TYPE CON 2025 BALTIMORE
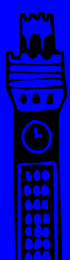
TYPE

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2025

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Welcome to

TypeCon 2025 Baltimore!

Discover the power of type and its enduring influence at TypeCon Baltimore 2024, the premier gathering for typography enthusiasts, designers, and creative thinkers. Set against the vibrant backdrop of Baltimore, a city where history meets innovation, this year's conference explores how typography shapes communication, culture, and design.

From inspiring keynotes and hands-on workshops to exhibitions showcasing cutting-edge projects and timeless typefaces, TypeCon offers an engaging platform for learning, networking, and celebrating the art of the written word. Whether you're a seasoned typographer or simply curious about the role of type in our visual world, there's something for everyone.
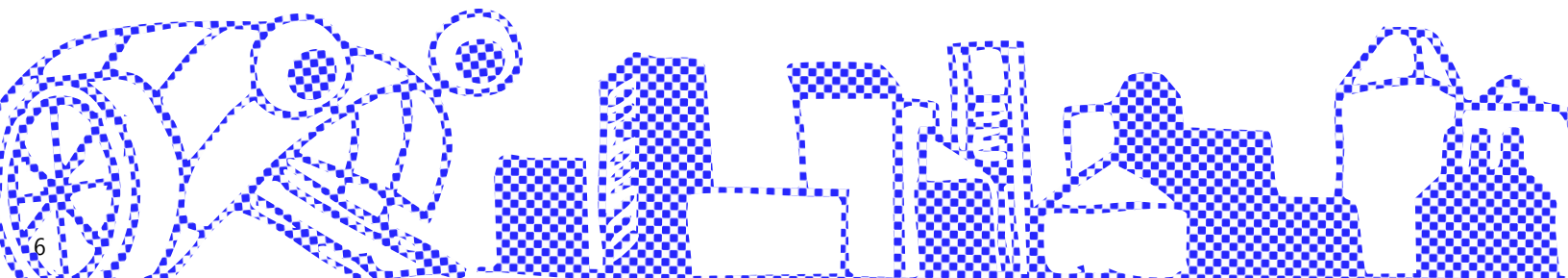
Join us in embracing the magic of letters and unlocking new creative possibilities!
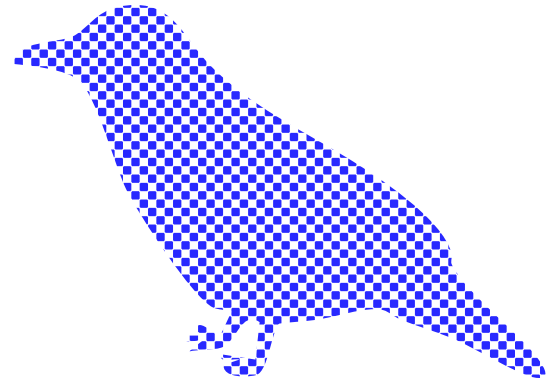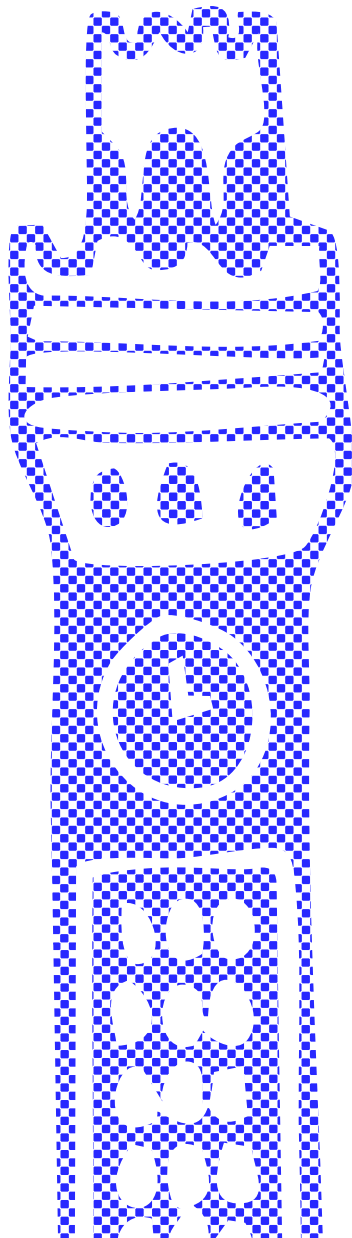
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Agenda

9:00 am – 4:30 pm
Pre-conference Workshops

Enhance your TypeCon experience with inspirational design and typography workshops. For details, please refer to the TypeCon Workshop Guide.

Thursday, August 2nd

9:00 am – 4:30 pm
Pre-conference Workshops

Enhance your TypeCon experience with inspirational design and typography workshops. For details, please refer to the TypeCon Workshop Guide.

9:00 am – 5:30 pm
Type & Design Education Forum

A day of special programming devoted to addressing the pressing needs of design educators. A continental breakfast and lunch is included with your forum registration.

10:00 am
Urban Lettering Walk with Paul Shaw

Dedicated to seeking out beautiful, odd and intriguing examples of lettering in the streetscapes of a single city, this tour will cover downtown Portland to the Skidmore, Old Town, and Pearl District neighborhoods. There will be ghost signs, old neon signs, late 19th century "Artistic Lettering", revived classical Roman capitals, Art Deco and interwar sans serifs, and more.

7:00 pm
Gemma O'Brien

An entertaining evening with talented Australian lettering artist and illustrator, Gemma O'Brien. Reception to follow.

Presented by Type Directors Club

8:30 pm
Electric Letterland: A Walking Tour of Downtown Portland's Historic Neon Signs

Portland's historic neon gems are glowing typographic treats, steeped in architectural significance and a playful, pioneering spirit. Stretch your legs and walk with your hosts — Kate Widdows, Randall Ann Homan, and Al Barna — into the city's magical nightscape, learn some local history, and see some awesome graphic design and lettering in the form of colorful, gas-filled glass tubes. Photography and Q & A are encouraged.

Friday, August 3rd

9:00 am
Continental Breakfast

9:30 am
Opening Remarks State of the Union

9:50 am
Type Gallery Exhibits & SOTA Marketplace Open

9:50 am
Lila Symons #FontsMadebyWomen: A Look Into the Typefaces Created and Developed by Women at Hallmark

Join Font Designer Lila Symons for an engaging and informative introduction to the numerous women with whom she has collaborated with over the years at Hallmark Cards and what it's like to be a female in-house typeface designer creating typefaces for Hallmark's proprietary type library.

10:10 am
Gloria Kondrup FEMINAE: Typographic Voices of Women, by Women FEMINAE: Typographic

Voices of Women, by Women is an exhibition, and soon to be published catalogue, of political posters from the archives of the Center for the Study of Political Graphics. This lecture celebrates the work of these women and examines issues such as feminism, choice, gender equality, war, immigration, and violence against women largely through typography and language.

10:30 am
Randall Ann Homan & Al Barna Neon: Letters from the Night Sky

Take a journey with us to examine some of the most fascinating neon sign survivors and lost icons in the Western states. The evolution from advertising to art is on full display in these handcrafted beacons of light and imagination. Historic photos and cinematic clips trace the trajectory of neon's reputation from glamorous to hideous, from disposable to precious.

10:50 am
Glenn Fleishman London's Hidden Typographic Archives

London has a long connection with printing and as a hub connecting the spokes of type design and production. Two remarkable archives remain: the St. Bride Printing Library and The Type Archive.

Glenn offers a quick visual tour of both collections from a visit in fall 2017, narrating a history of type production in England, and describing the worry among type designers, letterpress printers, and historians about the accessibility and future of both institutions.

11:10 am
Coffee Break Compliments of Frere-Jones Type

11:40 am
Louise Fili Keynote Presentation

Louise Fili is director of Louise Fili Ltd, specializing in brand development for food packaging and restaurants. Formerly senior designer for Herb Lubalin, Fili was art director of Pantheon Books from 1978 to 1989, where she designed close to 2,000 book jackets.

A member of the Art Directors Hall of Fame, she has received the medal for Lifetime Achievement from the AIGA and the Type Directors Club.

12:30 pm
Lunch Break

2:20 pm
Bill Moran & Jim Moran Renaissance Wood Type & The Grammar of Ornament

This presentation will showcase the extremely rare collection of ornamental type cut in wood by engravers throughout Europe between 1470 and 1700. These printed capitals, represent one of the largest extent collections of ornamental capitals known to exist. Bill Moran, artistic director at the Hamilton Wood Type & Printing Museum is documenting and classifying these letters with the help of experts from around the globe.

2:40 pm
Amy Redmond Hello My Name Is… Most Likely Not Futura (A Letterpress Adventure in Metal Type Identification)

In this reverent tale of an apprentice continuing the work of her mentors, Amy Redmond shares how a routine inventory review of Stern & Faye Printer's metal house face, Futura, uncovered questions about its accuracy. Learn the techniques she used to unearth the true identities of its family members, and why she felt compelled to embark on an adventure in conscientious type stewardship.

3:00 pm
Nancy Bernardo Typographic + Printing Renegades

This presentation will explore the role of the early 20th century printer as designer, punchcutters such as Herman Ihlenberg, and how these early renegades have influenced the type and design landscape of today.

3:20 pm
Kathy Fry Social Impact and Type in the Built Environment

Type has the power to engage, delight and serve those who inhabit public spaces. This lecture will look at local libraries, bridges, and social services facilities where type makes a meaningful social impact—studying how the use of scale, placement, color, message, and materials seek a universal connection between people and place.

3:40 pm
Coffee Break Compliments of Adobe Typekit

4:10 pm
Kris Sowersby Ten Thousand Original Copies

European concepts of originality and authorship form our current understanding of typeface design. Typographic history is written as a series of "originals" created by "authors" in a discrete sequence. But can "copies" be equally as important? We know Claude Garamont well because of the relentless copying of his fonts, collectively named "Garamond". If we accept that copies keep the original alive, perhaps we can see type design through another lens.

