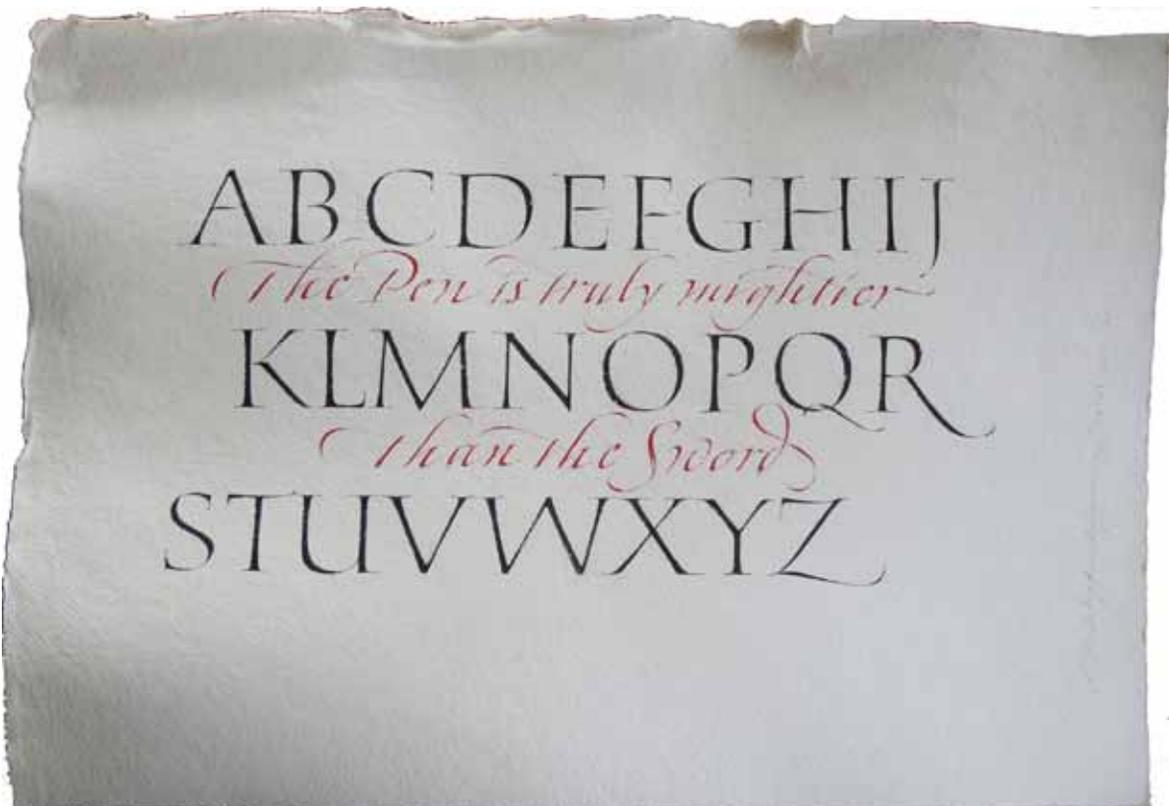
RB Harry
& Charles

The Society of Scribes
& Illuminators

1) *Litterat*. Typeface for publisher Cappelen Damm. 2009, in collaboration with Sumner Stone. 2) RB. Initials for a wedding 2010. 3) Title for a film and TV-series 2010. 4) Logo for the SS1 1998.



4) Diagrams for handbook on calligraphy 2011. 5) Title for a diploma 2010. 6) CH. personal initials. 7) Alphabet with quote. 2011.





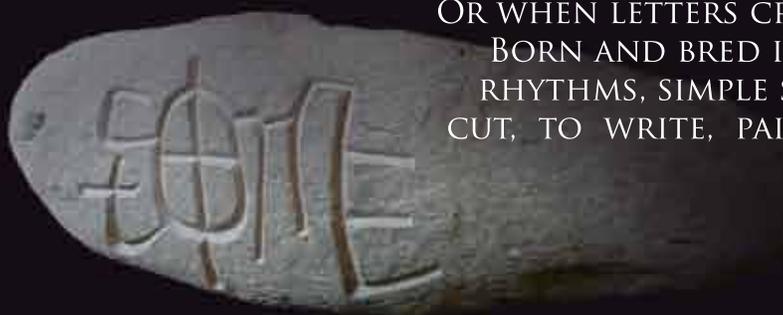
THE 'OR' OF THE

THE WORD. LIFE. CREATION, RELATIONSHIP

HELEEN DE HAAS

SOUTH AFRICA

SOMETHING INDESCRIBABLE HAPPENS TO
BEAUTIFUL LETTER SHAPES THAT INTERACT
WHICH THEY HAVE BEEN PLACED. LIKE CAP
AROUND THE SHAPE DICTATED BY THE STOR
CREATED SOLELY WITH THE PURPOSE OF HO
PRINTED UNTO SOFT FABRIC-LIKE THE SPIRIT WI
OUTS-WHITE ON WHITE-SUBTLE WORD WHISPERS C
ON A CANVAS BEING EITHER CAGED IN OR SET
BOUNDARIES



OR WHEN LETTERS CREATE PATTERNS- AT TIMES, ILLU
BORN AND BRED IN AFRIKA NO DOUBT HAS LEFT
RHYTHMS, SIMPLE SHAPES, POWERFUL SYMBOLS. W
CUT, TO WRITE, PAINT OR DRAW, WITHIN THE

OR WHEN TWO OR MORE PEOPLE WORK COLLABORATIVELY AND RESPOND TO
BEING ABLE TO CONTROL THE OUTCOME-JUST YIELDING TO WHAT



TO MAKE BEAUTY VISIBLE, IN WHICHEVER FORM, CALLS FOR LOVE, RESPE

VISIBLE INVISIBLE

PS. THE SPIRIT OF THE APPARENTLY INANIMATE.

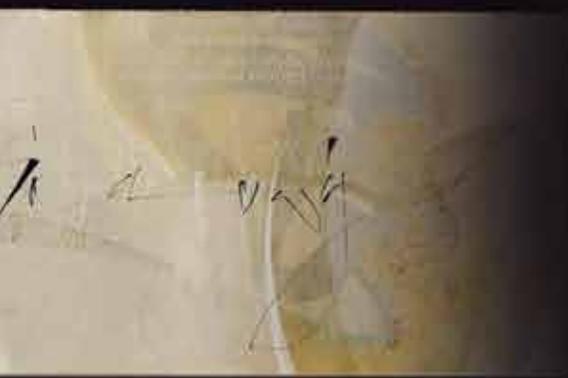
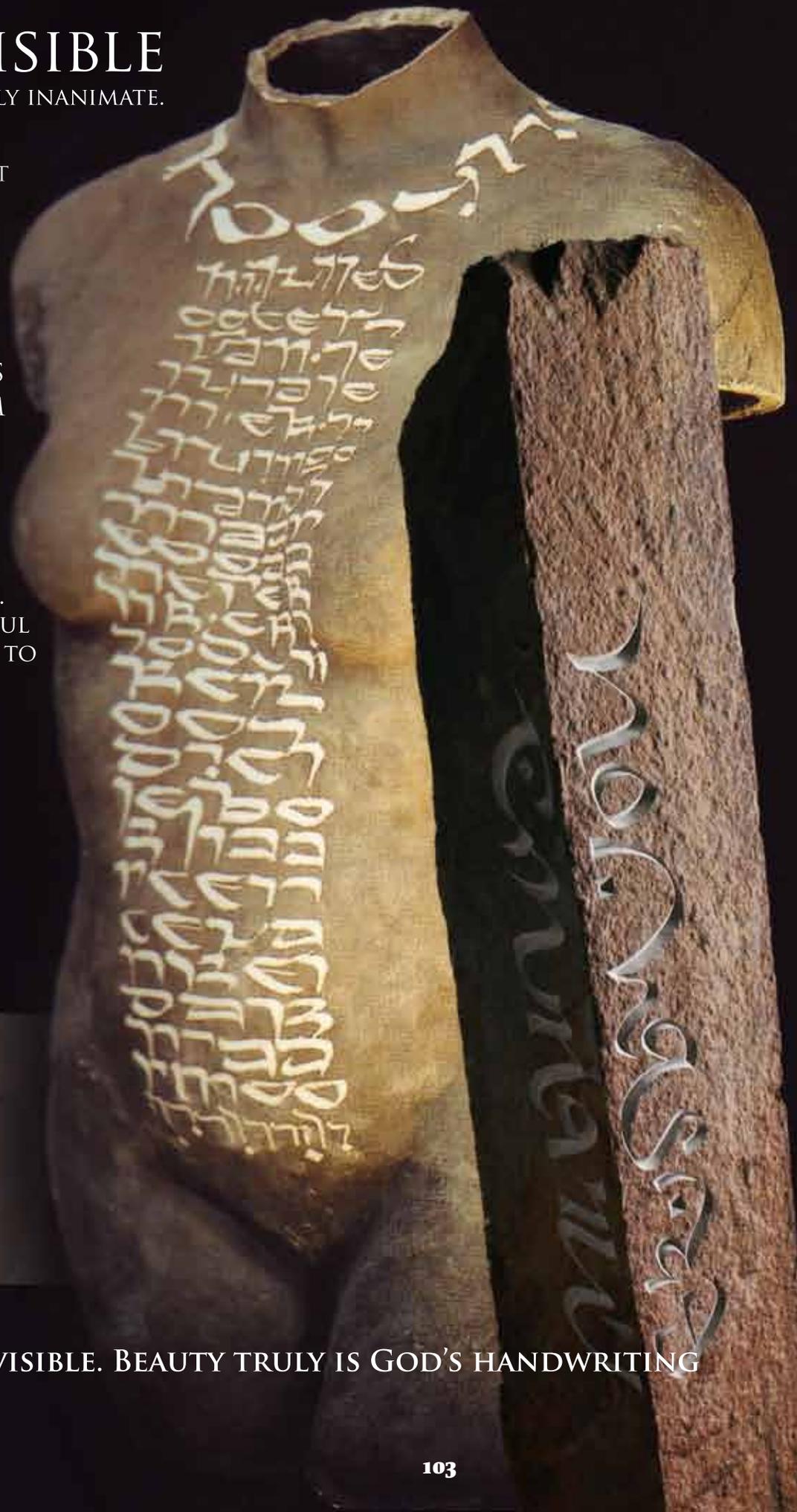
HELEEN@ CALLIGRAPHY.ZA.NET

TO ME WHEN I LOOK AT
WITH THE CONTEXT IN
WRAPPED LETTERS WRAPPED
NE-AS IF THE STONE WAS
USING THEM. OR WISDOM
ND OR PAINTED CUT
OR PENNED INK DANCES
FREE BY UNSEEN

VISIBLE WISDOM. LIKE MYSTERIES.
ITS SEAL ON MY WORK. BEAUTIFUL
WHETHER DESIGNING TO CARVE, TO
WORD LIES LIFE.

ONE ANOTHER'S WORK-NOT
MIGHT HAPPEN.

CT AND FAITH IN THE INVISIBLE. BEAUTY TRULY IS GOD'S HANDWRITING



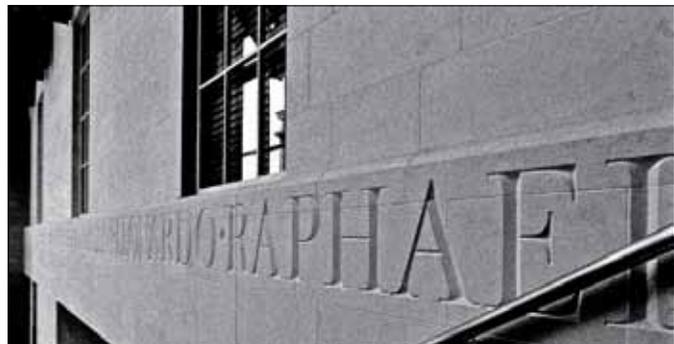
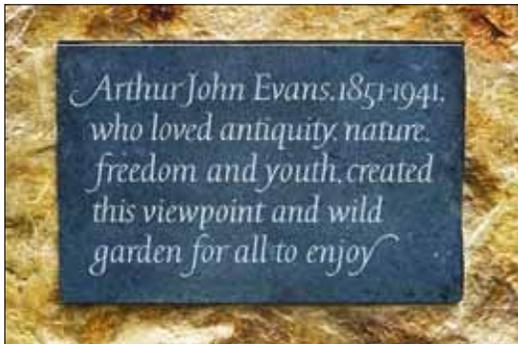


Michael Harvey

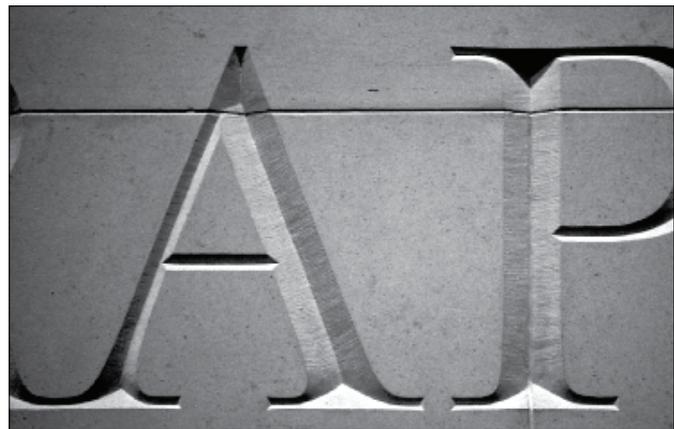
After reading Eric Gill's *Autobiography* in 1953 I became a letter carver. In 1955 I joined Reynolds Stone in Dorset as his carving assistant. A career as a book jacket designer followed, also teaching, lecturing in Europe and the United States, and writing six books about lettering. In 1990 I carved the great frieze of artist' names and other inscriptions at the Sainsbury Wing of the National Gallery in London, working with American architect Robert Venturi.

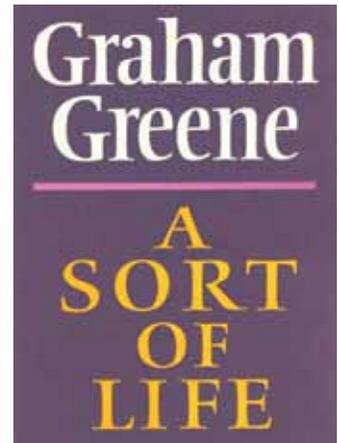
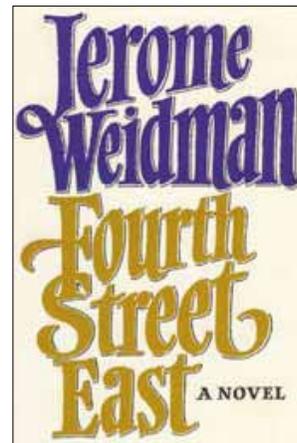
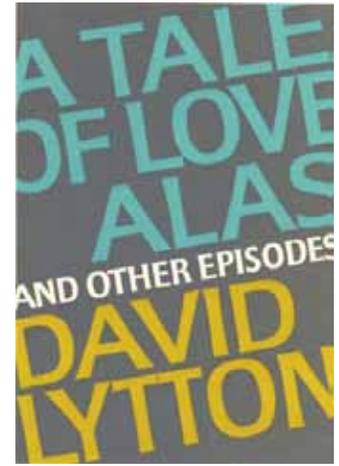
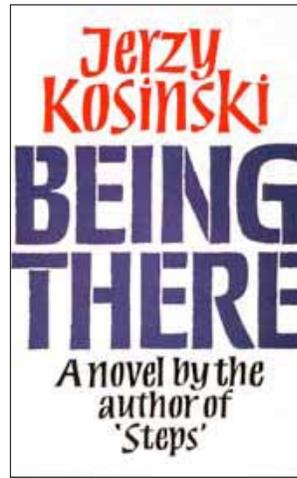
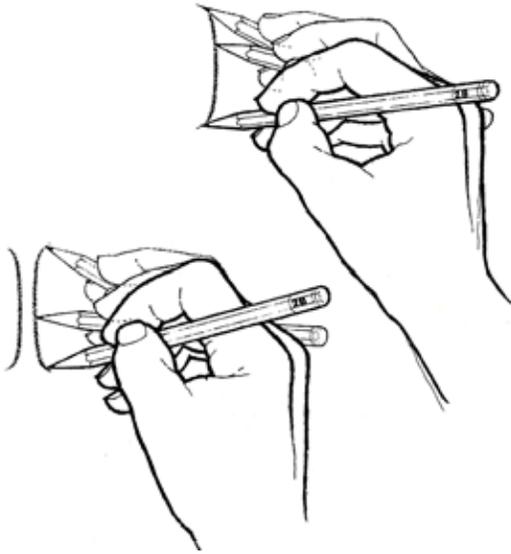
Since the early 1990s I have designed typefaces: for Monotype, Adobe, the Dutch Type Library, and Fine Fonts, a partnership with Andy Benedek established in 2001. I am also an amateur photographer.

4 Valley Road, Bridport, Dorset DT6 4JR, UK
+44 (0)1308 422777 perdido@dircon.co.uk
47 Editions.typepad.com/michael-harveys-photogra/



Letter cutting is a simple process, needing only a few tools as shown above. The bread-and-butter work for most carvers are gravestones and memorial tablets. The inscriptions above a staircase in the Sainsbury Wing of the National Gallery in London were much larger than usual, letters 18 inches high. These letters were not conventional classical romans, but drawn in a style of the period the gallery was built in the 1830s.





Ellington Strayhorn *Mezz Conga Brava* MOONGLOW

Aesop Fine Gothic Tisdall Script marceta uncial Zephyr

Erieze Braff Mentor Mentor Sans Ruskin



Drawing is the key to creating letters for book jackets and type faces. I studied how my hands and fingers shaped my drawn letters. My background in engineer-drawing, and now freehand drawing, combined to create the fonts above. At the University of Reading, from 1993 to 2001, I ran *Letterforms*, a course introducing students to the hand-skills that created the Western alphabet.

GILLIAN HAZELDINE

Trained as a graphic designer,
subsequently worked as an
art director in advertising for
20 years

Began calligraphy in 1986

Fellow of the Society
of Scribes & Illuminators

Full member of
Letter Exchange

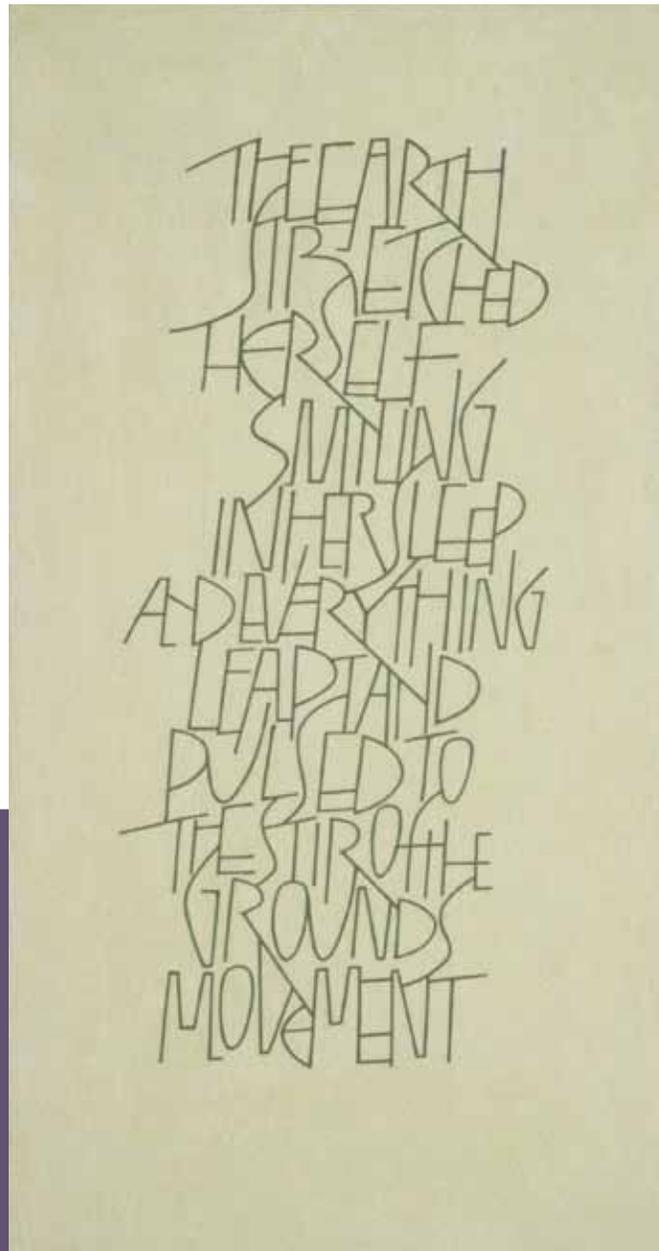
Calligraphy teacher

Author of 'Contemporary
Calligraphy', published by
Robert Hale (10.2011)



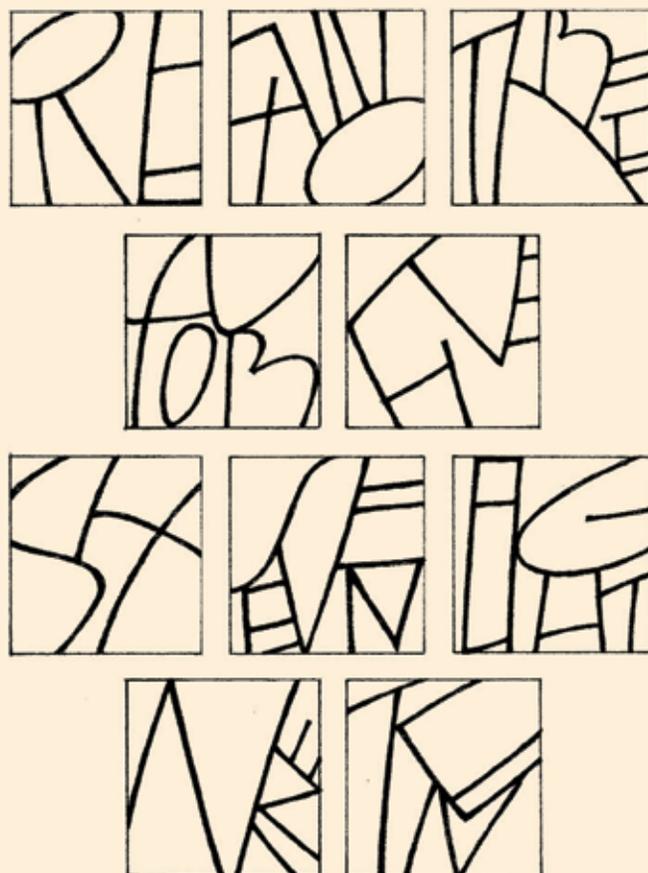
There is a lot of very beautiful artistic experimental work being done using letters, but there is also a lot where the techniques mask, or don't quite mask, poor letterforms. I think that to be a good calligrapher and/or lettering artist, you have to be able to write well, and that comes through study and analysis of formal scripts, then practice in writing them. There isn't a shortcut. This understanding of letters from the inside out, as it were, provides spatial awareness and the ability to use letters that are not formal, that break the rules, but are still aesthetically pleasing.

My own particular interest at the moment is pattern: the form and shape of letters and the patterns they create when juxtaposed or stacked or manipulated to fit into a given space. My preferred tool is the pencil. I draw the initial designs and then if colour is required as part of the whole, I paint them with a pointed brush.



I enjoy working on blocks covered with Japanese tissue paper. Both 'The earth stretched herself' and 'Delphinium days' are gouache painted letters on tissue wrapped round MDF and coloured with acrylic inks. The blocks have more texture than the camera picks up.

BLIE
OEMV
HEART
BLVE
OAMV
DREAMS
SLOW
BLIE
LOVE
of
DELPHINIUM
DAYS



'Numerals' was the theme for invited entries for Letter Exchange's yearbook this year, which afforded the opportunity to explore putting single words of differing lengths into the same space. These are pencil drawn letters, scanned and printed on to coloured paper.



The three widths that comprise the Jazzbo family: Jazzbo Fats, Jazzbo and Jazzbo Slim. These widths are designed to be used interchangeably and may be mixed-and-matched within a single word.



Jazzbo does not have lower-case letterforms, though I have considered introducing lower-case alternates for some letters at a later date.

The lower case for each font instead comprises 'true' small caps, adjusted for weight and width. and while these may be used as a conventional lower case, they may also be freely combined with caps for effect and variety of display.

1. Updike, W.B. (1922) *Printing Types: their history, form and use*, Oxford University Press pp.105–106

Work in progress: the Jazzbo series

I'M CURRENTLY REVISITING a 'shelved' project that was actually my first attempt at designing letters in Fontlab. Recent work in my PhD investigating the nature of material form and typographic space, has led me back to a project that was deliberately designed to develop out of the rigour of deliberate constraints, exploring the manner in which material limitations bring stylistic cohesiveness across a character set.

I had wanted to explore the proposition that the visual identity of a typeface resides in its relational qualities rather than the intrinsic characteristics of each letter. Updike writes of Caslon that "His letters when analyzed, especially in their smaller sizes, are not perfect individually, but in mass their effect is agreeable. That is, I think, their secret — a perfection of the whole, derived from harmonious but not necessarily perfect individual letters"¹

I had in mind the kind of rhythmic use of positive and negative space found in the cut-paper lettering of Ben Shahn's iconic FDR poster and before that, the complex interplay of dark and light that characterises the work of Rudolf Koch and Rudolf von Larisch. I had also been looking at the torn paper lettering of Willem Sandberg, and the manner in which this transcended a seemingly crude manual process. Another source of stimulus was the work of designers in the US music industry in the 1950s and 60s, (notably Reid Miles at Blue Note), who subverted the

very primitive constraints of the headline photosetting machine to deliberately crop the edges of letters and close the space between them. I remember in the 1980s experimenting with Letraset (the medium by which designers of my generation probably learnt most about the nature of typographic space) and taking a scalpel to some titling I had set in Fred Lambert's



In this specimen the Jazzbo family is used with the maximum flexibility; all three widths are used and cases are freely mixed.

masterful Compacta, trimming some forms and augmenting others to modify relationships of negative space.

In order to test these propositions, the project would need some defining 'ground-rules', and to make a necessary virtue of my then very limited

z.Hein, P. (1967) *Grooks*, MIT Press

MEETING THE EYE

You'll probably find/that it suits your book
to be a bit cleverer/than you look.

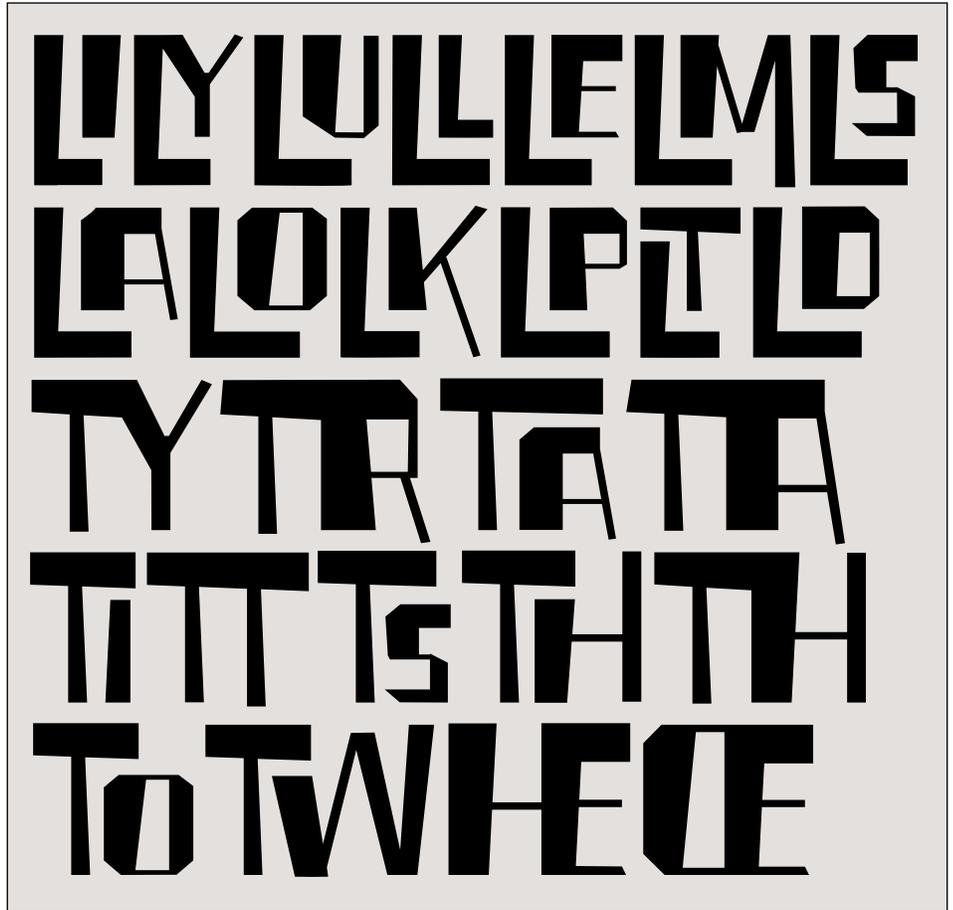
Observe that the easiest/method by far
is to look a bit stupider/than you are.

skills in digital letter-drawing
I decided that the defining
characteristic of the typeface
would be the absence of curves.
The Danish polymath Piet Hein
observed that while it is often
useful to be cleverer than you
look, the easiest way of achieving
this is to look a bit stupider than
you are². Looking at the files for
the early versions I'm reminded
that for a while the working
title for the face was 'Big Stupid
Letters'. The idea was that the
apparent crudeness of these

letters would be offset by a sophistication in the options they offered the designer through contextual alternates, ligatures and 'nested' letter pairs, and the interaction of complementary. In the development of the face, retitled Jazzbo, I had designed the variant widths Jazzbo Slim and Jazzbo Fats, continuing the allusions to jazz and blues. (with perhaps a nod to Jonathan Barnbrook's Bastard, Fat Bastard and Spindly Bastard). While the widths can be used independently, they were designed also be freely mixed. Part of the exuberance of custom lettering traditions resides in deliberate inconsistencies, much as wood type setting is often enlivened by the necessity of introducing letters of different width.

I think I may have shelved the project – or at least been a bit dispirited – when I saw the extraordinary things that House Industries had achieved with Ed Interlock, which offered a multiplicity of letter permutations, fully automated through a complex system of contextual alternates.

I had planned the variants in Jazzbo as a matter for selective decisions, activated from the glyph window, and it is in this rather 'low tech' user-driven spirit that I plan to eventually bring the project to its completion.



Each font features a large range of 'nested' letter pairs and ligatures. Based upon a rough notion of the incidence of key letter pairs in English, this set may be expanded in future versions, which will also apply the same principle to the lower case small caps.

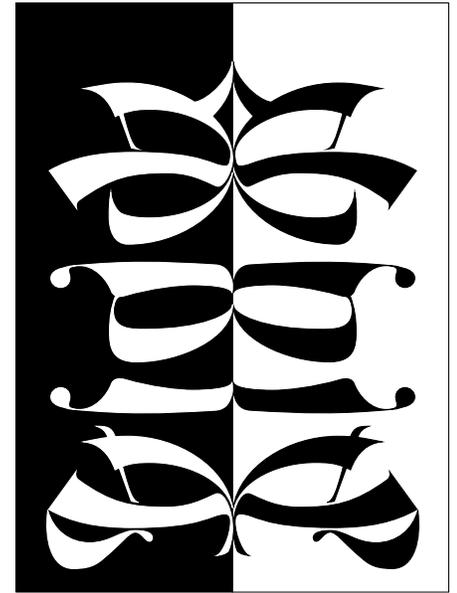
Will Hill is Deputy Head of Cambridge School of Art, Anglia Ruskin University, where he heads the MA in Graphic Design and Typography. He is the author of *The Complete Typographer* (2004, 2010) and a contributing author to *Art and Text* (2009) and *Font, the sourcebook* (2007). His work has also been published in journals including *Parenthesis*, *Ultrabold*, *Slanted*, *Multi* and *Letter Exchange Forum*, and he has spoken at numerous typography conferences in Europe and the USA.

ABCDEFGHIJKLMNOPQRSTUVWXYZ

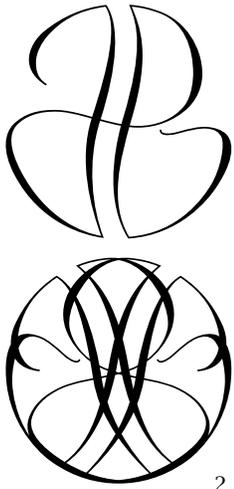


Thomas Hoyer, Germany
 Born in 1964, MA in calligraphy and type design, freelancer since 1994, teaches around the world.
www.callitype.com

My passion is to play with letterforms and explore the limits of legibility. Our letters are largely based on a commonly agreed definition and this allows a much wider variety of shapes than most people can imagine. It's a lifelong journey to far realms and back.



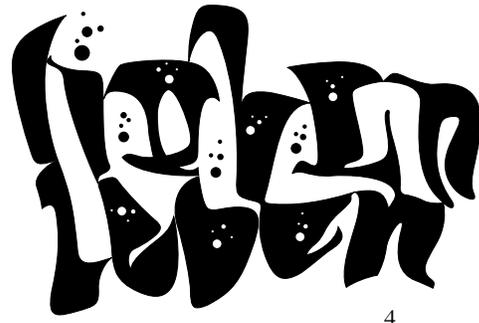
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2



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4



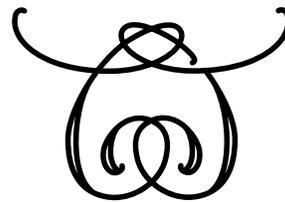
5



6



7



8

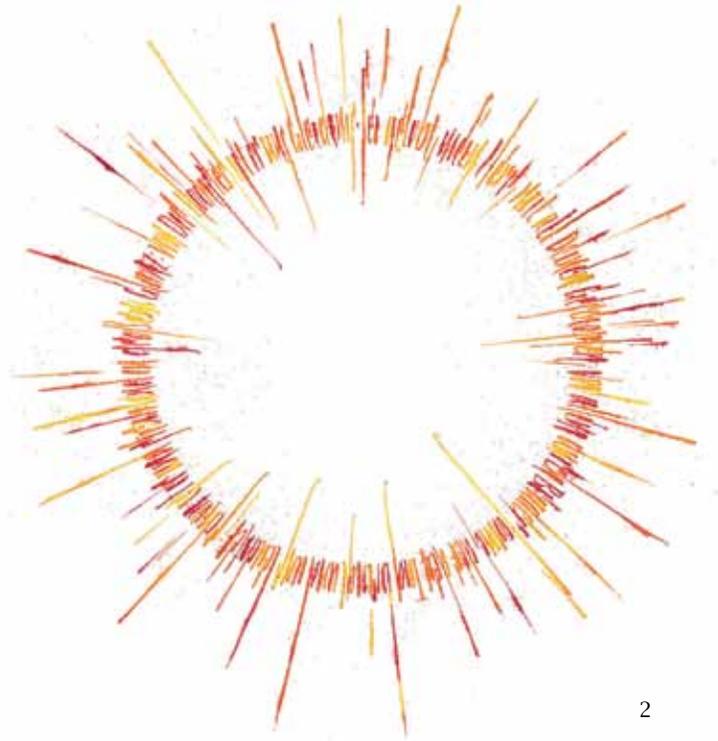


9

1. Ambigram of the words black (from bottom to top on the left) and white (from top to bottom on the right) 2. monogram JB, mirrored and used as a logo 3. "Achtsamkeit" (awareness), tattoo 4. "lieben leiden (negative) Leben" (love suffer life), tattoo 5. monogram EH 6. birth dates of a client's children (0101/3009/2603) (ddmm), tattoo 7. "Aachener Wetter" (name of a sculpture), postcard 8. monogram CT 9. 75, birthday card



1



2

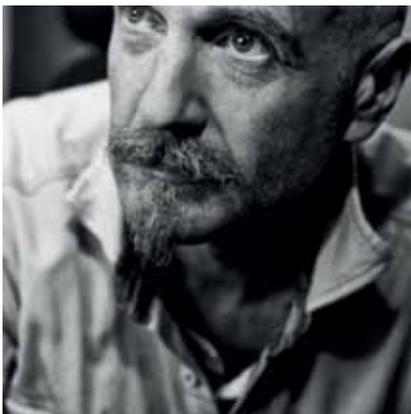


3



4

1. "How fair is a garden..." by B. Disraeli 2. Canticale of the Sun by St. Francis of Assisi 3. "Vox audita perit..." (The spoken word perishes, but the written word remains), tattoo 4. "You never walk alone", part of a collaboration with the photographer Shellbourne Thurber, made from twigs



Larry Hynes is a graphic designer in Galway, Ireland.

larryhynes.com

From manuscripts to markdown

THE first machine I ever used was a postal franking machine in the office where my father worked. While attending National (junior) school I gained access to a Gestetner spirit duplicator, revelling in the trail of red ink and chemical odours. Holidays from Secondary (senior) school were often spent in the Reprographics room of my mother's workplace, the local Technical College, operating huge Xerox photocopiers and being taught, cagily, how to use binders and guillotines. A brief stint as an admittedly awful sign writer was followed by total immersion in graphic design and reproduction after leaving school.

No college, simply straight into self-employment relying on the unforgettable guidance of old hands who indulged me along the way. How they tolerated my ignorance is beyond me. I learned paste-up, turned the air blue while handling Letraset and watched in nervous awe as a big old Agfa repro-camera was manhandled up the stairs to a makeshift darkroom in our first studio.

I cut Rubylith to make litho plates, made separations by hand for silk-screen printing, saw hot-metal in use, commissioned galleys from an IBM "golf ball" composer, with its whiffletree linkages, and stared enviously at the new Compu-graphic photo-typesetters.

My mother rang one evening. There was something on the BBC's *Tomorrow's World* programme: I should watch it. There it was, the Macintosh, complete with LaserWriter and scanner. My parents found a 512k Mac and upgraded it to a Macintosh Plus with a 20MB external drive for what was a shocking amount of money. The printer that came with it, a dot-matrix Apple ImageWriter, was useless for reproduction but I wasn't complaining.

