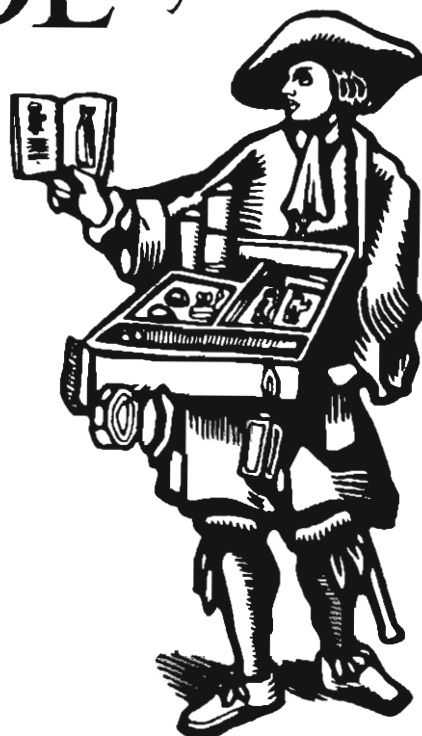


TYPE CON 98

PROGRAM ♦ GUIDE ♦



Westborough, Massachusetts, 30 October–1 November 1998

WELCOME TO SOMETHING A LITTLE BIT DIFFERENT.

WELCOME to TYPECON!

The idea for TypeCon first came about when I began to develop an aesthetic interest in type as a design element. Where would I go to find out more about it? Books and magazines were fine, but it would be even finer to spend some time in the company of people with the same interest. Conferences in the field, however, were priced well beyond what my budget would allow. Then I discovered a free event (the Font Free-For-All) at the Seybold publishing conference (which, luckily for me, was in Boston). Here was an oasis of pure type talk put on for type lovers, exciting but over way too soon, and with little opportunity to get to know one's fellow attendees.

This started me thinking. I had founded a low-cost literary conference in the past, how about something similar for the typographically-inclined? Several years later, here we all are.

TypeCon is an attempt to look at typography in all of its aspects (artistic, practical, and historical). To do so, we aim to bring together all kinds of type lovers (type and graphic designers, publishers, print historians and scholars, and those who simply appreciate type for its aesthetic qualities), and give you all something to talk about.

How are we doing in that regard? Admittedly, we've made more headway in some areas than others. We think we've produced a great program, but its balance inevitably reflects the fact that the first group of professionals to embrace the TypeCon concept wholeheartedly have been the type designers (some of whose work is available in The Foundry). Our number one priority as an organization is to broaden our program by broadening the range of our participants.

But there's a lot more to TypeCon than the formal program. For starters, we've provided the York room for "roll your own" discussions on topics not covered in the main program, and are considering the addition of "themed" items to our schedule of kaffeklatches in Empire (see "What's Where?" for details on both these rooms)

We also encourage various special-interest groups to enliven our evenings by throwing room parties. Two things to remember are to consider your neighbors in adjoining



rooms (i.e. the later it gets, the quieter the party should be) and to post a party announcement on the bulletin board you'll find in our office in the Kendall room.

Also, don't forget Friday night's "icebreaker" reception. It will be hosted by Chank Diesel and El Maxa De Los Toros of The Chank Company, who can be counted on to keep things lively.

Of course, the biggest influence you can have on the future direction of TypeCon is to join the Society (see "About SOTA" for details), and actively participate in setting our agenda, finding appropriate program participants to reflect your interests, etc. A small, dedicated group of unpaid volunteers is responsible for all that you see around you, and your participation would be most welcome!

Meanwhile, have fun at TypeCon 98, meet your fellow typophiles, and we hope to see you again!

BOB COLBY
Chair for TypeCon 98

TYPECON
98

SOTA (the Society of Typographic Aficionados) is the (currently) unincorporated society of volunteers that is bringing you this weekend. Our mission is to increase public awareness and appreciation of the art and history of typography and its function in creating beautiful and successful communication. In doing so, we define ourselves as a cultural (rather than a business) organization, and our intent is to incorporate as a non-profit this year.

