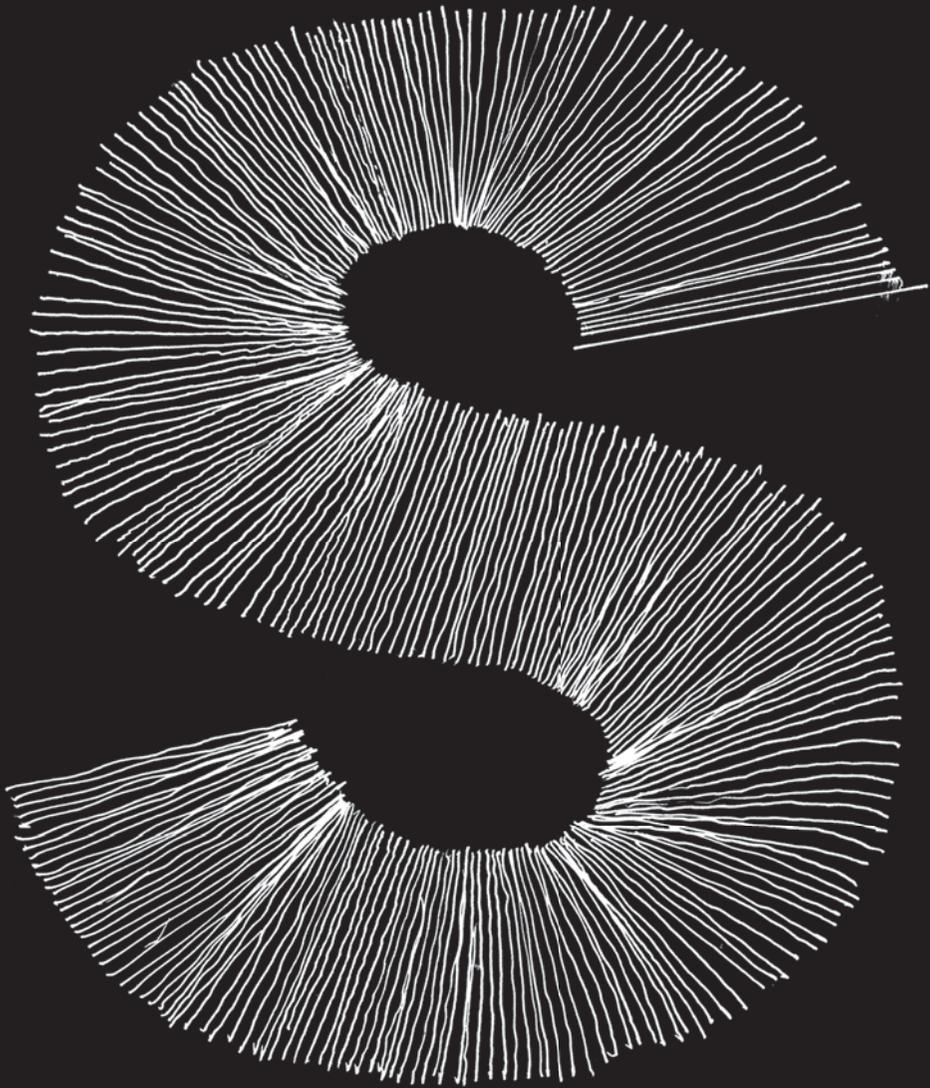


iStype

ISTANBUL TYPE SEMINARS

stroke 2013



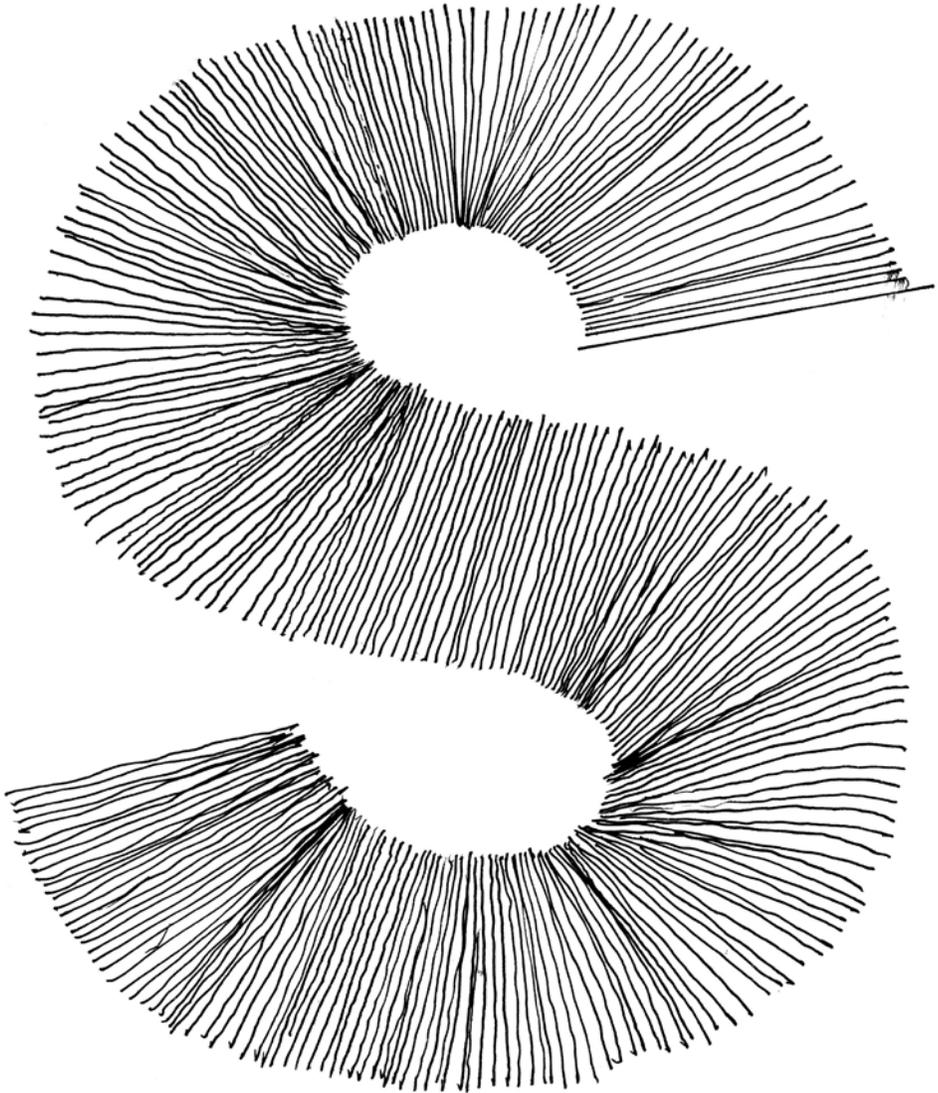
In partnership with Sabancı University, İstanbul, Turkey 13–16 JUNE 2013