One of the local newspapers bought a PostScript RIP and a 9600dpi photosetter. They wouldn't let me bring my disks in for output. It was their machine and nobody else's. Dublin boasted a typesetting *bureau*. I got a 300-baud modem and learned enough AT commands to send files to Dublin over the telephone wires and get typesetting back in the post.

I still have client proofs on file that show B/W photocopies where colour images should be. Process separations for colour plates would come from Dublin, to be married to paste-ups at plate time, Chromalin proofs a thing of wonder.

The modem allowed me to log on to this thing called the internet. I had to pay long-distance charges to London to get on a node. And I did, almost to the point of bankruptcy. All text, no graphics, blinking-green [Y/N] options in the terminal, exchanging messages with Clifford Stoll, author of the classic hacking detective story *The Cuckoo's Egg*, on CompuServe.

My father bought me Tschichold's *A Treasury of Alphabets and Lettering* as a gift. I experimented with an airbrush, found a copy of the *Thames and Hudson Manual of Typography* by Ruari McLean, and got serious. The office-supply shop downstairs had french curves, ellipse sets, old drafting tools, huge pads of perspective grids—all gathering dust. Another brush with bankruptcy.

I learned how to make pens from bamboo and cannibalised nib parts. I found out that I leaned more towards the American approach to graphic design than the Dutch, while respecting both. Applying myself to illustration, I studied how to make a clean line and cut away a mistake. I saw beauty in Bézier curves, opening PostScript files in a text editor to see if could find sense in the hidden code. (I couldn't.) I learned, by pestering friends and shadowing professionals, how to use a camera and lens.

Photoshop was attacked sporadically, long nights spent finding out what every command and filter did. I learned FreeHand, then Illustrator. (Illustrator '88 is upstairs in a box, along with an original set of Apple's System 7 install disks and many other relics.) Quark XPress had to be mastered, then InDesign. Floppies were backed up to mag-drives, mag-drives backed up to Zips, Zips to CDs, CDs to DVDs, just as folk begat roots, roots begat jazz, jazz begat soul and soul begat disco. It pays to study the originals, even in the age of dubstep.

Now I write text files in Markdown and store them in a cloud, I know not where. Markdown is a simple syntax that makes formatting HTML easy, or trivial as our programmer friends would say. I spent weeks, almost non-stop, getting to grips with CSS. I'm exploring LaTeX, and MultiMarkdown, and the wheel has turned insofar as I'm back on the command line using mutt, for email, a simple and powerful application that was written for UNIX in 1995.

I visited the *Book of Kells* exhibition yesterday. I witnessed the glory of Celtic, Coptic and Ethiopian scripts written on vellum in the 6th century. The process of combining words and images for others to see is constantly changing, but the need to do it never goes away. Perhaps the best way to stop learning is to get really good at the things we already know how to do. So I hope I keep pushing myself, trying new approaches.

My dues, the debt to my parents, the men and women who came before me, and the people I have worked with, will never be paid. I try to honour them by learning my trade. And it's fun!

A handwritten signature in black ink that reads "Larry Hynes". The script is fluid and cursive, with the first name "Larry" and the last name "Hynes" written in a similar style. The signature is positioned at the bottom right of the page.



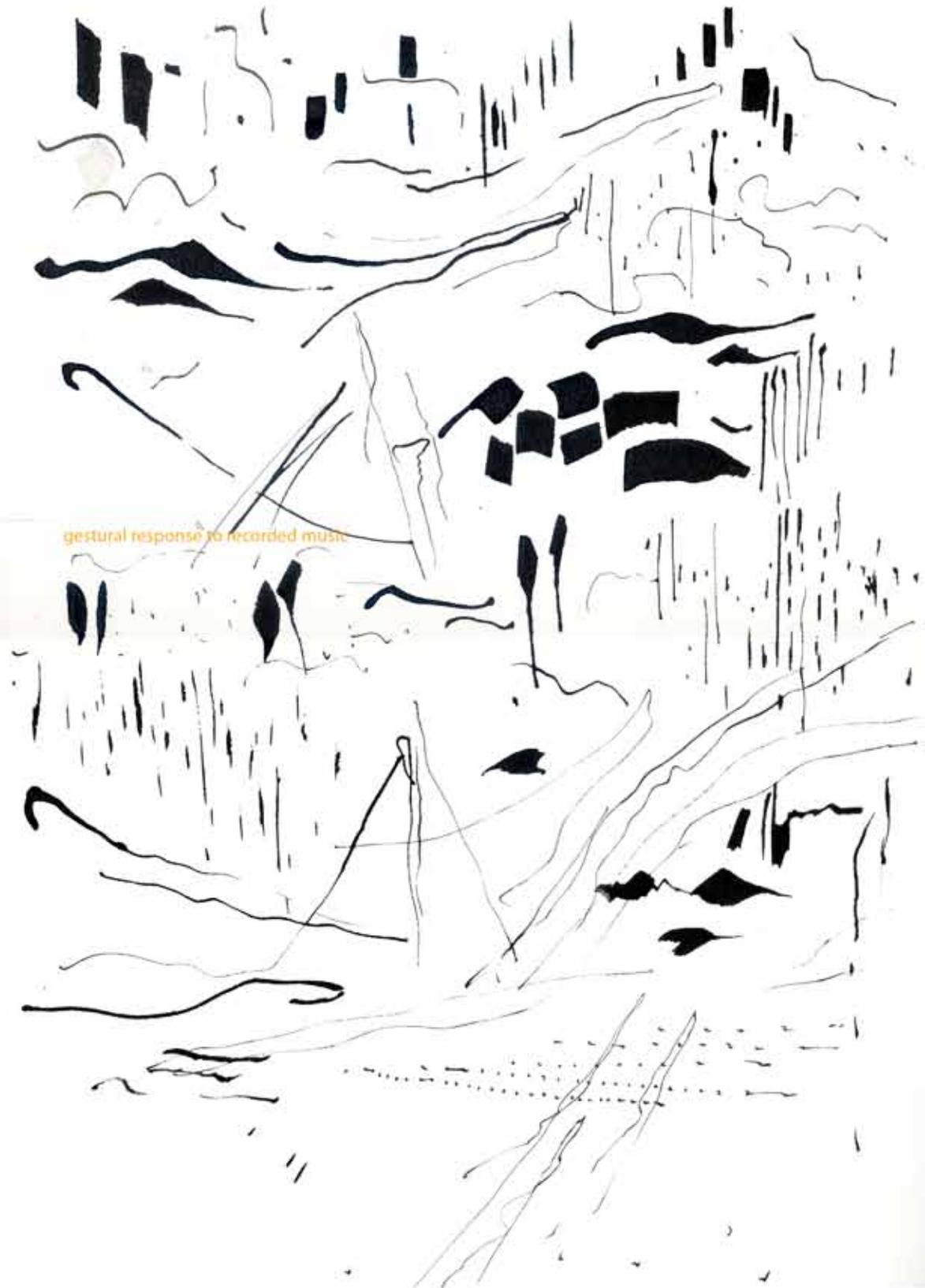
THOMAS INGMIRE

MUSIC, POETRY, AND CALLIGRAPHY: A NEW RESEARCH

Thomas Ingmire was born in 1942 in Ft. Wayne, Indiana. Ingmire's early work focused on teaching and calligraphic research involving the exploration of calligraphy as a fine arts medium. He has taught workshops throughout the United States and abroad, and his works can be found in the New York Public Library's Special Collections, San Francisco Public Library's Special Collections, The Newberry Library in Chicago, Indiana University Purdue University, Indianapolis, Herron Art Library, The Victoria Albert Museum in London, The Sackner Archive of Concrete and Visual Poetry, Stanford University Special Collections, UCLA Young Research Library, Stiftung Archiv der Akademie der Künste (Academy of Fine Arts) in Berlin, Germany, and in many other collections throughout the world.

Since 2002 Ingmire has concentrated on the making of artist's books. He has embarked on a number of collaborative projects, including the Pablo Neruda and Federico Garcia Lorca series of books with Manuel Neri, work as an illuminator on the Saint John's Bible, and the creation of original books with poets Tsering Wangmo and David Annwn. Ingmire currently lives and works in San Francisco, CA.

thomas@thomasingmire.com





Poem by David Annwn
inspired by the calligraphic
music image

through valleys' comet-tail
dust spreads outwards
seen from above

long journey we came
dots for days, weeks exhausted
went east-struck out

east again-by the tall pyramidal
look-out on the plain
memories of plashing
dream. How many were there...

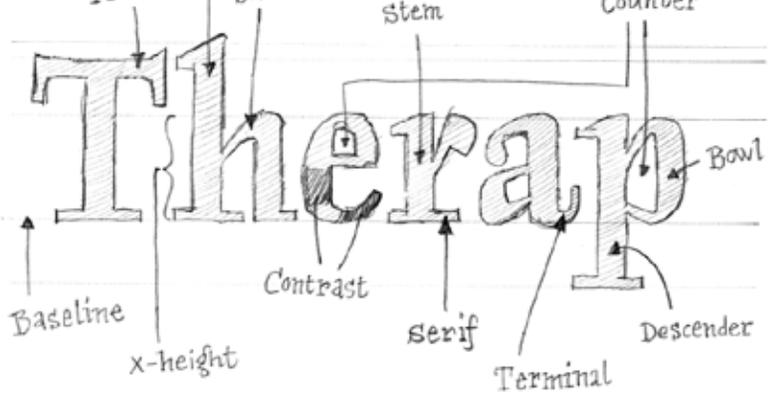
Calligraphic interpretation: a synthesis of the gestural music image
and the sense of the poet's words

HAO

AKIEM HELMLING

SAMI KORTEMÄKI

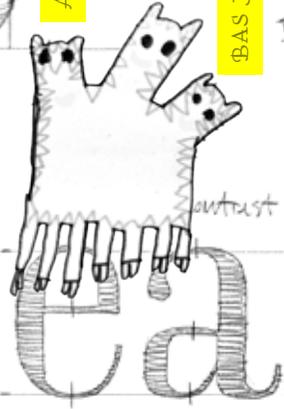
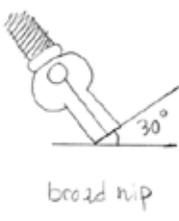
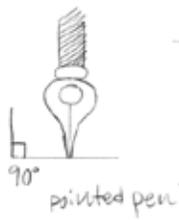
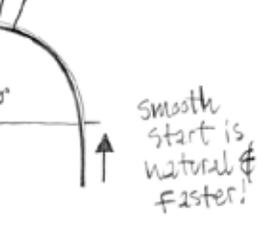
BAS JACOBS



Underware

dynamic curves

geometric Natural



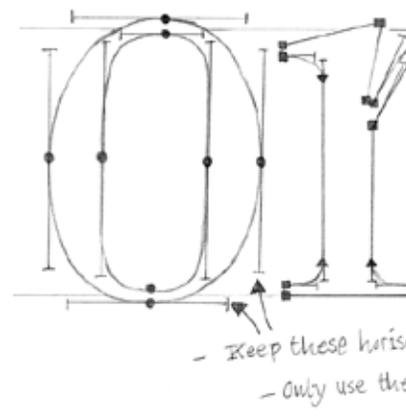
helvetica / low contrast

ea ea

ea ea

garmond / high contrast

gill sans / low contrast



finale

finale

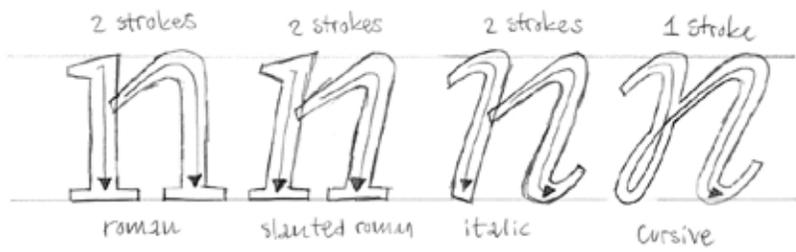
thin

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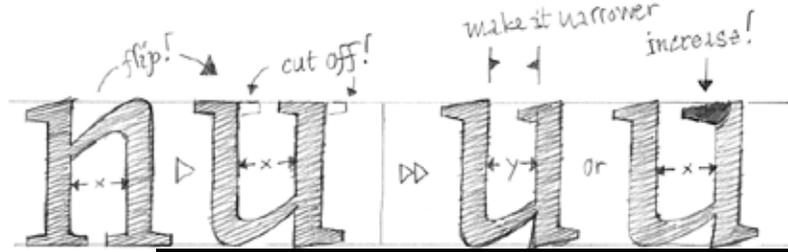
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le



ie





Equal OPTICAL size for te sizes
In display size the x-height can be more
ALIGN

For those who want to learn to design type:

You can study the type-basics on typeworkshop.com.

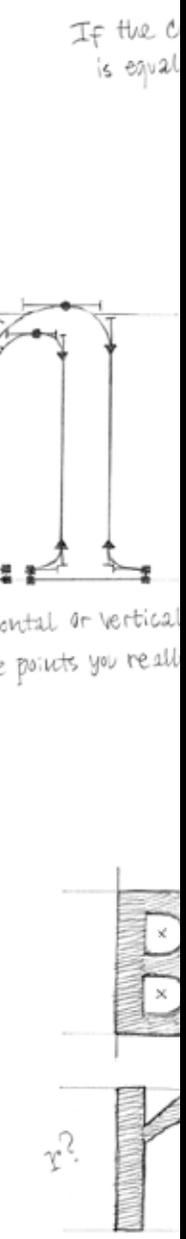
You can read this PDF and try to gain knowledge.

You can learn from tons of online resources these days, lucky bastards.

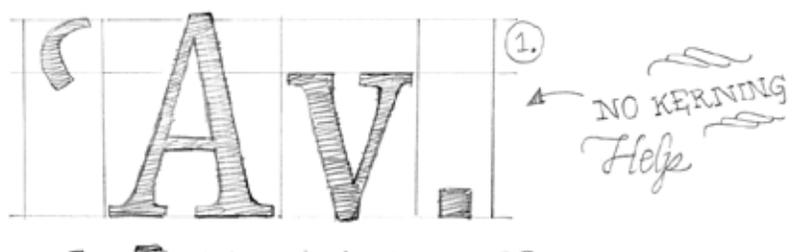
You can read dozens of good books on type.

But the most precious treat is time for practicing.

Quit the internet, shut down your computer, switch off your phone, put your books back to the shelf. Silence and concentration. Get paper and some tools (pencils, pens, whatever), and start sketching, drawing, writing. It's the best way to learn and discover your own direction. Do it.



or designed
are mostly not spaced to work TOGETHER
SFLCAPS

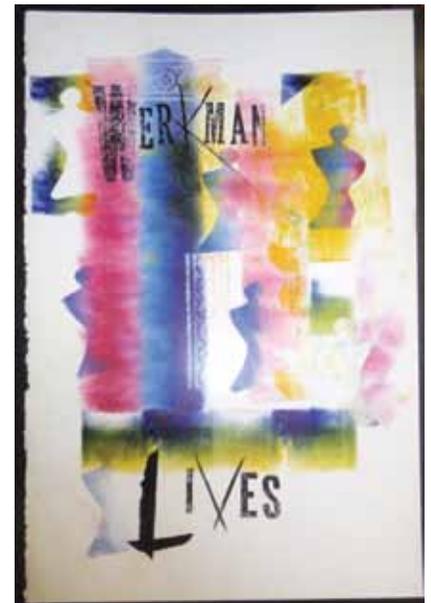




Alastair Johnston established **Poltroon Press** in 1975 with the artist Frances Butler in Berkeley, California, to print & publish original works of poetry, fiction, bibliography, architecture, graphic art and artists's books. He edited the book arts journal *The Ampersand* for 15 years and has written over 230 book reviews and articles on typography. For over 30 years, he has taught typography and design at university level & book arts to elementary school children. Recently he became a regular contributor to booktryst.com. He has published 18 or so books, including:

- Nineteenth-century American Designers & Engravers of Type* by William E. Loy (editor, with Stephen O. Saxe) Oak Knoll Press, 2009
- Serendipitous Books: a Memoir*, Poltroon Press, 2010
- Hanging Quotes. Talking book arts, poetry & typography* (interviews), Cuneiform Press / University of Houston, Texas, 2011
- Typographical Tourists: Tales of Tramping Printers*, Poltroon, 2012
- A Discography of Docteur Nico* (2009; revised & expanded 2012)
- Transitional Faces: the Lives and Work of Richard Austin, Type-cutter, & Richard Turner Austin, Wood-engraver* (forthcoming)
- Rambling in the Vernacular: a Study of Folk Lettering Worldwide* (forthcoming)

What is my design philosophy? My books speak for themselves while I play in the realm of ephemera. My philosophy is rather eclectic. Frances, who is an illustrator, textile designer and environmental artist, once designed a garden based on a Portuguese vineyard that had fallen into decay – its trellises had collapsed – she called this an *Esthétique ruiné*. That aesthetic applies to some of my own work. In the last decade, however, I have been exploring the typography of the Regency era both for my monograph on the Austin family and because I am drawn to the works of this era. Their transitional types were the last brilliant original metal typefaces and I enjoy adapting their style to my own work. We acquired a Stanhope, the first cast-iron handpress, and I have started work on a type specimen discovering in the process the difficulties of hand-inking and paper dampening that simply don't exist with modern technology. But the journey is often more interesting than the destination.

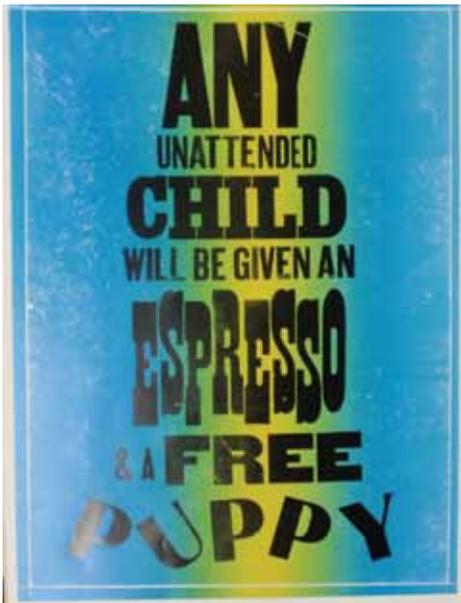


I have long been inspired by Hendrik Werkman and his creative use of print-shop materials to make art. I have used his *Hot Printing* techniques in two books: *Muted Hawks* by Tom Raworth, and a poem about Werkman by Willem Sandberg that was commissioned by Star Thistle Press in Sacramento. At right is the heading for a poetry broadside using ink brayer over blind-stamped Sabon type.





www.politroompress.com
 editor@politroompress.com



More and more people want the grit of letterpress in their commissions, to counter the pervasive smooth pixels of the digital realm, and I have been playing with our collection of battered wood type to accommodate them, e.g. in the typographic design for David Mamet's new play, *The Anarchist*, opening on Broadway.



You can see the intentionally upside-down letters 'OS' in my poster for a show of *Livros do Cordel* which I co-curated at the San Francisco Center for the Book. AMJ 21 11 12



Prof. Henry S.R. Kao, Ph.D.

*Chair Professor Emeritus, Univeristy of Hong Kong, HK
Archbishop Lokuang Chair, Fujen Catholic Univeristy, Taipei
Co-founder, International Graphonomics Society
Founder, International Society of Calligraphy Therapy*

*Published in Nature, Visible Language, International Journal
of Psychology, Acta Psychologica, Ergonomics, and Annals of
Behavioral Medicine.*

*Works exhibited in St. Petersburg, Moscow, Novogorod, Belgrade,
Hong Kong and Singapore.*

Henry S.R. Kao

The New Calligrapher

Handwriting therapy results



OUR research in the past 30 years has identified five dimensions of beneficial behavior arising from the practice of Chinese calligraphy. These are visual attention, cognitive activation, physiological slowdown, emotional relaxation and behavioral change. These findings have contributed significantly to the promotion of several aspects of the psychological health of the practitioners as well as the development of calligraphy therapy as an effective treatment of a number of illnesses and behavioral disorders.

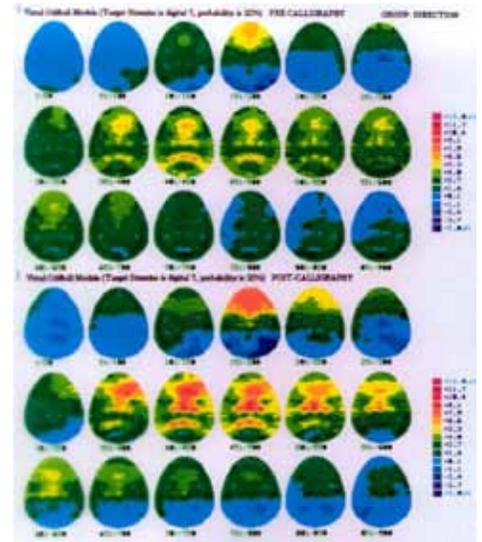
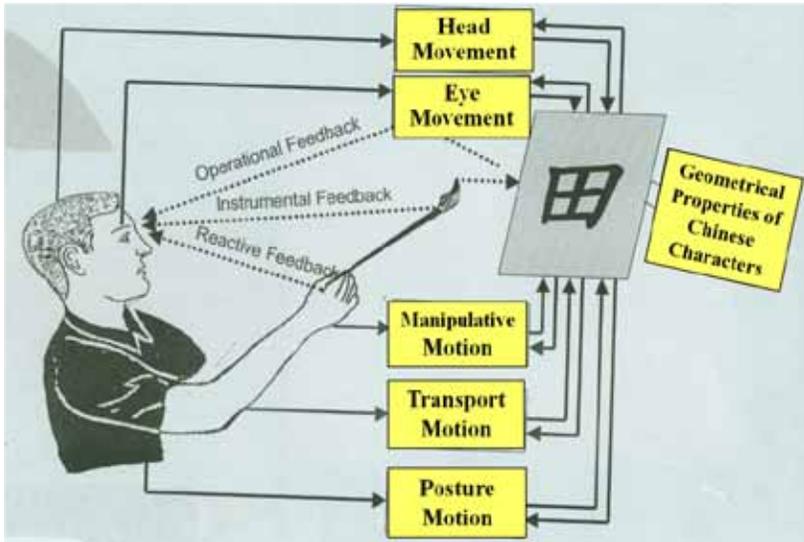
Central to this dynamic writing act is an interlocking system of brush graphonomic behaviour which encompasses the soft brush, the Chinese characters and the motor control of the practitioner. Within this system, certain visual-spatial properties of the character play a crucial role in effecting changes within each of the dimensions of behavior. The principles of the psychological, topological, cognitive and neuroscience domains have served as the theoretical, conceptual and empirical foundations of this development.

Circumstances

Moreover, as an integral part of the system of calligraphic handwriting, we have also introduced a broad based framework of psycho-aesthetic analysis of works of calligraphy as well as a set of psycho-behavioral principles for creative letterforms or characters. In the latter case, these principles have guided the construction of letters or characters with special reference to one's visual perception, spatial relations, emotions, bodily states and global wellbeing.

The sustained practice of calligraphic handwriting not only leads to one's improved cognitive, emotional and physiological states of

behavioral health, but also inculcate a growing taste and ability for aesthetic perception and analysis through an enhanced aesthetic for creativity and execution. Over decades of research and development, we have advanced the practice of calligraphy beyond its traditional role for art, penmanship and communication, and have helped to develop a new form of therapy and rehabilitation.



The Brain, the Characters and the Writing Act

The two images show a theoretical framework of calligraphic handwriting (left) and the associated cortical states (top-right) before and after (bottom-right) a 30 minute writing session.

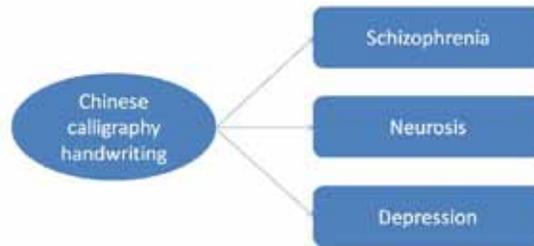


Cognitive Effects of Brush Character Writing

Some activating cognitive effects of the writing act include visual-spatial ability, attention, mindfulness, abstract reasoning, and mild cognitive impairment. Real-life applications of such effects have shown this treatment being effective in improving such behavioral conditions. The above pictures depict the calligraphic training process for children with autism, Attention Deficit Hyperactivity Disorder (ADHD) and mild mental deficiency, as well as the elderly with the Alzheimer's disease.

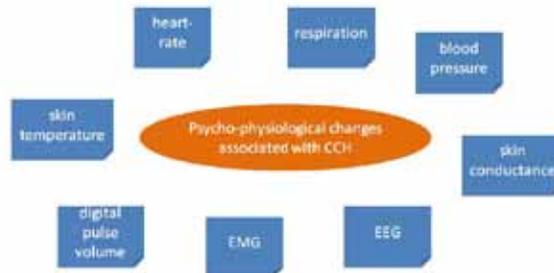
Treatment effect of calligraphy

We have explored calligraphic effects on patients with Schizophrenia, Neurosis and Depression.



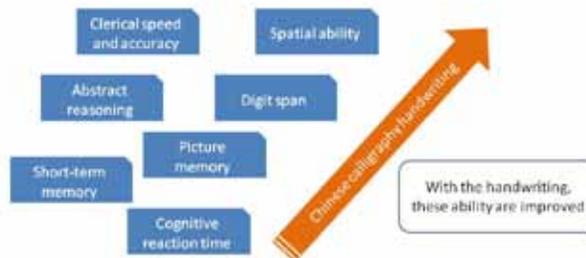
Psychological views of calligraphy

Psycho-physiological changes associated with Chinese calligraphy writing include heart-rate, respiration, blood pressure, digital pulse volume, EMG, EEG, skin conductance, skin temperature, etc. (Kao, Lam, Robinson, & Yen, 1989).



Psychological views of calligraphy

Cognitive changes associated with CCH practice include such abilities as clerical speed and accuracy, spatial ability, abstract reasoning, digit span, short-term memory, picture memory, and cognitive reaction time (Kao, 1992).



Physiological Effects of Brush Character Writing

Some of the psychological effects shown above include reduced heart rate, blood pressure, skin conductance, raised skin temperature, and slower respiration and relaxed muscular tension (middle), whereas those for specific cognitive changes such as typing speed, reasoning, spatial and picture memory and digit span are also given. This calligraphic impact has also been confirmed for attention and emotional stability of the mental patients (top).

Psycho-aesthetical Analysis of Works of Calligraphy

Since traditional analysis of the works of calligraphy has always been analyzed from the perspective of visual art perception, a modern system of approach would enrich and broaden its content, scope and aesthetic creativity. Taking into account the complexity, spatial variability and geometric properties of the Chinese character construction, we have introduced a novel system of calligraphic analysis where the core thinking focuses on the application of the concepts and contents of contemporary neuroscience, psychology, cognitive science, visual arts and topological perception.



Following this guideline, a given piece of calligraphic work will be scrutinized from some of these salient properties for a global profile. Within this approach, a multitude of behavioral features will be identified and discussed. Some examples of this approach are presented here, but without the details.



Affective-Emotional Effects

Brush writing has direct effects on the practitioner's affective and emotional states in terms of a peace of mind, moods, emotions, felt stress and anxiety. The improved experiences include anxiety, depression, somatization, interpersonal relations, anger, sleep and general psychological health. These outcomes have been reported in mental patients, stressed executives, and the ordinary public seeking quiescence, relaxation. The following 3 pictures show a calligraphic training session for psychiatric patients and the Post-Traumatic Stress Disorder (PTSD) and mentally impaired children.



Psycho-behavioral Principles for the New Concept Calligraphy

For the purpose of enlarging a practitioner's calligraphic creativity, we have employed similar concepts and principles of the Gestalt perception, topological vision, experimental aesthetics, and cognitive and neural science characteristics as the basis of conceiving, incubating, planning and executing a new form of the concept calligraphy. Each work exhibits the culmination of a set of such characteristics through the artists' utilization / employment of a writing instrument. This process as well as the end result represents a total sense of joy, pleasure, and motoric accomplishment. These works demonstrate examples of such renditions.



Concluding Remarks

It is with deep gratitude and heartfelt appreciation of the honor and privilege that Gunnlaugur SE Briem offered us to prepare this paper. This gave us an invaluable forum to share our work in the field of letterforms and calligraphy with special focus reference to Chinese writing system and its calligraphic heritage.



The reminiscent background leading to my interest and study of handwriting over the years was the privilege of a three-year graduate fellowship from the Parker Pen Company to engage in the first series of experimental research into handwriting and writing instrument designs. That happy encounter inspired a life-long passion and research agenda for a span of more than 45 years. This work has covered Chinese, English as well as the Korean and Japanese scripts; all the findings reported are consistent and confirmatory with these writing systems. All along, I have enjoyed a personal sense of reward and satisfaction. I value this sharing experience immensely.

HSRK

Kaohenry@hotmail.com

www.calligraphy-therapy.org

www.calli-health.com

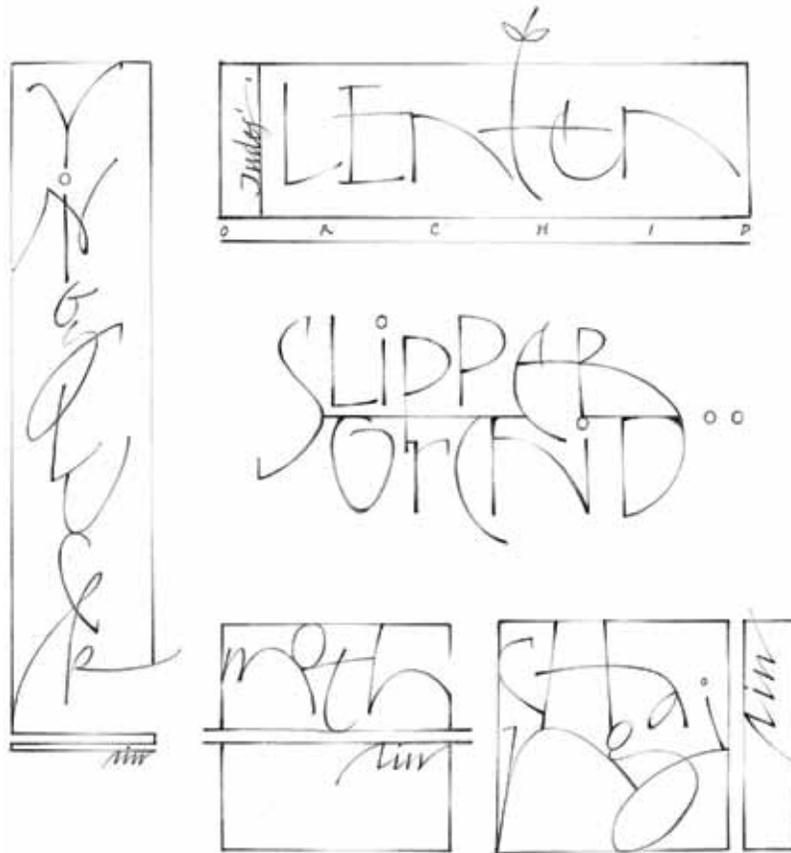
Lin Kerr

Lin is a South African calligrapher, who has been in the UK since 1998. She lives near Oxford. She has a degree in Fine Art, but has been smitten by lettering all her life and has studied calligraphy informally, starting in 1985.

She is a Fellow of CLAS, a Full Member of Letter Exchange and is the Hon. President of the Oxford Scribes.

Lately, she has been going back to her art roots, working with pencil and watercolour and has begun a limited edition of an artist's book titled 'Rope of Words' by Megan Kerr, 32cm x 22cm.

The book's progress can be followed via her website: www.limetreesstudio.com.



I created this font to screenprint the text of the book and so far I've done the lower case letters. I started with a pencil script which I had designed for another series and I will design the capital letters and numerals next.

the font is named elva after my granddaughter. I feel that the font has a musicality and will need to be read slowly, in keeping with the poetic wording and the fantasy theme of the book. the illustrations will have blind-embossed words, with patterns and stylised figures to be screen-printed

Above: pencil cartouches for a set of watercolour paintings of orchids.

Facing page: Nautilus - watercolour and pencil on a gold background. 60cm X 30cm.





Eiichi Kono

ARS TYPO
ARS TYPO
ARS TYPO
ARS TYPO

CCA Art Sans OpenType font

Every font/typeface is a collection of glyphs, each of which represents an individual letter, number, punctuation mark, or other symbol. The shapes that form our familiar alphabet were perfected in roman capitals, and makers and designers have embraced the beauty and emulated the proportions of the best examples. From these stone cut or handwritten origins, generations of craftsmen and type designers have reproduced and remade alphabets.

The weight, proportion, embellishment, style/expression, counter and inter-letter spacing create the characteristic appearance of a typeface. In the making of a text typeface, type shapes are refined and harmonised to ensure that every letter combination is well-balanced to achieve legibility through the clarity of even texture on the page.

The inherent rules for typeface design are constant, even as changing technology drives the making and dissemination of type. New typefaces answer the continuing overriding demand for utility, and a new generation is enthused in using and making.

A typeface is a crucial interface, setting the tone and facilitating engagement and interaction with the message. For CCA Kitakyushu, the best typeface will be clean, modern, clear in small type sizes and distinctive in display. The CCArtSans typeface is founded on the principles of Edward Johnston, with the aim of regenerating freshness and individuality.



Sarang Kulkarni (Born -21st Mar'80)
 Fine Art graduate from Sir J. J. Institute of Applied Art, Mumbai, 2002, specialized in Typography and Calligraphy. He was working as a font designer at NCST (National Center for Software technology) Mumbai, assisting Prof. R K Joshi for 2 years.

Running a Calligraphy and Type design studio, WhiteCrow Designs in Mumbai from last 7 years.

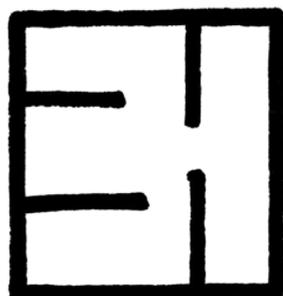
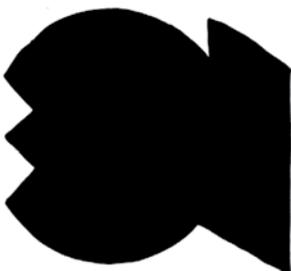
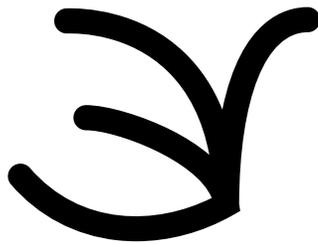
Supporting **Aksharaya** –Letter conscious people (NGO) in effort to document, promote, explore and create awareness about Indian scripts.

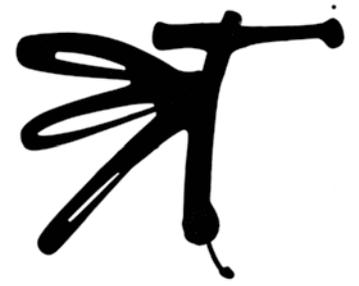
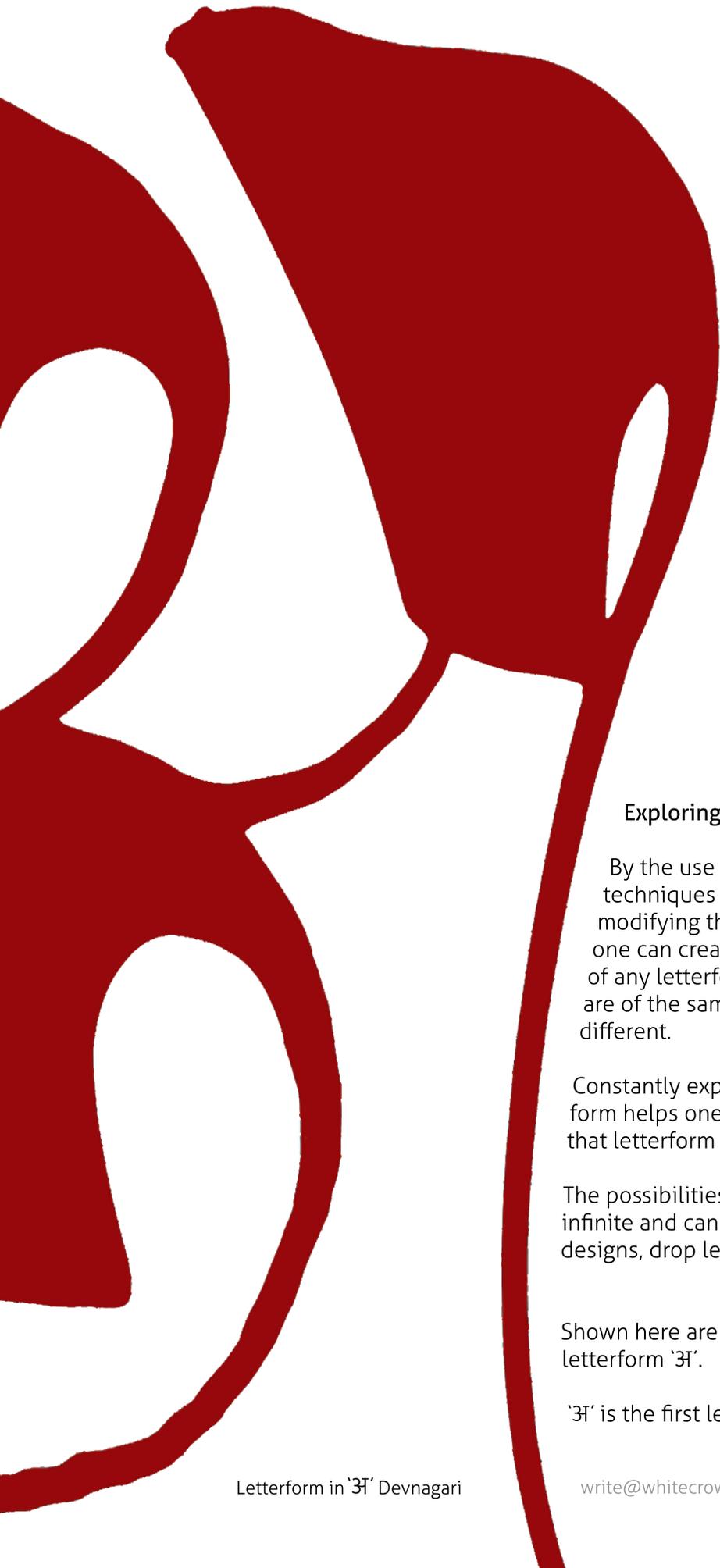


About **WhiteCrow** is a Type Foundry and a Design Studio, the company has steadily found its niche in multi-lingual branding, type design and calligraphy.

