

REPORTS OF THE
COUNTRY
DELEGATES

1999–2000

ASSOCIATION TYPOGRAPHIQUE INTERNATIONALE
REPORTS OF THE COUNTRY DELEGATES, 1999-2000

Reports of the
COUNTRY DELEGATES
1999–2000

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POLAND

Adam Twardoch

The ATypI had no Country Delegate from Poland for almost the entire last decade. Until his death in 1992, Roman Tomaszewski, the Polish typographer and engaged type design teacher, was representing my country at ATypI. During the last eight years of absence at ATypI, both Poland and the association have undergone major changes. I was appointed the new Country Delegate just a few months ago, in March 2000, so I am only able to give a brief report.

Polish typographers meet in Bachotek

For the last eight years, the Polish T_EX users' group GUST (www.gust.org) has been organising its annual meetings in Bachotek, a beautifully located lake resort near Copernicus' town, Toruń. During those years, the BachoT_EX conference has exceeded its boundaries and become the only meeting point for Polish typography professionals. Nearly all Polish ATypI members, including Andrzej Tomaszewski (Roman's son), the young type enthusiast Krzysztof Pszczoła, and myself, attended last years' Bachotek conferences.

This year's conference was held on April 30th–May 2nd. The number of events that dealt with more general aspects of typography rather than with T_EX-specific problems was increasing each year. Andrzej Tomaszewski's tutorial on mastering page composition in 1999, and his unique lecture this year on the history of Polish printing and type design throughout the centuries, were enthusiastically applauded by the audience. My contribution to the conferences was a presentation of the Adobe InDesign program and of the OpenType font format, and a technical talk about creating and encoding of fonts.

Półtawski — the national heritage

Probably the most exciting Polish type-related project of the recent years is also coming from the Polish T_EX community. A team of type-devoted developers — Bogusław Jackowski, Janusz Nowacki and Piotr Strzelczyk, with the assistance of Andrzej Tomaszewski and myself — has created a digital version of Półtawski Antiqua (Antykwa Półtawskiego), Poland's first truly unique typeface, originally designed 1928 by a Warsaw typographer Adam Jerzy Półtawski, and initially cast 1931 at the Idżkowski foundry in Warsaw. After World War II, the typeface was redrawn and cast by the Polish state type foundry, becoming the Poland's most popular book typeface. In late 1940s, the Monotype Corporation licensed the typeface and cast it for hot setting under the name Poltawski. It was in fact the only Polish typeface widely used outside Poland. Recently, Agfa Monotype

has kindly provided original drawings of the typeface for the purpose of our current digitisation.

The goal of the Półtawski project is the preservation of Polish national typographic heritage by making the fonts freely available (www.font.org). But the project is more than just a digitisation. Our T_EX experts have created open source tools to create parametric font definitions, based on MetaPost, an image processing application for the T_EX environment. This approach is similar to Donald Knuth's MetaFont, but allows direct creation of Type 1 and Multiple Master fonts. Both the fonts and the tools are still under development, but will be probably freely available later this year.

The business and the art of ogonek

For the last ten years, most font development in Poland was focused on adding diacritic characters (ogonek, ł and acute accents) to major foundries' Western fonts. Most popular font packages currently sold in Poland include localised typefaces where only Polish diacritics have been added in the corresponding code positions. As a result, the fonts carry a non-standard encoding (called "PL-Euro"), being a hybrid of Latin-1 (Western) and Latin-2 (Central European) encodings. Most of them are also not Unicode-compatible. This trend, which can also be observed in the Czech Republic, Hungary, Lithuania, and other countries of the region, will probably disappear in coming years, as more and more fonts from the original vendors include characters needed in the Polish language. The major concern here is that many local adaptations made by the original authors or foundries, are of mediocre quality. It is quite clear that less time and dedication goes into the diacritic extensions than into the creation of the original design. This can be avoided by entrusting the development of the font extensions to local experts, and by studying those experts' recommendations. Such guides are available online, for instance at www.font.org.

New trends in Polish type design

Very few new typefaces have been designed in Poland within the last decade. Linotype Library's type design contests were the occasions that brought those new typefaces into the daylight. In 1994, and later in 1997, the Silesian designer and painter Dariusz Nowak-Nova was one of the winners of the contest. His display fonts Fresh Ewka and Nowe Ateny are available in the Linotype TakeType No. 2 library.