4:30 pm
Aaron Bell, Jess McCarty & Erin McLaughlin Titles in Translation

Film title typography plays a huge role in the identity of a film. It portrays the mood, sets the scene, and helps the film stand out in a sea of face-filled movie posters. But

when a film is released into an international market, while its dialogue is dubbed or subtitled into another language, very often the film's title typography is "Lost in Translation".

Why have attempts at cross-script title design failed? Which approaches can be considered successful? Just how hard is it to translate a title design concept into multiple scripts?

4:50 pm
Craig Welsh Industrial Chimney Lettering

Brand identities in the industrial age were often communicated through the use of vertically-stacked masonry chimney lettering. This lecture explores the lettering of Alphons Custodis, the leading chimney construction company of the period and how the optical considerations of type had to work within a bricks and mortar context.

5:10 pm
Catalyst Award Presentation

The Society of Typographic Aficionados will bestow Frida Medrano with the 2019 SOTA Catalyst Award, followed by her presentation.

5:30 pm Jessica Hische Tomorrow I'll Be Brave

Jessica is excited to premiere the animated trailer for her upcoming children's book, Tomorrow I'll be Brave — a collaboration with the Portland based animation studio Oddfellows. Together, they'll present a brief presentation of the creation process and show the finished piece for the very first time.

5:30 pm
SOTA Marketplace Closes

6:30 pm
The SOTA Spacebar

Our third annual Friday night mixer is best described as … a game, wrapped in a conversation, finished with a selfie. Suffice it to say that you'll have every reason to meet some people you've always wanted to, make some friends you never expected to, and connect with people in our industry — all in a casual setting.

Sponsored by Adobe Typekit

6:30 pm
The Stumptown Lino-Lager Celebration

In honor of the Linotype machine, commercial print, and a job well done, enjoy a taste of "Lino-Lager" — a limited bottling of Royale Brewing's most popular brew. This special release will be adorned with labels composed in-house at Stumptown Printers on their 1946 Linotype Model 31. Demos will be going on until the operator has consumed too much of the evening's featured beverage.

Hosted by Stumptown Printers

Saturday, August 4th

9:00 am
Continental Breakfast

9:30 am
Type Gallery Exhibits & SOTA Marketplace Open

9:30 am
Paul D. Hunt Language, Culture, Emoji

The evolution of writing, from hieroglyphics to our modern text+emoji hybrid system, reveals how linguistic and visual metaphors that have developed to help humans conceive, create, and comprehend the connections between the natural world and the realm of symbolic thought. These connections become more self-evident when we adopt a non-binary view of language and emoji imagery. :^D

9:50 am
Mary Catherine Pflug Results of the 2019 Font Purchasing Habits Survey

It's back and better than ever! The third annual Font Purchasing Habits Survey explores font customer behavior and their reception to a variety of font marketing tactics.

10:10 am
Jean François Porchez The Visible Invisibility of Words

Visual identity is built from the colors and typefaces that make up the most fundamental expression of a brand, yet the design of typefaces must remain invisible for the convenience of the reader. How does the typeface designer reconcile such inherent contradictions, while also meeting the needs of their clients? Jean François Porchez will talk about his experiences in designing custom typefaces for the world's most recognizable brands as well recent typefaces published by Typofonderie.

10:30 am
Travis Kochel & Lizy Gershenzon It's Okay to Make Mitsakes

Perfection is a great thing to strive for, but it can prevent growth. What are we really scared of, and how does it hold us back? What can we gain from making mistakes? This look at risk taking and mistakes will be framed around the typeface design process, and what we've learned from creating Future Fonts.

10:50 am
Qiu Yin & Ming Wei Status Quo of the Font Industry in China

Chinese characters, with complex structures and time-honored aesthetic features, requires font designers to have years of training and the huge number of different Chinese characters has long been a great obstacle to designers. As computers come to our aid, the quantity of characters is no longer a problem and Chinese font design has thrived and embarked on a separate journey away from the path followed by Western peers.

11:00 am
Museum of Metal Typography Open House Hosted by C.C. Stern Type Foundry

The Museum of Metal Typography is One of the only metal type foundries located between San Francisco and Vancouver, BC. See the casters in action, as well as hand casting demonstrations. Volunteers will be on hand to give tours and talk about the art and industry of making metal type.

11:10 am
Coffee Break Compliments of MyFonts

11:40 am
Nina Stössinger Keynote Presentation

Nina Stössinger is a type-obsessed designer and overall curious person. Originally from Basel, Switzerland and now a Senior Typeface Designer at Frere-Jones Type in Brooklyn, she is also a teacher of type design at Yale School of Art.

12:30 pm
Lunch Break

2:20 pm
Sergio Trujillo Heavy Metal Type

This talk will serve as a historic and graphic tour throughout the enormous creative playground of heavy metal typography. Beginning with the influences s of this music genre, going through the bands that popularized it, and finishing with the metalheads that are taking both the music and the imagery that accompanies it to the extreme—showcasing the work of graphic artist Christophe Szpajdel.

2:40 pm
Underware Hoitech

While most type designers are working with interpolation to design large families or Variable Fonts, there seems to be a limited conception of the possible meaning of this 'design model'. There is a strange contradiction that while type designers know that stretching form is a bad idea, they accept that linear interpolation does exactly that. So what is interpolation really about? And what if there is no need for it at all?

3:00 pm
Lynne Yun Reviving a Calligraphy Hand

How we can adapt the historical letterforms to the modern calligraphy tools available to us? Were scribes fine-tuning writing to be smaller to save costs on precious parchment? In our present day, when paper costs are much less, would we adjust the letterforms for writing at larger sizes? Although the many questions may seem daunting at first, there is a method to this madness of training your hand and eye. And with some hard work, dedication and a lot of practice, eventually a new calligraphic hand can come within reach.

3:20 pm
Cassie Hester Practice Makes (Im)Perfect

Developing the ability to recognize the potential in the unexpected and appreciate the role of chance in the design process is critical to creative growth. 'Playful' investigations are essential in challenging perceptions about the role of failure in the development of design solutions. Guided by the psychologies of flow and play, Practice Makes (Im)Perfect is a focused collection of exploratory methodologies for generating happy—and somewhat intentional—accidents.

3:40 pm
Coffee Break Compliments of Typostrophe

4:10 pm
Karel Haloun Once Upon a Time in the Hop Garden

In the eighties, during the totalitarian Communist regime, was a club Na Chmelnici (Hop Garden), one of the few islands of freedom on the outskirts of Prague, Czechoslovakia. This presentation is to show posters, music covers and other typographic creations for this music and cultural club. Work in this period explain the context and show that even during times of an oppressive totalitarian regime, high quality works were being done outside of the mainstream.

4:30 pm
Irina Koryagina Typography in Exhibition Design: Designing, Typesetting, and Producing Type for Museums

When it comes to exhibition design in North America, especially in science, history, and culture, there's usually a lot of text involved. How is designing, typesetting, and making typography for exhibitions different from working on screens or paper? Does a good artifact label bring you any closer to beautifully designed experience? Why sometimes your text is so big? How can you balance legibility, accessibility and designer cool?

4:50 pm
Zachary Scheuren Writing Systems of the World: What the ☐☐☐☐ is going on?

There are hundreds of writing systems in the world, some no longer in use, some in use by small groups, and some in use by large groups. The current state of technology presents an opportunity to create new typefaces for a variety of writing systems. What can we do to move forward?

5:10 pm
Matthew Wyne Letters and Liquor: a Typographic History of Cocktails If your cocktail were a typeface, what would it be?

For the past three years I have traveled the world in search of cocktail ephemera to learn how we represent our drinking in typographic form. From the tavern signs of the American colonies to the Pinterest-influenced menus of today's contemporary Speakeasies, I have compiled an extensive collection of liquor-related lettering that is every bit as bewitching as the potions it advertises.

5:30 pm
SOTA Marketplace Closes

8:30 pm
SOTA's Night of Type Sponsored by MyFonts

It's the first ever TypeCon Font Family Feud hosted by the convivial Allan Haley and Rachel Elnar. Sit back and enjoy this lighthearted typographic game show or sign up and join a team to compete for some spectacular prizes.

Sunday, August 5th

9:00 am
Continental Breakfast

9:00 am
Urban Lettering Walk with Paul Shaw

Dedicated to seeking out beautiful, odd and intriguing examples of lettering in the streetscapes of a single city. It will go from downtown Portland to the Skidmore, Old Town, and Pearl District neighborhoods. There will be ghost signs, old neon signs, late 19th century "Artistic Lettering", revived classical Roman capitals, Art Deco and interwar sans serifs, and more.

9:30 am

Type Gallery Exhibits & SOTA Marketplace Open

9:30 am

Jess McCarty Stop Being an Internet A**hole: Radical Ideas for Winning Customers and Making Money in a Crowded Marketplace

What if I told you there was a simple way to dramatically increase your bottom line and market reach, all without spending a penny on advertising, marketing or gimmicks? This presentation talks about the crucial & surprising ways to build brand loyalty.

9:50 am

Aoife Mooney Textura: The Woven Word

The word 'textura' is derived from the Latin verb 'texere', meaning 'to weave'. The texture of a paragraph is carefully built by a considerate typeface designer by the elements and relationships of the positive forms and negative counterforms and spaces, both horizontally and vertically, which sit in a delicate and intricate system of interdependent parts, repeating and reconfiguring to express a texture: a typographic color.

10:10 am

Dave Crossland Font Bakery

Quality assurance of fonts is an important aspect of font publishing for foundries and type designers. Every foundry has their own set of tools to ensure that the fonts they publish are in a good condition. Font Bakery is a new tool that checks OpenType, UFO, Glyphs and TFont files, at 3 levels: Format specifications, distributor requirements, and custom checks. This talk introduces Font Bakery, unpacks the opportunity for designers and foundries to collaborate on font quality assurance, and demonstrates how it improves font production and publishing workflows.

10:30 am

Rainer Erich Scheichelbauer Yes, but can Variable Fonts do this?