A collective of type designers, the WhiteCrow team focuses on creating customized typefaces in all Indic scripts - Devanagari, Bengali, Gujarati, Tamil, Telugu, Kannada, Malayalam, Gurumukhi, Manipuri, Oriya and Urdu, along with the Latin script.

What sets the ensemble of WhiteCrow apart is the strong Calligraphic base that reflects well in the work.





Exploring Letterforms through calligraphy

By the use of different tools, surfaces and techniques or by stylizing, simplifying or modifying the structure of a letterform, one can create a variety of different possibilities of any letterform. Even though these variations are of the same letterform they can be distinctly different.

Constantly exploring the boundaries of a letterform helps one understand the characteristics of that letterform better.

The possibilities arising out of this exercise are infinite and can further be used for identity designs, drop letters, titles as well as type design.

Shown here are a few variations of the Devanagari letterform 'ॐ'.

'ॐ' is the first letter (vowel) of the Devnagari script.

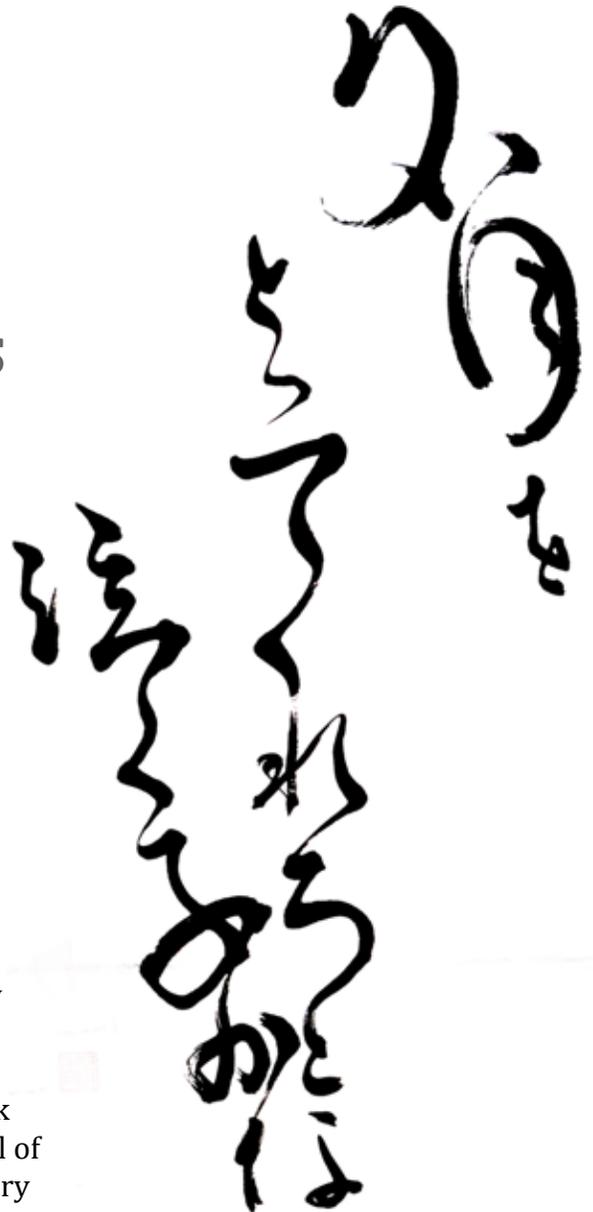


Juju Kurihara / Tokyo, Japan started calligraphy with her master in Tokyo when she was 13 and is now a 5-Dan holder. After living in London and Sydney she moved to Madrid where she started teaching, held several solo exhibitions, performances for events, and collaborated on a book, *el Libro de Té*. She is currently based in Berlin.

+info : www.sosekido.com

Softness and curvy lines

The beauty of Japanese calligraphy



Meigetsu wo
Totte kurero to
Naku ko kana.

The beautiful full moon in autumn
"I want that"
My little son cries.

Haiku by Issa Kobayashi



HIRAGANA is a Japanese syllabary and was created between the late eighth Century and the early ninth Century for the use of women. Back then Kanji was for men as a symbol of higher education. Despite the history of its birth, hiragana characterizes the softness of Japanese calligraphy.
(Jasmine)



Transformed style

KAISHO (regular script) is the most common writing style in modern writings and publications.

(Hana / flower)

GYOSHO is semi-cursive script. The lines are not as clear as Kaisho but not so different that we can still recognize the base characters. The line shows its dynamism.



SOSHO is cursive script, also known as grass script. Its lines are so simplified that many cannot read or even guess the original characters. However the line is soft and curvy which gives you the most fluid and free sensation between three scripts.

These are just examples of the basic scripts. Within each script, there are many variations. What we learn from calligraphy is not to copy styles that already exist but to find your own writing style.

(Kizuna / the bond)





I draw.

I draw letters because that is my job, but mostly because I must do it to enjoy life.

I consider much of my work quite experimental and not always user friendly.

Still, some of my designs are everyday workhorses for big companies, while some just exist because I couldn't help myself.

I try to work hard but I don't always find it hard.

I also write.

I write because sometimes that is my job, but most of the time I write because I love letters and words.

To draw and to write about it is my passion and crucial to me.

I'm a one woman type studio, dedicated to typography, type design and talks on type.

Please visit my webpage at www.laudon.se or read my Swedish blog on www.letteraetc.com.

Best regards, Carolina Laudon

Type Director, Type Designer, Typographer, Letter Artist, Letter Producer,
Letter Maker, Alphabetician, Typographic Designer,
Genius Glyph Maker, Font Lab Studio Worker.

Laudon Type Design
Änggårdsgatan 27
413 19 Göteborg
Sweden

I AM A TYPE DESIGNER

BIG TYPE DIRECTOR

AND TYPOGRAPHER

LETTER ARTIST

LETTER PRODUCER

A LETTER MAKER OR JUST

A TRUE ALPHABETICIAN

A TYPOGRAPHIC DESIGNER

A GENIUS GLYPH MAKER

a FontLab Studio *worker*

A ONE WOMAN TYPE STUDIO



Master Calligrapher, apprenticed with HM Queen's main scribe, Donald Jackson, and studied with hardcore teacher, Ann Camp, full time for three years, in London. Twice recipient of prestigious British Crafts Council Awards; first Chinese American. ♦ She is represented by Pat Hackett <pat@pathackett.com> (206) 447-1600
Lilly: 818.788-4100

Lilly Lee

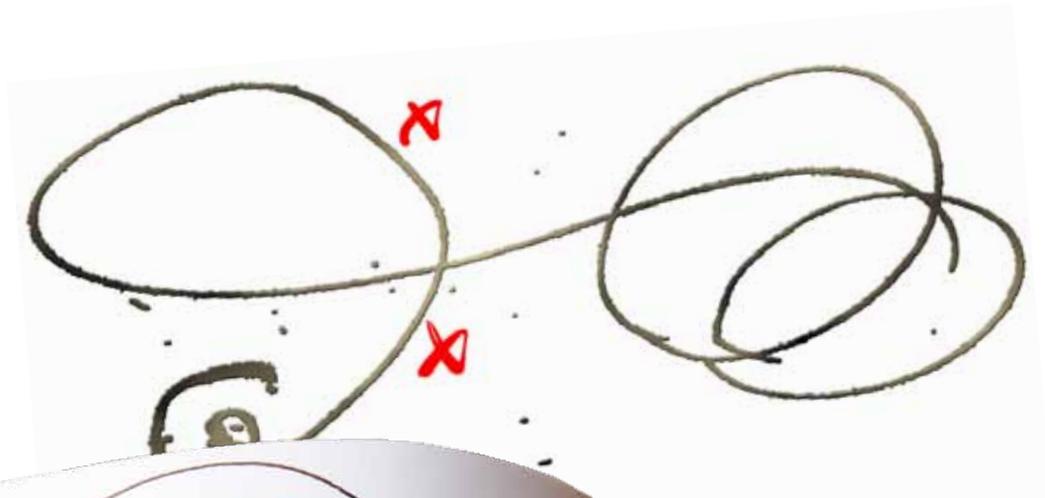
**All I do is a *lot* of writing
and pick the best**

Splendid words

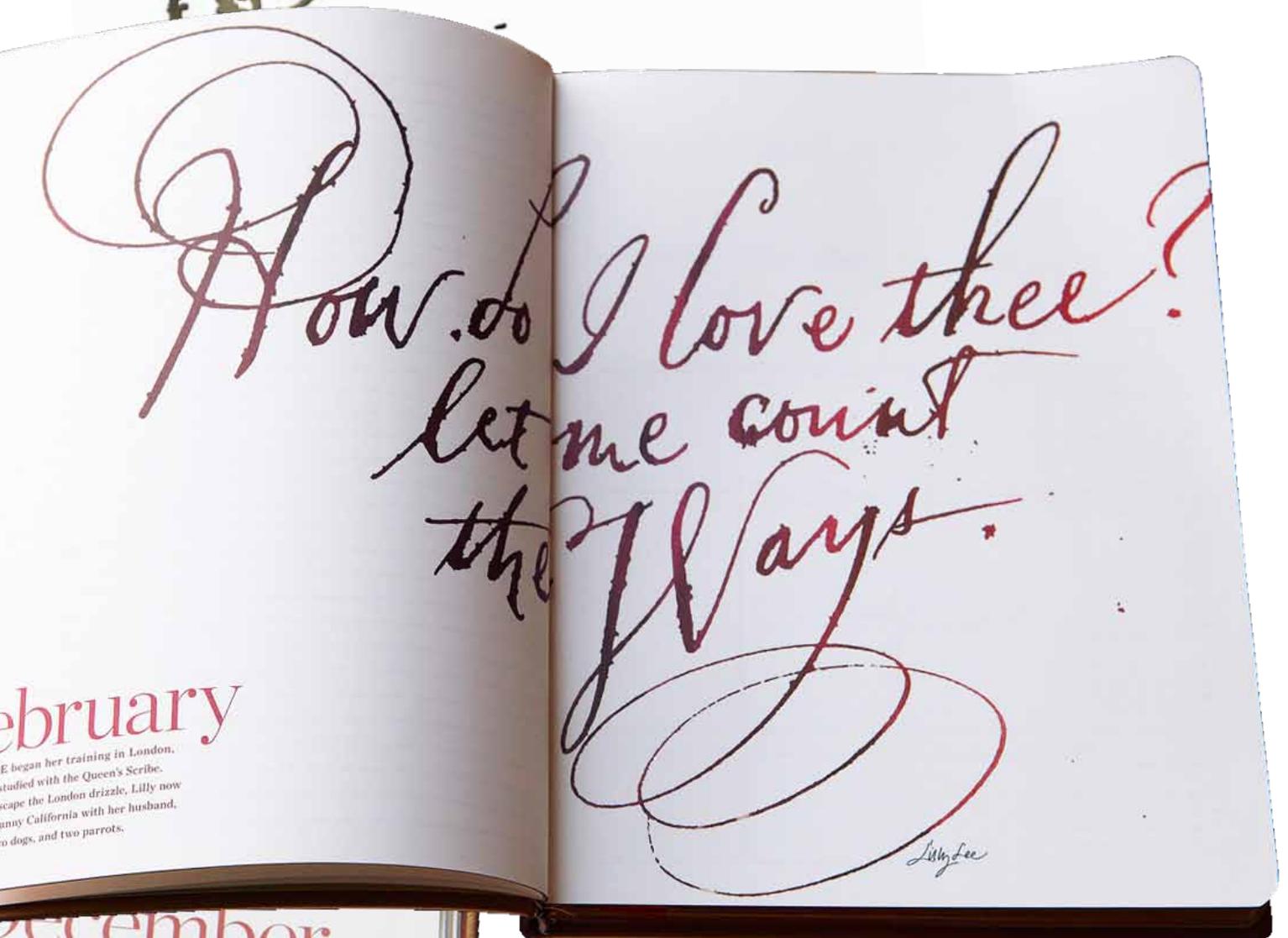
The Talbots Inc. say they chose the artists of their calendar planners "for their unique vision, distinct sense of style, and unmatched artistry."

What, apart from the words themselves, do you do add with style?





There is no right or wrong
A perfect flourish is fine for setting up a solid, old-fashioned look. Making one isn't hard. But for modern times you need to know where to flatten a curve.



Modern times

These days, in the early 21st century, "perfect" calligraphy isn't in great demand. Back in the days I trained, it still was. Curves and slants, short or long ascenders—all these things are an extension of who we are, and we changed.



Yves Leterme (Belgium) is a professional freelance calligrapher and text artist who, next to working to commission and undertaking special projects, produces works of fine art for galleries and collectors. He travels around the world to teach his specific approach to lettering and contemporary calligraphy.

In 2011 he published his book 'Thoughtful Gestures'.

www.yleterme.be

This spread shows a few samples of writing I did for all sorts of occasions. Remarkably for a calligrapher, it features only one sample of a formal hand, the Italic (fourth line, first text).

I believe the study and training of the historical formal hands remains indispensable for a true calligrapher, and this for several reasons : firstly the understanding and internalizing of good proportions and rhythm but also in order to develop an eye for detail, to build up a repertoire of forms, joins, variations to draw from in a later stage, to train one's hand-eye coordination, to get acquainted with the tools, etc...

A calligrapher nowadays can happily confine himself to these already existing scripts and their variations, but he can also take things further.

Personally, I've never been tempted to compete in skill with medieval monks, 18th century writing masters or contemporary typography. As I believe that calligraphy should show the uniqueness of the handwriting, my personal traject has led me into two areas: the gestural writing and the drawn lettering. At first glance they seem very different: one shows speedy movement and looks close to informal handwriting (e.g. "Floraison", "Marieke"), the other looks much more deliberate and slow (e.g. "ze zingen sneeuw", "just like everyone else").

And yes, the drawn letters take more time to execute, but the gestural writing is not as casual as it looks. A lot of thought and trial has preceded its forms in order to make it look natural. It's a studied nonchalance, so to speak.

Both ways of writing aim for originality in letterforms, ligatures, rhythm, character of line, use of tools, etc and once the calligrapher is on that track, he becomes aware of the endless possibilities, not only to vary the scripts but also for expressive use.

And as he feels liberated from the restrictions and stiffness of the formal hands when he plunges into the realm of the yet unknown, he soon realizes that underneath these apparently random and exuberant lines and shapes there are still aesthetic rules to be observed. Only, they're not as clear as they were served to him when studying the formal hands. As in all art, it's an art to seem artless.

Floraison Marieke
Geerting Leopold
The Brewery LEZINGENS

Het jaar geeft je een onbeschreven blad
WIE VANZEL
HINNEKIN
KINGENIE
LEUWEN
ARTICEL
DERE

De Spirit
IK WEN
EENSTE
VOOR DE DONKER

Siegfried George

Wieke Quispe's breath
Louise's pleasure of life
NEUW LAURENS Massage SIMPELE DINGEN

If you want to be
in Love
Begin by loving
each breath
JUST LIKE
EVERYONE
ELSE
de gustibus
et coloribus non
disputandum est

Sternen
Waterwolven
in Wind
Rome
Aunt
Korfen
in de
Wiermante
STE NACHT

the AMALOF THOUGHT the whole purpose
Morgen vergisteren beschreven

Letters from Sweden
Swedish Type foundry,
started in 2011.
lettersfromsweden.se



Fredrik Andersson's is a graphic designer at the agency FamiljenPangea, creating visual identities for organizations, making things slightly less ugly in the world. He's the chairman of the Stockholm typographic guild and lectures on the history and design of typography at Södertörn University and Berghs SOC, and his articles and reviews have been published in *Tecknaren* and *Biblis*.

Old ramblings on type & c. are on his semi-defunct blog *Typografism.se*. Previous type designs include *Berling Nova Sans & Serif* (with Örjan Nordling), custom work for the art project *Nu-institutet* and art gallery *Botkyrka konsthall* (all at FamiljenPangea). Future projects include *Swedenborg Sans & Serif*. He's main activity right now is being on paternity leave. Because he can.

Typeface:
Swedenborg Display
from Årsta
Display Bold

åkej.

Typeface:
Swedenborg Serif
from Årsta
spring 2013

jag är misslyckkad.

Typeface:
Moderna 1968
from Årsta
2013

åkej.

jag klarar inte opp det här.

Typeface:
Orla Display
from Årsta
2013

åkej.

Typeface:
Orla Serif
from Årsta
2013

jag har en annan rytm.

Typeface:
Unnamed
from Årsta
2015

åkej. åkej.

Typeface:
Swedenborg Sans
from Årsta
2014

åkej.

man är väl fel person.

Typeface:
Scarabé
from Årsta
2014

åkej.
av fel kön.

Typeface:
Swedenborg Serif Italic
from Årsta
2014

åkej.

Sentences picked from the poem *jag har en annan rytm* by the goddess-like genius of Sonja Åkesson.

i fel roll.

Letters from Sweden
Swedish Type foundry,
started in 2011.
lettersfromsweden.se



Göran Söderström has been designing type since 2006, but doodling letter shapes goes way back. He is self taught (hence the occasional Autodidakt moniker) and has previously published his works through Psy/Ops, Fountain and FontFont. Employed at the type design department at FamiljenPangea he has

developed custom type for ATG, ICA, LO, SEB and others. He not only teaches type design, he is even very musical and plays several instruments. In his spare time he cooks a mean curry and spends time with his daughter Siri, who is expected to be the youngest type designer ever. Or curry chef. Time will tell.

Typeface: Siri
from Björkhagen
16 styles, OT Pro
8 weights + italics
September 2011

Smörgås
stängt
Tössebageriet
Realisationsvinstbeskattning
Gårdagen
SOMMARFÖRÄLSKELSE
Månförmörkelse

Custom typeface for
Rodeo Magazine
With Stefania Malmsten
September 2012

Monoline

Typeface: Trim
from Björkhagen
8 styles
April 2012

KNOCKOUT

Fashion Clowns

POŁĄCZENIA

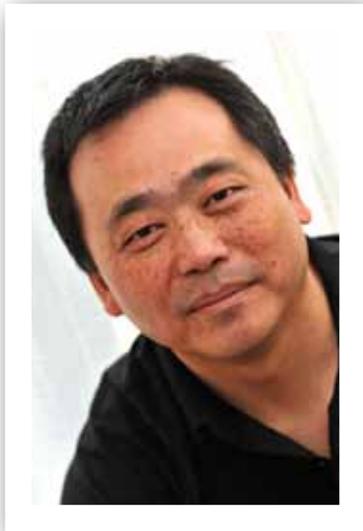
DESKTOP

Hamburgertallrik

070-983 49 58

EMERGENCIES

| PLAYING WITH FIRE | PYROGRAPHIC CALLIGRAPHY |



Dr Manny Ling

Manny Ling is a calligrapher, designer and educator. He is a senior lecturer in Design at the University of Sunderland, UK. He is the Programme Leader for the MA Design courses and the Foundation Degree in Calligraphy with Design at Kensington Palace, London. He initiated the special research emphasis on calligraphy at Sunderland since 1999 where he is now the Director of the International Research Centre for Calligraphy (IRCC – www.ircc.org.uk)

He specialises in calligraphy, lettering, typographic design, editorial design and print based media. Being a Chinese person practising Western calligraphy and design has had a profound influence on his life. He is fascinated by the contrasts and contradictions in his work: East and West, Old and New, Energy and Stillness.

He has completed his PhD research in the integration of East Asian and Western cultural influences upon calligraphy. He is also interested in the impact of digital media has upon this traditional art form.

He has exhibited in many solo and group shows in the UK, France and Australia. His work is also showcased in many major publications.

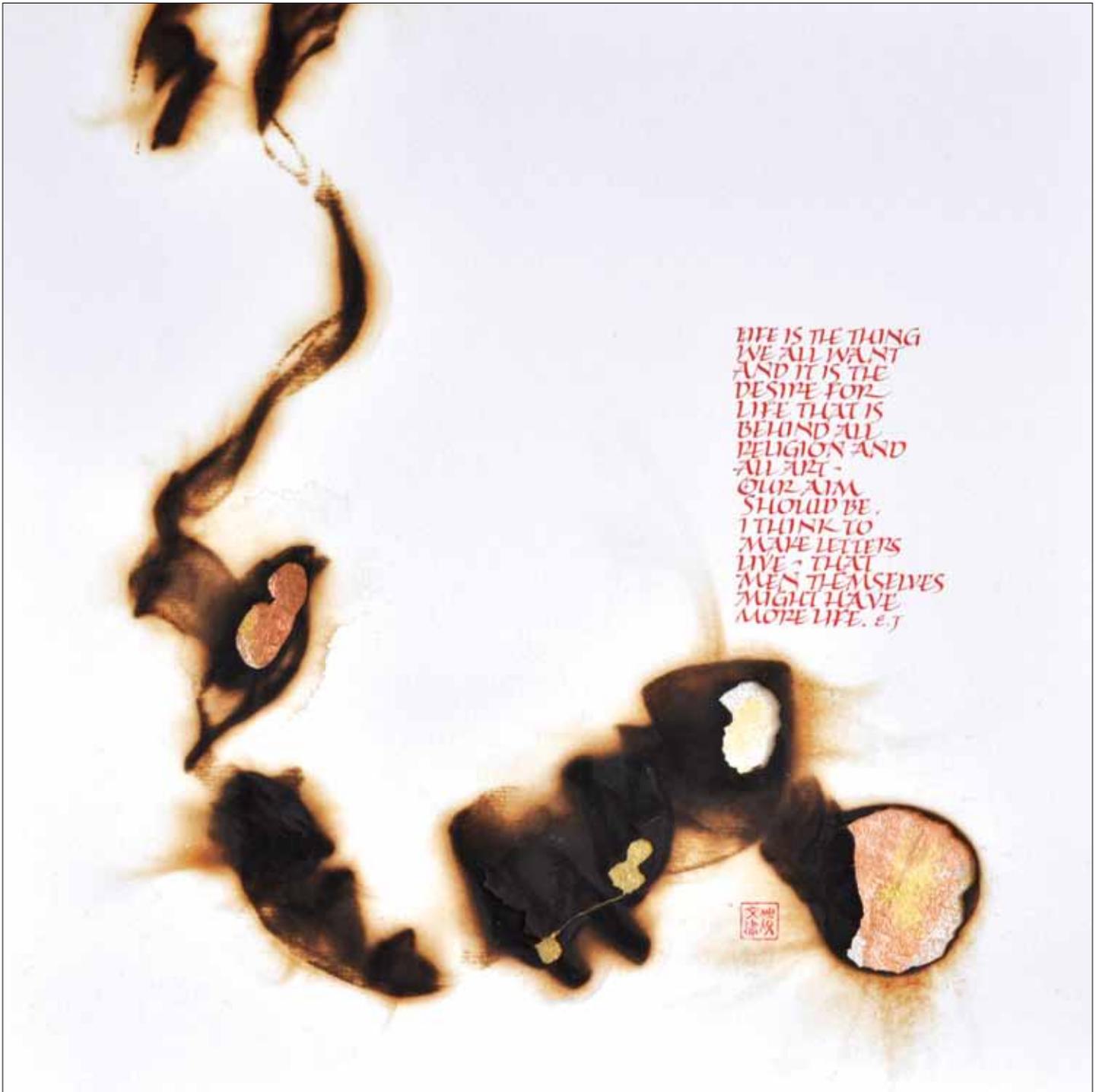
*manny.ling@sunderland.ac.uk
www.mannyling.co.uk
www.ircc.org.uk*



I have been playing with fire lately. I used hot molten glass to create burnt calligraphic marks directly onto paper. Hot molten glass is gathered from the furnace and pressed on to a piece heavy weight paper (I used Fabriano 5) to create burnt marks. The results can be unpredictable, unusual but very satisfying and fascinating. Although the glass looks very compliant, it is in fact very difficult to control and can slip and slide across the paper. The glass can also be stretched to make long strands, which gives the marks a sense of elasticity or it can be bunched up to create a heavier mark.

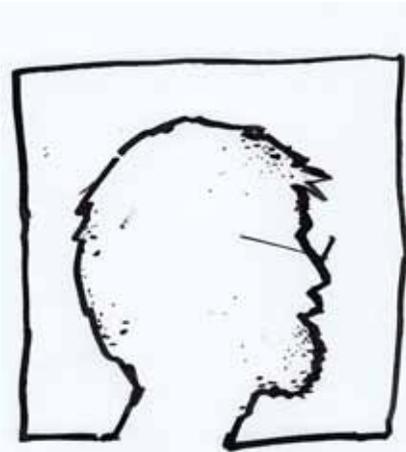
Occasionally, the heat can be too intense and the paper will catch fire. An assistant with a bottle of water spray is a must at this point to dowse out the flame. For a video demonstration of this pyrographic technique, please visit: <http://vimeo.com/28117103>

Once the work is dried, calligraphy can then be added. This approach requires a sense of fearless experimentation, as the burnt marks can be cropped and one can control the space, layout and the dynamics accordingly. Calligraphy writing is then added to the marks to create an integrated piece of work. I enjoy this intuitive approach to calligraphy, as one would not know what the end results would look like until the very end.



{ "Life is the thing we all want..." Edward Johnston. Pyrographic calligraphy, Chronicle size 3 nib, gouache, metal leafs }

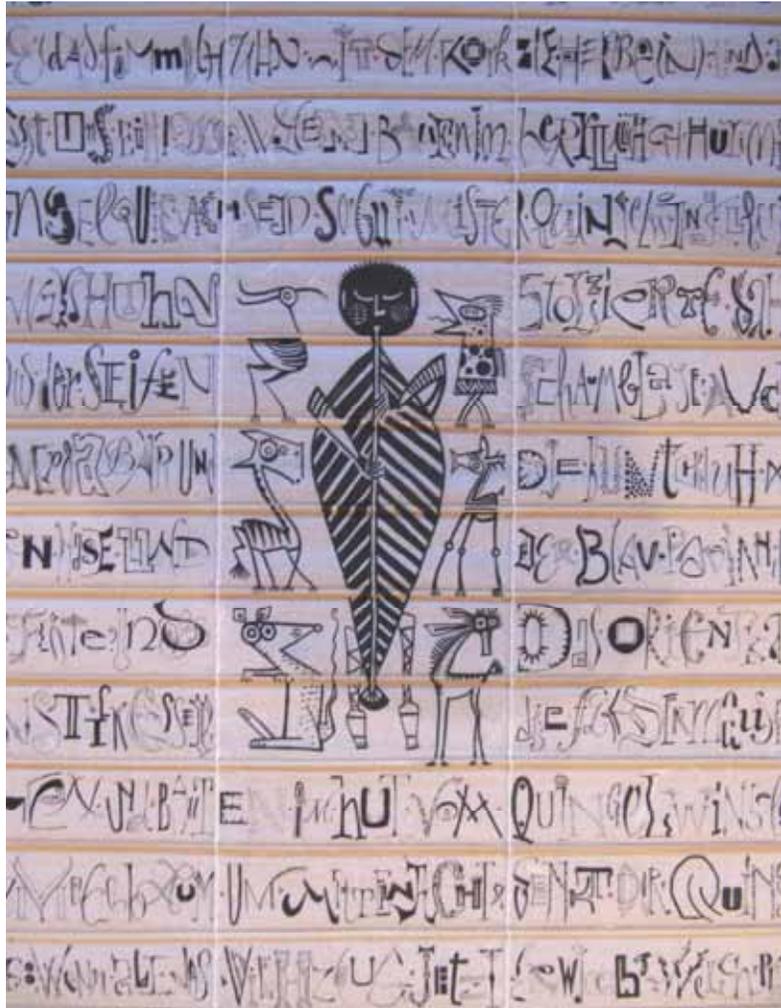
Rolf Lock



I was born in 1955 in Düren, Germany. I started an apprenticeship in lithography. Later I studied calligraphy and object design in Aachen. Now I work freelance in calligraphy, illustration and book art.

I don't believe it is possible to be creative with lettering and scripts unless there has been a thorough prior study of and grounding in the historical vocabulary, its applications and forms, and the means it puts at our disposal.

It then prepares the way for whatever is new or individual in a calligraphic work or interpretation. For me personally, one-off items, whether single sheets or entire books, are by far the most sensuously and aesthetically satisfying productions.



Edward Lear: Der Quingelwingelquie

Rolf Lock
Tuchbleiche 48
52353 Düren
Germany
lock-brucker@freenet.de



A-B-sea horses



Grendl Löfkvist

Oakland, California

Press Operator

Letterpress Instructor

grendl_lofkvist@yahoo.com

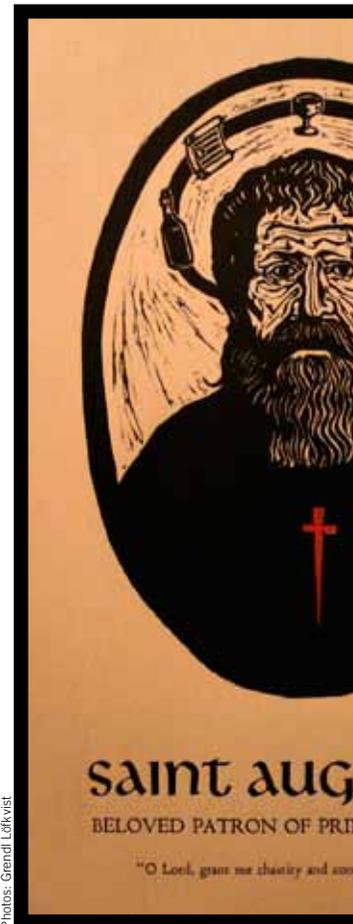
Grendl Löfkvist is an instructor in the Graphic Communications Department at City College of San Francisco, where she taught typography for 7 years, and currently teaches letterpress printing and book arts. She also teaches a variety of courses at the San Francisco Center for the Book, including blackletter calligraphy, letterpress printing, and the history of wood type.

Additionally, she is a press operator at Inkworks Press in Berkeley, a collectively owned, politically progressive offset printing company that has served the peace and social justice communities of the San Francisco Bay Area since 1974.

Her interests include the study of printing as a subversive “Black Art,” and she is always on the lookout for bizarre, unusual, or macabre print and type lore.



*“As the **humanity** of the characters behind the types emerges, students become increasingly engaged...”*



Photos: Grendl Löfkvist

THE “BLACK ART” EXPOSED: Teaching Typography and Printing History

As a topic of study, the history of our letterforms, typefaces, and printing has enormous potential — to be bold and intriguing, or monumentally dull. The latter *is* actually preventable — but therein lies the instructor’s challenge.

One might ask: why study this history at all? Is a historical background really necessary for today’s graphic designers? Isn’t technical knowledge of the page layout programs sufficient for today’s fast-paced work environment? Unfortunately, it is not.

Even beyond the obvious benefit of thinking twice before setting a PETA bulletin in Gill Sans, awareness of the historical location of a typeface may help decide when it is use is appropriate, or totally inappropriate. Past mistakes can be repeated. They can also be avoided, but only if they are known.

So it is necessary to find a way to engage the students and connect them with this history. It helps to have a sense of humor, a healthy appreciation of irony, and most of all a personal enthusiasm for the subject matter.

Expose students to the drama — the scandals — the passion — the rivalries! As the humanity of the characters behind the types emerges, students become increasingly engaged. From the turbulent and impassioned lives of printers such as Gutenberg and Baskerville, the political and personal struggles of Tschichold and the Bauhaus members, the religious and sexual fervor of Eric Gill, even to the annoyingly wholesome Rudolf Koch, there is a story to tell, a personal tale behind the types which brings this dying medium, the printed letterform, to life.

Authors such as Simon Loxley, Alexander Lawson, Seán Jennett, and Fred Smeijers get the stagnant blood pumping again with their clear and vivid descriptions of the lives, loves, and passions of printers past. The excellent documentary films “Linotype,” “Typeface,” and “Helvetica” serve the same purpose. Type begins to speak to the students in a way it did not before.

Then, if you can, make it 3-D. If you are so fortunate to have a letterpress shop at your disposal, take advantage of it to hand-set and print from foundry and wood type. This exercise is invaluable in teaching not only basics such as letterspacing, linespacing, and type measurement, but in demonstrating the history behind the letterforms and instilling respect for the typefaces themselves, and their designers.

What could possibly beat holding 72pt. Centaur sorts in your hands, then bringing them to life on a page? It is monumental, literally and figuratively, and students know it. They carry this physical knowledge of solid type between their fingers with them as they transition to the intangible, virtual letterforms on their computer screens, which likely will never even see ink, or paper.

The students’ designs are better informed as a result — but even more important, they are personally inspired, and that is priceless.



The Rules of Courtly Love

This round piece is a handwritten rendition of *The Rules of Courtly Love* written by Andreas Capellanus in the 12th century.

Linnea borrowed the idea of writing in this labyrinth pattern from John de Beaufort, a 16th century writing master. This piece is 10" x 10" and is owned by the Harrison Calligraphy Collection in the San Francisco Public Library.

Linnea likes writing small and she is not vexed by too much passion (rule #29).

The big type above is a project she started 15 years ago, and no, she's not done yet, and maybe never will be. The small type here is Verdigris Text, designed by her colleague and friend, Mark van Bronkhorst.

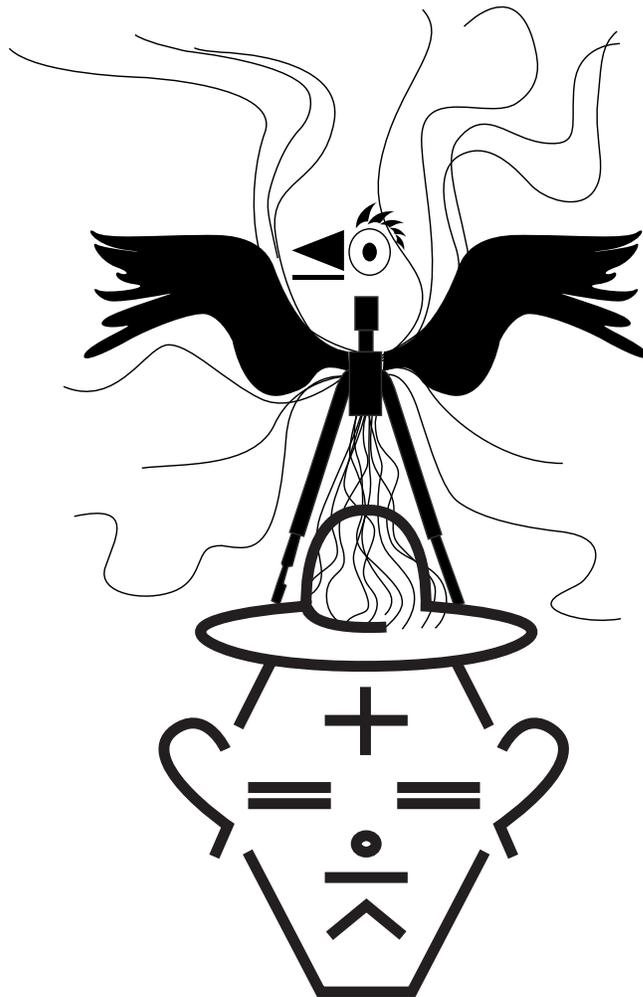
Many hours were spent by Linnea on fit & kerning in the making of Verdigris.

She lives with her man Ward Dunham near the Pacific Ocean in Half Moon Bay, California.