istype

ISTANBUL TYPE SEMINARS

stroke 2013



In partnership with Sabancı University, İstanbul, Turkey 13-16 JUNE 2013



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Making a suitable problem

I make a new typeface when I need it. This necessity comes from overwhelming dissatisfaction with my own work; my old typefaces not meeting anymore the needs of the book designer I am. Before their failures disturbed my happiness, with the features of my books still in perfect harmony, there was no reason for such innovations as a new typeface. In the course of time the luster of my books faded away, the typefaces became indifferent and finally even annoying. It was time to reconsider my concept of book design. A new mood emerging from sketches and calligraphic trials announced already a new typeface. What followed was the neat execution of the idea.

Drawing characters for photocomposition took much time. Now we make digital typefaces quickly on the computer. Modern software enables me to compose the first trial pages within a few days. But a decent degree of perfection requires many more patient sessions. The test comes with the production of a book composed in the new typeface.

Type designers often offer their typefaces for sale, an adventure that does not really inspire me. The conditions of the market are not attractive. If customers want my typefaces at all they never want them as they are. They want the design spoiled with ranging numerals, diacritics and kerning tables. I also seem to be my only customer prepared to pay for the trouble.

In my story type design arises from a typographic problem. This might be my speciality. No doubt my colleagues are triggered by quite different traits. There is, however, one thing that all type designers have in common. A type designer has a problem that he can't substitute by imitating typefaces that are already there or by searching something original. Type design requires discipline. Without its conventional cord your kite gets lost. You might hope to meet a suitable problem in your computer, but this will not help you; the computer has only solutions to offer. This is why my typefaces always start from scratch? Would you like to see how this works? Take a pen and make a few strokes. Any attempt to arrange the resulting shapes in harmony will yield a genuine type designer's problem.

Thank you for joining us at IStype 2013 Stroke. We are happy to see the event grow into its third year with the ongoing aim to provide a platform in which to foster typographic knowledge in the region.

We welcome our guests from around the world, and are pleased to announce our keynote speaker, prolific writer and poet, Robert Bringhurst, who will take us on a journey through the meaning of gesture and stroke with his talk, *The Shape of Thought, the Shape of Vision*.

This year, we have a series of 9 lectures and 5 workshops revolving around the theme Stroke, which was inspired by Gerrit Noordzij's monumental book, *The Stroke*. Since Noordzij will not be able to join us, Jan Middendorp will discuss and introduce Noordzij's theory of lettershapes and its continued influence.

Since IStype 2011, we have included various workshops on calligraphy and type design. In addition to our previous workshops on Latin calligraphy and multi-script type design, this year we have included the much belated Ottoman calligraphy (*Hat*) workshop.

Aside from the main conference program we will premiere the film, *Sign Painters*, a documentary about the fall and rise of the craft of sign painting directed by Faythe Levine and Sam Macon. The screening will take place on Saturday at the conference venue.

We would like to thank our sponsors without whom IStype 2013 would not have been possible. In addition to our *Bold*, *Medium* and *Book* weight corporate sponsors we extend our gratitude to our venue host SALT Galata and event partner Sabancı University for their consistent support.

We are approaching Stroke in the manner of 'human mark' whether it is within the scope of a Western, Middle Eastern, Far Eastern, organic, mechanical or digital stroke: Stroke as the simple base for human communication.

Creators of *Istanbul Type Seminars*

Onur Yazıcıgil & Alessandro Segalini

THURSDAY, JUNE 13

- 9:00–16:15 Workshop 1, morning & afternoon session
Ottomon Calligraphy (*Hat*)
Savaş Çevik p. 23
- 16:15 *Goodie Bags & Conference Badges*
- 17:00 **OPENING RECEPTION**
Cocktails & Mingling (SALT Galata Auditorium)
Sponsored by Hoefler & Frere-Jones
- 18:15 Keynote Presentation
The Shape of Thought, the Shape of Vision
Robert Bringhurst p. 13

FRIDAY, JUNE 14

- 9:00 **RECEPTION** *Goodie Bags & Conference Badges*
- 10:00 **The Stroke, Gerrit Noordzij and Contemporary Type Design**
Jan Middendorp p. 14
- 10:45 **Tools and Eyes**
Erik van Blokland p. 15
- 11:30 **On Hinting**
Luc(as) de Groot p. 16
- 12:15 LUNCH BREAK
- 14:00 **Rounded Sans in Japan**
Akira Kobayashi p. 17
- 14:45 **The Content of Form: Islamic Calligraphy between Textuality and Pictoriality**
Irvin Cemil Schick p. 18
- 15:30 **Continuing Cascading Arabic**
Mirjam Somers p. 19
- 16:15 COFFEE BREAK
- 17:00 **From Metal Scripts to Digital Writing**
Yves Peters p. 20
- 17:45 **High Speed Stroke-based Type Design**
Rainer Erich Scheichelbauer p. 21

