

9  
ET

ENCONTRO DE TIPOGRAFIA

TYPOGRAPHY MEETING

LIVRO DE RESUMOS  
BOOK OF ABSTRACTS

16-17 NOV 2018

INSTITUTO POLITÉCNICO DE TOMAR  
TOMAR, PORTUGAL

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TOMAR, PORTUGAL

**TOMORROW**

**is**

**thinking**

**THINKING**

**ABOUT**

**TOMORROW**

**THINKING**

**about**

**TOMORROW**

**TOMORROW**

**thinking  
about**

thinking  
about  
to **MORROW**

**thinking  
about**

**tomorrow**

**w.**

PROGRAMME  
PROGRAMA

15  
NOV

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09:30  
—  
18:30

**JOANA CORREIA**  
Workshop

Typeface Design for Beginners:  
Transform your Ideas into Letterforms  
Design de Tipos para Iniciantes:  
Transformar Ideias em Caracteres

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10:00  
—  
17:00

**TIPOGRAFIA DIAS**  
Workshop

Printing Type, Today  
Tipografia Tradicional, Hoje

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15:00  
—  
17:30

**SEB LESTER**  
Workshop

Beginner's Introduction to Italic  
Calligraphy  
Iniciação à Caligrafia em Itálico

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CINE-TEATRO  
PARÁISO

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21:30  
—  
22:30

**RUI MARTINS**  
Documentary/  
Documentário

In the Moment: Vítor da Silva  
& Newspaper Design  
No Momento: Vítor da Silva  
& Design de Imprensa

# 16 NOV

AUDITORIUM  
AUDITÓRIO  
1

09:00 Registration/Registo

09:45 Opening Session/Sessão de Abertura

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10:00 **MIGUEL SOUSA** **Embrace the Future** p. 12  
**Adobe** **Abraça o Futuro**

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11:00 COFFEE BREAK

11:30 Francisco Torres Python and Typography - The use of Python Programming Language p. 44  
in the Typeface Design and Font Engineering

11:45 Tiago Martins; Sérgio Rebelo; João Bicker; Penousal Machado Building Typefaces as Programs: A node-based approach for modular type design p. 31  
Desenho Algorítmico de Tipos de Letra. Uma abordagem baseada em nós para o desenvolvimento de tipos de letras modulares

12:00 Zeynep Ozum Ak Understanding the Problems of the Support of an Endangered Language in Typography: Proposal of a Typeface That Supports the Laz Language p. 54

12:15 Júlio Costa Pinto A Tipografia na Web: Das Safe Fonts às Webfonts nos Jornais Online Portugueses p. 27

13:00 ALMOÇO / LUNCH

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14:30 **LIZÁ RAMALHO;** **Content, Form, Materia** p. 14  
**ARTUR REBELO** **Conteúdo, Forma, Matéria**  
**R2 design**

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15:30 Felipe Sanches; Dave Crossland Font Bakery: Fresh Files Every Day p. 34

15:45 Vítor Quelhas; Rui Mendonça; Vasco Branco The importance of Manuel Pereira da Silva to the new generations of type designers in Portugal p. 49  
A importância de Manuel Pereira da Silva para as novas gerações de designers de tipos em Portugal

16:00 Olinda Martins; Renata Arezes; Joana Quental; Alice Semedo From poetry comes typography: transcreation of Porto's poetic archive into typographic design projects p. 35  
Da poesia que se faz tipografia: a transcriação do arquivo poético portuense em projetos desenho tipográfico

16:15 Rúben Dias; Fábio Martins Regem Typeface, A contemporary reinterpretation from an eighteenth century's type p. 45

16:30 COFFEE BREAK

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17:00 **SEB LESTER** **Peace, Hellfire & Outer Space** p. 16

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GALERIA IPT  
Av. Cândido  
Madureira, Tomar

18:30 Exhibition/Exposição Opening/Inauguração  
*Tipografia, Identidade, Teatralidade*  
Jorge dos Reis



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AUDITORIUM  
AUDITÓRIO  
**2**

11:30	Dave Crossland; Felipe Sanches	Libre Variable Fonts	p. 39
11:45	Eduardo Napoleão; Richard Perassi Luiz de Sousa; Gilson Braviano	Analysis of the semiotic and typographic relations between the expressions Make America Great Again and Hope Análise das relações semióticas e tipográficas entre as expressões Make America Great Again e Hope	p. 30
12:00	Maria João Bom	Two unique graphic discourses – opposed to one another Dois discursos tipográficos singulares – contrapostos um ao outro	p. 51
12:15	Emerson Eller	From the improvisation to unlikely: The case of Tipografia Patrícia de Barbosa Do improvisado ao improvável: o caso da tipografia Patrícia de Barbosa	p. 36
12:30	Alexandre Salomon	A Oficina Tipográfica Sadaria de Israel	p. 26

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15:30	Sérgio Rebelo; João Bicker	Signage Design for (Re)Occupied Buildings: The case of study of Royal College of Art of University Coimbra Design de sinalização para edifícios (re)ocupados: O caso de estudo do Real Colégio das Artes da Universidade de Coimbra	p. 46
15:45	Tiago Santos	Micro e Macro Expressão Tipográfica na Obra de Augusto de Campos	p. 40
16:00	Jéssica Parente; Tiago Martins; João Bicker	Generative type design: An approach focused on skeletons extraction and their anatomical deconstruction Desenho generativo de tipos de letra: Uma abordagem focada na extração de esqueletos e sua deconstrução anatómica	p. 37
16:15	Pedro Neves	The Affordances of Scripting Typography	p. 47

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# 17 NOV

AUDITORIUM  
AUDITÓRIO  
1

09:00	Registration/Registo		
10:00	<b>VERA TAVARES</b> <b>Edições</b> <b>Tinta-da-China</b>	<b>Alternative Typography</b> Tipografia Alternativa	p. 18
11:00	COFFEE BREAK		
11:30	António Silveira Gomes; Sebastien Degeilh	Paulo de Cantos. Writing with images, designing with pedagogies. A bio-bibliographic research into the "Cantian" typographic form.	p. 43
11:45	João F. Gomes	ModuLetter: Physical, reactive and interactive modular typography ModuLetter: Tipografia modular física, reactiva e interactiva	p. 41
12:00	Jorge Brandão Pereira	Dichotomies in the creative process – Investigation and pedagogical experimentation of graphic memory and production with graphic design contemporaneity Dicotomias no processo criativo – Investigação e experimentação pedagógica da memória gráfica e da produção com a contemporaneidade do design gráfico	p. 33
12:15	Roberto Gamonal Arroyo	The construction of the letter: stencils as a creative and didactic tool La construcción de la letra: Las plantillas como una herramienta creativa y didáctica	p. 48
13:00	ALMOÇO / LUNCH		
14:30	<b>SÉRGIO ALVES</b> <b>Atelier d'alves</b>	<b>The Visual Sounds of Typography</b> Os Sons Visuais da Tipografia	p. 20
15:30	Eduardo Napoleão; Tarcisio Vanzin; Luciane Fadel; Gilson Braviano	Analysis of relations between typography and creativity: A systematic review Análise de relações entre tipografia e criatividade: Uma revisão sistemática	p. 29
15:45	Bruno Porto	Horror Typography: Preliminary notes on letters that shock, scare and gore	p. 38
16:00	António Fonseca	Os espécimes tipográficos conhecidos da Fundação Typographica Portuense	p. 42
16:15	Rafael Dietzsch; Leonardo Araújo da Costa; Rafael Neder Barroca; Alexandre Bahia Gontijo; Thiago Oliveira Rodrigues; Maria Luiza Costa	About the anatomical identification and wood characterization of wood types in Brazil Sobre a identificação anatômica e caracterização da madeira dos tipos móveis no Brasil	p. 28
16:45	COFFEE BREAK		
17:00	<b>VERONIKA BURIAN</b> <b>TypeTogether</b>	<b>What the Future Might Bring</b>	p. 22
18:00	Closing Session/Sessão de Encerramento		
18:30	ATIPO General Assembly/Assembleia Geral da ATIPO – Associação de Tipografia de Portugal		

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AUDITORIUM  
AUDITÓRIO  
**2**

11:30	Igor Ramos; Helena Barbosa	Contributes towards a typographic memory of the Portuguese film poster: from the Revolution (1974) to the present-day (2018) Contributos para uma memória tipográfica do cartaz de cinema português: da Revolução (1974) à contemporaneidade (2018)	p. 31
11:45	Maíra Woloszyn; Mary Meürer; Berenice Gonçalves	The typographic expression perception A percepção da expressão tipográfica	p. 50
12:00	Sérgio Rebelo; Tiago Martins; João Bicker; Penousal Machado	Typography as Image: Experiments on Typographic Portraits Tipografia como Imagem Experiências no desenvolvimento de retratos tipográficos	p. 53
12:15	Sérgio Martins	Tools of the trade – a look at font testing processes and the impact of variable fonts	p. 52

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KEYNOTE SPEAKERS  
ORADORES PRINCIPAIS

# Miguel Sousa



*Abraça  
o Futuro*

MIGUEL SOUSA é type designer e font developer luso-americano licenciado em Tecnologia e Artes Gráficas, pelo Instituto Politécnico de Tomar, e mestre em Typeface Design pela Universidade de Reading, Inglaterra.

¶ Durante os seus estudos em Reading, desenhou o tipo de letra Calouste, que suporta os alfabetos arménio e latino, com o qual recebeu uma distinção do Type Directors Club em 2006.

¶ Nesse mesmo ano, integrou a equipa de Type Development da Adobe em São José, Califórnia. Aí tem continuado a ampliar o seu interesse em sistemas de escrita não-latinos e desenvolvido os seus conhecimentos em tecnologia de fontes digitais. Atualmente lidera o grupo de produção de tipos e gosta de desenhar letras quando não está a escrever código OpenType ou ferramentas em Python.

¶ O seu site pessoal, [adhesiontext.com](http://adhesiontext.com), é uma ferramenta muito útil para designers de tipos que ainda não têm os caracteres todos desenhados e permite gerar dinamicamente texto fictício numa grande quantidade de línguas.

MIGUEL SOUSA is a Portuguese-American type designer and font developer, with a degree in Technology and Graphic Arts from the Polytechnic Institute of Tomar, and a Masters in Typeface Design from the University of Reading, England.

¶ While studying at Reading, Miguel designed Calouste: a typeface supporting both Latin and Armenian scripts, which received a Type Directors Club award in 2006.

¶ That same year, he joined the Type Development team at Adobe in San Jose, California. There he has continued his focus on non-Latin language systems, and mastering the details of font technologies. He is the team's Type Production Manager and likes to design glyphs when he's not writing OpenType features or Python scripts.

¶ Miguel maintains [adhesiontext.com](http://adhesiontext.com), a very useful resource for dynamically generating dummy text for type designers that haven't yet designed all the glyphs in a multitude of languages.

*Embrace  
the Future*

# R2 design



*Conteúdo,  
Forma, Matéria*

LIZÁ DEFOSSEZ RAMALHO (1971, Troyes, França) e ARTUR REBELO (1971, Porto, Portugal), licenciados em Design de Comunicação pela Faculdade de Belas Artes da Universidade do Porto e titulares de um Diploma Avançado em "Recerca em Disseny" pela Faculdade de Belas Artes da Universidade de Barcelona, fundaram o atelier de design gráfico R2, em 1998, no Porto.

¶ Neste período de 20 anos, o estúdio tem colaborado com instituições culturais, artistas e arquitetos em projetos muito diversificados, desenvolvendo identidades visuais, design editorial, cartazes, desenho de exposições, sistemas de sinalética e projetos de web e motion. O seu trabalho também se estende à curadoria de exposições, edição de livros e intervenções/instalações em espaços públicos.

¶ Artur Rebelo é doutorado em Arte Contemporânea pelo Colégio das Artes da Universidade de Coimbra, instituição em que leciona nos cursos de licenciatura e mestrado em Design e Multimédia na Faculdade de Ciências e Tecnologia, onde Lizá Ramalho também foi docente até 2013.

Com bolsa atribuída pela Fundação para a Ciência e Tecnologia (FCT), Lizá Ramalho encontra-se atualmente a terminar um doutoramento na Faculdade de Belas Artes da Universidade de Barcelona, sobre o tema da identidade visual de Museus e Centros de arte contemporânea.

¶ São membros da Alliance Graphique Internationale (AGI) desde 2007 — Lizá também como presidente do grupo AGI Portugal — tendo ambos co-organizado os eventos AGI Congress e Open, em 2010, no Porto.

¶ Lizá Ramalho e Artur Rebelo coordenaram diversos workshops e participaram em várias conferências em institutos e universidades — Européenne Supérieure d'Art de Bretagne (França), École Cantonale d'Art de Lausanne (Suíça), School of Visual Arts (EUA) ou Art Institute of Chicago (EUA).