LL@AtelierGargoyle.com/www.AtelierGargoyle.com

P.O. Box 277 • Half Moon Bay, CA 94019 ↵

Goddur aka Gudmundur Oddur Magnusson is born 1955 in northern part of Iceland. He studied first fine art at Iceland College of Art & Crafts in the seventies with fluxus artists like Dieter Roth and Hermann Nitsch. In mid eighties he studied graphic design at Emily Carr University of Art & Design in Vancouver, Canada. He came back to Iceland early nineties and has been teaching graphic design ever since. He was the first professor in design at the Iceland Academy of the Arts which was founded 1999. Goddur works as an educator, artist and designer. His work has been covered in many magazines and books from international publication houses like TASCHEN, (Graphic design for the 21st century), Laurence King in London (55 degrees north) and Die Gestalten in Berlin (North by North). He has done workshops and lectured at universities in UK, Sweden, Norway, China and Russia. Goddur has exhibited his work in many european countries and has been curator for design exhibitions in Iceland, Sweden and Denmark. Contact: goddur@lhi.is



HIÐ KONUNGBORNA HÁMENNTA ALHEIMS

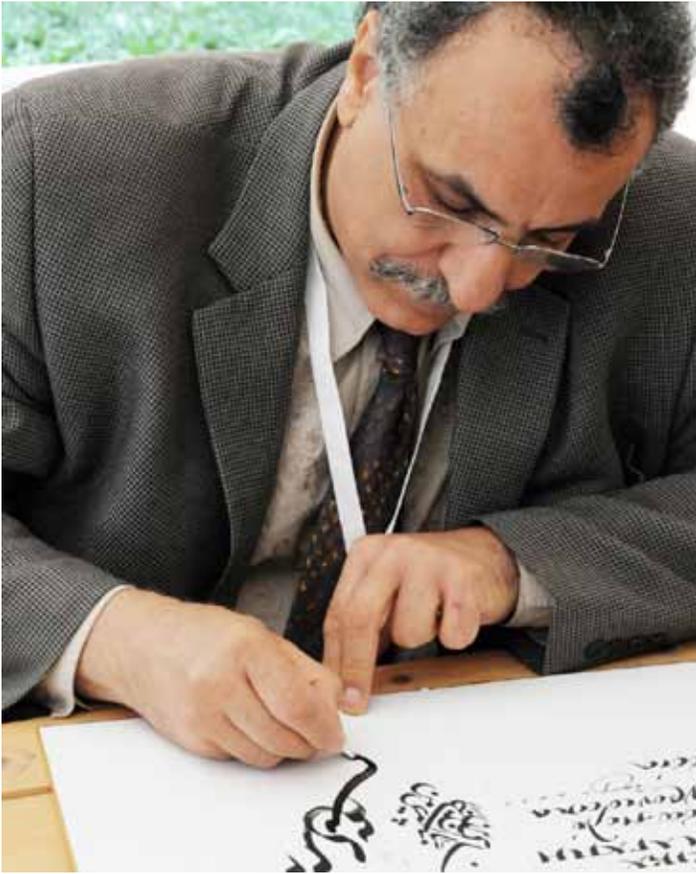
NÁTTÚRU VINNANDI HEIMSLÍKAN JARÐAR

NATURE WORKSHOP UNIVERSAL ROYAL TOP ACME MODEL FOR EARTH

1. NÁTTÚRU VINNANDI ALPÞÓÐA
SAMEINUÐ LISTBANDARÍKI HEIMS.
2. NÁTTÚRU VINNANDI SAMTVINNUÐ
SAMEINUÐ LISTBANDARÍKI HEIMS.
3. NÁTTÚRU VINNANDI ALPÞÓÐA
SAMEINUÐ NÁTTÚRUVERÖLD HEIMS.
4. NÁTTÚRU VINNANDI SAMTVINNUÐ
SAMEINUÐ NÁTTÚRUVERÖLD HEIMS.
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SAMEINUÐ LISTVERÖLD HEIMS.
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SAMTVINNUÐ LISTVERÖLD HEIMS.
7. NÁTTÚRU VINNANDI
ALPÞÓÐA SAMEINUÐ
HEIMSPEKILEG VERÖLD HEIMS.
8. NÁTTÚRU VINNANDI
SAMTVINNUÐ SAMEINUÐ
HEIMSPEKILEG
VERÖLD HEIMS.
9. NÁTTÚRU VINNANDI
ALPÞÓÐA SAMEINUÐ
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10. NÁTTÚRU
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ÖLD HEIMS.
11. NÁTTÚRU
VINNANDI
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AÐAR PLÁNÆTUR
HEIMS.
12. NÁTTÚRU
VINNANDISAM-
TVINNAÐAR SAMEIN-
AÐAR PLÁNÆTURHEIMS.
13. NÁTTÚRU
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STJÓRNMÁL HEIMS.
14. NÁTTÚRU VINNANDI
SAMTVINNUÐ SAMEINUÐ
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SAMEINUÐ STJÓRNMÁLVERÖLD HEIMS.
16. NÁTTÚRU VINNANDI SAMTVINNUÐ
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18. NÁTTÚRU VINNANDI SAMTVINNUÐ
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VERALDAR STJÓRNMÁLHUGSUN HEIMS.
20. NÁTTÚRU VINNANDI SAMTVINNUÐ SAMEINUÐ VERALDAR
STJÓRNMÁLHUGSUN HEIMS.
21. NÁTTÚRU VINNANDI ALPÞÓÐA
SAMEINUÐ VERALDAR HEIMSPEKI HEIMS.
22. NÁTTÚRU VINNANDI SAMTVINNUÐ
SAMEINUÐ VERALDAR HEIMSPEKI HEIMS.
23. NÁTTÚRU VINNANDI ALPÞÓÐA SAMEINAD
VÍSINDASAMFÉLAG HEIMS.
24. NÁTTÚRU VINNANDI SAMTVINNAÐ
SAMEINAD VÍSINDASAMFÉLAG HEIMS.
25. NÁTTÚRU VINNANDI ALPÞÓÐA SAMEINADUR HÁSKÓLI
VERALDAR HEIMS.



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21. NATURE WORKSHOP INTERNATIONAL
UNITED WORLD PHILOSOPHY OF THE UNIVERSE.
22. NATURE WORKSHOP INTERNATURAL
UNITED WORLD PHILOSOPHY OF THE UNIVERSE.
23. NATURE WORKSHOP INTERNATIONAL
UNITED SCIENCE WORLD OF THE UNIVERSE.
24. NATURE WORKSHOP INTERNATIONAL
UNITED SCIENCE WORLD OF THE UNIVERSE.
25. NATURE WORKSHOP INTERNATIONAL
UNITED WORLD UNIVERSITY OF THE UNIVERSE.



Psychoanalyst, painter and calligrapher, Hassan Makaremi was born in Iran, in 1950. Since 1983, he has lived and worked in France. More than twenty exhibitions of his works have been organized in France and in the United States, Russia, Cuba and Morocco. His latest was held at UNESCO in 2009. He has published several articles in French and Iranian Journals, some of which were compiled and published in 2005, a novel, and an anthology of poetry with his wife, Piano played with four hands.

Hassan Makaremi

Persian Humanism

The Calligraphy in my eyes



This poem, that I composed, can explain well what calligraphy is for me:

*Abreast of the eyes of the sky, silence is blue,
Time slips away to the very end of our weariness.*

IF I often use the tree as a metaphor, it is because humanity has common roots, which give it a unity, thousands of branches that provide its diversity (its people, who are both so different and yet so intermixed) and countless leaves, the undulating products of its creative genius. Without its roots, firmly anchored in the ground, without its branches—even if some die while others flourish—without its leaves, continually “started afresh”, the tree could not survive.

In the West, since the 16th century, the choice has been made to opt for rapidity and efficacy, notably by trying to gain mastery over nature.

In the East, the preference has been to “tell it” to “write it”, in its fullness and looseness, in its

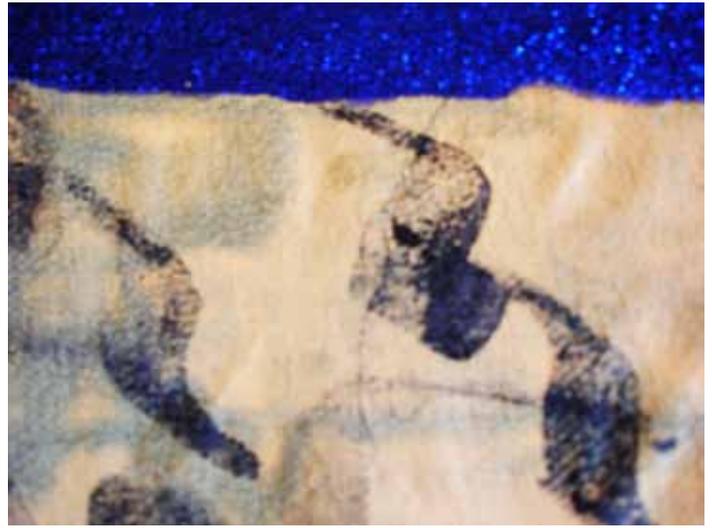
Inspiration of a poem of Hafez, the famous Persian poet: “With the blood of tulips, on the rose-leaf, it is written: wine like the ruddy that one, who became mature, took.”

curves and silences, by leaving the space for interpretation, for freedom

FAR from my training as a scientist, there is this idea of renouncing rigour, clarity and concision. But I know that the computer keyboard will never replace the hand. And I reckon that, today, calligraphy represents added value. In a motion that is in harmony with nature, like a whirling Dervish, the gesture of the calligrapher-philosopher-poet turns the words of the Universe into song. That is nas'taliq calligraphy (Persian calligraphy): the alchemy of life!

On my research of the traces of the time in Persian calligraphy, what may I say? During centuries, with patience and passion, the masters of Persian calligraphy to put in harmony this calligraphy with the totality of the Persian culture.

The word "man" that I repeat in this picture, in persian means: "I and me". To let myself go to the influence of the characters, while releasing myself from time; to swim in these signs, to be touched by the rain of the words; is my passion.



The word "hameh", in this picture in Persian means: "all". Writing this word over a cloth of a nomad of the south of Iran means that: the humanity is one, independent of where and how he lives.



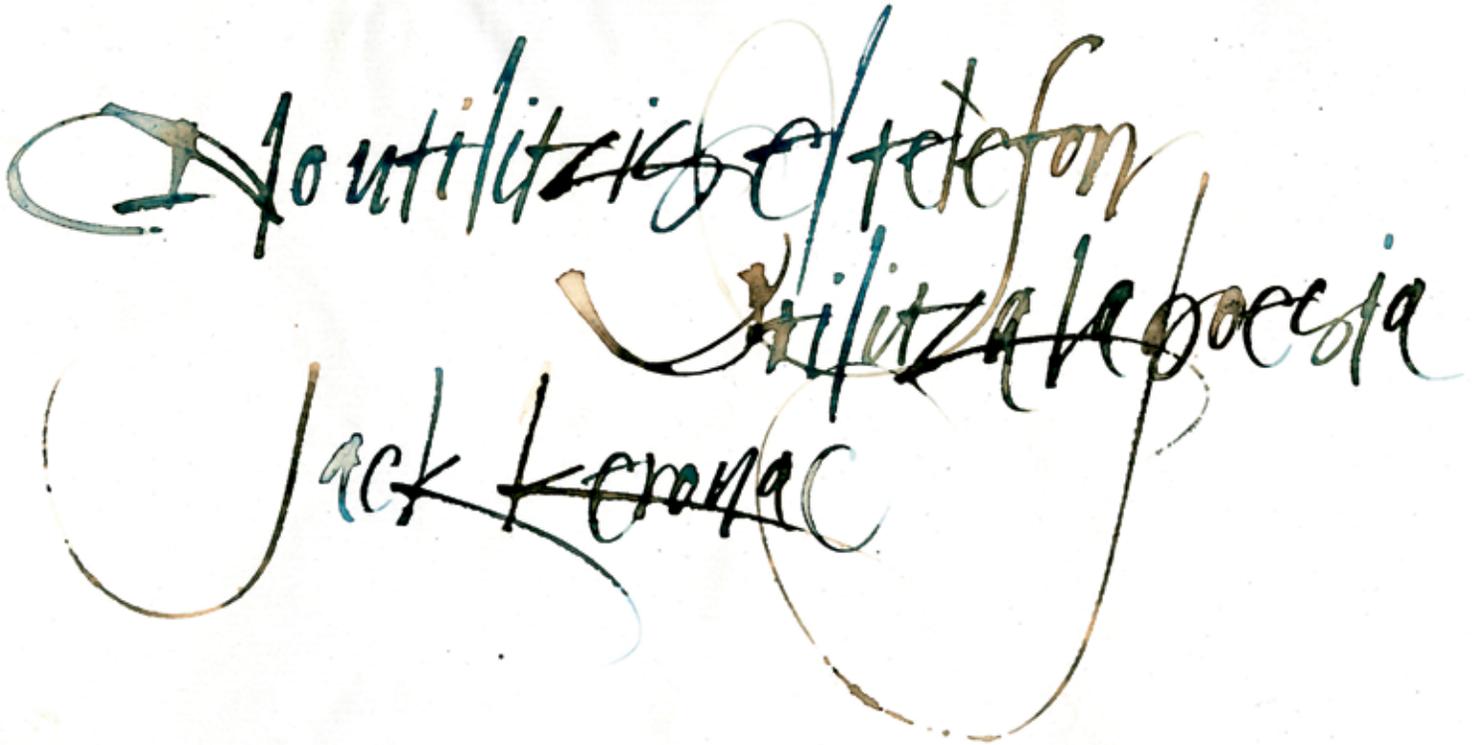


ORIOl MIRÓ (Barcelona, 1969).

www.urimiro.cat

I've been a calligrapher since 1994. I work freelance and I teach calligraphy and typography. When I studied graphic design, in Barcelona, one of our subjects was calligraphy. I got stuck into it and I am still. Since then, my obsessions are letters, spaces, counters, inks, papers, parchment, brushes and pens.

My work is deeply rooted in understanding the Latin alphabet and reproducing its historical forms by traditional methods, as a basis to explore new tools and forms.



1. *Do not use the telephone.* Jack Kerouac.

Ruling pen, gouache and coffee on paper. 60x30 cm approx. After working on commissions, I use to write for pleasure, and this one came very late at night.

2. *Roman Capitalis Alphabet for Carina Goday.*

Flat brush and white gouache on black fabric 100% cotton. 80x35 approx. I like to write roman caps very slowly, so I can really feel how the tip of the brush moves and answers to my wrist.

3. *Shu Xu Pu, Sequel to the Treatise on Calligraphy.* Jiang Kui.

23.75 karat gold leaf on a gesso base, pointed brush and chinese stick ink on paper. 60x45 approx. Fast and spontaneous writing from a trained and cultivated use of the brush and its pressure.

Brushstrokes should not be too thick; thick strokes look sullied. They should not be too thin, either; thin strokes look withered. No sharp ends should stick out, lest the shape be too haphazard. The essentials of a stroke should not be hidden inside the stroke, lest the appearance lack vigor.

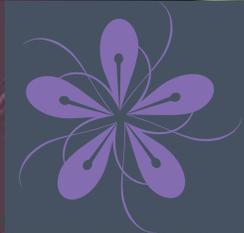
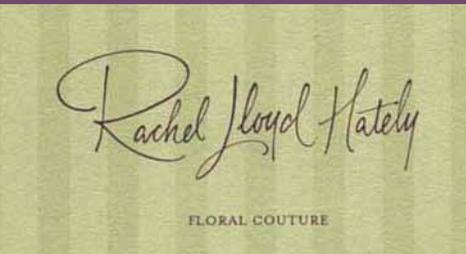
Xu Shupin · Jiang Kui
sequel to the *Treatise on Calligraphy*
Nov 2012



Janine Mitchell

Janine is recognised as one of Australia's foremost practitioners of pointed pen, drawing her inspiration from life, nature and botanical art. She has regularly entered and exhibited calligraphy in Victoria's premier competition, the Royal Melbourne Show, winning many Best Exhibit, 1st, 2nd and special prizes. Her work has also been exhibited and sold in shops and galleries across Australia, and direct through her own gallery at Alphabetique. Several pieces are currently on exhibition in Russia. Janine's current focus is on finishing her book on pointed pen and completing exhibition pieces.

www.alphabetique.net ✉ alphabetique@bigpond.com
calligraphy-expo.com/eng/Personalities/Participants/Janine_Mitchell/Work.aspx?ItemID=765



Decorative calligraphic text in purple script, including the letters 'D', 'S', 'L', 'E', 'H', 'A', 'L', 'F', '12345', and 'f'.



Large, elegant calligraphic text in purple script, reading 'whispering'.





Pat Musick's immersion in written letters came via calligraphy at Reed College and manuscript research in London. Gratitude to her calligraphy/letterforms teachers—Robert Palladino, Lloyd Reynolds, Nicolette Gray, Berthold Wolpe—and enameling mentor Patrick Furse. Among other pursuits, Musick creates enameled copper murals and other pieces incorporating letterforms. She exhibits widely, teaches, writes, and relishes carrying out artist residencies in national parks

Pat Musick

10 Studio Place, Colorado Springs, CO 80904 USA

www.musickstudio.com

Insular Majuscule and Vitreous Quasi-Visibility

Between bouts of wandering in wilderness (both figuratively and literally), I revisit two long-time obsessions: letterforms in molten glass on metal, and using insular majuscule calligraphy and its singular characteristics in the twenty-first century.

Insular majuscule manuscript letterforms:

I love the rhythms, counter shapes, pen manipulation; occasional ingenious, outlandish letterforms in manuscript calligraphy from early monastic communities in Ireland and Britain. Indulging my insular-majuscule habit for 21st-century applications can be a challenge: Legibility relies heavily on familiarity, and many of these letterforms are unfamiliar today.

Vitreous Enameling (molten glass on metal):

In this medium, things can happen with lettering—angle of light, reflectancy, working the metal before fusing powdered glass to it—that just don't happen in other materials. Dual inscriptions or semi-hidden messages, for example: near-invisibility depending on the angle of light.



Palimpsest, etched and enameled copper, silver foil, 15 inches/38 cm square.

Two views of the same piece, light striking it from different angles. The large letters of "Light upon Light" were etched into the copper before the glass was fused to it, fired at 800c/1500F for a few minutes; many subsequent layers of glass/lettering and more firings. Text: an assortment of quotations about vision and light.

Commissioned sign for Benet Hill Monastery (Colorado Springs): on reverse side, I placed *Peace* and—in a "visual whisper"—the first word of the Benedictine Rule: *Listen*. The design of P is insular majuscule. For ease of legibility, other letters are primarily uncial forms, though with a heavier, insular-majuscule weight. (diameter: 36 inches/91.5 cm)



P as written in 5 insular majuscule manuscripts:
The Cathach, early 7th c (Royal Irish Academy)
Lindisfarne Gospels, late 7th c (British Library)
Lichfield Gospels, early 8th c; (Lichfield Cathedral)
Book of Kells, late 8th-early 9th c (Trinity College, Dublin)
Gospels of MacRegol, early 9th c. (Bodleian Library, Oxford)



Sgraffito: (trial piece)



Sifting powdered glass



The word *Listen* painted with adhesive, transparent blue sifted onto it (unfired), on enameled copper



Peace/Listen, after final firing.

The letters of *Listen* are most discernible when light reflects off their slightly raised surface and where the translucent blue overlaps the gold color (for example, the final E). 12 x 36 in/31 x 91.5 cm



photo Michael Harvey

John Neilson

Born 1959. Trained as calligrapher, Roehampton Institute, London, 1989-91. Learned letter carving from Tom Perkins. Since 1992 has worked as letter carver & lettering designer in north-east Wales. Member of Letter Exchange since 1996; from 2003 has been Editor of *Forum* journal.

Work is mostly lettercarving in stone, but also some painted lettering and typography. Teaches workshops in the UK and abroad.

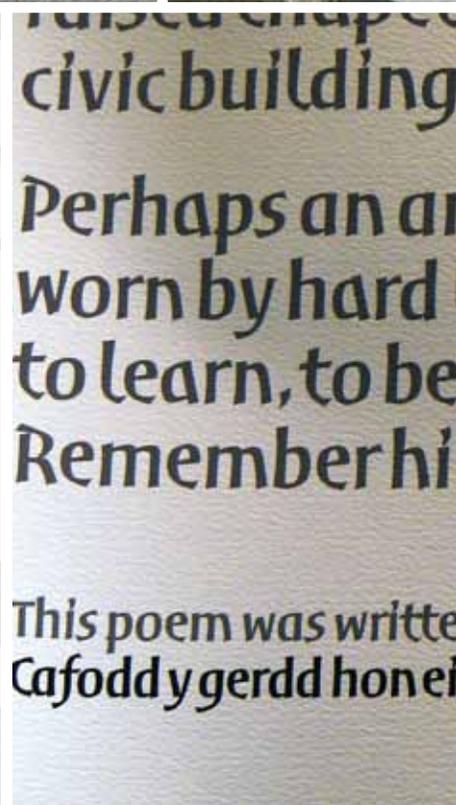
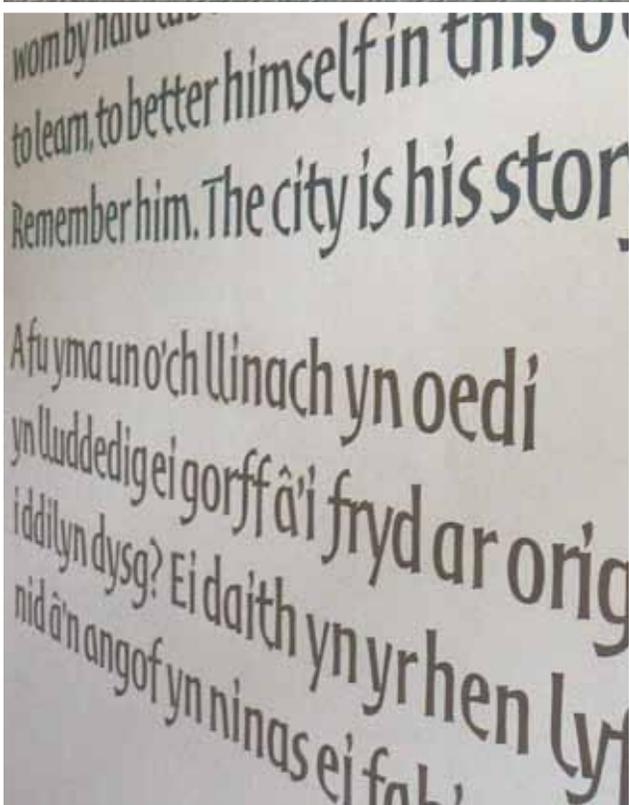
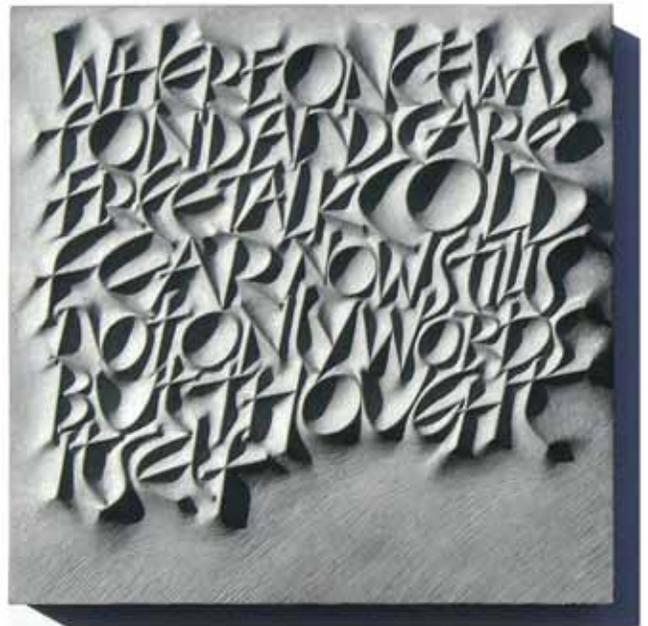
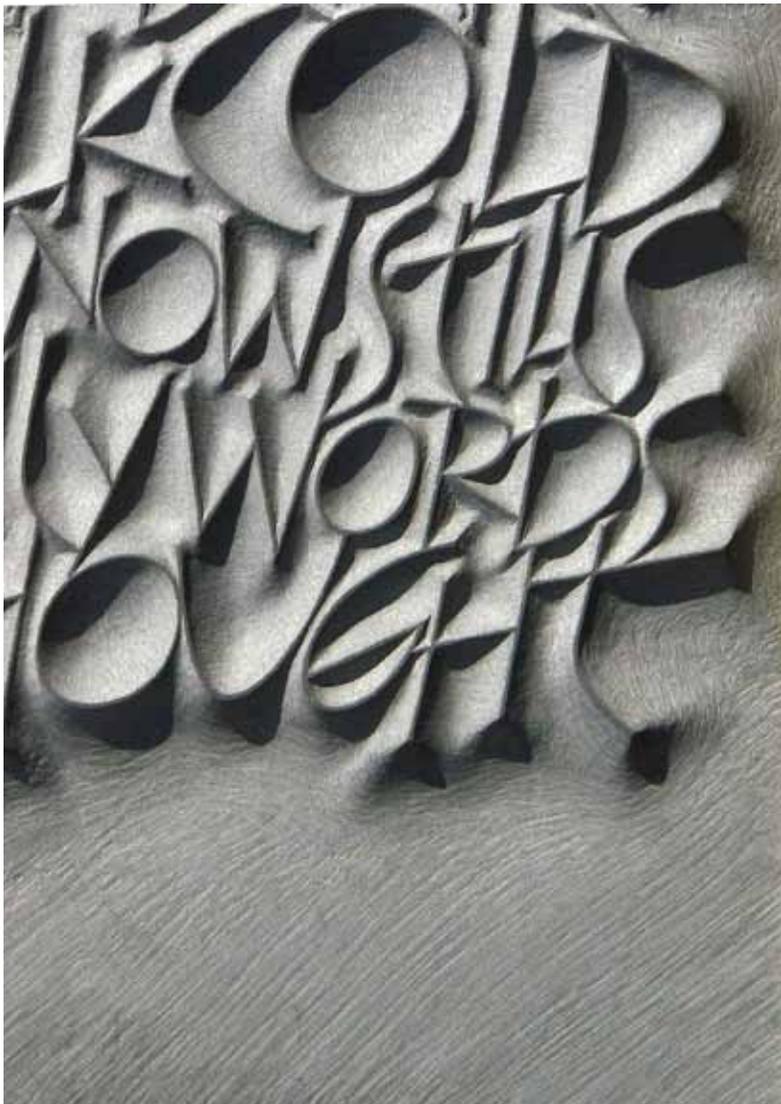
Pentrecwn, Llansilin, Oswestry, Powys, Wales SY10 7QF
01691 791403, email@jneilson.co.uk.

Work visible at letterexchange.org and memorialsbyartists.co.uk.



These photos show a piece finished in early 2012. The text includes historical (on ground) and current (on uprights) versions of place names in and around Darlington in NE England. Horizontal strips up to 5m long, verticals approx 1.5m high. Woodkirk sandstone. Commissioned by Darlington Borough Council to go in grassed area on new part of housing estate at Parkside. Made jointly with Trev Clarke.





Above: piece for the Letter Exchange exhibition *Words Set Free* (London, Sep-Oct 2012). 400 x 400mm, Dunhouse Blue sandstone. The photo above shows an early stage in the carving. In this and the Darlington piece I have used essentially monoline letterforms given a more sculptural presence by the curved section of the cut, either incised or raised.

Far left: painted lettering on walls at the Cardiff Story Museum, Cardiff, Wales, 2011. The text is a specially written poem by Gillian Clarke, with a Welsh version by Menna Elfyn.

Left: the same text at a much smaller scale using a digitised version of the letterforms, printed onto watercolour paper by George Thompson of Penygarnedd, Oswestry.



HA__KON__NESSJOEN__

Software developer, at the moment working with voice over ip systems, but has a wide variety of experience and knowledge in all areas of computer science. In his early days of web development, he developed an image-to-ASCII service in 2002. It is still available and in regular use. Text based computer tools and services have always been close to his heart.

Contact: <haakon.nessjoen@gmail.com>

Image to ASCII

Make your own at
<http://lunatic.no/i2a>

Making images of text is not a new idea. This reconstructed example is from the 1865 book Alice in Wonderland by Lewis Carroll. It is the famous tail of a mouse is from chapter 3, "A Caucus Race and a Long Tale", and was published a few years before the typewriter was invented. It is one of the most famous printed text art creations of all time.

```
"It is a long tail, certainly," said Alice, looking
down with wonder at the Mouse's tail; "but why do you
call it sad?" And she kept on puzzling about it while the
Mouse was speaking, so that her idea of the tale was
something like this:----"Fury said to
a mouse, That
he met in the
house, 'Let
us both go
to law: I
will prose-
cute you.--
Come, I'll
take no de-
nial: We
must have
the trial;
For really
this morn-
ing I've
nothing
to do.'
Said the
mouse to
the cur,
'Such a
trial, dear
sir. With
no jury
or judge,
would
be wast-
ing our
breath.'
'I'll be
judge,
I'll be
jury,'
said
cun-
ning
old
Fury:
'I'll
try
the
whole
cause,
and
con-
demn
you to
death'."
```


BRODY Neuenschwander is a calligrapher and text artist who works in a variety of media, including ink on paper, sculpture, video and performance pieces. His work explores the nature of reading and the relationship of text to image. He is particularly interested in Chinese and Arabic calligraphy and has imported concepts from these traditions into his work. Neuenschwander studied at Princeton University and the Courtauld Institute in London, where he received a PhD. in methodology. He has been a freelance artist since 1986.

Brody Neuenschwander

TEXTARTEXPLODINGLINE



Calligraphy for the Italian Pavilion at the Shanghai World's Fair, 2011. Installation by Peter Greenaway, calligraphy by Brody Neuenschwander



Logo for the Tioux clan of the Navajo tribe



Mendelssohn. One of three monumental metal sculptures made by Brody Neuenschwander for the City of Bruges, 2010.

Dimensions: 23 x 6 meters. 8mm steel, laser cut and painted with ship's paint.



Children of Uranium. Logo for an opera directed by Peter Greenaway, 2006

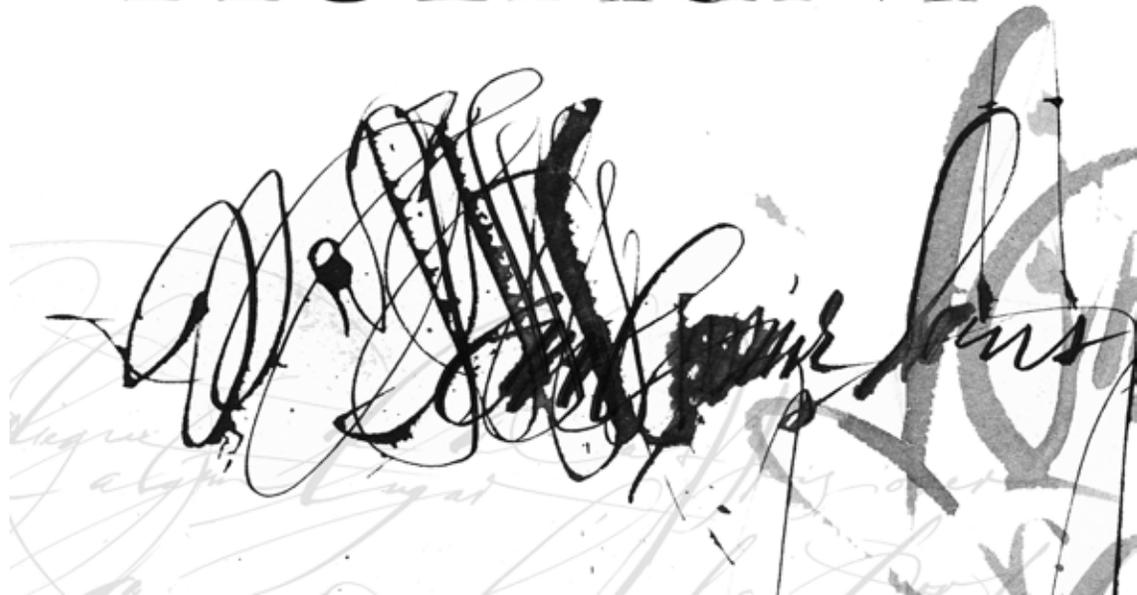
*The Children
of Uranium*

BLUEPRINT

BLUEPRINT

One of more than 50 logos designed for the Italian Pavilion at the Shanghai World's Fair, 2011. Installation by Peter Greenaway, calligraphy by Brody Neuenchwander

Abstract calligraphy by Brody Neuenchwander, 2007





Deanna Nim

<falada@cox.net>

is a calligrapher based in Dana Point, California.

She studied privately in Paris during her sophomore year at University of California at Santa Cruz, as well as with goldsmith Karl Mohr in Switzerland. Her work is in many private collections.

An escape from the tyranny of the rectangular page

THE fan is written in a modern alternative to gesso or gum ammoniac. It did not need breathing upon before 23 karat leaf gold was laid down and burnished. (Had I know this sooner, I'd have saved myself hundreds of working hours on various earlier projects.)



It was mainly

and many

year ago

in



What moved me to make a fan?

Maybe it is in my genes. Writing can be used for ornament in strange and wonderful ways: painted on lanterns, engraved on a grain of rice.

THE slats of the fan were cut from double-thick black illustration board. The slip case was covered with embossed scale-pattern paper that I made at the Smith Press in Santa Cruz. The brass screw, nut and washers came from a hardware store.

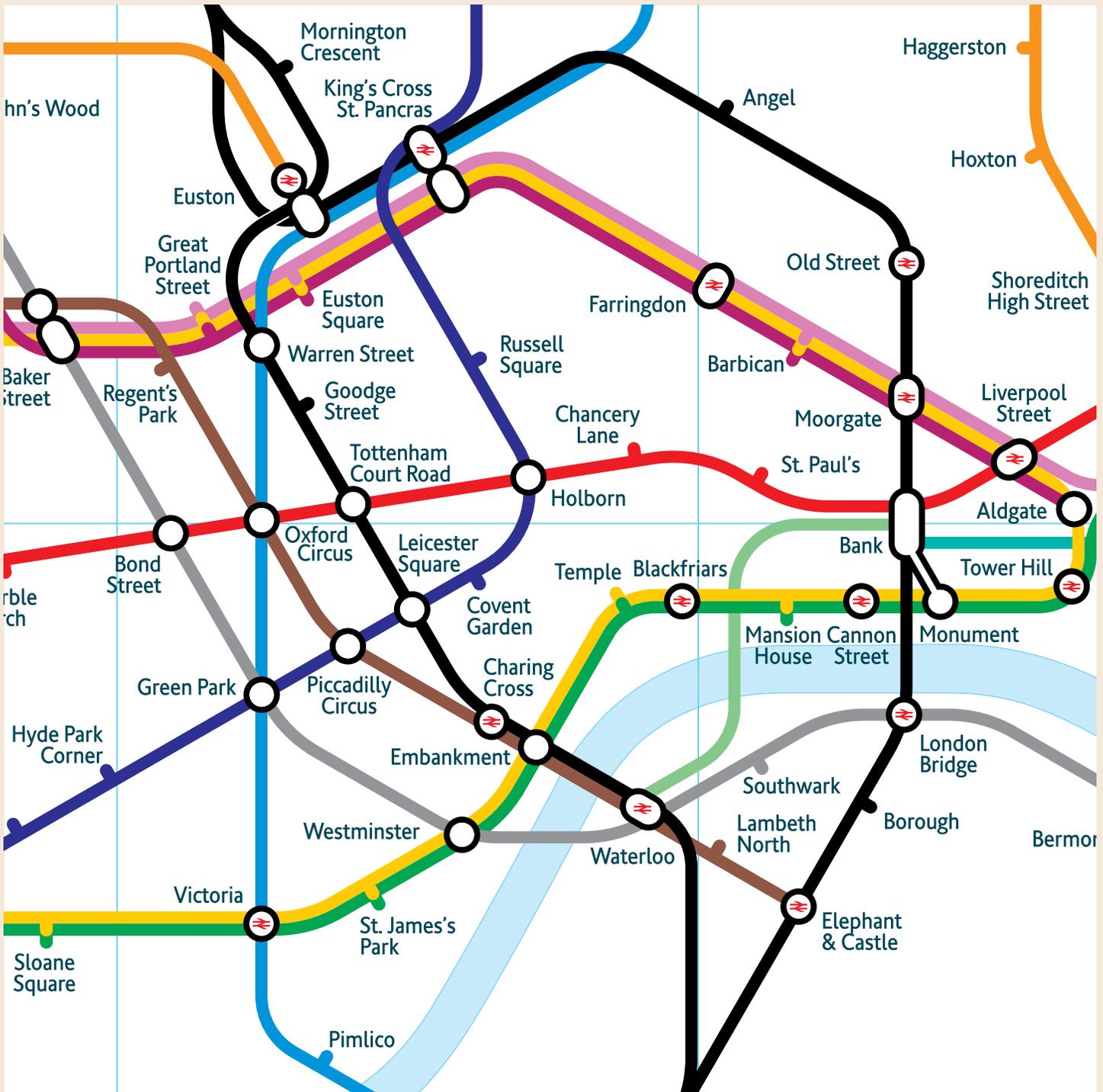




Mark Noad
London

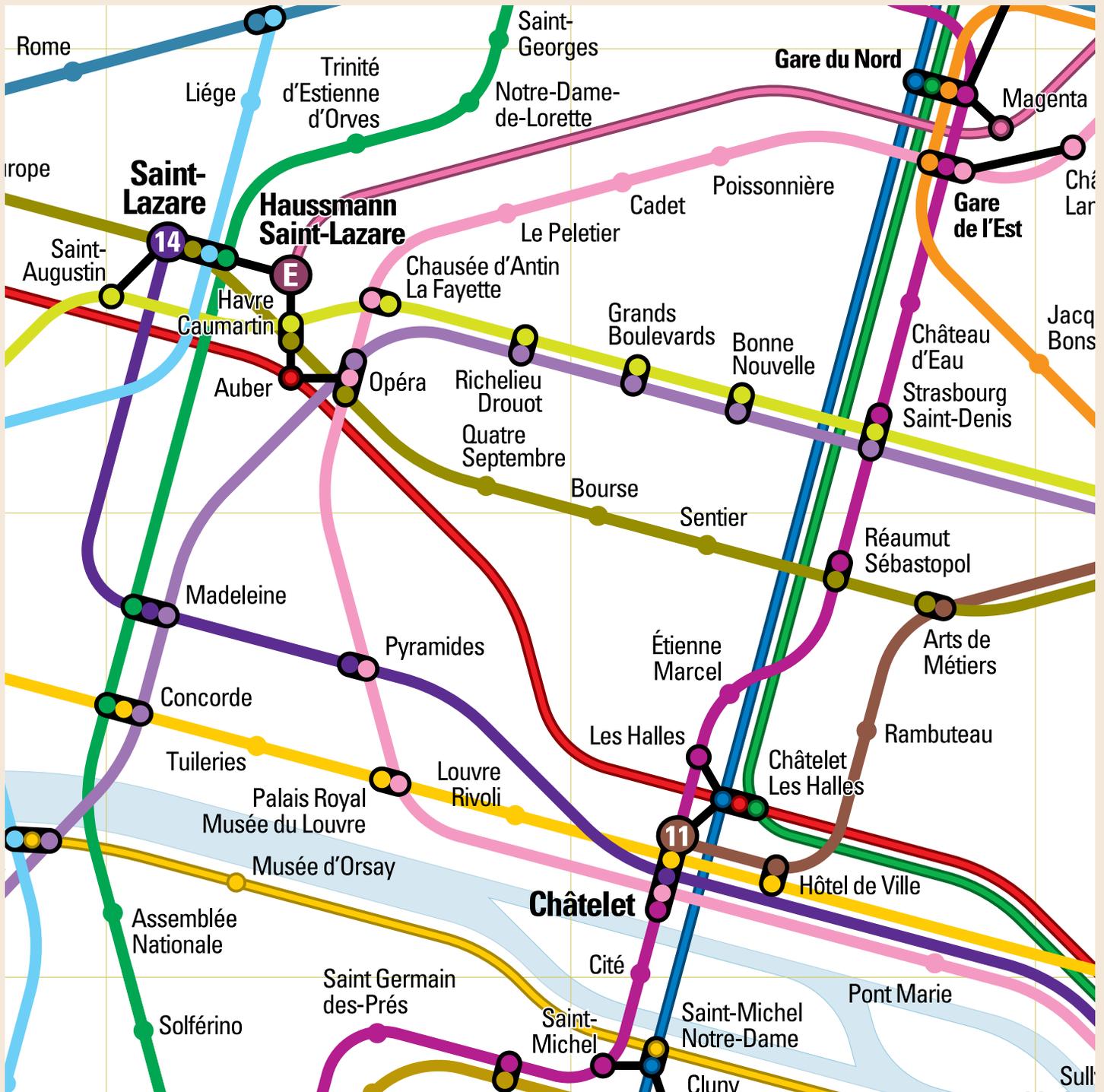
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mark@marknoaddesign.co.uk

A graduate of Norwich School of Art, Mark has over 20 years experience working for some of the biggest names in the design industry. For the last ten years he has run his own design consultancy – Mark Noad Design – working for a wide range of clients. He also works on his own self-initiated projects including a redesign of the London Underground map. Mark is the current Chairman of Letter Exchange.