SATURDAY, JUNE 15

9:00–16:15 Workshop 2, morning & afternoon session, first day
The Origin of the Serif: Capitalis Romana with Flat Brush
Massimo Polello p. 24

9:00–16:15 Workshop 3, morning & afternoon session
Introduction to Type Design with Glyphs.app
Rainer Erich Scheichelbauer p. 25

17:45 **SCREENING**

Sign Painters Movie
A Documentary by Faythe Levine & Sam Macon p. 29

SUNDAY, JUNE 16

9:00–16:15 Workshop 2, morning & afternoon session, second day
The Origin of the Serif: Capitalis Romana with Flat Brush
Massimo Polello p. 24

9:00–16:15 Workshop 4, morning & afternoon session
Introduction to TypeCooker
Erik van Blokland p. 26

9:00–16:15 Workshop 5, morning & afternoon session
DecoType Templates
Thomas Milo & Mirjam Somers p. 27



Alejandro Paul
ISType Pre-Event, May 7, 2013

Alejandro Paul



Ale Paul is one of the founders of the *Sudtipos* project, a key reference for the quality of its work. His work has contributed enormously in placing Argentina firmly on the map of Graphic Design. Ale's career as an art director landed him in some of Argentina's most prestigious studios, and handling such high-profile corporate brands as Procter & Gamble, SC Johnson, Danone, and others. With the founding of *Sudtipos* Ale shifted his efforts to typeface design, creating fonts and lettering for several top packaging agencies, along with commercial faces.

In 2012 his font *Piel Script* was selected at *Letter 2*. He has received four certificates of excellence from the Type Directors Club NY and several awards at the *Tipos Latinos* biennial of typography. He teaches a postgraduate typography program at the University of Buenos Aires, where he previously taught graphic design. He has also taught seminars and spoken at the *Type Master Weeks NY*, *TypoBerlin*, *TypeCon*, *Pecha Kucha* and *ATypI* conferences, at the *Type Directors Club* in New York City, and at events in Hong Kong, France, Czech Rep., Austria, Spain, Portugal, Chile, Brazil, Colombia, Ecuador, Venezuela, Bolivia, Uruguay, Mexico and Canada.

His work has been featured in publications around the globe, including *Eye*, *Communication Arts*, *Print*, *Creative Review*, *Visual*, *Creative Arts*, *Novum* and many others. He has been designated *ATypI*'s country delegate and is a member of the *Alliance Graphique Internationale* and the first one for Argentina.

ONLINE www.alepaul.com, www.sudtipos.com, www.be.net/alepaul@sudtipos

Establishing a Niche in Type Design

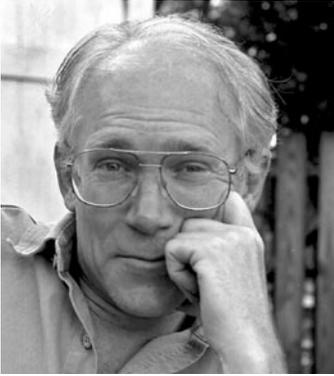
ABSTRACT Over the past decade, interest in typography has grown considerably in Latin America. Most notably, supermarket labels and brand packaging underwent interesting facelifts and failed themselves of newer typography. Alejandro Paul will showcase some of these changes, the new Latin American packaging aesthetic, and the role of designers between brand and consumer. He will also show how his focus on digital calligraphy positioned his *Sudtipos* brand as one of the most requested source of typography for the new letterpress and stationery wave, and how his work was accepted by calligraphy traditionalists. Part of this presentation will also be about Paul's experimentation in human body typography, a non-professional design niche, and the overall evolution about his experimental typography in general.

MAY 7, TUESDAY, 18:00

KEYWORDS *type design, digital calligraphy, lettering, experimentation*

KEYNOTE

Robert Bringhurst



Over the past four decades, Robert Bringhurst has written close to forty books. Half of these are books of poetry, including the recent *Selected Poems* published by Jonathan Cape, London. His writings on typography, art history, Native American oral literature, and linguistics are just as widely read and have been translated into many languages.

His book *The Elements of Typographic Style* has become a global standard. It is updated regularly and has just been released in its fourth edition.

Bringhurst lives on Quadra Island, off the west coast of Canada.

The Shape of Thought, the Shape of Vision

ABSTRACT Information theory treats all communication as a stream of particles – bullets of data to be encoded, transported and decoded as circumstances require. The computer does much to reinforce this theoretical conception with daily doses of experience. You touch a key on the keyboard and a prefabricated letter appears on the screen. Your touch may be hard or soft, violent or tender, sloppy or precise, but it has no effect at all on the shape or size or color of the letters. In other words, the same packet of information is issued, regardless of the quality of the gesture you use to produce it. We can change the flavors of these packets, by substituting one prefabricated alphabet for another, as if letters were a kind of graphic costume. Information, then, appears to be a spectacle over which we have control, but one that is fundamentally unrelated both to the world and to us. This experience, and the theoretical framework that comes with it, are well suited to the view that meaning and value are something transitory, concocted and imposed by human beings on a fundamentally alien world, and civilization essentially a wall erected between us and that world. But this is an impoverished and selfish picture of reality. This separation of gesture and reality is at odds with the long tradition of calligraphy and typography. In that tradition, gesture rises from the heart of meaning, and reaches out to meaning, and carries it along. One way to recover this sense of involvement with meaning is to pay more attention to the calligrapher's basic unit of information, which is not the bit or the byte but the stroke.