Variable Fonts are the latest craze. But can you have fun with them too? You bet. Let Rainer take you on a quick tour through the fun side of OpenType Variations. Like in his infamous Denver presentation about OpenType features, there will be no prepared slides, all typing will be done live.

10:50 am

Meaghan Dee Typography for Immersive, Mixed, and Virtual Environments

This presentation will showcase three projects that demonstrate how typography can be integrated across immersive, mixed, and virtual environments.

11:10 am

Radek Sidun The Next Big Thing in Type?

The Type Design and Typography studio at the UMPRUM Academy in Prague will present the results of the semestral research of variable fonts, which took place in the 2017 Winter semester. Twelve new variable typefaces will be presented by studio tutor Radek Sidun.

11:30 am

Coffee Break

12:00 pm

Lauren Hom Keynote Presentation

Lauren Hom is the designer and letterer behind Hom Sweet Hom. Known for her bright color palettes and playful letterforms, Lauren has created work for clients like Starbucks, Google, AT&T, YouTube, and Time Magazine. Her work has been recognized by Communication Arts, the Art Directors Club, the Type Directors Club, the One Club, and the Webby Awards.

12:50 pm

Closing Remarks

1:00 pm

SOTA Marketplace Closes

2:00 pm

Type Crit

The masters of typographic analysis and elucidation Matthew Carter, John Downer and Jill Pichotta will provide gentle, constructive criticism to designers who submit their individual type designs for review. Interested in participating? A sign-up sheet will be available in the SOTA Marketplace beginning Saturday morning.

7:00 pm

TypeCon × Tillamook × Tacos

WeMake is a non-profit organization that helps foster art and design in Portland through hands-on experiences, creative dialogue, and design-in-action initiatives. Join us for an evening of type, talk, and tacos at Tillamook Station, WeMake's amazing headquarters and event space.
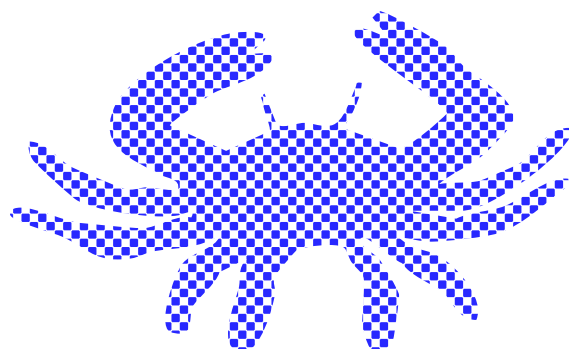
02
Workshops

Taking place before the main conference program begins, workshops will be held at the Pacific Northwest College of Art unless otherwise noted. The PNCA campus is short walk or light rail train ride from the conference hotel. Directions will be provided to workshop attendees. Full day workshops break for lunch from 12:00 pm to 1:30 pm.

This information is subject to change.
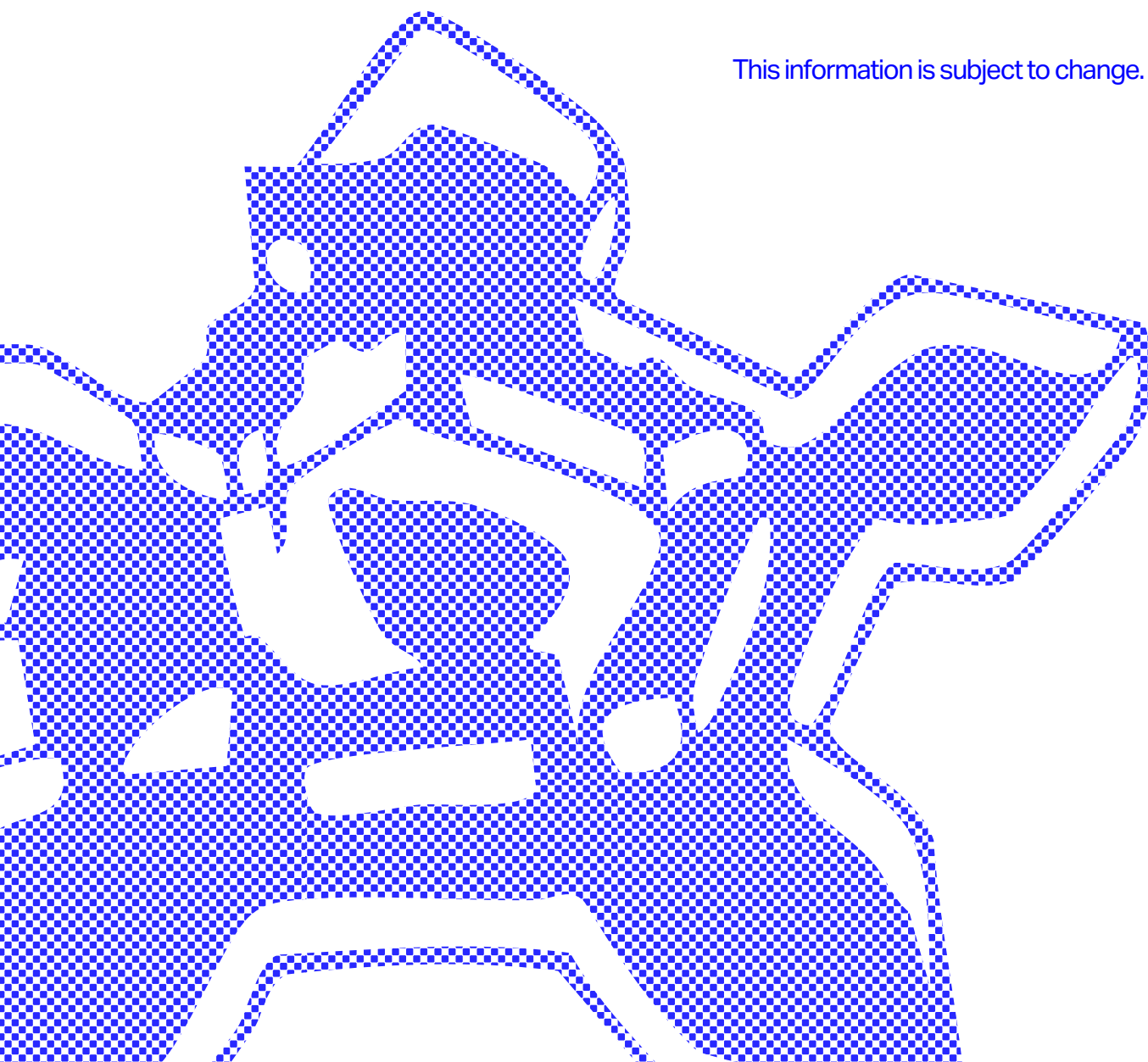
Wednesday, August 1st
Full-Day Sessions

9:00 am – 4:30 pm

■ Color & Composition (Day One)
Presented by: John Downer
Cost: $225 (Two Day Workshop)
Maximum Participants: 15
Location: PNCA

Sign painting and poster design have long been practiced by professionals who understand the importance of arranging prioritized copy effectively and assigning color values expertly. This workshop will cover several of the most accepted approaches to laying out lettering and making it work chromatically. Among the topics covered will be color theory, basic color combinations, and terminology.

Also taught, will be fundamental considerations for arranging compositional elements for dynamic effect.

Students will be urged to explore various aspects of elementary sign design and color value selection for the sake of utilizing high, medium, and low contrast, as ways of elegantly expressing a clear graphic message.

This is a two day workshop. Participants must be prepared to attend both days.

■ Hand Lettering with the Folded Pen
Presented by: Cora Pearl
Cost: $125 Maximum Participants: 15
Location: PNCA

The folded pen is a wonderful tool for hand lettering — it is capable of making very thin hairline strokes as well as thick dramatic strokes and a large range in between. Letters created with the folded pen feel dynamic and organic. There are endless possibilities for its use. In this workshop we will make a folded pen that we will use in class and we will learn different styles of lettering that will help us explore what this type of pen can do. This class is ideal for graphic designers who would like to incorporate hand lettering into their designs, for calligraphers who want to explore some playful lettering styles, and for lovers of hand lettering who want to learn to work with a new writing tool.

■ Font Writing: Learn to Write Typeface Descriptions That Sell
Presented by: Joshua Farmer
Cost: $125 Maximum Participants: 18
Location: PNCA

Congratulations, you've created an amazing typeface and the hard part is done! Or is it? This full-day hands-on/minds-on workshop will show you how to market your work with words. It'll give you the what, why, and how of describing the font you've just made to engage a font-buying audience. We will explore everything from defining the overarching concept that will guide your descriptive writing, to tapping into emotional power, and refining the details. We won't neglect the necessary stuff either, like good grammar and working within restrictions. Bring a font design you want to write about (recommended, not required) and you could walk out of this workshop a market-ready happy camper!

In the first half of the day we'll go wide with our discussion as we look at a case study, discuss writing theories, and recount some stuff from Mr. Flufferbuckle's composition class. Before actually writing three descriptions of different lengths, students will interact with each other as we complete at least one critique and create a description together

from scratch to demonstrate the process.

The second half of the day is reserved for going deep. Writing is one thing; editing is quite another. Once everything's on paper we'll start the editing process so your description doesn't hit the reader still feeling like a brain dump. We'll talk about phrasing, cadence, word choice, some editing pet peeves, and marketing-speak. Social media? Yeah, we'll discuss that too. What other subjects will be covered? We'll talk demographics and tone, philosophy and psychology, glyph details, how-to-talk-about-another-grotesque-sans, and a ton more. This fun and wide-ranging discussion and production workshop is designed to be a unique opportunity for participants.

