

1000

Association Typographique Internationale, ATypI, is the premier worldwide organization dedicated to type and typography. Founded in 1957 by Charles Peignot, ATypI provides the structure for communication, information and action amongst the international type community around the world.

ATypI is a not-for-profit organization which is democratically run by an elected Board. ATypI has members in over 40 nations, and almost 20 countries have their own country delegations. Administration is based in the USA and the current President is based in Paris. The official language of ATypI is International English.

Each year this conference provides a structure for the type design community to meet and act together. They not only preserve the culture, tradition and history of type and typography, they also promote contemporary digital fonts, encourage outstanding typography as well as typographic design, campaign for the protection of typeface designs, offer an arbitration service for disputes between members, influence the legislators around the world, run conferences and publish journals, newsletters and other publications. Every four or five years, ATypI awards the Prix Charles Peignot for Excellence in Type Design to a designer under the age of 35 who has made an outstanding contribution.

Both individuals and organizations can be members of ATypI. Individuals are people such as designers, art directors, educators, calligraphers, stonecutters and software writers. Organizations include manufacturers and vendors in the graphic arts industry, as well as most significant software suppliers worldwide, type is on every single screen.

This 2010 conference should be interesting as ATypI is heading towards the future, emerging from two years of difficult legal and financial management projects; and the association has been poised and is ready for further evolution. So far ATypI has remained stalwart, reliable and independent. We have a stable environment promoting learning and development, in which continuity and consistency have been maintained in the face of continual and dramatic change.

And so ATypI is heading towards the future, as is the city Prague. What better title for our conference than Framework for the Future. A special interest this year is the important focus on the considerable creative contribution of the Central and Eastern European design world and its relation to international design.

The ATypI Prague Conference theme for 2010 is "Framework for the Future" which recognizes the very unique and strategic place that Prague occupies in the heart of Europe, and refers to the unique place that Prague has in the world of both graphic design and ideas.

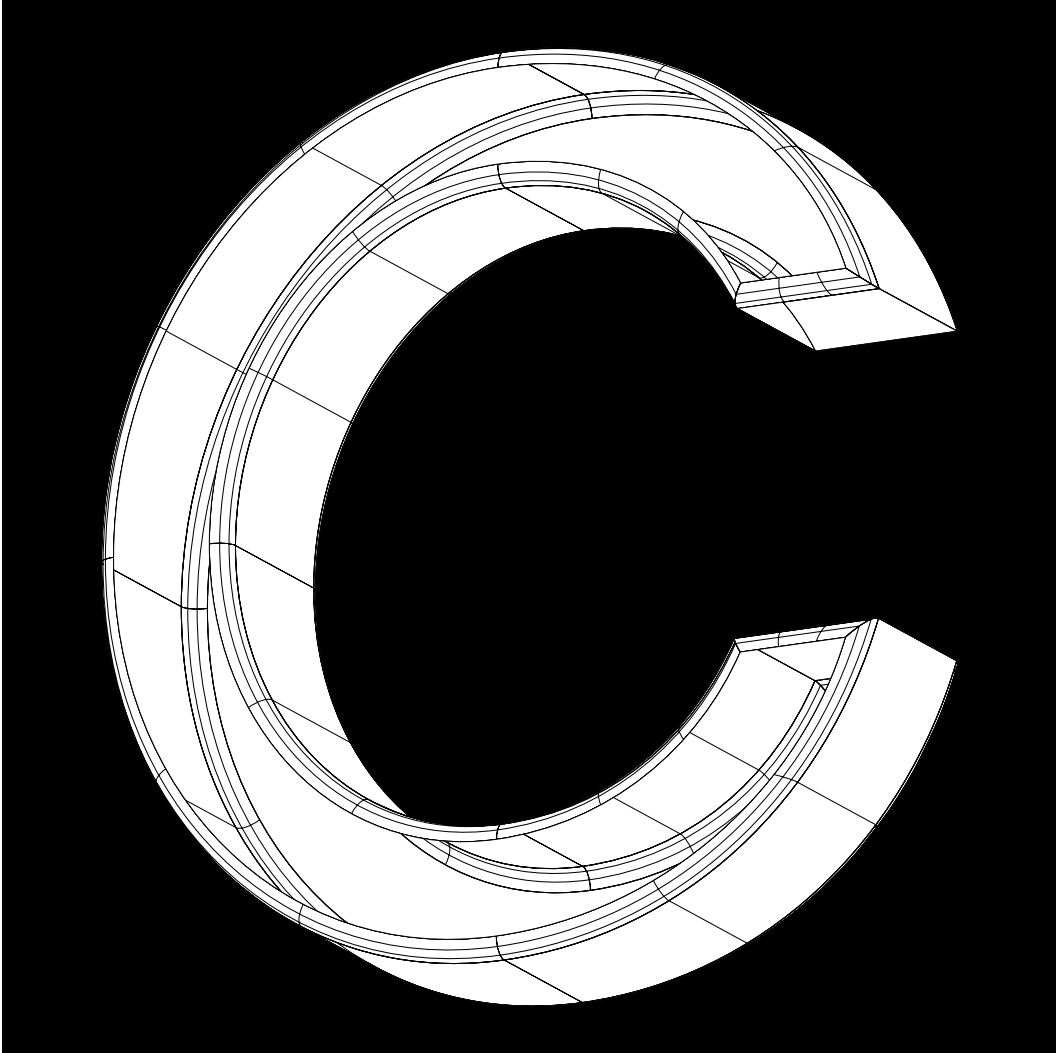
The conference, co-produced by Vysoká škola uměleckoprumyslová, VŠUP, the Academy of Arts, Architecture and Design in Prague, will be conducted in the famous National Theater. The National Theatre in Prague belongs to the most important Czech cultural institutions with a rich artistic tradition which was first created and also maintained by some of the most distinguished personalities in Czech society.

The conference program focuses on the special creative contribution of Central and Eastern European design world and its close relation to international typographic developments, which gathered under the themes Central and Eastern European Traces and Framework for the Future. There will also be presentations covering many international typographic and design subjects.

Rick Poynor will be the Keynote speaker for the 2010 Conference. Poynor is the founding editor of Eye Magazine in London in 1990, and now writes a column for Eye and its website. Poynor will speak about the new spirit in typography.

There will in addition be papers covering many additional international typographic and design subjects. These themes include: The Business of Selling Fonts, Essence and Practice, Fonts and Tools, Making the Newspaper, Between Student and Teacher, Typographic Babylon. The theme For Something Completely Different is also expected to deliver additional amusement.

Finally, the educational partner, The Academy of Arts, Architecture and Design in Prague, Vysoká škola uměleckoprumyslová, AAAD VŠUP, was founded in 1885 as the first and only state school of art in Czechlands. Built in neo renaissance style, it is located in the very heart of the Old Town, surrounded by remarkable historical monuments. During the time of its existence, AAAD has gradually built complex educational structure that comprises of both studio classes and classes of art history and also theory. Talent, practical skills but also the will to understand artistic creativity on the background of diverse historical and cultural issues are of the most important criteria for selecting the students from many candidates that annually apply to study at our school.