Beginning this weekend, we are accepting memberships in SOTA (as distinct from TypeCon) for \$15 (good until TypeCon 99 or the next TypeCon if there is none in 1999). These will include all publications for the next TypeCon, a \$15 discount on the cost of attending membership in the next TypeCon (whatever the price is at the time you buy it), plus the right to attend our Annual Meeting and vote (either in person or by proxy) on directors (who will elect officers). Other members-only features will be added as resources become available to implement them.

Our mailing address is:

PO Box 673, Mansfield, MA 02048-0673

Phone is:

508-643-2247 (leave message)

FAX is:

617-646-2943

E-Mail is:

sota@tjup.truman.edu

Website is:

<http://tjup.truman.edu/sota>

ABOUT SOTA



SOTA
• EST. 1997 •

WHAT'S WHERE? A BRIEF TOUR OF TYPECON

TypeCon takes place in one easy-to-navigate section of our hotel. Please note that word "section," and the fact that other groups will be using the hotel function space during the weekend. There's lots of room to grow in the future! The hotel map in this guide shows what areas do and do not belong to us.

Once you pass our Registration desk, you will be entering the main TypeCon function area. The first hallway to your left contains three function rooms.

On the left hand side of the hallway are Kendall and Jonathan. Kendall is the TypeCon office and information center, where you can get answers to your questions, checked to see what discussion groups are booked (or ask to have one booked, see below), sign up for the Kaffeeklatch of your choice or announce your room party on our party board. Jonathan is our Green Room, where program participants can unwind, as well as confer with other participants prior to their panels.

On the right side of the hallway is Edgewood, which has three entrances labeled Fremont, Garrison (which will be locked), and Harvester. This is the exhibit area we refer to as The Foundry. In The Foundry you can see and buy type from different small foundries, as well as check out one of the leading magazines in the field and an online type source (at press time we still have some open tables, so you may be able to check out other kinds of type-related products or services as well).

Across the main hallway is another small hallway, which leads to the downstairs rooms Empire and York. York is our discussion group area. There are lots of things our first-year program didn't get around to discussing, and if you'd like to see them discussed, check our office in Kendall for the York schedule and sign up for any free slots. York will be laid out very informally, with comfortable chairs and in such a way as to stimulate the free flow of conversation.

Another place to go for conversation is Empire, which will be hosting our kaffeeklatches. It will be set up with round tables and coffee/tea supplies, and be a place where interested program participants can spend an hour talking to friends, fans, etc. We will post a participant schedule and ask attendees to sign up in advance for which kaffeeklatch they would like to attend. "Themed" kaffeeklatches are a possibility we're still mulling over at press time.

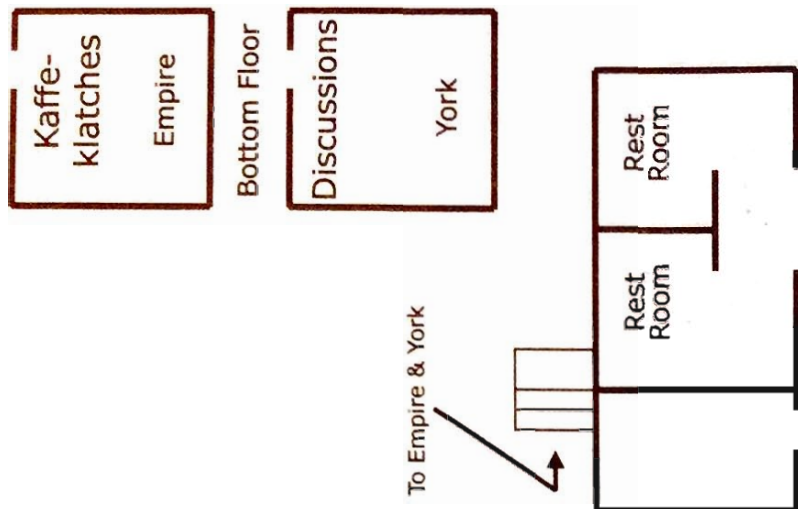
Coming back to the main floor, we have only one more area to explore, and that's Chandler, the main program room. Here is where we will be having our panels and lecture/presentations, as well as our Principal Speaker speech (followed by an audience Q & A) and Friday evening ice-breaker reception. Please note that we do not have this space available until 6 PM Friday. This room is on the left side of the main hallway, immediately adjacent to Edgewood.