Detail of the redesign of the London Underground map

“For me, the role of the designer is to be an outsider, someone who can approach a problem from a different perspective. You need to look at the familiar with fresh eyes, see what is there and what’s not there, add insight and understanding to create something new. A good designer works out what the question is before trying to find an answer. Each project is unique, when I begin I don’t know what the solution is. I may not know where I am going, but I know how to get there.”



Detail of the redesign of the Paris Metro map

TOM PERKINS

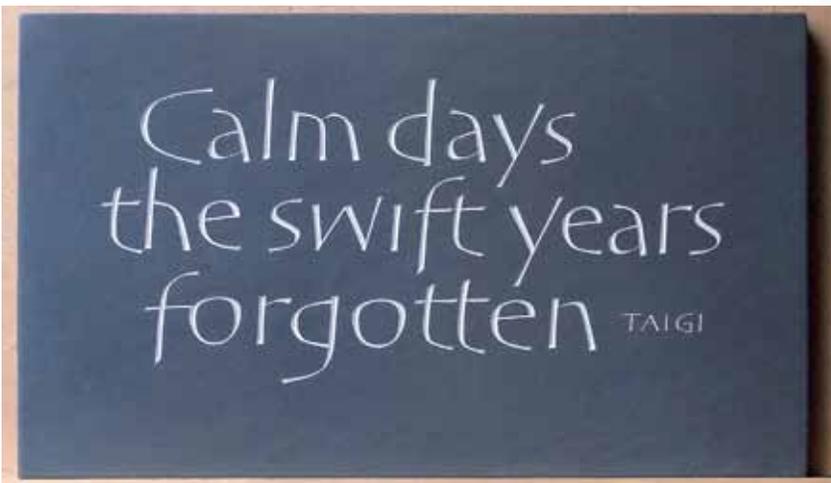


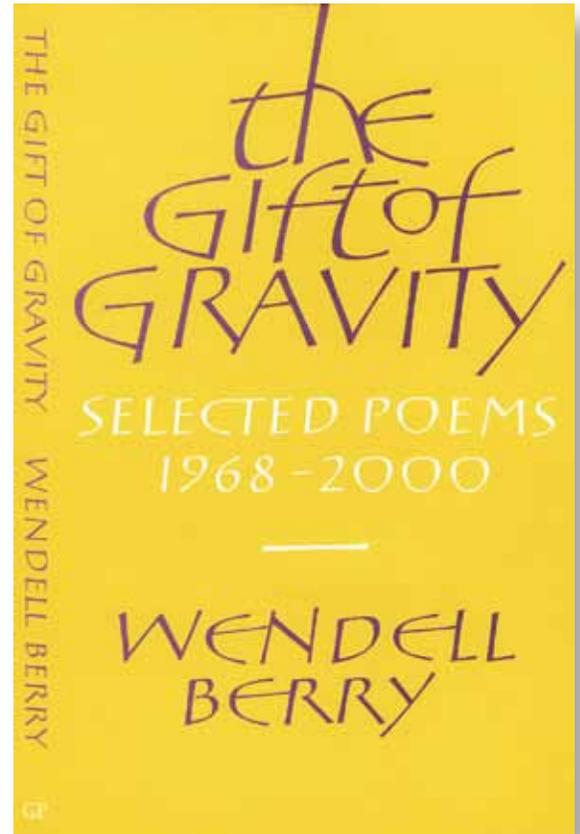
Tom has been a letter carver in stone for over thirty years. Born in 1957, he trained in calligraphy at Reigate School of Art & Design, followed by a year lettercarving with Richard Kindersley. His book *The Art of Lettercarving in Stone* was published by the Crowood Press in 2007. He is a Fellow of several societies.

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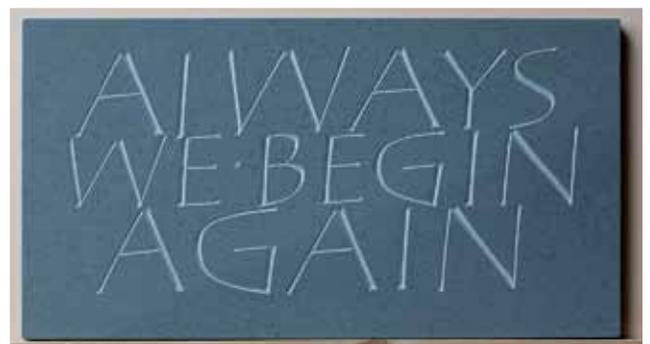
Calm Days (2010) and the g are v-incised in Welsh slate.

Rockabye is v-incised in Cumberland green slate, for a lettercarving exhibition at Roche Court, Salisbury, 2008. Text by Michael Longley.





Arche
TYPE



The lettering for the Crafts Study Centre, Farnham, Surrey, was v-incised into Welsh slate in 2004

*The book jacket for Wendell Berry's collection of poems **The Gift of Gravity** was commissioned by Brian Keeble, Golgonooza Press, in 2002.*

Archetype: logo design commissioned by Batul Salazar c.2000.

*The **RSAMD** sign, for the Royal Scottish Academy of Music and Drama in Glasgow, Scotland, was carved in Scottish red sandstone in 1998. The lettering was also used as a logo and letterhead.*

***Always we begin again** was v-incised in Cumberland green slate in 2010. The text is attributed to St Benedict.*



[WWW.TRINERASK.DK](http://www.trinerask.dk)

Trine Rask based in Copenhagen Denmark is designing, teaching and writing about type. She graduated from Type&Media 2004 & is now involved with many different things related to letters ☞

**BORNHOLM FAMILY
STONE CUT & ROUGH**

Bornholm is a quick and intuitive project, still and forever under development.

The concept is rocks. The typeface contains no curves and besides that the vertical proportions are the same through all weights.

The family is growing as a collection of rocks that grows through life. You go on holiday visit new beaches and find new pieces.

The different variations of Bornholm are build of the same »material« but in each font the letters are designed free of restriction.

A part of the project is to explore how the letters can be misshaped, but still work in context of words and be recognised and read.

The first two typefaces in the collection, Tejn & Sandvig, are very legible. As the project goes along, the letters are expected to become more abstract in shape.

The project is named after the only rocky island in Denmark, Bornholm and each member of the family is named after a village in the island.

BORNHOLM
GRANIT IST IHR RÜCKRAD

**OUR BEAUTIFUL ROCKY ISLAND, WILL FIT YOU.
THERE ARE MANY WAYS TO ENJOY BORNHOLM.**

PEYTTUM RJÓMA

HERING

ARENQUE DEFUMADO

PÆRE & FLØDEIS

**PICTURESQUE WALKS ALONG THE COASTS OR
CLEFT VALLEYS OR BIKE ROUND THE ISLAND**

GLAÇAGE

PANQUEQUES DE DULCE

BORNHOLM

RUM FAMILY
humanistic modular

Rum is a long lasting project, developed over ten years. The basic concept is a modular typeface, that appears humanistic because it is based on soft modules both in regular, but especially in the italic.

Rum Sans Black was ready first, for TDC 2010 (where it was selected) The complete typeface has modular counters, the black is drawn around the inner shape & the counter is symmetric. This was not so complicated with the very black weights, but the next step, drawing the Thin and Thin Italic complicated things.

For the italic the solution to making the letters soft and humanistic was stroke movements and endings.

The typeface is planned as a system, each weight contains the same glyphs, but for regular and italic different glyphs are default.

Rum Sans & Rum Serif are basically the same shape with optical adjustments. The italic was developed to work with and without serifs and be soft but still controlled, and for all weights; regular, italic & small caps a group of letters have minimalistic swash characters as an alternative.

Rum is a text typeface with alternative characters for display, short text or just more »happy« design.

Rum Sans and Rum Serif come in regular, italic and small caps in five colours + Black and Black Soft.

The project is named Rum, which means »space«, »room« or »counter« in Danish to underline the focus in the design.

orange
humanistic modular typeface
hungry

RumSansRumSansRumSans
RumSansRumSanserswash

☞ ALTERNATIVE ALTERNATIVE

bla bla bla bla bla bla bla bla

GREATER

give us sharp pencils
complexe questions & difficult crosswords

IS NATURE RANDOM OR COMPLEX?

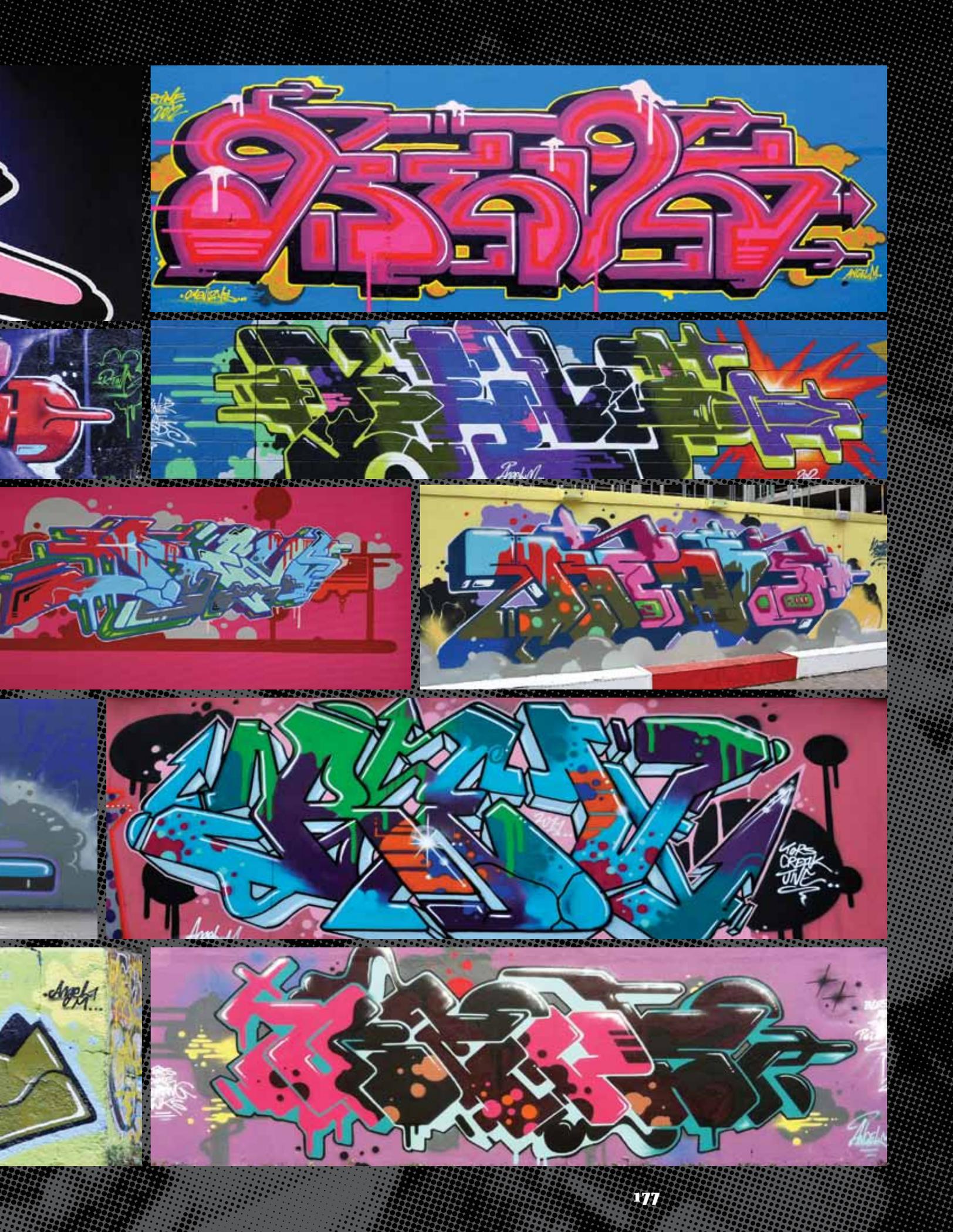
give a sharp pencil.
súkkulaði, süßigkeiten & difficult words

milkin

REVIEWS.CO.UK

← THE POWER OF WORDS
AS ILLUSTRATED THROUGH DESIGN
INNOVATION, INDIVIDUAL STYLE AND COLOUR
AMPLIFY THE VOICE OF A SUBCULTURE
WE CALL GRAFFITI.
← THE BACKBONE OF THIS ART IS THE
LETTERFORM. IT SPEAKS TO US ON
MANY LEVELS FROM THE INITIAL
IMPACT, AESTHETICS AND DRIVE OF
THE EGO TO AN AWAKENING OF
ENDLESS POSSIBILITIES...







Bruno Riboulot

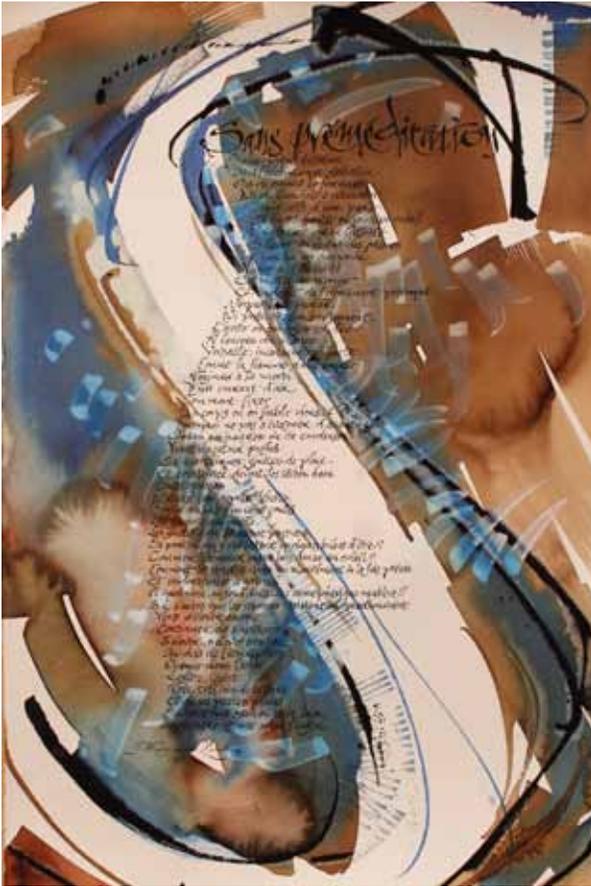
Initially trained at Metz Fine arts school and Art Décoratifs in Paris, I specialized with calligraphy and graphic design with lettering, at Scriptorium de Toulouse led by Bernard Arin. Travelling through Europe gave me opportunity to work and study with other calligraphers and lettering artists, in a variety of uses and destinations.

Since, my search and experiments of new context, textures, materials and supports for signs, letters, or more widely the arts of the line, has not stopped. Among them: letters in 3D, from stone to paper pop-up techniques; etching from dry point to aqua fortis technique; paint from watercolour to acrylic possibilities; in between arts correspondence, especially with music. During the last ten years, main researches were focused on three axis:

An Art Nouveau historical research on the field, for a style comparative study;

Improving mastering satisfying lines with photographic supports, from direct work on paper to long exposure traces. The goal was to find out, how far the precision of letters could be obtained with such methods, kind of gesture memory technique. In order to serve text about spiritual light, that made floating and overlapping lines in space, an interesting medium;

Calligraphy and letters in animated movie.



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<http://vimeo.com/user5619303/videos>

<http://www.myspace.com/video/musiquegraphes/groove-in-a-box/32636967>





Fiona Ross specializes in non-Latin type design and typography, having a background in languages with a PhD in Indian Palaeography (SOAS). From 1978 to 1989 she worked for Linotype Limited (UK), with responsibility for the design of their non-Latin fonts and typesetting schemes. Since 1989 she has worked as a consultant, author, lecturer, and type designer. In 2003 Fiona joined the Department of Typography & Graphic Communication at the University of Reading (UK), where she lectures in typeface design and research methodology and is Curator of the Department's Non-Latin Type Collection.

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Collaborative typeface design: Adobe Devanagari

A typeface in two weights designed collaboratively by Tim Holloway, Fiona Ross and John Hudson.

The design brief was to produce a typeface for modern business communications in Hindi and other languages to be legible in both print and on screen. To achieve a dynamic, fluid style the design features a rounded treatment of distinguishing elements, open counters, and delicately flaring strokes. This new approach to a traditional script is intended to counter

the dominance of rigid, staccato-like effects of straight verticals and horizontals prevalent in earlier types and many existing fonts. OpenType layout features enable sophisticated typography, accessing alternative contextual forms and regional variants from a character set of *circa* 800 characters. The typeface was released in 2011.



Fig. 1

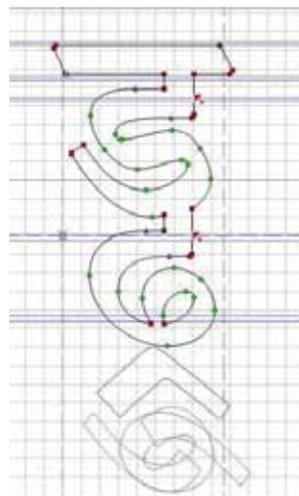


Fig. 2

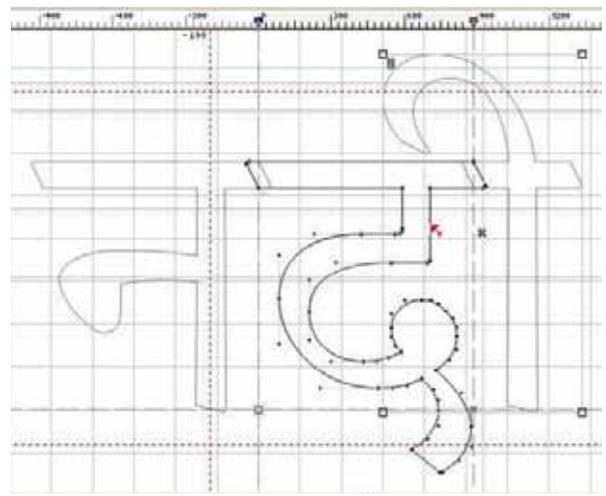


Fig. 3

1. A small selection of lettering trials for the new design by Tim Holloway.
2. Establishing the dimensions for the deepest combinations shown here in the FontLab glyph cell window (Bold weight).
3. Checking fitting and overlaps for smooth and continuous joins (Regular weight).



Fig. 4

dDdDdYs	dDdhDdh	dDGRs	dDDYs	dDDhYs	dDBRs	dDBhYs	dDRYs	dDvYs	dDVRs
ड्ये	ड्ये	ड्ये	ड्ये	ड्ये	ड्ये	ड्ये	ड्ये	ड्ये	ड्ये
dTrTts	dTrTths	dTtDdhs	dTrYs	dTrVs	dTthTths	dTthYs	dDdTts	dDdDds	dDdDdhs
ट्ये	ट्ये	ट्ये	ट्ये	ट्ये	ट्ये	ट्ये	ट्ये	ट्ये	ट्ये
dHMVs	dHMVs	dHYs	dHLs	dHVs	dKSPRs	dKSPLs	dKTYs	dKTRs	dKTVs
ह्ये	ह्ये	ह्ये	ह्ये	ह्ये	ह्ये	ह्ये	ह्ये	ह्ये	ह्ये
dJJYs	dJJVs	dJMyYs	dNyCYs	dNyJYs	dTKYs	dTKRs	dTKVs	dTKSs	dTKhMs
ज्ये	ज्ये	ज्ये	ज्ये	ज्ये	ज्ये	ज्ये	ज्ये	ज्ये	ज्ये
dNTRs	dNTRs	dNThYs	dNThVs	dNDRs	dNDVs	dNDhYs	dNDhRs	dNDhVs	dNPRs
न्ये	न्ये	न्ये	न्ये	न्ये	न्ये	न्ये	न्ये	न्ये	न्ये

Fig. 5

टाइपोग्राफिक डिज़ाइन

टाइपोग्राफिक डिज़ाइन

Fig. 6

Fig. 7

4. A section from the *Amara Simha* MS of c. 1800 (SOAS Library, MS 44425; photo by Joana de Silva) used to determine appropriate superscript positioning for the typeface. Researching original manuscripts is vital to making informed design decisions.

5. Screen shot (hence the poor resolution) of a section of the FontLab glyph palette showing superscript positioning for Adobe Devanagari. Glyph positioning and all components of font production are vital to the final image of the typeface.

6. The words 'typographic design' transliterated as loan words into Devanagari for Hindi text set in Adobe Devanagari Regular and Bold.

7. Continuous text setting: extract from *Nirmala* by Prem Chand.

डिया का धूमधाम से ब्याह करती थीं, सदा काम से जी चुराती
 बैठी रहती थीं कि न जाने किस काम के लिए बुलाती हैं। दोनों
 और बाजे की आवाज सुनते ही द्वार पर आकर खड़ी हो जाती थीं
 बड़ी को बड़ी और छोटी को छोटी बना दिया है। कृष्णा यही है
 ल हो गई है। इधर महीनों से बाबू उदयभानुलाल निर्मला के
 ठिकाने लगी है। बाबू भालचन्द्र सिन्हा के ज्येष्ठ पुत्र भुवन म
 कह दिया है कि आपकी खुशी ही दहेज दें, या न दें, मुझे इसकी
 दर-सत्कार अच्छी तरह होना चाहिए, जिसमें मेरी और आपकी
 त, पर संचय करना न जानते थे। दहेज उनके सामने कठिन स
 दिया कि मुझे दहेज की परवाह नहीं, तो मानों उन्हें आंखें मि
 फैलाना पड़े, दो-तीन महाजनों को ठीक कर रखा था। उनका अ
 खर्च न होंगे। यह आश्वासन पाकर वे खुशी के मारे फूले न सम



RUTH ROWLAND

lettering artist and illustrator

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studio@ruthrowland.co.uk

Born in Liverpool, Ruth studied for a Bachelors Degree in illustration at Newcastle Upon Tyne and went on to study a Masters Degree in hand drawn lettering, calligraphy and experimental typography at Central St Martins School of Art. Based in London, she has been freelancing for over 20 years, clients include Coca Cola, BBC, Virgin Records, Harper Collins, Marks & Spencer and Newsweek Magazine amongst many others.

"In the last few years there's been a trend towards vernacular lettering - irregular, casual and personal. It's not influenced by traditional calligraphy so much as Outsider Art and handmade, ephemeral signage. Whatever the origin, it's all about imperfection and the mark of the human hand. These trends influence the projects we work on - I can see it coming through in my advertising and publishing work in particular. It's fascinating."



publishing
Dawn
FRENCH
Dear Fatty

Park Avenue
corporate advertising

hand drawn
lettering
+ illustration

editorial
Nouveau
aimons
Paris

John Lennon
music
packaging
ROSES

Wellcome

(070)



Erkki Ruuhinen (born September 3, 1943, in Toivakka, Finland) is the Finnish Graphic Designer and Artist Professor of Design 1996–2001. Erkki Ruuhinen is a Finnish designer specializing in business emblems, logos and designing corporate image systems, i.e. design management.

DESIGNERS' DIARY

“Design has many faces and can be defined in many different ways. It might be painstaking work carried out over several years to create and refine an image for the world’s most expensive wine, its promotion and marketing. Or design could be a technical and visual design assignment for just a single material product. I have worked with the design of typefaces and visual and other design for well over 50 years. During this time I have often pondered the essential nature of design, its purpose and its manifestations, and have kept abreast of Finnish design and the debate surrounding it for many years. Starting in the late 1950s with my admiration for glass design by Tapio Wirkkala and Timo Sarpaneva, then during my graphic design studies, and later as chairman of the graphic designers association Grafia, and when designing international advertising for Iittala during my time at the advertising agency SEK, as well as during projects carried out for clients through my own design office. In 1969 I had the opportunity to meet these masters of Finnish design at a function in Hotel Vaakuna. The occasion was to choose the recipients of the state prize for design. One recipient turned out to be me, a 25-year-old designer. That award encouraged me to fight for graphic design, which in Finland at that time was not officially regarded as a form of design. This is why I have been setting up projects in Finland aimed at changing these views. Over the years I have heard many definitions of design, what design is and what it is not. And sometimes, as in this web publication, I have proposed some myself deliberately to provoke comment.”

www.designer.fi/diary, page 135

Erkki Ruuhinen November 20, 2011

"IN CREATING WOMAN,
GOD CLEARLY
RECOGNISED
THE IMPORTANCE
OF AN AESTHETICALLY
APPEALING DESIGN.

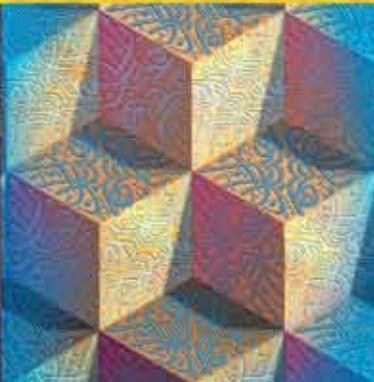
"Design always manages to bring
together in everyday products
the ideals and aesthetic values of
various cultures as well as acting
as a vehicle for the designer's
need for self-expression.





بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

فانكلام ومعكم الكلام



المجلة المجلة المجلة المجلة
خط صقال بسط كوفي
ميكروسوفت اوبغور
خط عربيل صقال القباس
نسخ الطباعة



John Schofield is an archaeologist, which is precisely why he feels qualified to write about contemporary graffiti! Archaeology these days is not only about the ancient world and what happened there. It is also a process by which we can understand human activities which took place in the past, a past which can indeed go back millions of years, but which can also be very recent. John's early career was spent researching early prehistory, before shifting his gaze to this co-called contemporary past: the period we ourselves live and shape through our everyday activities. And one of those everyday activities, at least for some of those who live in towns and cities, is graffiti.

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<http://www.york.ac.uk/archaeology/staff/academic-staff/john-schofield/>

John Schofield

Street Art

The deep roots of contemporary graffiti

Photograph top left: Sex Pistols' Johnny Rotten self portrait, 1970s. Copyright: John Schofield.



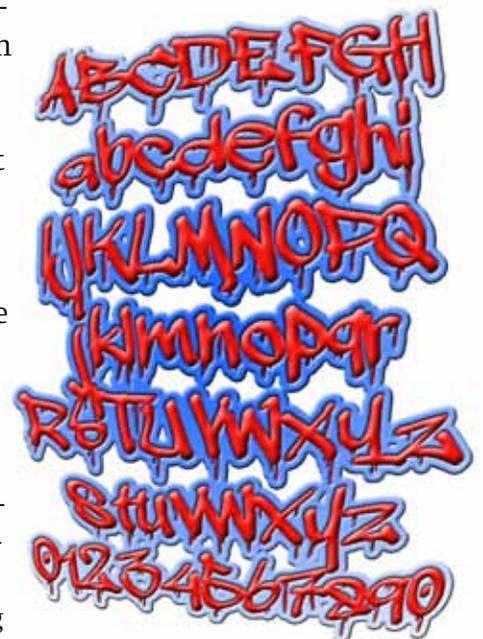
Van decoration: <graffiticreator.net>



WITHIN the built environment, graffiti are universal. As an archaeologist working with buildings formerly occupied by military units and personnel, I came into contact with both official and more subversive graffiti and painted signage, left either for instruction or to encourage esprit de corps amongst personnel, or to decorate the workplace and pass social comment. But better known are graffiti which can be described also as 'street art'. Cities like London and Bristol are now visited by tourists, some of whom visit specifically to view art created by street artist Banksy, for example, whose work has also had the effect of legitimising (culturally, not legally) other street art in these and other cities.

But why do it, and who is it for? A book (*All City: The Book About Taking Space*, by Paul 107) written for street artists, describes how 'the idea is to paint as much as you can', but avoiding 'places of worship, art installations, cars, small businesses and statues. Basically, stay away from anything that strikes a chord with the "little people". And then, once you've saturated your immediate surroundings, it will be time to hit other neighbourhoods.' Whether they be 'scratchies', 'stickers', 'etch tags', 'throw-ups', 'or roll-overs' (high on walls), and whatever types of paint and caps are used ('the NY Fat is all you really need'), graffiti provides an extra dimension to our understanding and reading of the urban landscape. Painting walls has happened for thousands of years, and while the reasons for doing so may have changed, it is surely no surprise that it still continues today.

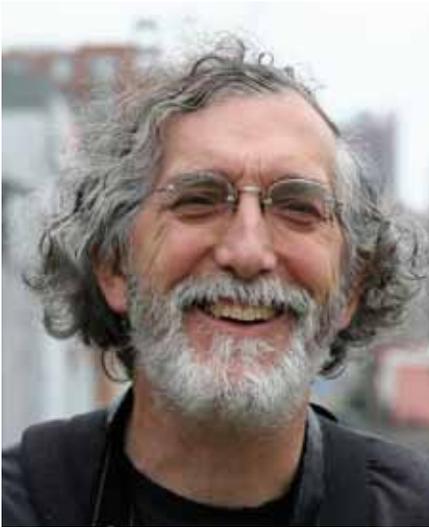
Letters: Street Writer by Noah.
Photo: <mayang.com>



Letters: a dripping marker by Wick van den Belt.

Ten Simple Rules for Researching Letterforms

Paul Shaw



Paul Shaw is a designer and a design historian. Trained as an historian, he has researched and written about the history of graphic design with a focus on typography, lettering and calligraphy for three decades. He has received scholarships and grants from the National Endowment for the Humanities, the Smithsonian Institution, and the Harry Ransom Center at the University of Texas. In 2002 he was a Fellow at the American Academy in Rome. Since 1980 Paul has operated Paul Shaw / Letter Design, a graphic design studio specializing in calligraphy, lettering and typography. He has won awards for his design work from AIGA, TDC, Art Directors Club and Print. He is the author (and co-designer) of *Helvetica and the New York City Subway System* and the co-author (and co-designer) of *Blackletter: Type and National Identity*. He writes for *Print*, *Eye*, *Baseline*, *AIGA Voice* and his own slow blog called Blue Pencil.

I. Start with the Internet

Do a Google search for the letterforms you are looking for. Try a variety of keywords (style, period, creator, usage, etc.) separately and in combination. Avoid the word “type” since it means much more than typeface and will return too many hits. Don’t forget to search Google Images and Google Books as well as the Internet in general. And try Flickr and eBay. Once you have done these basic searches try more specific ones using institutional catalogues (e.g. The British Library, Columbia University or the Newberry Library) and databases (e.g. the New York Public Library’s Digital Gallery, Medieval Manuscripts in Dutch Collections, or the Codices Electronici Sangallenses). During your search keep track of sites that are useful in general even if they do not help you with your particular search. Bookmark them.

2. Go beyond the Internet

Remember that print is not dead. The Internet does not contain all recorded human knowledge—and won’t for a long time. Even online library catalogues often have as little as 70% of an institution’s holdings. Use libraries, librarians and old-fashioned catalogues to search for information. Go beyond books. Most material on letterforms is contained in magazines and journals. Many, though not all, are searchable electronically through specialized databases that the best libraries subscribe to. Archives and specialized collections are listed online (e.g. the Raymond DaBoll Papers and the James Hayes Papers at the Newberry Library) but not all have online finding aids. These are essential to discovering many examples of modern letterforms. Print versions of finding aids are available at libraries and other institutions (e.g. the Norman T.A. Munder Papers at the Enoch Pratt Free Library in Baltimore). At libraries don’t forget microfilm. It is tedious but it is often the only option for many printed sources from the past.

3. Go beyond texts

There is more to print research than books, journals, magazines and newspapers. Look at the physical objects themselves (book bindings, magazine covers, etc.) as well as advertisements in magazines and newspapers. And look at ephemera. Ephemera is often poorly identified in catalogues, whether print or online, since librarians and curators don’t always know what they are looking at.

4. Be thorough

Don't be in a hurry. Look beyond the first few pages of Google search hits as letterform items can often be buried—sometimes tens of pages down. Similarly, when doing print research go beyond the subject you are looking for to look at related items. For instance, if you are looking for calligraphy, look also for lettering; or if you are looking for type, look also for printing. This is because 1. librarians are inconsistent in how material is catalogued, and 2. material often fits into one or more categories.

5. Be diligent

In looking for information about letterforms and their makers look not only at obvious sources such as articles in a periodical but also at items that are not included in tables of contents or in databases. Examples are regular columns about news, people and events; “fillers” (the little articles, often untitled, that are used to fill up pages); and advertisements. Don't overlook the small stuff.

6. Be tireless

Don't give up when a search, online or in libraries, seems to run into a dead end. Look for alternative sources—such as other libraries or collections (in museums, historical societies, etc.)—that may yield the same information but from a different line of attack. For instance, look for information on the English calligrapher Edward Johnston in sources about transportation system signage or about the lettercutter Eric Gill.

7. Be skeptical

Don't take everything you read during your research at face value. Get corroboration. Many people—including those in working in the lettering arts—embellish their achievements, edit their life (leaving out significant items that they consider uninteresting or embarrassing), or just plain forget parts of their past. A common problem is lettering work reproduced without information about materials used, clients, or dates.

8. Not everything is type

Today, all letterforms are often indiscriminately called “type”—even items that predate the digital revolution. In doing research for letterforms it is important to know (and recognize) the difference between carved lettering, drawn lettering, signwriting, calligraphy, and type (whether metal, wood, film or digital). Learn about techniques, tools and materials.

9. Context affects content

Letterforms do not exist in a vacuum. Pay attention to the designs they are a part of and to the places they appear (advertisements, magazines, etc.). And look at letterforms in relation to the time and place in which they were created.

10. The past is not the present

Remember that letterforms from the past need to be viewed from a different perspective than those from the present. Be careful of bringing current assumptions and biases to bear on the work of the past.

A Summary of Research Steps

1 look at bibliographies to discover potentially relevant sources. Then look in the bibliographies of those sources and so on. Repeat the process as long as necessary. Stand on the shoulders of others.

2 do an Internet keyword search. Remember to look not only for the name of the letter maker(s) or other topic, but for related or ancillary people and topics. Do not trust Google or other search engines to easily find you the most relevant websites. They search by popularity, and thus many good sites are buried tens or even hundreds of pages into a list. Also be aware that many seemingly useful websites are full of puffery, empty rhetoric and wrong information. The best place to start with the Internet is with online library catalogues. When using catalogues remember to take advantage of the various searching options: subject, keyword, title, author, journal, etc.

3 look at indexes to periodicals to locate useful articles. Most letterform information resides in articles rather than books or websites. Ask librarians for assistance in identifying and using both printed and computer databases. Some databases may only be accessible from a registered library computer.

4 do an Internet image search using Google Images, Flickr, eBay and digital image collections on the websites of major international libraries and museums.

5 letterform ephemera (artwork, sketches, proofs, printed samples, etc.) is found in archives and special collections. They usually have finding aids, but not all are fully itemized; and many are not detailed online.



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Former calligrapher for the County of Los Angeles, owned Designing Letters and taught since 1981, a very active member of the Society for Calligraphy, serving as President, editor of *The Calligraph* and originator of Letters California Style.

Realities of doing work for the television and movie industry

SOMETIMES it's worthwhile to do a job for free or a very small amount to get your "foot in the door." (And sometimes it's not!)

I did my first piece for a movie prop many years ago for a "teenage-devil-worship-slasher-movie" (devil worship movies are good for

calligraphers!) I created text and images on some huge pages that already had illustrations here and there. This book was supposedly written by devils and evil spirits. So I did a lot of research in books on the occult and made up spells and incantations that you might find in such a book. I drew some beakers with liquid in them and wrote stuff about potions. I found these beaker pictures in some illuminated manuscripts in which physicians analyzed urine to diagnose illnesses. I added scripts in Hebrew, Arabic, and Hindi to make it universal and different styles of calligraphy from two millennia to represent centuries of "no good doing!"

The budget was dismally low but I did my best to make it believable, which paid off because I've gotten much more work from the industry. One section they filmed really close (called a macro shot) and when I saw it on the video tape I realized that I had spelled "pieces" wrong. There it was on the screen, huge and "pieces" was spelled "peices." The actor even reads the words. ... Yikes! I was completely embarrassed until I realized that anyone who would watch this movie probably can't spell anyway!

I did many documents for the movie *Fallen* in which some were in Aramaic, Latin and Hebrew.



Fake illuminated document.



I Xeroxed some writing onto papyrus, and paper that I had tea dyed to look like parchment and wrote Aramaic incantations that I found in the library at American Jewish University. I wanted it to look authentic in case anyone in the audience could read Aramaic. You have to do most props in multiples so I made four sets of all these documents and kept one set for my files. In the end they were cut and didn't show up in the final movie.

MOST recently I did the handwriting of a serial killer into a diary. I figured someone like that would have erratic and gestural writing, depending on his mood. There were a number of very disturbing illustrations already on the pages so I wrote stuff that I thought a murderer might say with rantings and ravings. I had the illustrator write the title page because I couldn't quite get it "disturbing" enough. (the illustrator had already proven his level of "disturbed") Later the director said that he really liked what I wrote but declined to come and meet me after reading the pages. (scary!)