Wednesday, August 1st
Half-Day Sessions: Morning

9:00 am – 12:00 pm

■ FontLab VI for FontLab Studio 5 Users
Presented by: Thomas Phinney
Cost: $75 Maximum Participants: 15
Location: PNCA

Learn what is new in FontLab VI, what is different, how your workflow can speed up with the new tools, and avoid that "who moved my cheese?" feeling with this half-day workshop. Some likely highlights, plus things you ask for: * How Shapes are better Components * Rapid tool vs Pen tool: why use Rapid? * Metrics and Kerning workflows * How to use Power Nudge, Power Guides, Smart Corners, Tunni Lines, and other new editing tools * OpenType Variations support and workflow (replacing Multiple Master features) * Other workflow changes

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Wednesday, August 1st
Half-Day Sessions: Afternoon

1:30 pm – 4:30 pm

■ Create a Variable Font Animation in Glyphs
Presented by: Rainer Erich Scheichelbauer & Georg Seifert
Cost: $75
Maximum Participants: 15
Location: PNCA

Learn how to set up a Variable Font in Glyphs — create, customize, and juggle variation axes with masters and virtual masters. In this workshop, join us in creating a small animation in a multiple-axis font, and bringing it to life with a little HTML and CSS. Learn which tricks and which Python scripts can help you in the process. Bring your MacBooks with the latest version of Glyphs 2.5, a text editor (eg: BBEedit, SublimeText, or TextMate), and a browser that supports Variable Fonts (eg: Chrome).

■ Explorations in Typography
Presented by: Carolina de Bartolo
Cost: $75
Maximum Participants: 15
Location: PNCA

Master the art of fine typesetting in this workshop with Carolina de Bartolo, author of the award-winning book Explorations in Typography. Using examples from her book, Carolina will show you how to attend to every typographic

detail and wrangle your favorite typefaces into the most beautiful, interesting, and readable pages. You'll learn how to create clear and harmonious typographic hierarchy as well as how to combine typefaces like a pro.

Bring your laptop and the latest version of Adobe InDesign. A signed copy of Explorations in Typography will be available for purchase at a special price at this workshop!

Thursday, August 2nd
Full-Day Sessions

9:00 am – 4:30 pm

■ Color & Composition (Day Two)
Presented by: John Downer
Cost: $225 (Two Day Workshop)
Maximum Participants: 15
Location: PNCA

Sign painting and poster design have long been practiced by professionals who understand the importance of arranging prioritized copy effectively and assigning color values expertly. This workshop will cover several of the most accepted approaches to laying out lettering and making it work chromatically. Among the topics covered will be color theory, basic color combinations, and terminology. Also taught, will be fundamental considerations for arranging compositional elements for dynamic effect. Students will be urged to explore various aspects of elementary sign design and color value selection for the sake of utilizing high, medium, and low contrast, as ways of elegantly expressing a clear graphic message.

This is a two day workshop. Participants must be prepared to attend both days.

■ Intro to Type Design for Complete Beginners
Presented by: Joana Correia
Cost: $125
Maximum Participants: 15
Location: PNCA

Take your first steps in type design by sketching simple shapes, out of which you will develop a typeface. Turn your ideas into cool letter shapes, and see your font come to live on your screen! Bring your MacBook with the trial version of the latest Glyphs 2.5 preinstalled.

■ Hebrew Writing
Presented by: Meir Sadan
Cost: $125
Maximum Participants: 15
Location: PNCA

This is an introductory workshop to Hebrew writing. The fundamentals of the script, as well as the particulars of how Hebrew letters are styled and formed, will be learned by writing in an upright entry-level script, based on modern writing styles, using a broad pen.

Hebrew is a (relatively) simple script to learn and practice, but has some unique typographic attributes, which will be shown and discussed in the workshop. No prior knowledge of Hebrew is required. This workshop is perfect for type designers, calligraphers and aficionados looking to learn more about the Hebrew script.

■ Lettering with Ruling and Folded Pens
Presented by: Katherine Malmsten
Cost: $125
Maximum Participants: 15
Location: PNCA

These pens allow the user to create lively, vigorous, and spontaneous letterforms. If calligraphy is the dance of the pen, then ruling pen letters are rock 'n' roll!

Originally used for drawing lines, we'll trace how this tool began to be used for lettering, and the styles we have available today. Exercises will allow becoming more comfortable with the pens, what different fluids and papers are used with them, and different grips and manipulation. We'll try letters we know, variations on those, and then try some new letterforms, varying speed and movement for different results. Be prepared to get loose, go through lots of paper, and search for that happy medium of "controlled spontaneity"!

A supply list will be provided.

■ Time Traveling Typophiles Alliance
Presented by: Agnes Barton-Sabo
Cost: $125
Maximum Participants: 18
Location: PNCA

Greetings, fellow wanderers! Let's meet up in our secret hideout and worship at the altar of Ye Olde Paper Ephemera. After studying magnificent specimens of times gone by, we shall combine our letterlust and powers of penmanship to commence a forging frenzy! Our best and most preciously hoarded analog design tools and supplies will be implemented to amass a carefully crafted collection, commemorating a TypeCon of a fictional past! Future researchers and/or our dastardly nemeses will be amazed and confused by these false fragments documenting our historically impossible adventures. A sensational smorgasbord of ink, pens, stamps, punches, typewriters, dry transfer lettering, stencils, and sellotape awaits. Your comrades in the Distressing and Degrading Department will help you artificially age your creations in addition to providing some well-seasoned Actual Old Pieces of Paper for your use. Give in to memento mania! This dreamy design playground will only exist for one day!

■ Bold Faces & Good Wood — A Lesson in Letterpress Typography
Presented by: Bill Moran & Jim Moran
Cost: $125
Maximum Participants: 10
Location: Working Library

Can you tell an Aetna from an Antique, or a Gothic from a Grecian? Join the Moran brothers of Hamilton Wood Type & Printing Museum for a day-long exploration of the premier faces in Hamilton's collection. Participants will spend the day printing letterforms on press at Portland's premiere letterpress shop, Working Library. In this workshop you'll print using a variety of fonts while exploring the nuances of bracketing, terminals and other ornaments that make up the lexicon of vintage wood type. We'll provide the presses, ink and type, you provide the inspiration. At the end of the day you'll have a suite of sweet prints to take home and a working knowledge of wood type classification. No printing experience is necessary.

Participants must arrange their own transportation to this workshop. View map

Thursday, August 2nd
Half-Day Sessions: Morning

9:00 am – 12:00 pm

■ ㄱ to ㅎ : An Intro to Hangul Design
Presented by: Aaron Bell
Cost: $75
Maximum Participants: 15
Location: PNCA

Do you sometimes dream of ㅒ, or find yourself staring a little too long at a wayward ㄹ? Have you wanted to try your hand at designing Hangul, but have no idea where or how to start? Then this is the workshop for you!

During this session, we will dive headfirst into the fascinating world of Korean type, both historical and modern. You'll learn about the rules that govern Hangul (and which ones you can break!) and try your hand at your own Hangul letters. With lots of examples to look at, one-on-one instruction, and critique, you will come away with everything you need to start your own journey toward Hangul mastery. Materials will be provided, but if you have favorite drawing or sketching tools, feel free to bring them! If you'd like to digitize your work, please bring a laptop.

Thursday, August 2nd
Half-Day Sessions: Afternoon

1:30 pm – 4:30 pm

■ Unrepentant Uncials
Presented by: Grendl Löfkvist
Cost: $75
Maximum Participants: 18
Location: PNCA

Get medieval! Who was St. Jerome and why did he have such a problem with the Uncial script? Learn the truth (and more!) in this half-day introductory calligraphy workshop led by Grendl Löfkvist.

Cast off your hair shirt and pick up your pen! Send St. Jerome running back to his ascetic cave as we indulge in these luscious medieval letterforms. Practice using the broad-edged pen and learn to write a basic Uncial alphabet in this class appropriate for both novices and seasoned scribes.

We will begin with a survey of historical exemplars, then look at works by contemporary practitioners and discuss the origins and evolution of the script.

Then we will examine the influence of tools and materials, variations in stroke width and letter height, spacing issues, rhythm, pen angle, and ductus as we work our way through the alphabet, putting ink on paper. The relationship between Uncial calligraphy and typefaces will also be discussed.

Our practice will be facilitated by meditative Gregorian Chant as we dip our pens into the Middle Ages. Tools and materials will be provided.

Your instructor is a medievalist who practiced a variety of blackletter scripts for years under master calligrapher Ward Dunham. She has also taken courses with Sheila Waters and Georgianna Greenwood. Her work has been featured in Bound & Lettered and has been exhibited nationally.

03
Speakers
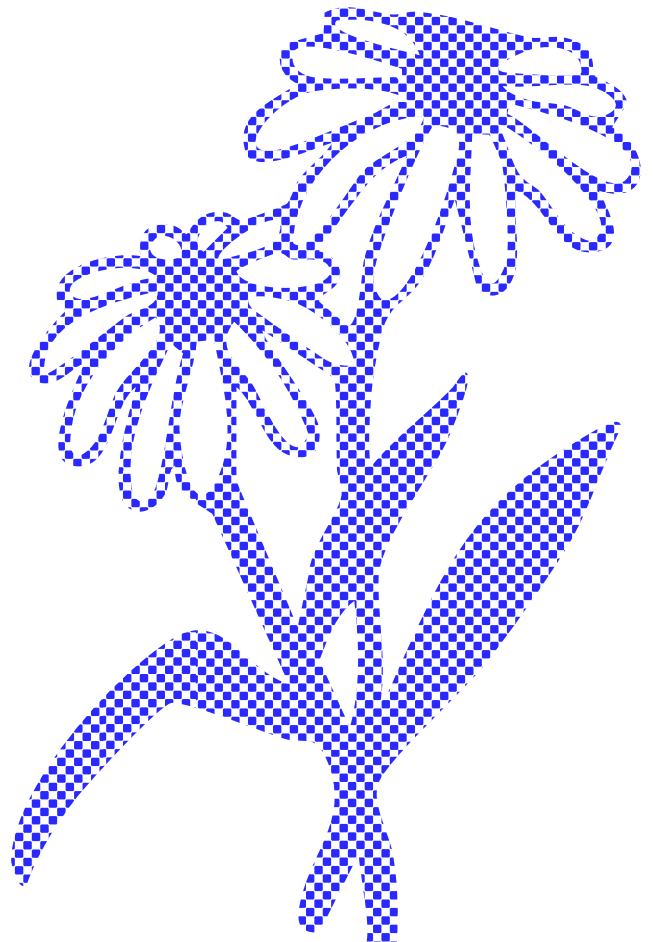
Emily Atwood

Just one year out of art school, Emily finds herself working as a designer in New York City at Pentagram for Paula Scher. In 2014, she earned her Bachelor of Arts in Visual Art at Fordham University in the Bronx, New York. Towards the end of her education at Fordham, she discovered the world of design and was immediately drawn to the idea that design can be a productive vehicle for conversation, problem solving, and creating solutions that have a lasting impact. As a result, Emily decided to pursue her BFA in Graphic Design + Digital Media at Laguna College of Art + Design in Laguna Beach, CA. It is here where she was able to fine tune her skills in brand identity, digital product design, typography, and print design.