And that's all there is for our inaugural outing. As we grow in the future, we expect to add more space and functions. The rate at which we can do that, of course, depends on you!

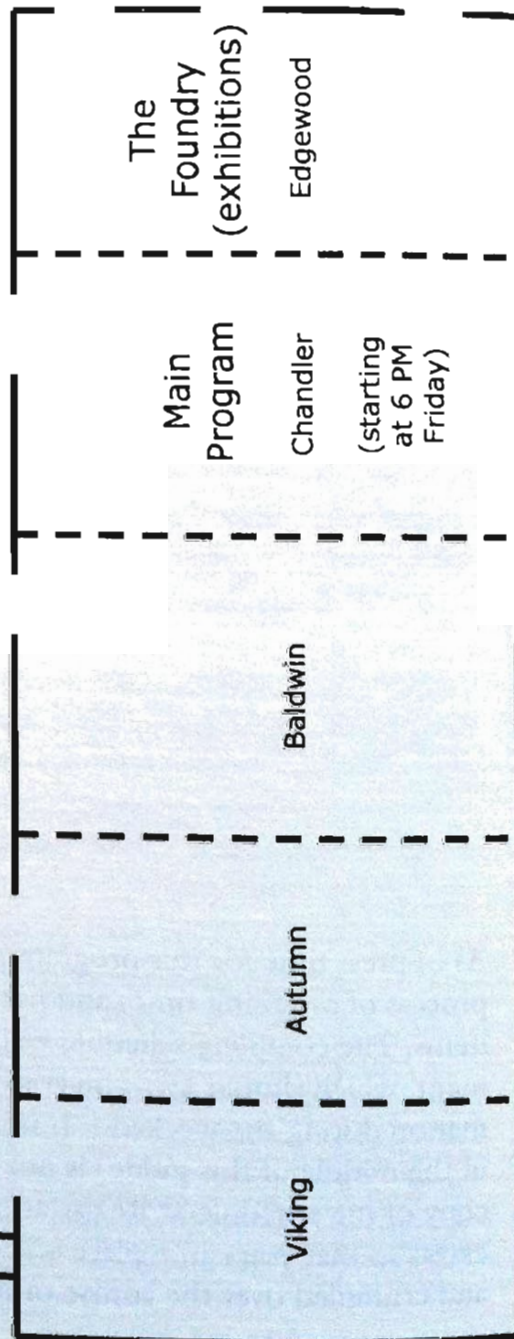
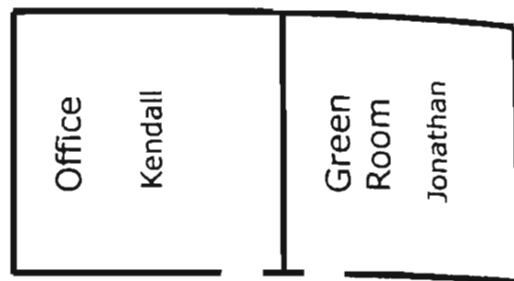
As of press time for this program guide, we are still in the process of assigning times and participants to the various items. The complete schedule will be an insert in this document, which should give you convenient access to this information during the weekend. If this insert (which should be in the middle of this guide) is not there, ask for another copy of the schedule at Registration. We will be printing extras so that you can replace schedules that became worn and crumpled over the course of the weekend.

