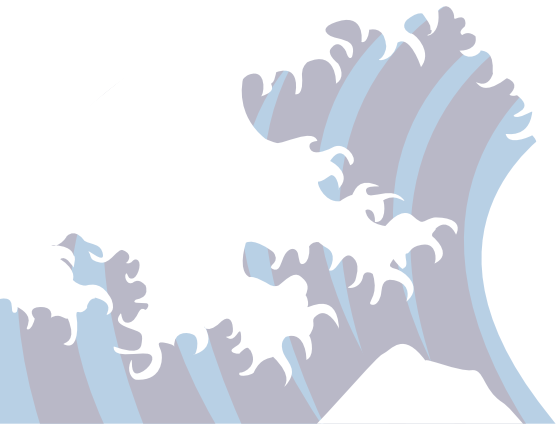


ATYPI 19 TOKYO

Wednesday–Saturday
September 4–7

☎+81-3-3570-9151
236 Aomi, Koto-ku, Tokyo, Japan







Introduction

WELCOME

Rediscovering typography in Tokyo, a city of change and tradition.

September 4–7, 2019, hundreds of type makers and type users from around the world will gather in Tokyo for the ATypI conference. ATypI 2019, the sixty-third annual conference of the non-profit Association Typographique Internationale, will be an incredible typographic festival in an enthralling, vibrant city.

ATypI Tokyo brings together typeface designers, publishers, developers, and educators from Japan and the broader typographic community. Tokyo is the perfect environment for this exciting international gathering: it is a crucible of hypermodernity and tradition, globalism and regionalism. ATypI is a global network that spans design professions, company sizes, and geographic areas of activity.

The conference is a stimulating environment where opportunities can arise to meet professionals from related industries, make connections across industries, and develop networks of learning, enterprise, and mentorship.

A stylized, layered blue wave graphic on the left side of the slide, with the text overlaid on its crest.

CONFERENCE PRICING

Conference Pricing

CONFERENCE PRICING
*ALL PRICES ARE IN US DOLLARS.

DAY 1 Workshop Registration Fees	Regular Pro Rate				Associate & Student Rate				Speaker Rate: \$200. Covers the Forum Day, General Session, and all included social events. One discounted speaker fee per presentation. No further discounts apply.
	Half-Day Session (each)		\$50		Half-Day Session (each)		\$38		
	Full-Day Session (each)		\$100		Full-Day Session (each)		\$75		
DAY 2 Registration: The Forums Only	Early (before August 22)				Late (from August 22)				Partner / Spouse Social Event Rate: \$200. This courtesy rate is available to partners and/or spouses of full-conference attendees and provides admission to social events only. One partner/spouse registration per full-conference attendee. Partners/spouses who wish to attend Workshops, Forum Day, and/or the General Session must register in the appropriate category and pay the required fee. No further discounts apply.
	Member	\$105	Associate	\$75	Member	\$130	Associate	\$100	
Non-member	\$130	Student	\$60	Non-member	\$170	Student	\$80		
DAY 3–5 Registration: General Session Only	Early (before August 22)				Late (from August 22)				
	Member	\$420	Associate	\$300	Member	\$470	Associate	\$350	
Non-member	\$530	Student	\$200	Non-member	\$580	Student	\$250		
DAY 2–5 Registration: The Forums and General Session	Early (before August 22)				Late (from August 22)				
	Member	\$470	Associate	\$350	Member	\$520	Associate	\$400	
Non-member	\$580	Student	\$250	Non-member	\$630	Student	\$300		

CONFERENCE PRICING

*ALL PRICES ARE IN US DOLLARS.

The Associate Rate is available to attendees who live in one of the countries eligible for ATypl Associate Membership. No further discounts apply.

The Student Rate is available to students currently enrolled in a full-time program. No further discounts apply.

ATypl membership is not included in the price of conference registration. If you are an ATypl member in good standing for 2019, you must log into your account before registering for the conference to receive your discount. If you are not a current ATypl member and wish to join or renew and receive discounted registration rates and other benefits, please begin or renew your 2019 membership before registering for the conference.

All prices are in US Dollars.

You may make payment with a credit card or PayPal using our online store. To make payment by other methods, please email secretariat@atypi.org to discuss arrangements.

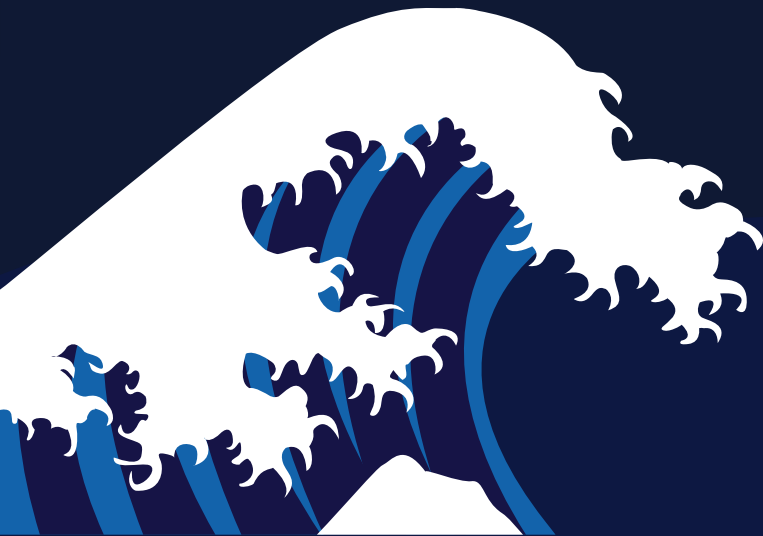
Cancellation/Substitution Policy

Cancellations received and/or postmarked by midnight Eastern (New York) Time on Monday, September 2, 2019, will receive an 80% refund, which will be applied within 30 days after the conference ends. Method of refund will be determined by method of payment. After September 2, 2019, no refunds of any kind will be issued. Paid-in-full registrations may be assigned to another person who is eligible for the same registration category or lower.

Substitution requests must be received by the Secretariat prior to September 4, 2019. All cancellation and/or substitution requests must be received in writing and confirmed by the Secretariat to be valid.

By registering for the conference and paying any required fees, you agree to these terms and conditions.

Day 1 09:30–00:30 EDT



DAY 1

Wednesday, September 4, 2019

09/04/2019

09:30–00:30 EDT

Crash Course: Western Calligraphy

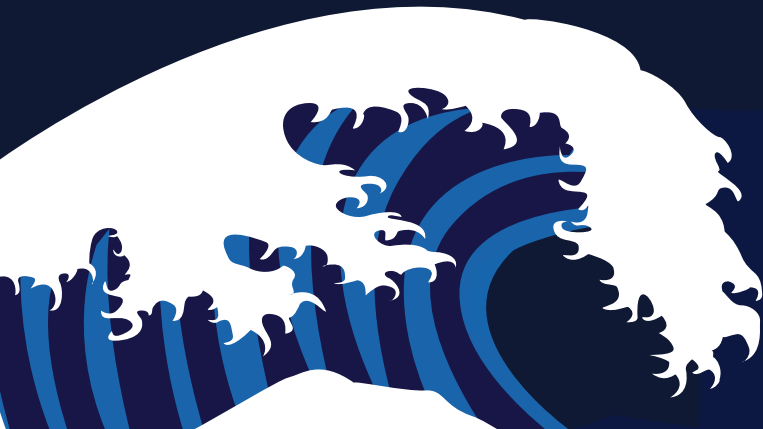
CÉSAR PUERTAS

A working knowledge of Western calligraphy can be most helpful in speeding up one's understanding of type design basics. This crash course will cover the two primary styles used in Western typography roman and italics with the broad nib pen and the pointed pen. A deeper understanding of the relationships between tools and letterforms is expected by the end of the session, as well as an increased awareness of the intricacies of Latin script.

CÉSAR PUERTAS

César Puertas is a graphic designer from Universidad Nacional de Colombia (1999) and a typeface designer from the Royal Academy of Arts (KABK) in The Hague (2009). He has been an organizer and judge of the Latin American typography biennials Letras Latinas in 2006 and Tipos Latinos in 2008 and 2010. Puertas is an associate professor and lecturer of type design and calligraphy at Universidad Nacional de Colombia and a type designer at his studio, Typograma. His work has been honored by the Type Directors Club, Tipos Latinos, and Proyecto Diseño. Puertas' typefaces are distributed by Adobe, Bold Monday, and Monotype.

Day 2 09:10–19:30 EDT



DAY 2

Thursday, September 5, 2019

09/05/2019

09:10–09:30 EDT

Invisible Languages

ZACHARY SCHEUREN

If we can't see a language, does it exist? Of course it does, but in an increasingly computerized world, many languages remain invisible. Some languages have no writing system to be seen. Others are not necessarily accessible in the digital realm. What are the implications for these languages in light of today's technologies? Computing in general is grounded in the assumption that spoken language can be transcribed and manipulated. But who are we leaving behind and why should we care? The benefits of digital representation aren't limited to the locale of a particular language, script, or culture. The possibilities range from linguistic analysis to all forms of cross-referencing across disciplines like linguistics, history, archaeology, literature, sociology, economics, anthropology, and more. This presentation will look at a number of historic and minority writing systems and consider what can be gained by digitizing them and making them accessible to the world.

