

## **ISTD 2009 International TypoGraphic Awards**

The only international design awards that specifically recognize typographic excellence across a broad range of design disciplines. Seventeen countries were represented in the entries, with thirteen nationalities in the final show.

The quality of work entered, and the reputation of companies and individuals taking part, is an expression of the status of the Awards. This makes judging that much harder! ISTD jurors always comment on the high standards of entries, *'competing with the best work around, combined with the rigorous judging procedure make an ISTD TypoGraphic Award a bit special, and the Awards vital in raising typographic standards'*. This year is no exception.

The Print Lounge was the appropriate venue for judging, kindly hosted by Gavin Martin Associates. Entries were judged in sixteen categories, over three stages, by an international panel chosen to reflect diversity of expertise within design. Entries were first selected to receive Certificates of Excellence. From this selection, outstanding entries were decided as Premier Awards. Finally, from the Premiers, the ISTD International TypoGraphic Award was chosen for outstanding typographic achievement – a unanimous decision.

We are delighted with the final show that represents diversity of media and approach, and provides an inspiring overview of international typographic design from the last two years.

### **Freda Sack FISTD, ISTD President**

The standard of work meant that the ISTD Awards jury was able to enter into lively, sometimes heated, but at all times fair debate, almost from the word go. The scope for designers to use their typographic expertise has widened. The results are here to see. The book, it seems, has been liberated and there are more opportunities for the small-scale publisher. Exhibition design is thriving, and we saw some beautiful posters.

The qualities that enable a designer to create great typographic design are sensitivity to detail, intelligent conceptual thinking, understanding of use of language and materials, together with the ability to communicate the idea appropriately to the end user. There were many examples of work entered that showed all these skills to great effect.

After two intense judging days, we were more than satisfied with our choices, and we had a clear winner. The process of judging, with the discussion that took place, was inspiring and invigorating, and we left optimistic about design and feeling that on the whole, typography is in a good place.

### **Gilmar Wendt FISTD, Jury Chair**

### **What the design industry has to say about the ISTD Awards**

It was refreshing to be able to reward less precious pieces. I think the idea of the ISTD Awards is extremely valuable and focuses designers on the importance of typography. **Stephen Coates – London**

The best thing about an event like this is the enthusiasm that it brings out in people. **Erik Spiekermann – Germany**

I was invited to be a jury member for the ISTD International TypoGraphic Awards. In addition to the fact that the Awards procedure was very well organized, it was an enjoyable encounter with a most distinguished international group of colleagues. It was good to see the high level of entries from many parts of the world. The high standards made it difficult to make the final choice. The decision-making took a course along very interesting discussions and critical remarks. In principle it was a great learning experience for the jury members; we went home richer than we came. **Wim Crowel – The Netherlands**

ISTD TypoGraphic Awards are tough to win and vital in raising, and maintaining, typographic standards in this new 'Type Age'. **Janice Kirkpatrick – Scotland**

The ISTD International TypoGraphic Awards have always been important to us. Once every two years you realize what you've done rightly or wrongly when you fill in the entry form. And then of course it's always nice that the ISTD, in some cases, agrees with us ... **Will de l'Ecluse – The Netherlands**

The standard of entries is noticeably higher than other Awards I have judged. Knowing that you're competing with the best work around and ISTD's knack of assembling a team of fine international judges makes an ISTD TypoGraphic award a bit special. **Ian Cartlidge – London**

## **ISTD TypoGraphic Awards Ceremony 2009**

ISTD hosted an evening of typographic celebration to present the Awards at The Arts Club in Mayfair, London on 6 November.

16 categories

17 countries represented in entries

13 nationalities in the final show

48 Certificates of Excellence

14 Premier Awards

1 Overall Winner

### **The ISTD Jury**

Gilmar Wendt, Freda Sack, Malcolm Garrett, Katja Thielen, Marcus Dreßen

### **The Awards**

The submitted work is judged in each of sixteen categories, to cover all aspects of design, with three levels of awards that can be given for each category:

1 Certificate of Excellence, awarded to all finalists

2 Premier Award, given to each outstanding submission

3 ISTD International TypoGraphic Award, for outstanding achievement

### **Certificate of Excellence**

Awarded to all finalists. The work accepted as being eligible for a Certificate of Excellence shows a high standard of design in conjunction with a high standard of typography, the criteria being that excellent typography is an intrinsic element of the overall design solution.

### **Premier Awards**

Awarded to outstanding submissions in each category. Premier Awards are chosen from the work which has met the criteria for a Certificate of Excellence, but which is also outstanding in the view of the majority of the jurors.

### **Overall Award – The ISTD International TypoGraphic Award 2009**

Nominated from the overview of all Premier Awards, in all categories. Awarded to the item judged to be a significant typographical achievement, which catches the imagination of all the jurors, and exemplifies outstanding typographic excellence.

## **Overall Award – The ISTD International TypoGraphic Award 2009**

Nominated from the overview of all Premier Awards, in all categories. Awarded to the item judged to be a significant typographical achievement, which catches the imagination of all the jurors, and exemplifies outstanding typographic excellence.