A NOTE ON OUR SCHEDULE

HOTEL MAP



Hotel Lobby ▶



THE FOUNDRY

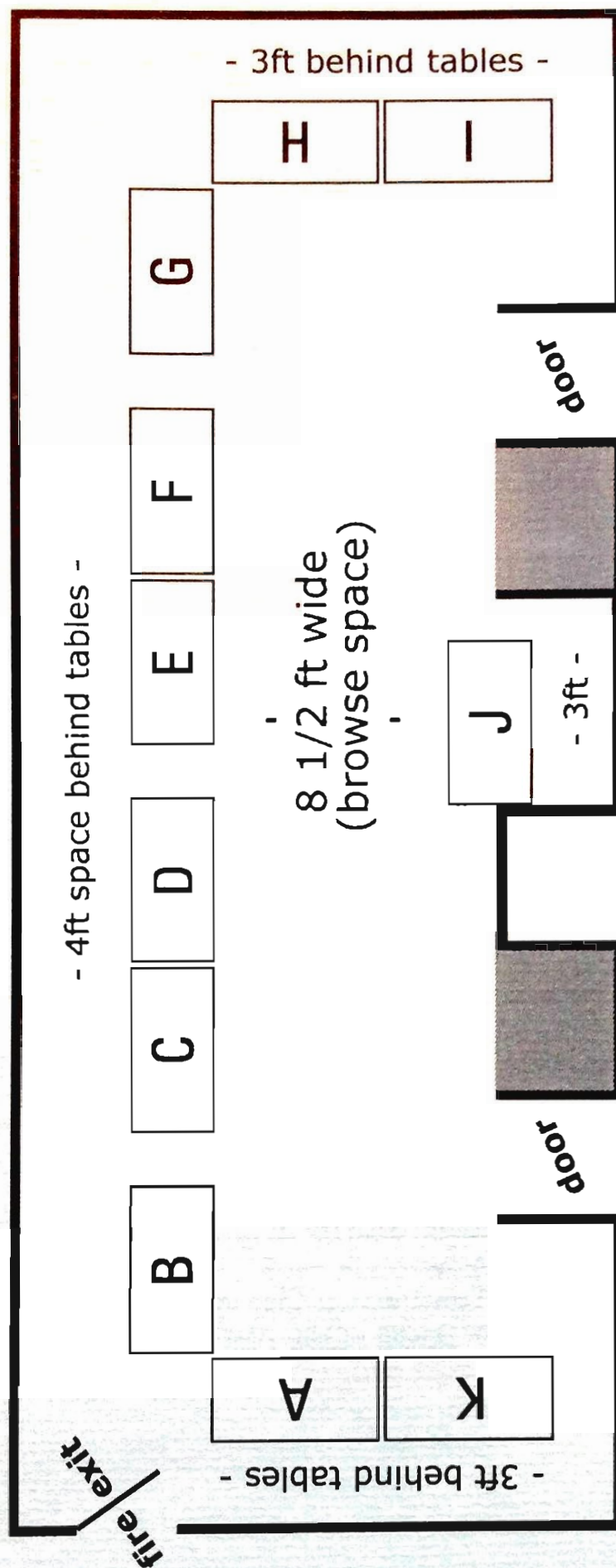
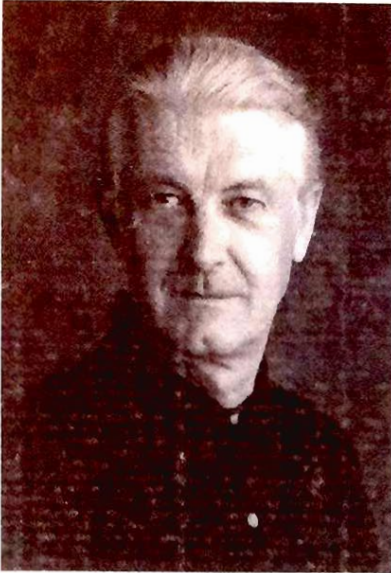


Table F - The Chankstore
 Table H - Astigmatic One Eye Foundry
 Table J - AboutFace Inc.

Table D - P22 Font Foundry
 Table C - SERIF: The Magazine of Type & Typography
 Tables A & K - Flashline.com
 Table E - Sooy Type Foundry

PRINCIPAL
SPEAKER
MATTHEW
CARTER



MATTHEW CARTER, born in London, England, is a type designer with more than forty years' experience in typographic technologies ranging from hand-cut punches to computer fonts. He spent a year in the type foundry of the Enschedé printing house in the Netherlands, learning to cut punches by hand for metal types, served as a staff type designer at Mergenthaler Linotype in New York, served as Typographical Adviser to Her Majesty's Stationery Office (the British government printer), and worked on the Metafont project. In 1981, after a long association with the Linotype companies, he was a co-founder of Bitstream Inc., the digital type foundry, where he worked for ten years. He is now a principal of Carter & Cone Type Inc., in Cambridge, Massachusetts, designers and producers of original typefaces.