In June 2000, another Polish designer Franciszek Otto was awarded the 2nd Price Display for

[*Poland*: continued]

his beautiful script Noteć, named after the river crossing his hometown Nakło. This font is available in Volume 3 of the Linotype TakeType library.

I may only hope that the type-related activities and the conscience of typography in the countries of my region of Europe will gradually improve. There are good examples in Russia (for example ParaType), the Czech Republic (e.g. the Štorm Type Foundry) or Slovakia (e.g. Peter Biľak), and I hope that Poland will join this trend soon. ●

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Barcelona.

Poland

Adam Twardoch

This is my second report as Poland's ATypI country delegate. While I did not observe any breakthrough events or achievements on the field of Polish typography since my last report, there are at least a few noteworthy things to mention.

'ATypI dinner' in Warsaw

I understand my activity as the ATypI country delegate for Poland to include, among others things, the task of fostering a Polish typographic community. During my visit to Warsaw on 19 March, I organized a dinner, to which I invited some local typographers and type designers. The response was extremely positive, and all but one of the invited people attended the meeting.

It was a pleasure to observe Andrzej Tomaszewski and Stefan Szczypka meet for the first time after more than a decade (during recent years, they both inspired me and gave me energy, and it was my long-time wish to arrange a meeting with both of them). I was also very happy to see the typography teacher, ATypI member and occasional type designer Artur Frankowski; the focused Robert Chwałowski, who is currently working on a book about typography; my talented friend and type fan Zbyszek Czapnik; Paweł Kenig, possibly the only person in Poland who makes his living distributing fonts from nearly all foundries of the world; and finally Marek Ryćko, one of the Polish pioneers of the \TeX typesetting system, and today a publisher, a designer, and a manager – who was invaluable in helping me in putting the meeting together.

It was very encouraging and refreshing to see a substantial part of Warsaw's typographic 'underground' – as one of the participants described the meeting – in one place. We spent more than five hours talking about design, typography, fonts, the market situation, and we had great fun. I'm looking forward to repeating this type of informal, relaxed event some time soon. As we all know, ATypI has a great tradition of inauguration dinners...

The beautiful Bachotek

As outlined in my last report, the Polish \TeX users' group GUST (www.gust.org) holds an annual conference in Bachotek near Toruń – a silent, beautifully located lake resort. The Bachot \TeX conference is a place not only for those who work with \TeX . Many participants visit the conference because of its type-related contents. The lack of luxurious accommodation is more than compensated for by the uniquely familiar, relaxed atmosphere. The conference speakers need to work very hard in order to

compete with local resort opportunities: swimming in a lake, sailing, etc. The conference is also famous for its campfires and nightly sessions, so that despite the fact that Polish is the main conference language, there is a fair number of international visitors each year.

This year's conference was held between 29 April and 1 May. The presentation of *MetaType1*, an open-source toolkit for producing PostScript fonts from parametric sources, was a highlight for everybody interested in font technology (including myself). The authors of the toolkit, Bogusław Jackowski, Janusz Nowacki and Piotr Strzelczyk, developed it while working on the digitization of Póttawski, one of Poland's most popular post-1945 book typefaces. Currently, the team is working on its next typeface projects. I will be glad to provide more information on this subject to anyone interested.

Another highlight of the conference was Andrzej Tomaszewski's full-day workshop on designing small typographic forms. Tomaszewski's lively and colourful presentations (unfortunately, only available to Polish speakers) are always a great pleasure and an exceptional experience. The participants of the workshop designed business cards, logos and letterheads, and their creations were subject to the master's critique.

Publications

One book which has been published in 2000, deserves special mention here: *More precious than gold. Treasures of the Polish National Library*, published by Biblioteka Narodowa (the Polish National Library, www.bn.org.pl). The well-published, richly illustrated book, available separately in Polish and English, showcases 105 items from the Library's collection, including masterpieces of Polish or Central European printing, calligraphy and typography, and provides a good overview on Polish printing history. The book was designed and typeset by Ryszard Kryśka and Andrzej Tomaszewski, and awarded in the 41st 'Most Beautiful Books of the Year' annual contest, held by PTWK, the Polish Book Publishers' Society.

While the last Polish-language book about typography was Andrzej Tomaszewski's 1996 *Leksykon pism drukarskich* (Lexicon of typefaces), it is reported that two completely new books are in progress. Robert Chwałowski and Andrzej Tomaszewski are both working on books about typographic design. Fortunately, both authors have taken very different approaches, so the books are very likely to be complementary. As there is currently no good manual on typography available in Polish, both

publications are expected to finally fill a substantial gap and provide a base for a more thorough typographic education of graphic designers and publishers.