09:30–09:50 EDT

Japanese Typography, Lettering, and Commercial Art in the Early Twentieth Century

FLORENCE FU

The Japanese writing system is one of the most complex in the world, despite language reforms in the late nineteenth to early twentieth centuries that prioritized standardization, legibility, and efficiency. During this period, the country also experienced a boom in consumerism that followed the Meiji Restoration, producing a demand for designers and lavish advertising art. The collision of developments in language and commerce created a unique intersection of typography, design, and advertising represented through lettering and illustration. This talk weaves together Japan's sociopolitical history with the development of modern typography through the lens of *The Complete Commercial Artist* (Gendai Shôgyô Bijutsu Zenshû), a twenty-four volume collection of trade publications on commercial design from 1928 to 1930. Founded by pioneering design theorist Hamada Masuji, the publication served as a rich reference of the latest design practices for retailers and advertisers of the time. Each issue includes photographic documentation of design in the West, original illustrations for a range of contexts, and essays by Masuji and his colleagues. *The Complete Commercial Artist* provides an opportunity to discuss long-standing transcultural exchanges between Japan and the West, expressive typographic treatments for a flourishing commercial market, and the foundations of modern design in Japan.

09:50–10:10 EDT

Our New Typography: Dynamic Typesetting, Variable Fonts, and a Million Digital Devices

JASON PAMENTAL

Modern developments on the web make it easier than ever to create robust, scalable, and elegant typographic systems. When we add variable fonts to the mix, things get really exciting. This presentation looks at how to combine all of these ingredients to create a whole new way of thinking about design on digital devices. We'll see how they work together by using some variable fonts in layouts that perform well across varying screen dimensions, accessibility needs, design requirements, and even network speeds—better than we ever could have imagined. This is critical because it's not possible to explicitly control typesetting relationships: they've all become relative, and they hinge on readers' preferences. By letting go of what we can't control and embracing new capabilities, we can (re) imagine what great typography can be and take it where it's never been before.

10:10–10:30 EDT

The History of Japan's Era Name Square Ligatures

KEN LUNDE

2019 represents a very important year for Japan: a new era named Reiwa (令和) began on May 1, 2019. Japan's current and four previous era names are composed of two kanji (also known as ideographs). Japan's Era Name Law (1979) explicitly requires this, and further states that the two kanji must be easy to read and easy to write, among other criteria. At some point in the late 1970s or early 1980s, a Japanese company coined so-called “square ligature” forms of the current era name at the time, Shōwa (昭和), along with the two previous ones, Taishō (大正) and Meiji (明治): 𐤿𐤿, 𐤿𐤿, 𐤿𐤿. These characters became broadly supported in fonts from the time, and when the Heisei (平成) era began in early 1989, it subsequently received the same two-kanji square-ligature treatment: 𐤿𐤿. These four two-kanji square ligatures were included in the very first version of Unicode, Version 1.0 (1991), which set a strong precedent for giving Reiwa the same treatment, whose two-kanji square ligature was included in Unicode Version 12.1, released earlier this year. This presentation will explore the history and development of these five two-kanji square ligatures.

11:00–11:20 EDT

Hangul Type-Design Methodology: Making Revision Fun

CHORONG KIM & WUJIN SIM

The process of type design is a long, arduous journey. This is especially true for Chinese, Japanese, and Korean (CJK) scripts. It can be embarrassing to discover problems once a design is well underway. Sometimes it's hard to think about fixing mistakes, even under supervision. But constant revision is an inevitable part of producing useful work, and the essence of good design. Unfortunately, many designers have a negative attitude toward revision. One of the major tasks of modern design should be to make revision fun. Korean foundry Sandoll, which prioritizes designers' happiness, has taken a serious approach to this problem since 2017. Sandoll has developed a design process in which modification is enjoyable and has applied it to practical situations. This presentation offers a clear introduction to Sandoll's design process, which consists of six sprints. Wujin Sim and Chorong Kim analyze 2,350 modern Hangul characters regulated by the South Korean standard, by means of extraction of frequent Jaso (i.e., an element of a character), classification of combined structures, and quantification of density. A proofreading task is also shown to identify the target for each sprint. Sandoll hopes this presentation will help designers enjoy every step of the type-design process—including revision.

11:20–11:50 EDT

Building a New Typography: Tangible and Intangible Heritages of Typographic Practice in India

RATHNA RAMANATHAN

India's textual and typographic heritage can be considered to have four stages influenced by economic and political development: precolonial, colonial, postcolonial, and liberal. Because India is essentially an oral and manuscript culture, an argument can be made that Indian typographic and publishing practice has absorbed Western typographic norms to such an extent that vernacular ways of designing, publishing, distributing, and receiving texts are often usurped by so-called "global practices." However, as design theorist Tony Fry noted in 2017, much work remains to be done on "how design is understood, transformed, and practiced in the Global South." This work requires a conscious and critical reflection on heritage. Using India as a case study and typography as a lens, this talk asks what a true typographic heritage is in a postcolonial, liberal context. Using examples of historical approaches and practice in the design, production, and distribution of texts in India, Ramanathan evaluates particular intangible and tangible heritages, and sifts through inherited and local practices with the aim of drawing together a "new typography" for India. Overall, she seeks to engage, explore, debate, elaborate, refine, and extend a sense of typography and typographic practices by and for a "Modern India."

11:50–12:10 EDT

From Bijin-ga to Brutus

IAN LYNAM

One of the least known stories in Japanese graphic design history is the emergence of Sun Studio / サン・スタジオ, one of Japan's very first graphic design studios. Sun Studio was run by poster designer Hokuu Tada / 多田北鳥 (1889–1948), who influenced countless early graphic designers and typographers in Japan in the Taishō and Shōwa periods through his contributions to the literature of nascent commercial art. Posters designed by Tada for Kirin Beer festoon countless businesses in Japan today, intimating a sense of nostalgia and history in the bustling megalopolis—yet the story behind them is largely unknown. Another important figure, one whose story has largely been disconnected from greater Japanese graphic design history, is Seiichi Horiuchi / 堀内誠一 (1933 to 1987), whose design work for Japanese lifestyle magazines largely defines Japanese consumer-fashion culture today. This heavily illustrated presentation will explore the direct historical connection between Tada and Horiuchi from the birth of commercial art (商業美術) in Japan to the refinement of graphic design (グラフィックデザイン), helping to contextualize both historical and contemporary graphic design and typography.

12:10–12:30 EDT

Bilingual Typographies across Chinese Magazines

RENEE ELIZABETH SALMONSEN

This talk examines typographies across bilingual magazines from China to understand how design decisions relate to the reader's experience. Independent magazines featuring primarily Chinese and English texts that concentrate on self-improvement through art and travel will be the focus here. Underpinning this presentation is research carried out during Salmonsén's MATD dissertation at the University of Reading over a period of five months. Understanding how and why these magazines from China, home to the fastest-growing print industry in the world, are thriving domestically and abroad is valuable to their continued growth and the possibilities of design. The presentation will include a visual analysis of a handful of magazines according to typeface description as well as spatial and content relationships between the languages.

12:30–19:00 EDT

Sinhala Wood-Block Type

SUMANTHRI SAMARAWICKRAMA

This presentation is about the history of woodblocks used in Sinhala newspapers from their inception to the 1990s. Focusing on wood-block compositions, Sumanthri Samarawickrama will take you through a timeline showing how retro Sinhala letters took shape. The aim of the talk is to shed light on the development of the Sinhala script and its historical context. The presentation will elaborate on key characteristics of Sinhala wood-block compositions: the basic geometric shape of the glyphs, add-ons, weight, terminals, and three dimensional effects (outline, shadow, foreground, etc.). It will communicate how letterpress as a new technology was alien to the natives of Sri Lanka, yet they adapted to the global trends of display type. In conclusion, this presentation will show the context in which these display typefaces were set and how they were composed with respect to image, ornamentation, and overall shape.

14:30–14:50 EDT

Rediscovering the Beauty of Kana

HISASHI IWAI

Today's Japanese texts differ greatly in appearance from those of 150 years ago. Back then, publications were printed with wooden printing blocks. This process allowed letters to be more varied in size and proportion, with each letter having its own unique features. In addition, scripts were always written in cursive, with connecting strokes between characters. This diversity of lettershapes was key to the rich expression of written Japanese. With the onset of modern typography in Japan, punchcutters had to drastically change Kana characters to adjust to new technology. Letters once delicately fused together were now forcefully disconnected from one another, each made to uniformly fit the standard type size of em. From this point forward, characters became something to be designed individually in squares, radically changing Kana's appearance. This principle remains unchanged even in today's digital fonts. The em-based system has played an important role in achieving efficiency, facilitating calculations for typesetting, and enabling the horizontal spelling of Japanese texts. In exchange for convenience, however, the traditional beauty of Kana has been sacrificed significantly. This presentation looks back at the history of Kana and explores the possibility of restoring its classic grace.

14:50–15:10 EDT

Two Post-War Typographers and Modernism

TARO YAMAMOTO

This session introduces the audience to the work of two prominent post-war typographers and book designers in Japan: Etsushi Kiyohara and Helmut Schmid. Taro Yamamoto carefully examines their unique interpretations, which were influenced by modernist styles imported from the West. He will also consider the historical conditions of typographic studies during the postwar era and beyond, and attempt to clarify an important aspect of twentieth-century modernism reflected in typographic works created in Japan.

15:10–15:30 EDT

Japanese Fat Faces from the Edo Period to Today

TOMOKO ISHIKAWA

With their “ample” character, fat faces have existed in Japan since its inception. This talk focuses on fat faces from the Edo period to the present day. The political capital of Edo (the former name of Tokyo), nurtured many pop cultures, and in that environment, hand-painted letters on storefronts and quotidian consumer goods evolved to please the eye. Kanteiryu (a style of calligraphy used for publicity and programs for arts like Kabuki and others), characterized by its extremely dense texture, was conceived in such a climate, as were Yose Moji (a handwritten style for Japanese theater), Sumo Ji (a special style for sumo rankings), and Kago Ji. (cage letters—the characters are thick and square in shape). All were made for specific businesses and cultural realms, and were beloved by the people of Edo. These so-called Edo Moji—both traditional styles and new ones reflecting a contemporary aesthetic— can still be found on the streets of Tokyo. What have the modern fat faces inherited from the old, and what roles will they play going forward? This presentation examines the lineage of fat faces, as well as their future.