One thing I've learned is you have to be flexible

I did all the documents for the movie National Treasure: Book Of Secrets. This production needed me to come on set and write many letters that appeared to come from Queen Victoria. I did pages and pages of writings in a book that looked like it was written by all the presidents since Washington.

I made 100 copies of the John Wilkes Booth diary because as fast as I could make them they were burning them. I put 77 spray glue on one section and flame retardant on another section of the page so when it was thrown into the fire the section that we needed to see wouldn't burn and the 77 glue accelerated the flames. Voila!

This was a terrific experience.

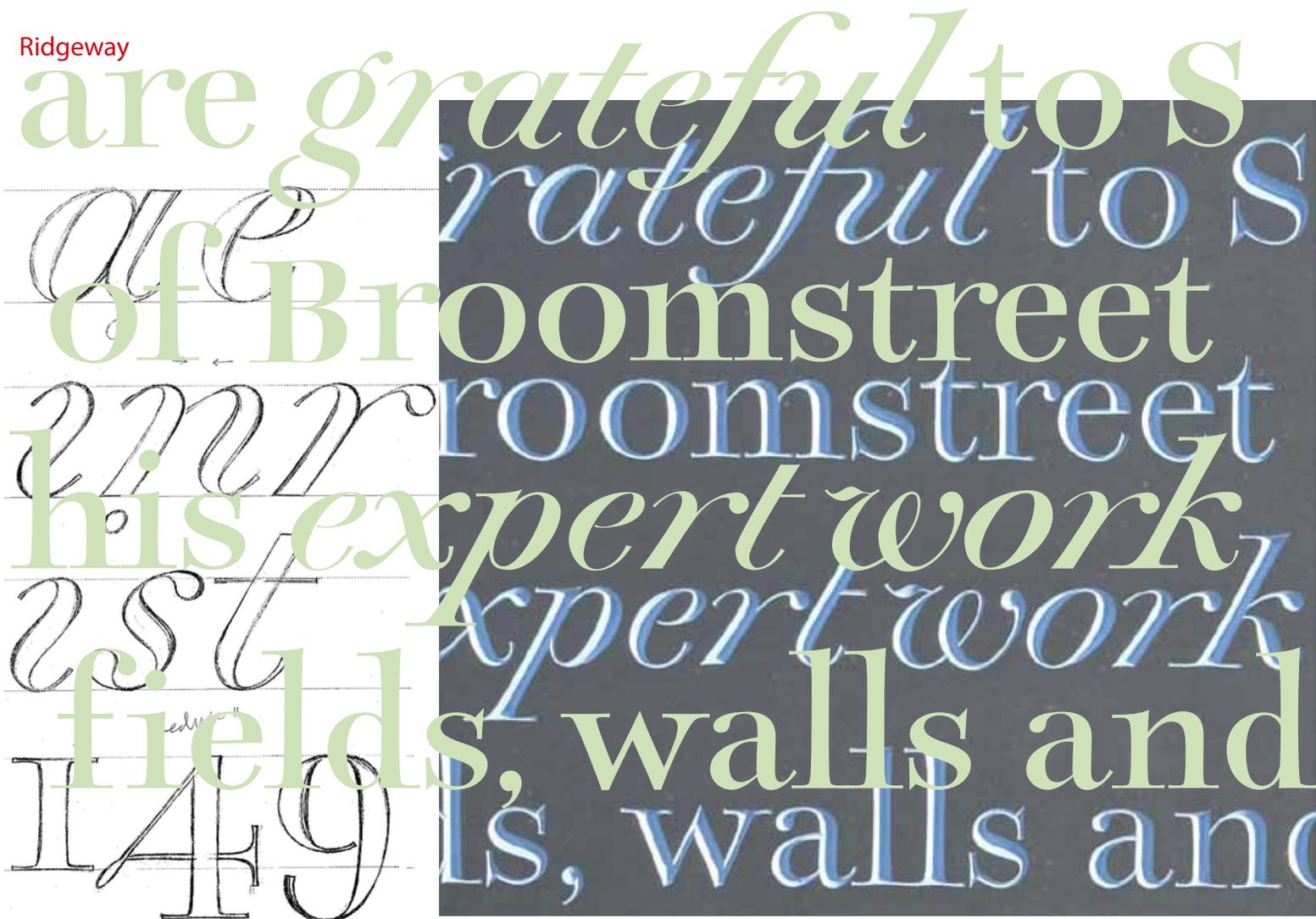
and willing to do work at any moment. You may need to go to the set from early morning till late at night. Sometimes it helps if you can do the writing then scan and send in very high definition. So you need some computer skills. I love doing this type of work and hope that I keep getting the call.



Nicholas Sloan | Born Dorset 1951, Courtauld Institute of Art 1973, assistant to David Holgate 1974, self-employed lettercutter and occasional letterpress printer from 1977. Curload Farm, Stoke St Gregory, Taunton, TA3 6JA, UK | nick@curloadfarm.co.uk

Most of my work is cut by hand in stone, most of that in slate, though I am more than happy to design for cast iron, water-jetted steel or any other material. A broad mix of jobs, but primarily art and memorials. I design my own letters, using a range of styles, chosen instinctively for how they match the job in hand ¶ I used to draw exclusively in pencil, but over the last 15 years or so I have evolved a practice of using scanned and digitised pencil alphabets to produce printed layouts, which I then transfer manually to the stone for hand-cutting of the letters ¶ As far as the letters themselves are concerned, the creative work comes at the start and at the end: in the origination of the letterforms and the cutting of the finished inscription. Designing the layout can be creative too, and for me the Mac provides the perfect bridge between pencil and chisel, replacing a lot of repetitive letter drawing and respacing with a much more direct method, in which it is easier to make objective visual judgements and to experiment with variants ¶ Each time an alphabet is re-used, I make minor adjustments to it, as flaws or irregularities become apparent, so that gradually it may evolve away from the original conception. My approach is far closer to typography and type design than it is to calligraphy ¶ The images on this spread are of two stone alphabets at various stages, from pencil sketch to finished inscription, plus four more digitised outline samples, three drawn for stone and the last for a raised cast iron inscription.

Ridgeway





1981–1987 BSc/MSc in Experimental Physics, ETH Zürich
 1988–1994 PhD in Computing Sciences, ETH Zürich
 1994–2007 Principal Software Design Engineer at Microsoft Corp.
 2007–pres. Independent Researcher, Author, and Consultant
 Contact info: www.rastertragedy.com

Beat Stamm From Outlines to Pixels

Drawing millions of pixels

On today’s computers, smart phones, or similar electronic devices, anything that gets displayed is made up of pixels—tiny little squares that can be lit in millions of colors. This works great for photos because image scientists have figured out ways to reduce megapixels from digital cameras into recognizable thumbnails on screen.

It becomes a Sisyphean task for fonts if the pixels must be drawn by hand, because it adds up to millions of pixels once arbitrary zoom percentages and different font smoothing methods are factored in.

“Coloring in” line art with pixels

Enter the *outline font*: an outline font contains electronic drawings of each character’s shape, made up of lines and curves called *outlines*. Simple math can scale the outlines (make them larger or smaller as needed) and a computer program called *rasterizer* can “color in” the outlines with pixels instead of drawing them by hand.

However, the outcome of this approach is often unsatisfactory (Fig 1) because the pixels on today’s screens are too large for small text sizes.

Adapting line art to large pixels

As the outlines are made smaller for rendering small text on low resolution screens, they must be *simplified* or even caricatured, gradually taking away from the artistic details of their design, to ensure some degree of legibility (Fig 2).

Notice how under- and overshoots, different round and straight stem weights, and eventually design contrast and entire serifs are lost in the “resolution funnel” (Fig 3).

Times New Roman becomes a “Monoline Rockwell,” but compared to the unmodified outlines the outcome remains legible.

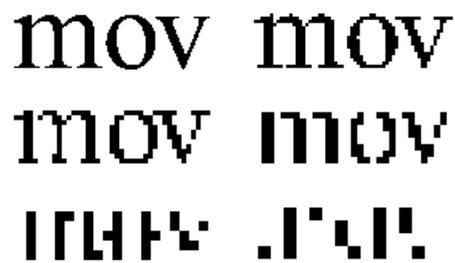


Fig. 1: “Coloring in” the outlines with large pixels is often unsatisfactory. As the text gets smaller, there are fewer pixels for “coloring in,” some of the pixels look like the result of “chance effect,” and in extreme cases the character disintegrates altogether



Fig. 2: Simplifying the outlines, gradually making them more regular than designed, to the point where they are caricatured to the bare essentials—serif vs sans-serif

mov mov
 mov mov
 mov mov

Fig. 3: Simplified outlines maintain legibility, but take away from the design. Under- and overshoots, along with different round and straight stem weights, are lost on most of the illustrated sizes, design contrast is lost on half of the sizes, and on the smallest sizes even entire serifs must be dropped—on Times New Roman

S W X

Fig. 4: So-called “delta hinting” can mangle the outlines pretty badly. While it may yield the desired pattern of black pixels, it wrecks havoc on font smoothing

billig billig

Fig. 5: Font smoothing without “hinting” can reduce unfortunate combinations of font design and text sizes to blobs of gray or lines of vibrating colors

billig billig

Fig. 6: Adapting the outlines in the presence of font smoothing can improve the perceived sharpness of both gray-scaling and subpixel rendering, and in extreme cases restore legibility

Adapting by rules and priorities

Outline simplification or *regularization* is the most critical part of the process. Conceptually, it follows a set of rules and priorities that stipulate conditions for different round and straight stem weights to be equalized (pixels getting too large to render their difference) or conditions for serifs to disappear (running out of available space), and similar.

Practically, these rules and priorities must be translated into computer code—in case of TrueType a tedious process in an arcane machine language.

“Delta-Hinting” vs rules and priorities

“*Hinting*” is a font industry term that loosely refers to “improving the appearance of small text at low resolution.” On the surface, both “hinting” and outline regularization pursue similar goals.

In practice, “hinting” often comes across as ad hoc adjustments called “delta hinting” to fix some pixel problems here and there, which may explain the shapes of some “hinted” outlines (Fig 4), and it can wreak havoc on font smoothing.

Font-smoothing reduces “jaggies”

Font smoothing (anti-aliasing, gray-scaling, or subpixel rendering) helps to reduce the stair-stepped appearance (“jaggies”) of diagonal and round character parts, but it doesn’t make “hinting” obsolete. Characters rendered at unfortunate combinations of font design and text sizes can reduce parts of words to blobs of gray or lines of vibrating colors (Fig 5).

It takes “hinting” or regularization to make this legible—notably on a font designed for user interfaces on screen (Fig 6).

Caution 1

Adobe Reader is very flexible with its settings and can accommodate just about any screen and zoom percentage to ease your reading experience. However, this flexibility may interfere with figures 7-10 depicting characters pre-rendered for a particular screen that may or may not have the same properties as yours. To view these illustrations as intended, please be sure to reset Adobe Reader's zoom to 100%.

Font-smoothing mimics partial pixels

Compared to black and white rendering, where a pixel is either on or off, gray-scaling tries to represent partial pixels by lighting full pixels in shades of gray between black and white. This allows intermediate weights on stems rendered at in-between positions and hence improves inter-character spacing, but it takes away from the stark contrast between black and white and thus the perceived sharpness of the rendered characters.

Subpixel rendering uses shades of red, green, and blue to shift part of this trade-off into colors.

Partial pixels are a kind of trompe l'œil

Partial pixels mimicked by font-smoothing are a kind of *trompe l'œil* that end-users don't seem to appreciate equally. Whether it's the color artifacts of subpixel rendering or the degree of perceived fuzziness in general, individual tastes and human visual systems respond quite differently, and it comes down to preference.

To me, these differences are important enough that I won't qualify any particular combination of font smoothing and regularization strategy as "the single best fit for every end-user."



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Fig. 7: Font-smoothing rule set #1. Tie all heights, sidebearings, and stroke weights to full pixel boundaries, allowing font-smoothing to merely smooth the "jaggies." Notice the sharply defined stems contrasting with the white background, but also notice the pronounced "steps" as stroke weights increase from 1 to 2 and 3 pixels



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Fig. 8: Font-smoothing rule set #2. Tie heights and sidebearings to full pixel boundaries, but allow font-smoothing to render strokes with intermediate weights (beyond a minimum weight of 1 pixel). Compared to rule set #1, notice the absence of pronounced "steps" as stroke weights increase from 1 to 2 and 3 pixels while generally maintaining sharply defined characters



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Fig. 9: Font-smoothing rule set #3. Allow font-smoothing to render under- and overshoots and stems with intermediate weights at intermediate positions once the stems exceed a minimum weight of 1 pixel. Compared to rule set #1 or #2, notice the improved fidelity of inter-character spacing at larger font sizes and the gradual introduction of under- and overshoots while maintaining legibility down to the smallest font sizes



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Fig. 10: For comparison purposes, allow font-smoothing to work completely unimpeded by any form of “hinting.” While this may render characters most faithfully, it is no guarantee for legibility at the smallest text sizes. Compared to rule sets #1 through #3, the smallest sizes look increasingly fuzzy and even the inter-character spacing appears inconsistent

Addressing diverse end-users

Accordingly, given my background in computing sciences, I strive to engineer outline regularization towards diversity. To do so, I separate the stems from their weights and positions, encode different sets of rules and priorities that apply to these stems, and implement selector switches for choosing individual sets of rules and priorities on-the-fly.

In terms of “conventional hinting” this is like using the same set of “hints” for substantially different outcomes.

In terms of computer code I *parameterize* the regularization (see Figures 7–10 for a snapshot of these objectives).

Limitations of low resolution

Computer coding prowess notwithstanding, it is an entirely different question whether or not it makes sense to regularize just about any font, such as a font designed specifically for printing newspapers or high gloss coffee table books, and adapt it for rendering small text on low resolution screens.

As an engineer, I don’t qualify to make this call, nor do I want to convey the impression that every font can be sent down the “resolution funnel” unconditionally. The best I can do is to share my insights into font rendering.

But if there is a need for a print preview with this font, rest assured that “there is a switch for that!”

Caution II

Should these figures continue to appear distorted, e.g. showing noticeably uneven stem weights on the lowercase ‘m,’ try setting the Custom resolution to 96 or 120 pixels/inch in Adobe Reader’s Preferences for Page Display, or refer to <http://www.beatstamm.com/typography/pr.htm#BriemReport> to view these figures in your browser, but please be sure to reset your browser’s zoom to 100% as well.



John Stevens | Blackletter Revival

John Stevens writes, draws, paints, and does whatever with letterforms.
He experiments, plays and works with them.

www.johnstevensdesign.com



It seems Blackletter (and all derivatives, such as Fraktur, Textura, Old English, etc.) is having an afterlife. Tattoo culture is one place you see this hand heavily used. Another example is motorcycle culture.

Early in my career, I worked with this style quite a bit in formal commissions as well as expressive/experimental brush pieces. My first expressive strokes back then were probably some form of Blackletter. After several decades of not using Blackletter much, now I have come back to teach it and ultimately work with it again. While many people see it as nothing more than an old fashioned letter style, I found it to be the embodiment

of broad edge penmanship or by definition—Western calligraphy. The beautiful strokes and arrangements of space, the subtlety and nuance are an attraction for me. Rather than thinking of Blackletter as a style or font, I prefer to treat it as a theme with a few constants and with lots of variables.

I think of these forms as a starting point for departure or exploration, similar to the way a jazz musician thinks of melody. On the basis of pure form and the modular nature of Blackletter, a calligrapher or letter-designer has a lot of potential for inquiry and experimentation.



Tattoo
 anbncndnenfngnahn
 injnknlnmnonpnaq
 msntuwwrxnyz

Amsterdam
 abcdefghijklm
 nopqrstuvw
 yz





ANNET STIRLING

3 The Drive, Amersham
Bucks, HP7 9AD, UK
tel 0044 (0) 78 4951 2985

www.incisiveletterwork.com

Annet Stirling, one half of 'Incisive Letterwork', trained as a graphic designer in the Netherlands before studying lettering at the City and Guilds of London Art School with Bertold Wolpe.

In 1988 she formed Incisive Letterwork with Brenda Berman. It focuses on large scale inscriptions and 'word sculpture'. They worked extensively with Ian Hamilton Finlay and have held 2 solo exhibitions exploring the boundaries of legibility and abstraction in letterform. Their book, 'Heavens Above', was published to celebrate the last show.

Being awarded a Churchill Fellowship in 1996 allowed them to travel throughout Italy to study Roman and Renaissance inscriptions. This, a working relationship with a Dorset Quarry and an awareness of the marks tools can make all influence their designing and the way they carve.

In the studio personal pieces are made side by side with commercial commissions. The last have included carved lettering projects for The National Gallery, The National Portrait Gallery, The Royal Opera House and The Festival Hall, inscriptions for the Cancer Research Garden at Chelsea Flower Show 2011 and threshold texts for Exeter Cathedral Green. A slate for Amersham Museum commemorating the first Amersham martyr 500 years ago has just been unveiled.



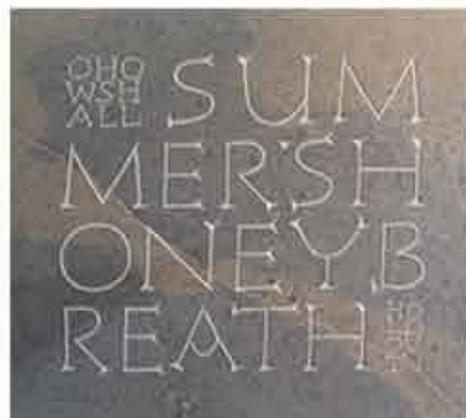
Sometimes I find a piece of stone in one of the quarries I visit, like this piece of Purbeck 'Feather'. Then I'll look through my file of quotes to see if I have a suitable text. Sometimes the piece of stone lives in my studio for ages. In this case, as the colours and shapes in the stone reminded me of summer, I found this: part of Shakespeare's Sonnet 65. Then I'll do a quick drawing on typo detail paper. I will refine that sketch by retracing it until



I like it, or if it is purely a matter of spacing, I scan the drawing into the computer and use Photoshop to cut and paste. Then I print and if necessary retrace. Next the drawing is transferred to the stone using carbon paper, after which I start carving. I do love the pattern that lettering can make and am interested in using both the space between the letters as well as the letter itself. A lot of inspiration for letter shape comes both from



our research in Italy and from random things: old locks, plant shapes or a cliff face - this inspired 'New Blue Moon', the piece middle left. I try to take the surface of my stone into account when I design to make it more visually interesting. Hans Joachim Burgert did once say that UK lettercarvers 'were rather 2 dimensional' - I think some letter carving inevitably looks 'graphic' because, as the inscription here, it is just the carving of lines. Is the fact



that light and shade give life to these carvings not enough? As a stone carver with a graphic background I am often at war with myself - I love both the graphic and the sculptural but it is very hard to combine the two. For me it is the drawing where it all starts. The chisel, like the computer, is just a tool I use on the exciting road to making something. Very great though is my debt to all those people who generously lend me their evocative words.



**Medien is a
new typeface
for almost all
purposes.**



**Made to work
on screen and
paper as best as
possible!**

Anton Studer is a young graphic- and
typeset designer living in Zurich Switzer-
land. He is cofounder of the design
studio "Atelier Bubentraum" which is a
design collective since 2006 and cofoun-
der of the typefoundry "Nouvelle Noire".

as@nouvellenoire.ch

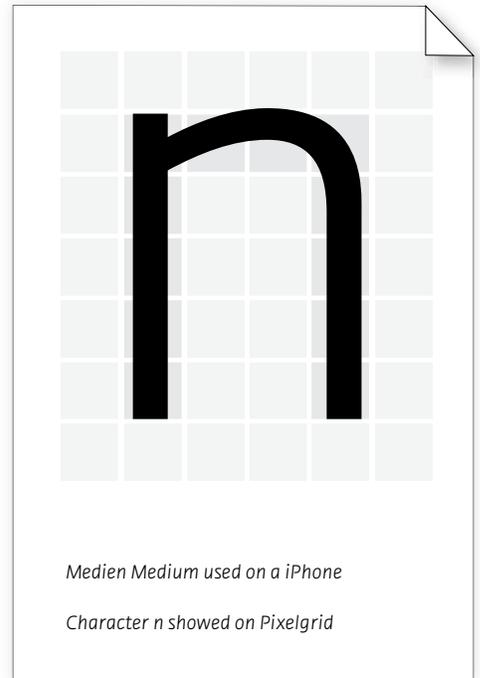
www.bubentraum.com,
www.nouvellemoire.ch

Medien

Cross media projects are becoming more
and more important. Visual communi-
cation is not limited to paper and print
anymore; rather it uses a wide mixture of
media. But worldwide, type is still one of
the key elements, and has to work well in
very different situations.

In 2009 the introduction of @fontface
technology had a huge influence on
the usage of typefaces in digital media.
Thousands of typefaces were generated
as webfonts even if they were not made
for that purpose. Medien (as the name
implies) is designed to be used on almost
all media. Its structure fits well to a pixel
grid but you'll not notice that fact when
it is used in printed matter. It is a quite
unspectacular. You don't recognize it at
first glance, but that isn't its main intent.
By watching the forms of Medien you'll
recognize some familiar stylistics to type-
faces like Frutiger from Adrian Frutiger
or Syntax from Hans Eduard Meier which
are as well as Medien humanistic sans
serif typefaces.

Medien is meant for a very wide scope of
use, especially for corporate communi-
cation and online and printed magazines
and newspapers. The Medien type family
was made as the diploma work of the
Master of Advanced Studies in type de-
sign at the Zurich University of the Arts
in by Anton Studer.



Medien Medium used on a iPhone

Character n showed on Pixelgrid

Afgg56 E Éé Êê

Ascender, Capsheight, x-height ...

Uppercase with accents are set lower

nn dd | / % † -

Upright and Italic

0° 20° 45° 70° 90°
Diagonal strokes

R 344·

f é b



BI 174·

Papier



M 116·

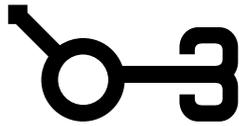
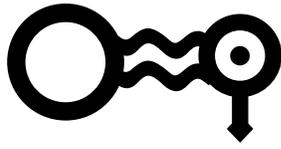
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Reading Screen

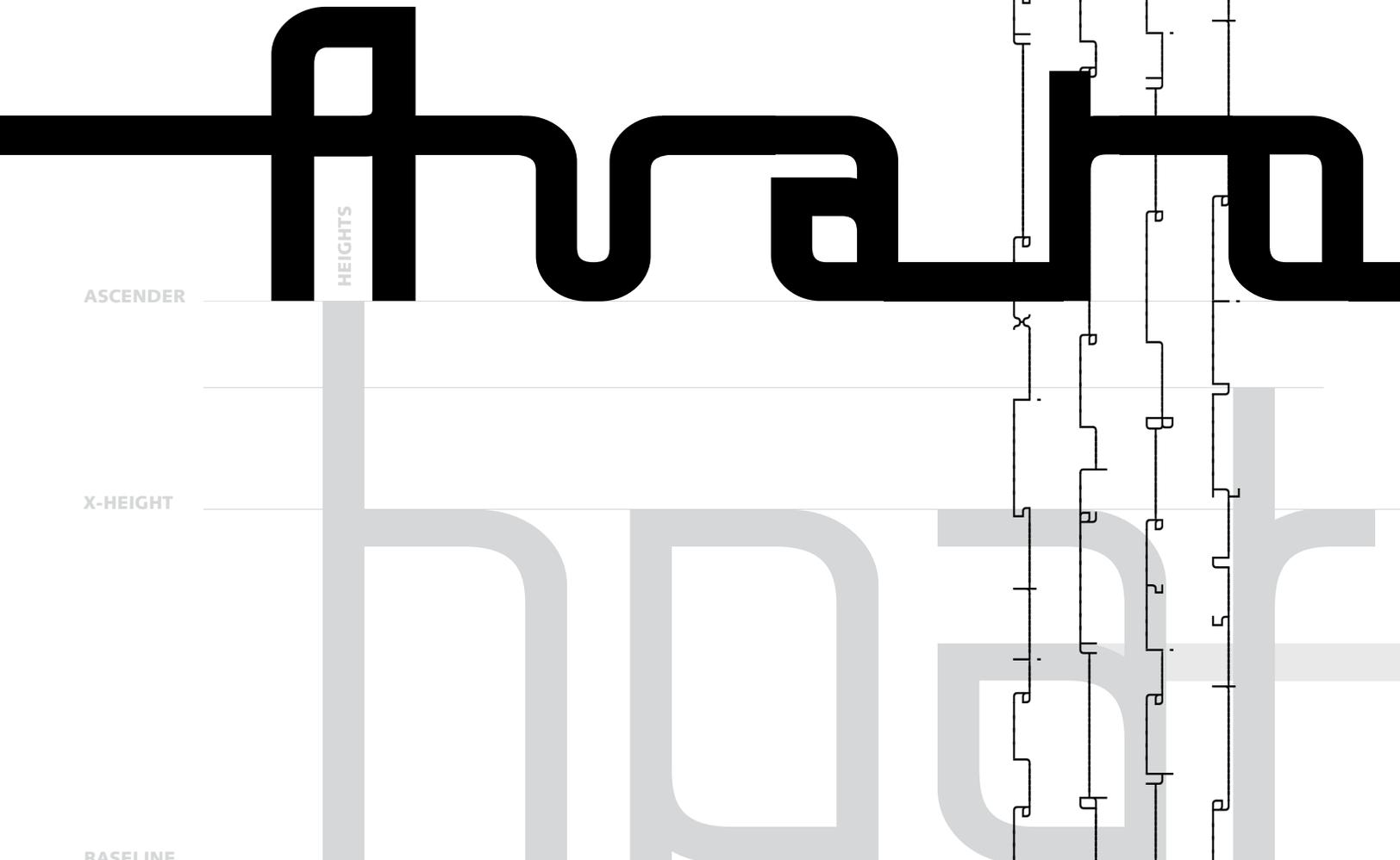
ASTROLOGICAL
SIGNS ARE DESIGNED
AS A PART OF
THE FONT AVATOR.
HERE ARE JUST
A FEW EXAMPLES
OF FANTASY
COMBINATIONS.



AVATOR LIGHT

STILLE IST EIN
ZUSTAND,
DER ES
DEM ANDEREN
IN EINER
BEZIEHUNG
ERLAUBT, WIRKLICH
ZU EXISTIEREN.
Y. BHAJAN

SILENCE IS A
CONDITION
WHICH PERMITS
OTHERS
TO EXIST IN
RELATIONSHIP.
Y. BHAJAN



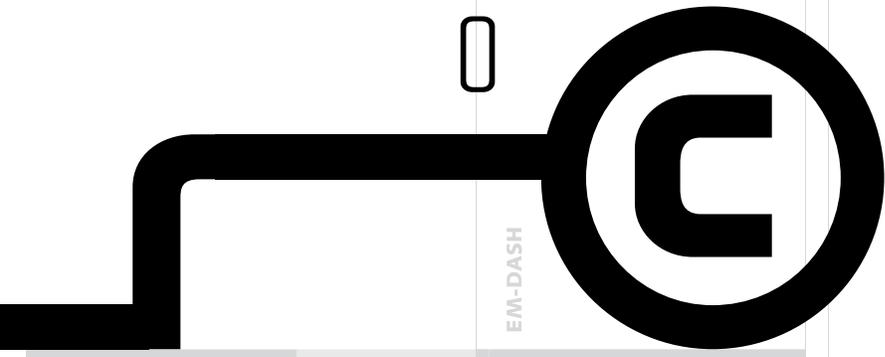
ASCENDER

HEIGHTS

X-HEIGHT

BASELINE

ABCDEFGHI
 JKLMNOPQRSTUVWXYZ
 x y z
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 jklmnopqrstuvwxyz
 x y z
 123456789
 0



M A R T I N H I T L E R M A

EN-DASH

GERMANIA

HYPHEN

UNDERScore



JOHANNES STUPP BORN 1964 IN RAVENS-
 BURG, NEAR LAKE CONSTANCE IN GERMA-
 NY, LIVING IN SWITZERLAND SINCE 2008.
 AT THE TURN OF THE MILLENIUM JOHAN-
 NES BEGAN WORKING AS A FREELANCE
 DESIGNER. AN AVID WORLD TRAVELER
 HE HAS LONG BEEN FASCINATED BY ARA-
 BIC AND ASIAN TYPOGRAPHY. HIS NEW
 FONT AVATOR BEGAN AS A CLASS PRO-
 JECT TAUGHT BY KATE WOLFF DURING
 HIS 2-YEAR TRAINING IN THE ADVANCED
 CLASS FOR TYPOGRAPHIC DESIGN AT THE
 BASEL SCHOOL OF DESIGN, SWITZERLAND.
 MORE INFO: net84.ch | net84.de | jet84.de

AVATOR IS A RECENTLY COMPLETED FONT
 DESIGNED IN FIVE DIFFERENT WEIGHTS.
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 Lows UNLIMITED POSSIBILITIES TO MAKE
 LETTER CONNECTIONS AT FOUR LEVELS
 AND TO CREATE RHYTHMIC TYPOGRAPHIC
 RELATIONSHIPS USING CONVENTIONAL
 KEYBOARD STRIKES FOR UNEXPECTED LIGA-
 TURE. AVATOR IS SURPRISINGLY READABLE
 FOR SMALL AMOUNTS OF TEXT AND IT IS
 PERFECTLY FLEXIBLE AS A DISPLAY FACE.
 NUMERALS, PLANET AND SIGNS OF THE ZO-
 DIAC ARE INCLUDED.

HOW IT WORKS:
 THE UNIQUE KASHIDA ZONE SYSTEM
 OF AVATOR



A.M. Swanson
Professor *emeritus*
Universiteit Franeker

THE SUB-TEXT AS TEXT



John Baskerville (1706–75)
RSA, printer to the University of Cambridge, maker of papier-maché, Lunatick, and designer of typefaces used to support the American Revolution.

INTENSE concentration upon the handwritten word has led scholars to ignore the pregnant and far-richer domain of the printed word. Indeed, the ubiquity of printed words is so pervasive in our society that it is in urgent need of critical and unsparing analysis. I need do no more than remind one of the odious effects of the re-introduction of *Fraktur* into German society.

The messages which permeate all typefaces need to be exposed to the penetrating light of modern science, and where better place to start than with that popular face, Baskerville.

The message

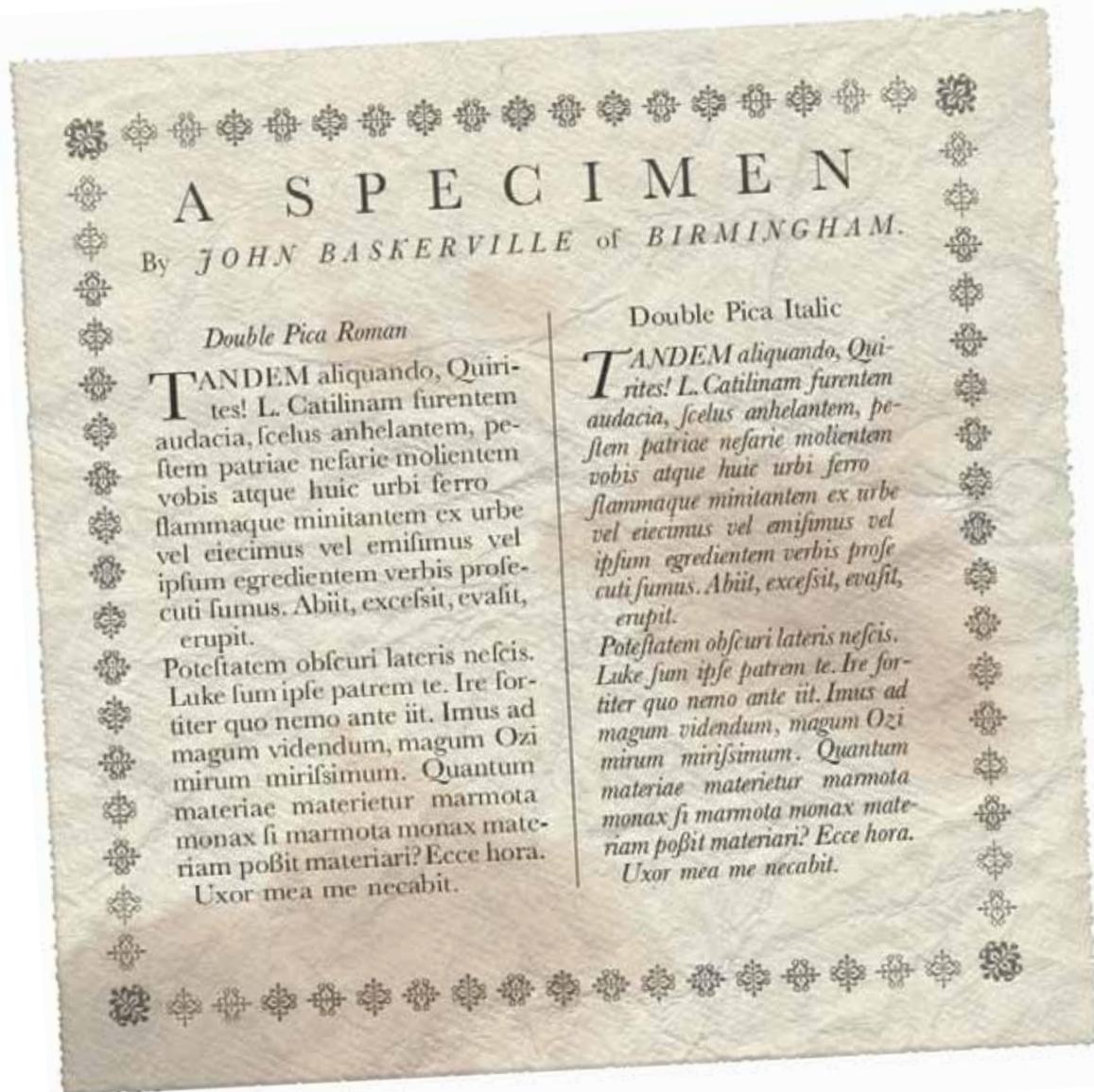
Completely aside from any æsthetic issues this face bears with it, there are a number of points of forensic interest.

First, its very duality, indeed, its flaunted ambiguity, must strike the observer forcefully and can only suggest a deeply divided personality in its maker. Further, as is so apparent here, this double-nature is unavoidable and, therefore, confrontational. Indeed, it is pressed deeply and tangibly into the very paper upon which it appears.

Second, within the context of this inevitable dual aspect, and supporting its conclusion, we cannot fail to note that the angles of extension are absolutely uniform. In fact, they are so rigidly fixed as to suggest a strong wish to dominate and to control the reader, an effect given further support by the stiff bracketed serifs. This powerful effect counteracts

Translation

At long last,
Quirites,
Catiline,
being out
of his mind
with rage,
fuming with
criminal
intent, as a
disease work-
ing nefarious-
ly against the
fatherland,
with fire and
sword against
you making
threats, out
of the city we
have thrown,
or allowed to
escape, or mere-
ly permitted to
march out
followed by
words of "fare-
well;" he has
departed, gone
away, escaped,
broken out.
You don't know
the power of the
dark side. Luke,
I am your father.
To boldly go
where no man
has gone before.
We are going to
see the wizard,
the wonderful
wizard of Oz. How
much wood would
a woodchuck
chuck if a wood-
chuck could chuck
wood? Look at the
time! My wife will
kill me!



the apparent generosity of the wide spacing.

Third, the left-lower bulbosity on the e and the c, together with the open bottom of the descender of g and those powerful extensions, clearly suggest that he rode the other bus.

And yet, in what we must refer to as the right-hand or oblique half of this world-view, there is that rebellious serif on the upper-case T, lightly refracted in the J, the Q, and the Z (in the full alphabet). Clearly, this represents a spirit not completely at home in the strict and orthodox tradition otherwise evident elsewhere. This curious sense of opposition manifests itself, too, in the ever-present confusion of the *f* and *f*, as well as in the ligatures, especially the *fi* and *st*.

THERE is, however, an immanent message to this work, subversively clever by being obvious, and that is in the sample text offered by John Baskerville. The citation of the first lines from Part II of Cicero's attack upon the governor of Syracuse, Lucius Catalina, is such furious, unbridled, raw, vituperation that it is a wonder the government of the day allowed this typeface to appear.

In our day, when handwriting, indeed writing of any kind, has been allowed to disappear into the otiose Platonic world of text-messaging, I hope I have demonstrated that a close study of the printed word can yield liminal results above the superficial.

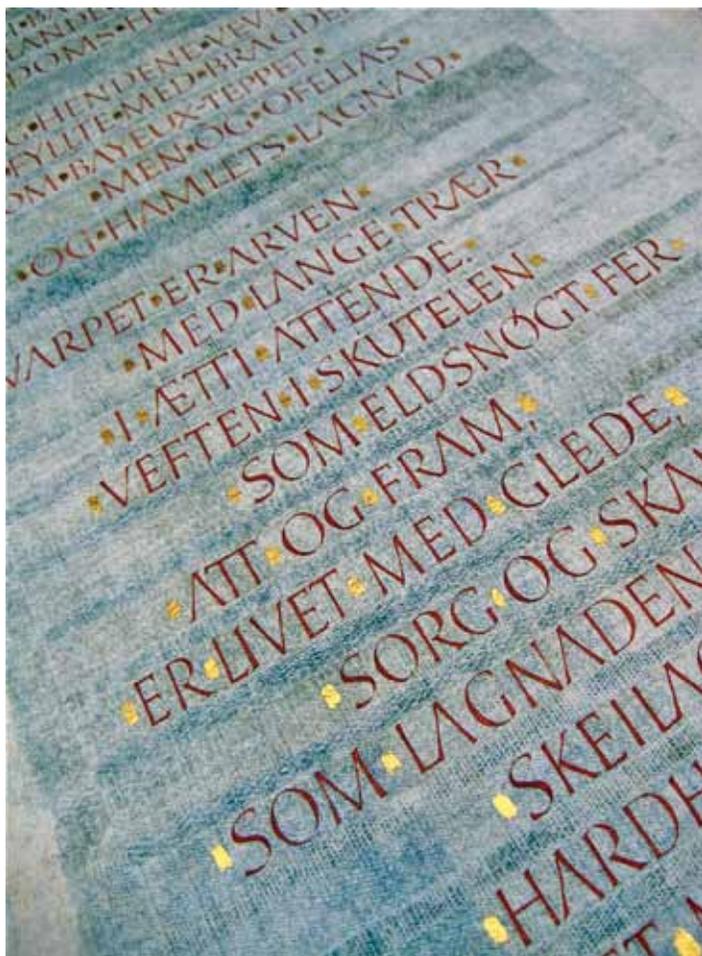


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www.firingan.com

Borghild Telnes is a Norwegian calligrapher who has studied art history at the University of Oslo, followed by Einar Granum's School of Drawing and Painting in Oslo and an extensive correspondence course in calligraphy at the Roehampton Institute in London. She often combines calligraphy with various printing and textile techniques, illustration and ornamentation, covering a range of different calligraphic styles. Borghild Telnes has exhibited widely in Norway and abroad.