His type designs include ITC Galliard, Snell Roundhand and Shelley scripts, Helvetica Compressed, Olympian (for newspaper text), Bell Centennial (for U.S. telephone directories), ITC Charter, and faces for Greek, Hebrew, Cyrillic and Devanagari. For Carter & Cone he has designed a new digital version of ITC Galliard, complete with Expert Sets, Mantinia, Sophia, Elephant, Big Caslon, Alisal and Miller.

Carter & Cone have produced types on commission for Apple (Skia), Microsoft (the screen fonts Verdana and Georgia), *Time* magazine, *Wired*, *U.S. News & World Report*, *Sports Illustrated*, *The Washington Post*, and the Walker Art Center.

Mr. Carter is a Royal Designer for Industry, a member of AGI (the Alliance Graphique Internationale), chair of the type designers' committee and member of the board of directors of ATypI (the Association Typographique Internationale), and a senior critic on Yale's graphic design faculty. He has received the Frederic W. Goudy Award for outstanding contribution to the printing industry, the Middleton Award from the American Center for Design, a Chrysler Award for Innovation in Design, the AIGA medal and the Type Directors Club medal. He holds an honorary degree of Doctor of Fine Arts from the Art Institute of Boston.

OTHER PARTICIPANTS

JOHN D. BERRY is the editor and publisher of *U&lc* (Upper and lower case: the international journal of graphic design and digital media) and of the newly launched *U&lc* Online (www.uandlc.com). He has a deep and eclectic background in both writing/editing and typography; he made a career for more than twenty years in Seattle as an editor and book designer before moving to New York this year to take over *U&lc*. His first issue as editor was the magazine's 25th-anniversary issue. *U&lc* is the flagship publication of the International Typeface Corporation (ITC), which makes and sells a library of more than 1,000 digital typefaces.

U&lc exists to inform and inspire the graphic design community, while showcasing ITC's typefaces. Since arriving at ITC, John has developed *U&lc* Online as a separate but overlapping online magazine, with a series of columns, reviews and event reports that do not appear in the printed *U&lc*. The balance between the two publications—one on paper, the other online—is an ongoing process of experiment and evolution. John has done typographic consulting for several software companies, including Microsoft, Adobe and Design Intelligence; he has written extensively on typography for magazines such as *Aldus/Adobe Magazine*, *I.D.*, and *Eye*; and for five years he was the house book designer for Copper Canyon Press, winning several design awards. He lives in Brooklyn with the writer Eileen Gunn.

BRIAN J. BONISLAWSKY, known by his *nom de caractère* as ASTIGMA, is relatively new to the field of typography, with only two years of typeface design experience, and yet has already created a large body of design and variety. The type influences which started him into calligraphy at age eleven were the *20th Edition Speedball Textbook for Pen and Brush Lettering*, and *U&lc*. From then on, throughout his fine art and commercial art training at Norland North Center for the Arts, New World School of the Arts, and lastly Rhode Island School of Design, typography acted as an important influence in his designs. It was at RISD that met and eventually befriended graphic designer Chris Vermaas. Under Vermaas, he studied hand cut lettering, dimensional letter construction, working with hot type, and working with type on the computer, and found much influence and inspiration towards typographic freedom. In 1995, Bonislawsky

received a BFA and Certificate of Illustration from Rhode Island School of Design.

After a year of freelance design work, Bonislowsky formed Astigmatic One Eye Font Foundry, and after another year-and-a-half launched his own server and renamed the venture Astigmatic One Eye Foundry, joining his digital typefoundry together with his design and illustration sites. On November 6, 1998, it will be two years since Astigmatic One Eye Foundry first launched, and since then more than 80 typefaces and type families have been created, almost half of them free for the desktop publishing community. His type design scope includes thematic designs, display faces, text faces, historical revivals, picture fonts, utility type, and soon will expand into foreign language typefaces as well. Astigmatic One Eye Foundry's goal is to continue to expand into all areas of typography and offer a variety of type styles to contradict the current rising belief that type is dead. "Type is an artform that exists in our everyday life. A small group of people take the time to see the beauty in it, to others, it's just letters & words."