15:30–16:00 EDT

A Typeface for Endangered Languages

HIROTO UEDA, MASAHIRO YAMADA, SHINJI OGAWA, AND YUKA HAYASHI

This talk looks at Shima Shotai as an example of linguistic and cultural preservation. Shima Shotai is a typeface designed for the indigenous languages of Ryukyu (i.e., Okinawa), which are losing speakers and in fact face extinction. The typeface follows the unified writing system for the Ryukyuan languages and supports more letters and diacritics than what is considered necessary for standard Japanese. It was designed to aid education and communication in speakers' native languages, especially on digital devices, in order to prevent the languages from being left behind in the digital divide. The talk will also discuss and demonstrate workarounds for the standard keyboard layout, input methods using ligatures, and use cases.

16:30–16:50 EDT

Parametric Fallback Fonts for the Web

IRENE VLACHOU & LAURENCE PENNEY

A common issue with multiscript typography arises when a graphic identity, originally designed with only Latin in mind, is later extended to cover other scripts—more often than not, the fonts lack the necessary characters. The problem becomes particularly acute on the web, where texts in scripts unforeseen by a site's designers may need to be published. The two obvious solutions—either to switch to a typeface with a larger character set or to commission an expanded character set for the existing typeface—may not always be practical. With this in mind, and taking inspiration from David Berlow's parametric fonts, this session presents an experimental system using a set of specially designed Greek variable fonts. Measurements are taken from a given Latin font and applied to the variable font, a synthetic Greek font being produced that matches the measurements—stem widths, cap height, x-height, and so on—of the Latin font. While not achieving the quality of custom Greek typefaces, the parametric fallback fonts are significantly more pleasing to the eye than the typical alternative of system fonts.

16:50–17:10 EDT

Japanese Text Layout for the Future: Dynamic and Responsive

MOJIKUMI, NAT MCCULLY, AND YUKI ISHIOKA

The role of text in the visual and aesthetic balance in the use of space in Japanese graphic design has been overlooked or misunderstood in the development of modern publishing technologies, especially when it comes to dynamic and responsive layout systems. Specifically, traditional metrics relating to the ideographic em-box are often not fully supported, and so the basis of how space on the layout is calculated diverges from tradition, and makes it difficult to reproduce the same “balance” using modern software. This talk addresses this topic and explains some of the issues with dynamic and responsive layout namely, that layout algorithms, in shaping layout constraints, currently do not treat empty or negative space as a component equal to other content elements. As a result, the intention of the Japanese graphic designer is lost. The presentation goes over the issues that designers and web developers face—Japanese websites that attempt fine control of the spacing of text elements and the text layout itself are hard-coded to a given dimension, and the text is meticulously styled so that it approximates the precision of print. The problem is that such HTML pages cannot reflow or be re-formed across different-sized screens, and if left up to the browser engines, the spatial balance is jettisoned, resulting in a layout that looks wrong.

Designers will have to encode their design intent (the shifting of the spacing of elements in a balanced way) using Japanese font metrics and text measurements, and the layout engines will have to change to support them. Emerging font technologies like variable fonts will have to overcome the issues of supporting vertical text, which have multiple glyph orientations in the same line, and the tools will have to support those features with a reasonable UI.

17:10–17:30 EDT

Variable Fonts in Google Fonts

Irin Kim & Nathan Williams

Google Fonts aims to make typography fast, easy, and open. The company met the advent of variable fonts with excitement, but not without reservations. Although variable fonts offer immense potential, they come with new complexities, placing the goal of “easy” somewhat at risk. Simplicity is a particular concern when starting from a user base that is largely unaware of variable fonts. Google now faces the challenge of educating its users and providing tools to interact with multidimensional design spaces without compromising ease of use. Join Nathan Williams and Kim Irin as they recount the journey toward supporting VF on Google Fonts, complete with reflections on both VF engagement and the challenges they have faced along the way—there have been plenty.

17:30–18:00 EDT

Type1 Fonts: A Brief Biography

Vinod Balakrishnan

This talk covers the past and present support of Type1 fonts' various software products and platforms. Type1 is an old font format introduced by Adobe; it was one of the first font formats that supported hinting. Most Type1 fonts were migrated to OpenType when that new format was introduced. But there are still Type1-font-based workflows that survive in different parts of the world. This talk discusses how different Type1-based workflows can be migrated over to contemporary font formats. Vinod Balakrishnan will explore how Type1-based print workflows and documents will be supported in future versions of Adobe products. Since Japan is one of the leading countries where Type1 fonts are still used, this talk will be very relevant for the Japanese market.

18:30–19:30 EDT

Grammatography

UNDERWARE

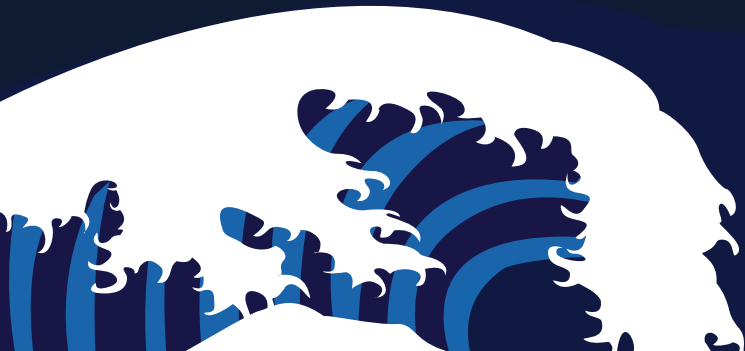
While something like a self-writing font may sound like a contradiction in terms at first blush, we also know that a typeface and a font are two different things. A font is a type in a particular size, weight, and style, and a typeface is a collection of fonts. And now that fonts are becoming variable, we can use these potential dynamics not only to “link” and interpolate static fonts as we have been designing them for the past five hundred years; above all, we can also create something new that exceeds our current imagination, because it is neither manual (chirographical), nor based on predefined letters (typographical). It is based on variable letters. Letters that are very different from prefabricated ones, because they are unspecified until they are written. And while we call typography “moveable type,” this new way of producing text could be understood as “causal writing”: writing with letters that are not prefabricated, but that react to the user and reader grammatos. We call this grammatography. Writing with letters.

Day 3 09:10–19:10 EDT

DAY 3

Friday, September 6, 2019

09/06/2019



09:10–09:30 EDT

The Sans Serif in France: The Early Years (1834–44)

SEBASTIEN MORLIGHEM

Sans serif types began to spread in England in the early 1830s and later became popular on the European continent. Their introduction and development in France remain only minimally researched and documented to this day. Although the first French sans serif types such as the “Lettres sans traits” (Marcellin-Legrand, Plassan et Comp. foundry) were influenced by British models, several original designs blossomed and swiftly stood out in this manifold genre soon to be named “Antiques.” This presentation represents the initial fruits of a long-distance investigation. It aims to introduce the audience to the slow but undeniable breakthrough of the sans serif in a lively and transformative era, one characterized not only by technological innovations and an explosion of information, but also by the rise of Romantic literature and arts and the growth and diversification of the publishing trade. Sébastien Morlighem draws on a wide range of little-known documents found in public and private collections, showing typefaces in use in journals, books, posters, and jobbing printing, as well as surprising letterforms pervading engraving, lithography, and sign painting. Thus the presentation examines the situation of “type making” in parallel with other ways of designing letters and provides insight into the evolution of the French typefounding market.

09:30–09:50 EDT

Building Hangul like an Architect: Utilizing Variable Fonts

DOHEE LEE

As with Chinese and Japanese scripts, one of the biggest difficulties in developing Hangul fonts is the huge number of glyphs that need to be drawn. Fortunately, thanks to its scientifically based writing system, Hangul exhibits a predictable pattern and a relatively simple structure. Because of this regularity, designers have been able to systematize the way Hangul fonts are produced while leveraging technologies to develop fonts faster and in a more organized way. After conducting several experiments, Dohee Lee became fascinated by the idea that designing Hangul fonts is not unlike constructing a building. In order to handle 11,172 glyphs of Hangul, designers often take an architect-like approach: they carefully devise a system to maintain consistency across all glyphs. This can't be done without sophisticated technology. Focusing on Smart Components and extensions in Glyphs 2, this presentation discusses how to categorize characters and how to create a Hangul development system. Lee will also present some recent experiments examining the potential of variable fonts as a font-making tool. This talk hopes to spark discussions between CJK designers and developers in an effort to find ways to lighten the burden of CJK script development—and thus eventually produce higher-quality fonts.

09:50–10:10 EDT

Ferdinand Theinhardt's Legacy in Tibetan Typography

JO DE BAERDEMAEKER

Berlin based punchcutter and typefounder Ferdinand Theinhardt (1820–1906) is usually associated with the design of early sans serif typefaces. Yet little is known of the pivotal role he played in printing works in characters for Tibetan and other writing systems of the world. Not much has been written about Theinhardt, especially not in a language other than German. This presentation sheds light on Theinhardt's life and work, and focuses particularly on the design and typographic use of his Tibetan typeface. Theinhardt's Tibetisch can be regarded as a faithful interpretation, and most successful representation, of the Tibetan U-chan script in metal type. From the moment it was created —around 1880—this specific font was met with great approval, was distributed to international printing houses and type foundries, and appeared in publications all over the world. It became the standard typeface for printing Tibetan texts, and (in)directly influenced other type foundries and printers, up to the advent of the personal computer. This talk offers a unique view on Ferdinand Theinhardt's creativity and entrepreneurship: how his Tibetan typeface emerged in the multiscript printing practices of nineteenth century Europe, and how its typographic qualities remain relevant for

contemporary Tibetan font design.

