## LETTRES

Sara VanderBaan GD330 Advanced Typography | Fall 2018

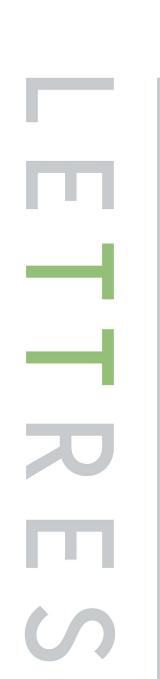


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12.12-18.18 Toronto Society of Typographic Arts

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12.12-18.18
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### 12.12-18.18 Toronto Society of Typographic



**12.12-18.18** Toronto Society of Typographic

Arts

12.12-18.18 Toronto Society of Typographic Lettres

The Toronto Society of Typographic Arts is the leading international organization whose purpose is to support excellence in typography, both in print and on screen. Through our annual competition and exhibition and frequent salons and workshops, we hope to celebrate the current stars of the typographic field and educate its future leaders

Promotional designs for 'Lettres' draw inspiration from the city of Toronto, particularly the Toronto Transit Commission. The designer chose fonts and colors based on early subway signage.

The name 'Lettres' simply means "letters" in French, a language spoken by many Toronto natives in addition to English.



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ETTRES	SCHEDULE CONT.	
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MAIN PROCEDAM	09:00   Cracking the Code   David Zenothan Ross	blands and family. This isodultop is for types of all levels
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ng Type at Medium ( Morcin Wichory & Dustin Serius 1 Type in 20: Type - Photo ( Mitch Columnia	11.35   Efficient Web Type, c. 1556   Kerceth Ormaniz	Pers up the 'tarbitectoria, and priori 2 value poster's behaviog assergines's latters, At the and of the matical common, participants will have marsulated at the soundary of handroads
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Lunch Break		party parts at any next or supervision, di materials will be generaled decogly you reay hereg your hereits fructure as used
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Program

The conference program consists of a single 11x17 sheet of paper which folds down into a 9-section pocket-sized guide. All information about the conference including schedule and workshops is contained on one side, while the other side contains a fold-out poster that attendees can take home. Above-left is the cover of the program when it is completely folded. Below-left is both sides of the program when it is completely unfolded. See next page for larger images of the unfolded program.

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Type I Sarana Kulkarni

## SCHEDULE

John Plaford & Tricio Treacy

## WEDNESDAY

09:00-16:30 | FULL-DAY WORKSHOPS

Writing Type: Exploring Connections Between Calligraphy and Type | Jim Wosco & Julian Waters - Glyphs.app for the Pros | Rainer Erich Scheichelbauer & Ceorg Seifert - Devanagari: Simplifying the Complex | Rob Keller &

Kimya Gandhi

09:00-12:00 | HALF-DAY WORKSHOPS: MORNING Technographic Workshop: Digital Fabrication | Ashley

13:30-16:30 | HALF-DAY WORKSHOPS: AFTERNOON

Flourishing Rules | Xandra Zamor Latterpress Poster Sprint & Print | Louren Emeritz & Laura Kinneberg

## THURSDAY

tall! Ha

- Pen Dance | Mary Hart

09:00-16:30 | FULL-DAY WORKSHOPS

- The Expressive Brush | Stephen Rapp & Debi Type Design: Tasting of a Square Script | Liron

09:00-12:00 | HALF-DAY WORKSHOPS: MORNING

- Watercolor + Handlettering | Amber Goodvin - Between the Letters: The Business of Being an Independent Type Designer | Silos Dilworth, Matthew Butterick & Jackson Cavenaugh Technographic Wolkshop: Letterpress Printing | Ashley John Pigford & Tricle Treacy

13:30-16:30 | HALF-DAY WORKSHOPS: AFTERNOON

Thursday Evening | KEYNOTE PRESENTATION: Tobias Frere-Jones | Presented by SOTA

## FRIDAY

08:00 | MAIN PROGRAM

08:30 | Continental Breakfast Exhibits & Marketplace Open 08:40 | Opening Remarks: 20th Century Metal Type Foundry Ephemera | Rob Sounders

09:25 | Merchant of Alphabets: 2014 Edition | John Collins

10:30 | The Uppercase M and the Rest of the Gang: Crafting Type at Medium | Marcin Wichory & Dustin Senos 10:50 | Type in 20: Typo + Photo | Mitch Goldstein

11:10 | Codes and Cards: Symbology from Victorian-Era

Calling Cards | Nancy Sharon Collin 11:35 | The Romance of Offset | Mark Simonson

12:15 LLunch Break

10:05 | Coffee Break

14:00 | Designing for Audiences with Low Literacy Skills | Corinne Nakamura-Rybak & Jennifer Messenger-Heilbronner

FRIDAY CONT.