¶ Atualmente, alguns trabalhos do estúdio fazem parte de colecções de importantes museus — Musée des Arts Decoratifs (França), Heritage Museum (China), Deutsches Plakat Museum (Alemanha) ou Museum für Gestaltung (Suíça) — aparecendo regularmente em publicações de especialidade, e participando em inúmeras exposições nacionais e internacionais. Os seus projetos foram galardoados com prémios de prestígio, como Grand Prix da Bienal de Brno (República Checa), vários Premier Awards atribuídos pela ISTD – International Society of Typographic Designers (Reino Unido) e diversos prémios concedidos da SEGD – Society for Environmental Graphic Design (EUA).



LIZÁ DEFOSSEZ RAMALHO (1971, Troyes, France) and ARTUR REBELO (1971, Porto, Portugal), graduated in Communication Design at Faculdade de Belas Artes da Universidade do Porto and they also have an Advanced Diploma in "Recerca em Disseny" at Facultat de Belles Arts de la Universitat de Barcelona, founded the graphic design atelier R2, in 1998 at Porto.

¶ In this period of 20 years, the studio has collaborated with cultural institutions, artists and architects in very diversified projects, developing visual identities, editorial design, posters, exhibition design, wayfinding and web and motion projects. Their work also extends to curating exhibitions, book publishing and interventions/installations in public spaces.

¶ Artur Rebelo holds a PhD in Contemporary Art from the Colégio das Artes da Universidade de Coimbra, where he teaches in the degree and master courses in Design and Multimedia at Faculdade de Ciências e Tecnologia, where Lizá Ramalho taught until 2013. With scholarship granted by the Fundação para a Ciência e Tecnologia (FCT), Lizá Ramalho is currently finishing a PhD at Facultat de Belles Arts de la Universitat de Barcelona, on the theme of Visual Identity of Museums and Contemporary Art Centers.

¶ They are members of the Alliance Graphique Internationale (AGI) since 2007 — Lizá is also the president of the AGI Portugal group —, having both co-organized the events AGI Congress and Open, in 2010 at Porto.

¶ Lizá Ramalho and Artur Rebelo coordinated several workshops and participated in conferences in several institutes and universities – Européenne Supérieure d'Art de Bretagne (France), École Cantonale d'Art de Lausanne (Switzerland), School of Visual Arts (EUA) ou Art Institute of Chicago (EUA).

¶ Some of the studio's work are currently in collections of some major museums — Musée des Arts Decoratifs (France), Heritage Museum (China), Deutsches Plakat Museum (Germany) or Museum für Gestaltung (Switzerland) — regularly appearing in specialty publications, and participating in numerous national and international exhibitions. Their projects are awarded with prestigious prizes such as the Grand Prix of the Bienal de Brno (Czech Republic), several Premier Awards by the ISTD – International Society of Typographic Designers (United Kingdom) and several prizes granted by SEGDD – Society for Environmental Graphic Design (EUA).

*Content, Form,  
Materia*

# Seb Lester



SEB LESTER estudou Design Gráfico na Central Saint Martins. Vive atualmente e trabalha em Lewes, East Sussex, como artista e designer.

¶ A paixão e obsessão de Seb Lester são as letras. Criou tipos de letra e ilustrações baseadas em tipografia para algumas das maiores empresas, publicações e eventos do mundo inteiro, incluindo NASA, Apple, Nike, Intel, New York Times, Jogos Olímpicos de Vancouver em 2010 e da reedição final de JD Salinger do *The Catcher in the Rye*.

¶ Anteriormente foi Senior Type Designer da Monotype durante nove anos, onde desenvolveu tipos de letra personalizados para clientes, incluindo British Airways, The Daily Telegraph, H&M e Barclays.

¶ As impressões em edição limitada que produz atualmente estão a tornar-se cada vez mais populares e objeto de coleção. Nos últimos anos, o amor à caligrafia direcionou o seu trabalho para novas direções, e conta já com mais de dois milhões de seguidores das suas publicações sobre caligrafia em redes sociais como Instagram e Facebook.

¶ É apaixonado por letras e afirma: "Eu acho o alfabeto latino uma das criações mais bonitas e profundas da humanidade".

SEB LESTER trained in Graphic Design at Central Saint Martins. He now lives and works in Lewes, East Sussex, as an artist and designer.

¶ Lester's passion and obsession is letterforms. He has created typefaces and letterform based illustrations for some of the world's biggest companies, publications and events, including the likes of NASA, Apple, Nike, Intel, The New York Times, The 2010 Vancouver Winter Olympics and JD Salinger's final reissue of *The Catcher in the Rye*.

¶ Previously a Senior Type Designer at Monotype for nine years, Lester developed custom typefaces for clients including British Airways, The Daily Telegraph, H&M and Barclays.

¶ His limited edition prints are becoming increasingly popular and collectible. In recent years a love of calligraphy has pushed his work in exciting new directions, with over two million accounts following his calligraphy posts on social media platforms like Instagram and Facebook.

¶ He is passionate about letterforms stating "I find the Latin alphabet to be one of mankind's most beautiful and profound creations".

*Peace,  
Hellfire  
& Outer Space*

# Vera Tavares



*Tipografia  
Alternativa*

VERA TAVARES nasceu em Lisboa, em 1972.

¶ Licenciou-se em História de Arte pela Universidade Nova de Lisboa e frequentou os cursos de Desenho e de Ilustração do Ar.Co.

¶ Foi diretora de arte na agência de publicidade CP Proximity, entre 2001 e 2004.

¶ Em 2006, integrou a equipa da Tinta-da-china, onde dirige o departamento de design gráfico. Ilustrou, também para a Tinta-da-china, o livro infantil de Tatiana Salem Levy, «Curupira Pirapora» (2012), e duas histórias Dulce Maria Cardoso, «Lôá e a Véspera do Primeiro Dia» e «Lôá Perdida no Paraíso» (2014).

VERA TAVARES was born in Lisbon in 1972.

¶ She graduated in Art History from Universidade Nova of Lisbon and attended the courses of Drawing and Illustration of Ar.Co.

¶ She was art director at the advertising agency CP Proximity between 2001 and 2004.

¶ In 2006, she joined the team of Tinta-da-china, where she manages the graphic design department. She also illustrated the children's book by Tatiana Salem Levy, «Curupira Pirapora» (2012), and two stories by Dulce Maria Cardoso, «Lôá e a Véspera do Primeiro Dia» and «Lôá Perdida no Paraíso» (2014).

*Alternative  
Typography*

# Atelier d'alves



ATELIER D'ALVES é um estúdio sediado na cidade do Porto desde 2013. O estúdio tem desenvolvido projetos essencialmente no domínio da cultura, sendo que se tem vindo a especializar na criação de cartazes e projetos editoriais. Nos últimos anos têm colaborado com as mais diversas instituições nomeadamente Fundação Calouste Gulbenkian, Câmara do Porto, teatro O Cão Danado, Galerias Mira ou a Cinemateca Portuguesa – Museu do Cinema. Como base de criação a transversalidade de processos e o diálogo revelam-se elo comum que culminam na consolidação de uma filosofia e processos de experimentação muito próprios na abordagem a cada projeto. A mensagem e a forma como a mesma se constrói através da tipografia é o ponto fulcral desse processo que se espelha na linguagem visual. O trabalho desenvolvido tem sido reconhecido internacionalmente sendo presença assídua em publicações da especialidade através de várias editoras como a Gestalten, Victionary, IdN, Slanted, Unit Editions assim como distinguido em bienais e prémios como a Graphis, Type Directors Club ou o Clube de Criativos de Portugal.

¶ [www.atelierdalves.com](http://www.atelierdalves.com)

SÉRGIO ALVES nasceu no Porto (1989) e é diretor de arte e designer no estúdio Atelier d'alves, estúdio que fundou em 2012 no Porto. Desde 2017 que é docente na ESMAD - Escola Superior de Media Arte e Design (Politécnico do Porto). Estudou design gráfico na Escola Árvore (2006-2009) tendo-se licenciado pela ESAD Matosinhos em 2012. Entre 2011 e 2014 assumiu o papel de diretor de arte do Jornal Universitário do Porto tendo sido ainda paralelamente responsável pelo re-design do mesmo jornal. Colaborou ainda em vários projetos e exposições como curador ou co-curador nomeadamente nas Galerias JUP da Miguel Bombarda, na exposição "Desejo, Tensão, Transição" pela Experimenta Design (curador José Bártolo), na Bienal de Arte Contemporânea da Maia ou no ciclo de exposições de ilustração portuguesa pela Porto Cruz. ¶ Como designer e diretor de arte tem trabalhado essencial na área cultural no desenvolvimento de campanhas/cartazes e projetos editoriais com diversas instituições nomeadamente a Fundação Calouste Gulbenkian, Câmara do Porto, Teatro o Cão Danado, Cinemateca Portuguesa – Museu do Cinema, ESMAE/ Teatro Helena Sá e Costa, Galerias Mira entre outros. Em 2016 foi o diretor de Arte convidado pela Cofina/ Revista Sábado para o desenvolvimento de uma edição especial com o The New York Times. Em paralelo tem participado em diversas exposições e bienais ligadas ao design gráfico tal como a BICeBé – Bienal del Cartel (Bolívia), Golden Bee (Rússia), Trnva Poster Triennial (Slovakia), China International Poster Biennial (China) entre muitas outras. O trabalho desenvolvido pelo estúdio tem ainda recebido diversas distinções por várias entidades, como a Graphis ou a Type Directors Club (NY). Em 2015 Sérgio Alves recebeu o prémio Sebastião Rodrigues como jovem designer (2015) numa iniciativa do Secretariado da Cultura e Ministério da Economia no decorrer do Ano do Design Português.

Os Sons  
Visuais  
da Tipografia

ATELIER D'ALVES is a studio located in Porto city since 2013. The studio has developed projects mainly in the cultural sphere, and has been specialized in poster and editorial design projects. In the last years, they have been collaborating with several institutions such as Fundação Calouste Gulbenkian, Câmara do Porto, Teatro O Cão Danado, Galerias Mira or Cinemateca Portuguesa – Museu do Cinema. As base of creating a transversal line of processes and dialogue as a common link, ending up in the consolidation of a philosophy and processes of a specific experimentation approach to each project. The message and the way it's constructed with typography is the focal point of this process and demonstrates a visual language.

The work developed has been recognized internationally being a frequent presence in specialty publications from several publishers, such as Gestalten, Victionary, IdN, Slanted, Unit Editions, as well as distinguished in biennials and awards such as Graphis, Type Directors Club or Clube de Criativos de Portugal.

¶ [www.atelierdalves.com](http://www.atelierdalves.com)

SÉRGIO ALVES was born in Porto (1989) and he is art director and designer at the studio Atelier d'alves, which he founded in 2012 at Porto. Since 2017 he is teaches at ESMAD – Escola Superior de Media Arte e Design (Politécnico do Porto).

He studied graphic design at Escola Árvore (2006-2009) and graduated at ESAD Matosinhos in 2012. Between 2011 and 2014 he was art director at the Jornal Universitário do Porto and at the same time was responsible for the re-design of this newspaper. He also collaborated in several projects and exhibitions as curator or co-curator, in particular at the JUP Galleries da Miguel Bombarda, at the exhibition "Desejo, Tensão, Transição" in Experimenta Design (curator José Bártolo), at the Biennial of Contemporary Art in Maia or at the cycle of exhibitions of Portuguese illustration by Porto Cruz.

¶ As a designer and art director, he has worked essentially in the cultural area developing campaigns/posters and editorial projects with several institutions, namely the Fundação Calouste Gulbenkian, Câmara do Porto, Teatro o Cão Danado, Cinemateca Portuguesa – Museu do Cinema, ESMAE/ Teatro Helena Sá e Costa, Galerias Mira among others. In 2016 he was invited as art director by Cofina/Revista Sábado for the development of a special edition with The New York Times. At the same time, he took part in several exhibitions and biennials related to graphic design such as BICeBé - Bienal del Cartel (Bolivia), Golden Bee (Russia), Trnva Triennial Poster (Slovakia), China International Biennial Poster (China) among many others. The studio's work has also received a number of honors from various entities, such as Graphics or Type Directors Club (NY). In 2015, Sérgio Alves received the Sebastião Rodrigues prize as a young designer (2015) in an initiative of the Secretariado da Cultura e Ministério da Economia during the Portuguese Design Year.

*The Visual  
Sounds  
of Typography*

# Veronika Burian



VERONIKA BURIAN nasceu em Praga, estudou Design Industrial em Munique e trabalhou, nessa qualidade, em Viena e Milão ao longo de alguns anos. Depois de descobrir a sua verdadeira paixão por tipografia, terminou com distinção o MA em Typeface Design de Reading, no Reino Unido. Em 2003 trabalhou como type designer na DaltonMaag, em Londres. Viveu algum tempo em Boulder nos EUA, em Praga, a sua cidade natal, e atualmente vive e trabalha na Catalunha.

¶ Veronika Burian é type designer, co-fundadora da independente TypeTogether, edita tipos de letra premiados e colabora no design de tipos de letra adaptados para uma grande variedade de clientes. Está também envolvida na Alphabettes.org, uma montra de trabalhos e pesquisa sobre letras, tipografia e design de tipos produzidos por mulheres. Continua a dar palestras e workshops em conferências internacionais e universidades. O seu tipo de letra Maiola recebeu, entre outros, o Certificado de Excelência do TDC no Type Design 2004. Vários outros tipos da TypeTogether foram reconhecidos por diferentes concursos internacionais, incluindo os ED-Awards e ISTD.