EL MACK DE LOS TOROS (The Chank Company, www.chank.com) is the business manager of Chank. She worked with Chank for a long time at an alternative music magazine called *Cake*. When Chank said he was quitting *Cake*, she decided to leave, too, because she knew it would be no fun without Chank. Then she was sad because she didn't work with Chank anymore. But then Chank got into an accident. He was in trouble, and he asked El Mack for help. That is when she became his business manager.

El Mack's job is to help Chank be Chank. And to make sure the bills are paid. The one font she has made is called Twenty-Six Snake Rhumba. Her favorite pastimes are boxing, juicing, and drawing birds.

CHANK DIESEL (The Chank Company, www.chank.com), crowned by Riotgrrl.com as "The Elvis of Fonts," has been drawing the alphabet since he was five years old. His fonts have been featured in the Smithsonian's Cooper Hewitt Museum of design as a notable example of contemporary typography. Last November, he was the first type designer to be profiled, complete with etching portrait, in *The Wall Street Journal*.

Chank was recently selected by *Publish*, the magazine for electronic publishing professionals, to receive an Impact Award for “innovative work that charts the course for the future of publishing.” Chank joins a roster of winners that include some of the industry’s most notable products, from Acrobat (1993) to Zip drives (1995). Admiring his Rockstar Fonts project and the way he encourages and distributes the work of young, up-and-coming designers (The Chank Army), *Publish* says, “Chank has done more to democratize and popularize typography than anyone short of the inventor of Fontographer.”

When he is not updating his website at www.chank.com, Chank spends a lot of time in the cereal aisle at grocery stores, hunting down his fonts on Honeycomb and Alphabets boxes. He also watches a lot of TV and especially enjoys seeing his fonts star in commercials for Wrigley’s Doublemint Gum, Frosted Mini-Wheats, and Hula Hair Barbie. Ocean Spray’s “It’s Your Zing” campaign featured Chevy Chase and Princess Fergie, as well as a Chank font created exclusively for the juice company.

Drawing and painting are two of Mr. Diesel’s favorite pastimes, and he’s been happy that people are buying his art in online auctions.

Chank also enjoys Beanie Babies, coffee, road trips, and giving away free luck. The luck he distributes has recently been credited for reuniting an adopted child with her birth mother.

ALLAN HALEY is the principal of Resolution, a consulting firm with expertise in just about everything to do with fonts, font technology, type and typographic communication. In addition to his responsibilities at Resolution, he is also currently Chairman of the Advisory Board to the Goudy International Center at Rochester Institute of Technology, and is a past President of the New York Type Directors Club. Mr. Haley is a contributor to publications such as *U&Lc*, *How*, *Dynamic Graphics* and *Step-By-Step Graphics*. He is highly regarded as an educator, for his efforts to raise the standards of graphic communication in business communication, and is a frequently requested speaker at national computer and design conferences such as the Seybold Seminars, XPLOR, SHARE, and HOW. Mr. Haley has also written five books on type and graphics.

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MATTHEW LANGLEY is a designer, painter, and instructor. He has worked with National Public Radio, The World Bank, Washington Sidewalk, and The Violence Policy Center. He is a faculty member of John Hopkins University. His paintings have been exhibited in the Corcoran Gallery of Art (Washington, D.C.), Anderson Gallery (Richmond, Virginia), and the National Museum of American Art (Washington, D.C.). He is the principal of Mediastudio, a design group in the Washington, D.C. area.

Matthew Langley (Plastic Typefaces) has developed typefaces for Indiana University (Neo Condensed, Neo Condensed Bold) as well as proprietary faces for others. Plastic Typefaces launched in the fall of 1998.

MICHAEL LEARY has more than a dozen years experience as a type designer and type technologist. Before becoming one of the founders of Galápagos Design Group in 1994, Mike worked alongside the other company founders at Bitstream, Inc., in Cambridge, Massachusetts. He began his type career at Compugraphic Corporation.