Another noteworthy initiative is the magazine *2+3D*, which is about to be launched. The first issue of this Cracow-based quarterly will be published in October, and will concentrate on product and graphic design. Each issue will have a typography feature, with a story on Peter Bilak's Eureka typeface being the first. Currently, there are three Polish magazines which occasionally feature type-

related contents. Unfortunately, none of them reaches a wide audience. *Poligrafika*, which occasionally has a typography column by Andrzej Tomaszewski, is addressed mainly to the printers. *Wydawca* (the Editor) is a speciality title focused on book publishers and distributors. Finally, *Digit* (formerly *MacWorld & Publish*), is a very practice-oriented magazine for graphic designers and computer users, but the scope of contents rarely exceeds the 'tips & tricks' level.

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Barcelona.

Poland

Adam Twardoch

The season 2001/2002 may be called difficult. The general economic weakness had its impact on the design community, including typographers and people working with type.

The renowned Polish book designer and typographer Zygfryd Gardzielewski died in October 2001. He was one of the last Polish book artists educated before World War II. His woodcuts, postage stamps and illustrations preserved a distinct, slightly antiquated style that was valued by small circles of book lovers. 1952-58, Gardzielewski designed Antykwia Toruńska, a distinguished display typeface with wavy stems and serifs, bearing traces of Arts & Crafts. The Polish state foundry released the typeface in 1960. Thirty-five years later, Janusz Nowacki prepared a digital version of the font that is freely available from the GUST website. [<http://www.gust.org.pl/fonty/>]

From 29 April to 3 May 2002, the Polish T_EX Users' Group GUST organized the 13th European T_EX Conference (EuroT_EX). For this reason, the programme of the conference annually held in the lake resort Bachotek near Toruń, was exceptionally international. Lecturers from all over the world held presentations on multilingual typesetting using T_EX, on special typography applications such as mathematical formulae or cartography, and on daily typography issues. Conference visitors attended an exhibition of Gardzielewski's work. [<http://www.gust.org.pl/>]

In October 2001, the first issue of a new quarterly design magazine, *2+3D grafika plus produkt* was published. The fourth issue appeared recently. The Cracow-based magazine is an ambitious project that publishes texts about the state-of-the-art in graphic and product design, arts and typography. Each issue is planned to have a type-related feature. The first issue presented a text about Peter Bil'ak's Eureka typeface. The second issue discussed the works of David Carson and Ed Fella. The third issue featured an introduction to contemporary typography. Being a start-up undertaking, the magazine is reported to be having a tough time to survive in the Polish market and is looking for advertisers. [<http://www.2plus3d.pl/>]

In November 2001, Robert Chwałowski's book *Typografia typowej książki* (Typography of a typical book) was published. It is a very well-written, practical book that gives a new look on Polish rules of type composition in books and similar publications. The author compiled his advice based on Polish standards and rules exercised in Poland for decades, as well as on "best practices" from American and Western European typography. The book helps Polish designers and publishers to find themselves in the new multilingual and

international context observed in typography of the last decade. [<http://typografia.ogme.pl/>]

At the same time, the Warsaw Academy of Fine Arts (Akademia Sztuk Pięknych) organised an exhibition of typography-related student works of the French École régionale de Beaux Arts de Besançon.

A major event of the past months was the release of Adobe InDesign 2.0 CE. Adobe's new layout and design application has been localised and extended by Winsoft. InDesign CE includes hyphenation and spelling modules for Polish and is equipped with Polish user interface. Some graphic designers report that they have finally found a tool that is able to help them leverage the quality of typography and design of Polish-language publications. [<http://www.adobeceea.com/>]

The development of the OpenType technology and of the MacOS X Cocoa environment that implements Unicode is also reported to have had positive impact on Polish design and typography. With the release of OpenType "Pro" fonts, Adobe has finally made a series of quality typefaces available that are equipped with Polish diacritic characters. However, the majority of available fonts still need to be "localised", i.e. the diacritics need to be added. Since custom font production is expensive, the designers are unlikely to choose a more distinguished font, and in effect, most of the Polish printed matter still uses a "standard 500" selection of fonts.

At the ATypl 2002 conference in Rome, the book *Language Culture Type* will be officially launched. The book includes an essay "Pickled herring and strawberry ice cream: designing Polish diacritics" by Adam Twardoch. The article features a brief overview of the history of Polish spelling as well as some recommendations for type designers who want to add Central European diacritics to their fonts.