KEYWORDS *calligraphy, information, meaning, stroke, typography*

JUNE 13, THURSDAY, 18:30
SALT GALATA

RECEPTION AT 17:00
SPONSORED BY H&FJ

Jan Middendorp



Jan Middendorp is an independent writer and designer based in Berlin. As an author specialized in graphic design and typography, he has contributed to international design magazines including “Eye,” “Baseline,” “Grafik Tasarım,” “Typo,” and “Etapes.” His books include “Dutch Type” (2004), “Made With FontFont” (2006, with Erik Spiekermann), “Creative Characters” (2010), “Type Navigator” (2011, with TwoPoints.Net) and “Shaping Text” (2012).

He currently works on book projects with Ypsilon publishers (Paris), Gestalten (Berlin), and BIS Publishers (Amsterdam). He was a consultant during the start-up phase of the Museum of Graphic Design in Breda, the Netherlands. He works as an editor and consultant for MyFonts, and currently teaches at Berlin’s Weissensee college and the Plantin Institute of Typography in Antwerp.

ONLINE www.janmiddendorp.com, www.dutchtype.org
@janmiddendorp

The Stroke, Gerrit Noordzij and Contemporary Type Design

ABSTRACT The Stroke is the title of a book written by Dutch designer and teacher Gerrit Noordzij, discussing his theory about lettershapes. That theory can be explained in a few sentences and a couple of drawings, but may take years to digest. Through the international Type & Media curriculum at the Royal Academy in The Hague (KABK), led by several of Noordzij’s students, the principles of The Stroke have influenced dozens, perhaps hundreds, of type designers and typographers across the world.

JUNE 14, FRIDAY, 10:00
SALT GALATA

In his lecture, Jan will outline Gerrit Noordzij’s work and influence, and give an overview of the international network that has come to be known as the Hague school of type design.

KEYWORDS *lettershape, stroke theory, education, legacy*

Erik van Blokland



Erik van Blokland runs lettererror.com, a small font foundry (FontFont, House Industries) and a typographic design studio. He develops niche tools for type design and font production and has been involved in the development of the UFO (for font sources) and WOFF (for font binaries) formats.

He is a senior lecturer at the TypeMedia master at the Royal Academy of Arts in Den Haag.

ONLINE www.lettererror.com
www.typecooker.com
[@lettererror](https://twitter.com/lettererror)

Tools and Eyes

ABSTRACT Erik will introduce two small research projects. The first: some things to keep in mind about when drawing small details: type for reading sizes is designed to be at the edge of the average eye can see. But what does that mean — and look like? The second: the absolute precision of our digital tools does not mean we all draw the same. The results of a survey.

JUNE 14, FRIDAY, 10:45
SALT GALATA

KEYWORDS *type, reading, optics, digitisation*

Luc(as) de Groot



Berlin-based Dutch type designer Luc(as) de Groot is mostly known for his large font family Thesis: TheSans, TheSerif, TheMix, TheSansMono and TheAntiqua.

He designed Corpid and custom fonts for magazines such as TAZ for die tageszeitung and SpiegelSans for Der Spiegel in Germany, FolhaSerif for the Brazilian newspaper Folha de S.Paulo, plus others for Le Monde, Metro, and German TV station ARD.

He created corporate type for international companies including Sun Microsystems, Bell South, Heineken, Siemens and Miele. For Microsoft he designed the monospaced font family Consolas, and Calibri, the new standard typeface in Microsoft Word.

Luc(as) de Groot is a web font and hinting specialist and developed a theory of interpolation. He runs his type foundry LucasFonts and design bureau FontFabrik in Berlin, and teaches at the University of Applied Sciences in Potsdam, Germany.

ONLINE www.lucasfonts.com
www.fontfabrik.com
 @fontfabrik

On Hinting

ABSTRACT Luc(as) talks about the most boring subject in the world (optimizing fonts for screen) and explains other ultra complicated subjects with an average of around 10 slides per minute.

JUNE 14, FRIDAY, 11:30
 SALT GALATA

screen, optimization, hinting, webfonts

Akira Kobayashi



Studied at Musashino Art University in Tokyo, Akira Kobayashi began his career as a type designer at Sha-Ken Co., Ltd. in 1983. After working for six years at Sha-Ken, he went to London in 1989 to study calligraphy and typography. On his return to Japan in 1990, he entered Jiyu-Kobo, Ltd. and engaged in designing and digitizing the Japanese fonts Hiragino Mincho and Hiragino Gothic until 1993. From 1993 to 1997 he worked for TypeBank Co., Ltd., where he designed Latin typefaces to accompany the foundry's digital Japanese fonts. From 1997 to 2001 he worked as a freelance designer and won numerous international awards for his typefaces.

After completing the design of the Latin alphabet to accompany Type Project's Axis Japanese fonts in 2000, he moved to Germany in 2001 to assume his present position at Linotype GmbH (currently Monotype GmbH). As type director he controls the aesthetic quality of in-house typefaces, creates digital versions of classic type families, and develops corporate fonts, while designing his own typefaces. He has also collaborated with the two world-renowned designers of Adrian Frutiger and Hermann Zapf to modernize their earlier type designs.

He is a frequent speaker at type conferences and workshops in Europe, Americas and Asia, and has served as a judge in prestigious international type design competitions.

