1. Robin Kinross posits that "if modernity was imlicit in printing, it was not fully or immediately realized by Gutenberg'sinvention." The period in which printing begins to document its own process is the point that Kinross identifies as when typography becomes modern. If one were to venture that computer typography contains implicit elements of a 'hyper-modernity' (distributed, networked, screenic, fluid, tranlatable), what might be the development at which that hyper-modernity is achieved?

    – The first step of the stage was the separation of the 'printer' from the 'typographer.' Is there a chance that computer typography will introduce a third category, the 'coder'? Is it possible to separate the design of a TeX document from the coding and imlementation?

2. To what extent does OSP utilize a 'generative' workflow? Which utilities/programs do you use? Do you use an input format and a 'wrapper', or does the writing process intermingle with the typesetting process (occurring in the same file)?

3. Florian Cramer identifiesa "feature" of computer typography: that of the 'showstopper.' What showstoppers have you encountered in regards to ConTeXt? How do they differ from showstoppers in, say, Scribus?

4. Cramer compares TeX to a player piano, whereas WYSWYG is akin to a piano under the fingertips of a pianist. Can you compare and contrast the different approaches and qualities that come with working in the two styles? Do certain projects fit certain workflows better?

5. Cramer also identifies the "Holy Grail" of cross-media publishing as a single system that serves as the universal document source. How important is cross-media publishing to OSP's goals? Do you think it is possible to reach the Holy Grail without complexity making it unworkable?

6. How does OSP view differences, if any, in typesetting for print versus typesetting for screen? Have you produced any documents epecially designed for screenic consumption (a la the hyperlinked ConTeXt manuals)? Specific design considerations? Font choices (sans serif on screen, serif on print)?

7. What opinions do you have on open source fonts? Any choice fonts to recommend?

8. What backgrounds do OSP contributers come from? Generally from design? or more from computers?

9. How did you and Pierre come to use FLOSS for publishing? Was it an economic choice, a freedom choice, or something else altogether?

10. How influential is the *Conditional Design Manifesto* on you as designers? Does it make sense to conceive of typographic outputs as processes rather than products? Certainly the very nature of open source is process rather than product.

11. Do you make available the source to your publications? Why or why not?

12. Do you see FLOSS expanding within the publishing world? What barriers are presently obstructing its adoption?

13. What is your dream addition to the FLOSS publishing ecosystem (could be whole new software or simply new features)?

Meeting Notes:

- EDIT! Conference. Kinross lecture on A4.

- Otto Neurath. isotype. Kinross was a student of Marijn Neurath.

  - Kinross says he is not the author of icons beause it was a personal mission, not an attempt at a universal system. The symbol system was developed in attempt to bring economics and statistcs to the people.

- FontMatrix Manual as exemplary.

- How To Think Like A Computer Scientist