Borghild Telnes

Combining techniques

Handwriting and ornamentation have always fascinated me. From the very first school years, I enjoyed working with letters, calligraphy and patterns. For as long as I can remember I have liked the idea of practising a particular skill, be it sewing, drawing or calligraphy. The aim was, and still is, to always obtain a better result and to combine different craft techniques. It is a very slow process but a lot of fun!

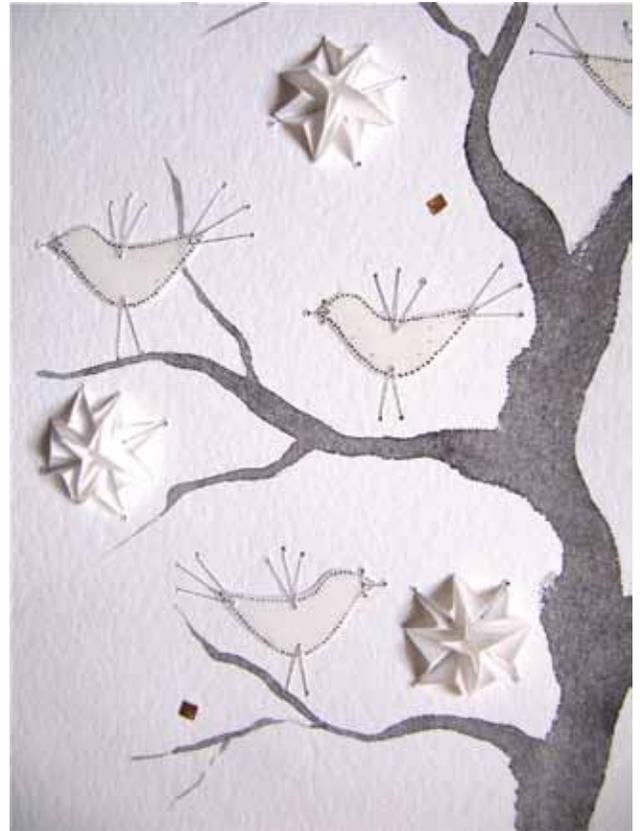
During the last few years I have tried to do printing from my grandma's old textiles and then do calligraphy on the prints. It is quite a slow process, which needs good planning. I will explain how the piece "The Hands That Weave" was done. First, I analysed the text and decided which letter forms,

technique and colours to use. At this stage I worked with thumbnail sketches, lots of them, to keep more than one possibility open. Second, I did the printing. In this case I used an old table runner to make a monoprint by placing the textile on a glass plate with printing ink and took it through a cylinder press. I then had to make a paper grid and made another print on the same paper to get the lines for the calligraphy. The third stage was to do the calligraphy using Brause nib and walnut ink. It is vital to do more than one print when you work like this. It is not easy to do corrections once the calligraphy has been done, and to have more prints to work on makes you relax.



Previous page: "The Hands That Weave", text by Olav H. Hauge. Monoprint and calligraphy on paper. Size: 22 x 50 cm

"Guardian Angel for Letters". Embroidery, collage and calligraphy on paper and linen cloth. Size: 15 x 35 cm



Detail of "Birds in Tree". Embroidery, origami and ink painting on paper



Alphabet trial copy. Monoprint and calligraphy on paper. Size: 20 x 15 cm





Our relationship with type has changed in the digital world. Every day, we have to decide which font to set our writing in – people all over the world are engaged with typography more than any other time in history.

Who hasn't read a document in standard Times New Roman or seen hundreds of logos designed in minimal Helvetica? Font names, once only known to typesetters and printers, are now part of everyone's vocabulary.

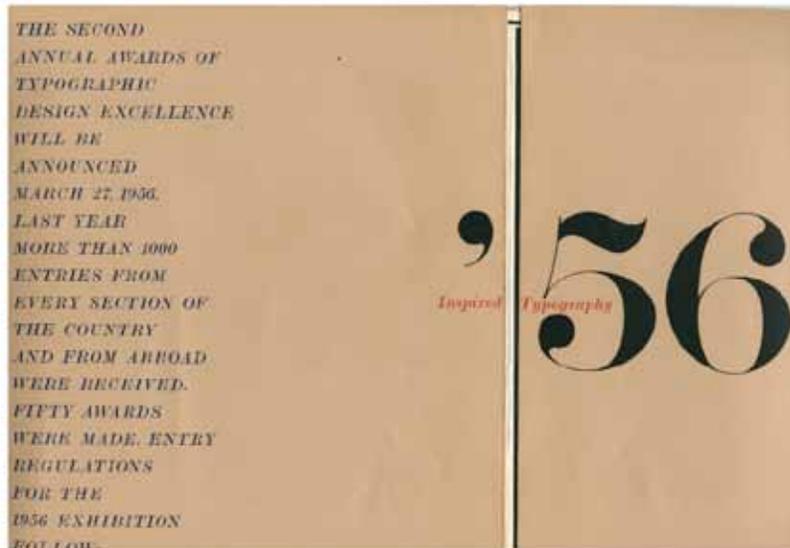
These fonts did not just appear with the advent of computers.

Most of the well-known fonts were digitised from letterforms that had been used for centuries. Master craftsmen carefully designed every letter of every font, leaving behind a tangible record of one of the world's most important industries. The historical origins of typefounding have survived through the years and now form the Type Archive's national collections.

The Type Archive is preserving this legacy and helping to bring the beauty and relevance of letterforms to the wider world, both today and into the future.

The Type Archive
100 Hackford Road
London
SW9 0QU





Herb Lubalin, design for the TDC2 Call for Entries

TDC Celebrates Its 65th Anniversary

Carol Wahler is celebrating her twenty-eighth year with the Type Directors Club as Executive Director. Ms. Wahler has a type background from working in her families' businesses that spans starting with the period of Ludlow typesetting in the 50's through today – the digital world.



Carol has been editor of the TDC newsletter, *Letterspace*, and integrally involved in other committees, especially the annual competition, annual book, *Typography*, and the traveling exhibits.

Prior to her position, Carol raised two children, Adam and Samantha, while graduating magna cum laud from William Paterson College where she received her B.A. degree in Art History. She has four grandchildren. Carol lives in Westport, Connecticut with her husband Allan.

The TDC has been successful in part because of its constant adherence to its mission and the fact that there is a very strong Board of Directors, who are more than names on an organization listing. They are active in both thought and deeds. Putting their efforts and time into projects and programs that are not only relevant but are proactive in an ever-changing industry.

In October 1946 the Advertising Typographers Association published a self-titled newsletter announcing the newly-created organization. It was a time when most advertising agencies began employing type experts. Designers kept trying to improve their designs and create new ones. There was much research into discovering reader reaction to different kinds of type. New advances in the industry helped raise the importance of typography. The association quickly saw a need for their skills.

Today, 65 years later, though the profession of type directors is few, most people are type directors as they sit in front of their computers, the mission has remained the same—the Type Directors Club is the leading international organization whose purpose is to support excellence in typography, both in print and on screen. TDC continues to guide the industry in the finer typography.

Type is everywhere. It is needed in at least 99.9 % of all designs. Though technology has had many advancements, designers still question the appropriate use of typefaces. TDC has continued to evolve with the times.

In 1955, the first TDC competition was created for members only. The following year, 1956, the competition was opened to the world. Today, as TDC has begun accepting entries for its 58th annual international communication design competition, it receives entries from as many as 34 countries. What has changed? The Call for Entries is not printed on paper, but sent electronically in digital form. Entries can be uploaded as files instead of mailing them in. But, the winners will still be published in the annual book, *Typography*, and displayed in seven exhibits traveling around the world.

The designer of the first electronic Call for Entries was Matteo Bologna, Mucca Design. Entrants were able to type their name in, and see it appear in a Chinese letterform. The Call encouraged all Type Snobs.

This year, Paula Scher, Pentagram Design New York, has created a moveable image that changes when one goes back to the TDC website home page.

TDC has three three competitions. In 1999 the Typeface Design Competition began. it has become the premier typeface design competition in the world. TDC Title Design is the newest contest. This is the third year that winners in motion title design are being recognized.

Education has been the most important part of the mission, through classes, seminars and programs with schools, most notably, Type at Cooper, a semester of type design taught at The Cooper Union. All students must apply and be accepted into the program. A certificate of type is awarded to the graduate students. The certificate is the first of its kind in the United States. Pratt Institute has its own TDC Student Group. This year, Type Masters Week gave the opportunity to attendees to study type design with the masters: Luc[as] deGroot, Cyrus Highsmith, Alejandro Paul, and Erik Spiekermann.

Non-Latin weekend seminars featuring Arabic, Cyrillic, Greek and Hebrew are taught by professional from various countries.

TDC has also begun to videotape Type Legends which will appear on its website, tdc.org.

What began with a small group of advertising agency type specifiers meeting in 1943 to discuss their profession has grown into a well-respected and influential organization whose desire to educate the young, industry beginners and the established professionals to keep abreast with all the newly-invented devices, both hand-held and desktop is what makes the Type Directors Club an association with continuous goals and dreams.

Type Directors Club
 347 West 36 Street,
 Suite 603
 New York, NY 10018
 t: 212-633-8943
 f: 212-633-8943
 e: director@tdc.org
www.tdc.org

Top: Matteo Bologna, Mucca Design
 Bottom: Paula Scher, Pentagram Design

To earn this distinguished title submit your work in this year's Type Directors Club competitions.



COMMUNICATION DESIGN

TDC 57: Our revered competition recognizes typography in all aspects of design. Feed your ego.

TYPEFACE DESIGN

TDC2: Pit yourself against elite masters of typeface design. Bring snobbery to a new level.

MOVIE TITLE DESIGN

TDC INTRO: Heavyweight titleists bring typographic brilliance to the big screen. Throw yourself into the ring.

tdc
 THE 58TH ANNUAL
 TYPE DIRECTORS CLUB
 COMPETITION

Enter the
 world's
 premier
 typography
 competition



ENTER

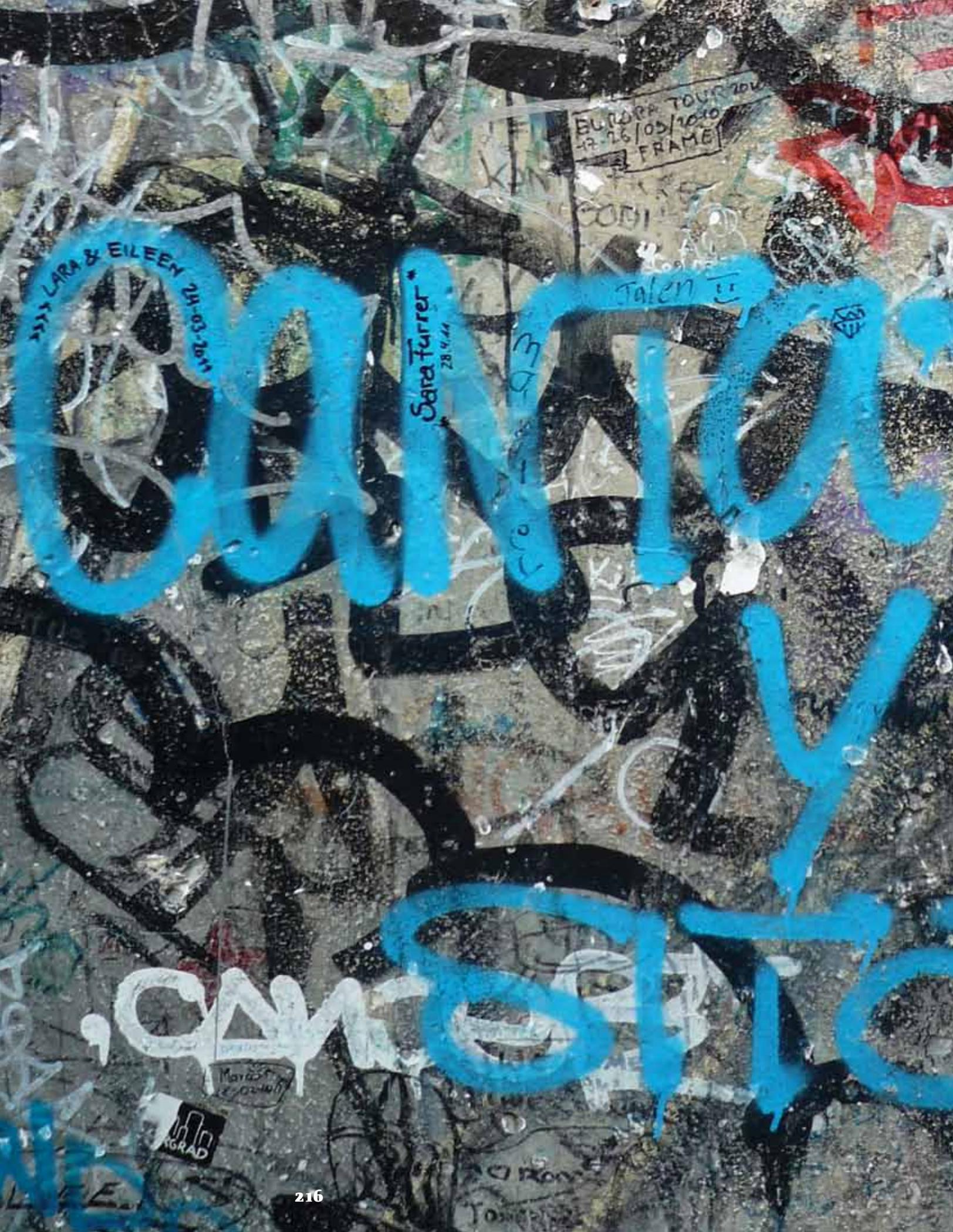
Communication
 Design

ENTER

Typeface Design

ENTER

Movie Title
 Design



EUROPA TOUR 2011
17-26/05/2010
FRAME

LARA & EILEEN
21-03-2011

Sara Furrer
28.9.11

Jalen

QAN

GRAD



t.r.u.

typographic research unit

The graffiti opposite was part of the Berlin wall, it was the visual expression of a city and country divided.

Graffiti is writing or drawings scribbled, scratched or sprayed illicitly on a wall or other surface in a public place. Graffiti ranges from simple written words to elaborate wall paintings, and has existed since ancient times, with examples dating back to Ancient Greece and the Roman Empire.

Typographical design is at the artistic core of graffiti, the pure power of expression is captured in the energy of the letter forms, which are true expressions of direct communication.

Graffiti may also express underlying social and political messages and a whole genre of artistic expression is based upon spray paint graffiti styles.

Graffiti ranges from the unabashedly ugly to the unavoidably beautiful. Layer upon layer builds a gravitas in a way that typography could not achieve.

The typographical research unit is based in the dreaming spires of Oxford, shining a light for how typography should be correctly used from an understanding of the past to help the development of the future.

typographicresearchunit@gmail.com



Name: Panos Vassiliou **Company:** Parachute® **website:** parachute.gr **email:** info@parachute.gr
Panos studied Applied Science and Engineering at the University of Toronto. In his transition years from engineering to typography he left his high profile job, got involved with a theatre company, founded a design studio and pursued a teaching career at George Brown College. A few years later he started a publishing company. He designs typefaces since 1993, including commercial fonts as well as commissions from national and international companies such as Ikea, Kraft Foods, Financial Times, National Geographic. He is regularly invited as a guest speaker to conferences and seminars, to speak on typography and related topics. In 2001 he started Parachute® setting the base for a typeface library that reflected the works of some of the best contemporary Greek designers, as well as creatives around the world obsessed with type. He has received several international awards such as a Gold Award from the European Design Awards 2008, three Awards for Excellence in Type Design from the International Type Design Competition Modern Cyrillic 2009, a Silver Award from the European Design Awards 2010, three awards from Granshan 2010. In 2011, his Regal Pro was selected for the Creative Review Type Annual 2011 and most recently he won an award in the Communication Arts Annual Competition 2012.

Emotional type design

Using type to communicate identity and emotions

- by Panos Vassiliou

Designing typefaces has become in recent years a sophisticated process. All major media brands invest heavily on corporate branding and design as a means of differentiating themselves from competitors. A typeface is equally important as it greatly influences the unconscious perception of the anticipated target audience.

The visual personality of the typeface and its association to certain emotions and shapes is critical when it comes to attracting the right audience.

A rightly tailored typeface, which reflects the essence of the brand, creates a consistent visual identity which strengthens the product and projects an attractive and easily perceived personality.

Along these lines, I was called some time ago to design a typeface series for an international fashion magazine for women.

The Brief

According to the brief, this typeface had to be elegant, luxurious, sexy, vibrant, reflect the female sensitivity and take into consideration a modern woman who is more proud, more connected, more spontaneous, open-minded and eager to try a whole host of new products and services.

The Solution

Targeting this consumption-wise and well-educated woman, required a typeface that is not strictly based on classic forms, but *incorporates several distinct elements that express a modern woman's personality and the products she consumes.*

Thus, I set out to design a whole *series of 5 related superfamilies* which not only emphasize femininity but also reflect both the romantic as well as the dynamic side of the female personality. In that respect, *elegant curvy details* were introduced in order to establish a link to the female physique (fig. 1); *teardrop terminals* which reflect a woman's sensitivity (fig. 2); *pronounced quirks* on upper and lower arms for her eyelashes (fig. 3); *high-contrast, sharp corners* at thinning terminals for her high heels (fig. 4); *alternate glyphs* for the woman who prefers to express her individuality -rather than slavishly follow trends- by using various accessories which can dramatically change her appearance (fig. 5); *elegant endings and long curves* to reflect her predisposition to dream (fig. 6); *bell-shaped serifs* with an inward rather than outward direction reminiscent of streamlined seventies fashion which is currently making a comeback (fig. 7).

Conclusion

During the creative process, type designers may add certain characteristics borrowed from different shapes and forms in the environment, which ideally may lead the reader or viewer to associate type with its environment, a particular time in history, a product or emotion.

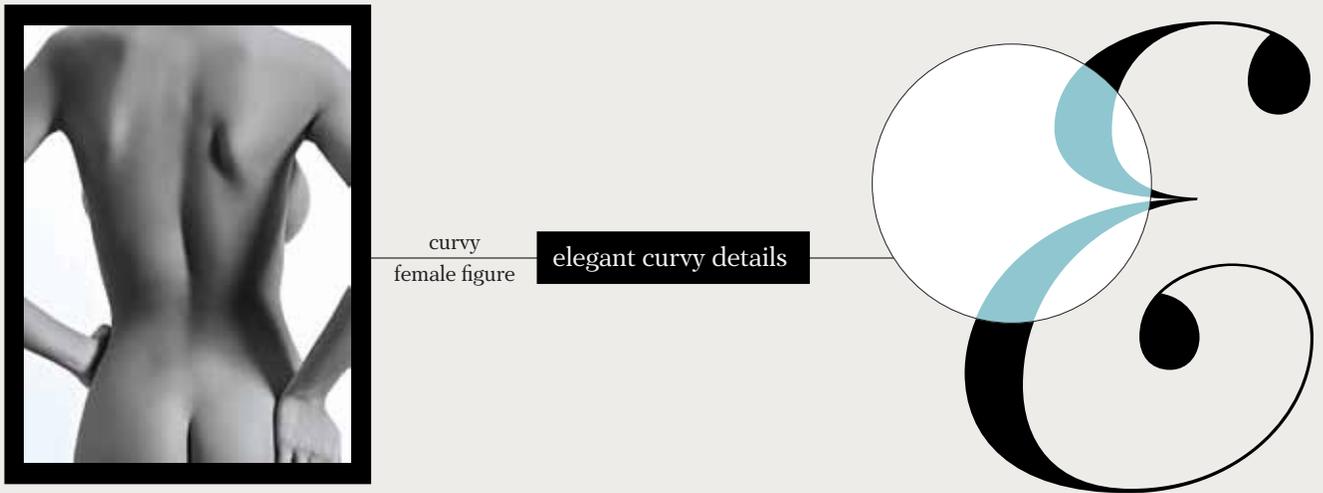


Figure 1. elegant curvy details establish a link to the female physique

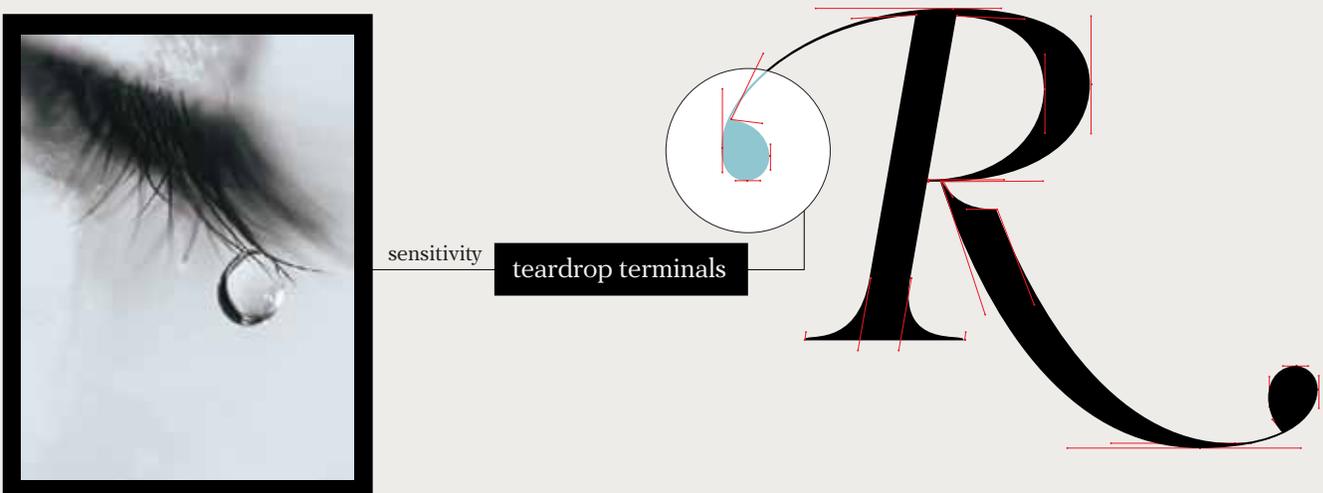


Figure 2. teardrop terminals reflect a woman's sensitivity

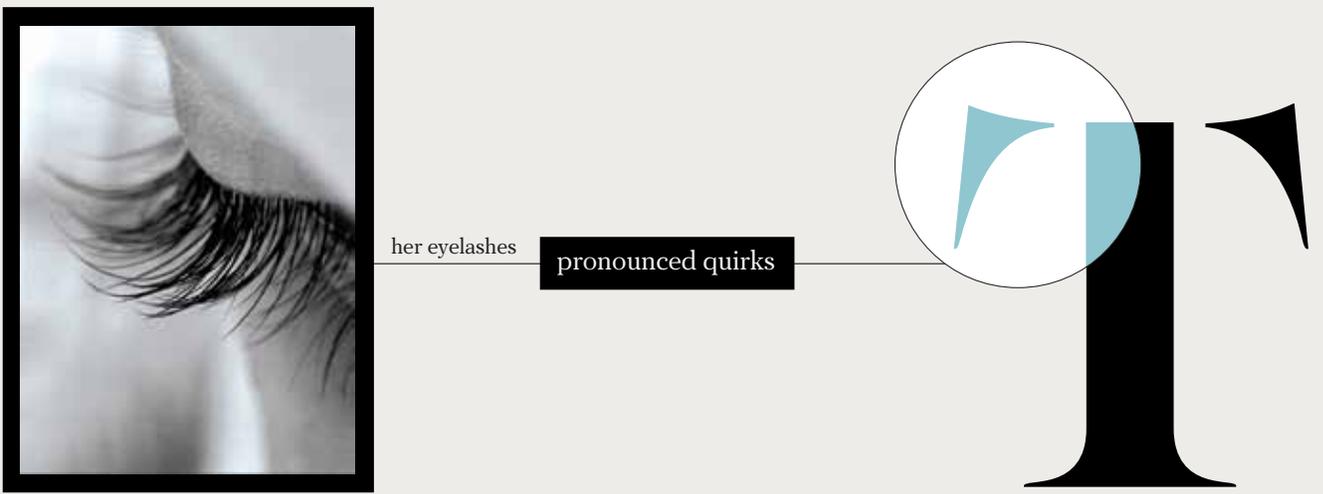


Figure 3. pronounced quirks on upper and lower arms for her eyelashes



her high heels

high-contrast sharp corners

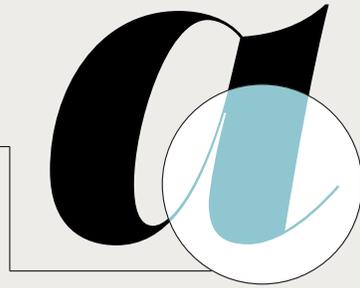


Figure 4. high-contrast, sharp corners at thinning terminals for her high heels



individuality,
accessories

alternate glyphs

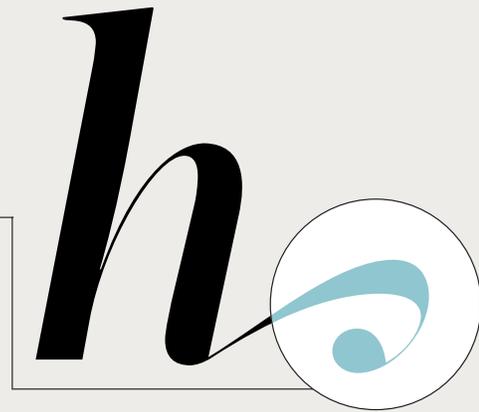


Figure 5. alternate glyphs for the woman who prefers to express her individuality with various accessories



the dream

elegant endings, long curves

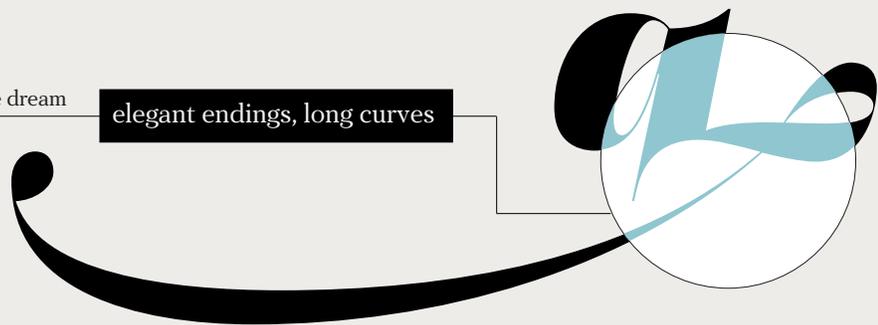


Figure 5. elegant endings and long curves to reflect her predisposition to dream

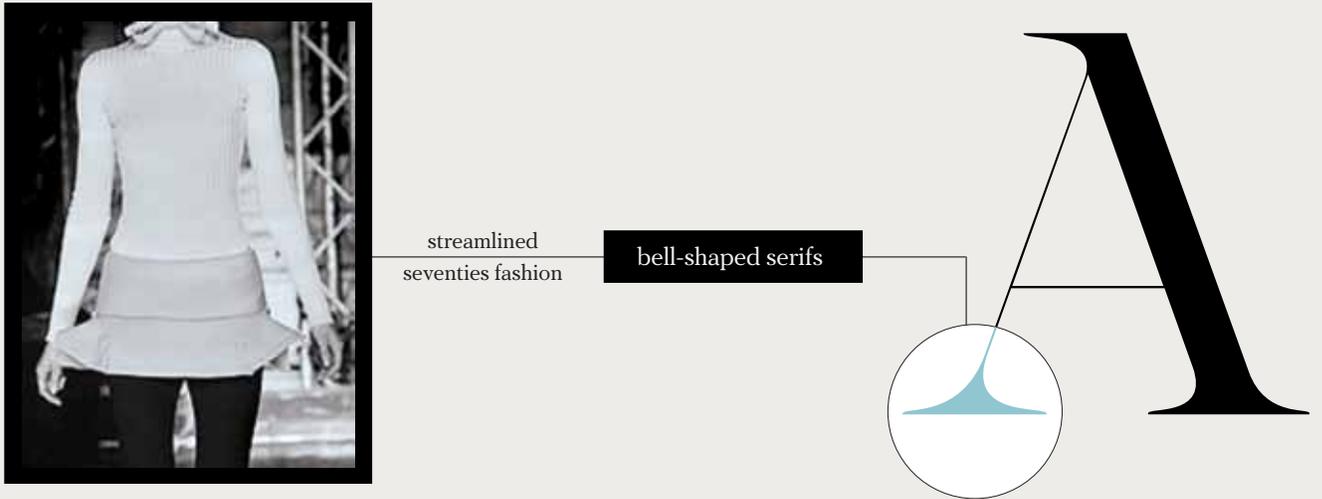


Figure 7. bell-shaped serifs with an inward direction reminiscent of seventies fashion

WONDERBRA
Highland
Agora36
Imagine
Energy
Skateboard
MEGATRENDS

Figure 8. Regal Pro, a series of 5 related superfamilies was designed to accommodate the project's requirements



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<http://sophie-verbeek.com>

*Sophie Verbeek studied Business Administration in Reims and London, followed by History of Art in Dijon, where she discovered the works of Dotremont, Hartung and Alechinsky and started practising historical calligraphy. Her research into a free, liberated gesture, far from pure aesthetics, was encouraged by Roger Willems and Brody Neuenschwander, and further strengthened by ten years in the Black Fingers calligraphy group. Her latest book, *Écriture de lignes, écriture de fils (Writing lines and threads)* was published this year. She has exhibited widely.*

Sophie Verbeek

Free Gesture Calligraphy

Not as easy as it looks



BEFORE starting free gesture calligraphy, you have to plan the technical aspects: the type of tool, quality, size and colour of the paper, the type of medium, its flow and colour. Then, the speed of the gesture, the pressure of the hand, the grip of the tool and the layout of the design need to be taken into account. Once defined and mastered, these should be put at the back of your head to allow the mystery of creation to take place. Relax your body, let your mind expand and accept what may or may not happen. It's all about experimenting, trying out what works for you and acknowledging your capacity to let go. There are days when you have to admit that you should just put the pen down and go out for a walk!

I usually use smooth white paper (Lana or Canson 300g) but other flat supports can also be used. The oblique pointed pen used for Copperplate or Spencerian, has become a favourite. Instead of holding it the traditional way, I hold it with a ruling pen grip. It gives me the freedom to let go my whole arm, using my shoulder and body, rather than only my wrist. I work with Chinese ink,

◀ **Printemps (2011)**

56 × 76 cm. Ink, watercolour on paper

Monocondyle VII (2011) ►
24 × 32 cm. Gouache on paper

Lignes (2011) ▼
15 cm × 18 cm. Ink on paper



watercolour and gouache, all of which dilute well in water. In order to make elegant lines and curves, the speed of the gesture has to be relatively fast and smooth. The trick is to visualise in advance what you want to do, observing the white of the page, instead of looking at the mark you are making. Remember that your first mark will have a direct effect on the other marks, so the beginning is important.

STARTING off writing something legible always helps me to structure my work. Only then can I stretch out, allowing new shapes to be created. I enjoy overlapping lines together, pulling wildly on curves and exaggerating the size of loops creating lovely counter forms to play with.

Free gesture calligraphy is demanding but not inaccessible. Having a solid background on historical forms helps, because it gives you a vocabulary of shapes to choose from. However, what is more difficult is the capacity to let go the mind, in order to allow something magical and beautiful to take place. Work, perseverance and a lot of humility are needed to create free flowing lines. The path is long, but the journey is well worth taking!



Bas Vlam is a calligrapher educated in the Netherlands and the UK, founder and present chairman of the Norwegian society Kalligrafisk klubb and teaches calligraphy in workshops “everywhere” in Norway. Bas has participated on exhibitions in Norway, Japan, Russia, Serbia and UK and has contributed to several books and articles. His book *Kalligrafi—a life with letters* was published November 2011.



Bas Vlam

At play

Letterforms and writing tools

WHEN working on commissions or ideas for an exhibition I often end up playing with letterforms and writing tools. I enjoy refining these sketches and ideas into new pieces of calligraphy for my own pleasure and sometimes even use them towards a client.





↑ The “mediaeval” capitals were made while doing a job for the University of Bergen, recreating a page from ca 1250. On that page was depicted an “S” and I said on one of our meetings that I could make similar letters just for the fun of it. And so I did!

← The “Christmas alphabet” was made while playing with double pencils, removing parts of the written letters along the way and adding berries and leaves normally associated with the festive season. I wanted it to look “jolly” and used red and green gouache for the same reason as mentioned above.

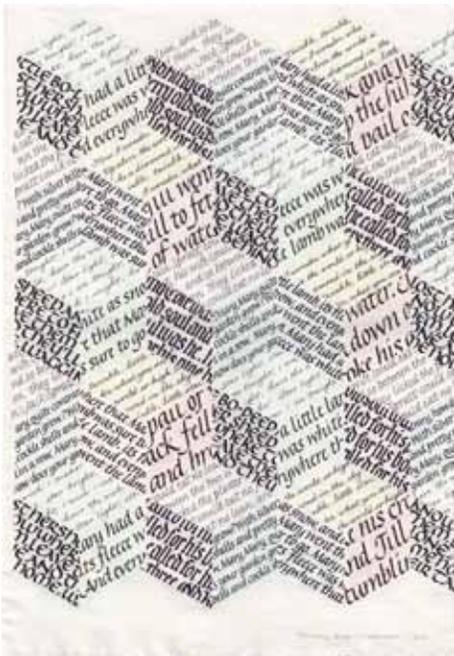


Carol Von Haden studied geology and computer science at San Francisco State before expanding her interest in graphic arts at Laney College. She freelanced for years in graphics and oversaw Y2K preparations for the design and graphics at GES Exposition Services, spending her last nine years there as a designer. She now splits her time between her home in Marin County and her country retreat on a volcano in Northern California.

Carol Von Haden

Anne Yamasaki's wit and whimsy

With her we lost one of our own



What you see isn't what you've got
The 1965 "Responsive Eye" exhibition at the Museum of Modern Art attracted public attention to the ideas of Josef Albers and Victor Vasarely. Anne particularly liked Bridget Riley's work, "... but for me, constructivism was a dead end. Pushing the lettershapes around is much more fun."



IN THE solemn, earnest world of dedicated calligraphers, Anne added a light touch.

Behind a playful smile was an enormous appetite for odd facts. Aristotle said women had fewer teeth than men and light objects fell slower than heavy. Why did Ernst Mach reject the existence of atoms and molecules? She had fond hopes for Fleischmann, Pons and their promise of cold fusion in seawater.

San Francisco's largest mural on a public building is dedicated to her and her husband George.



Anne Yamasaki
1936–2010



Penguin capitals: lettering for laughs

The design first appeared in the 1982 “Sixty Alphabets” exhibition. It soon found its way onto tote bags and T-shirts. Anne didn’t mind at all.

It began as a lino cut of a penguin inside the bowl of a slab-serif letter D. Over time, in response to pleas and entreaties, other letters and ten more penguins were added.



Julian Waters: Expressive Lettering Design

I have been a lettering designer for 35+ years. I have worked for National Geographic, U.S. Postal Service, many publishers and design firms. My parents, Sheila & Peter Waters, and the legendary Hermann Zapf have been my greatest mentors. My work ranges from calligraphy to font design and typographic consultation. My typeface designs include *Adobe Waters Titling Pro* and large custom projects such as Jefferson's Monticello Visitor Center.

waterslettering@yahoo.com

Valentinus Thomas
Cupressae Collegium

Certificate titling

*Wall calendar
titling*

WORKS of ART

Das letzte
Landesaufgebot

I like to develop a new “feel” with my lettering for each new project.

Austrian exhibition titling

It may end up very refined or wild, or something in between, but I approach lettering as **design**. I use any tool or technique to put my vision on paper, with the end product in mind, but I have the most fun spontaneously demonstrating and playing.

The Speedball Textbook

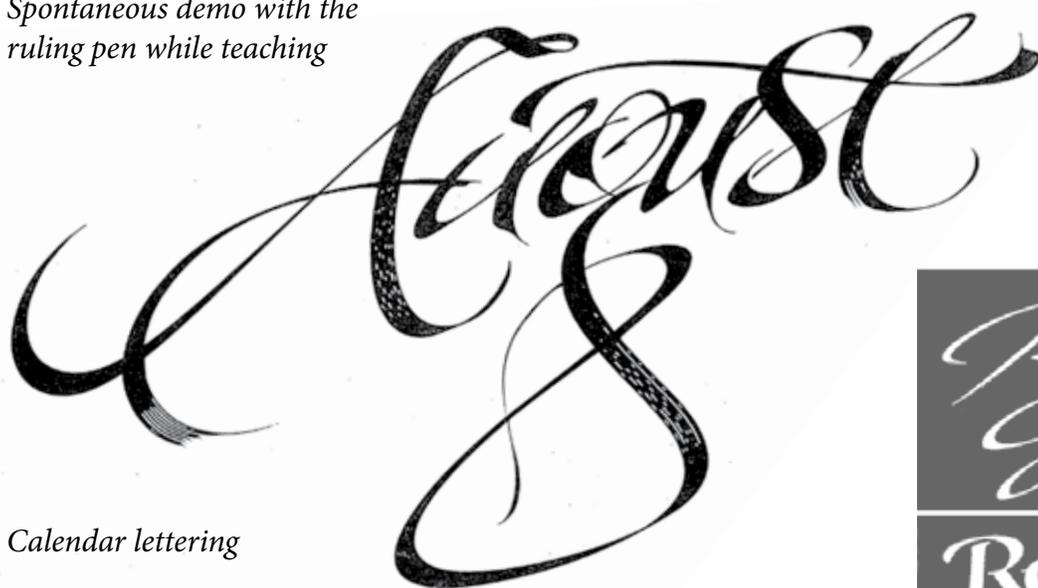
Book titling



Spontaneous demo with the
ruling pen while teaching



Logo roughs



Calendar lettering





Sheila Waters is an internationally renowned calligraphic artist and instructor whose career has been devoted to calligraphic commissions for royalty, museums, libraries, corporations, publishers and collectors for over sixty years. Born in England, she gained her Masters Degree at the Royal College Art in 1951 and was elected a Fellow of the Society of Scribes & Illuminators, London, at age 22. She immigrated to the USA in 1971 when her late husband Peter Waters became Chief of Conservation at the Library of Congress, started calligraphy classes for the Smithsonian in 1972 and was founding president of the Washington Calligraphers Guild in 1976.

