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About ISType

ISType (Istanbul Type Seminars), conceived by Onur Yazıcıgil (Sabancı University) and Alessandro Segalini (Izmir University of Economics), is a lecture and workshop series devoted to encouraging typographic literacy in Turkey. ISType aims to contribute to the development of a typographic heritage in Turkey in which future generations can explore and create further contributions to typographic design and practice.

The first event, which took place in September 2011, included 7 speakers and 50 attendees. Ewan Clayton, professor in calligraphy from University of Sunderland, calligrapher Brody Neuenschwander, type historian James Clough, Dr. Karel van der Waarde, and designer Petr van Blokland all inspired delight and set the conditions for ISType to thrive. The event focused on lectures and practical workshops meant to set structured approaches to typographic education and theory by embracing history, calligraphy, technology, math, programming, and drawing and art.

Our second event had grown into an international conference with 218 attendees, including 90 registrants from neighboring countries, Europe, and the USA. We had 20 international speakers and 8 local speakers covering a broad range of topics. The second event was held between June 15 and 18 in 2012 under the theme "Transmit." The venue was Istanbul SALT Galata Cultural Institution for the lectures (*saltonline.org*), and Sabancı Karaköy Communication Center for the workshops. Our keynote speakers included award-winning type designer Professor Gerard Unger; prolific writer and designer Ellen Lupton, Senior Curator of Contemporary Design at Cooper-Hewitt, National Design Museum; and David Lemon, Type Development Sr. Manager at Adobe. Aside from our keynote and other speakers, José Scaglione and Veronika Burian of Typetogether gave a 2 day type design workshop. As a parallel event to their workshop, Gerry Leonidas from University of Reading gave a presentation and Greek type design workshop.

Among our sponsors: Istanbul Sabancı University, SALT, MyFonts, Adobe, FontShop & FontFont, Linotype, Font Bureau, A4 Ofset, and the Consulate General of The Netherlands.

Here is a compendium of ISType 2012 *Transmit* documentation:

Program Booklet: http://istype.com/media/transmit2012_program.pdf

Poster: http://istype.com/media/transmit2012_poster.pdf

Lectures: http://vimeo.com/istype

Photo Album: http://flickr.com/photos/istype

Video by Çağatay Alpay (4 min.): http://vimeo.com/45887543

Certificate (sample): http://istype.com/certificate/2012/Bayoglu.pdf

Planning ISType 2013

The third conference-event is scheduled for June 13–15, 2013. The theme is "Stroke". This year we will have 1 keynote speaker, 3 speakers, and 4 practical workshops.

We expect around 200 people attending/registering, both from educational institutions (students and professors: 70%) and from the industry (studios and agencies: 30%). This figure of 200 is subject to change due to our sponsors' engagements, and we estimate a good 30% of attendees will come from abroad (Europe if not the USA and elsewhere). Since we want ISType to be an international event and not only primarily domestic, as it was when first launched in 2011, we intend to provide simultaneous translation for both Turkish and English.

We are planning a special registration week for Turkish academicians because we believe the true professionals in graphic design are in design education. However, sadly, most design educators are only professionals as educators, not as designers. Typography is a method for restoring literacy not only in art schools but in the general educational systems, eventually facilitating teaching as a business.

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Last update:
28/03/2013

What many designers fail to recognize is that academia's most significant role is in establishing continuity from the past to the present and future. It is the place where the canon is constantly being elaborated and reformulated. If certain values are deemed important to design, such values will most likely be articulated and perpetuated through education, not practice.

Regarding the objectives of the program

In an ever-changing world, there is an inherent impulse in us to continue to alter our voices in order to adapt to the prevailing needs and tastes of the time, to foster a new modernity. Typography is also not unaffected. The crucial moment to enhance typographic literacy is now before us, and by valuing an international exchange of ideas and practices, we seek to explore typography's origins and to better understand the direction in which it is heading.

In Roman letters, all the strokes are not of the same weight; some are thick, some are thin, and the curves show a gradual change from thick to thin. The Roman alphabet was developed through writing as compared to drawing. The monumental cutting of letters came to be a fine art; carving was done to make the huge letters permanent, yet the only explanation for the written quality of the Roman letters is that they were written in strokes before they were carved. That is why the broad flat nibbed pen is still very important to us when we try to understand the origin of Roman type. Only free-hand strokes could have given them the proportion and shapes and variations that they posses. The handling of the tool with which strokes are made and joined together causes the difference and the development of calligraphic styles: pen angle, weight of the letter, shape.

As Gerrit Noordzij writes in his book *The Stroke*, after the semitic invention of the alphabet, the invention of the word is the single most important invention in the history of mankind.

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Last update: 28/03/2013

The word — and with it reading — is what has made western civilization possible, recording its own origins in Ireland in the first half of the seventh century. The ascenders and descenders stroke pattern of a letter style, and the placement and form of the negative parts, create the characteristic word image and determine legibility.

Few today believe that legibility alone determines our sense of typographic quality and expression, or that there are absolute typographic rights and wrongs. Still, an understanding of the architecture of letterforms, basic rules of legibility, and stroke theory forms a set of principles that lead to make informed choices when students or professionals choose different modes of typographic expression. So far, letters, and fonts, perform a service: — they must function and be legible.

Lineup

TALKS

Robert Bringhurst, *Keynote*
Akira Kobayashi (linotype.com)
Christopher Haanes (christopherhaanes.com)
Eric Van Blokland (letterror.com)
Luc(as) De Groot (lucasfonts.com)
Irvin Cemil Schick (sehir.edu.tr)
Rainer Scheichelbauer (glyphsapp.com)
Yves Peters (fontshop.com)

WORKSHOPS

Alejandro Paul (sudtipos.com)
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"Ab uno disce omnes." —Virgil