Despite the difficult situation in the Polish market, the publishing business is apparently still considered seminal. Hence, the number of educational sites offering training in publishing-related occupations gradually increases – a brief overview is included below.

The Technical University of Warsaw offers full-time studies in printing and publishing, that features elements of typography and design [<http://www.gik.pw.edu.pl/>]. Stefan Wyszyński University in Warsaw offers Podyplomowe Studium Edytorstwa Współczesnego (post-graduate contemporary publishing studies) [<http://aula.home.pl/sew/>]. Adam Mickiewicz University in Poznań offers Podyplomowe Studium Edytorstwa (post-graduate publishing studies) [<http://poledyt.amu.edu.pl/>]. Katowice Academy of Fine

Arts offers full-time studies in graphic design with elements of lettering and experimental typography [<http://www.aspkat.edu.pl/>]. Gdańsk Academy of Fine Arts offers full-time studies in graphic design [<http://www.asp.gda.pl/>]. Warsaw Academy of Fine Arts offers full-time studies in applied graphics [<http://www.asp.waw.pl/>]. Jan Matejko Academy of Arts in Cracow offers full-time studies with elements of graphic design [<http://www.asp.krakow.pl/>]. Poznań Academy of Fine Arts offers full-time studies with elements of graphic design [<http://www.asp.poznan.pl/>].

Władysław Strzemiński Academy of Fine Arts in Łódź offers full-time studies in graphic design [<http://www.asp.lodz.pl/>]. The Wrocław University offers librarian studies that include elements of publishing and typography [<http://www.ibi.uni.wroc.pl/>]. Polskie Towarzystwo Wydawców Książek in Warsaw (Polish book publishers' association) offers courses in editing and publishing [ptwk@wp.pl].

Last year, typography had no easy time in Poland. Better times to come?

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§ ADAM TWARDOCH

Poland

Since my taking over of the position of the Polish country delegate at ATypI, I guess 2002/03 is the first season that I can be really glad to report about.

Librarians invite

On October 17–19, 2002, the small town of Łądek Zdrój hosted a conference ‘Pre-press and computer typography – risks and chances’ organized by University of Wrocław, Faculty of Library Science, and attended by editors, printers, publishers, typographers, bibliographers and librarians. Jan Pirożyński of the Jagiellonian University of Cracow spoke about the future of the traditional book; Henryk Żeligowski discussed the use of computer technology in typography; Joanna and Artur Biel spoke about contemporary typography on the traditional background; finally, Andrzej Tomaszewski talked about computer fonts.
www.ibi.uni.wroc.pl/typografia/index.html

Contemporary book design

On November 5, 2003, the Polish Bibliographic Society organized a conference ‘Contemporary book design’. The conference presented a scientific and a practical view on book design, and featured speeches by bibliographers such as Małgorzata Komza and Michał Hilchen as well as presentations by Polish book designers such as Lech Majewski, Małgorzata Karkowska and Krystyna Lipka-Sztarbałło. The conference was held in the National Library building in Warsaw.
www.poligrafika.pl/artykuly_/0212/1336.html

Ogoneks for engineers

On November 12–15, 2002, the Polish computing society PTI held their 18th Autumn Conference in the lake resort of Mrągowo. While the main focus of the conference was on computer sciences and information technology, last day sessions were interdisciplinary and included Adam Twardoch’s speech ‘Chameleon ogoneks. Unicode and OpenType as new methods of digital text presentation and representation.’
www.twardoch.com/download/ogonkikameleonki.pdf

Roman Tomaszewski

On November 30, 2002, the Warsaw Printing Museum organized a commemorative evening dedicated to Roman Tomaszewski, one of leading Polish typographers of the 20th century, who died on December 30, 1992. Tomaszewski was a publisher, printer, a book and type designer. Between 1965–75 he was editor of ‘Litera’, the only magazine in Polish history solely dedicated to type and typography. In 1968, he established Ośrodek Pism Drukarskich, the Polish printing industry’s development centre where new typefaces were designed. He published more than 400 type-related articles. During 1965–92 he was a very active member of ATypI, where he served as member of the Board and country delegate for Poland.

