

## TYPOGRAPHY

# Critical Tensions

The tenth St Bride Library conference takes place in London on November 10-11

**T**he annual St Bride Library conference has established itself at the more intelligent end of the design events spectrum. This year's takes the theme of 'tensions' in creative practice, whether they be between colour and form, form and function or even client and designer.

Curators of the event (entitled Critical Tensions) John Walters and Becky Chilcott have invited speakers to discuss how they balance opposing constraints and visual ideas in their pursuit of 'perfect tension'. By looking at how the creative industry has responded to the societal changes witnessed in recent years, Walters and Chilcott also hope the conference will

**KILLER APP** Swedish graphic designer Abraham Georges has updated his nifty Grid Calculator plug-in for InDesign and released an all new Pro Edition which, he tells us, has benefited from a thorough overhaul. "I have revisited every aspect of the plug-in, taking into account customer feedback, creating a new interface and adding great new features," he claims. If you strive for perfect typographical



explore the notion that adversity engenders creativity.

Speakers include Phil Baines (who, along with Emily King will also moderate the event), Jonathan Barnbrook, Zoë Bather, Amelia Gregory, Alan Kitching, Vaughan Oliver, Lucienne Roberts, Rebecca Wright, and Derek Yates.

As well as the talks, attendees will have the chance to see demonstrations by Paul Antonio (calligraphy), Douglas

layouts, then this plug-in, according to CR's art director Paul Pensom, is a must. The programme helps designers quickly and easily create perfect bespoke grid systems for new layout projects without getting bogged down with the maths. The new Pro Edition is currently priced at \$99 at Georges's website, designerbookshop.com.

[crrmag.co.uk/GridCalcPro](http://crrmag.co.uk/GridCalcPro)

**Above:** Detail of the event poster, by Reading University students Katy Mawhood and Roger Swindale

Bevans (bookbinding), Mark Frith (stonecutting), Helen Ingham and Richard Lawrence (typesetting, linocutting and printing).

The conference takes place on November 10-11 at the St Bride Library in London. Tickets are available via the [stbride.org/library](http://stbride.org/library) site.

**TYPE TABLES** House Industries and Herman Miller Japan have produced a series of 80 Eames LTR (Low Table Rod) tables, the tops of which sport a colourful typographic letterform from House Industries' Eames Century Modern font collection. Each comes packaged in a printed wooden crate almost as covetable as the table itself.

[houseind.com](http://houseind.com), [hermanmiller.co.jp](http://hermanmiller.co.jp)



## How-to: Align all your different parts of text perfectly!

Many designers struggle with layout but there's something tons of designers are really struggling with. That is: how to align all the text of your document. Parts like: headline, subheadline, body and caption text can all be a real challenge. My goal is to help you achieve nice alignments.

Written by: Abraham Georges, Designers Bookshop.

What you will learn will seem so obvious afterwards. I will teach you how to solve the text alignment problem but if you're a designer that insists on not using a grid this

Caption text

Caption text

Body text

Body text

Head

line

## NEW FACES

### ROOSTER COGBURN

New from Canada Type and designed by Kevin Allan King, **King Tut**, is a restoration and expansion of Egyptian Expanded – a single bold face cut in 1850 by Edinburgh foundry, Miller & Richard, which helped to define a lasting aesthetic that found its way from the British Isles to America where it, to this day, is associated with the Wild West. King Tut comes in seven styles: Thin, Light, Regular, Medium, Semibold, Bold, and Black. Find it at [myfonts.com](http://myfonts.com)

### Clip Regular

**Clip** by Bratislava-based designer Ondrej Jób is a fun display typeface, inspired by the form of a paperclip. Each letterform is drawn with only a single line and the face is available in three weights, Hair, Light and Regular, through the Umbrella collection at [veer.com](http://veer.com)

### AMBIGASE FATFACE

A heavyweight, single-case display typeface by Craig Eliason, **Ambicase Fatface** consists of letterforms that combine the shapes of both upper and lowercase characters. There are some rather nice Open Type swash options and several alternates of each character. The Regular weight is designed for use in small to medium settings while the Poster weight works best in medium to large settings. The font is available through [fontshop.com](http://fontshop.com)

**Mobile FontFonts** is a selection of typefaces specially formatted for developers to embed into iOS apps. More info at [mobilefontfonts.com](http://mobilefontfonts.com)