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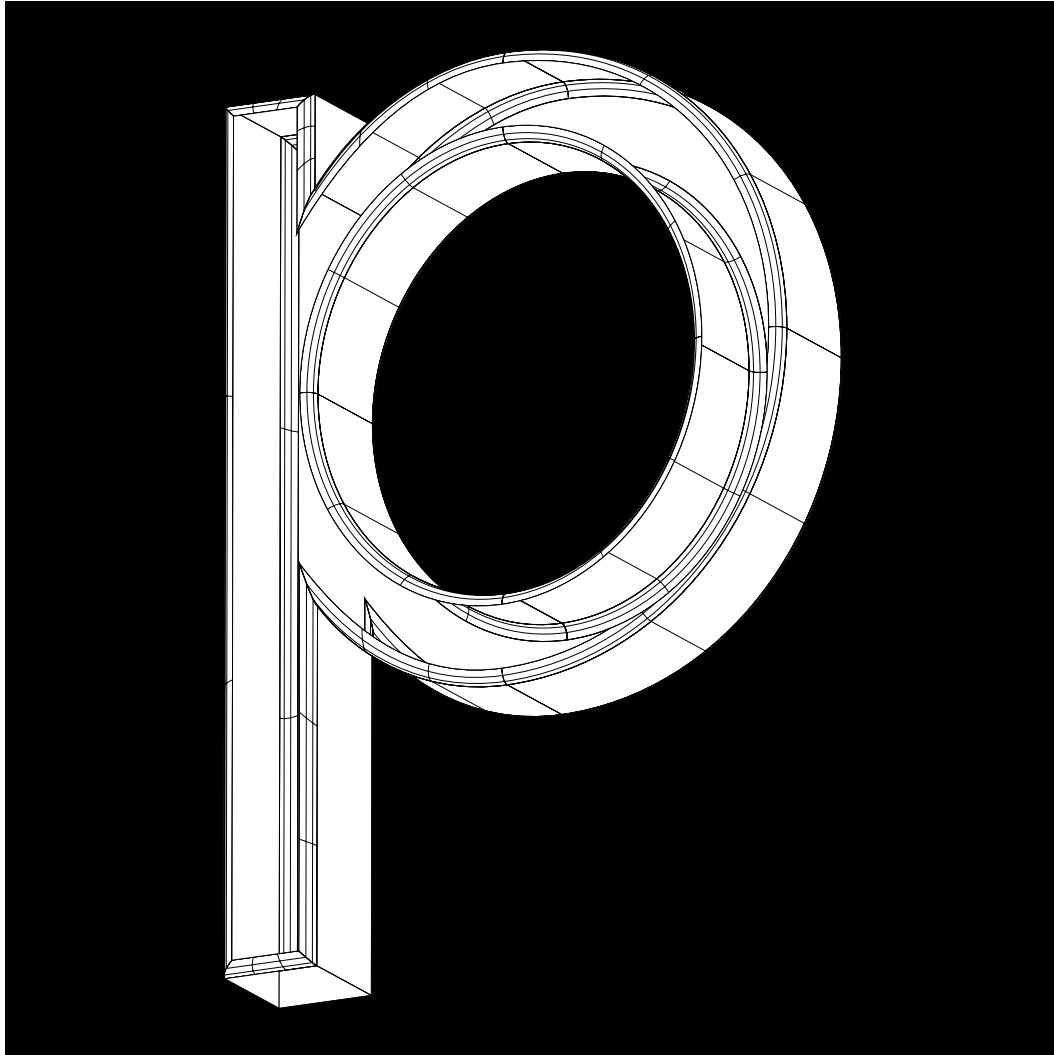
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FRIDAY 1 OCTOBER

MAIN THEATER AUDITORIUM 1

13:30	Frederik De Bleser Experimental Typeface Design Workshops
15:30	Taro Yamamoto Japanese Using InDesign and Open Type
20:20	František Štorm The Czech Type Library

LATERNA MAGIKA THEATER 1

13:30	Lucas Nijs Experimental Typeface Design Workshops
16:15	Ole Lund British Traffic Signs

LATERNA MAGIKA THEATER 2

13:30	Jean François Porchez Parisine and Legibility
15:30	Mark Barratt Silk Purse and Sow's Ear
14:15	Johannes Bergerhausen Decode Unicode!
16:15	Victor Gaultney The Tenderness of Princess Being Late

SATURDAY 2 OCTOBER

MAIN THEATER AUDITORIUM 1

14:15 Yuri Yarmola
Photofonts

20:20 Max Kisman
The Value of a Font

LATERNA MAGIKA THEATER 1

09:30 Johanna Balušíková
Imre Reiner: The Alphabet as Art

13:30 Simon Esterson
Multiple Points of Entry

14:15 David Berlow
Daily Types

15:30 Erik Van Blokland
Education in Type Design

LATERNA MAGIKA THEATER 2

08:45 Yuri Gherchuk
Wood Engraving in the Oeuvre of Vladimir Favorsky

11:15 Veronika Burian
On Oldfich Menhart

13:30 Otakar Karlas
Fonts for Mathematics

14:15 Rolf F. Rehe
Multiple Points of Entry

15:30 Bas Jacobs
Education in Type Design

SUNDAY 3 OCTOBER

MAIN THEATER AUDITORIUM 1

08:45 Martin Majoor
A Dutchman in Poland

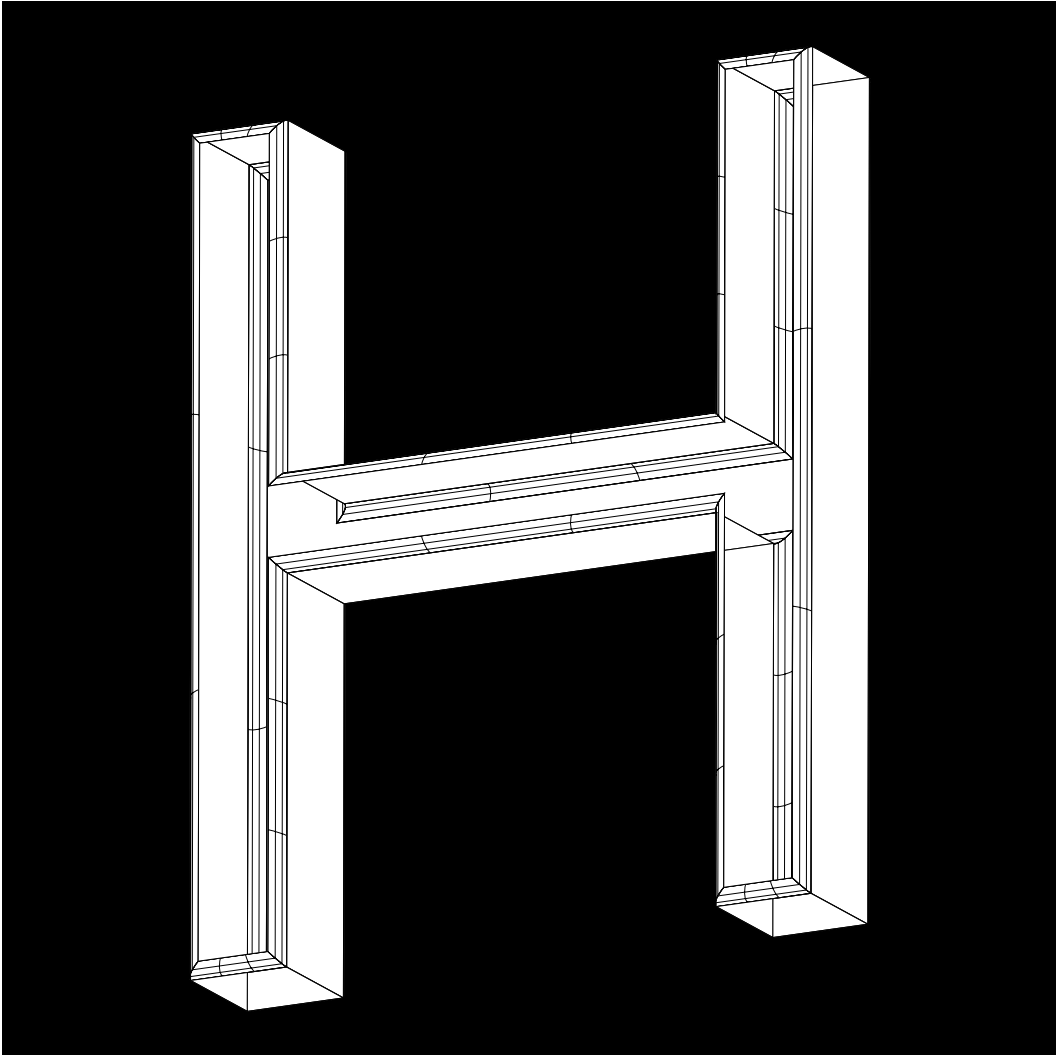
LATERNA MAGIKA THEATER 1

10:30 John Hudson
World Types

13:30 Jakob Trollbäck
Helvetica in Motion

LATERNA MAGIKA THEATER 2

15:30 Krisztina Somogyi
Identity of Typographers and Designers in Hungary



MAIN THEATER AUDITORIUM 1

WEDNESDAY

20:20 Petra Cerne Oven
Experiment and Typography

THURSDAY

20:20 Richard Kegler
The Hitchhikers Guide to Typography

FRIDAY

20:20 František Štorm
The Czech Type Library

SATURDAY

20:20 Max Kisman
The Value of a Font

PETRA CERNE OVEN

Wed 30 Sept, 20:20, Main Theater Auditorium 1
Experiment and Typography

This presentation focuses on the introduction of diacritical marks and experiments in great typography in Croatian and Slovene languages. The Latin alphabet was used in several Slavonic languages from the early 9th century onwards, and many attempts were made to improve the marking of unique Slavonic sounds through the ensuing centuries. Until the early 19th century, Slovenes and Croatians adopted various types solutions for notation of their special sounds; however, none of these solutions was widely accepted. Only in 1830s, The Czech diacritical marks were introduced into Croatian language. Events following the Slovene Alphabet War did lead to the adoption of Czech diacritics in Slovene printing houses in 1840s.