VERONIKA BURIAN, born in Prague, studied Industrial Design in Munich and worked in that capacity in Vienna and Milan over a few years. Discovering her true passion for type, she graduated with distinction from the MA in Typeface Design in Reading, UK, in 2003 and worked as type designer at DaltonMaag in London for a few years. After staying for some time in Boulder, USA, and her hometown Prague she is now enjoying life in sunny Cataluña.

¶ Veronika Burian is a type designer and co-founder of the independent type foundry TypeTogether, publishing award-winning typefaces and collaborating on tailored typefaces for a variety of clients. She is also involved with Alphettes.org, a showcase for work and research on lettering, typography and type design by women. She continues to give lectures and workshops at international conferences and universities. Her typeface Maiola received, amongst others, the TDC Certificate of Excellence in Type Design 2004. Several other typefaces by TypeTogether have also been recognised by international competitions, including ED-Awards and ISTD.

*What the future  
might bring*



PAPERS  
COMUNICAÇÕES

## A Oficina Tipográfica Sadaria de Israel

**ALEXANDRE SALOMON**

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### ÁREA TEMÁTICA

HISTÓRIA, CULTURA E ENSINO  
DA TIPOGRAFIA

### PALAVRAS-CHAVE

TIPOGRAFIA; SADARIA; ISRAEL;  
IMPRESSÃO; HISTÓRIA

► Este artigo pretende apresentar a oficina de impressão tipográfica israelense chamada 'Sadaria' (הירדס) como o mais importante repositório da memória da tipografia em Israel. Hoje considerada um museu particular ela se mantém aberta para visitas e tem sob sua guarda parte substancial da história da impressão com tipos móveis no Oriente-médio. A "Oficina de Impressão Tipográfica Sadaria" está situada em Kfar kish (שק רפק), uma vila ao norte de Israel, mais do que um museu ela oferece oficinas de impressão e ainda serve como referência para muitas faculdades e escolas de design de Israel que promovem visitas. Funcionando também como um laboratório ela permite aos professores e estudantes ficarem em contato com onze equipamentos de impressão inclusive uma prensa manual de 140 anos. Além das impressoras há uma grande quantidade de tipos com alfabetos latinos, árabe, farsi e hebraicos fundidos em metal e muitos tipos de madeira. Todos os equipamentos de impressão estão em pleno funcionamento, alguns foram restaurados e todos se encontram em excelente estado de conservação. A Sadaria ainda guarda florões e outros ornamentos, e dispõe de tintas, papéis e todo o material necessário para a produção de impressos. Partindo de um breve localizador histórico da tipografia em Israel este artigo apresenta a Sadaria em números, sua história e esclarece as condições em que hoje se encontra a oficina. O artigo cumpre ao final a tarefa de abrir espaço para o debate sobre a importância da conservação de todo o material que lá se encontra para fazer daquela oficina um exemplo e um local de referência para estudos e para a proteção da memória da impressão por tipos móveis no Oriente-médio em especial em Israel. Essa importância faz da Sadaria a última fortaleza e o mais importante repositório de memória que permite compreender como se deu o ofício da tipografia em Israel quando na sua relação com as tecnologias de impressão disponíveis a partir do final do século XIX.

► A massificação da utilização da *web* é uma realidade incontornável, a qual coloca inúmeros desafios, entre os quais se evidencia a crescente procura de informação através de meios online. Perante essa realidade destaca-se um aspecto particular do panorama geral de leitura de jornais online respeitante à tipografia. Exige-se o redimensionamento no desenho e seleção de tipos.

Atualmente, os recursos tipográficos devem ser explorados no sentido de alcançar a máxima efetividade de todas as suas potencialidades. Este desígnio tem sido conseguido através, sobretudo, da crescente resolução dos monitores, do aumento da velocidade das ligações e da concepção de tipos de letras adequados à *web*.

Com base nesta constatação, tem-se por objectivo efetuar uma recolha e análise das seleções tipográficas que atualmente são usadas na interface de uma amostra de jornais na *web*. O objectivo central desta análise consiste em dar resposta à seguinte pergunta: De que forma a tipografia é utilizada nos jornais online?

Nem todos os princípios da tipografia tradicional podem ser aplicados à *web*, ler um texto em papel ou no monitor é diferente, o que exige que as especificações da fonte sejam diferenciadas (Bringhurst, 2005). Isto exige que seja considerada, não só a mensagem a transmitir, mas também o canal por onde ela está a ser transmitida e eliminar tudo o que possa comprometer a apreensão do seu conteúdo (Nielsen e Tahir, 2002).

Na *web* a escolha da fonte dependerá de todo o contexto do projeto que está a ser desenvolvido mas também de outros factores como o perfil do utilizador, parte do texto em que a fonte é utilizada ou mensagem a transmitir.

A presente investigação seguiu duas etapas metodologicamente centradas no estudo de caso: a primeira correspondente à seleção da amostra objecto de análise e a segunda de análise e enquadramento da tipografia nos jornais online.

Na primeira etapa da investigação efectuou-se uma pesquisa que resultou na seleção de uma amostra analisada e estudada, a qual é constituída pela edição online dos cinco jornais diários portugueses generalistas pagos, que também dispõem de versão em papel com distribuição nacional: o Jornal de Notícias, o Público, o Diário de Notícias, Correio da Manhã e o Jornal i.

Na segunda etapa, e com base na amostra previamente seleccionada, analisa-se as fontes utilizadas de forma a distinguir os que utilizam métodos mais antigos de composição tipográfica na *web*, nomeadamente os que utilizam as *Safe fonts*, daqueles que aplicam diferentes arquivos tipográficos construídos com *WebFonts*.

Este estudo permitirá retirar conclusões quanto às transformações que se operam na *web* relativamente à utilização dos recursos tipográficos disponíveis e ainda determinar se é possível reconhecer um padrão de aplicação tipográfica nos jornais online portugueses.

## A Tipografia na Web: das Safe Fonts às Webfonts nos Jornais Online Portugueses

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TIPOGRAFIA E DESIGN MULTIMÉDIA

PALAVRAS-CHAVE

TIPOGRAFIA, WEBFONTS,  
JORNALIS ONLINE, INTERNET

## About the anatomical identification and wood characterization of wood types in Brazil

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**THEMATIC AREA**

TYPE DESIGN

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**KEYWORDS**

DESIGN; TYPOGRAPHY; TYPE DESIGN;  
LETTERPRESS; WOOD IDENTIFICATION

► This text reports on the outcomes of a project about design and fabrication of wood type in Brazil. Conducted by a network of three Brazilian universities and the Brazilian Forestry Service, this research focus on the production of new wood types, using contemporary fabrication techniques. Taking into account that the wood species traditionally employed for the purpose are exotic to South America, the study raised the hypothesis that local species were used for wood type throughout the 20th century. As no wood type factories survive, and little has been written about the topic, we turned our attention to primary sources. With the help of enthusiasts around the country, 48 sorts of Brazilian wood type were collected; these sorts were then analysed with the help of the Forest Products Laboratory. Of the 48 samples, 44 were Brazilian sorts and 4 were foreign sorts. The tests confirmed seven genera of native trees and one single genus of exotic wood, confirming, thus, our initial hypothesis. This analysis allowed the identification of alternative native Brazilian species with similar properties for the making of our prototypes. Furthermore, this text also evaluates the first wood types produced with the suggested Brazilian native woods, as well as some results obtained from these printed tests. We hope that our methodology and findings can support letterpress research and practice worldwide.

► Typography, in a design context, acts as an interface of experiences related to the ability to create, arrange and define specific functionalities for the use of its elements.

Creativity, despite the varied theories that seek to understand its elements, seems to be an essential input to the materialization of these typographic experiences. Identifying the elements of this relationship is fundamental to any design project. The purpose of this article is to identify relationships between typography and creativity. For this, a systematic review was developed using Scopus and Web of Science databases. After applying selection criteria such as reading titles, keywords, abstracts, publication dates, publication in journals and annals of congress and the exclusion of duplicate articles, 17 documents were analyzed. The results show that few studies seek for a deep intersection between both areas. The relationship between design, creativity and typography seems to be mediated by practical needs in projects. However, based on the proposed relations, it is understood that the intersection between creativity and design provides support for typographic strategies. It can be materialized from semiotic theories, from the use of copy as a creative strategy in a typographic project and from the relation between formal design studies, informality and popular culture. Thus, although these articles admit the existence of creativity as part of the projects, as well as the existence of possible relations between creativity and typography, they rarely consider the association between these topics in contexts other than those related to the specific needs of design projects, processes and methodologies. However, when a typographic process or project is incomplete, creative theories and strategies can be a way to correct deficient structures, which should be a motivation to start researching between these areas.

## Analysis of relations between typography and creativity: A systematic review

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#### THEMATIC AREA

TYPOGRAPHY AND GRAPHIC DESIGN

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#### KEYWORDS

CREATIVITY; DESIGN; TYPOGRAPHY;  
SYSTEMATIC REVIEW

## Analysis of the semiotic and typographic relations between the expressions *Make America Great Again* and *Hope*

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**THEMATIC AREA**

HISTORY, CULTURE AND TEACHING  
OF TYPOGRAPHY

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**KEYWORDS**

PEIRCEAN SEMIOTICS; DESIGN;  
TYPOGRAPHY

► In a graphic-visual context, words can be read, interpreted and understood, but before that they establish a formal and sensorial relationship with those who seek to interpret them. Considering semiotic studies developed by Peirce, we can affirm the existence of iconic, indicial and symbolic relations that we use to organize and understand these phenomena. In a typographic context, the formal characteristics of its characters influence the cognitive relations that we establish between form, language and culture. Thus, from the set of relations between visual typographic characteristics in the expressions “Make America Great Again” and “Hope”, used in recent American presidential campaigns, this study aim to establish a comparative semiotic analysis between both. For this, Peirce or American semiotics was used to organize the process. We first described the iconic, formal or pre-figurative relations of the elements perceived in both expressions. Then, symbolic analyzes were gathered, aiming to find similarities and differences between these two sentences. At the end, we find a more formal inconsistency in the discourse of “Make America Great Again” when compared to the expression “Hope”, considering primarily its iconic analysis. It is also perceived that the first slogan seeks to express a popular idea due to the disorganization and informality of its composition, while the second pursues the path of visual modernity and graphic universality. Both typographic contexts express distinct ideas of order. Nevertheless, while “Hope” transmits it initially by its form, “Make America Great Again” requires more cultural and meaningful information to established this. Its message is limited to the observer’s ability to translate its expression as well as by the territorial meaning derived from it. In the end, it is understood that the anatomical and typographic characteristics influenced the discussions and symbolic interpretations generating different results, considering the use of American semiotic theory to organize and analyze the content of this study.



► Designing a modular typeface typically involves the creation of geometric relationships between shapes that are repeated in the same letter and/or among different letters. One can see these relationships as workflows that follow a logic of input, processing, and output of shapes. Therefore, the design of typeface can follow a step-by-step set of operations, or instructions, that enables the designer to create a typeface from a concept in an algorithmic way.

This paper presents a system that allows one to design modular typefaces. The system allows the user to design a typeface by formalising a “recipe” that transforms a set of input shapes into glyphs throughout a node-based approach. The user can, therefore, input a set of shapes that through a set of geometric operations are transformed and recombined. There are three types of operation nodes: move, rotate, and scale. The relationships between the nodes are established by the links between themselves. The output of one node is passed as an input to another creating a flow of shapes from node to node. This way, any modification in a node is immediately propagated to the following nodes and consequently to the final glyphs. To analyse the possibilities and limitations of the system, we also tested with fifteen graphic designers. The outcomes and the feedback of the users unveil the utility and relevance of the system and point out future directions to the project development.

## **Building Typefaces as Programs: A node-based approach for modular type design**

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#### **THEMATIC AREAS**

TYPE DESIGN; TYPOGRAPHY AND GRAPHIC DESIGN; TYPOGRAPHY AND MULTIMEDIA DESIGN

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#### **KEYWORDS**

GENERATIVE DESIGN; MODULAR TYPEFACE; PROTOTYPING DESIGN TOOL; TYPE DESIGN; VISUAL PROGRAMMING LANGUAGE

## Contributes towards a typographic memory of the Portuguese film poster: from the Revolution (1974) to the present-day (2018)

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### THEMATIC AREA

TYPOGRAPHY AND GRAPHIC DESIGN

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### KEYWORDS

FILM POSTER; TYPOGRAPHY; GRAPHIC  
DESIGN; PORTUGUESE CINEMA; CARNATION  
REVOLUTION

► This article aims to provide a follow-up to a study that has already been conducted and presented concerning the role of typography in Portuguese film posters, from the first public screenings (at the end of the 19th century) until April 25th 1974 (date of the Carnation Revolution).

The development of a broader investigation focused on the history of design of Portuguese film posters highlighted an absence regarding the study of typography used in this artefact, therefore we seek to provide a contribute in order to bridge this gap.