Mike is an expert in the application of typographic hinting technologies for all of the extant intelligent font formats. While at Compugraphic, Mike was a pioneer in the development of Intellifont-format typefaces. His work at Bitstream involved similar endeavors with Fontware, Speedo, PostScript and TrueType technologies.

International font development is also considered among Mike's areas of expertise, a result of his having worked extensively in Kanji, Cyrillic and Greek typeface design.

As the primary author of the *Web Designer's Guide to Typography*,* a popular text on the use of type in the world wide web environment, Mike is a frequent contributor on the conference circuit.

Mike studied graphic design at Skidmore College as well as continuing his education in computer graphics and writing at Northeastern University. He is also a member of the Association Typographique Internationale (ATypI).

CHRIS MACGREGOR is a type and web designer who writes and speaks on topics including typography, internet marketing and web design. A founding member of TypeRight, Chris works to achieve copyright protection for typefaces in

the U.S. and educate the public about the problems facing type designers by the lack of protection. Chris is director of UNION Type Supply, a type foundry based in Houston, Texas and is a partner in AboutFace Inc., a virtual type distributor on the internet at www.aboutfaceinc.com. He also publishes Chris MacGregor's Internet Type Foundry Index (<http://www.typeindex.com>), the busiest type site on the internet.

GARY MUNCH: "Been making letters in one form or another for a long time. Hoping to get them all right someday." In the meantime, he occupies his time by teaching in the arts, futzing with languages, and exploring and refining views on letterforms, calligraphy, and type design. He has placed some type works with FontHaus and with Linotype Library.

MILES NEWLYN (by Patrick Burgoyne, printed in the magazine *Creative Review*), lauded by cult designer David Carson as "type designer extra-ordinaire", has been a relatively unsung hero of the type scene, but he is one of Britain's most successful young designers with three popular faces distributed by the prestigious Emigre library. The creator of more than thirty typefaces, he runs his own consultancy, creating custom typefaces and developing strategies for the corporate sector.

BRIAN SOOY is the principal designer for the Sooy Type Foundry, offering custom typeface design for commissions and licensing.

Traveling the state of Ohio (motto: "Just fine, thanks"), the U.S. and the world, he has studied internationally with calligraphers and type designers such as American Greetings lettering artist extraordinaire, John Hogan as well as Jovica Veljovic, Timothy Botts and Gottfried Pott. Somewhat of a creative nerd (you can tell by the glasses), his influences include Paul Rand, Hermann Zapf and Tim Girvin. A love and study of calligraphy are at the heart of his typographic efforts.

His informal education continues as he learns on the streets, from books, other people, or online, although not necessarily in that order.

He is also active in well-known and underground international arts, design, calligraphic and type design circles. He is a member of AIGA (American Institute of Graphic Arts), and has served on the AIGA Cleveland Board of Directors for more than eight years in various positions. He is also a member of ATypI, (Association Typographique Internationale), CIVA (Christians In the Visual Arts), and The Western Reserve Calligraphers.

The Sooy Type Foundry Collection includes Multiple Master fonts, text, dingbat and display faces in Postscript and TrueType formats. Brian Sooy has created the most third-party Multiple Master typefaces of any foundry, including the first complete roman and italic third-party Multiple Master text family, Veritas. The Sooy Type Foundry offers a unique and ongoing Eclectic Collection, a series of useful and whimsical dingbat fonts.

ILENE STRIZVER is currently Director of Typeface Development at International Typeface Corporation, where she oversees all aspects of the ITC Typeface Release Program. Ilene has been with ITC for twenty-one years, where she “cut her typographic teeth” by working on *U&lc* and other type projects with such legendary icons as Ed Benguiat, Aaron Burns and Herb Lubalin. More recently, she has collaborated with many cutting-edge type designers such as Erik Spiekermann, Sumner Stone, Jill Bell, Phill Grimshaw and Jean-Renaud Cuaz.

Ilene is a member of the NY Type Directors Club and the New York Art Directors Club, and has won awards from them both for type and design. She has lectured extensively on type and typeface production to both students and professionals in the field. She currently spends most of her time working closely with designers to develop their ideas into full-strength typefaces.