ONLINE www.monotype.com, www.linotype.com
www.fontexplorerx.com
[@linotype_com](https://twitter.com/linotype_com)

Rounded Sans in Japan

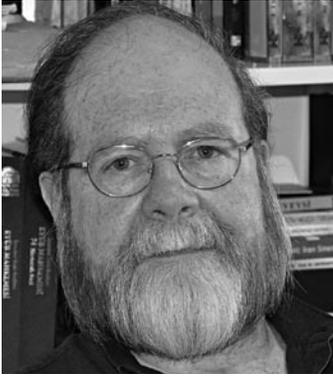
ABSTRACT In Western countries sanserif letters are almost the “default” choice for public signs. There has been very few rounded sanserif latin types available until very recently. Although there were a couple of successful typefaces such as VAG Rounded, they were rarely used for public transport signs. In contrast, round sans serif letters were “default” choice for public signs in Japan when I was a schoolboy.

JUNE 14, FRIDAY, 14:00
SALT GALATA

Hand-painted signs and messages like “keep off” or “danger” were usually drawn in a round sans style. I've enjoyed reading them that surrounded me in my everyday life. In my presentation I will try to explain why round sans were so popular in Japan and why they are being replaced with square sans today.

KEYWORDS *hand-painted, rounded, sans, public sign, japan*

İrvin Cemil Schick



İrvin Cemil Schick holds a PhD from the Massachusetts Institute of Technology. He has taught at Harvard University and MIT, and is currently at İstanbul Şehir University.

He is the author of *The Erotic Margin: Sexuality and Spatiality in Alteritist Discourse* (1999), *The Fair Circassian: Adventures of an Orientalist Motif* (in Turkish, 2004), *European Female Captives and their Muslim Masters: Narratives of Captivity in 'Turkish' Lands* (in Turkish, 2005), and *Writing the Body, Society, and the Universe: on Islam, Gender, and Culture* (in Turkish, 2011) and the editor or co-editor of *The M. Uğur Derman 65th Birthday Festschrift* (2000), *Turkey in Transition: New Perspectives* (with E. Ahmet Tonak, 1987), *Women in the Ottoman Balkans: Gender, Culture and History* (with Amila Buturović, 2007), and *Calligraphy & Architecture in the Muslim World* (with Mohammad Gharipour, forthcoming in 2013).

ONLINE <http://sehir.edu.tr>

*The Content of Form:
Islamic Calligraphy between Textuality & Pictoriality*

ABSTRACT
JUNE 14, FRIDAY 14:45
SALT GALATA

Received opinion holds that Islamic calligraphy arose in response to a purported ban on representational art. This widely held (and thoroughly modern) view is problematic both because it naturalizes the history of visual arts in Europe as the norm and because it fails to account for the presence of representational art in numerous media, from textiles to miniatures and even (albeit rarely) wall paintings. In this talk I shall describe the relationship between calligraphy and image not as the former substituting for the latter, but rather in terms of the value-added provided by form to textual content. I shall discuss not only calligraphic pictures, a well-known artform in the Near East and South Asia, but also some calligraphic works that might appear at first sight to be no more than pure text. I hope to show that the meaning of inscriptions is often inflected by the shapes of letters and/or compositions in a highly distinctive way, so that a given text written plainly would lack some of the meanings that the very same text conveys as an accomplished work of calligraphy. Consequently I would suggest that Islamic calligraphy must be approached at several levels: as text, script, image, and most of all as a unique artform that is far more than the sum of its parts.

KEYWORDS *islamic calligraphy, textuality, pictoriality, form and content*

Mirjam Somers



Mirjam Somers was educated at St Joost Art Academy in Breda, the Netherlands, where she had lessons of the calligraphers Chris Brand and Jan van den Bouwhuysen. After two years she continued at the Gerrit Rietveld Academy in Amsterdam and graduated there in 1974 in Architectural Design. Having worked as a carpenter and free-lance typographer she encountered Arabic script in 1982 when together with Thomas Milo she designed and produced the Arabic Letter Box, a wooden prototype of a computer program and an educational tool at once. With Tom she reduced the traditional Arabic Ruqah script to 70 penstrokes and defined a mechanism to generate all and any letter combinations correctly: the smart font algorithm. The combination of the font-in-the-box and the out-of-the-box font inspired Peter Somers to write revolutionary smart font program code. Only after this first feat Peter, Mirjam and Thomas incorporated DecoType in 1985 – Designers of Computer-aided Typography. Mirjam played a major role in designing the Naskh typeface (1993-2004), and created the Emiri (2004, a revival) and Nastaliq (2008-2010, an original analysis) typefaces. Her latest designs are a second Ruq`ah (2011) and an Eastern Nastaleeq (2012).

ONLINE www.decotype.com

Continuing Cascading Arabic

ABSTRACT
JUNE 14, FRIDAY, 15:30
SALT GALATA

This is a talk about technically and aesthetically the most challenging Arabic type design projects: the slanted Arabic typefaces with cascading connections. It was exactly this challenge that brought DecoType into the typography scene in 1985 with the very first Ruqah computer typography. In 2011 a completely new Ruqah was designed. In addition to that, the award winning DecoType Nastaliq typeface in Persian style is very well received as the top typeface in WinSoft Tasmeeem, in which the DT Naskh and DT Emiri form the basic text typefaces. A second nastaliq, this time in Pakistani style has been finalized recently. The focus will be on the cascading connections of the various Arabic script styles following the rules of their respective script grammars. Samples will be shown of the every-day use of the cascading scripts, of the minor and major Persian-Pakistani contrasts in the nastaliq style, of the difference between DT Ruqah 1985 and DT Ruqah 2011, of the difference between DT Emiri and DT Naskh. The technology that made all these typefaces possible is the core business of DecoType. The implementation by WinSoft into Adobe InDesign of all these typeface features resulted in the well-known user interface Tasmeeem, the only professional typesetting tool that handles Arabic text in its full width and breadth.