Taking on a sample of 160 posters – selected and showcased during the exhibition “The film poster in Portugal: An Exhibition, a Journey” (Lisbon, 2016) – we conducted a visual analysis on the posters from films released after the Carnation Revolution, an event that caused profound changes in Portugal and in Portuguese cinema, until the present-day (2018). From this sample, thirty posters were included in this article due the role that typography plays in their design, as well as their historical and iconographic value towards and understanding of the different contexts on each decade.

Following a chronological order, the article is organized in four chapters (1975-1979, 1980-1989, 1990-1999, 2000-2018) that begin with a brief historical outlook. Poster analysis is focused on the typography used in text elements and its articulation with imagery in the visual space, complemented by comparisons among posters, identification of fonts and (typo)graphic references.

The article reflects on the typographic transformations that film posters conveyed over the course of a forty-four-year period along with events occurred within the landscape of Portuguese cinema and the country itself.

► The following develops a educational project with theoretical and practical research on the historical and semantic capital of graphic design, materialized in a pedagogical experience that articulated the contemporary interpretation of the visual discourse of graphic design with the classic printing process in a typographic workshop.

Integrated in the degree (BA) in Graphic Design of the School of Design of the Polytechnic Institute of Cávado and Ave, this project interprets a educative insight that promotes the study and recognition of historical and semantic capital of graphic design and graphic memory of an industrial brand of the region, *Perfumaria e Saboaria Confiança*. To do so, we identify the technical and production evolution of its graphics and packaging, projecting contemporaneously these values and concepts as a motto for creativity in design.

The opportunity created to combine a creative research project with the practical experimentation in a letterpress workshop allowed the students to develop creative reasoning and stimulation, understanding *in situ* formal and physical details of type as “bodies”, as well as formal production needs for printing.

The project was implemented in three moments of development, from research, to creative development and conclusion. Starting from the study and knowledge of the visual communication history of this regional brand, the project evolves in creative terms for a new interpretation of one of its products, working the “concept” as a primary organizer. In this graphic interpretation, one of the key moments was the letterpress workshop, where part of the project was designed and printed. It was thus possible, in complementary parts of the same project, to make use of current technologies of work in graphic design and the letterpress process, in a workshop in an industrial context.

We also present the proposed methodology and plan for the implementation of this workshop, which has been accelerated in terms of creativity and working hours. For logistical, temporal and material needs it was necessary to establish a dynamic and stimulating work plan for the contact with a company as rich as the company in question and, at the same time, to allow contact with a printing process that, although dated, is currently targeted of special attention for graphic design and designers.

## Dichotomies in the creative process – Investigation and pedagogical experimentation of graphic memory and production with graphic design contemporaneity

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### THEMATIC AREAS

HISTORY, CULTURE AND TEACHING OF TYPOGRAPHY; TYPOGRAPHY AND GRAPHIC DESIGN

### KEYWORDS

TYPOGRAPHY; LETTERPRESS; WORKSHOP; PEDAGOGICAL EXPERIENCE

## Font Bakery: Fresh files every day

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#### THEMATIC AREA

TYPE DESIGN

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#### KEYWORDS

QUALITY; ENGINEERING

► Font quality is a daily concern of font publishers, foundries and type designers. Every foundry has their own set of tools to ensure that the fonts they publish are in good shape. The “Font Bakery” project is a new and unique initiative to publicly, openly and collaboratively gather knowledge on font issues - and whisk that knowledge into software tools that check font files. Checks can be made on OpenType, UFO, GlyphsApp, and TruFont files, and exist at 3 levels: As standardized format specifications, as distributor requirements, or as individuals’ custom checks.

Font Bakery began in 2013 as a small and simple Python program written as a side-project by Dave Crossland to accelerate the onboarding process for Google Fonts. In 2017, he commissioned Felipe Sanches and Lasse Fister to take it to the next level by rewriting it into a modern and modular architecture. It now has an active community of contributors from foundries around the world, and is now suitable for both individual designers and all large font distributors to use via command-line interfaces and a web dashboard.

► At the origin of the concept of poetry we find the term *poiesis*, which means, “the activity through which someone brings into existence something that wasn’t there before” (Polkinghorne, 2004, p. 115). Thus, poetic is not only that which inspires “but also that which reveals the virtue of creation, the inventiveness and ingenuity that are inherent to poetry (...)” (Providência, 2012, p. 118). Based on this assumption, the *poetic archive* is seen as an archive of memories, enhancing at the same time new interpretations and representations.

This paper concerns *Porto’s poetic archive* as a preservation site for images of the town’s graphic heritage, images collected by designers in specifically oriented work sessions and with the intent of inspiring the creation of new narratives, according to a *transcreation* process. To pursue this purpose, we present the typographical development already made from the poetic archive that had already been built and elaborated in the academic context with the students from the 1<sup>st</sup> cycle of higher education in Design. The goal for this *Typographical Project* is to design and implement a functional type font inspired by a selection of images from *Porto’s poetic archive*. As a pedagogical project limited to only 14 hours of face-to-face contact between students and teachers, the project explores the possibility of inspiring the making of the poetic archive, working on and improving basic notions of typographic design resorting to easy to use tools (*Fontself*) and providing the creation of graphic objects to communicate type fonts (*typographic specimens*).

With this project it was possible to document the usefulness of the poetic archive and conclude it is an instrument likely to be used in educational contexts of typography teaching, particularly when there is a time limit, enabling a greater degree of support and efficiency on the initial phase of drawing the characters (Cheng, 2006, p. 8). Cutting short the starting time and the initial decision for the work brings clear advantages to the final result, since it allows for longer periods of time to be invested on the next, technically more complex, stages.

From the registration and systematization of the process in its various moments—inspiration, definition of typographic parameters, design, tests, implementation and application—emerged a faster and more suitable typographic development model for pedagogical purposes, since it powered the students learning curve.

Although this approach is considered to be generally positive, it presents a number of problems, which are mainly due to the large number of students and the fact that the exercise is confined to a limited period of time.

## From poetry comes typography: transcreation of Porto’s poetic archive into typographic design projects

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### THEMATIC AREAS

TYPE DESIGN; HISTORY, CULTURE AND TEACHING OF TYPOGRAPHY

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### KEYWORDS

POETIC ARCHIVE; TEACHING OF TYPOGRAPHY; TYPE DESIGN; TRANSCREATION

## From the improvisation to unlikely: The case of Tipografia Patrícia de Barbosa

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**THEMATIC AREA**

HISTORY, CULTURE AND TEACHING  
OF TYPOGRAPHY

**KEYWORDS**

BRAZIL; HISTORY OF TYPOGRAPHY;  
CASTING TYPES; PATRÍCIA DE BARBOSA;  
MINAS GERAIS

► Among the rare historiographical records on the incipient Brazilian press of the early nineteenth century is the case of Tipografia Patrícia Barbosa, created around 1820 in the province of Minas Gerais. This workshop stands out for pioneering and, above all, for improvising, since all materials and equipment used for printing were developed with local resources and unskilled labor. The partnership between Father Viegas de Menezes and the artisan Manoel José Barbosa Pimenta e Sal would have resulted in the founding of the typography from which the first newspaper of Minas Gerais, the *Compilador Mineiro* (1823), came out.

Although renowned historians and researchers, such as Rizzini (1946) and Xavier da Veiga (1898), have addressed the subject, the case has not yet received the attention due to specialists in typography or type design. Therefore, in addition to the historical and political factors intrinsic to this task, what is of most interest here is the typographic dimension, above all, the supposed type casting carried out with few resources that reveals the emergence of the development of typography in that country.

This paper is part of a research project inserted in the doctoral program of the Faculty of Fine Arts of the University of Lisbon, and aims to point out documents that corroborate the improvisation of the workshop, presenting a formal analysis of the presented models. In short, through this case, we intend to expose new discoveries and hypotheses about the printing in Brazil to broaden the knowledge about Luso-Brazilian typography, in a general way, since we can establish – from the letterforms itself – relations that cross Brazil and Portugal, finding identity bases in the United Kingdom, for example.

► Typography is a way of visualizing language (Cheng, 2005). For designers, typography has an even more prominent role since it also provides a layer of content. The choice and use of a font gives clues regarding the subject being addressed. In order to use typography in the best way, many designers study their anatomy and ways to categorize it.

With the digital revolution appeared the personal computers and tools that came to facilitate the design of fonts. As a result, more fonts appeared, but with them the uncertainty of their quality.

It is necessary to create tools that established a balance between what the user can determine and what the system does autonomously. However, the society in which we live is dependent on personalization. Suggestions according to our views become increasingly a requirement on social networks.

In order to answer these questions we came up with the idea of a computer system that would allow designing fonts in a generative way. In the first phase an investigation was made on (i) typographic anatomy and classification and (ii) a review of the state of the art in relation to the dynamic and generative drawing of typefaces. Subsequently, the computer system was developed. For this, three aspects were worked out: (i) the development of the generated typefaces' structure and the codification of the different elements of the letter's anatomy in multiple layers; (ii) the combination of layers of different typefaces; and (iii) the creation of fonts through the generation/ modification these layers' elements. This approach will allow the generation of glyphs automatically and coherently.

## **Generative type design: An approach focused on skeletons extraction and their anatomical deconstruction**

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**THEMATIC AREAS**

TYPE DESIGN; TYPOGRAPHY  
AND MULTIMEDIA DESIGN

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**KEYWORDS**

TYPE DESIGN; TYPOGRAPHY; GENERATIVE  
DESIGN; COMPUTATIONAL DESIGN

## Horror Typography: Preliminary notes on letters that shock, scare and gore

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**THEMATIC AREA**

TYPOGRAPHY AND GRAPHIC DESIGN

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**KEYWORDS**

HORROR; TYPOGRAPHY; LETTERING;  
LOGO DESIGN; EDITORIAL DESIGN

► Horror is certainly the genre of fiction with the most recognizable visual codes for its logos and letterings. Although its roots may hail from Greek mythology and Medieval tales, 18th century Gothic literature and 19th century Horror literature acquired visual characteristics and identity mainly through early 20th century cultural industry media: movies, pulp magazines and comic books. Deeply affiliated with the entertainment industry, Horror is associated with cultural products from these and other media – as well as amusement park rides, Halloween festivities, numerous toys and games – by the use of letters with particular properties that induce feelings of repulsion, shock and fear. After conducting a historical review of the genre in comic books published in the United States from 1940-1980, this exploratory work attempts to identify and categorize the most observed visual codes of logos of the Horror genre in that cultural industry, some of which have also been assimilated by cognate fiction genres that equally deal with the unknown and the supernatural, like Science Fiction and Superhero. The main corpus for this graphic analysis is Mike Benton's 1991 book *Horror Comics: The Illustrated History*, which presents a historic panel of the genre in comics, including a list of 342 comic book titles published in the United States between 1940-1990.



► In September 2016 Microsoft updated the publicly documented OpenType font format specification with new 'variable font' abilities. Throughout 2017, libre software libraries (fonttools, freetype) and browsers (Chromium, Firefox) led the way in creating and displaying variable fonts, and libre fonts demonstrated how Variable Fonts could work in practice.

This session presents the user benefits of some pioneering libre variable font projects (available to download today) and ideas for using these new fonts to do new kinds of typography.

## Libre Variable Fonts

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#### THEMATIC AREA

TYPE DESIGN

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#### KEYWORDS

VARIABLE; AMSTELVAR; DECOVAR

## Micro e Macro Expressão Tipográfica na Obra de Augusto de Campos

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### ÁREAS TEMÁTICAS

HISTÓRIA, CULTURA E ENSINO  
DA TIPOGRAFIA;  
TIPOGRAFIA E DESIGN GRÁFICO

### PALAVRAS-CHAVE

CONCRETE POETRY,  
MICRO TYPOGRAPHY,  
MACRO TYPOGRAPHY,  
AUGUSTO DE CAMPOS

► Augusto de Campos é um dos principais promotores do Concretismo, em especial da poesia, na América Latina. A atribuição do prémio Prémio Janus Pannonius (2017) após em 2015 integrar a Ordem de Mérito Cultural do Brasil e receber o Prémio Ibero-Americano de Poesia Pablo Neruda (2015), veio reforçar a importância deste poeta no meio literário mundial.

O texto na Poesia Concreta é pensado em função de uma exploração intensiva do potencial expressivo da palavra, permitindo leituras combinadas sem que exista, por vezes, uma orientação pré-definida da leitura, resultando em múltiplos percursos no campo textual. A página é um contentor de ideias e sensações que são expressas a partir de uma partitura tipográfica, explorando ritmicamente o peso, o tamanho, a hierarquia e distribuição tipográfica na página, que se relaciona com a “entoação, stress e ritmo empregues na leitura oral” (Meggs & Purvis, 2012, p. 261). Rompem-se os protocolos de leitura literária vigentes tornando a leitura interactiva (Fajardo, 2009, pp. 78-79) e possibilitadora de uma pluralidade de sentidos e efeitos estéticos aquando da recepção do texto literário, situados em níveis diferentes na mesma página (Reis, 2013, pp. 19-20) Este nível de proximidade do leitor com o texto aproxima-o microtextualmente da tipografia, tentando este entender a especificidade de cada elemento tipográfico, ao mesmo tempo que procura ir ao encontro de uma mensagem macrotectual pelo aspecto visual do texto. A valorização e apreciação de um texto deixa de ser puramente literária para abranger também a avaliação do ponto de vista artístico, estético, social e cultural (Aguilar, 2005, pp. 76-77).