Sheila Waters

The *Under Milk Wood* manuscript

Devising a Modern Hand From an Historical Model

IN 1961, when I was 32, I was given the commission of a lifetime: to produce a full-length illustrated manuscript book for a collector, Edward Hornby, the text to be my choice. I chose Dylan Thomas's radio play "Under Milk Wood", realizing it could make an interesting manuscript with its character names, stage directions, illustrations and textual variety. I became captivated with the richness of Thomas's literary style and humor, but my reading did not suggest any particular calligraphic script for the text. The hands in common use at that time were roman minuscules and italic, contrasted with roman capitals for long texts, and narrow roman minuscules, italic, blackletter, bâtarde and the elongated varieties we knew as Johnston's compressed hands (misnamed gothicized italic in the USA) for short texts and broadsides. None of these seemed to be a good fit for Thomas's text. The style for a manuscript of over seventy pages would have to be consistently formal enough to be legible and self-effacing, yet have energy to flow with the pace of the text. So what could I use? I felt that somewhere among historical scripts I would find my inspiration, so I spent a long time researching reproductions in the few books available to me in the early sixties.

The Writing

Before the 1960's, the tiny writing of the 9th century Carolingian period had been neglected for modernization by calligraphers as not being decorative or rich-looking enough to be of interest, even though the historical importance of the writing was recognized academically as being the antecedent of Italian renaissance humanist minuscules and therefore of our present-day roman types. Looking at a reproduction of a page from the 9c. Prüm Gospels with new eyes, through a magnifier, I noticed how the n's and m's "bounced" quite jauntily, like a wide, high-branched italic, with the legibility of formal roman minuscules, yet not really like either. I kept returning to it and my fascination

grew, particularly with the very wide bowls of d's, p's and q's. It took about a month to make my adaptation feel entirely natural and "drip from my fingers". I was trying to make it reflect the flavor of the play, never dreaming that later it would become a staple of the calligraphic repertoire, to be joined by the adaptations of other scribes.

The Format

Then came designing the format. Instead of having text columns and marginal illustrations in the same place on every page opening, I planned a four double-spread rhythm of changing the text column positions and using a different color for the character names and stage directions for each of the four repeating spreads, the page size 10.5 by 17.5". I wrote a "trial" run of eight pages, on vellum, with illustrations and gold leaf, for an exhibition at the V&A Museum, afterwards kept by Hornby as a "hostage" until he received the finished ms. I wrote several pages on vellum before starting over on handmade paper. The show-through of marginal illustrations in the trial was not pleasant and I was beginning to feel that vellum and gold leaf were somehow incompatible with Thomas's text.

To my shame I kept Edward Hornby waiting seventeen years for the finished book because so many other important things interfered, such as the birth of our third son Chris, deadlines for countless regular commissions, the Florence flood of 1966 that changed our family's lives and our resultant move to the USA in 1971. Eventually the manuscript was finished, with an innovative binding by Peter, and delivered in 1978. Seventeen years later Hornby sold it to Sir Paul Getty and it is cared for in his famous Wormsley Library in Buckinghamshire, UK. In 1999 the manuscript joined 105 of Sir Paul's favorites from his 10,000 item collection of manuscripts and fine bindings, in a three-month exhibition in the Morgan Library, NYC.

Some of the trials in developing a modern hand for over 70 pages of text.

and brooch and bombazine black,
butterfly choker and bootlace bow,
coughing like nannygoats, sucking
mintoes, fortywinking hallelujah;

Upright Italic: too busy and heavy

ΕΤ ΜΙΝΙΣΤΡΑΝΤ ΕΙ;
CUM ΑΥΤΕΝ ΑΥΔΙΣΕΤ ΗΣ QUOD ΙΟΗΑΝ
ΝΕΣ ΤΡΑΔΙΤΑΙ ΕΣΤΕ ΣΕΚΕΣΙΤ ΙΝ ΓΑΛΙΛΕΑΜ.
ΕΤΡΕΔΙΤΑΙ ΟΥΤΑΝ ΑΖΑΡΕΘΗ ΟΕΝΙΤ ΕΧΑΒΙΤΑΙ ΟΙΝ ΑΠΟΡ-
ΝΑΟΜ ΜΑΡΙΤΑΜΑΜ ΙΝ ΣΙΝΙΒ: ΖΑΒΟΥΛΟΝ ΕΤΝΕΡΘΑΛΙΜ: ΟΥΤ
ΑΔΙΜΠΛΕΡΕΤΑΙ ΟΥΟΔ ΔΙΟΤΑΙΜ ΕΡΕΤΑΙ Δ ΠΡΟΦΗΤΕΑΜ;

Extract from the 9th century Prüm Gospels

dark and still foghorning, and drags out his
helmet from under the bed; but deep in the
backyard lock-up of his sleep a mean voice

Too fussy and "medieval"

dark and still foghorning drags out
his helmet under the bed; but deep
backyard lock-up of his sleep a voice

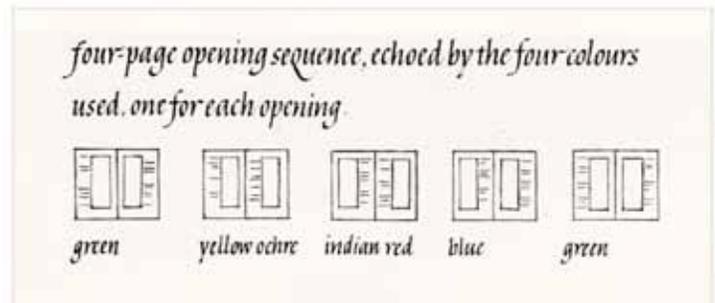
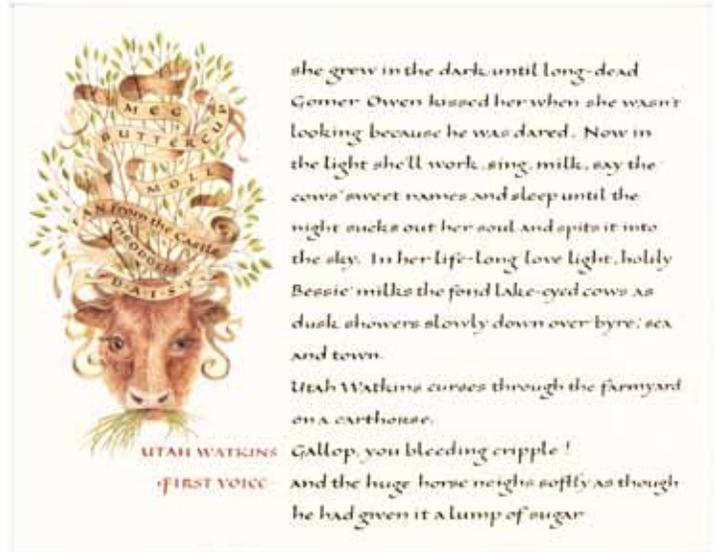
Too heavy and pen angle too flat

Alone until she dies, Bessie Bighead, hired help,
born in the workhouse, smelling of the cowshed,
snores bass and gruff on a couch of straw in a loft
in Salt Lake Farm and picks a posy of daisies

Too light and too cursive

clocks that cataract their ticks, old time
weeping clocks with ebony beards, clocks
with no hands for ever drumming out time
without ever knowing what time it is.

At last the flow felt right for the ms



Top image: Daisy the Cow.

Middle: Seas covered with Eels.

Bottom: The four-spread format rhythm.

Signed books available from Sheila Waters

Foundations of Calligraphy. John Neal Books,
Greensboro, North Carolina 2006, 2008.

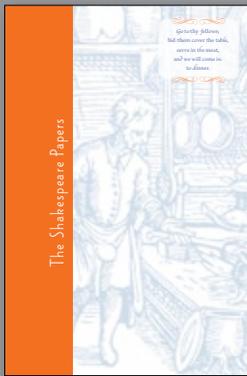
Under Milk Wood ms reproduction. International Letter
Arts Network, Santa Ana, California 1989.

Sheila Waters at Eighty: A Retrospective. Waters
Letterforms, Fairfield, Pennsylvania 2012.

Info. contact: waters_sheila@yahoo.com

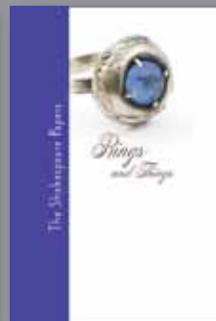
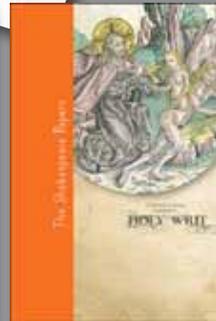


Robin Williams
writer • designer
robin@ratz.com

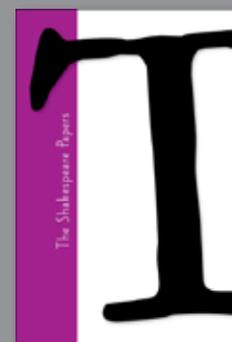


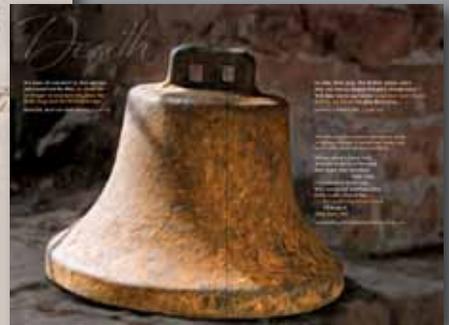
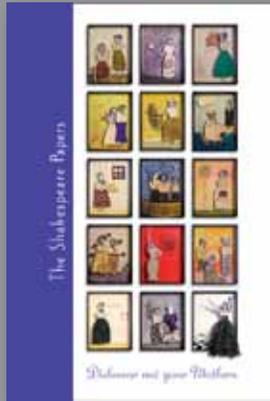
The past twenty-five years has seen greater changes in lettering and typography than have occurred in the entire history of the planet. I am so happy to be living in it and to be old enough to have been involved in the transition from the end days of Linotype (the last issue of the *New York Times* was printed in hot metal in July 2, 1978) through the various permutations of phototypesetting and press-type and having to trace headlines out of type catalogs and spec type according to the cpp of that font in that size from that typesetter and then have to correct type sheets with my x-acto knife. And it has been great fun to watch grungy fonts appear—fonts that could only happen digitally—and the backlash to digital technology in the DIY movement and a renewed emphasis on handlettering of all sorts.

The most momentous aspect of today's digital type is the recognition that this is the first time on earth (well, since the creation of movable and reusable type in 1450) that typography has been put in the hands of the masses, and look what we did with it! It's glorious! And often horrible! And why do we still—in this millennium—see typewriter apostrophes in million-dollar ad campaigns? Who is teaching these designers?!



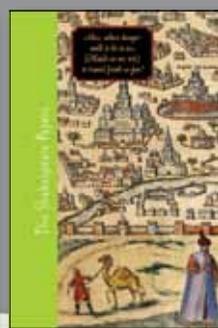
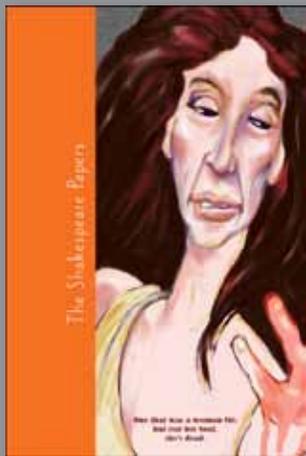
Because I went through traditional design school and grew up with frequent trips to the supply store and the typesetter's shop and hiring airbrush artists to create special effects and expensive photographers for even the smallest images and few full-color jobs because of the time and expense, I GLORY in the freedom I have today. Every day is an adventure in disenchantment and possibilities without leaving my desk! To this end, I created a hobby for myself, The Shakespeare Papers, where every other month I create a full-color, 20-page booklet about some tiny aspect of Shakespeare.



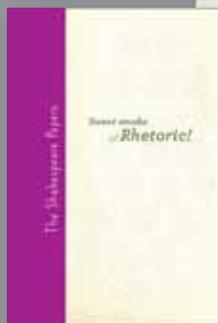
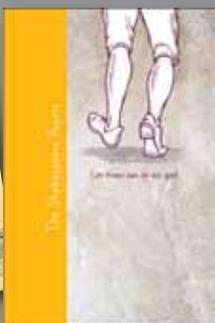
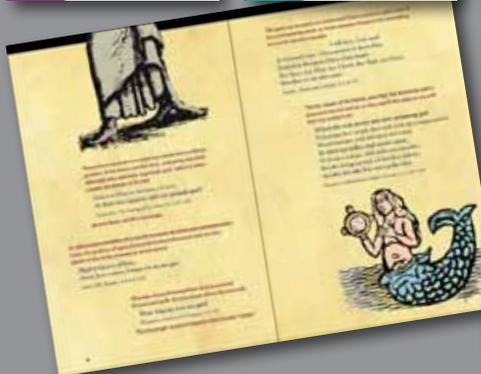


I get to combine my passion for type and design and Shakespeare and luxurious color all at once—with no client (that’s almost the best part). Every other month I get to play with yet more fonts, more alternatives, more experiments with clear communication, more illustrative options, and all the color I want for the same cheap price. Astounding. I am so grateful.

Robin Williams Santa Fe, New Mexico



Photography, illustrations, and Photoshop work is from the remarkable *John Tollett*.



Teucer Wilson

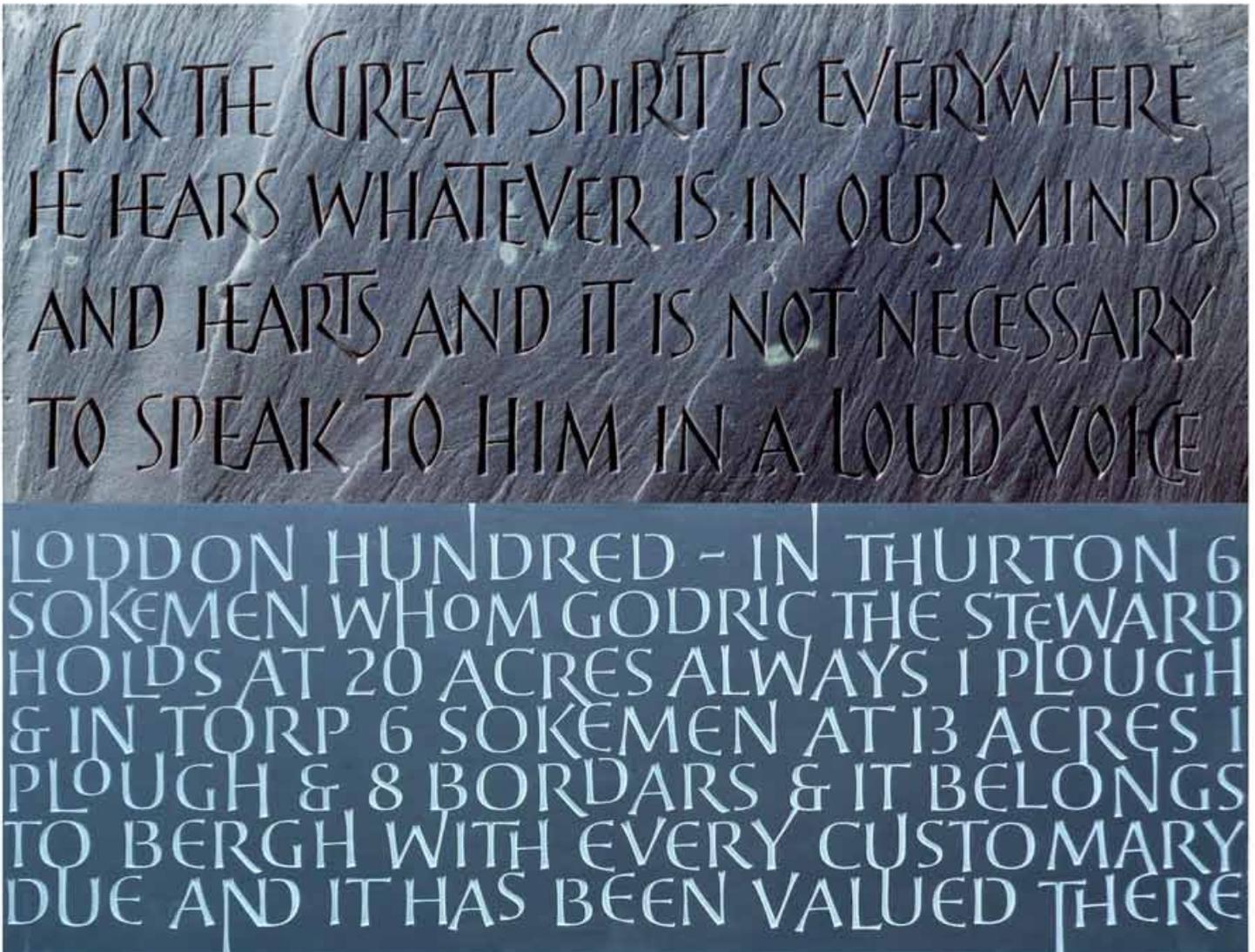
www.teucerwilson.co.uk



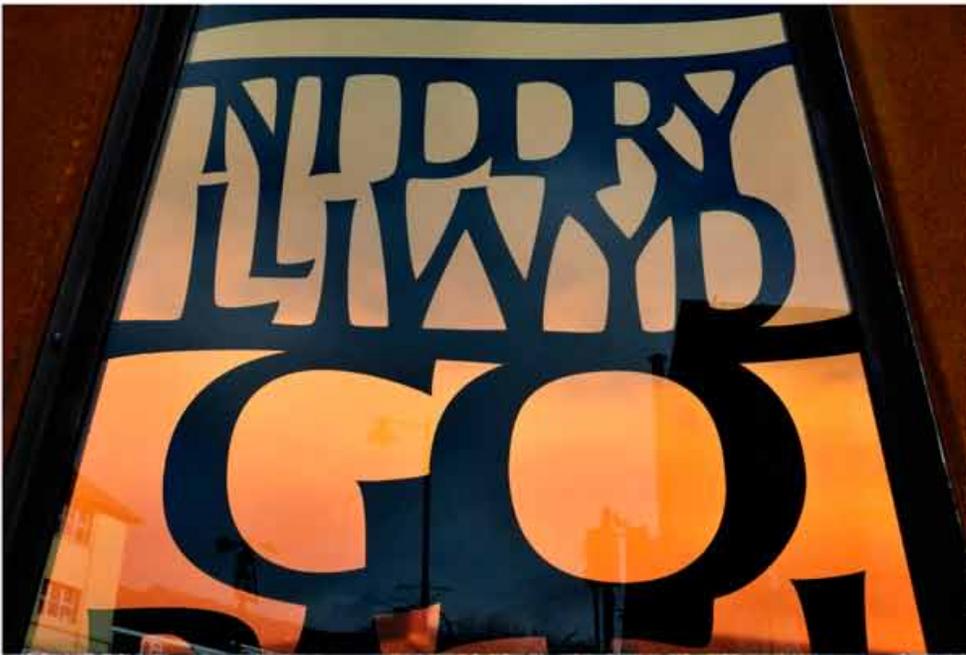
lettercutter & stone carver

Teucer initially trained as a stone mason and architectural carver at Weymouth College in Dorset before working at the Richard Kindersley Studio for 5 years. His workshop is in Norfolk and is busy producing commissioned work such as sculptural pieces either for private clients or public spaces, as well as exhibition pieces, signage, and memorial work.

"Because of my masonry training I naturally like to work in three dimensions, considering shape and form and exploring the interior of the stone as well as thinking two dimensionally when designing lettering on the surface of the material. In my work I tend to see lettering in a textural way, focusing on overall effect as much as individual letterforms, considering the spaces between and within the letters. I enjoy working freehand with sketches as well as using a computer as a design tool. I have digitised hand-drawn forms to create fonts and produced digital designs for CNC machining and sandblasting while keeping the discipline of hand-drawn lettering in my letter-cutting practice. I generally work in slate, limestone and sandstone, but occasionally in wood, glass, cast iron and steel."



Two Welsh slate inscriptions - the upper one is riven slate and unpainted, the lower one is honed and painted



These examples show a few different ways of working. The first image is a detail from a public art piece that I designed entirely on the computer. It is a printed layer encased within two thick layers of glass and set within a Corten steel frame. Below this is a cast iron piece that was sand cast from a carved slate pattern. To the right of these is a gilded riven Welsh slate inscription which was designed to create a textural band of lettering. The York stone memorial on the left is unusual because the counter spaces around the lettering were carved away rather than the letters. Below is an inscription for Laos.





Calligrapher and teacher living and working in New York City and Paris. Author of five calligraphy books and two tour books of New York City. Faculty of Society of Scribes Calligraphy School since 1998, former Director of the Calligraphy Workshop at the New School University, NYC, editor of *The Calligraphers Engagement Calendar* 1979–2005, exhibitions, lectures & workshops in the US, Europe and Asia.

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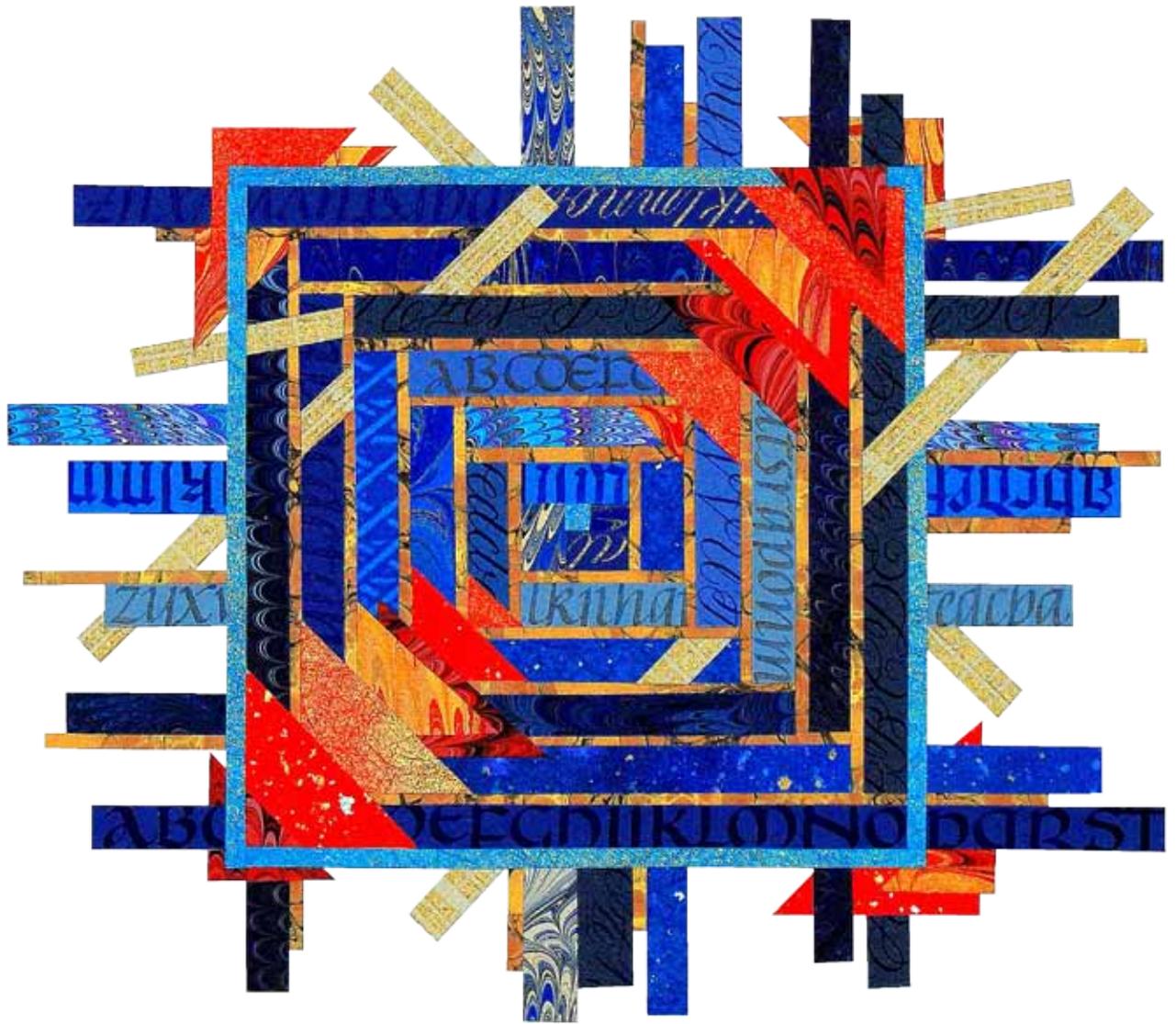
Eleanor Winters Calligraphy Quilt Collage



THESE images are part of a large series of works on paper, combining hand-painted calligraphic artwork with handmade marbled, paste and Japanese papers. An on-going project since the early 1990s, these miniature collages (ranging in size from 2 × 2" to approximately 12 × 16") have evolved from traditional patterns, such as log cabin and star patterns, to innovative redesign of these patterns to create triptychs, multiple block quilts, irregular and layered images, and stained glass window quilts, many of which are based on the glorious windows of French Gothic cathedrals. Calligraphic elements range from total abstraction i.e. strokes and curves of letters, to complete alphabets and lines of text.

Rose Window, Reims, 2004

Part of a series based on gothic stained glass, this piece substitutes miniature quilt patterns for the narrative panels and religious iconography of the original 13th century window, while preserving its mathematical proportions and traditional colors. (8.5 × 10.75")



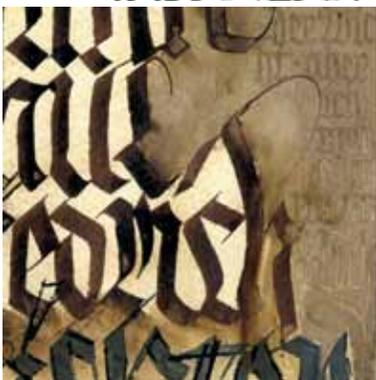
Michigan Weave, 2009 (Above)

Inspired by a sewn quilt in a Michigan exhibition, the triangular sections in the corners and extensions of the quilt strips beyond the borders of the traditional square block rework a classical log cabin pattern into an unusual and innovative design. Individual pieces are carefully positioned to give the impression of weaving, with the strips appearing to go under and over each other. (7.5 × 8.5")



Blue Moon, 2009 (Left)

A return to my calligraphic roots, this quilt features a complete 5th century Uncial alphabet. Revolving the pattern and leaving unfinished edges breaks the rectangular symmetry of more conventional quilt design. (5.5 × 8.5")



Andrea Wunderlich

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Since 2003, Andrea is working as a freelance calligrapher. She is teaching and working in her studio which is an old firestation in the city of Goldkronach, Bavaria.

Andrea is member of the Schreibwerkstatt Klingspor, Ars Scribendi and CLAS, travels a lot to attend workshops, e.g. the US conferences or the Sunderland Symposiums in the UK. Influenced by teachers like Ewan Clayton and Sheila Waters, she focused on basics, letterforms, spacing and historic alphabets during the last years.

Part of her teaching is introducing historic letterforms and their use to people who work in the restoration and crafts field . Many of her comissions have to do with traditional and especially gothic lettering which is still a lot in use, especially in Bavaria.

In her own work, she tries to go beyond those historic and traditional boundaries and is trying to find ways of transforming letterforms by experimenting. Her pieces can be seen nation- and worldwide, as e.g. at the Contemporary Museum of Calligraphy in Moscow, where Volker and her also created modern fresco in 2008.



Volker Wunderlich

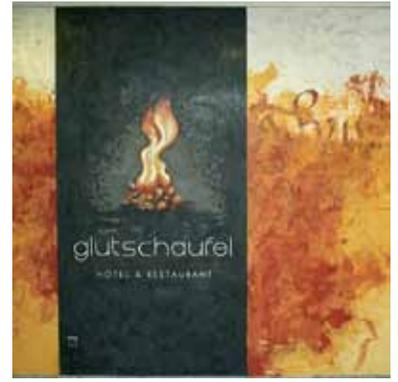
Together with her husband, painter Volker Wunderlich, they specialized on wall calligraphies. Volker´s profession is churchpainter, he has a master degree in historic painting techniques, like marbelling, wood grain, gilding and trompe l´oeil.

Both love teaching - professionals, private people and school children.

Basically, one can say , their success comes from knowing what they are doing. Craftsmanship, use of modern equipment, experimenting to reach the goal. Each of them focusing on what they are best in, Andrea as a calligrapher and Volker as painter and specialist for materials and techniques.

No wonder then that they developed that idea of modern frescos e.g., designing walls in Russia and Germany.

Inscriptions on walls have a long history...and it´s still alive!





BRENDA ZOBY, Melbourne, FL
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A Passion for the Pen: The Art of Georgina Artigas
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A Cautionary Tale: (Under)Estimations

In the summer of 2011, I accepted a commission to write out four sonnets and bind them into a small book. It was the first time I had made a manuscript book for hire, and, estimating that I could do it in about two weeks, I quoted a price for one original soft cover book and three printed copies.

I was given the typed poems and began by writing half a dozen lines of one sonnet in several different hands to determine the most fitting style for the texts. Once that was decided, I wrote out the rest of the sonnet and scanned all the lines individually. Then I used my computer to try out both centered and flush left arrangements. Because of the content and the prescribed form of each 14-line sonnet, my client and I agreed that a modified engrossing text, arranged flush left, with a decorated versal capital seemed the most appropriate treatment.

Next, I did some trials to arrive at the smallest comfortable x-height (3/32"), a pleasing inter-linear space (3/16"), and proper margins. For the titles, I settled on small caps, written with a larger nib. The result was an almost perfect square, so I designed a decorative band (based on a spacing device I had seen on an illuminated manuscript page dated 1938) to go beneath the text, thus creating a vertical format and a finished page size of 7" x 7½."

Thinking that I was making fair progress on the preliminary work, I then drew a two-line, decorated versal capital for each sonnet, coordinating

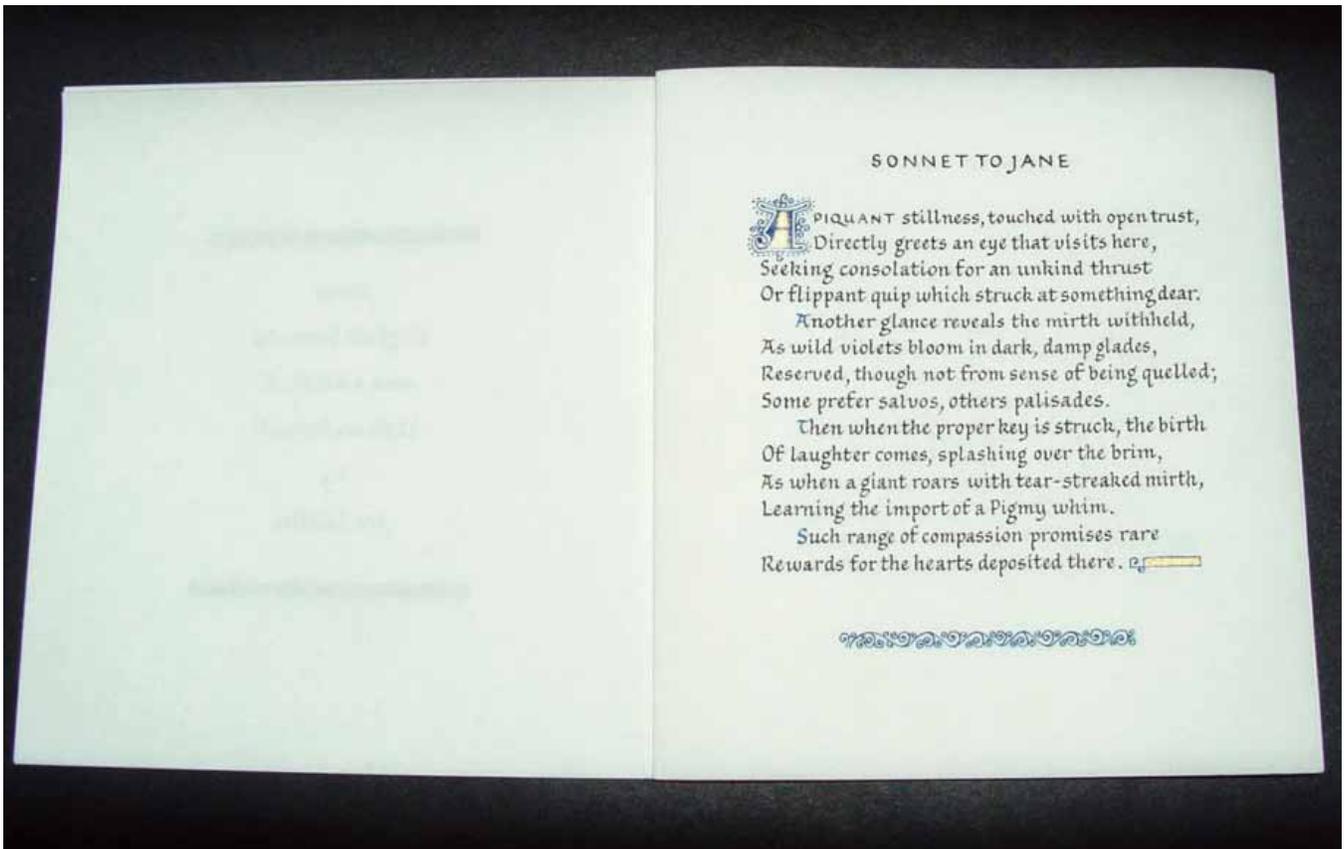
them with the decorative bands. By a happy accident, I also came across a sonnet reproduced in *The Universal Penman*, and I borrowed its system of indentations, which improved readability, helped to fill in some of the vacant space in the ragged right margin, and gave me an opportunity to add interest with a colored capital at the beginning of each indented line. Before the project was finished, I also thought of an illuminated spacing device to use on the final line of each sonnet, which would serve to center that line on the page and create a visual balance for the extremely uneven line lengths.

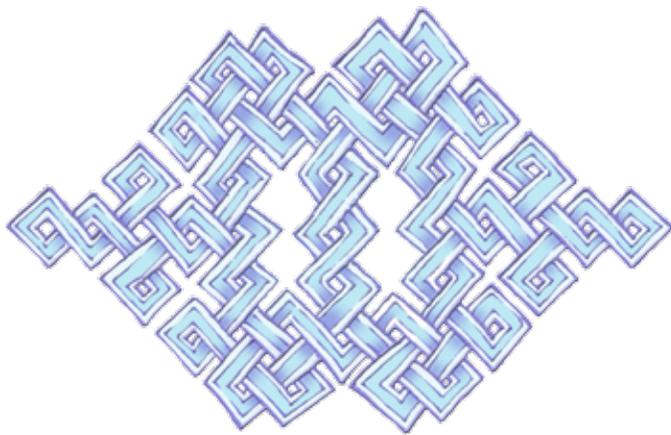
At this point, I decided to make the slim volume more substantial by adding a page at the beginning and another at the end, and I designed decorations to serve as a frontispiece and endpiece on those pages. Each innovation required some rewriting, some cutting and pasting to reposition lines, etc., but the improvements were well worth the effort. However, time was marching on, and I still had to lay out the title page and the colophon, decide what text paper to use (Zerkall Book), what type of book to make (codex), what binding (simple five-hole), what cover material (heavyweight, petal infused handmade paper), what flyleaf (Fabriano Ingres), what color to use for the text writing (a deep brown made by mixing Aubergine, Primary Green Light, and a little Black gouache), what color for the decorations (Azure Blue gouache), what paper to order for the printed copies, and finally, what type of box or presentation folder I should make to protect the books.

Once all of that was done, I made a careful first draft and a dummy book before I was finally ready to begin the actual production phase. I measured, cut, folded, and ruled guidelines on each of the eight folios in the single signature and then used a light box to faintly pencil in every word and drawing as a precaution since the exact length of some lines would be critical.

Days later, when I had written, drawn, and gilded a final draft to my (semi)satisfaction, I scanned each page of the original art and began to format the book in QuarkXPress to create three copies. After the pages were printed, trimmed, and folded, it was time to cut the cover material and flyleaves and assemble and bind the four books. The final step was to design and construct presentations folders, which would be tied with blue ribbons to match the decorations.

The entire project had taken more than twice as long as my original estimate; and while it wreaked havoc on my calendar, I enjoyed the process and learned many things. First and foremost, I realized that my initial mistake was to estimate how long it would take to simply write out the sonnets, reproduce and print the pages, and bind the four books. I hadn't taken into account the considerable amount of time involved in first *designing* every detail. I had also failed to allow for the time-consuming, back-and-forth exchanges with my client that were necessary at different stages along the way. However, the beneficial end result is that I should now be able to gauge the time requirements more realistically for similar jobs in the future, and possibly someone reading this will also profit from my learning experience.











Pattern for marbled endpapers: Kimberly Crick

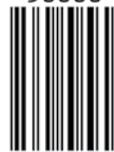
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