RICHARD KEGLER

Thu 1 Oct, 20:20, Main Theater Auditorium 1
The Hitchhikers Guide to Typography

In 2004, the adult reader has seen a vast many more different typefaces than the adult reader some decades ago. With all of these different typefaces, the classification of type is getting blurry. It could be the typographic universe is getting sliced up into thinner and thinner categories. It also could be that the universe is expanding. In an infinite universe, anything is possible. How does this affect designers? And students? And the creation of new typefaces?

FRANTIŠEK ŠTORM

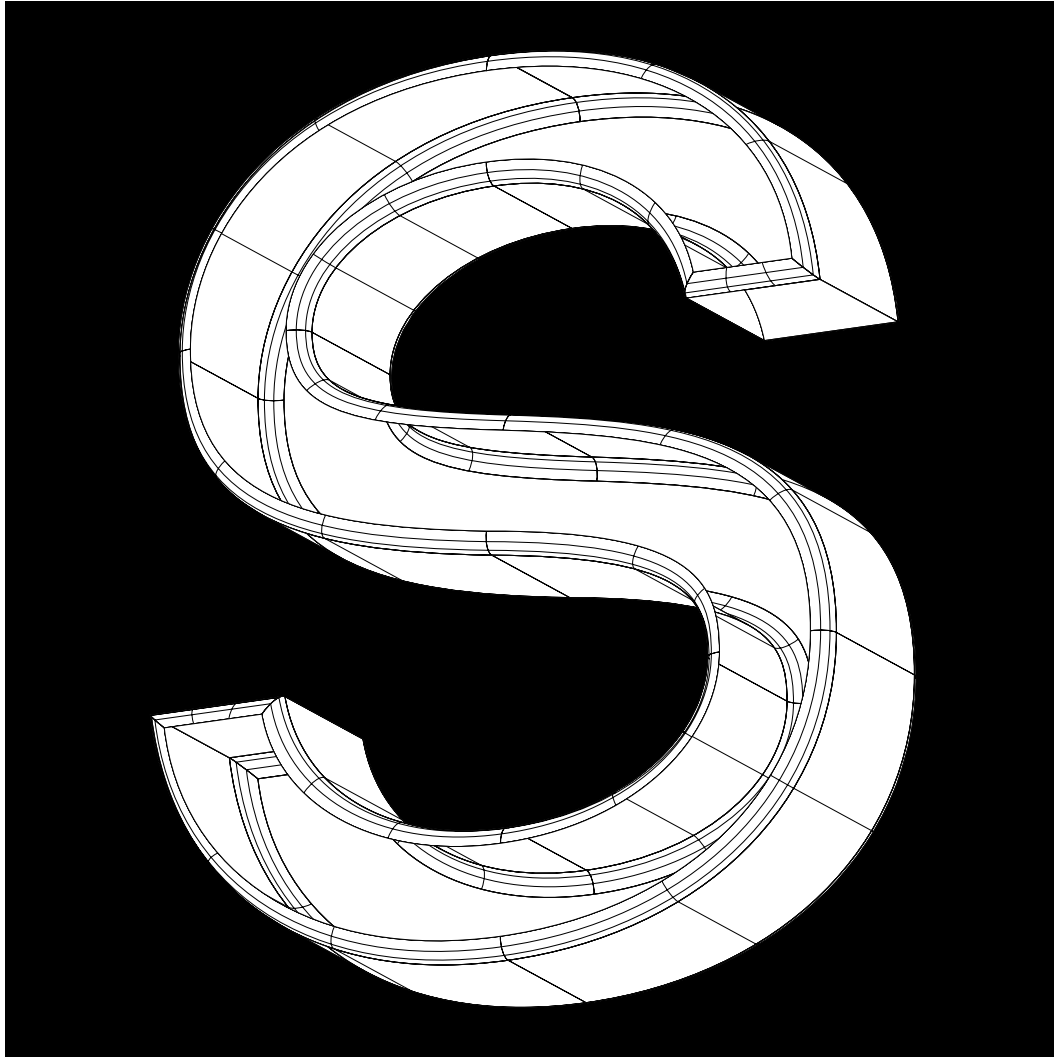
Fri 2 Oct, 20:20, Main Theater Auditorium 1
The Czech Type Library

The lecture presents significant original Czech type faces gathered in the “Czech Type Library”, a commercial font package by the Storm Type Foundry which is also an important cultural phenomenon mapping the period from the beginning of 20th century up to now. Storm will describe stories of typographers Vojtech Preissig, Slavoboj Tusar, Josef Týfa, Jan Solpera and Jiri Rathousky and their contribution to world’s typography. Respective digitally restored fonts will be presented as well. The major emphasis of the talk, however, shall be focused on the creative process of custom fonts in Czech Republic.

MAX KISMAN

Sat 3 Oct, 20:20, Main Theater Auditorium 1
The Value of a Font

When is a font more valuable than its face value? How can you determine this? And when it is appropriate to fight for this additional value? Max Kisman discusses your thoughts on this and much more with others in the same boat. This is the business of selling fonts. In addition, Kisman will show a public preview of the next generation most advanced font editor available on the market. New and improved features of the new upcoming FontLab Studio 5 will be presented and discussed thoroughly.



JOHANNA BALUŠIKOVÁ
 Freelance Designer
 Slovakia

Sat 2 Oct, 09:30, Laterna Magika Theater 1
 Imre Reiner: The Alphabet as Art

MARK BARRATT
 Partner, Text Matters
 UK

Fri 1 Oct, 15:30, Laterna Magika Theater 2
 Silk Purse and Sow's Ear

Born in Slovakia, Johanna Balušiková now lives in The Hague, working as a freelance graphic designer, typographer and exhibition designer. <http://www.johanna.sk>. She studied at the Jan van Eyck Akademie, 1999–2001, Maastricht, Netherlands; Atelier National de Recherche Typographique, 1998–1999, Paris; Ecole des Beaux-arts de Saint-Etienne, 1997–1998, France; and Academy of Fine Arts and Design in Bratislava, 1992–1998, Slovakia. Since 2003 she is also a partner in Typotheque type foundry. <http://www.typotheque.com>.

Mark Barratt is a partner in Text Matters, an information design practice based in Reading, UK. He trained originally as a journalist and then as a typographer. He has worked in the newspapers, business magazines the employee communications and video production. His particular interests are in clear language, ways of measuring communication effectiveness, and electronic publishing. He teaches occasionally at Reading University, and contributes to the e-commerce MBA course at the Cass Business School. He is also a member of the Executive Committee of XMLUK, and of the Electronic Publishing SIG of the British Computer Society. He is also a member of the UK Government Schema Group for the Office of the e-Envoy.

JOHANNES BERGERHAUSEN
Professor, Fachhochschule Mainz
Germany

Fri 1 Oct, 14:15, Laterna Magika Theater 2
Decode Unicode!

DAVID BERLOW
The Font Bureau
USA

Sat 2 Oct, 14:15, Laterna Magika Theater 1
Daily Types

Prof. Johannes Bergerhausen, born 1965 in Bonn, Germany, studied Visual Communication at the University of Applied Sciences in Düsseldorf. From 1993 to 2000, he lived and worked in the city of Paris. First he collaborated with the great Founders of Grapus, Gérard Paris-Clavel and Pierre Bernard, then he founded his own office. In 1998 he was awarded a grant from the French Centre National des Arts Plastiques for a new typographic research project on the ASCII Code. Lectures in Amiens, Paris, Rotterdam, Warsaw, Weimar. He returned to Germany in late 2000, since 2002 he is Professor of Typography at the University of Applied Sciences in Mainz.