10:11–10:30 EDT

Meetei Mayek: A Work in Progress

NEELAKASH KSHETRIMAYUM

As a result of social and political changes in the early eighteenth century, Meetei Mayek (the indigenous script used in Manipur, a northeastern state of India) was replaced by the Bengali script for writing Meeteilon (the official language of Manipur). Nearly three hundred years later in 2005, this was reversed when Meetei Mayek was reinstated, marking the revival of the script —the resurrection of a lost identity. This presentation records the processes, research methodology, and experiences of the author as he attempts to contribute to the revival of Meetei Mayek. Investigations into the history of the script and the evolution of its letterforms lead to discussions on the relationship between script, typeface, and identity. Neelakash Kshetrimayum evaluates the future of Meetei Mayek—its scope and possibilities—and addresses the significant role new typefaces can play in its restoration. Finally, he reports on the contribution of various agencies, from local publishers to schools and universities, in their efforts to promote the script today.

11:00–11:20 EDT

Typography for New and Better Readers: A Study of the Identification of Typographic Forms among Early Readers

DAFNE MARTINEZ & SANDRA GARCIA

With the goal of developing a typeface capable of performing well in children's books, Dafne Martínez and Sandra García conducted an analysis of fonts used in reading instruction books distributed in Mexican public schools. The pair based their research on prior studies, which indicated that the biggest hurdles children face when learning to read are presented by characters sharing similar morphologies for example, the letters b, d, p, and q. The Grotesk style currently appears in these textbooks as the primary font; its features include symmetrical shapes and a high degree of similarity between characters, which made Martínez and García wonder if this was the most appropriate typographic choice. Starting from the premise that correctly identifying and distinguishing characters is crucial to the process of learning to read, they conducted a field study with students between six and ten years of age to corroborate that their font and others they consider more suitable for such textbooks perform better than what is currently being used. The tests consisted of projections showing letters, words, and phrases displaying the most easily confused characters, and asking the study subjects to identify and replicate

what they observed so that Martínez and García could later analyze parameters like certainty and time to respond. They believe it's relevant to share their results because they could help improve decisions made during the process both of designing typefaces and of choosing type for editorial products.

11:20–11:40 EDT

Age-Related Deficits and Their Effects on Reading

SOFIE BEIER

Older readers are more affected by suboptimal designs of typefaces, are more easily distracted by irrelevant elements in the text, are more sensitive to low contrast between foreground and background, and have greater difficulty tuning in to a specific typeface style. With growing age often comes some level of cognitive decrease, which is associated with a decline in processing speed and a general deficit in cognitive flexibility. In addition, many elderly people suffer from some form of visual impairment. In spite of the growing number of senior citizens, and in spite of the fact that many reading-related deficits can be addressed through thoughtful typography, these issues are rarely considered in design. This presentation will show new scientific findings on the legibility of typefaces for elderly readers and will suggest ways of improving visual acuity for this target group.

11:40–12:00 EDT

In Search of ATypl

JOHN D. BERRY

In 2018, the ATypl Board commissioned John D. Berry to begin researching and writing the first of a series of publications on the history of the organization. The Association was launched in 1957, but there was very little in the archives about the first ten years or so of ATypl's existence. And there are vanishingly few people left who recall the early days. To fill that gap, Berry interviewed the people with the longest ATypl memories, and went spelunking in the written record. There are many boxes of ATypl memorabilia at the University of Reading; Berry spent several days digging into them last autumn, just after the Antwerp conference. And, following up on a couple of unexpected leads, he discovered archives from both Charles Peignot and John Dreyfus, cofounders of ATypl and the association's first and second presidents, respectively. Berry's presentation discusses some of the process of uncovering the history of ATypl, and of the typographic world in the latter half of the twentieth century.

14:00–14:20 EDT

Jin Xuan: The World's First Crowdfunded East Asian Ideographic Typeface

WEI-HSIANG SU

In 2015, on flyingV (Taiwan's Kickstarter), the company justfont proposed the Jin Xuan (金萱) font project. By the time the campaign closed, it had garnered nearly 26 million NTD (about \$860,000), making it one of the most successful crowdfund projects in Taiwan. It was almost an impossible story. Taiwan's type industry had been suffering from market failure for decades. Consumers didn't realize it was necessary to license fonts, because fonts were available everywhere on the internet or burned onto discs. That was the main reason Taiwan-based foundries had so rarely produced fonts for mainstream consumers. Given this environment, how did justfont manage to achieve its goal? For starters, they found education and communication to be crucial, especially for internet-savvy millennials. Wei Hsiang Su introduces justfont's approach to raising awareness about typography in Taiwan, and how justfont launched a wildly successful crowdfunding project by building a font-loving community from scratch.

14:20–14:40 EDT

The Quest for Modern Cyrillic

ALEXANDRA KOROLKOVA

2019 is the year of the next Modern Cyrillic type design competition. The competition used to be very infrequent (the previous one was Modern Cyrillic 2014, and before that, Modern Cyrillic 2009), and many Cyrillic typefaces have been designed and released since the previous contest. Because the script is still developing (mostly in very detailed rather than groundbreaking ways), the most important Cyrillic type designers have their own, very different opinions about what contemporary Cyrillic should look like and how it should evolve. The organizers wanted to choose and show a less random and more representative selection of good recent Cyrillic typefaces as an illustration of Cyrillic's evolution, so their primary goal was to hold the competition in such a way that the results would be as objective as possible. That's why they decided to overhaul everything, from adding new categories (like web fonts and variable fonts) to changing their way of judging. This presentation reports on what the organizers did and the results they got.

14:40–15:00 EDT

45 Days of Khmer Type

SOVICHET TEP

45 Days of Khmer Type, inspired by the popular 36 Days of Type, is a new project that aims to promote Khmer type design, lettering, and calligraphy. In its first year, it received around six hundred submissions from more than twenty designers, who were interviewed by five different press outlets. 45 Days of Khmer Type is the first campaign in Cambodia to bring the importance of type, as well as the art of designing type, to the public's attention. It was considered a success right out of the gate, even if there were a few challenges to deal with along the way. Sovichet Tep recounts the beginnings (and ups and downs) of this project, which he views as a positive step in building an active type-design community in Cambodia.

15:00–15:30 EDT

Two Revivals

CELINE HURKA & NORA BEKES

This talk presents a comparison of two type-revival projects published in the book *Reviving Type* by Céline Hurka and Nóra Békés (written under the supervision of Frank E. Blokland). Two studies, which started out as a university assignment and then evolved into an independent research project, are woven together into a single volume: one study tells the story of the Renaissance letters of Garamont and Granjon; the other is about the Baroque types of Nicholas Kis. *Reviving Type* guides the reader from finding original sources in archives, through historical investigation and the design process, to a finished typeface. The first, theoretically grounded part of the book provides insight into historical changes in type design through visual examples of printed matter. The second part offers a thorough explanation of the production process of the revival typefaces. Here, two different approaches are placed side by side, creating a dialogue about different working methods in type design. Technical details, design decisions, and difficulties arising during the design process are thoroughly discussed. Rich imagery of original archival material and technical illustrations visually buttress the texts. Taken as a whole, the publication becomes a “cookbook” for anyone wanting to dive into revival type design. *Reviving Type* will be published in the fall of 2019.

15:30–16:00 EDT

Toward Better Guidelines for AR Typography

MIN-YOUNG KIM

Fontworks is collaborating with Hirose/Tanikawa/Narumi labs in the department of Computer Science at Tokyo University and Hirota labs in the department of Information Engineering at the University of Electro-Communications, Tokyo, on research into optimal typography for augmented reality (AR). Despite its short name, a lot of consideration needs to go into AR because of devices that vary from small watches, smartphones, and tablets to heads-up displays in cars. In order to choose the best font, one needs to be fully aware of the purpose and environment of its intended typographic setting. This talk offers a progress report on the labs’ research.

16:30–16:50 EDT

Machine Learning and Type Design

TAKUTO HIGURASHI

Deep learning is a big trend in computer science these days. The deep-learning methods developed for the games Go and Shogi are well known, but there are successful cases in design, too. Typeface design is no stranger to deep learning, and multiple studies of automated design processes are currently underway. CJK is an area in desperate need of automation; working on thousands upon thousands of kanji characters is time-consuming and inhibits productivity. In the future, when we'll presumably have easy access to such technology, we may need only supply a handful of glyphs, from which an algorithm will be able to generate a complete typeface at a standard that is indistinguishable from faces that have been manually crafted. This talk will show a font editor currently in development and discuss the possibility of applying deep learning to typeface design.

16:50–17:10 EDT

The History of Hiragino's Development from a Technical Perspective

MASAHIRO OCHIAI

Hiragino, one of the best-known typeface families in Japan, is ubiquitous. It was also among the first typefaces to have migrated from CID to the OpenType font format, and thus a number of dedicated tools had to be developed in order to produce it. What tools were used to make the family when there was no Japanese OpenType font? What obstacles had to be overcome, and how was the work evaluated? Masahiro Ochiai looks back on the history of Hiragino's development from an engineer's perspective.