Jan Ballard

Jan Ballard holds a BFA from University of Illinois at Urbana-Champaign. She joined the Texas Christian University faculty in 1986. Since then she has taught and assisted in the development of courses including Communication Graphics, Intermediate Communication Graphics, Typography I, II, and III, Corporate Identity, Publication Design, Professional Recognition, Portfolio and Marketing, and Senior Thesis. Her teaching provides students with a solid foundation of the history and anatomy of type, and an examination of the principles of hierarchy and legibility at work within an individual letterform, to sentence, to paragraph, to page.

In her professional practice, she has worked for non profits, local design studios, regional advertising agencies, and a national public relations firm. Jan's design work has been featured in Print's Regional Design Annual, AAF Fort Worth ADDY Awards, and International Association of Business Communicators' Bronze Quill Awards.

Al Barna

Local neon historians Al Barna and Randall Ann Homan are the authors/photographers of San Francisco Neon: Survivors and Lost Icons (Giant Orange Press, 2014). This book is the result of five years of documenting San Francisco's 200+ legacy neon signs, including histories, condition, and locations. Al and Randall continue historic research on individual signs/small businesses and promote awareness for the Bay Area's unique collection of historic neon signs via tours, talks, exhibits, and consultations. Al and Randall are the founders and producers of the Neon Speaks Festival & Symposium.

Agnes Barton-Sabo

Agnes Barton-Sabo, also known as Betty Turbo, was raised by grizzly bears in Alaska. She earned a BFA in photography from RIT, and then moved to Nashville to get down and dirty with the type spirits of the universe at Hatch Show Print. After letterpress heaven and other miscellaneous adventures, she now focuses full-time on art shenanigans from her headquarters in Oregon. Her illustrations and hand lettering travel the world through greeting cards, art prints, clothing, show posters, books, magazines, and social media. She is a relentless exclamation point addict.

Aaron Bell

Aaron Bell is a typeface designer and consultant based in Seattle, WA. He owns Saja Typeworks, and specializes in Latin and East Asian writing systems, with a particular focus on Korean Hangul. Previously, he graduated from the MATD program at the University of Reading, UK and spent 6 years working at Microsoft on the Microsoft Typography Team.

Nancy Bernardo

Nancy Bernardo received her BA (English) from Valparaiso University, Valparaiso, IN and her MFA (Visual Communications) from The School of the Art Institute of Chicago. Her design work explores the boundaries between old and new technologies and is an interesting and often whimsical blend of analog and digital techniques. Her research activities concentrate on areas of print that relate to book design, image-making, book making, time-based projects and graphic design history.

Bernardo's interest in the poetics and beauty of words has been life-long. As an English major, she learned not only to read words on the page, but also to closely examine patterns, juxtapositions, and connotations in texts. In graphic design, she applies these same skills. She views her job as presenting content with visual interest and textual clarity in order to develop deeper and more nuanced concepts in the text. Through image-making, she uses the interplay of image and type to underscore the complexities of the book or article at hand. These techniques frequently reference styles from Victorian and Mid-Century advertising.

Bernardo is an award-winning designer whose design work has been recognized by Society of Typographic Arts, PRINT Magazine, HOW Magazine, Design Observer, AIGA (American Institute of Graphic Artists), Designers and Books, Creative Quarterly, and AIGA Western New York. She has been teaching college-level Graphic Design for 12 years and is currently the Program Chair and Associate Professor of Graphic Design at Rochester Institute of Technology.

Graham Bradley

Graham Bradley is a graphic designer and type designer based in California. He creates brand identities, type, websites, and books for clients across the country. He is an instructor at Type@Cooper West in San Francisco, where he teaches Principles of Typeface Design. Previously, he was a typeface designer at Frere-Jones Type, where he worked on Mallory and Retina, created specimens and illustrations, and developed

custom tools. Graham is a graduate of the University of California, Berkeley and the Type@Cooper program. He is currently working on a cookbook (Artisan, 2019) with his wife, food writer Maria Zizka.

Yvonne Cao

Yvonne Cao is a designer, typographer, and educator. Cao holds an MFA in Graphic Design from Louisiana State University. She currently teaches interactive design, typography, and publication design at Texas Christian University in Fort Worth, TX. Cao draws on her dual cultural backgrounds and has worked for renowned international clients such as Johnsons & Johnsons, Colgate, Coca-Cola, and Chevrolet. She is also a designer for Pier 1 Imports.

Cao's professional graphic design work has received recognition from HOW International Design Awards, Summit International Awards, American Advertising Awards, Horizon Interactive Awards and UCDA Design award. She authored Visual Translation — research on facilitating smooth visual transitions in cross-cultural branding through typography. Moving beyond the traditional, her work introduces an innovative methodology for designing typefaces using existing Latin typefaces. She is a past presenter at TypeCon and AIGA conferences.

Matthew Carter

Matthew Carter is a type designer with fifty years of experience in typographic technologies ranging from hand-cut punches to computer fonts. After a long association with the Linotype companies he was a co-founder in 1981 of Bitstream, 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 the US telephone directories), ITC Charter, and faces for Greek, Hebrew, Cyrillic and Devanagari. For Carter & Cone he has designed Mantinia, Sophia, Elephant, Big Caslon, Alisal, and Miller.

Carter & Cone have produced types on commission for Time, Newsweek, Wired, U.S. News & World Report, Sports Illustrated, The Washington Post, The Boston Globe, The Philadelphia Inquirer, The New York Times, BusinessWeek, The Walker Art Center, the Museum of Modern Art, Yale University, and the Hamilton Wood Type Museum.

Starting in the mid-'90s Carter has worked with Microsoft on a series of "screen fonts" designed to maximize the legibility of type on computer monitors. Of these, Verdana, Tahoma and Nina (a condensed face for hand-held devices) are sans serif types; Georgia is a seriffed design.

Carter is a Royal Designer for Industry, and a Senior Critic on Yale's Graphic Design faculty. He has received a Chrysler Award for Innovation in Design, the AIGA medal and the Type Directors Club medal. In 2010 he was awarded a MacArthur Fellowship, and in 2011 he received the Lifetime Achievement Award from the Smithsonian National Design Awards.

Joana Correia

Joana Correia is a typeface designer working from her studio in Porto since 2011. She studied typeface design at the University of Reading, graduating in 2011 and has worked with many different clients around the world and publishes her own designs at Nova Type. Joana designed Karma, one of the first Devanagari fonts on Google Fonts, followed by Arima supporting Tamil. She taught type design at ESAD in Matosinhos, Portugal from 2011 until 2017. Recent designs include Artigo, Laca and Artigo Display, both available at Nova Type.

Dave Crossland

Dave Crossland is an English type designer who set out in 2006 to liberate typography, studying and working to realise his dream of an unrestricted culture of graphic communication. He initiated the "Cantarell" type project as an MATD student in 2009 that was included in the launch of Google Fonts and selected as the GNOME3 desktop UI type family. Working as a consultant with the Google Fonts team he has commissioned hundreds of typefaces for dozens of scripts. He co-founded the Crafting Type project to offer type design workshops for beginners around the world, and proactively participates in libre software projects such as FontForge, TruFont and ttfautohint. (He does not represent any of his consulting clients.)

Carolina de Bartolo

Carolina de Bartolo is the designer, author, and publisher of the award-winning typography textbook, Explorations in Typography, now in its second edition. Co-authored with Erik Spiekermann and Stephen Coles, this latest edition was awarded a TDC Certificate of Excellence and was amongst the best book designs of 2016 in the AIGA + Design Observer 50 Books/50 Covers competition. A graduate of the School of Design at Carnegie Mellon University, Carolina has been teaching typography at Academy of Art University in San Francisco since 2000.

Louise Fili

Louise Fili is director of Louise Fili Ltd, specializing in brand development for food packaging and restaurants. Formerly senior designer for Herb Lubalin, Fili was art director of Pantheon Books from 1978 to 1989, where she designed close to 2,000 book jackets.

She is co-author, with Steven Heller, of Italian Art Deco, British Modern, Dutch Moderne, Streamline, French Modern, Deco España, German Modern, Design Connoisseur, Typology, Stylepedia, Euro Deco, Scripts, Shadow Type, Stencil Type, and Slab Serif Type. Fili has also written and designed Elegantissima, Grafica della Strada, Graphique de la Rue, Gràfica de les Rambles, The Cognoscenti's Guide to Florence, and Italianissimo.

A member of the Art Directors Hall of Fame, she has received the medal for Lifetime Achievement from the AIGA and the Type Directors Club.

Meaghan Dee

Meaghan Dee is a dog-loving typography nerd who is both a practicing graphic designer and a design educator. She currently serves as co-chair for the Visual Communication Design program at Virginia Tech and on the AIGA National Design Educators Board. She earned her Bachelor of Fine Arts degree from University of Illinois in Graphic Design and her Masters of Fine Arts at Virginia Commonwealth University in Visual Communication Design.