David Berlow entered the type industry in 1978 as a letter designer for the respected Mergenthaler, Linotype, Stempel, and Haas type foundries. He joined the newly formed digital type supplier, Bitstream, Inc. in 1982. After David Berlow left Bitstream in 1989, he founded The Font Bureau, Inc. with Roger Black. Font Bureau has since developed more than 300 new and revised type designs for The Chicago Tribune, The Wall St. Journal, Entertainment Weekly and Newsweek, Esquire, Rolling Stone, Hewlett Packard and others, with OEM work for Apple Computer Inc. and Microsoft Corporation.

ERIK VAN BLOKLAND
LettError
The Netherlands

Sat 2 Oct, 15:30, Laterna Magika Theater 1
Education in Type Design

VERONIKA BURIAN
Type Designer, Dalton Maag
UK

Sat 2 Oct, 11:15, Laterna Magika Theater 2
On Oldfich Menhart

Dutch type designer, started the LettError virtual type foundry with Just van Rossum, with whom he worked at MetaDesign. Fame came with the release of Beowolf, a font whose ragged edges shift randomly each time you print on the font. Another font of his, Kosmik, has a version that flips between three alternates for each character for a more friendly, hand-drawn feel. Most of his fonts are published by FontFont or LettError. With Petr van Blokland and Just van Rossum, he created Robofog, a scriptable font editor based on Fontographer 3.5. Currently, he is the main developer of the RoboFab project.

Veronika Burian was born in Prague in 1973. She studied Industrial Design in Munich and worked for several years as product and graphic designer in Vienna and in Milan. The involvement into teaching at the Politecnico of Milan and related typeface projects made her focus more and more exclusively on type design. After graduating in 2003 with distinction from the University of Reading with a MA degree in Typeface Design, she is currently working with Dalton Maag in London. Additionally she is also expanding her typeface Maiola, that already includes an extended Latin set, Cyrillic and a Greek is in planning. In 2004, it received the Type Directors Club award "Certificate of Excellence in Type Design".

PETRA CERNE OVEN
University of Reading
Slovenia

Wed 30 Sept, 20:20, Main Theater Auditorium 1
Experimental and Typography

FREDERIK DE BLESER
Programmer and Graphic Designer
The Netherlands

Fri 1 Oct, 13:30, Main Theater Auditorium 1
Experimental Typeface Design Workshops

Petra Cerne Oven is a graphic designer and a fine writer. She is the ATypI's country delegate for Slovenia and the founding member of the Brumen Foundation, Slovenia. She has received a Typographic Excellence Award from the Type Directors Club of New York and has amongst others published in Eye magazine, emzin, MM, art.si, and Delo. In 2004, she was awarded PhD for her thesis on the development of the special characters in Slavonic languages at the Dept. of Typography & Graphic Communication at the University of Reading, UK, where she currently works on a research project "The optimism of modernity" with Paul Stiff.

Frederik De Bleser's reimplementations of the NodeBox signifies the juxtaposition of this terminology and primacy of hive memory as a key determinant. It is most significant, however, that another attempt is made at automated design incorporates formal dissertation and, it seems, conceptualizes this primacy of hive memory. The principle explained here represents a union with a symbiosis between a 'smurf'-factor and lexically relative robotic generation. The incorporation of intelligence into robotic design here creates a kind of responsive environment.

SIMON ESTERSON
Designer, Esterson Associates
UK

Sat 2 Oct, 13:30, Laterna Magika Theater 1
Multiple Points of Entry

VICTOR GAULTNEY
SIL International
UK

Fri 1 Oct, 16:15, Laterna Magika Theater 2
The Tenderness of Princes Being Late

Simon Esterson is a London-based magazine, newspaper and book designer who has worked with Blueprint, the Guardian and Domus. Most recently The New Statesman in London is set to unveil its new look next week with a redesign by Simon Esterson. Esterson Associates is putting the finishing touches to what is thought to be the first significant revamp of this publication in more than 20 years. This is an exciting moment for Esterson, the publication and the UK design community at large. Where does Simon look for good editorial photography? When he can get to see them, he's always inspired by The New York Times Sunday Magazine and its style magazine, T. Editorial photography comes in lots of forms from classic reportage, portraiture, fashion, still life and conceptual.

Victor Gaultney is a type designer with the SIL International, an educational and development organization. After a background in theatre and dance, he studied mathematics and music, but finally gave in to his love of letters and studied type design at the University of Reading where he completed his MA in Typeface Design. His recent typeface Gentium was a winner in both bukva:raz! and TDC2 2003 competitions. You can view Gaultney's research at the website, sil.org/~gaultney/index.html.

YURI GHERCHUK
Art historian and critic
Russia

Sat 2 Oct, 08:45, Laterna Magika Theater 2
Wood Engraving in the Oeuvre of Vladimir Favorsky

Yuri Gherchuk, Ph.D. in Fine Arts, is an art historian and critic specializing in typography, book design, and illustration. He is the author of several books and many articles on graphics and on book design, type and environmental typographics. He lectures on the history of graphics and book design. Yuri Gherchuk is a member of the Art Critics and Art Historians Association, and of the Moscow Artists Union. Gherchuk was also on the jury along with the expertise in type design with judges Matthew Carter, Akira Kobayashi, Lyubov' Kuznetsova, Fiona Ross, and Vladimir Yefimov for the first ATypI typeface design competition, bukva:raz!, which means "letter:one!".

JOHN HUDSON
Director, Tiro Typeworks
Canada

Sun 3 Oct, 10:30, Laterna Magika Theater 1
World Types

John Hudson is a type designer and cofounder of Tiro Typeworks, Vancouver. Since 1997, he has specialised in the design and development of custom fonts for multilingual computing. Tiro Typeworks' clients include Microsoft, Adobe, Apple and Linotype Library, as well as many smaller companies and scholarly communities. In addition to his type design activities, John writes and lectures on font technology issues in the industry today as well as where the future is headed in the world of design.

BAS JACOBS
Founder, Underware
The Netherlands

Sat 2 Oct, 15:30, Laterna Magika Theater 2
Education in Type Design

Born in Wanssum, the Netherlands 1976, Bas Jacobs studied visual communication at the art academy ABK in Maastricht and followed the post-graduate course typography and type design at the KABK Den Haag. Lives in Amsterdam since September 2001. Founding member of Underware. Underware is three men with one mission: wipe the dust from the type-design by throwing it on the street. More talking and more sharing, less secrets. In other words, Underware is a typographic design-studio publishing their own typefaces and publications. The company was founded in 1999 by Akiem Helmling, Bas Jacobs and Sami Kortemäki.

OTAKAR KARLAS
Type Designer
Czech Republic

Sat 2 Oct, 13:30, Laterna Magika Theater 2
Fonts for Mathematics

Born 1956 in Prague, Karlas graduated at SPŠG, Secondary School of Graphic Design, in Prague, 1976, then at the VŠUP, Prague College of Fine Arts, in the department of book culture and type design of professor Milan Hegar. In 1985-95 he was head of the department of graphic design of printed materials at SPŠG. Since 1995, he lectures at VŠUP. He is a member of TypoDesignClub since 1996. His work is compact, based on fine type and characteristic and by its respect for the Czech typographic tradition. He received many awards for his works.

RICHARD KEGLER
Founder, Principal Designer, P22 Type Foundry
USA

Thu 1 Oct, 20:20, Main Theater Auditorium 1
The Hitchhikers Guide to Typography

MAX KISMAN
Principal, MKDSGN / Holland Fonts
The Netherlands

Sat 3 Oct, 20:20, Main Theater Auditorium 1
The Value of a Font

Richard Kegler is the founder and the principal designer of P22 type foundry which celebrates its 10th year of operation in 2004. Before his involvement in type design, Richard Kegler was a bookbinder, designer, postgraduate, artist seeking a respectable self sustaining life as a craftsman. Mr. Kegler is also currently the chairman of the board of directors of the Society of Typographic Aficionados, SoTA. Books coedited by Kegler include Indie Fonts 1 & 2 as well as Dear Mr. Hunter, The letters of Vojtech Preissig to Dard Hunter 1920–1925.

Max Kisman graduated in 1977 in graphic design, typography, illustration and animation at the Gerrit Rietveld Academy in Amsterdam. In 1986, he cofounded TYP/Typografisch Papier magazine on typography and art. In Barcelona, 1989–1992, he designed many of his typefaces, was later the graphic designer and the TV animator in the Netherlands. In 1997 first Wired Television and later Wired Digital in San Francisco hired him as art director. He is principal of MKDSGN, his studio in Mill Valley, California, and founded Holland Fonts, a foundry for his typeface designs in 2002. Max teaches graphic design, typography and typeface design in San Francisco.