17:10–17:30 EDT

Developing a Concept CJK Variable Font Based on Source Han Sans

MASATAKA HATTORI

This session details a personal project by Masataka Hattori at Adobe that examines what is required to develop a fully functional CJK variable font that supports design-variation axes other than for weight, and explores the one for width. A typical Western variable font would support axes not only for weight and width, but also for optical sizes (and possibly slant). CJK fonts, on the other hand, are quite complex due to multiple and sometimes unrelated scripts, such as kana, hangul, ideographs, Latin, and so on, and include both full-width and proportional glyphs. One important consideration for CJK variable fonts is vertical layout: the glyphs for some characters remain upright, while others are expected to rotate. Consider a CJK Variable Font with a width axis and how it should be used in vertical layout. How should the glyphs for Western characters in vertical layout be treated? Should such glyphs be compressed or expanded, and, if so, in which direction? How can such CJK variable fonts be developed? This presentation contemplates the ideal CJK variable font by posing these and other difficult questions.

17:30–18:00 EDT

Contemporary Trends in Kanji Typography: Three Perspectives

AKIRA KATAOKA, TSUYOKATSU KUDO, AND YOSHIMARU TAKAHASHI

This presentation was initiated by the Japan Typography Association, an organization that has been publishing the influential Japan Typography Annual for over half a century. Three leading typographers will offer their perspectives on the rising importance of kanji typography. Font designer Akira Kataoka will discuss the study and presentation of kanji typefaces; type designer Yoshimaru Takahashi will look at kanji logos; and editorial designer Tsuyokatsu Kudo will focus on kanji typesetting.

18:30–18:50 EDT

Kawaka Ikehara, the Designer of the First Japanese Metal Types

YUKARI HARUTA

Western typography was imported from the United States to Japan in the late nineteenth century. Its success is usually attributed to just two people: Tomiji Hirano and Shozo Motoki. Even though Kawaka Ikehara reportedly provided them with the original drawings and is thus potentially the source of all modern Japanese typefaces, he is a much lesser-known figure. His typeface provided a bridge between the unique Japanese calligraphy (Wayo) in use until the late Edo period and modern typographic forms from the Meiji period, and its influence deserves wider recognition. This talk sheds light on Ikehara and tries to reestablish his position in the history of Japanese typefaces.

18:50–19:10 EDT

Type. My Life.

AKIHIKO MORISAWA

Nobuo Morisawa, Akihiko Morisawa's grandfather, was an inventor. In 1924, he co-invented phototypesetting. He theorized that Japanese could be typeset in an entirely monospaced way, and he successfully mechanized the technique. The Q and Ha units (0.25 mm) that were made in the process instead of points remain vital in Japanese typesetting to this day. He dedicated himself to the popularization of phototypesetting in Japan and to quality typeface design. Since joining Morisawa, Akihiko has followed in the footsteps of his forerunners, including Nobuo, and has helped spread digital fonts in Japan. This talk surveys a hundred years of the peculiar history of Japanese typesetting from the perspectives of both Nobuo's eventful life and Akihiko's.

Last Day 09:10–17:45 EDT

LAST DAY

Saturday, September 7, 2019

09/07/2019

09:10–09:50 EDT

Super Graphics; The possibilities of Type Scapes

基調講演 | スーパーグラフィック: タイプスケープの可能性

YUKI KIKUTAKE

09:50–10:10 EDT

Designing an Energetic Typeface from Handwriting

RYOKO NISHIZUKA

A regular Japanese typeface is square by nature, but handwritten characters—the kind of characters one sees in correspondence and scribbled notes—enjoy more freedom. Japanese typography evolved into a square-based system for the sake of efficiency and legibility, but the appeal of handwritten forms has never gone away; people have always tried to break the square mold. Even today, CJK type designers have to admit that monospaced typefaces are more versatile & engage in a struggle within the square, but there are new attempts to defy convention. Nishizuka Ryoko is working on a new typeface that embraces this challenge and tries to make it more energetic than ever. Through contemplating the struggle between the square box and freehand writing, the audience will, Nishizuka hopes, gain a new appreciation for Japanese letterforms.

10:10–10:30 EDT

Expressing Vocal Tones through Typography

声色のタイポグラフィ

KUNIIHIKO OKANO, MATTHEW CARTER, AND SHOTARO NAKANO

11:00–11:20 EDT

A Type “Flavor Wheel”

EDWINA LEE

Chromatics, the science of color, relies on tools like color chips, color solids, and color wheels as teaching devices. Coffee purveyors make use of flavor wheels to educate consumers about variations in the taste and aromatics of coffee. Arphic Technology is trying to develop a “flavor wheel” for type that classifies typefaces according to different categories. Leaning on art psychology and color psychology to shed light on the feelings and perceptions evoked by different typefaces, the company hopes to create a wheel that will help designers choose typefaces that are perfectly matched to the context they will be used in.

11:20–11:40 EDT

The State of Progressive Font Enrichment

漸進的フォント補完技術の進捗状況

GARRET RIEGER & ROD SHEETER

11:40–12:00 EDT

Callijatra: Reviving Ranjana Script in Nepal

カリジャトラ:ネパールのランジャナー文字の復刻

ANANDA KUMAR MAHARJAN & SUNITA DANGOL

12:00–12:30 EDT

Tracking Kinetic Typography

動的タイポグラフィを追い求めて

MILDA KURAITYTE

12:30–13:00 EDT

"Lo-Res" Chinese: Toward a History of Non-Latin Bitmap Fonts

THOMAS MULLANEY

Type historians are well aware of early innovations in low-resolution font development by foundries and designers such as Emigre and Zuzana Licko. But what about the history of low-resolution screen and printer fonts for Chinese, Japanese, Korean, and other non-Latin scripts? In this talk, Stanford professor Tom Mullaney examines the history of the Sinotype III, the first-ever implementation of a Chinese text-processing system on a personal computer. In particular, he examines the creation of low-resolution screen and printer fonts capable of rendering legible Chinese characters on industry-standard monitors and dot-matrix impact printers (all of which were originally designed with the Latin alphabet in mind). Mining the never-before-seen archives of the Graphics Arts Research Foundation, hundreds of original bitmap font sketches, oral histories with surviving members of the Sinotype team, and the process documents and correspondences of the project's principal designers and consultants, this talk examines the creation of perhaps the first-ever "Lo-Res" Chinese font in history. Mullaney will also discuss his ongoing project to create a revival of the Sinotype III typeface and his efforts to chart out the early history of non-Latin bitmap fonts more generally.

14:30–14:50 EDT

The Carrier of the Soul

WEI MING & YIN QIU

A perhaps inevitable result of China being a nation of calligraphy is that a large percentage of Chinese typefaces are calligraphic. Over thousands of years, Chinese calligraphy has accumulated an abundance of resources for innovating and developing Chinese typefaces. Translating the unique, culturally rich art of calligraphy into practical typefaces nevertheless presents many difficulties. How to effectively develop Chinese calligraphic typefaces encompassing of a vast number of characters? Through its unremitting efforts over nearly thirty years, FounderType has created more than a hundred calligraphic types. And it will continue to forge new paths toward the future.

14:50–15:10 EDT

New Writing Manuals

新しい書字の手引き

PETRA DOCEKALOVA

15:10–03:30 EDT

The Evolution of Thai Loopless Script

タイ文字のループレス系書体の変遷

PROMPHAN SUKSUMEK

15:30–16:00 EDT

To Be, or Not to Be Read?

XUAN ZHANG

Sure, type foundries make functional font files for their customers, and in most cases the goal of these fonts is to display readable text (more or less). However, some designs seem deliberately to work against that goal. This presentation goes over some interesting diversity in Hanyi Fonts' recent projects. Hanyi Fonts carried out multiple digital revival types for schools and IT companies. The projects had different purposes—the faithful revival of classic faces, education, algorithm improvement—and they approached them in very different ways. By collaborating with linguists and designers, unreadable manuscript styles like oracle bone script were reborn in a new form and did well in the marketplace. Hanyi Fonts also fielded a very uncommon custom request: to design, for the public good, a typeface with the least possible legibility. This presentation discusses why making a typeface that could be barely read got such positive feedback, and how this unusual job was completed. Zhang Xuan hopes these case studies will bear witness to the energy and possibilities of Chinese type design, and will lead people to have fun exploring the Chinese market.

16:30–16:50 EDT

A Paradigm Shift: How Y. Nakamura's Na-ru and Go-na Influenced the Japanese Type Design Industry in the 1970s

RYOTA DOI

A seismic shift occurred in Japanese type design in the 1970s. The legendary designer Yukihiro Nakamura (1942–) is responsible for this change, which can almost be thought of as a paradigm shift. He created a rounded sans serif called Na-ru in 1973 and a sans serif called Go-na in 1975. These designs caused a stir because they effected two significant breakthroughs. First, they were nothing like any existing designs. Second, by creating these epoch-defining new typefaces, the role of type designer was firmly established in Japan for the first time, ushering in a new era for type designers. This presentation will introduce Nakamura's work and examine the significance of his designs for the type designers who came after him. Even in Japan, the up-and-coming generation of type designers is often unfamiliar with Nakamura's work and its revolutionary importance. It is time to reassess the contribution he made to type design in Japan and introduce the historical value of his work to the rest of the world.

17:00–17:45 EDT

News from Nowhere or: How I Learned to Stop Worrying and Love Doing Research in a Small European Country

基調講演 | 無名の地よりの知らせ: またはいかに欧州の小国で研究することへの不安を乗り越え、楽しむようになったか

PETRA ČERNE OVEN

SPEAKER BIOGRAPHIES

A stylized, layered blue wave graphic on the left side of the page, with the text 'SPEAKER BIOGRAPHIES' overlaid on it.