KEYWORDS *arabic typography, font technology, script grammar, ruqah, nastaliq*

Yves Peters



A little over eight years ago graphic designer Yves Peters started reviewing type in his Bald Condensed column on Typographer.org. In August 2008 he put his graphic design career on the back burner, freeing him to concentrate on his writing and related activities in the digital type business. Yves currently edits *The FontFeed*, a daily dispatch of recommended fonts, typography techniques, and inspirational examples of digital type at work in the real world; and *Unzipped*, his blog on the FontShop BeNeLux home page. He also is an accomplished drummer with British/American/Belgian pop/rock bands Rosa Luxe*, Troubleman, Grand Theft and The Secret Reggae Band.

Yves' talent for being able to identify most typefaces on sight is utterly useless in daily life.

ONLINE www.fontshop.be
www.fontfeed.com
 @baldcondensed

From Metal Scripts to Digital Writing

ABSTRACT Scripts have always fascinated font users. More personal than conventional typefaces, they infuse typographic communication with humanity and emotion. Designers of early scripts in metal type were mostly concerned with creating the perfect letter connections. Nowadays digital type designers try to make scripts look as if they were written by professional letterers, by programming intelligent features into OpenType fonts.

JUNE 14, FRIDAY, 17:00
 SALT GALATA

KEYWORDS *scripts, font technology, type design, history, OpenType*

Rainer Scheichelbauer



Rainer Erich ('Eric') Scheichelbauer was born in Vienna, Austria, and designs typefaces, works for other type designers, teaches type design and typography at a graphic art school, holds type design workshops, writes articles for a design magazine, writes Python scripts, translates Dutch books on typography into German and writes the glyphsapp.com blog and the Glyphs handbook. Eric recently completed both a philosophy and a Dutch studies degree. He shares his time between Vienna and Rotterdam.

ONLINE www.glyphsapp.com
[@glyphsapp](https://twitter.com/glyphsapp)

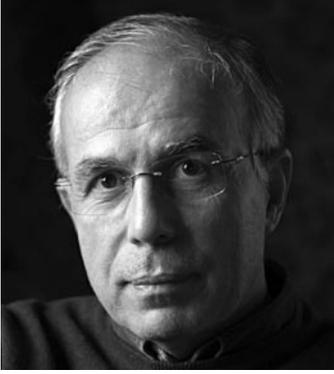
High Speed Stroke-based Type Design

ABSTRACT Live on stage, Rainer will attempt to design a light sans from scratch, based on a single skeleton stroke. He probably will not be able to finish everything but he will work as quickly as possible in order to get as far as possible. This way, Rainer will try to take away your fear of starting your first type project. Lean back and enjoy, and afterwards, hurry up & design type!

JUNE 14, FRIDAY, 17:45
SALT GALATA

KEYWORDS *high-speed, stroke-based, type design, glyphs*

Savaş Çevik



Savaş Çevik was born in 1953 in Akseki, Antalya. Completing his postgraduate study at İstanbul State Academy of Fine Arts Graphics Department in 1976, he started teaching in the same department as the assistant of his professor Emin Barın. Çevik finished his PhD dissertation on Latin Script in 1983 and became assistant professor in 1986 specializing in “Script Design.” Çevik started to work on calligraphy in 1973, practicing rik’a and tâlik with Kemal Batanay and sülüs and nesih with Hamit Aytaç, both famous calligraphers of the previous century. He continued his training on calligraphy until the demise of both calligraphers. Later he practiced divânî & celî divânî with calligrapher Prof. Ali Alparslan. In the meanwhile, he frequently came together with his professor Emin Barın and calligraphy specialist Prof. Uğur Derman, thus enhancing his knowledge and experience on the art of Calligraphy. In 1986, Çevik received the first prize and two mentions in the International Calligraphy Competition in the name of Hamit Aytaç, organized by the Research Centre for Islamic History, Art and Culture (IRCICA). He has over thirty different national and international awards in the fields of calligraphy and graphics, as well as various works in plaque, ornament, tughra, mosque inscription, imperial edict and similar forms in collections in Turkey and abroad. Retiring from Mimar Sinan University upon his own will in 2002, Çevik has been a faculty member of the Graphics department he founded at Haliç University as well as pursuing his calligraphy practice in his studio in Istanbul.

Until April 2008, Savaş Çevik has opened 22 personal calligraphy exhibitions in various countries and participated in 84 group exhibitions.

ONLINE www.savascevik.com

Ottomon Calligraphy (Hat) Workshop

ABSTRACT
JUNE 13, THURSDAY, 9:00
SALT GALATA

This workshop focuses on explanations of the historical past, materials and application methods of the traditional art of Calligraphy as well contemporary practice. Practiced with classical methods throughout centuries, Islamic Calligraphy (Hat) indeed started to find new life through new interpretations with the advent of contemporary arts. The phenomenon of writing, a leading aspect of communication, has been attempted to be perfected around the world thus giving birth to the art of beautiful writing (Calligraphy). Islamic Calligraphy is no doubt one of the leading one among the various arts of writing. We aim to briefly introduce this art of calligraphy, which is applied through its unique training and practice to wider audiences to give them a general idea.