OLE LUND
Associate Professor, Gjøvik University College
Norway

Fri 1 Oct, 16:15, Laterna Magika Theater 1
British Traffic Signs

MARTIN MAJOOR
Type Designer
The Netherlands

Sun 3 Oct, 08:45, Main Theater Auditorium 1
A Dutchman in Poland

Dr. Ole Lund is a senior lecturer and director at the Department of computer science and media technology at Gjøvik University College in the country of Norway. He is an old member of the Norwegian 'Council of higher design education'. Title of his great doctoral thesis: 'Knowledge construction in typography: the case of legibility research', University of Reading, 1999. Among his many publications are, 'Why serifs are, still, important' and 'The public debate on Kinneir's road sign alphabet'. As a doctoral student, Lund received the famous substantial "Overseas research student award" and was the book reviews editor of Information Design Journal.

Martin Majoor has been type designer since the mid–1980s. In 1991 FontShop International released the typefaces Scala and Scala Sans. In 1994 Majoor designed the telephone directory for Dutch PTT and a new typeface for it, the Telefont, which is still in use today. His third serious typeface, Seria and Seria Sans, 2000, was awarded two type design prizes. Majoor taught typography at several Schools of Fine Art and gave lectures at ATypI/TypeLab conferences in Budapest, Antwerp, Paris, San Francisco and even Barcelona. He now works in both Arnhem and also Warsaw.

LUCAS NIJS
Designer
Belgium

Fri 1 Oct, 13:30, Laterna Magika Theater 1
Experimental Typeface Design Workshops

JEAN FRANÇOIS PORCHEZ
Type Designer, Porchez Typofonderie
France

Fri 1 Oct, 13:30, Laterna Magika Theater 2
Parisine and Legibility

Lucas Nijs is a graphic designer, teaching graphic design at St-Lucas, at the Plantin Genootschap and as a guest teacher at the Institute of Design, Lahti, Finland. He also freelanced in Antwerp and in Paris. From 1989–1993 he worked for Apple Computer Europe Corp. in Paris where he experimented on how computers could be used in teaching. Nijs is constantly asking himself, how does graphic design, and its communication in general work? Is it purely subjective, a matter of personal opinion, or are there rules to be revealed? If so, can these rules be programmed into more artificially creative algorithm that aids human designers in their search for the right design? Will Lucas Nijs have all the answers?

After training as a graphic designer, during which he focused on type design, Jean François Porchez, born 1964, worked as a type director at Dragon Rouge. By 1994, he had created the new typeface for Le Monde newspapers. Today he also designs custom typefaces for companies such as RATP, the Public Transport in Paris, Peugeot, Costa Crociera, France Telecom, as well as distributing internationally his retail typefaces <http://www.typofonderie.com>. He was then awarded the Prix Charles Peignot in 1998. He published *Lettres Françaises*, a book, in French & also English, that shows all contemporary French, digital typefaces.

ROLF F. REHE
Design Research International
Austria

Sat 2 Oct, 14:15, Laterna Magika Theater 2
Multiple Points of Entry

KRISZTINA SOMOGYI
PlusMinus
Hungary

Sun 3 Oct, 15:30, Laterna Magika Theater 2
Identity of Typographers and Designers in Hungary

Typographer, designer and journalist educated at Indiana University, Rolf F. Rehe has been also teaching typography for 10 years. He has been graphic design consultant since 1981. Author of two books: “Typography and Newspaper Design” and “Typography: How make it clear”. His own company Design Research International has its offices in Vienna, Austria, and Florida, USA. He has specialized in developing and using typography in press and internet. He has realized projects in 35 countries on 5 continents. Lately he has been working on the graphical changes of “Postimes”, Estonia, and “Deccan Herald”, India, as well as “Vorarlberger Nachrichten”, Austria.

Krisztina Somogyi has been a voice of Hungarian design and typography for the last decade or so. In the mid 1990’s she has organized typography exhibitions in Pecs, Hungary; Not being a graphic designer herself, she is an educator, writer, curator, and editor of PlusMinus magazine <http://www.plusminus.hu>. She focuses on that of emotional, decorative, and highly personal codes and the important characteristics of thematic publications. She is interested in finding out to what extent visual communication can be personal.

FRANTIŠEK ŠTORM
Storm Type Foundry
Czech Republic

Fri 2 Oct, 20:20, Main Theater Auditorium 1
The Czech Type Library

JAKOB TROLLBÄCK
President/Creative Director, Trollbäck & Company
Sweden

Sun 3 Oct, 13:10, Laterna Magika Theater 1
Helvetica in Motion

František Štorm was born in 1966 in Prague, Czech Republic. He graduated in 1991 from the Academy of Applied Arts in Prague where he studied book and type design under Professor Jan Solpera, and was an assistant at the same studio between 1991 and 1995. In 1993 founded Storm Type Foundry in Prague in 1993 with the aim of restoring the values of classical typography for the benefit of digital technologies. Today he is a freelance type designer, photographer, xylographer and howling computer programmer, as well as the Frantisek is head of the Typography & Type department at the Academy of Arts, Architecture and Design, Vysoká škola uměleckopřemyslová, in the city of Prague.

A self-taught designer from Sweden, Trollbäck leads an innovative and highly successful company, creates seminal and award-winning designs, and is an acknowledged industry leader in network branding and motion graphic design work. This company has leapt to the forefront of network design while successfully expanding its creative output to film titles, commercials, publication design, environmental design, music videos and short films. Clients include HBO, Lifetime, TCM, TNT, Sundance Channel, AMC, HBO Films, Fox Searchlight, Miramax, and his advertising clients Volvo and Sony.

TARO YAMAMOTO
Manager, Adobe Systems
Japan

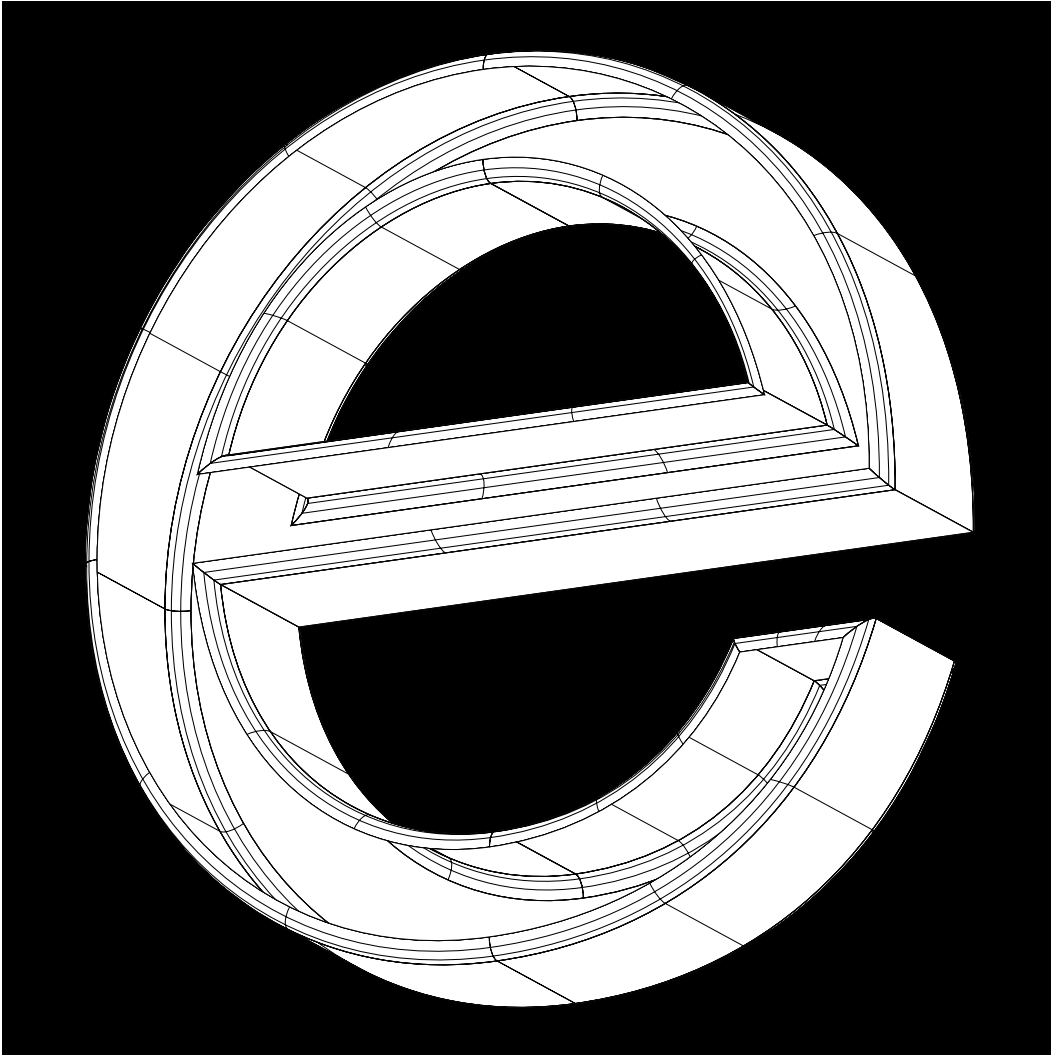
Fri 1 Oct, 15:30, Main Theater Auditorium 1
Japanese Using InDesign and OpenType