SPEAKER BIOGRAPHIES

AKIRA KATAOKA

Kataoka Akira, born in 1947, is the representative director of Kinuta Font Factory. His published typefaces include Marumin Old (2000), Iroha Gothic (2005), Marumaru Gothic (2008), Donguri (2011), Yuji-3 (2011), Yamamoto-An (2013), Shin (2014), Kinuta Minchotai L (2017), and Kana Reiwa (2019). He is a member of the Japan Typography Association, and the author of the book Mojihon.

ALEXANDRA KOROLKOVA

Alexandra Korolkova is a Cyrillic type designer, type researcher, and type consultant. She has been working for ParaType since 2009 as the head of type design and, from 2014, as the type director. From 2009 to 2011, she participated in the Public Types of Russian Federation project (which included PT Sans and PT Serif) as the principal designer. She also wrote a book on typography for beginners in Russian (roughly translated as Lively Typography). She has won awards in many international type-design competitions (including Modern Cyrillic, Granshan, and ED Awards) and received the Prix Charles Peignot in 2013.

AKIHIKO MORISAWA

Akihiko Morisawa joined Morisawa Inc. after graduating from college. In 1987, he collaborated with Adobe to make Japanese PostScript fonts and went to the United States to learn the necessary technology. He has helped spread digital fonts from the Tokyo office from 1989 onward, and became the CEO of Morisawa after taking on various sales-management roles. He also serves as the vice president of the Japan Association of Graphic Arts Technology and the Japan Printing Machinery Association, and is a board member of the Printing Library.

CHORONG KIM

Chorong Kim designs, thinks, and talks about type and its environment. She studied visual design at ERBA Besançon (ISBA Besançon) and type design at ESAD d'Amiens in France. After that, Kim moved to Bangkok and joined Cadson Demak as a type designer. She currently works at Sandoll as a type designer, project director, and communicator. She is also a member of KST (Korea Society of Typography) and a mentor for the Alphabettes mentorship program. Kim teaches in various institutions, including Hangeul Typography School. She plays a role in informing and educating people about Latin and Thai type design in Korea and Hangul type design in foreign countries. Kim has also participated as a speaker and author at ATypI, BITS, and KST conferences.

CELINE HURKA

Céline Hurka grew up in Southern Germany and moved to the Netherlands to study graphic design at the Royal Academy of Art (KABK) in The Hague. She graduated with a BFA in the summer of 2019 and will be part of the Type and Media class of 2020. When not studying, Hurka works on freelance projects for the cultural sector, combining an interest in editorial design with an emphasis on type design and photography.

CÉSAR PUERTAS

César Puertas is a graphic designer from Universidad Nacional de Colombia (1999) and a typeface designer from the Royal Academy of Arts (KABK) in The Hague (2009). He has been an organizer and judge of the Latin American typography biennials Letras Latinas in 2006 and Tipos Latinos in 2008 and 2010. Puertas is an associate professor and lecturer of type design and calligraphy at Universidad Nacional de Colombia and a type designer at his studio, Typograma. His work has been honored by the Type Directors Club, Tipos Latinos, and Proyecto Diseño. Puertas' typefaces are distributed by Adobe, Bold Monday, and Monotype.

DOHEE LEE

Dohee Lee received a BA in visual communication design from Seoul National University. Her first Korean typeface, 134340, won a New Wave award from the Korea Font Association. Since joining Sandoll (the oldest and most renowned type foundry in Korea) in 2016, she has developed custom typefaces for major global brands along with retail fonts. Art and technology have always been a primary source of fascination for her—she studied in the interdisciplinary ArtScience program at the Royal Academy of Art (KABK) in The Hague, where she started to foster a curiosity-driven approach to design. Her recent experiments aim to integrate new type technologies with future CJK typography.

DAFNE MARTINEZ

Dafne Martínez was born in Mexico City. She studied graphic design with a focus on journalistic design in the Faculty of Arts and Design at the Universidad Nacional Autónoma de México (UNAM), and typographic design at the Gestalt Center for Design Studies at Veracruz, Mexico. For the past ten years, she has worked as an editorial designer for print media and advertising. She has been a member of the Mexican Society of Calligraphers and Illuminators since 2011 and cofounded Tipastype, a space created to promote women's work in the typographic field in Latin America, and a typeface-design studio. She has given talks and workshops on typography at various institutions throughout Mexico.

EDWINA LEE

Edwina Lee works in the business division of Arphic Technology. She is in charge of foundry and designer partnerships, marketing, and sales. She has worked at Arphic for almost ten years and loves being surrounded by fonts every day.

FLORENCE FU

Florence Fu (傅曦瑶) is a writer and designer based in the Bay Area by way of New York. She holds a BA in art history and a BS in journalism from Northwestern University. Currently, she's an editorial assistant at Letterform Archive, where she writes about the collection, supports exhibitions, and shares her enthusiasm for letters with the public. She is also a student in Type West's yearlong type-design certificate program.

GARRET RIEGER

Garret Rieger is a software engineer working at Google. For the last seven years, he's worked as the production lead for the Google Fonts project. As part of his role, Rieger works to expand, scale, and optimize Google's font-serving API. Recently, he's been working with the W3C web fonts working group to standardize incremental font transfer.

HISASHI IWAI

Hisashi Iwai is a type designer and educator. He earned his BA and MA from Tokyo Zokei University and Aichi University of the Arts, respectively. In 2007, Iwai joined Jiyukobo Ltd., where he was involved in numerous font-development projects, including Yu Type Library and OEM fonts. He is a visiting lecturer at Bunsei Art University and Kyoto Seika University. His project Fides won the Type Design Prize in Tokyo TDC Annual Awards, 2019.

HIROTO UEDA

Since graduating with a degree in art planning from the Osaka University of Arts, Ueda Hiroto has been designing websites and print materials as a freelancer. He also leads a study group called Japanese and Latin Scripts, which hosts typography lectures, workshops, and other events with various invited guests.

IRIN KIM

Kim Irin is a visual designer in the Google Fonts team, based in New York City. She has focused on developing design systems and visual identities, and has contributed to UX/UI projects such as the Material Design guidelines, the SPAN design and technology conference, and surfacing variable fonts in Google Fonts (fonts.google.com). She recently led a project to add more Korean fonts to the Google Fonts library, and to showcase them she commissioned a website from local design studio Math Practice. (googlefonts.github.io/korean)

IAN LYNAM

Ian Lynam works at the intersection of graphic design, design education, and design research. He is a faculty member at Temple University Japan, as well as at Vermont College of Fine Arts in the MFA in Graphic Design Program, and is Visiting Critic at California Institute of the Arts (CalArts). He operates the design studio Ian Lynam Design, working across identity, typography, and interior design. Lynam writes for IDEA (Japan) and Slanted (Germany) and has published a number of books about design. Learn more at ianlynam.com.

IRENE VLACHOU

Irene Vlachou is a typeface designer working between Bristol and Athens. After first trying life as an artist and a violinist, Vlachou found her true vocation. Her terrible handwriting and horror of olives turned out not to be obstacles to her becoming a type designer specializing in Greek. In 2004, she received a master's degree in type design from the University of Reading; since then, she has been collaborating with many international type foundries as a typeface designer and consultant. She designs original custom typefaces, extends existing typefaces, and is the variable-font obsessive at TypeTogether.

JO DE BAERDEMAEKER

Jo De Baerdemaeker is an independent Belgian typeface designer, font developer, and postdoctoral researcher. He holds an MA and a PhD from the university of reading, UK. His interests are designing, researching, and writing about world script typefaces (particularly Tibetan, Lantsa, Mongolian, and Javanese) and multilingual typography. De Baerdemaeker is a regular speaker at international conferences and curates events and exhibitions centered on type and typography. In 2012, he founded Studio Type in Antwerp and currently teaches at LUCA School of Arts in Ghent. He is the author of "Tibetan Typeforms."

JOHN D. BERRY

John D. Berry is an editor, typographer, book designer, and design writer. He is the founder and director of Scripta Typography Institute, former president of ATypI, and former editor and publisher of U&Ic.; He has been a typographic consultant to several software companies, and he writes and speaks frequently about design and typography.

JASON PAMENTAL

Jason Pamental works with clients on typographic systems and digital strategy, helps design/dev teams work smarter and faster, and runs workshops on all of the above. A design and UX strategy leader with more than twenty years of experience on the web, he is an Invited Expert to the W3C Web Fonts Working Group. Pamental's clients include type-industry giants, Yale University, Harvard University, high-tech companies like Boston Dynamics and Wordstream, the NFL, and America's Cup. He also researches and writes on web typography. He is the author of *Responsive Typography* (O'Reilly, 2014) and has penned articles for *TYPE*, *.Net Magazine*, *PRINT*, *HOW*, and *Monotype.com*.

KEN LUNDE

Dr Ken Lunde worked at Adobe for over twenty-eight years, and specialized in CJKV type development. He architected and maintained the open-source Source Han Sans and Source Han Serif Pan-CJK typeface families, released in 2014 and 2017, respectively. Lunde is the author of *CJKV Information Processing, Second Edition* (O'Reilly, 2009), received the 2018 Unicode Bulldog Award, and became a Unicode technical director in the same year. He published articles on Adobe's CJK Type Blog on a regular basis.

LAURENCE PENNEY

Laurence Penney is a font-technology consultant based in Bristol, UK. With a focus on dynamic type systems, he specialized in TrueType: coding rasterizers, hinting fonts, and training others how to hint. He later took on the challenge of creating MyFonts, the open platform selling fonts from all foundries, and helped build the team that made it the market leader by a wide margin. The recent revival of color and variable fonts gives Penney hope that the type world has not forgotten the best ideas from a generation ago. He looks forward to helping these technologies take off.