Her primary design foci are typography, branding, user-experience design, editorial design, and packaging. She regularly collaborates on freelance design projects and grant research. Recent projects include graphic design work for the FutureHAUS (a prototype for the home of the future), branding for the New Interfaces in Musical

Expression 2018 conference, and a signage design proposal for the Historic Howard Theatre's Walk of Fame. Meaghan has earned awards for her work nationally and internationally, and has been published in a variety of magazines, including HOW, Print, and GD USA. Additionally, in 2017 she was recognized by Graphic Design U.S.A. as one of 12 "Educators to Watch".

John Downer

Mr. Downer has been a journeyman sign painter since 1973, a freelance typeface designer since 1983, and a crusader for designers' rights his entire adult life in the lettering game. He has written about type and type history for various publications, and he is widely known as a perceptive type critic. His typefaces have been published by Bitstream, Font Bureau, Emigre, House Industries, and Design Lab. Stylistically, his designs refer to various eras of history and means of letterform production: 19th- and 20th-century American sign painting and show card writing; 19th- and 20th-century American chromolithography and wood type; 18th-century European book types; 15th- and 16th-century Chancery cursive writing styles; 15th- and 16th-century Venetian printing; and 2nd-century Imperial Roman epigraphy.

Matt Edgar

Matt Edgar developed and leads the Graphic Design degree course at Sheffield Institute of Arts. He teaches across the curriculum with a particular focus on developing holistic approaches to embedding history, theory and practice in delivery. He commissions and curates exhibitions that address key issues within the discipline. These have included Ken Garland and Lance Wyman (with Unit Editions), Jan van Toorn, Universal Everything, and Why Not Associates. With a background in documentary filmmaking, his current research centers on developing films that investigate the history of typography and design.

Rachel Elnar

Rachel Elnar is a co-founder and producer at TypeEd and the Interactive Director at Ramp Creative. She is in charge of marketing and curriculum development for the TypeEd typographic education program. In 2008, Rachel was named as one of Graphic Design USA's "People to Watch". She currently teaches advanced interaction design and user experience at Cal State University Los Angeles, an organizer of TypeThursday Los Angels and is on the advisory board of AIGA OC.

Joshua Farmer

Joshua Farmer is a freelance writer, editor, graphic designer, and consultant who champions simplicity, clarity, and excellence in all things; shoddy is not his cup of tea. His wide-ranging background and interests help him approach text from the perspective of a designer and design from the mindset of an editor.

Josh works on branding, in-depth type explorations to set a tone, and teaches about writing, editing, and using type. With seven books to his ghostwriting and editing credit and an Advertising Artist's Guild Award, this perpetual learner likes to stay productive.

Josh has parlayed his skills into positions with industry leaders such as TypeTogether, Laura Worthington, Roger Black's Type Magazine, Martina Flor, and as an instructor at the renowned Kansas City Art Institute (KCAI).

Glen Fleishman

Glenn Fleishman has worked as a technology, business, and science journalist for decades, but started his career as a typesetter in high school. He's written and co-written dozens of books — from Real World Scanning & Halftones to London Kerning — and thousands of articles for the New York Times, Wired, Fast Company, the Atlantic, the Economist, and others. In 2017, he inaugurated the Designer in Residence position in the letterpress program at the School of Visual Concepts in Seattle.

Kathy Fry

Kathy Fry, SEGD, is Principal of Visual Communications at Mayer/Reed, a Portland, Oregon based interdisciplinary design studio providing landscape architecture, urban design, and visual communications for the built environment. Mayer/Reed is a leader in interior and exterior architectural graphics providing identity, wayfinding, interpretive design and branded spaces for civic, recreation, transportation, cultural, healthcare, education, mixed-use and corporate settings.

With a background in exhibit design, Kathy works with clients to tell their story in the built environment through graphic insertions that activate and express identity and values. Kathy's work has been recognized in publications and with design awards from the Society for Experiential Graphic Design (SEGD) and the Oregon Chapter of the American Society of Landscape Architects (ASLA). She co-founded the SEGD Portland Chapter and now serves on the national SEGD Board.

Lizy Gershenzon

Lizy is a partner at Scribble Tone, a Portland based studio that specializes in the design of typefaces, interfaces, and brands. In 2018 they helped create Future Fonts, a platform for licensing in-progress typefaces. Scribble Tone runs Trail Type, an online collection of type found in the wilderness. They have also designed a number of typefaces, most notably FF Chartwell.

Patrick Gosnell

Patrick Gosnell, Associate Professor at Austin Peay State University, is a design educator who prides himself on being able to spot improper usage of an em dash from fifty yards away. He has taught courses in typography, editorial design, branding, and the history of graphic design since 2013. Patrick is a card-carrying member of the Society of Typographic Aficionados, SECAC, and AIGA. He holds a BFA in photography from the University of Georgia and an MFA in design from Texas State University. Graphis and the University & College Designers Association (UCDA) have recognized Patrick's work, and he regularly publishes reviews of design conferences for Slanted magazine. In 2015, he was published in ATypI's 365typo vol. 1. He lives in Clarksville, Tennessee with his wife and two girls.

Annabelle Gould

Annabelle Gould is an Associate Professor in the Visual Communication Design program at the University of Washington, Seattle. Her focus is on teaching typography as a primary means of communication and creative expression. Annabelle is also a practicing designer specializing in editorial design and typography. Her client list includes Chronicle Books, the University of Washington, the Traver Gallery, University of Washington Press, Marquand Books, and ARCADE Magazine. Annabelle received a BGD in Graphic Design from North Carolina State University and an MFA from Cranbrook Academy of Art. Her work has been recognized in the AIGA 50 Books/50 Covers show and by the Type Director's Club, the Society of Publication Designers, the University & College Designers Association and Print Magazine.

Allan Haley

Allan Haley is a consulting typographer and storyteller with expertise in fonts, font technology, type and typographic communication. He held the position of director of words and letters at Monotype for fifteen years and has six books and hundreds of articles to his credit. He is a past president of the Type Directors Club and was executive vice president of International Typeface Corporation.

Karel Haloun

Graphic designer, publicist, pedagogue and curator.

He mainly does graphic design for music records and posters, but also works on music books. To date, he designed over 500 CD and LP covers, and about as many posters, for instance for the first ever Rolling Stones gig in Prague in 1990 (approved by the band's management but rejected by the tour sponsor, the Anheuser-Busch brewery). He's the recipient of many awards, not least the Czech Grand Design award, and since 2006 a member of the Czech Rock Hall of Fame.

Cassie Hester

Cassie Hester is interested in the manipulation of type and message. You can usually find her painstakingly making—and then wmethodically breaking—physical type. Hester received her BFA in Graphic Design from the University of Georgiaand her MFA in Design/Visual Communications from Virginia Commonwealth University. She frequently presents her typographic explorations at international exhibitions and conferences. Currently, Hester is a freelance designer and an Assistant Professor of Graphic Design at Mississippi State University.

Jessica Hische

Jessica Hische is a lettering artist and author living in Oakland, California. She's had the pleasure of working for some pretty crazy clients over the years (like Wes Anderson, Starbucks, Fender Guitars, and the US Postal Service), and spends a little too much time "procrastiworking" on personal projects. She and her work have been featured in numerous design, illustration, type, and web publications, including Communication Arts, Print Magazine, Novum, Graphis, and Eye Magazine. She was named a Forbes 30 under 30, a Print "New Visual Artist", an ADC Young Gun, and in 2018 was listed as one of Adweek's "Creative 100". Her first children's book, Tomorrow I'll be Brave, will be published in October 2018 through Penguin Workshop.

Randall Ann Homan

Local neon historians Al Barna and Randall Ann Homan are the authors/photographers of San Francisco Neon: Survivors and Lost Icons (Giant Orange Press, 2014). This book is the result of five years of documenting San Francisco's 200+ legacy neon signs, including histories, condition, and locations. Al and Randall continue historic research on individual signs/small businesses and promote awareness for the Bay Area's unique collection of

historic neon signs via tours, talks, exhibits, and consultations. Al and Randall are the founders and producers of the Neon Speaks Festival & Symposium.

Lauren Hom

Lauren Hom is the designer and letterer behind Hom Sweet Hom. Known for her bright color palettes and playful letterforms, Lauren has created work for clients like Starbucks, Google, AT&T, YouTube, and Time Magazine.

Her work has been recognized by Communication Arts, the Art Directors Club, the Type Directors Club, the One Club, and the Webby Awards.

When she's not working, she's still kind of working – creating popular passion projects like Daily Dishonesty and Flour Crowns. Lauren's motto is, and will always be, "Work hard, snack often."

Paul D. Hunt

Paul D. Hunt began their type career digitizing and extending typefaces for P22 Type Foundry in 2004. Paul continued their type journey at the University of Reading, UK, receiving a Masters degree with the distinction of Merit in 2008. Paul joined Adobe in 2009 as a typeface designer and font developer. At Adobe, Paul has led the development of type families for India's top 10 languages and designed Adobe's first open source families: Source Sans and Source Code. Paul is an Adobe representative to the Unicode consortium and participates on its Emoji Subcommittee, advocating for better gender representation within emoji.

Richard Kegler

Richard Kegler is the founder of P22 Type Foundry and is currently the Director the Wells College Book Arts Center in Aurora, NY. As founder of the Western New York Book Arts Center in Buffalo NY, Mr. Kegler combined an interest in traditional crafts along with an entrepreneurial background to help create a self-sustaining community organization. His latest project: P22 Analog focuses on pre-digital printing and typography.

Michael Kelly

Michael Kelly is a designer, educator and occasional author. He is an Adjunct Professor with CCE and Co-Creative Director of Design Corps at his alma mater, Pratt Institute. As sole proprietor of Michael Kelly Designs and in collaboration with other firms, he does work for small non-profits and large corporations.

Katherine Malmsten

I integrate hand lettering into design, and work with other designers doing the lettering only. My work has been published internationally and I have taught classes and workshops on local and national levels, including at several international conferences. I have particular interest in new and experimental tools, using them to create letterforms that have visual texture. Contemporary interpretations of traditional forms, using text in its visual and verbal aspects (how it looks as well as what it says), and mixing elements all find their way into my work.