A obra de Augusto de Campos é caracterizada pela sua forte carga simbólica, em que o valor semântico, sintático e tipográfico potenciam o valor de cada um e amplificam o “valor global” do texto (Portela, 2003, p. 5). Findo o concretismo ortodoxo voltou-se “para novas formas de experimentação” (Aguilar, 2005, p. 271) através de um contínuo processo de “limitação e contração” na “unidade da página e da espacialização do poema” (Aguilar, 2005, pp. 271-272), valorizando os “materiais sobre as estruturas”, promovendo-se a explosão semântica que se imprime e exprime sobre os materiais e que fala de uma dimensão subjectiva, de um esforço por aceder à experiência” (Aguilar, 2005, p. 304). Este “tratamento material que combina e justapõe” a página e os signos, permite a exploração da montagem linguística reduzindo “o poema (...) à página e a um signo”, ou seja, a uma leitura micro e macro textual onde todo o tipo de “sucessividade discursiva” de “forma óptica e simultânea” no espaço poético ocorre (Aguilar, 2005, p. 271-272).

Nesta comunicação pretende-se realizar uma análise geral da principal poesia de Augusto de Campos considerando o texto e a sua forma visual e como a tipografia interfere com a leitura e activa as várias camadas de significação verbivocovisual (Portela, 2003, p. 3), bem como a análise das referências culturais e valores simbólicos associados a tipos e desenhos específicos das letras usadas, assim como às tecnologias de produção e reprodução.

► ModuLetter is a modular typography system which combines the materials of letterpress, such as wood and lead, with sensors and motors (controlled by Arduino® or equivalent microcontrollers and original dedicated software), active and reactive in nature, based on the principles professed by Josef Albers in his *Kombinationsschrift* „3“ system, published during his tenure at the Bauhaus.

On the structural and material level, inspiration was taken from Albers' system not only for the principles of typographic modularity in the strictest sense of the design and definition of the grids and the choice of geometric modules, but also for the principle of material economy made possible by the formal standardization and the modularity of its various components, not only in lead types but also in wooden pieces and electric and electronic components.

On the functional and utilitarian level, the ModuLetter system will allow users of all ages and proficiency levels to learn the structural principles of modular typography (as a possible primer, both simplified and playful, for a future deeper study of letter drawing and type design) and the materials and workflows of letterpress through experimentation in the physical realm, as well as to produce multicoloured prints in the process, offering them also the chance to choose between retaining absolute control in the usage of colour or the introduction of random factors.

In this paper we approach the concepts and references on which this yet to be materialized project is based, as well as its possible physical and digital components and its working model.

## **ModuLetter: Physical, reactive and interactive modular typography**

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**THEMATIC AREA**

HISTORY, CULTURE AND TEACHING OF TYPOGRAPHY

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**KEYWORDS**

TYPOGRAPHY; MODULARITY; INTERACTIVITY; LETTERPRESS; ARDUINO

## Os espécimes tipográficos conhecidos da Fundição Typographica Portuense

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### THEMATIC AREA

HISTORY, CULTURE AND TEACHING OF TYPOGRAPHY

### KEYWORDS

PORTUGUESE TYPOGRAPHIC FOUNDRY; TYPE SPECIMENS; CATALOGS OF FONTS; TYPOGRAPHIC FOUNDRIES; TYPEFACE DESIGN

► Little is known about the foundry established in the city of Oporto at the end of the 19th century called Fundição Typographica Portuense.

This article, through the description of the organization and content of three catalogs published by this company between the end of the nineteenth century and the beginning of the twentieth century, and the presentation of the typefaces and typographic vignettes from that epoch, seeks to recover from oblivion this foundry, contribute to a better knowledge of it and reveal its contribution to the history of Portuguese typography.

Typographic foundries and their catalogs are essential sources of knowledge and understanding of trends in typography. In particular, Portuguese typographic specimens are a rich source of information about the types of letters, symbols and vignettes marketed, revealing historical aspects of market trends and providing clues about the originality of their designs.

In libraries and historical archives, systematic searches have been carried out on primary sources and catalogs produced by this foundry in its twenty-five years of existence. Further research revealed the presence of typographic specimens in foreign libraries, unknown to the Portuguese libraries, which were then described in terms of their content and organization, thus enabling mapping of some central aspects of this Foundry's foundation.

This article presents the methodology adopted and the main progress of this research. Although the subject of the research described here is restricted to Fundição Typographica Portuense, the research methods developed can be reproduced in future investigations that focus on the contribution to the history of Portuguese Typography of similar companies. The results of this project should contribute to the digital preservation of these artefacts as part of the historical heritage of the Portuguese Typography.

► Paulo de Cantos was a Portuguese schoolmaster, with a frenetic editorial activity, yet his books are not merely school manuals, their inherent materiality (and immateriality) urged his need to construct and display modular information into diagrams and illustrations, starting in the early thirties where we see the etchings he made with a reductive geometric form, unseen in Portuguese schoolbooks of that period. Together with his proposed method for Portuguese stenography positing a clear emancipation of his rationalist views on teaching as an accessible and socially unifying mechanism for his “progressive pedagogy”. But not only that, Cantos blurred his idea of school and education as fragmented encyclopaedic accumulation of possibilities and playful derivations.

In the same way he designed from his own books (man-machine) Heuristic 3D human models, cut-out shapes for shadow puppet theatre explanations. Focussing his action on the existing tautologies between book and explication, and by inviting his students to “copy his style” in an assumed “open source” ideal, an attitude that was unusual at that time but made possible by his didactic objectives as educator, access to pioneering popular culture publications and a growing “diagogic” persona that resonates, to this day, in his book designs. His “festive modernist” experimentations in typography define an underlying strangeness to all of his work, apparently making it aspire to technical conditions that he was oblivious to, and as such seem out of cue with the material states of their realization. His later work, pedagogical in nature, was devoted to Gerontology, maintaining his energetic desire to expand his work and a relentless desire for closure that was only interrupted by his accidental demise. Most of his books weren’t properly distributed, and were left in storage at his house, but in the early nineties they resurfaced capturing the attention of a new generation of “bohemian” bibliophiles and avid “remediators”. The goal of this thesis is to resurrect the work of the author Paulo Cantos (1892-1979), to revisit his book archives, and to place them back into Portuguese Design History context. “Seeing and reading” as a project, to shed a light on his impulsive, humoristic character together with his intrinsic book design and typographic processes.

## **Paulo de Cantos. Writing with images, designing with pedagogies. A bio-bibliographic research into the “Cantian” typographic form**

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**THEMATIC AREAS**

HISTORY, CULTURE AND TEACHING  
OF TYPOGRAPHY; TYPOGRAPHY  
AND GRAPHIC DESIGN

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**KEYWORDS**

GRAPHIC DESIGN; TYPOGRAPHY; VISUAL  
INFORMATION; DESIGN HISTORY AND  
PEDAGOGY IN PORTUGAL

# Python and Typography - The use of Python Programming Language in the Typeface Design and Font Engineering

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**THEMATIC AREAS**

TYPE DESIGN; TYPOGRAPHY  
AND GRAPHIC DESIGN

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**KEYWORDS**

PYTHON; AUTOMATION; PROGRAMMING;  
TYPE DESIGN; FONT PRODUCTION

► Over the year, I have been focusing my education and projects on type design. As a type designer to be I am constantly looking forward to know all about the details of the letters and shapes we are in touch with on a daily basis—in the streets, at the cafes, in a laptop, mobile, etc. While learning how to draw letters, I have realised that there is a language with huge potential worked by designers to facilitate and optimize workflows and help and automatise some shape designing—Python.

In this document I compile some research I made about Python and review its potential for the development and production of fonts going through the past, the present and the future of this language. To help me doing it, in the first chapter I introduce Python—history and goals. Then I write about the relationship between Python and typography in the 90's, mentioning projects and works from designers of interest like Just van Rossum, Erik van Blokland or Petr van Blokland. RoboFog and other experiments were the starting point for an essential to the type design world nowadays.

On a further approach in this document, it's my intention to show the influence of Python on contemporary type design going through which reference designers use it, why do they use it and on which criteria do they base themselves to use it. At the same time, I feel it is important to understand the potential downsides of Python and for that reasons I include some information about them, e.g., is there to much automatization to the point we lose the real drawing?

Finally, it's time to review the future of this language so far and to analyse new pros and cons by approaching UFO format and the new tools that are popping in this world.

► Usually, when doing a revival, the obvious way to acquire references is to look at the display types: they allow to perceive much more details, making it easier to make choices and to transform it into vectors. For this project, the option was to go the other way around: to ignore the display types and look at the smaller ones, filled with artifacts and rough shapes, with not-so-elegant cuts and ink blots.

The choice is to look at these artifacts and reading them as statements, not errors.

Punchcutters were adapting forms to make them work at a given size – and since type was to be seen printed, these “errors” play a crucial role in the texture – while being limited to their tools and physical constraints. Comparing to the process of cutting type in the eighteenth century, digital type has a baffling degree of precision. Also, printing nowadays is much more refined. Such detail demands a rationalization on what to keep and what to ignore.

At the same time, enough room should be allowed in the development of a contemporary interpretation, and a development in four hands will naturally retain a sum of perspectives.

Our goal is to produce a contemporary text typeface, designed to be used around 9–10 points, while rationalizing and documenting the process, discussing how to achieve informed decisions, based on history, balance and technique.

A similar process happens for the italics and the two bolds – the latter that, by that time, were still non existing, but that are a obvious need in a regular contemporary use.

The process goes step-by-step, in a iterative process, mainly through:

How do the stems might work? Straight or slanted? Concave? Fluted or flaring?

How to establish the terminals? How many? Where?

How should the counters be shaped? What relationship should they keep with the stems?

What serif shapes? Concave? Straight?

What proportions? Stroke modulations?

What's the colour of the texture?

The decisions and solutions will come along the process; the points above, serve as a starting point of a project that is under development.

## Regem Typeface, A contemporary reinterpretation from a eighteenth century's type

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**THEMATIC AREAS**

TYPE DESIGN; HISTORY, CULTURE  
AND TEACHING OF TYPOGRAPHY

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**KEYWORDS**

TYPE DESIGN; REDESIGN;  
RE-INTERPRETATION; MOVABLE TYPE

## Signage Design for (Re)Occupied Buildings: The case of study of Royal College of Art of University Coimbra

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### THEMATIC AREAS

TYPOGRAPHY AND ARCHITECTURE

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### KEYWORDS

MODULAR GRAPHIC DESIGN; SIGNAGE  
DESIGN; WAYFINDING DESIGN

► Signage and Wayfinding Design are key components of the city's social infrastructure. Although signage is not the only spatial orientation resource (quite the contrary), its function in the contemporary built environment is vital to compensate the buildings' wayfinding weaknesses. A typical example of this is the buildings that, due to changes in their functions or poorly designed rehabilitation works, lost their native wayfinding design. The *Real Colégio das Artes* (trans. Royal College of Arts) of University of Coimbra, is a typical case in the point. The college built by *Companhia de Jesus*, in 1569, on the centre of Coimbra's Alta, over the time, endured several distinct functions and rehabilitation interventions that created the actual confusion. Even though it was built initially to be a Jesuit College, it also performed the functions of High School, Military Headquarters during the Peninsular War, University Teaching Hospital and National Museum. Furthermore, the building was one of the few buildings that survived Alta's demolition towards the creation of the new university campus, during the first half of the twentieth century. After the construction of the new University of Coimbra Teaching Hospital, in 1986, the building returned to its role of University College accommodating several faculties of the University of Coimbra. Today, the college is home of the Departments of Architecture and Biochemistry, to some of the administrative services and research unities of the University of Coimbra, and of the unity of postgraduate studies in Contemporary Art — *Colégio das Artes*. The college is also classified by UNESCO such as a world heritage site.

Nowadays, the building presents a confuse and "difficult to understand" logic. For instance, the classrooms are scattered by the building without a sequence. Moreover, it does not exist a direct door to enter some classrooms. We need to go through corridors surrounded by professor's offices and storerooms. This created an atypical organisational system whereby, most of the times, the space identification is made using improvised signage (e.g. A4 paper sheets). To solve this problem, we developed a modular, open-ended and dynamic signage system that enables: (1) to distinguish and to unify the entities held by the building; (2) to include/exclude entities easily without the system losing its integrity; (3) to change the name and sequence of the classrooms; and (4) to include temporary signage. Apart from that, the system considers a set of proposes and techniques to respect the college historical and aesthetical legacy. In this paper, we present the outcomes and the development behind them.



► In the age of the computer, a significant part of visual communication is generated within a digital environment. This research project addresses the intersection of two key disciplines available in such environment—typography and programming.

Although programming and computation have long been applied to extended fields within the area of visual communication, one of its more significant domains, Typography, has been neglected. Despite substantial technological development in type design for both print and online display, the basic principles and characteristics of a typographic composition, such as proportion, structure or readability have not been fully exploited.