Director of the Museum Barbara Rogalska organized an exhibition of Roman’s work and prepared a very warm reception. The guests included Polish scientists, publishers, historians, designers and printers, as well as Roman Tomaszewski’s wife Czesława and his son Andrzej. The evening was truly exceptional – inspired by the informal atmosphere and the homely ambience of the Museum, the visitors told stories and anecdotes from Roman’s life. His spirit was among us.

www.poligrafika.pl/artykuly_/0301/1409.html

Zygfryd Gardzielewski

In December 2002, another memorial session was organized by the Nicolas Copernicus’ City of Toruń that opened an exhibition dedicated to the work of the renowned book designer and typographer Zygfryd Gardzielewski who died in October 2001 (see Reports of the Country Delegates 2001–2002, Poland). Andrzej Tomaszewski presented Gardzielewski’s display typeface Antykwa Toruńska, designed 1952–58 and recently digitized by members of the Polish TeX Users’ Group GUST.

Type Yourself

Between February 2–28, 2003, Galeria Sito in Cracow showed an exhibition ‘Type Yourself’ featuring experimental typography by Slovak, Polish, Romanian and Canadian designers.
www.sito.krakow.pl/of2.php

Cracow listens to Erik

Erik Spiekermann visited Cracow on March 10, 2003 and talked about ‘designing future’. The event was organized by the Goethe Institut and the British Council in Cracow. The Polish online design magazine ‘rzeczy: o dizajnie’ published the English recording of the speech in Real Audio format, as well as the Polish translation transcript.
<http://rzeczy.net/?id=show&no=0105&pg=1>

TeX as usual

On May 1–3, 2003, the lake resort of Bachotek hosted BachoTeX, the 11th Polish TeX conference organized by the Polish TeX Users’ Group GUST. As usual, the familiar atmosphere of that meeting harmonized with the varied program that encompassed sessions about the TeX typesetting system, XML, computer fonts and typography.
www.gust.org.pl/BachoTeX/2003en/

Poland reads Adrian

On May 9, 2003, two publishing houses: Wydawnictwo Do and Wydawnictwo Optima published the first Polish edition of Adrian Frutiger’s book ‘Der Mensch und seine Zeichen’ (Polish title: ‘Człowiek i jego znaki’, the human and his signs). Translated by Czesława Tomaszewska and designed by Andrzej Tomaszewski, this edition is a tribute to the legendary Swiss designer, but also considered a ‘must read’ for all Polish typophiles.
 An unprecedented event.
www.do.com.pl/fru.php

Font magazine

On May 14, 2003, the Warsaw-based publishing house Wydawnictwo Software published ‘Design Extra! Fonty’, a magazine dedicated to computer fonts and digital typography, edited by Adam Twardoch. This 70-page magazine is one in a series, with each issue focusing on a different area of digital design tools. This font special includes contributions by Andrzej Tomaszewski, Robert Chwałowski, Piotr Nowicki and Adam Twardoch and concentrates on typesetting basics, font

technology, font business, font-related intellectual property issues and web typography.
www.dsx.pl/

Librarians invite again

On May 22–25, 2003, University of Wrocław again invited typographers, publishers and librarians to Łądek Zdrój to hold a conference ‘Computer typography and mass media’. This meeting was organized just six months after the first conference, and chances are that it will be established as a cyclic event.
www.ibi.uni.wroc.pl/typografia/index2.html

Bookmorning

On May 12–June 13, 2003, the Warsaw-based Galeria Działań presented an exhibition ‘Bookmorning’, featuring various art objects created by 30 designers inspired by books.
www.galeriadzialan.hg.pl/Bookmorning/Info.htm

Beautiful books

The Polish Book Publishers’ Society PTWK organized the 43rd Contest ‘Most Beautiful Books of the Year’. Main awards were given to ‘Wiersze – Adam Majewski’, ‘Dawna sztuka żydowska w Polsce’, ‘Dante Jerzego Panka’ and ‘Almanach. Polscy ilustratorzy dla dzieci 1990–2002’. The book designer Władysław Pluta received an honorary award.
www.wydawca.com.pl/wydawcanowy/PTWK/PTWKPNPK2002.html

Rzeczy about Carson

In June 2003, the Polish online design magazine ‘rzeczy: o dizajnie’ published an article about David Carson. Rzeczy is a very dynamic Cracow-based magazine edited by Michał Drożdż, Andrzej Leraczyk and Kazik Pietruszewski.
<http://rzeczy.net/>

The 2002/03 season seems to have been much busier than the recent years. This is good news. Despite the government crises and economic stagnancy, type still matters in Poland.

Or maybe it matters again?