DON SYNSTELIEN is a type, multimedia and interface designer located in Omaha Nebraska. He is the owner of SynFonts electronic type foundry, partner in About Face and is one of the founding members of Typeright. His fonts are distributed by several vendors and are known around the world.

Some of the more recognized type designs Don is responsible for include NudE, Liquid Sex, Aspersion and

Punker Chicks in Leather Jackets. When asked to describe his designs, he quoted a customer. "Your stuff is like the hard core porn of the font world".

In his free time he involves himself in such things as epee fencing, motorcycle riding and other death defying sports, most recently including skydiving.

MICHAEL WANT, originally from Waltham Abbey, England, graduated from college with a BS in Graphic Design and is currently hiding out in upstate New York. He has had a fascination with typography ever since he can remember, so it is no surprise that his passion led him to form P22 type foundry. P22 has primarily designed fonts inspired by artists and art movements, working with museums and foundations to produce historically accurate and relevant fonts. All type design, package design, marketing and assembly is done by a small dedicated crew in a downtown office.

In 1996, Michael entered the Morisawa Typeface Design Competition and won a Judge's Choice award. The prize-winning typeface was later released by Adobe as Fusaka. He is currently in the early stages of designing Kana (based upon the Japanese simplified writing system) and plans to one day design an entire Kanji character set. While specializing in headline type design, he is hoping soon to design an entire family text typeface with various weights, etc. He is very interested in the future of typography, particularly for use in mediums other than print.

His work in typography has also sparked a fascination with language in general. He is especially interested in the causal relations between language, thought, and expression, and the connection between written language, whether it be by hand or machine, and culture.

To prevent falling into total squareness, he also enjoys spicy Indian cuisine, riding his bike, travelling, robots, and pop music of uncertain merit.

BRIAN WILLSON grew up in the 1950s and 1960s in Austin, Texas, back before the urban sprawl. After a short, dizzying stint in a country-rock band, he turned his attention to the great, amorphous realm of communication and the media, eventually ending up with a Radio-Television-Film degree from the University of Texas in the 1970s.

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In the especially hot summer of 1980, Willson moved to coastal Maine. Since then, he's worked chiefly as a writer and journalist, in both the broadcast and print media, culminating with a term as managing editor of *National Fisherman* magazine. Meanwhile, he got a Macintosh computer and—like so many other hapless novices at the time—started fiddling with electronic publishing and design.

Over the intervening decade or so, Willson discovered a knack for making authentic-looking digital simulations of distinctive “found” type styles—such as hand lettering, decayed text, and historic penmanship—and about five years ago began marketing type online through his small new media company, 3IP (Three Islands Press). Among 3IP's better-known faces are Treefrog™, Attic Antique™, and Texas Hero™.

Willson, who has no formal training in typography, describes as “implausible” the popularity of some of his work, which can be seen in most major media worldwide. Some 3IP faces, in fact, soon fell victim to knock-off artists whose unethical practices prompted Willson and several other type aficionados to found TypeRight (www.typeright.org), a non-profit group whose mission is protection of type designs as intellectual property.

3IP's fonts can be purchased securely online at The Type Quarry (www.typequarry.com), the company's little web type foundry. Other 3IP activities include website design and hosting, web publishing, and traditional publishing.

Willson is married and has a daughter in college. He and his wife, Mary, live in a house overlooking an old water-filled lime quarry in Rockland, Maine.

[Other participants whose information could not be prepared by press time for this program guide appear on the schedule insert.]

COLOPHON

THIS PROGRAM GUIDE was designed by Tim Rolands on a PowerMacintosh G3 using Adobe FrameMaker software. The display type is Mantinia, the text is ITC Galliard, and the map legends and labels are Verdana—all faces designed by Matthew Carter. The hotel map was provided by Bob Colby and the Foundry map by Brian Bonislawsky.

The program guide was printed by Slaughter Printing in Kirksville, Missouri, U.S.A., on acid-free paper.

THE shapes of letters do not derive their beauty
from any sensual or sentimental reminiscences.
No one can say that the O's roundness appeals to us
only because it is like that of an apple
or of a girl's breast or of the full moon.
Letters are things, not pictures of things.

—ERIC GILL



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