MATTHEW CARTER

Matthew Carter is a type designer with 60 years' experience in typographic technologies, ranging from hand-cut punches to computer fonts. After a long association with the Linotype companies, he cofounded Bitstream Inc. in 1981, a digital type foundry where he worked for ten years. Carter is now a principal of Carter & Cone Type Inc., designers and producers of original typefaces, in Cambridge, Massachusetts. Carter's type designs include ITC Galliard, Snell Roundhand and Shelley scripts, Helvetica Compressed, Olympian, Bell Centennial, ITC Charter, Mantinia, Sophia, Big Caslon, Big Moore, Miller, Roster, Georgia, Verdana, Tahoma, Sitka, and Carter Sans. Carter has attended 34 ATypls, beginning in 1963.

MASATAKA HATTORI

Masataka Hattori is a senior font developer at Adobe, and has been a member of their Tokyo-based Japanese typography team for over twenty-five years. He has a degree in graphic design from Aichi Prefectural University of Fine Arts and Music. He was involved in the development of the first Adobe Originals Japanese typefaces, Kozuka Mincho (1997) and Kozuka Gothic (2001). Hattori also contributed to various fontdevelopment projects such as Kazuraki (2009), the world's first fully proportional OpenType Japanese font; Ten Mincho (2017), a set of traditional Mincho-style fonts that feature a full set of Latin glyphs and several color (SVG) emoji; and Source Han and Noto CJK, composed of the sans serif (2014) and serif (2017) Pan-CJK fonts that were developed in collaboration with Google. Hattori has previously presented at ATypl Hong Kong (2012) and ATypl Barcelona (2014).

MIN-YOUNG KIM

Min-Young Kim is the marketing lead for custom/OEM solutions at Fontworks Inc. and a typographer specializing in polyglot typesetting. After receiving a master's degree from Musashino Art University, Kim gained experience as a type-design project manager. She now dedicates her career to diversifying the potential of typefaces in various products and environments, and hopes to persuade more people that choosing and using typefaces can be fun.

NORA BEKES

Nóra Békés grew up in Hungary and moved to the Netherlands to study graphic design at the Royal Academy of Art (KABK). Since graduating in 2018, she has been working as an independent designer based in Rotterdam. Her practice focuses on the intersection of type design, typography, and visual storytelling. Her main interest is the research of archives and their contemporary interpretations.

NEELAKASH KSHETRIMAYUM

Neelakash Kshetrimayum is a type and graphic designer based in Goa, India. He is a partner and cofounder of BrandNewType, an independent type and typography design studio. He studied Graphic Design at the National Institute of Design, India and received a master's degree in typeface design from the University of Reading. He develops typefaces for Indian scripts, working in close collaboration with Fiona Ross and John Hudson. His work centers on identity, culture, and multiscript typeface design.

Nat McCully

Nat McCully worked at Claris Corporation and Apple Computer in Japanese product development, specializing in text layout, from 1991 to 1998. He then joined Adobe Systems as the lead engineer for the Japanese version of InDesign, implementing text composition and Japanese publishing workflow features. He has worked on Flash, AIR, RMSDK, and advised the teams on Photoshop, Illustrator, and Adobe Text Engine (ATE). He now works with the Spark and the XD teams on worldwide extensibility and textlayout enhancements for Japan. McCully also participates in the W3C CSS Working Group and is contributing to the JLReq v2 as a Task Force member.

NATHAN WILLIAMS

Nathan Williams is a Software Engineer on the Google Fonts team. Although he entered the world of fonts and typography only a couple of years ago, his passion for good design has driven him to learn, explore, and contribute.

PETRA ČERNE OVEN

Petra Černe Oven is a designer, professor, theoretician, and author with a special interest in typography, information design, and visual communications design.

RYOTA DOI

Ryota Doi is a typeface designer at Monotype. After receiving his BA in design from Tokyo University of the Arts in 2013, Doi Ryota enrolled in the MA program in Typeface Design at the University of Reading (UK). Upon earning his master's degree in 2014, he returned to Japan and began working as a type designer at Monotype Japan. He has been developing a Japanese typeface that corresponds to a Latin typeface and vice versa.

RYOKO NISHIZUKA

Ryoko Nishizuka, a graduate of the Department of Visual Communication Design at Musashino Art University, is Japanese Typography Chief Type Designer at Adobe Fonts. Since joining Adobe in 1997, she has been involved in a number of Adobe's Japanese typefaces: Kozuka Mincho, Kozuka Gothic, Ryo, Kazuraki, Source Han Sans or Noto Sans CJK, Source Han Serif/Noto Serif CJK, Ten Mincho, and Ten Mincho Text.

RATHNA RAMANATHAN

Rathna Ramanathan is a typographer and Reader in Intercultural Communication, known for her expertise in working with marginalized communities and contexts using alternative publishing practices. She works in international cross-disciplinary teams and takes a decolonial, cooperative approach to leading the research, design, and delivery of communication on projects for BBC World (Hindi and Bangla), British Council, UNICEF India, and World Bank, as well as publishers Tara Books and Harvard University Press. Themes of urban and cultural heritage resonate in Ramanathan's work, including the relevance of tangible (archives) and intangible (oral texts) heritages in multiple languages and contemporary design (Murty Classical Library of India). Some of her other projects are

centered around cities envisioned through rural or indigenous creative imaginations (The London Jungle Book with Bhajju Shyam and Tara Books), dialogs of people, politics, and place (BBC's Voice of the People campaign), and working with endangered Indian heritages (archives, texts, and marginalized and indigenous community rituals). Ramanathan is interested in the role of the communicator/designer in addressing critical human and non-human challenges. She believes that communication should be a fundamental human right. It is a radical and meaningful tool that can create lasting positive change in how we describe, interact, and connect with each other. Ramanathan is Dean of Academic Strategy at Central St. Martins, London, UK. She serves as ATypI's delegate for India and is also on the organization's board of directors.

RENEE ELIZABETH SALMONSEN

Renée Elizabeth Salmonsens holds an MA in Typeface Design from the University of Reading and an MA in Cultural Anthropology from the National Tsing Hua University. She has worked as a journalist and a translator in Taipei and is now a typeface designer based in London.

ROD SHEETER

Rod Sheeter came to fonts by accident, having been rudely disabused of the notion text was a “solved problem.” Some years later, it’s still not solved 😊 As an individual contributor and now Tech Lead or Manager on Google Fonts, Sheeter helped to nudge along WOFF2 and unicode-range, bring the Google Fonts collection to Android, and add CJK support to Google Fonts. He is now working on specification and Open Text Stack support for color vector variable fonts, with a particular eye to emoji usage.

SOFIE BEIER

Associate Professor Sofie Beier teaches at the School of Design at the Royal Danish Academy of Fine Arts, where she is the head of the Centre for Visibility Design. She is the author of the books *Type Tricks: Your Personal Guide to Type Design* and *Reading Letters: Designing for Legibility*, and has published numerous academic papers on typeface legibility. Her research focuses on improving the reading experience by achieving a better understanding of how different typefaces and lettershapes can influence the way we read.

SUNITA DANGOL

Sunita Dangol is a communications professional with a deep interest in cultural preservation. Upon winning the Miss Newa pageant in 2011, she has pursued a varied range of works. In her career, Dangol has served as a professional RJ, emcee, TV presenter, and Newa language and script activist. Currently, Dangol is also one of the co-leads of Callijatra, a volunteer-led youth initiative working toward the preservation and mainstreaming of Newa scripts and Nepalbhasa. Her work with script preservation entails workshops, educational curriculum drafting, and online outreach. Dangol and Callijatra have been credited with kickstarting a renewed interest in Ranjana script in Nepal. She believes sharing culture encourages adoption and, through it, preservation.

SANDRA GARCIA

Sandra García received a bachelor's degree in graphic design from the Universidad del Área Andina, Columbia, an architecture degree from the Academia Superior de Artes, Columbia, and a master's degree in typographic design from the Gestalt Center for Design Studies at Veracruz, Mexico. She has lived in Mexico for five years and has been a graphic designer for thirteen years, ten of which she spent teaching in the areas of editorial design and typographic design. García has taught at the Pascual Bravo University Institution, the Universidad del Área Andina, and the University of Communication in Mexico. She has lectured throughout Mexico and Latin America on typography.

SEBASTIEN MORLIGHEM

Sébastien Morlighem is a graduate of the École supérieure Estienne, the University Paris Diderot–Paris 7, and holds a PhD from the University of Reading. He is a researcher and teacher in the history of graphic design and typography at the École supérieure d'art et de design d'Amiens. A founder of the Bibliothèque typographique for Ypsilon Éditeur, Morlighem has coauthored several books and written many articles. He has also curated numerous conferences and exhibitions on graphic design, typography, and type design.

SHINJI OGAWA

After finishing his PhD in literature at the School of Intercultural Studies at Kobe University, Ogawa Shinji continued his academic career as a postdoctoral research fellow at the Japan Society for the Promotion of Science. He also served as a project researcher at the National Institute for Japanese Language and Linguistics, and was on the faculty of literature at the Prefectural University of Kumamoto in 2014. He specializes in linguistics and dialects.

SUMANTHRI SAMARAWICKRAMA

Sumanthri Samarawickrama is a senior lecturer in the Department of Integrated Design, Faculty of Architecture, University of Moratuwa, Sri Lanka. Her area of research concerns the anatomy of Sinhala letterforms. This has led her to document the evolution of Sinhala type, which she believes is essential to type education. She completed a master's degree in visual communication design at Lasalle College of the Arts, Singapore, and a PhD in typography at the University of Moratuwa. While continuing her own research, she supervises many graduate students on type-based research.