15:05 | Liberation from Mediocrity, or, The Freedom of Paying Bills | Arant Papazian

ira I Te

08:00 | MAIN PROGRAM

10:05 | Coffee Break

10:30 | Wood Type Teamwork: From Analog to Digital and Back Again | Mork Jamro

12:15 | Lunch Break

14:00 | Radical Anecdotes in Search for Solutions | Liron Lawi Turkenich

14:45 | The Power of an Alphabet to Define a Culture | 15:05 | Type at Scale: An Inside Look at Typography at

15:25 | Coffee Break

15:45 | The Sans with Contrast: Seriflessness Across Time |

16:20 | Zapfino Arabic: A Question of Slanted Writing |

## SUNDAY

08:00 | MAIN PROGRAM 08:30 | Continental Breakfast Exhibits & Marketplace Open

09:00 | Opening Remarks

09:10 | Cracking the Code | David Jonathan Ross

09:55 | Problems of Adjacency | John Hudson

10:35 | Cottee Break

10:55 | Müller-Brockmann & Müller-Brockmannesque | berly Elar

Seaл Кіла

12:05 | A Collaborative Reference to Writing Systems (

12:45 | Closing Remarks

14:45 | Typography: A Matter of Life and Death |

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## SCHEDULE CONT.

15:25 | Greek Yogurt & The Melting Pot of Food Packaging

15:45 | Coffee Break 1600 Issues with Devanagari Display

16:20 | Thinking Typographically in Design | Brian Warren

17:05 | SOTA Catalyst Award & Presentation

## SATURDAY

08:30 I Continental Breakfast Exhibits & Marketplace Open

08:40 | Opening Remarks: David + the Machine |

09:25 | The Typography of George Maciunas |

10:50 | Young Swiss Style: Contemporary Swiss Graphic

11:10 [Three Decades of "Cetting Better" ] Dovid Lemon

11:35 | The Look of Sound: Branding & Marketing of New Technology in the American Record Industry, 1888-1967 | Nick Shinn

book I Scott Bom

16:45 | SOTA Typography Award Presentation

11:15 | Octagonal Gothic: A Look at 8-Sided Letterforms |

11:35 | Efficient Web Type, c. 1556 | Kenneth Ormandy

## PRE-CONFERENCE WORKSHOPS

Pre-conference workshops will be held at the Corce College of Art - Design, Pyramid Atlantic Art Center, and the Hyatt Regency Washington. Transportation between workshops and the conference hotal will be provided. Full day we kshops break for lunch 12:00–13:30.

## Writing Type: Exploring Connections Between Calligraphy and Type [ Jim Wasco & Julian Waters

Type originally grew directly out of the hand and the per-Join master lettering designed Julian Waters, and type designed IIII Waters for a full day hand lettering workshop, experiencing styles of caligraphy responsible for molding typeface designs over the centurins. This workshop will provide the fundamentals of lattering and give you that direct connection between hand lettering/caligraphy and type. Whether you are just interested in playing around with enterformers of an overcone to an other more failed the north type. Whether you are just interested in playing around with letterforms, or an experienced type designer, feel the roots of early type flow through your own fingers. Waters will covar chisal nib calligraphic styles including modern versions of simple Blackletter (Courchberg etc. in the north), to Humanist/Norman and Italic Jenson, Aldus etc. in the south) Wasco will focus on spring steel nib Copenplate Calligraphy, the later pointed pervlengraving period, how that "swelled line" affected Reman forms as well as the sloped ones ... and up to contemporary bruek scripts.