The rapid pace of technological developments continues to challenge professionals, educators and researchers, making it pertinent to establish whether computation is merely applicable for automation and efficiency, or how might the problem-solving nature of an algorithm influence the creative process itself.

Working within Adobe InDesign and ExtendScript Toolkit environment, powered by Basil.JS (a *Processing like* library that “brings scripting and automation into layout and makes computational and generative design possible”<sup>1</sup>), this research project aims to readdress the intersection of typography and programming by comparing their respective design processes. By confronting the boundaries of traditional typesetting rules, the following questions are posed and explored: What impact might programming have on a typographic composition? What benefits might it bring to the development of the discipline and what are its limitations?

In response to the questions above, a series of visual studies were developed to bring theory and practice together. With the goal of discovering the relationships between the design strategies of typography and programming, this research will highlight process over final outcomes. In other words, the ‘affordances’ of using computer-based scripting methods for the creation of conventional visual communication artefacts.

<sup>1</sup> Zeller, Ludwig, “basil.js | about”. Accessed July 27, 2018. <http://basiljs.ch/about/>

## The Affordances of Scripting Typography

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**THEMATIC AREAS**

TYPOGRAPHY AND GRAPHIC DESIGN;  
TYPOGRAPHY AND MULTIMEDIA DESIGN

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**KEYWORDS**

ANALOGUE; DIGITAL; PROGRAMMING;  
TYPOGRAPHY; TECHNOLOGY

## The construction of the letter: stencils as a creative and didactic tool

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### THEMATIC AREA

HISTORY, CULTURE AND TEACHING  
OF TYPOGRAPHY

### KEYWORDS

STENCIL; MODULAR TYPE;  
SUPER TIPO VELOZ; TYPE DESIGN

► The design of a typeface is a complex process. But it follows a logic that can be formalized by constructive elements such as the module. This can respond to an appearance based on the strokes created with a tool or in standardized geometric shapes. From a selection of these elements can be established a series of actions such as repetition, deletion, substitution, rotation, inversion and overlap that allow us to create each of the characters using preselected forms.

This constructive logic has been applied for centuries for teaching calligraphic writing, for creating patterns and ornaments and later in the standardization of the letter by typography. Some of these formalizations were made in the first decades of the twentieth century in the heat of avant-garde movements through modular typefaces in lead (with the technical restrictions that this entails).

A historical journey through these approaches to ornamental and experimental typography and the subsequent analysis of the most emblematic examples has led us to make a proposal to update these typographical systems through various templates or stencils that maintain the analog and creative spirit with which originally they were designed, but with a simpler use than the handling of lead types.

The first stencil is based on the *Super Tipo Veloz*, a Spanish modular typeface created in 1942 by Joan Trochut for the José Iranzo foundry. Thanks to the availability of the original typeface in lead, an exhaustive study of its more than 300 modules was carried out to synthesize in a final selection of 68 modules to design a stencil much easier to use. So simple that it has even been tested in workshops with children with surprising results.

The following designed stencil has been based on an Italian typeface called *Fregio Mecano*, created in the decade of the 20s and marketed by the Nebiolo foundry. It is a rather simple modular system composed of 20 pieces.

The last one is based on diverse typefaces whose modules are based on basic geometric shapes such as the circle, triangle and square, as well as their respective subdivisions. Examples of these characteristics are the *Elementare Schmuckformen* from the Stempel AG foundry, the *Futura Schmuck* from the Bauer foundry or the *Figuras Geométricas* from the José Iranzo Foundry.

These stencils, in addition to reviewing historical milestones of typography, are an excellent tool to understand the construction of the letter allowing multiple combinations and variations through the drawing in a playful and simple way.

► The Portuguese typographer, researcher and type designer Manuel Pereira da Silva (1930–2008) is a unique personality on the national scene, although little known.

After a brief biographical context, this article seeks to explore the work of this singular author, trying to understand the relevance of his contribution to the development of national typographic culture, present and future.

Pereira da Silva learned from his father the work of a typographer at the workshop of the newspaper *O Comércio da Póvoa de Varzim*, a place headed by his father. At the age of 15, he began his career as a professional typographer and, in Lisbon, worked in advertising agencies before establishing himself in the graphic industry, beginning in the 1960s. He became a technical director photocomposition in the company that was founding partner, the Fototexto, Lda., a company specialized in photocomposition for the Portuguese graphic, advertising and publishing market. At the same time, his interest in the drawing of letters developed when, in the 50s, he attended a Course of History and Drawing of the Letter, directed by the calligrapher Alberto Cardoso and supervised by Eduardo Calvet de Magalhães. It is this fascination for the drawing of letters that led him to install a small digital workshop in his office where, since the end of the 90s, he was dedicated to accompany every step through all the stages of production of his typefaces, publications, leaflets, specimens and books.

Passionate about books, the history of typography and the drawing of letterforms, he created digital revivals of ancient typefaces, driven by the award of a grant from the Calouste Gulbenkian Foundation in 1994. Thus, self-taught, he developed until the end of his life original typefaces and revivals such as *Rotunda*, *Andrade*, *JVentura*, *Fontanela*, *Tialira*, *JVilleneuve*, among others.

Pereira da Silva's unique approach, by rediscovering the legacy of calligraphy and national typography, through the practice of type design, despite all the limitations and constraints in the methodological process, deserves to be known and rediscovered by today's designers. The methodological process of Pereira da Silva will be presented through his typefaces, publications and unexplored archives. Some reflections will be discussed about the importance of documentation in the type design process. In addition, it seeks to put in evidence how his work informed and cultivated new approaches, influencing the work of contemporary national type designers.

In short, Pereira da Silva's projects, both in type design and through publications and exhibitions, demonstrate the essence of a unique author on the national panorama. His ability to investigate, dedicate himself and adapt to various technologies, as well as the influence he exerted on many national type designers, makes Pereira da Silva an author of deserved recognition on the national scene, despite a great lack of awareness of his entire journey and work. This article seeks to live up to its memory, projecting it into the future.

## The importance of Manuel Pereira da Silva to the new generations of type designers in Portugal

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#### THEMATIC AREA

TYPE DESIGN

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#### KEYWORDS

MANUEL PEREIRA DA SILVA; TYPE DESIGN;  
TYPOGRAPHY; TYPOGRAPHER; PORTUGAL

## The typographic expression perception: A comparative approach between the intent of type designers and the understanding of users

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### THEMATIC AREAS

TYPOGRAPHY; GRAPHIC DESIGN

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### KEYWORDS

TYPOGRAPHY; EXPRESSION;  
MICROTYPOGRAPHY

► Typography is understood as the area of design that studies history, development and use of types. In addition to composing the texts, it also significant potential, because types have a meaningful from the interpretation of its forms. Some authors propose distinctive features of letter design, which may interfere on the expression of the type, such as, weight, regularity, terminals, serifs, among others. Given this context, the present paper proposes to identify how the expression of the font is planned and conceived by the type designers when developing the typographic project and compare with as the perception of the reader-user. To do so, the research was organized in five stages, namely: literature review; title typefaces analysis; applied questionnaire with type designers; dynamics as student-users; results and discussions. Thus, a prospective research was developed based on a query with type designers and users regarding title fonts. To this, were selected the fonts developed by Brazilian designers awarded in the category "title" of the 8th Biennial of Latin American Typography. The users group was composed of students from the third phase of the design undergraduation program, attending the class of typography. Starting with an analysis of the fonts characteristics by the authors, the research was further composed of a questionnaire with the designers of these fonts and complemented with a dynamic where students individually described their perception of the analyzed typefaces. As a result, it can be seen that, in general, the concepts applied to the fonts by the type designers were perceived by the users. However, distinctive features and sometimes contrary to the intentions of designers have also been identified.

► This paper aims to establish a comparison between the graphic design of Sebastião Rodrigues and that of Robin Fior, two talented designers, important players of the Portuguese graphic culture who adopted high-quality lines of work although with different approaches.

The paper begins by analysing the working contexts of both designers from a historical perspective: their work, practices, literature review and the knowledge they created as well as their respective dialogues with society, which helps understand how they became an inspiration for other designers.

On this basis and after examining, describing and classing the material produced by both authors, we hope to draw general conclusions with regard to the identification of the broad patterns that characterised their work, the assumptions that identified their style languages, including those that determine the ipseity of their works. Once this is established, we will be able to compare them in terms of expression to understand the similarities and differences between them and explore the counterpoint between both.

In order to achieve this purpose, i.e. to compare the works produced by Sebastião Rodrigues and Robin Fior, we will also analyse their work from both an explicit, implicit and tacit perspective. By explicit knowledge is meant what can be expressed by tangible means, notably what is evident in the work of Sebastian Rodrigues and Robin Fior and which can be translated by means of formulas and specifications, which we will bring to light. Implicit is what can be understood by observing the behaviour and the performance of both designers and can be translated systematically allowing a comparative study. Tacit is the knowledge that identifies what determines the ipseity of the work of each designer and that allows us to identify points of contact and separation between them - an aspect which is the central focus of this paper.

## Two unique graphic discourses – opposed to one another: Graphic design in the works of Sebastião Rodrigues and Robin Fior

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**THEMATIC AREA**

TYPOGRAPHY AND GRAPHIC DESIGN

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**KEYWORDS**

ROBIN FIOR; SEBASTIÃO RODRIGUES; GRAPHIC DESIGN IN PORTUGAL; TYPOGRAPHY IN PORTUGAL

## Tools of the trade: A look at font testing processes and the impact of variable fonts

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### THEMATIC AREA

TYPE DESIGN, TYPOGRAPHY AND  
MULTIMEDIA DESIGN

### KEYWORDS

FONT PRODUCTION; FONT TESTING;  
VARIABLE FONTS; TYPE DESIGN;  
TYPOGRAPHY

► The aim of this paper is to study and explain the different methods and processes related to font testing during the development of typefaces throughout history. Font testing and proofing is an element of type production that is intertwined with the technology of its time and as such, this analysis will span the period between the introduction of moveable type (15th century) and the age of digital type, focusing on the digital type era and variable fonts technology.

Regardless of the dimensions occupied by type, from the physical, concrete, metal types to the digital fonts of today, the need for testing (proofing) the quality of the type is always present during the production stage, serving as a guide for the punch-cutter, as well as the designer. However, while the need remains the same, the scope changes – as the punch-cutter made smoke proofs of individual characters in order to guide the punch-cutting, the digital type designer tests the typeface and fonts in environments simulating the use scenario of the typeface. Not only does the printing method impact and shape the testing methods and tools, but so do the platform and way the user will interact with the type.

However, until recently, despite the possibility of large character sets and numerous fonts belonging to the same typeface, digital typefaces remained on common ground with metal type in the sense that both were representations of static designs<sup>1</sup>; in that regard, not much had changed.

Variable font technology does not suffer from the same limitations – there is no requirement for a font per weight, and it is possible for the user to interpolate between extremes defined by the designer. The designer has control of a space and not of a set outline. How, then, do we test fonts containing not only static outlines, but a dynamic range of options? This research goes over tools being developed now, as adoption grows and more platforms (browsers, programs, operating systems) support the format.

<sup>1</sup> While hinting does provide a dynamic in so much as it changes the shape of the type and is a part of font production, it is not frequently explored for design potential.

► Typographic shapes are no longer exclusively phonetic symbols. Over the time, they are also explored as a graphical object per se, by several artists and designers. An approach that is set to increase even further with the democratisation of the computer and desktop publishing tools. In this work, we seek to develop text composition shapes as images, particularly as portraits. This goal is aligned with the development of an interactive installation to integrate a permanent exhibition dedicated to Portuguese literature. This installation aims to involve the audience in the exhibition allowing visitors to create their portraits composed of typographic elements.

We conducted three experiments to test different approaches towards the creation of typographic portraits. In all experiments we map the darkness of the input image into typographic structures with more or less visual emphasis. However, each experiment explores a different composition mechanism. In the first experiment, we implement a text compositor where each glyph changes its weight dynamically to create images with different shades of grey. In the second experiment, we implement a partitioning algorithm to create images consisting of an adaptable layout of words. In the third experiment, we implement an approach where glyphs with different sizes and densities are positioned to create different shades of grey.

The obtained outcomes demonstrate that it is possible throughout generative processes to create typographic compositions where typography is not only a communication tool, but it can also be shaped as an image.