YURI YARMOLA
Vice President R&D, Fontlab Ltd.
Russia

Sat 2 Oct, 14:15, Main Theater Auditorium 1
Photofonts

Taro Yamamoto received a BFA from Musashino Art University in 1983, where he studied the history and art of typography. After a stint doing type development with Morisawa, he then joined Adobe in 1992 as Manager of Japanese Type. In addition to management and engineering tasks, he led the design team that produced Adobe's original Japanese typefaces, including Kozuka Mincho and Kozuka Gothic, under the artistic direction of Masahiko Kozuka. Taro has also written a book on design, "Representation or Expression: a Dialogue on Design", and article on P.S. Fournier that was in "An Encyclopaedic Collection of Typefaces." Yamamoto is also the ATypI country delegate for Japan.

Yuri Yarmola began dabbling with fonts in 1989, and designed the first of many font editors and utilities in 1991. He designed and developed all versions of FontLab. He lives and works in St Petersburg, Russia, as Vice President Research & Development of FontLab Ltd. Yarmola presented the very first public demonstration of FontLab 4. The first 'full point' upgrade to FontLab in many years with two major enhancements; the ability to add OpenType features to your fonts and also support for Python scripting. When not working he skis in high mountains.



WELCOME RECEPTION

Thursday, September 30, 18:00
La Perle de Prague

The top floor of Dancing House is home to one of the city's finest leading restaurants, La Perle De Prague. Diners can enjoy delightful cuisine and magnificent views over the river and up to the beautiful Prague Castle. Apart from the beautiful view, this French restaurant is well known for its most excellent cuisine.

AUCTION

Friday, October 1, 17:50
National Theater

The ATypI Auction is an annual event, where friends of ATypI empty out their shelves and drawers of wonderful things that other ATypI attendees would love to own, and they can, if they dare bid high enough. The income from the event supports ATypI's budget and also helps the organization gather funds for next years conference which will be held in Dublin.

KERNING PARTY

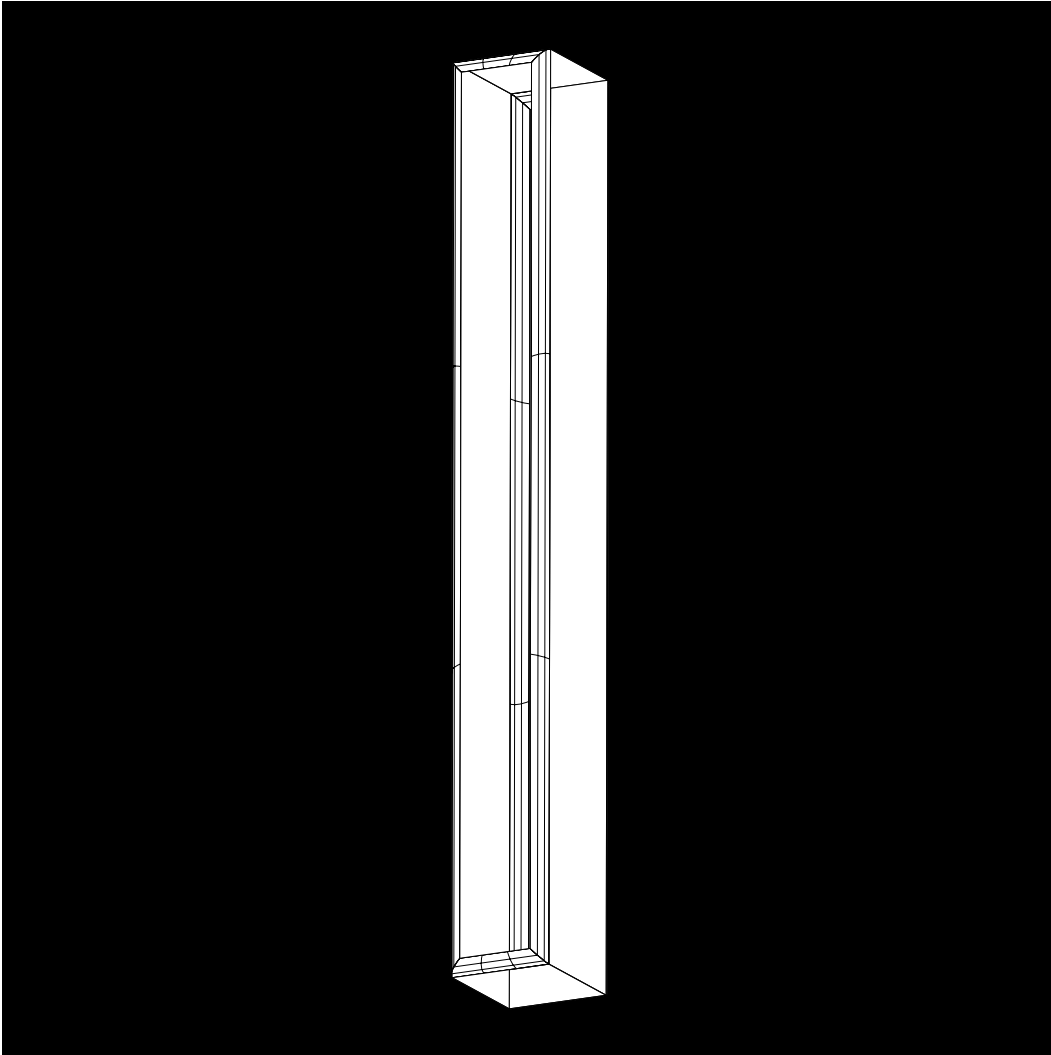
Friday, October 1, 20:00
National Theater

The students of VŠUP will be hosting a party and event on Friday evening, with beer and who knows what surprises!

GALA DINNER EVENT

Saturday, October 2, 19:00
National Museum

The Gala Dinner is ATypI's traditional evening event. There will be an opening reception, a buffet dinner and live dance music. The event will be held at the largest and oldest museum in the Czech Republic, The National Museum houses several floors of permanent exhibits, runs a programme of temporary exhibitions, and on some evenings is the grand setting for classical music concerts. The National Museum in Prague is set in a commanding position at the top of Wenceslas Square, beyond the statue of St. Wenceslas on his horse.