Clyphs.app for the Pros | Rainer Erich Scheicheibauer &

Batch-processing, importing VFBs, hinting, using metric keys for spacing, applying custom parameters, and automating tasks through scripting: in this workshop, type design pros can get all their Clyphsapp guisitoris answered. Attendees can pauchase a Clyphsapp license at a discourt price. Some prior experience in type design or font production required. Acquirements: Workshop attendees must bring their own laptops with the following pre-installed software: Mac OS X10.7 or late; the latest wricein of Clyphsapp; a text aditor such as TextMate or Sublime Text.

Devanagari: Simplifying the Complex | Rob Keller &

Experience India's beautiful and complex Devanagari script in this full day vasitehop. Participants will first learn about all about the script's history through tons of inspiring samples before writing, drawing, and creating lettering of their own. The second half of the day will be all digital, focusing on the technical isspect of Indic type dealing and how we can simplify the complicated process of creating Devanagari fonts with Glyphs. Prior experience with Glyphs is helpful but not required. Requirements: Workshop attendees must bring their swin laptops with the following pre-installed softward Mac OS X 10.7 or later; the latest version of Glyphs.app.

Technographic Workshop: Digital Fabrication | Ashiey John Platerd & Tricle Treacy

Participants will create type-high wood blocks with a CNC router for letterpress printing. Participants may bring EPS files of original glyphs/letterforms that they wish to cut into wood with the CNC router, or create something new in the workshop. We are specifically asking participants to consider the form, as letters inherently are, as a representation of a sound. Non-traditional and abstract glyphs are highly recommended. The workshop will begin with an introduction to the process of creating tool parts for the router from EPS files, paying special attention to the material limitations and opportunities that a CNC router bit offers a designer. Type-high blocks created from this workshop will be used in the next day workshop, "for honographic Workshop: Letterpress printing," however participants may take the wood glyphs they made home at the end of the conference.

### Flourishing Rules | Xondra Zamoro

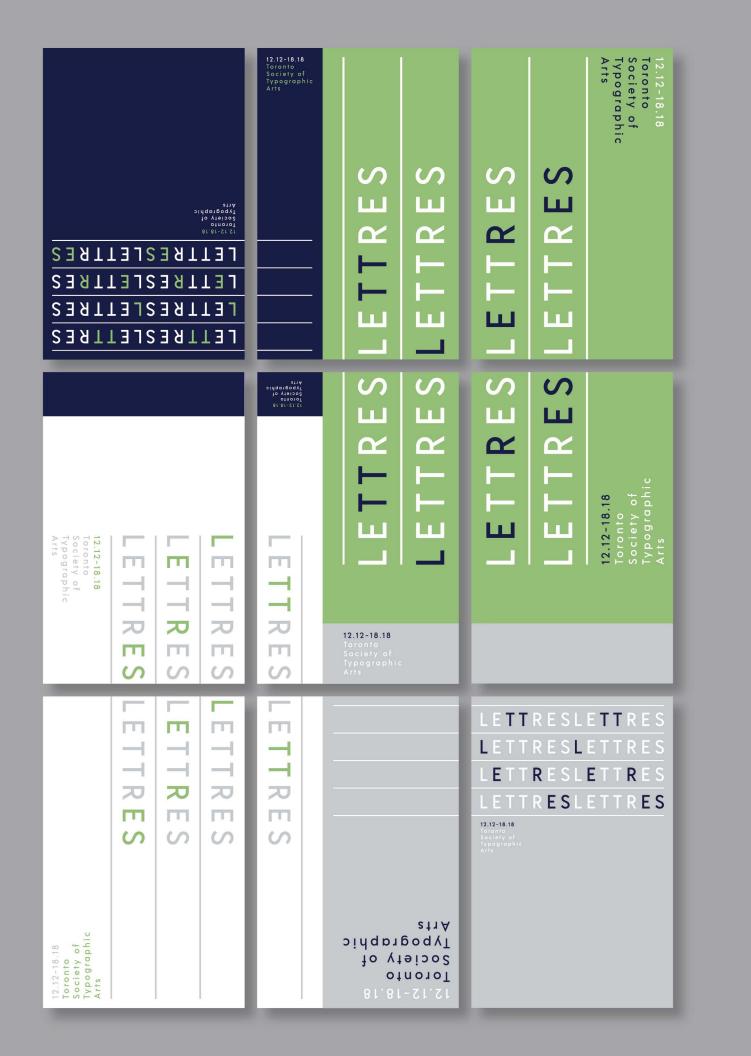
Fascinating and fabulous, flourishing it up is here to stay. After learning a few simple rules, we'll have fun swooping and swelling lines, learning shapes, understanding placement and exercising muscle memory. You'll go home-with a fielio of places that well thrill you and amaze your friends and family. This workshop is for those of all lewils.