Massimo Polello



Based in Turin, Italy, Massimo Polello has worked as a calligrapher artist for over a decade. Since studying calligraphy at the Toulouse Scriptorium and studied with numerous calligraphers and internationally recognized master penmen, he has explored its classical and contemporary applications. These include designing packaging and signage logos for companies, museums and individuals, as well as applying his designs to walls. He has exhibited, led workshops internationally: US, Australia, South Africa, Canada, Pakistan, Japan, France, Germany, Spain, Belgium, England, and he worked on several short films, and is a contributor to *Graphicus*, *Tipoitalia* and *Letters Arts Review* magazines. He published *Traité de la peinture-Extraits* with Editions Alternatives Publisher-Paris and worked with artist and film-maker as Peter Greenaway in *Peopling the Palace* and with the director Luca Ronconi to the installation of the of 150th Anniversary exhibition of the Unification of Italy, *La Bella Italia*. He is the President of Turin calligraphers' guild "Dal Segno alla Scrittura" and owner of Studio Gallery ABC_Atelier and collaborated with the Medicea Laurenziana Library in Florence.

He sums up his approach to calligraphy: "letters become a means to exist outside myself... going beyond the letters, captured by a sole need to see. They become signs, images, evocations, urgent needs, emotions."

ONLINE www.lacalligrafia.com

The Origin of the Serif: Capitalis Romana with Flat Brush

PANEL ABSTRACT Basic study and practice of the Maiuscola Romana Monumentalis — from the base of the Trajan Column in Rome — which has remained intact for more than 2000 years. Without a doubt the most solemn and fascinating of all letters, but also the foundation of all writing styles that continues to influence the contemporary type design. Particular attention will be paid to the study of the proportions and how to build each letter. After this introduction, the Roman Letter will be transformed and reinterpreted in more modern and freer ways while maintaining its essential characteristics of beauty and proportion. In the course we will also learn how to use a flat brush for the writing of write letters and calligraphy on any type of surface: walls, wood, glass, etc.

JUNE 15, SATURDAY 9:00
SALT GALATA

KEYWORDS *capital letter, brush, proportion, influences, calligraphy*

Rainer Scheichelbauer



Rainer Erich ('Eric') Scheichelbauer was born in Vienna, Austria, and designs typefaces, works for other type designers, teaches type design and typography at a graphic art school, holds type design workshops, writes articles for a design magazine, writes Python scripts, translates Dutch books on typography into German and writes the glyphsapp.com blog and the *Glyphs* handbook. Eric recently completed both a philosophy and a Dutch studies degree. He shares his time between Vienna and Rotterdam.

ONLINE www.glyphsapp.com
[@glyphsapp](https://twitter.com/glyphsapp)

Introduction to Type Design with Glyphs.app

ABSTRACT This workshop will get you started with Glyphs, “the font editor for the rest of us.” You will start a professional font project and go through all the steps necessary for producing an OpenType font. Attendees can purchase Glyphs at a discount price.

JUNE 15, SATURDAY 9:00
SU COMM. CENTER

REQUIREMENTS MacBook with OS X 10.7 or later, no type design experience required.

KEYWORDS *type design, glyphs, production, opentype*

Erik van Blokland



Erik van Blokland runs lettererror.com, a small font foundry (FontFont, House Industries) and a typographic design studio. He develops niche tools for type design and font production and has been involved in the development of the UFO (for font sources) and WOFF (for font binaries) formats.

He is a senior lecturer at the TypeMedia master at the Royal Academy of Arts in Den Haag.

ONLINE www.lettererror.com
www.typecooker.com
[@lettererror](https://twitter.com/lettererror)

Tools and Eyes

ABSTRACT The TypeCooker recipe maker for type has delighted and tormented typedrawers around the world.
JUNE 16, SUNDAY, 9:00
SU COMM. CENTER

REQUIREMENTS Bring pens, markers, whiteout, paper and tracing paper.

KEYWORDS *drawing, sketching, typedesign, prototyping*

DecoType



Thomas Milo is an independent scholar with a background in Slavic, Turkic and Arabic studies. Together with Mirjam Somers (19) and Peter Somers he is partner in DecoType – linguistic experts & designers of computer typography – a team that has been working on Arabic script technology since 1982. They pioneered the concept of Dynamic Font (Smart Font, Intelligent Font), a key aspect of all modern computer typography.

Together with Mirjam Somers he conceived and created the first dynamic Ruq'ah typeface that in the early 1990s was integrated in Microsoft Office. At the time it had to take the form of an OLE server, as there were not yet provisions for smart font technology in Windows or any other OS.

Tom is one of the brains behind the Tasmeem plug-in for InDesign. In 2009 he received on behalf of DecoType the Dr. Peter Karow Award in recognition of his fundamental contribution for computer typography.

ONLINE www.decotype.com

DecoType Templates

ABSTRACT This workshop aims to introduce font designers to DecoType design concepts. As a basic introduction the participants will be walked through the process of converting an existing Arabic typeface into the DecoType format. The resulting font will have full Unicode support as well as shape variation and is ready to work inside Tasmeem with all the extra controls that that entails. Participants benefit best if their computers are set up with FontLab Studio. Registered participants will be invited to join DropBox, where the templates and additional manuals will be downloadable.

JUNE 16, SUNDAY, 9:00
SU COMM. CENTER

REQUIREMENTS Please download and study the manual by Titus Nemeth: *A primer for Arabic typeface design for the DecoType Arabic Calligraphic Engine in WinSoft Tasmeem:*
<http://bit.ly/Nemeth-primer-for-Arabic-typeface-design>

KEYWORDS *arabic typography, font technology, script grammar*



Sign Painters

A Documentary by Faythe Levine and Sam Macon

@signpainterdoc

Sign Painters, the first anecdotal history of the craft, features the stories of more than two dozen sign painters working in cities throughout the United States. The documentary profiles sign painters young and old, from the new vanguard working solo to collaborative shops such as San Francisco's New Bohemia Signs and New York's Colossal Media's Sky High Murals.