Zachary Scheuren

Zachary Scheuren studied film production and foreign languages at the University of Colorado, Boulder and then moved to Los Angeles to work as an editor in the film industry. After years of editing and animating film title sequences he quit the film industry to attend the MA Typeface Design program 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. The next five years were spent as a software engineer in London and Tokyo with type design in his spare time. He currently works at Monotype as a Script Specialist, designing and engineering typefaces for various world scripts.

Travis Kochel

Travis is a partner at Scribble Tone, a Portland based studio that specializes in the design of typefaces, interfaces, and brands. In 2018 they helped create Future Fonts, a platform for licensing in-progress typefaces. Scribble Tone runs Trail Type, an online collection of type found in the wilderness. They have also designed a number of typefaces, most notably FF Chartwell.

Gloria Kondrup

Gloria Kondrup spans both fields of art and design. As a design consultant she has helped evolve extensive branding, identity, and packaging systems. As a full-time professor at ArtCenter College of Design, she has been a dedicated design educator for over two decades. As Director of Archetype Press, ArtCenter's unique and vibrant letterpress studio, she redefines the value of typography and analog technology in the digital landscape. Her fine art print and books are in private and public collections including AIGA, The Getty, and the Sackner Archive of Concrete and Visual Poetry. Gloria Kondrup received her bachelor's degree in fine art and her master's degree in design. She is currently the Executive Director of the Hoffmitz Milken Center for Typography.

Gemma O'Brien

O'Brien is an Australian artist specializing in lettering, illustration, and typography. Her expressive calligraphy and detailed designs can be seen in advertising campaigns, editorial publications, and large-scale murals around the world. She has collaborated with numerous global brands and publications including Apple, Adobe, and The New York Times. A number of her projects have received the Award of Typographic Excellence from the New York Type Directors Club, in 2015 she was recognized as an ADC Young Gun, and in 2016 named one of Print Magazine's New Visual Artists: 15 under 30.

Mary Catherine Pflug

Mary Catherine Pflug is passionate about the type designers who make fonts and the graphic designers who use them. She leads the foundry team at MyFonts, managing 2,500+ foundry partners, and spearheads the Font Purchasing Habits Survey research initiative. This is her fourth year as a SOTA board member and currently serves as the treasurer and volunteer coordinator. She also sits on the city council of Bay State Design Shop, a community design organization in the New England area.

Taekyeom Lee

Taekyeom is an interdisciplinary artist, though he prefers to introduce himself as a designer using artist materials and sensibility. He is currently an Assistant Professor of Graphic Design at Appalachian State University in Boone, NC. He received an MFA degree in Graphic Design from the University of Illinois at Urbana-Champaign. He has made three-dimensional type as a series of typographic explorations to strive, challenge and seek a new way to create tangible type in three-dimensional space. As a part of the research, he built a self-build 3D printer and designed his own paste extruders to produce intricate 3D ceramic type and objects. His research has drawn interest nationally and internationally. His interests in graphic design are not solely focused on unconventional typography but also explore a diverse area of interests and experience.

Irina Koryagina

Irina Koryagina is a young New York based designer, born and raised in Siberia. She works in the fields of graphic, exhibition, wayfinding, environmental, book, typeface, and identity design. Currently a lead designer at C&G Partners, Irina builds and implements visual systems for museums and other educational and cultural institutions by day, and experiments with type and lettering by night. She was previously a designer at Pentagram, for partner Paula Scher, and at wayfinding consultancy City ID before that. Irina holds MFA in Graphic Design from Novosibirsk Academy of Architecture and Fine Arts, and completed a summer residency in type design at the School of Visual Arts in New York. She's been lucky to work with the likes of Foster + Partners, SOM, Citibank, The New School, The New York Yankees, The New York Times Book Review, New York State Parks, Washington University in St. Louis, SHoP Architects, Moscow Department of Transportation, and others. She has lectured, held workshops, and delivered remarks extensively at Russian universities, private companies, and a wine bar. She also wrote a preface for a book called Exhibition Art: Graphics and Space Design, and took home a SEGD Merit Award, a Sign Design Award and some other ones.

Briar Levit

Briar Levit is an Assistant Professor at Portland State University, and graduate of Central St. Martins College of Art & Design. Originally from the California Bay Area, her graphic design practice consists primarily of page design, with a special interest in independent magazine publishing, small presses, and walking guides (which she has self published). Most recently, she embarked on her biggest project to-date—directing and producing the feature-length film, Graphic Means: A History of Graphic Design Production.

Jim Moran

Jim Moran has been the director of the Hamilton Wood Type & Printing Museumsince early 2009. He has over 40 years experience as a printer, mostly in the family shop beginning as an apprentice to becoming owner of Moran's Quality Print Shop. He currently oversees all museum operations, archives the

collection, teaches workshops and lectures on Hamilton history at conferences and colleges across the country.

Frida Medrano

Frida Medrano studied graphic design at Universidad de Monterrey in México. Her journey in type design began with a school assignment that produced "Kalnia", her first typeface. When variable fonts emerged, in order to explore the technical part of the process, she designed "Jabin" a variable font with two axes that control the weight and swash of the blackletter. With this project, she participated in Tipografía México 2017, a type design conference that analyzed the variable font format.

She worked as branding designer in Anagrama making custom logotypes, and with a web design background, her main goal is to combine technology with typography to explore different design perspectives for branding and web. She currently collaborates with TypeMade, works as a digital designer, tries to finish her own type design projects and in her free time, she likes to read and watch a lot of movies and series.

Grendi Löfkvist

Grendl Löfkvist is a core instructor at Cooper Union's west coast division, Type@Cooper West, where she teaches Type History and Theory. She is also an instructor in the Visual Media Design Department at City College of San Francisco, where she teaches courses in the History of Graphic Design, Book Arts, Calligraphy, Basic Typography, and Letterpress Printing. Additionally, she offers a variety of workshops at the San Francisco Center for the Book, including Blackletter and Uncial Calligraphy.

She is a past President of the American Printing History Association's Northern California Chapter, and she currently serves on its Board of Directors. She was an offset press operator for 13 years at the politically progressive Inkworks Press Collective in Berkeley. Her interests include the study of printing as a subversive "Black Art," and she is always on the lookout for bizarre, unusual, or macabre print, type, and lettering lore (she is a bit of a goth).

Jess McCarty

Jess McCarty is a professional lettering artist and font developer based in Southern Illinois. In 2010, after a decade of serving Fortune 500 clients in corporate communications, she launched Magpie Paper Works, a boutique foundry specializing in hand-drawn fonts. Her typefaces adorn a range of global campaigns & products for both multi-national brands as well as independent artisans. As part of her efforts to elevate calligraphy scripts in the marketplace, she recently co-founded Rare Bird Font Foundry, where she transforms select artists' calligraphy into premium OpenType fonts. Rare Bird is committed to increasing the visibility and participation of women in type design; the foundry features the work of female artists and is owned entirely by women.

Erin McLaughlin

Erin McLaughlin is a typeface designer and consultant specializing in South Asian writing systems. She has developed custom Indic fonts for Adobe, Google, and IBM, as well as independent type foundries like Bold Monday, Lineto, and Type Together. Previously, she worked at Hoefler & Frere-Jones, after graduating from the MATD program at the University of Reading, UK. She was recipient of the 2011 SOTA Catalyst Award and now serves as a SOTA board member. Soon, she will launch a new foundry for Indic script fonts, Fontwala.

Lauren Meranda

Lauren Meranda is a multi-disciplinary designer specializing in projects for cultural institutions, social activism, civic engagement, and public memory through experimental media, collaborative storytelling, and interactive design for physical spaces. As a designer and producer of visual culture, Lauren strives to find means by which to let public memory emerge from the stories of the people it is bound to define. A single story does not have to be the only one we tell. The projects and exhibits she works on seek to utilize typography to empower the individual to participate in the storytelling process and expand public memory to include previously unheard voices. Lauren's research and teaching output has been presented at AIGA Design Educators Conferences in 2014 and 2016 and TypeCon in 2016. Her work has been displayed at the Jane Addams Hull-House Museum, in the Chicago Design Archive, Typeforce, Chicago Design Museum, Reykjavik Art Museum, Hyde Park Arts Center, and National Public Housing Museum. In addition to her professional practice, Lauren teaches courses on thesis development, digital media, web design, design theory and typography at Judson University. Lauren also serves as education chair for AIGA Chicago, working with AIGA Student Groups and building a partnership with AIGA + Chicago Public Schools. Lauren received her MDes from the University of Illinois at Chicago in 2013 and BFA in Visual Communication from Northern Illinois University in 2009.

Aoife Mooney

Aoife Mooney is an Assistant Professor in the School of Visual Communication Design at Kent State University, where she teaches classes in Typography, Graphic Design, Identity and Typeface Design. She is a practicing typeface designer and holds an MA in Typeface Design from the University of Reading. Her research interests are aligned and centered around the practice and theory of this field, including the broader cultural contexts and implications of typeface design and its relationship to other design fields. Her most recent research focuses on the relationship between type design and language, and the role of modularity in the design and construction of typefaces.

Cora Pearl

Cora Pearl started studying calligraphy at age 11 and has been doing calligraphy and hand lettering ever since. She has a BA in Art and Art History from Oberlin College and works as a full-time calligrapher and teacher of lettering arts. She teaches Calligraphy and Hand Lettering at Portland Community College and teaches independent workshops, classes and private sessions. She has taught at several calligraphy conferences including Letters of Joy, IAMPETH, Letterfest, The International Calligraphy Conference, and Letters California Style. Cora also does calligraphy commissions. She received a grant from the Regional Arts & Culture Council to study with calligraphy master, Sheila Waters, in the fall of 2015. Cora is passionate about teaching and values a holistic approach to learning based on building trust and safety in the classroom environment.