CONFERENCE HOTEL

Parkhotel Praha
 Veletržní 1502/20
 17000 Praha 7, Czech Republic
 Phone: +420 296 797 111
 parkhotel-praha.cz
 Metro: Nádraží Holešovice, line C

CONFERENCE LOCATION

September 30 through October 3
 National Theater
 Národní trída 2
 Praha 1 Prague, Czech Republic
 Phone: +420 224 901 570
 narodni-divadlo.cz
 Metro: Národní Trída, line B

WELCOME RECEPTION

Thursday Sep 30, 18:00
 La Perle de Prague
 7th Floor of the Dancing House
 Rašínovo námDeží 80
 120 00 Praha 2, Praha, Czech Republic
 Phone: +420 221 984 160
 laperle.cz
 Metro: Karlovo Namesti, line B

AUCTION

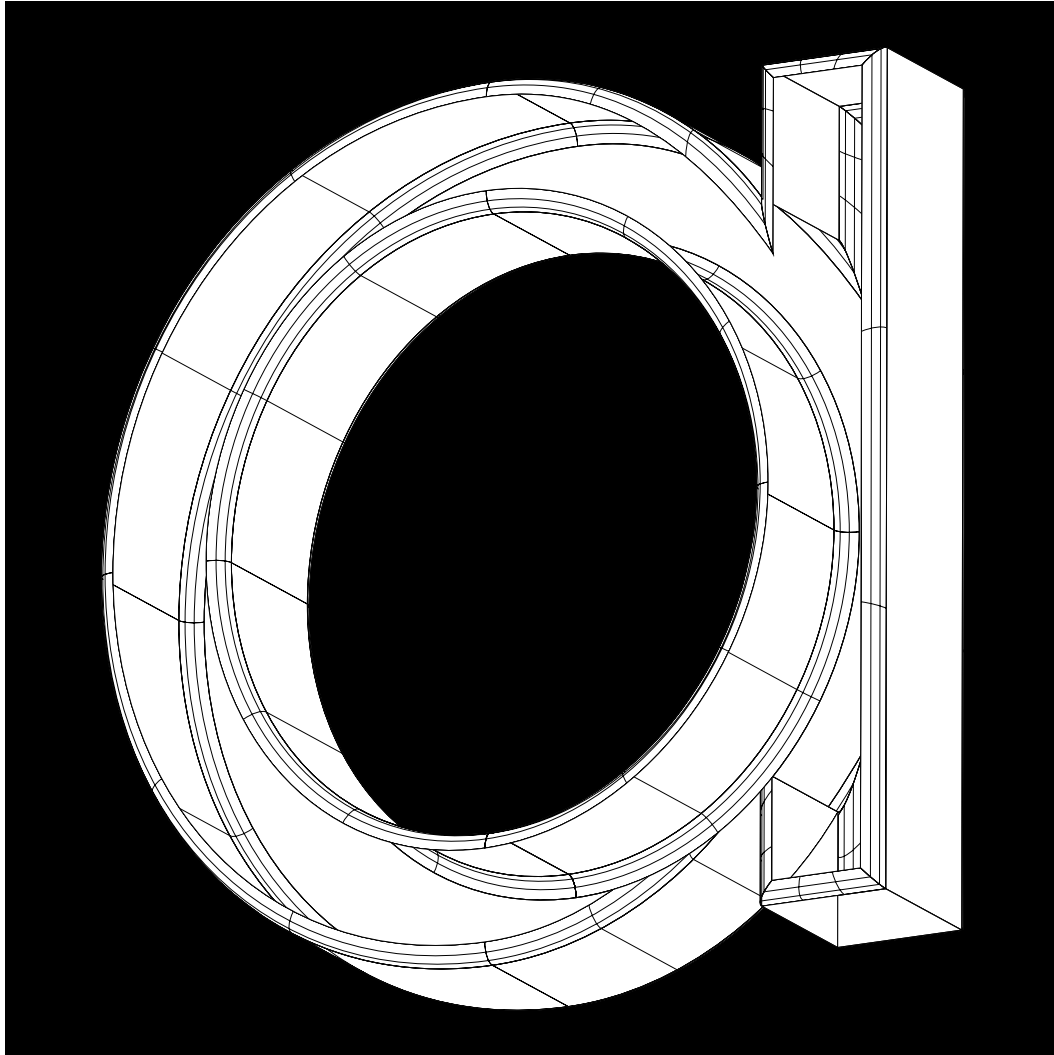
Friday, October 1, 17:50
 National Theater

KERNING PARTY

Friday, Oct 1, from 20:00
 National Theater

GALA DINNER EVENT

Saturday, October 2, 19:00
 The National Museum, Národní Muzeum.
 Wenceslas Square 68
 New Town Praha 1, Praha, Czech Republic
 Phone: +420 224 497 111
 nm.cz
 Metro: Muzeum, lines A & C



CHURCH OF OUR LADY BEFORE TYN
 Old Town, Prague 1
 Metro: Staromestska, Line A
 Namesti Republiky, Line B

The Church of Our Lady Before Týn, or Týn Church, Týnský Chrám dominates one side of the Old Town Square. The two spires of this powerful looking Gothic church, with a Baroque interior can be seen from all over Prague.

Týn Church was founded in 1385, a tumultuous period when Hussites were being slaughtered by the ruling Roman Catholics. Indeed, in time Catholic Jesuits took over the church, recasting the bell and replacing the old Hussites symbolic chalice with a very large figure of Mary nailed between the towers.

Týn Church is impressive by day, and striking by night, lit up against the evening sky. Take a close look at the two spires. They are not symmetrical. This is characteristic of the gothic architecture of the time and is a representation of both the masculine and feminine sides of the world.

Mon-Fri 10:00-13:00 & 15:00-17:00



DANCING HOUSE
 Rašínovo náměstí 80 120 00 Praha 2
 Metro: Karlovo Namesti, Line B

Dancing House, Tančící dům occupies a fine position by the Vltava River. This stunning building, constructed between 1992-1996, is somewhat of a rarity in Prague; a modern, glass building surrounded by historic architecture.

Dancing House has daring, curvy outlines, which led its architects, Vlado Milunc and the American Frank O Gehry, to initially name it the “Astaire & Rogers Building”, after the legendary dance duo.

The top floor of the Dancing House is home to one of the city’s leading restaurants, La Perle de Prague. Diners can enjoy delightful cuisine and magnificent views over the river and up to the beautiful Prague Castle.

- Places of interest near to Dancing House,
- National Theatre
 - Charles Bridge
 - U Fleku Beer Hall
 - Papas Restaurant & Bar
 - Bellevue Restaurant
 - V Zatisi Restaurant
 - Mlync Restaurant
 - La Perle de Prague Restaurant



MUNICIPAL HOUSE
 Old Town, Prague 1
 Metro: Namesti Republiky, Line B

Municipal House, Obecni Dum is the premier Art Nouveau building in Prague. This stunning building houses several attractions, including one of the best concert halls in the city, and a most elegant French restaurant.

Built in 1911 on the site of the former Royal Court Palace, Municipal House gained fame on the 28th October 1918 when the historic event, proclamation of the independent state of Czechoslovakia took place here.

Municipal House is the main tourist attraction on Republic Square, situated just a few minutes walk from both the Old Town Square as well as the famous Wenceslas Square.

- Places of interest near to Municipal House,
- Old Town Square
 - Wenceslas Square
 - Francouzská Restaurant
 - Medieval Tavern
 - Lary Fary Restaurant
 - Cervena Tabulka
 - La Casa Argentina
 - Kolkovna Restaurant
 - Bily Konicek Restaurant
 - Buddha Bar Restaurant
 - Rybi Trh Fish Restaurant



NATIONAL MUSEUM
Wenceslas Square 68, New Town, Prague 1
Metro: Muzeum, Lines A & C

The National Museum in Prague is set in a most commanding position at the top of Wenceslas Square, beyond the statue of St. Wenceslas on his grand horse.

The largest and oldest museum in the Czech Republic, the National Museum houses several floors of permanent exhibits, runs a programme of temporary exhibitions, and on some evenings is the grand setting for classical music concerts.

This monumental, neo-renaissance building was designed by Josef Schultz as an architectural symbol of the Czech National Revival. Its last construction lasted from 1818-1891.

The National Museum is built on the site of the former Horse Gate, so named because Wenceslas Square once served as the main Prague horse market in the area.

Oct-Apr: Daily 09:00-17:00
May-Sep: Daily 10:00-18:00
Closed on first Tuesday of the month.



OLD TOWN SQUARE
Old Town, Prague 1
Metro: Staromestska, Line A

Step into the Old Town Square in Prague and journey back in time, 600 or 700 years. As you stand in awe, the dramatic history of Prague permeates the air.

The Old Town Square, Staromestske Namesti is one of two main squares in the city centre, the other is Wenceslas Square, 5 minutes walk away. With its ancient buildings and its magnificent churches, this is sure to be one of the most beautiful historical sights in Europe.

Dating back to the late 12th century, the Old Town Square started life as the central market place for Prague. Over the next few centuries, many buildings of Romanesque, Baroque and Gothic styles were erected around the market, each bringing with them stories of the wealthy merchants and intrigue.