## **Typography as Image: Experiments on Typographic Portraits**

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#### **THEMATIC AREAS**

TYPOGRAPHY AND GRAPHIC DESIGN;  
TYPOGRAPHY AND MULTIMEDIA DESIGN

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#### **KEYWORDS**

EXPERIMENTAL LAYOUT; INTERACTIVE  
INSTALLATION; GENERATIVE DESIGN;  
TYPOGRAPHIC PORTRAIT

## Understanding the Problems of the Support of an Endangered Language in Typography: Proposal of a Typeface That Supports the Laz Language

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**THEMATIC AREAS**

TYPE DESIGN; HISTORY, CULTURE  
AND TEACHING OF TYPOGRAPHY

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**KEYWORDS**

UNICODE; DIACRITICS; LAZ LANGUAGE;  
ENDANGERED LANGUAGE; TYPOGRAPHY

► This project addresses the diacritic-based literary problems of the endangered Laz language spoken by the Laz people in northeastern Turkey and has aimed to design a typeface that supports non-Unicode letters in Lazoglu alphabet. In the first part of this project, language erosion has been examined by taking into account the 'The Atlas of the World's Language in Danger' document published by Unesco. On the following part, reference is made to the relation between language and writing, and the evolution of writing and typography. In the third step, history of the Latin-based Laz alphabets is examined from the Soviet era to the formation process of the present Lazoglu Alphabet. The misuse of non-Unicode letters in the Lazoglu alphabet by literate Lazes has been analyzed with utilizing handwriting samples, existed typefaces and printed matters. The design process of the Helimisi typeface is detailed from the early sketches until the digitization of the glyphs with the Glyphs software. Firstly the diacritic alternatives have been designed by taking into account that the form and position of diacritics affect legibility as much as the main form components of the typeface. The project was terminated by making kerning and spacing adjustments after the uppercases, lowercases, punctuation marks and numbers were designed.



# POSTERS

## Acervo Tipográfico da Oficina do IPT

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### ÁREA TEMÁTICA

HISTÓRIA, CULTURA E ENSINO  
DA TIPOGRAFIA

### PALAVRAS-CHAVE

TIPOGRAFIA, ENSINO, PATRIMÓNIO,  
IMPrensa NACIONAL – CASA DA MOEDA,  
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► A Oficina Tipográfica do Instituto Politécnico de Tomar (IPT) é uma das poucas oficinais de tipografia existentes em escolas superiores nacionais. Este património tem um papel fundamental na salvaguarda da memória do ofício do tipógrafo e tem também uma função pedagógica, na medida em que é utilizado no ensino dos cursos de Design do IPT. A maior parte do acervo é proveniente da Imprensa Nacional Casa da Moeda (INCM), facto que faz aumentar esta responsabilidade de salvaguarda, na medida em que conta uma parte da história da indústria gráfica deste país. Apesar de funcionar há quase três décadas não há ainda um levantamento sistemático dos materiais da oficina, objetivo que nos propomos alcançar, e que gradualmente temos vindo a realizar. Além de saber exatamente que materiais existem nesta oficina, há que mostrá-los de forma prática aos seus utilizadores. Em especial para quem usa a oficina para compor, de modo a projetar mais convenientemente o trabalho, torna-se essencial a visualização dos materiais tipográficos, tipos de letra, mas também os espaços brancos, vinhetas ou outros elementos úteis à composição manual. Como metodologia inicial procedemos ao inventário do acervo tipográfico e classificámo-lo de acordo com a metodologia utilizada na INCM, aquando da sua produção, cuja fundição se finalizou em 1978. A classificação utilizada é a Morfológica Decimal, de G. Pellittere, introduzida na INCM nos anos 1970. Este poster pretende servir como uma primeira visualização destes materiais, mostrando os tipos de letra e outros elementos, suas variantes e tamanhos. O poster pode ser usado na Oficina para uso dos estudantes e docentes do IPT, bem como pela restante comunidade de designers, poetas ou outros que pretendam usar a Oficina, ou simplesmente conhecer e comparar os materiais existentes para efeitos de investigação, especialmente dentro da história das artes gráficas nacionais. Além do carácter prático do poster, pretende-se portanto, que seja feita uma maior divulgação destes materiais, no sentido de os valorizar, bem como à importância da tipografia e da composição manual no âmbito do ensino do design e das tecnologias gráficas. Pensado ainda na preservação deste património, o poster contribuirá também para o seu bom uso quotidiano ao facilitar a distribuição do material tipográfico, fase fundamental da composição manual.

► Artemis is a display variable font that aims to create unique modular designs and creative freedom. It is named in honour of Greek goddess of virginity, the moon, the hunt, and the natural environment.

It was originally developed during the Collaborative Type Workshop, within the context of the Digital Typography course of Master in Digital Design of the IPCA. Throughout the workshop, we were challenged to sketch the basic six glyphs (H, O, A, R, G, S) with a straight wood balsa nib soaked in Indian ink. This approach intended to provide a faster and more comprehensive perception of the intertwined parameters required for a digital typeface design. First the stroke width, or boldness of the ductus (height of the drawing divided by the nib width) provides the weight of the face. Second, the width of the counter shapes of the letters provide the set width of the face. These were particularly important because the main objective of the workshop was to implement a Variable Font with one-axis variation in the Glyphs software. After some analysis, we understood that due to this instrument and technique, Artemis had well-built stems which provide its the strong vertical character. On the one hand, by experimenting with the balsa nib stroke modulation connecting the stems, applying a fixed rotation to the nib, we've imprinted the thin diagonals that give the lyric personality to Artemis. On the other hand, the diagonals have an additional conceptual function — they represent the arrows of Artemis.

But maintaining legibility was very important for us. We used some basic characteristics of text typefaces in order to increase the readability of Artemis. Some of the letters that were enhanced in order to increase Artemis' legibility: the "E" that has a lower arm longer than the others; the "T" that is narrower than H; and the "B" which has a larger bowl than that of R.

Additionally, to increase the readability, we've stressed the intersection of the diagonal strokes for letters such as "K", "B", or "R", and thus balancing the ink to whitespace ratio of the strokes and negative space relationship.

One of the most original and different parts of the font is the letter "Q". It has an open counter and a diagonal tail. Despite its difference, the glyph is part of Artemis family, maintaining the main characteristics of the font. During the design and development process of this font, it was important to draw with a fixed nib tool. It provided us a better and faster comprehension of the basic type shapes parameters. These were then easily learned and experimented in the multiple master (Variable Font axis) features of the Glyphs App.

## Artemis

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TYPE DESIGN;  
CALLIGRAPHY AND LETTERING;  
TYPOGRAPHY AND GRAPHIC DESIGN

### KEYWORDS

FONT; DIAGONALS; VERTICALITY;  
SANS-SERIF; TITLES

## Branca Poster

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ÁREA TEMÁTICA  
DESIGN DE TIPOS

PALAVRAS-CHAVE  
TIPOGRAFIA, FONTE, LETTERING,  
TIPO, DESIGN

► Este projeto foi iniciado com a intenção de criar uma família de tipos pesada, indicada para uma utilização em grandes títulos ou cartazes. Tem inspiração no estilo romântico, com aberturas reduzidas, traço modulado de eixo vertical, serifas em cunha e terminações em bola. Com incisões vincadas, especialmente observadas nas letras b, h, k, são uma das características que ajudam a definir a sua personalidade. São tipos especialmente indicados para uma utilização impressa, esta família recorda os antigos caracteres de impressão tipográfica. Com três versões de alto, médio e baixo contraste, pretende-se uma exploração mais abrangente dos diferentes pesos, criando uma densidade de mancha de três níveis. Esta característica foi também aplicada às serifas em cunha, tendo sido estas também, diferenciadas proporcionalmente em altura.

Além dos três níveis de contraste, foi desenvolvido um mapa de caracteres mais alargado, com maior predominância nas ligaduras e caracteres floreados para início e final de palavra. Nas ligaduras é possível observar alguns floreados de caixa alta para início de parágrafo, com ligação a caracteres de caixa baixa, como é o caso do “Qu”, “Th”, “Tl” e “Fl”. Para além do efeito estético que estes tipos proporcionam, permitem também uma melhor legibilidade em combinações problemáticas, como nos casos mais comuns do “fi”, “fl”, “ffi” e “ffl”. Para os caracteres floreados, observamos também um conjunto de soluções principais em caixa alta, como o “R”, “L”, “K” e vários caracteres de caixa baixa, com o prolongamento das serifas e terminações em bola.

Também é de destacar o conjunto de algarismos desenvolvido em versais e de texto. Todas estas características, tornam esta família de tipos bastante versátil, permitindo ao o seu utilizador uma extensa configuração do texto ou de uma palavra.

“A geometria é a medição da natureza com o entendimento humano.”  
Almada Negreiros in *Sudoeste*, n.º1, 1935

► O objetivo principal desta pesquisa é elencar os principais trabalhos em que o pensamento racional da geometria teve grande importância na definição do modelo ideal da forma das letras. Apresentamos um levantamento que tentamos ser o mais alargado possível e constitui um primeiro passo para um trabalho de investigação de maior envergadura sobre a geometria da tipografia.

Observámos uma maior incidência de trabalhos em dois momentos distintos no tempo histórico: por um lado durante o Renascimento, séculos XV e XIV, marcados por uma afirmação da procura da perfeição nas formas da natureza, que consequentemente se refletiu na arte, por outro lado nos movimentos do Modernismo, com a sede de mudança ocorrida no início do século XX. Esta época emerge como a grande revolução em todos as áreas da sociedade, incluindo no estudo da tipografia.

O Renascimento foi o tempo do Humanismo, a era do homem vitruviano de Leonardo da Vinci, o conceito da pureza das formas como leitura racionalista da natureza e da perfeição. Este conceito ganha expressão pelos estudos de Luca Pacioli, matemático que mais tarde viria a inspirar Albrecht Durer e Geofroy Tory, entre vários outros, que nos deixaram como herança obras como *Underweysung der Messung* (1525) e *Champ Fleury* (1528), ambas com importância também no campo da tipografia, defendendo na sua maioria a mesma tese – a perfeição do desenho das letras pela geometria.

Mais tarde, nos finais do século XVII e já sob o ideário iluminista, encontramos novo exemplo no desenho, desenvolvimento e produção daquela que viria a ser considerada a primeira das fontes de transição entre as Old style e as Modern: *Le Romain du Roi*. Foi criada com o objective de encontrar a fonte perfeita e, para isso, fez uso de princípios matemáticos e da geometria. Construída a partir de uma grelha, *Le Romain du Roi* mostra uma tipografia a caminho da padronização. Os movimentos modernistas do início do século XX e a escola Bauhaus fazendo refletir nos seus trabalhos o elementarismo das formas básicas geométricas abrem assim um largo caminho para a simplicidade funcionalista da letra. O pensamento e os trabalhos de Herbert Bayer, Moholy-Nagy e Joost Schmidt, e sobretudo a obra *Die neue Typographie* estendem a sua clara influência, que perdurará até aos nossos dias. Ao longo do século XX vários foram os tipógrafos que estudaram o cânone renascentista, como evidenciam os trabalhos de Stanley Morison sobre Luca Pacioli ou de Jan Tschichold sobre Damianus Moyllus e aplicaram às suas produções os princípios geométricos das proporções, tão claro no caso da fonte Kabel de Rudolf Koch, 1927 e até mesmo nos estudos de Carol Twombly para a fonte Trajan, em 1989, para referirmos aqui dois exemplos.

Por fim, referenciamos alguns trabalhos dentro do panorama tipográfico contemporâneo, que continuam a refletir a problemática da geometria, e que contribuem para o estudo, inovação e produção da tipografia.

## Em busca de um modelo: a geometria na definição das formas tipográficas

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**ÁREAS TEMÁTICAS**

DESIGN DE TIPOS;  
HISTÓRIA, CULTURA E ENSINO DA TIPOGRAFIA

**PALAVRAS-CHAVE**

GEOMETRIA, FORMA DA LETRA, MODERNISMO, RENASCIMENTO

## Interactive Animated Alphabet

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#### ÁREA TEMÁTICA

TIPOGRAFIA E DESIGN MULTIMÉDIA

#### PALAVRAS-CHAVE

TYPOGRAPHY, TECHNOLOGY, GENERATIVE  
ART, TYPE DESIGN, EXPERIMENTAL  
TYPOGRAPHY

► É notória a mudança que tem vindo a acontecer dos tipos de letras desde os primeiros que foram criados até à atualidade, bem como a importância/dependência que os tipos têm da tecnologia para a sua aplicação, produção e apresentação.

Este artigo pretende explorar essa metodologia para a concepção de uma tipografia experimental, que tem como foco a arte generativa, projetando processos para a criação de transições entre as 26 letras do alfabeto romano. O projeto visa desenvolver um sistema computacional que crie automaticamente as transições de uma determinada letra para qualquer outra. Para cada letra será dado um conjunto de pontos num plano 2d, que serão manipulados no Processing. Os resultados deste trabalho terão um potencial criativo na concepção de sistemas de identidade, cartazes e logotipos; e também um grande valor como artefacto visual.

Será projetado um tipo de letra modular personalizado que servirá como base para as transições generativas entre as letras. Também será desenvolvida uma página da Web para caracterizar o sistema. Nesta página, o utilizador poderá jogar e experimentar as transições. Haverá a opção para o usuário inserir a sua própria sequência de letras, gerar uma transição única entre elas e exportá-la para um arquivo de vídeo. Neste projeto é usado o alfabeto como uma sequência algorítmica de formas que produzam um alfabeto animado e interativo, aliado à vertente educativa que se pretende oferecer. Será possível escolher entre três tipos de transições diferentes, aumentando o leque de variedade do projeto. O site servirá como um meio para promover o projeto.