TAKUTO HIGURASHI

Higurashi Takuto got his undergraduate degree from the Shibaura Institute of Technology. His coursework there involved automatically generating typeface designs from a few sample reference images. He is currently preparing a master's degree in electrical engineering and computer science at the Shibaura Institute of Technology.

TOMOKO ISHIKAWA

Ishikawa Tomoko is a type designer at Type Project. Born in 1993 in Tokyo, Ishikawa graduated with a degree in visual communication design from Musashino Art University in 2016. Her graduation project concerned the effect of Japanese horizontal writing on handwritten letterforms and typefaces. Since joining Type Project, she has been involved in the development of the Japanese versions of AXIS Round 100 and TP Sky typefaces.

TSUYOKATSU KUDO

Kudo Tsuyokatsu is a graphic designer who graduated from the living design course at Kuwasawa Design School in 1973. After lecturing in visual communication at Musashino Art University, he became a professor at the Tokyo Metropolitan University Graduate School of System Design in 2006, and guest professor from 2013–14. Tsuyokatsu's books include Textbook for Editorial Design (4th edition), Analysis of Work & Essentials of Design, and Lecture on Typographic Design Method.

THOMAS MULLANEY

Thomas S. Mullaney is Professor of Chinese History at Stanford University, a Guggenheim Fellow, and the curator of the international exhibition Radical Machines: Chinese in the Information Age. His work has appeared in the Journal of Asian Studies, Technology and Culture, Aeon, Foreign Affairs, and Foreign Policy, and has been featured in the Los Angeles Times, the Atlantic, the BBC, and in lectures at Google, Microsoft, Adobe, and more. He holds a PhD from Columbia University. His current project, entitled Hot Metal Empire: Script, Media, and Colonialism in Asia, Africa, and the Middle East, is a modern history of non-Latin type design.

TARO YAMAMOTO

Taro Yamamoto received a BFA from Musashino Art University in 1983, where he majored in typography. After a stint doing type development with Morisawa, he joined Adobe in 1992. He led the design team that produced Adobe's original Japanese typefaces, under the direction of Masahiko Kozuka. Following Kozuka's retirement, Yamamoto has been involved in the development of Adobe's Japanese fonts, and the Pan-CJK font development project by Adobe and Google, as Senior Manager of Japanese Typography. He is also the ATypI country delegate for Japan, and President of the Society of Typography, Japan. He translated Robin Kinross's book: Modern typography: an essay in critical history into Japanese, and it was published by Graphic-sha Publishing in November 2020.

UNDERWARE

"Zealotry" wouldn't be an inappropriate collective noun for Underware. They not only design typefaces, they live type—they educate about type, they publish about type, they talk about type, they encourage (and mobilize) others to talk about type. Their work is among the most popular to emerge from independent type foundries happy-go-lucky, high-quality, text-friendly typefaces for both display use and comprehensive typesetting. Underware's typefaces stand out because of unique aesthetics, impeccable quality, and a considered collective presence. While taking what it does seriously, Underware is a refreshing foundry that manages not to take itself too seriously.

VINOD BALAKRISHNAN

Vinod Balakrishnan is a lead senior computer scientist in the Photoshop Engineering team, based in San Jose, California. He has been part of the Photoshop team for the past seventeen years, helping to bring typographic features to the product. Lately he has been working on bringing variable fonts, OT-SVG fonts, the Glyphs panel, and different script support to Adobe products.

WEI MING

Wei Ming is the Associate Director at Font Product Division of Beijing Founder Electronics Co Ltd, and a member of the Chinese Artists Association. Her works have been collected by Sichuan Art Museum. She designed the Beijing Olympic subway visual information system, used in the Olympic Extension Line during the 2008 Beijing Olympic Games. It won her the first prize at the National Art Exhibition. She received an MA degree in Communication Design from Central Saint Martins, University of the Arts, London. After returning to China, she joined FounderType and now work on font product research and project management. She is committed to promotion and exchanges of Chinese and English font products.

WEI-HSIANG SU

Wei-Hsiang Su is one of the cofounders of justfont, a Taiwan-based foundry known for its Jin Xuan (金萱) font family. In 2015, Jin Xuan became the world's first successfully crowdfunded East Asian ideographic typeface. A specialist in digital marketing and advertising, Su leads branding and marketing at justfont. In 2017, Forbes Asia "30 under 30" honored him for his commitment to art and design. Su was also one of the coauthors of A Chinese Font Walk (字型散步), Taiwan's very first book about Chinese fonts.

XUAN ZHANG

Zhang Xuan graduated from the Rochester Institute of Technology and is a type designer at Hanyi Fonts.

YUKARI HARUTA

Haruta Yukari is a graphic designer. In addition to her work, she has been involved in typography study groups. There, she learned hiragana and the typography of the early Meiji era, which she has publicized through writing and lectures. Her writing includes "On Kawaka Ikehara," "A Hundred Vistas of Letters #98" (Robundo, 2000), "Kawaka Ikehara: A Man between Calligraphy and Type," "Japanese Modern Type: Shozo Motoki And His Surroundings" (the Committee of the Japanese Modern Type: Shozo Motoki and His Surroundings and NPO Modern Printing Preservation Society, 2003), and a thesis titled "Early Modern 'Hiragana Type' and Its Designer: Kawaka Ikehara and His Surroundings" (Japan Society of Typography Journal #09, 2016). She is the principal of Haruta Design Studio and a member of the Japan Society of Typography, and was a lecturer at Robundo Shinjuku Private Typography School from 2006 to 2018.

YUKA HAYASHI

After finishing her PhD in linguistics at Kyoto University, Hayashi Yuka worked as a research fellow at Kyoto University, the University of London (SOAS), and Osaka University. She is currently a postdoctoral research fellow at the Japan Society for the Promotion of Science, and also works at the National Institute for Japanese Language and Linguistics. Her current projects include the research and documentation of Ryukyuan and Hachijo languages.

YIN QIU

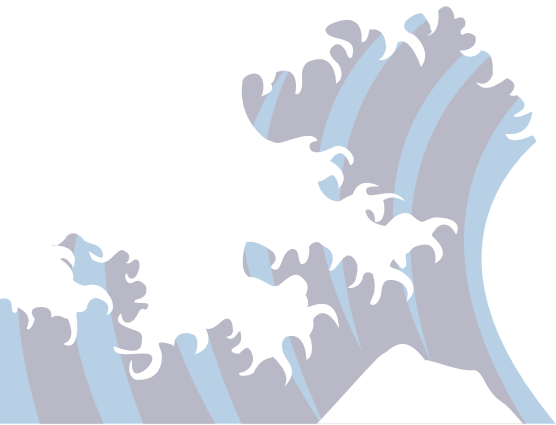
Qiu Yin is Design Director at FounderType and Expert Commissioner of the Chinese Type Design and Research Center. He is a member of the Chinese Designer Salon (CDS) and of the Shenzhen Graphic Design Association (SGDA); the designer of the 2010 Guangzhou Asian Games logotype; and the recipient of numerous awards, including Grand Prize at the Chinese Pen Calligraphy Competition (1985), first prize at the First International Pen Calligraphy Contest (1988), and the China Design Red Star Award (2015).

YOSHIMARU TAKAHASHI

Takahashi Yoshimaru explores visual communication with human warmth, pivoting on typography, in everything from branding to book design. He is the author of *The Pleasure of Typography* (Pie International), *Fuzzy Communication* (Museum of Arts & Crafts, Hamburg), and *Takahashi Yoshimaru's Design World* (China Kwangsi Art Publisher), among others. In addition, Takahashi is a professor at Osaka University of Arts, the principal of Kokokumaru Inc, and chairman of the board of the Japan Typography Association.

ZACHARY SCHEUREN

Zachary Scheuren studied film production and foreign languages before moving to Hollywood to work in the film industry. After years of working on film-title sequences, he quit the film industry to study typeface design at the University of Reading. There, he focused on the Khmer script, designing a Khmer typeface and writing a dissertation on the history of print in Cambodia. He spent the following five years working as a software engineer in London and Tokyo, doing type design in his spare time. Scheuren currently works at Monotype as Lead Script Specialist, working on typefaces for world scripts.









THE NATIONAL MUSEUM OF EMERGING SCIENCE & INNOVATION

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a space dedicated to emerging science and innovation.

Wednesday, September 4:

Optional pre-conference workshops, tours, and social events.

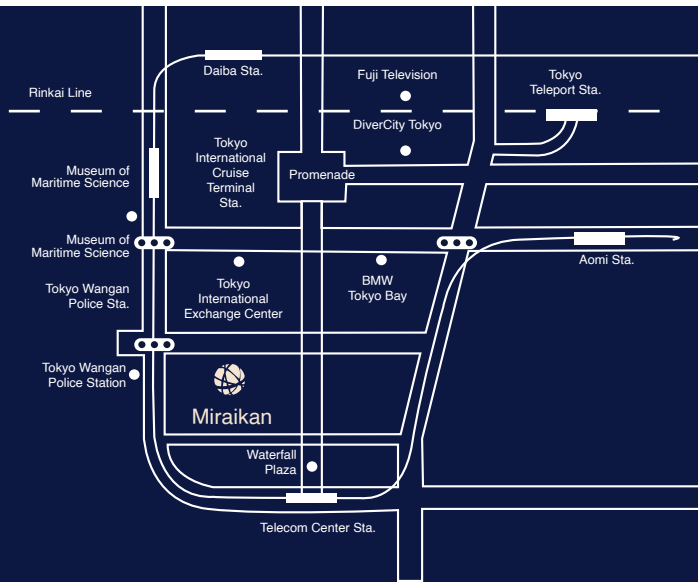
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