Letterpress Poster Sprint & Print | Louren Emeritz &

Quick What's your favorite letter? In this whintwind, hands-on workshop, we'll spiring from the gate, each with one inspirational letterform in mind (ok, or glyph). Then we'll make a flury of ekothes, Next, X-acto kinnes all a blue, we'll get busy cutting amberlich stencis. Then we'll dive into the darkroom and make our own photopolymer plates. On the home stretch, we'll gang the plates up on Boxcar bases, firse up the Vandersoke, and print 2-color posters featuring perspirate latters. At the and of this madcap session, participants will have, manwied at the wonders of handmidde polymer, found our what the heak amberlith is good for, survived 2-color registration, gotten their sweety mits on our Vandercoke, and let with an awarene typographic sourceil Bring your own typographic inspiration, exercised to gand the as is designed to accommodate participants at any level of experience. All materials will be provided through you may bring your fevorite brushes as well.

The Expressive Brush | Stephen Ropp & Debi Sementelli

The pointed brush is one of the most elusive writing tools The painted drawn is one of the most eutrew writing tools in a califorphar's assenal. Harbitering a capacity for a vast array of line quality and style has made this tool a favorite fine at least 25 years. This class will introduce you to a few of the most common lettering brushes and different methods of working with them. We will start using a more traditional structured approach to gain before control and proceed to vorking in a much loose fashion with an emphasis on maxement and rhythm. Various styles will be demonstrated thereoetering.



Posters

This series of 9 posters work both individually and together to advertise the conference. When all 9 are lined up correctly, a new image is created (the same image that appears on the back of the program). This alignment is displayed left. See next page for examples of this series used in an urban landscape.



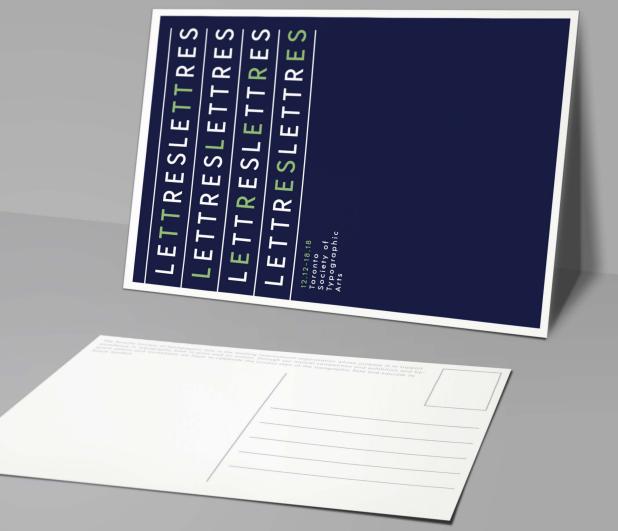
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E WEEKEND OVES ON...

- EVERY MONDAY DEEP-TECH-HOUSE -04-05-15 SUN JAMO I YOSH HOUZER





Lanyards

There are two different lanyards to identify conference attendees. The blue badges with a stripe of green are for professionals while the green badges with a stripe of blue denote students. Both are displayed at left.

Postcard

Complementary postcards are also provided to attendees as part of the conference welcome package. Postcards contain the conference lockup and a description on the back.



Tote Bag

also available for purchase by attendees.

Tote bags displaying the conference lockup are

LETTRESLETTRES About LETTRESLETTRES Schedule LETTRESLETTRES Shop LETTRESLETTRES 12.12-18.18 Toronto Society of Typographic Arts 1 1

Website

The website homepage for the conference is simple, showcasing the conference lockup and providing links to the about page, schedule, online shop, and ticket sales.

# LETTRES