Thomas Phinney

Thomas Phinney is CEO of FontLab, the font software tools company. Previously he had strategic product management roles at Adobe and Extensis. In the 2000s, Thomas was instrumental

in driving the adoption of OpenType, both within Adobe and in the marketplace. He developed character set standards for Adobe, and designed Latin/Greek/Cyrillic typefaces Hypatia Sans and Cristoforo. Thomas has four patents and a medal. He also has an MS in printing/typography from RIT — where he did his thesis on technical challenges in Multiple Master font technology — and an MBA from UC Berkeley. Thomas has been on the board of ATypI since 2004.

Jill Pichotta

Jill Pichotta began working for Font Bureau as an apprentice with David Berlow in 1991, honing her skills on projects for Rolling Stone, Esquire, Condé Nast Traveller, The New York Times, Apple Computer, and other notable brands. She has managed the production of retail releases for independent designers since 1993, and has contributed several of her own typefaces to Font Bureau's diverse library. Over the years, she has divided her time between various retail, custom, and OEM projects. In conjunction with its mid-2016 launch, Jill Pichotta took on the role of Principal Product Manager for Type Network, overseeing type development and quality for the company's global alliance of foundry partners.

Jean François Prochez

Founder of Typofonderie and ZeCraft, Jean François Porchez (1964) is one of the pioneers of digital typography. Transmitter of knowledge and discoverer of talents, teamwork is at the heart of his concerns. He launched TypeParis in 2015.

He worked as a type director at Dragon Rouge, then at Le Monde. He was President of the ATypI from 2004–2007. He is board member of the Club des Directeurs Artistiques, a member of the TDC, and the typographic design master programme director at ECV, Paris.

He was awarded the Prix Charles Peignot in 1998 and numerous prizes for his typefaces. Introduced to French Who's Who in 2009. In 2014, Perrousseaux publishes his monograph. Knight in the order of Arts and Letters in 2015. The President of France, Emmanuel Macron use his typefaces for his communication since 2017.

Amy Redmond

Amy Redmond began letterpress printing in 1998 when her job as a book designer became a quest to learn the finer points of typography. Her multi-year apprenticeship with Chris Stern and Jules Faye (Stern & Faye, Printers) cultivated a high bar of craftsmanship and a shared love for traditional and experimental use of letterforms.

Following Chris' death in 2006, Amy spent several years assisting Jules with inventory. Upon becoming the custodian of some of their equipment (including 2 presses and several type cabinets) her print studio grew to its current form, Amada Press. With one foot planted in analog and the other in digital, she's struck a satisfying creative balance of ink and pixels. Amy is a self-employed Art Director and teaches letterpress at Seattle's School of Visual Concepts.

Meir Sadan

Meir Sadan is a designer of books, type, interfaces and websites. He spends his days pulling Béziers, pushing pixels and writing code to make beautiful things on- and offline. He also teaches typography and code-related courses at the Bezalel Academy of Art & Design, Jerusalem; at Minshar School of Art, and at Tel Aviv University.

Rainer Erich

Rainer Erich (Eric) Scheichelbauer was born in Vienna and studied photography, philosophy, and Dutch. Today, he creates and produces typefaces, gives type design workshops, translates Dutch books on typography into German, and writes articles and Python scripts. He joined the Glyphs team in 2012, and has been writing tutorials and the handbook ever since.

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 want (and organise) others to talk about type.

Underware is Akiem Helmling, Bas Jacobs, and Sami Kortemäki.

Georg Seifert

Bauhaus University graduate Georg Seifert (b. 1978 in Halle an der Saale, Germany) is a type designer and a software developer. His typeface families Graublau Sans and Graublau Slab have become international bestsellers. He co-developed the typeface for the new Berlin Airport. He is most well known, however, for the font editor Glyphs, first released in 2011. Seifert lives and works in Berlin.

Sang-Duck Seo

Dr. Sang-Duck Seo is an Associate Professor teaching Graphic Design & Media at University of Nevada, Las Vegas (UNLV) with prior working experiences in major companies such as Samsung and GM Daewoo where he expanded his design research and practicum. He also conducted many national projects for the Korean Mint as one of 200 security designers around the world. The new currency — The Korean Banknote Design — was unveiled in 2007. His teaching enhances students' learning with critical thinking process, design research and methods in problem-solving. From his successful teaching outcomes, he was awarded the "Lincy Professorship" (2012), "UNLV Foundation Distinguished Teaching Award" (2014), and "Alex G. and Faye Spanos Distinguished Teaching Award" (2017) for his academic accomplishments.

Reneé Seward

Reneé Seward is an Associate Professor and Program Director of the Communication Design program at the University of Cincinnati's College of Design, Architecture, Art & Planning. She has been teaching typography, exhibition design, and graphic design in the Communication Design program for the last ten years. Her research focuses on the development of digital and physical multi-sensory tools that seek to address literacy problems. Currently she is starting a company for See Word Reading®, a multi-sensory tool that uses dynamic letterforms to teach early reading principles through a suite of digital iPad applications. Renee is a 2015 Cincy Innovates winner for See Word Reading®. Recently she has been awarded $100,000 of Ohio Third Frontier funding to help with the commercialization of this tool. Additionally, she and her research team member Dr. Beth O'Brien were awarded a $300,000 grant from the National Institute of Education for a two year test of the tool.

Paul Shaw

Paul Shaw teaches calligraphy and typography at Parsons School of Design; and history of graphic design and history of type at the School of Visual Arts. He has been a calligrapher for over 40 years, specializing in commercial work including script work for Campbell Soup, Avon, Clairol and Lord & Taylor. He is the author of A Black Letter Primer (1981), Letterforms (1986), The Calligraphic Tradition in Blackletter Type (2001), and Helvetica and the New York City Subway System(2009). In 2012 Shaw was appointed editor in chief of Codex magazine.

He is currently working on several projects, including a critical biography of W.A. Dwiggins, a book on script typefaces, and a book about lettering in New York City.

Radek Sidun

The Studio of Type Design and Typography belongs to the traditional schools at the Department of Graphic Arts at UMPRUM Academy in Prague from its very origins up until the current times. Tomáš Brousil, Radek Sidun, and Karel Haloun are its current instructors. Students focus on the type design and also on the whole spectrum of graphic design. The major emphasis is put on the amalgamation of new and classical media and the use of school's graphic workshops, which belong to the cornerstones necessary to comprehend our profession.

Kris Sowersby

The Klim Type Foundry (Klim) was founded in 2005 by type designer Kris Sowersby. Klim sells its typefaces directly through klim.co.nz and is based in Wellington, New Zealand.

Since releasing his first retail typeface, Feijoa, in 2007, Kris has received numerous awards and accolades, including: a Certificate of Excellence from the New York Type Directors Club for his second typeface, National, in 2008; being named an ADC Young Gun in 2010; being accepted as a member of the prestigious Alliance Graphique Internationale (the second New Zealander to do so) in 2013; and receiving the John Britten Black Pin in 2015, the highest award given by the Designers Institute of New Zealand.

His typefaces combine historical knowledge with rigorous contemporary workmanship, and are used internationally in analogue and digital media. Perrin Stamatis Perrin Stamatis is a designer, educator, musician, and writer. As founder and principal of Scratchboard Designs, his professional career spans over 20 years of print, motion-based, and interactive design for a wide variety of clients. Stamatis completed his MFA in Graphic Design at the University of Illinois at Chicago and continued his studies at the HGK Basel, Switzerland. Stamatis has taught at over ten design schools and has led three design departments as director of undergraduate and graduate studies. He is currently a full-time professor at Northern Illinois University.

Michael Stinson

Michael is a typography lecturer at Laguna College of Art + Design, lead instructor at TypeEd, and Creative Director at Ramp Creative. Over the course of 20 years in the field of design, his work for brands such as Quiksilver, Wet Seal, Agostoni Chocolate, CWS Capital Partners, and others has been recognized by numerous publications and industry organizations, including Communication Arts, Mohawk Paper Show, TDC, BlackBook, Graphis, and The One Show. Conversely, he has served on the juries for Communication Arts, Graphis Annual Reports, the One Show Design Competition, and the One Show Young Ones College Competition.

Nina Stössinger

Nina Stössinger, type-obsessed designer and overall curious person. Originally from Basel in Switzerland, she is now a Senior Typeface Designer at Frere-Jones Type in Brooklyn, and teaches type design at Yale School of Art.

Nina's published typefaces include Conductor (with Tobias Frere-Jones), Nordvest, and FF Ernestine. She serves on the board of the Type Directors Club, and has spoken at numerous international events and conferences.

Lila Symons

Lila Symons is a multidisciplinary typeface designer and lettering artist who specializes in the design and engineering of fonts for consumer goods and lifestyle brands. She works as a Font Developer for Hallmark Cards in Kansas City, Missouri where she creates proprietary typefaces based on handwriting, calligraphy, and lettering.

Prior to joining Hallmark Cards in 2013, she spent 7 years working in New York City and New Jersey as a Graphic Designer and Lettering Artist. Past clients include Princeton University, L'Oréal, Tattly, Coach, Condé Nast Digital, Starwood Hotels & Resorts Worldwide, and Martha Stewart Living Omnimedia. She has a BFA in Graphic Design from Savannah College of Art and Design, and is a graduate of Type@Cooper Extended in New York City.

Kate Widdows

Kate Widdows is a letterer, graphic designer, neon GIF artist, and neon sign designer. She has designed typefaces for Nike, record covers for Drag City and Sublime Frequencies, and neon signs for bars, art shows, and light festivals. She has made neon GIFs for the Huffington Post,

Selena Gomez, and the Comic Strips TV pilot, and her GIFs have been exhibited internationally at design festivals, art galleries, and parties. Kate is assistant producer of the Neon Speaks Festival & Symposium in San Francisco, and lives and works in Portland, Oregon.

Qiu Yin Qiu

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

Lynne Yun

Lynne Yun is a NYC-based Type Designer with a passion for all letter arts in the world. A Type Designer, Calligrapher, and Lettering Artist, she is an alumni of the School of Visual Arts and the Type@Cooper Extended program. She currently works for Monotype as a full-time Type Designer.

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