ISType is proud to screen *Sign Painters*.

The documentary will be screened at SALT Galata auditorium on Saturday, June 15 at 17:45, and will be open to the seminar & workshop registrants.

More information about the documentary can be found on:

signpaintermovie.blogspot.com

Sign Painters Official Trailer:

<http://vimeo.com/samueljmacon/signpainters>

Onur Yazıcıgil



Onur Yazıcıgil received his MFA in Visual Communications Design from Purdue University where he researched the evolution of humanist and grotesque sanserif typefaces.

He won the first prize in typography in 2007 from the Society of Typographic Arts in Chicago.

He is currently a faculty member at Sabancı University in the VCD department teaching various levels of typography courses. He has developed a multilingual typeface, Duru Sans, which is currently licensed by Sorkin Type Co. and is included in the Google Web Fonts directory. He is also co-creator of IStype as well as a board member at ATypI.

ONLINE <http://onuryazicigil.com>, @istype

Alessandro Segalini



Alessandro Segalini is a communication designer who specializes in typography. He studied and practiced graphic design and calligraphy both formally and informally in Milan, Helsinki, Philadelphia and Rome. He was born in Piacenza, Italy, and currently lives in Izmir, Turkey, where he is teaching typography and design education at Izmir University of Economics.

In regards to education, he believes that knowledge is constructed by the learner through action — it is mediate, not immediate. Education is a process of living, and not a preparation for future living.

The typeface Hemingway Pro designed by Segalini was inspired by the prize winning novel *The Old Man and the Sea* by Ernest Miller Hemingway and has been selected for the UK Creative Review Type Annual 2011 within the Display category. Alessandro also co-created IStype.

ONLINE <http://about.me/alessandrosegalini>
@asegalini, @istype

Bold



SALT
EV
SAHİPLİĞİNDE

Medium

HOEFLER & FRERE-JONES



Hollanda
Kraliyeti

FONT BUREAU

Book

FontLAB

Monotype

Font Shop

typetogether



Technical



Media

BOYUT

XXI
KURUMSAL
MİDİA
PENGÜNE

ZERO

TYPO

GRAFİK



SULTANAHMET

SİRKECI

EMINÖNÜ

6

5

4

Vezirhan St.

Seraf Efenli St.

Bab-ı Ali Street

Ankara Street

Yerebatan Street

Vasıf Çınar St.

Süleymaniye St.

Ragıp Gümüşpala St.

Galata Bridge

Kennedy Street

Kennedy Street

- 1 SALT Galata (ISType)
 - 2 Sabancı University Communication Center (ISType)
 - 3 Galata Tower
 - 4 Topkapı Palace
 - 5 Hagia Sophia
 - 6 Grand Bazaar
 - 7 Taksim Square
- Tramway
- Pedestrian Street



acı <i>hot</i>	ızgara <i>grilled</i>	reçel <i>jam</i>
az pişmiş <i>rare</i>	kahvaltı <i>breakfast</i>	sade <i>unsweetened</i>
az şekerli <i>slightly sweet</i>	kahve <i>coffee</i>	salata <i>salad</i>
baharat <i>spices</i>	kara biber <i>black pepper</i>	sarımsak <i>garlic</i>
balık <i>fish</i>	karides <i>shrimp</i>	sebze <i>vegetable</i>
bardak <i>drinking glass</i>	kıyma <i>ground beef</i>	sirke <i>vinegar</i>
biber <i>pepper (or pimento)</i>	kızartma <i>fried</i>	sıcak <i>hot</i>
biftek <i>steak</i>	köfte <i>meatball</i>	soğan <i>onion</i>
bira <i>beer</i>	közleme <i>char grilled</i>	soğuk <i>cold</i>
börek <i>savory pastry</i>	kuru <i>dried</i>	sulu yemek <i>casserole dish</i>
buz <i>ice</i>	kuzu <i>lamb</i>	süt <i>milk</i>
çay <i>tea</i>	limon <i>lemon</i>	şarap <i>wine</i>
çiğ <i>raw</i>	lokanta <i>restaurant</i>	şeker <i>sugar</i>
çorba <i>soup</i>	makarna <i>pasta</i>	şişe <i>bottle</i>
dana <i>beef</i>	mantar <i>mushroom</i>	tava(da) <i>fried</i>
dereotu <i>dill</i>	maydanoz <i>parsley</i>	tavuk <i>chicken</i>
dolma <i>stuffed vegetable</i>	meyve <i>fruit</i>	taze <i>fresh</i>
domates <i>tomato</i>	meze <i>tapa</i>	turşu <i>pickle</i>
dondurma <i>ice cream</i>	mutfak <i>kitchen/cuisine</i>	tuz <i>salt</i>
ekmek <i>bread</i>	orta şekerli <i>medium sweet</i>	un <i>flour</i>
ekşi <i>sour/bitter</i>	pane <i>breaded</i>	yarım porsiyon <i>half portion</i>
et <i>meat</i>	pasta <i>gateau</i>	yeşil <i>green</i>
fasulye <i>bean</i>	patates <i>potato</i>	yumurta <i>egg</i>
fincan <i>cup</i>	patlıcan <i>aubergine</i>	zeytin <i>olive</i>
fırın(da) <i>oven, baked</i>	peynir <i>cheese</i>	zeytinyağlı <i>olive oil dish</i>
güveç <i>earthenware casserole</i>	pilav <i>rice</i>	
ham <i>raw</i>	piliç <i>chicken</i>	

EMERGENCY

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SALT Galata
You. Yes *you!*

COLOPHON

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