Pretende-se com a concepção deste projecto, perceber como é feito o processo para a escolha e criação de tipos de letra, compreender como são feitas as sequências algorítmicas, criar um site interativo e animado, que transporte o utilizador a partir de uma sequência de 26 letras de um alfabeto moderno, proporcionando uma experiência envolvente e divertida, e permitir que o utilizador visualize no site as transições das letras, criando a sua própria palavra a partir dos tipos disponíveis e imprimir os resultados.

► Este artigo analisa o contexto e o processo de design da fonte *Malacitana* (disponível a partir de setembro de 2018). Um sistema tipográfico multilíngue aberto destinado a reforçar o sentimento de pertença da comunidade universitária. *Malacitana* é o resultado de um processo de pesquisa que parte da convicção no valor estratégico de uma forma tipográfica como veículo para dotar de forma característica o fluxo de conhecimento que caracteriza uma instituição na cultura como a Universidade de Málaga.

*Malacitana* é um tipo *mecânica* (de acordo com a classificação tipográfica Vox-ATyp1) projetado sobre uma estrutura humanista. Um tipo de letra com um conjunto de caracteres estendido e uma ampla cobertura linguística (Latim Pro, Ext-A, Ext-B) que garante sua aplicação em diferentes contextos de uso. Este artigo explica as características estilísticas que sustentam o projeto no contexto de outros projetos similares.

## Malacitana: Um tipo de letra para a Universidade de Málaga

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ÁREA TEMÁTICA  
DESIGN DE TIPOS

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PALAVRAS-CHAVE

FONTES CORPORATIVAS, TIPOS PARA  
UNIVERSIDADES, TIPOS MECÂNICAS,  
CONSTRUÇÃO HUMANISTA

## MEO Text

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### NUNO ALVES

GONÇALVES  
PORTUGAL

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ÁREA TEMÁTICA  
DESIGN DE TIPOS

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#### PALAVRAS-CHAVE

TIPOGRAFIA, FONTE, LETTERING,  
TIPO, DESIGN

► Inicialmente introduzida na plataforma web e posteriormente em televisão e restante material gráfico da marca, a família de tipos MEO TEXT foi desenhada para a marca MEO, do atual grupo Altice. Além de possuir boa legibilidade e ter características de fonte de texto sem serifas, o design dos tipos teve de manter uma conexão próxima com a anterior tipografia “CoText”, bem como do atual logotipo MEO. Simultaneamente, a nova família tipográfica tinha de ser mais condensada e eficiente na economização de espaço, vindo assim colmatar um dos principais problemas de usabilidade que a marca ressentia em televisão, com a utilização da antiga família de tipos. Nesta nova abordagem mais condensada, tal como na sua antecedente, as formas dos novos caracteres mantiveram a característica arredondada nas suas terminações superiores, e corte direito nas suas terminações inferiores. Com estas formas, pretendeu-se promover a continuidade da imagem desenvolvida anteriormente, vindo esta nova família tipográfica a ser introduzida de forma gradual, sem que o consumidor tivesse a percepção direta que estaria a existir uma atualização da marca.

Para esta nova família, foram concebidos três pesos, Light, Regular e Bold. No mapa de caracteres de cada peso, foi incluído o logótipo MEO, mais quatro estilos de caracteres numéricos: algarismos versais, versaletes subscritos, algarismos sobrescritos, e algarismos subscritos que acompanham o peso do logotipo em todas as versões. Estes últimos são utilizados para criar as várias extensões da marca, tal como, M4O, M5O, etc.

Estas inclusões no mapa de caracteres complementam a família tipográfica e vieram permitir uma utilização prática, com a introdução de todos os caracteres editáveis em suporte digital.



► No âmbito da unidade curricular de Tipografia Digital, do curso de mestrado de Design Digital do IPCA, foi desenvolvido um Projeto Tipográfico, que consistiu num processo de criação de uma variable font, display. Na origem deste projeto esteve o Workshop Collaborative Type onde, adotando uma metodologia de desenvolvimento ágil, se começou por realizar em papel um conjunto de estudos que conduziram à definição do conceito e estilo tipográfico da fonte a desenhar. Estes desenhos foram realizados em grupos de trabalho, ao longo de uma sessão de exploração inicial e três sprints rápidos em dois dias, com ferramentas de desenho pré-definidas e software de type design. A variable font desenvolvida caracteriza-se pela sua composição geométrica, impacto, contraste, peso e verticalidade, o que permitiu dar à mancha tipográfica um carácter diferenciador. O nome da fonte, Naum Gabo, surgiu devido à existência de uma ligação com o construtivismo russo — “The Realistic Manifesto is a key text of Constructivism” (Naum Gabo, 1920).

O construtivismo russo parte de uma forte influência da arquitetura e da arte ocidental, caracteriza-se pela utilização constante de elementos geométricos, cores primárias, fotomontagem e tipografias sem serifa — uma tipografia baseada na topografia! Tal como o construtivismo russo, a nossa fonte parte de uma influência forte da sua geometria, da sua diferença de peso e presença.

O desenvolvimento da fonte implicou de um estudo da composição geométrica do desenho dos caracteres, grelhas e proporções. Considerando ainda o objetivo de desenhar uma variable font, foram desenhadas três variações (fino, regular, negro) considerando um eixo: o peso.

Recorremos a uma ferramenta digital, Glyphs, para o desenho de todos os glifos (alfabeto, numeração e diacríticos) em formato digital e posteriormente ao Adobe Illustrator e à demo app FontView para testar não só o desenho, mas também para verificar o comportamento técnico e visual da exportação, no que respeita as variações de desenho, entre variações (fino, regular, negro).

Consideramos que a estrutura, modularidade, geometria e impacto desta variable font é consistente com o espírito construtivista de que fala El Lissitzky — “Uma arte construtiva que não decora, mas organiza a vida”.

## Naum Gabo

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### ÁREAS TEMÁTICAS

DESIGN DE TIPOS;  
CALIGRAFIA E LETTERING;  
TIPOGRAFIA E DESIGN GRÁFICO

### PALAVRAS-CHAVE

VARIABLE FONT; TYPE DESIGN;  
AGIL DEVELOPMENT; CONSTRUCTIVISMO

## Pryamougol'nyy

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**THEMATIC AREA**  
TYPE DESIGN

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**KEYWORDS**

MODULAR TYPE DESIGN; GEOMETRIC TYPE  
DESIGN; GRID-BASED TYPE DESIGN;  
MULTILINGUAL FONT; CYRILLIC FONT

► Built according to the same principles underlying a Latin and Arabic modular font system of my own, with a geometric build made from right triangles rigidly fixed on an orthogonal grid, the subfamily Pryamougol'nyy now joins said pre-existing variants.

Based on the same principles underlying the construction of the font Rooftile, developed in 2011 by the designer Sofia Carvalho (Devroye, 2012), and keeping the shape of some of its characters unchanged, this family eliminates the gutters between modules, nullifying the excessively explicit and centrifugal character from its grid, stemming from the fact that the latter extended towards the background (cf. Krauss, 1979, pp. 60–64), and introduces two innovations – the overlapping and the reconfiguration of the placement and kind of modules –, so as to make them better emulate the ductus of fonts with more formally conventional characters (Gill, 2013, p. 25. While this does not remove this family from the domain of display fonts, it gives it more legibility and readability (Baines & Haslam, 2002, p. 125).

The granularity and resolution afforded by the usage of two different modules – a right isosceles triangle and a right scalene triangle – and of the new aforementioned building system has allowed not only the creation of a Roman variant (including uppercase, a revised lowercase version and multilingual diacritic marks), of a Greek variant (equally including uppercase, lowercase and diacritic marks), and of the corresponding numerals, fractions, symbols and punctuation marks, an Arabic version that already offers some preliminary multilingual support, Arabic numerals and punctuation marks, and, finally, the Cyrillic variant now presented, supporting all the languages written with it.

The horizontal metrics are derived from the module always equal either to its whole width or half of it, which means that the members of this family, especially the condensed ones, show a fairly regular rhythm and offer several vertical alignment possibilities and easily lend themselves to being integrated into geometric illustration on an orthogonal grid.

As for advanced composition features, some of these members already support Open Type® discretionary ligatures and contextual alternates. In order to offer a range of stylistic alternatives, these will be used together with or as an alternative to the creation of additional members, using the same skeleton shapes for serif and sans-serif fonts (Majoor, 2004).

The main influences that helped refine this idea, which now reflects the calligraphic principles that rule the design of conventional fonts, were the basics of Edward Johnston's Foundational Hand calligraphy model (Johnston, 1971), Josef Albers's „Kombinationsschrift 3” system (Albers, 1931) and Gerrit Noordzij's theory of writing (Noordzij, 2005). Jurriaan Schrofer's use of the grid and geometry in a mathematical spirit (Huygen, Shaughnessy & Brook, 2013, p. 140) and in real projects was also an important influence as far as practical applications are concerned. In the future, the multilingual support of the Latin and Arabic members of the family will be finished, and these will be complemented with other writing systems, such as Brahmic, Hebrew, Hangul, etc.

► Desenhei a fonte Radical no âmbito da cadeira de Tipografia, no mestrado em Design Editorial. Foi-nos pedido para desenvolvermos o design de um tipo de letra modular geométrica. Numa fonte modular é possível “montar” as letras unindo partes constituintes das letras que se repetem.

Primeiramente, fiz esboços à mão em papel milimétrico, com auxílio de um lápis, borracha e régua. Defini que a minha fonte teria 3 blocos (1,5cm) de altura x, e que cada ascendente e descendente teria 2 blocos (1cm). A minha intenção foi fazer uma fonte com características da escrita medieval: grandes contrastes entre as verticais (grossas) e as linhas (finas) que unem as formas. Fiz vários testes escrevendo a palavra “handgloves” em caixa baixa de várias maneiras. Fui seguindo o feedback do professor Luís Moreira, até chegar ao resultado final – letras lógicas entre si. Seguidamente, desenhei as letras em caixa alta e, finalmente, a pontuação. No fim de desenhar todo o alfabeto e a pontuação, reproduzi as letras no Adobe Illustrator. Aqui fiz algumas modificações às letras, para garantir que estas estariam o mais coerente possível entre si. Na fase final, passei as letras do Illustrator para o Font Lab e defini os espaços que as letras deveriam ter entre si, tendo em consideração as compensações necessárias para os espaços parecerem iguais (por exemplo, juntar mais o “j” à letra do seu lado esquerdo, devido ao seu “buraco”). Finalmente foi possível transformar as letras numa fonte a ser usada em qualquer computador. Devido aos fortes contrastes entre as formas, chamei de “Radical” à minha fonte.

## Radical

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### INÊS BEJA

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PORTUGAL

ÁREA TEMÁTICA  
DESIGN DE TIPOS

PALAVRAS-CHAVE  
TIPOGRAFIA; FONTE; TIPO

## VJ18-VF: Research & Development of an international conference brand using Variable Font design space

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#### THEMATIC AREAS

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#### KEYWORDS

VARIABLE FONTS; TYPEFACE DESIGN; AGILE DEVELOPMENT; SERENDIPITY

► The goal of this poster is to present development process and the result of VJ18-VF. An all-caps Variable Font (VF) implementation of a typeface inspired by the vector graphics of the Asteroids arcade game (Atari, 1979). This font was developed as a design tool to research and develop a unique brand for the 2018 edition of the international academic conference on sciences and arts of videogames.

After deciding on the visual concept, the research for an adequate typeface for the brand proved unsuccessful. The design of the initial characters—VIDEOJGS—was done in Adobe Illustrator (AI), in a conventional designer-client process of communication and approval. This was proving to be a slow evolving process. By opting to work with a 2-axis implementation of a VF—width and weight—it allowed for a much faster exploration of the design space of the logo with the team. This agile and iterative prototyping approach drastically reduced the blending operations needed to instantiate the drawings and help the team to decide on the final design.

The VJ18-VF was designed to fit with the proportions of the IBM Plex Mono, as the support typeface for the text and communication. The drawings were therefore always compared and validated in real-time within its final usage communication media.

The VF design space also allowed for some serendipitous exploration of the design space by extrapolating beyond the set limits of the VF axes. This allowed for the discovery of a much thinner weight (30 em units) than anticipated in the static design (50 em units).

Choosing to develop the logotype as a font also allowed for the opportunity to quickly prototype and explore the possibility of expanding the character set to a full uppercase OpenType Std character set. This allowed to better integrate the brand identity in the full communication materials spectrum of the conference. Especially in the conference website. While trying to balance the reference to the original visual inspiration and the artistic and technical output, some glyphs have contextual variants (e.g. G, K, Q) that work better either in text, or display sizes. Besides width & weight, four extra axes are being developed: Slant (italic); Serif (slab lines); Soft (round corners); and Joint (intersection dots) are being added to the typeface.

By presenting VJ18-VF as a case study of the development of a logotype by means of a VF, we expect the contributions of this poster to be two-fold: on the one hand to promote the use and development of Variable Fonts within the design and academic community alike; and on the second hand to promote the use of these technologies as a real-time communication tool for teams. The initial time and technical investment is higher—in our case it doubled the number of hours needed for the first designs—but it proved to have a greater value not only by allowing for a finer communication and feedback, but also revealed new unpredicted directions in the design.



## Credits / Ficha técnica

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