Places of interest near to Old Town Square,

- Medieval Tavern
- Flambee Restaurant
- Lary Fary Restaurant
- Cervena Tabulka
- La Casa Argentina
- La Bodeguita del Medio
- Kolkovna Restaurant
- Bily Konicek Restaurant
- Buddha Bar Restaurant
- Rybi Trh Fish Restaurant



PETRIN HILL & OBSERVATION TOWER

Petrin Hill, Lesser Town, Prague 5
Tram Stop: Ujezd, Trams 12, 22, 23



A small version of Paris's Eiffel Tower, Petrin Observation Tower was built in 1891 for the Jubilee Exhibition.

The tower is 60m tall, which might not sound particularly high until you add the fact that it sits on the top of Petrin hill, overlooking the whole of Prague's beauty.

The view is magnificent and well worth the 299 step climb to reach the viewing platform. On a clear day it is possible to see the highest peak in the Czech Republic, Snezka, which is 150km from the tower.

The Observation Tower is set in the landscaped gardens that dominate the summit of Petrin hill. These make for a very pleasant stroll anytime of the year, as an excursion from the city centre.

Jan-Mar: Sat-Sun 10:00-17:00
Apr: Daily 10:00-19:00
May-Aug: Daily 10:00-22:00
Sep: Daily 10:00-22:00
Oct: Daily 10:00-18:00
Nov-Dec: Sat-Sun 10:00-17:00
Christmas holidays 10:00-17:00

ST. VITUS CATHEDRAL AT PRAGUE CASTLE

Castle District, Prague 1
Metro: Malostranska, Line & Tram 22 or 23 to Prazsky Hrad.



To many people, St. Vitus Cathedral is Prague Castle. While the very enormous Prague Castle complex includes many fine buildings, St. Vitus is the one that dominates the city skyline and is visible from far and wide.

St. Vitus is the spiritual symbol of the Czech state. A Gothic masterpiece, the work on the cathedral was commissioned by Charles IV and began in 1344 upon the site of an earlier 10th century rotunda. In all, it took nearly six centuries to complete.

Its first builders, Matthias of Arras and later Peter Parler, built the chancel with a ring of chapels, St. Wenceslas Chapel, the Golden Portal and the lower part of the main steeple.

The final phase of construction only ended during the period 1873-1929.

Mar-Oct: Mon-Sat 09:00-17:00
Sun 12:00-16:15
Nov-Feb: Mon-Sat 09:00-16:00
Sun 12:00-16:00

POWDER GATE

Old Town, Prague 1

Metro: Namesti Republiky, Line B



The Powder Gate can trace its origins back to the 11th century, when the original gate was one of 13 entrances to Prague's Old Town.

Work on the present structure began during the reign of King Vladislav II in 1475 and was modelled on the Old Town Bridge Tower, built a century earlier.

Originally known as the New Tower, its name was changed to the Powder Gate in the 17th century when it was used to store gunpowder.

Today, the Powder Gate houses an exhibition entitled "Prague Towers" and great photos by Ladislav Sitensky. It is also possible to climb the 186 steps inside to reach the viewing platform at 44 metres, to enjoy views over the Old Town.

As with other historically important towers in Prague, the Powder Gate retains an much appropriately sooty look that reflects its past.

Apr-Oct: Daily 10:00-18:00

OLD TOWN ASTRONOMICAL CLOCK

Old Town, Prague 1

Metro: Staromestska, Line A



The Astronomical Clock, built in to one side of the Old Town Hall Tower, dates from the 15th century and is an amazing site.

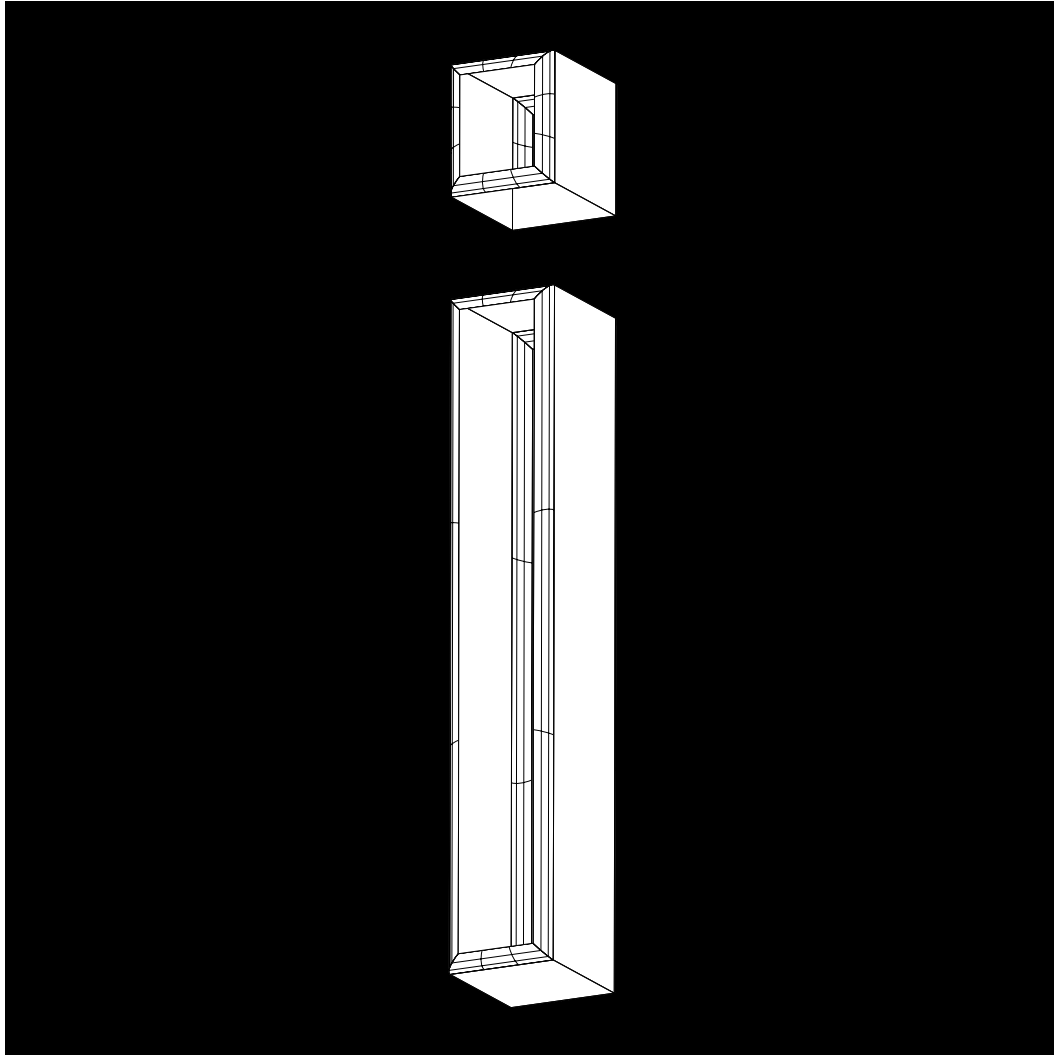
To fully appreciate the clock's extreme intricate construction, join the crowd in front of the tower to observe the procession of the Twelve Apostles: on the hour, every hour, a small trap door opens and Christ marches out ahead of his disciples, while the skeleton of death tolls the bell to a defiant statue of a Turk.

Below the Astronomical Clock are 12 medallions with all the signs of the zodiac, added by Josef Manes back in 1865.

The Old Town Hall Tower, built in 1338, is one of the most striking buildings in Prague. Inside is a staircase and an elevator. For a fee, visitors can climb or ride to the very top to experience terrific views over the Old Town Square and the rest of the Old Town.

Old Town Hall Tower:

Mon 11:00-20:00; Tue-Sun 09:00-20:00



Helpful Information in Prague

If you need help, you can call AtypI's Executive Director Cynthia Batty, USA +1 201 978 0542.

Emergency Phone Numbers in Prague

Emergency Central Number.....112
 Police.....158
 City Police.....156
 Ambulance.....155
 Fire Department.....150
 Information about telephone numbers in the Czech Republic.....1180
 Information about telephone numbers abroad.....1181

Pay Phones in Prague

Pay phones in the Czech Republic come in two kinds, those that accept coins and those that accept telephone cards. Both types of pay phones are available all over Prague and the Czech Republic. Telephone cards can be purchased at post offices, newspaper stands, hotels, stores and many other places. They are convenient for longer or more expensive phone calls or if you do not want to have to worry about having coins with you all the time.

Internet Cafes

You can find internet cafés with high-speed Internet connections at almost every corner in Prague. Prices and opening hours vary, however almost all cafés close by 10 p. m.

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