Awarded to:

**Philippe Apeloig** / Studio Apeloig / France

### **For three posters designed for Théâtre du Châtelet (2008)**

Of this overall winning entry ISTD judge **Freda Sack** said:

Philippe Apeloig often creates special display typefaces for his work – this Châtelet poster series shows his skill with, and use of unique letterforms, combining them with a clean, sans serif, to great effect. Here Apeloig's typography has a musicality that is in perfect harmony with the subject matter. With its tonal variation, rhythm and dramatic emphasis, the Opera poster is my favourite of the three. The scale and impact of these posters demand your attention. The information can be read and assimilated within seconds - an essential quality for a good poster.

Awards Jury Chair **Gilmar Wendt** comments:

Three posters. Black and white type on coloured backgrounds. I first saw them in situ on the metro in Paris where their sheer visual power cut through all the clutter of signage, ads and busy people jumping on and off the trains. I don't remember any of the other ads but these posters stuck with me. What is so wonderful about them is how they are at the same time clear information design, and beautiful graphics. Because the words drive the design, all three of them, whilst using the same principles, become unique pieces. And if the typography provides unity, the coloured backgrounds help differentiate. Simple, beautiful, intriguing.

OVERALL  
WINNER



ISTD—2009  
INTERNATIONAL  
TYPOGRAPHIC  
AWARDS

Information Design, Posters & Calendars

**Title**

Poster Series  
Châtelet, Paris

**Studio**

Studio Apeloig

**Art Direction  
& Design**

Philippe Apeloig

**Client**

Châtelet, Paris

**Printer**

Serilor, Lille

**Typefaces**

Akkurat  
Bollywood



### **Premier Awards**

Awarded to outstanding submissions in each category. Premier Awards are chosen from the work which has met the criteria for a Certificate of Excellence, but which is also outstanding in the view of the majority of the jurors.

### **Exhibition Design, Signage Systems**

#### **Ian Cartlidge / Melissa Price / Cartlidge Levene / London Guardian News & Media**

When Guardian News & Media (GNM) moved to their new location in Kings Place, King's Cross, Cartlidge Levene were commissioned to design the wayfinding and signage. The new 150,000 sq ft offices are arranged over four floors and are planned to the highest environmental standards.

Low environmental impact was a key part of the signage design brief. The response was to make the directional signage system entirely out of cardboard. A series of cardboard boxes are screen-printed in vibrant colours and arranged to create dynamic asymmetric shapes. The use of the material is expressed by leaving the fluted cardboard edges exposed.

The design of the signage also takes inspiration from the design of the Guardian newspaper, utilizing the Guardian Egyptian font and the colour palette. The result is a signage concept that translates the Guardian newspaper design into the 3D environment.

The branding at the main entrance on York Way is created with individual 3D letters mounted on poles that make up the Guardian and Observer logotypes. The freestanding letters are pushed back and forward to create a visual effect which changes depending on your viewpoint. The logotypes appear to be perfectly aligned when approaching the building from King's Cross, however, as you get closer the logotypes break up to form a random arrangement.

Manifestation treatments on offices and meeting rooms help to enliven the open plan floors. A series of word pairings taken from CP Scott's famous 1921 essay 'A Hundred Years' (written to mark the paper's centenary) are applied to the glazed elevations. The words express 'plurality of opinion' and create a layering effect when the sliding doors are opened against the static glazed panels.

Each floor is differentiated with three close-colour combinations. Colours are mixed randomly across each floor to create an overall colour tone rather than a single colour per floor. This results in a functional colour coding system without it becoming monotonous or overly 'corporate' in appearance.

#### **Malcolm Garrett** ISTD Judge comments:

What I really liked about the sign system for The Guardian offices is the very direct way in which it is developed from graphic signposting within the newspaper and magazine themselves. ... I like it when the obvious ideas are clearly the best. I also like the way the signs have been fabricated and hung, making for a very flexible and economic solution.

**Premier Awards** continued

**Exhibition Design, Signage Systems**

**Liza Defossez Ramalho / Artur Rebelo / R2 / Portugal**  
**Installation on the Ermida Nossa Senhora da Conceição in Lisbon, a former private chapel now opening as an art gallery.**

One of the things that fascinated R2 was the Chapel's original function as a place of worship. The dual presence of divinity and popular culture led us to play with idiomatic expressions in the Portuguese language that refer to God. We sought out formulae used by everyone, which, by force of repetition, have become crystallized in the Portuguese language, while maintaining their status as conscious evocations of the divine. This collection of popular expressions highlighted the diversity of words, proverbs and idiomatic expressions that are mechanically repeated by each one of us in our day-to-day lives.

The texts are read by passers-by at different rhythms over the course of the day. Set with Knockout typeface, in the same color and texture as the background, letters and words look as if they are coming out from the chapel's wall.

ISTD judge **Katja Thielen** comments: It's a brave solution to put bold typographic blocks on this Portuguese chapel. It helps the transformation from a traditional chapel into a modern art gallery. The typography feels very contemporary, yet it seems to fit perfectly with the architectural context.

**Newspapers & Magazines**

**Matt Willey / Studio8 Design / London**  
**FUTU magazine / issue 6**

FUTU is a bilingual (Polish, English) magazine, divided in to three sections; SELF, PEOPLE and SURROUND, with each section printed on different stock. Issue 6 was the first in a series of guest art-directed issues. Each issue is themed. Issue 6, designed by Matt Willey at Studio8 Design, on the theme 'Label' (brands). As a comment on the pervasiveness of brands the text-only cover is made up of famous and not-so famous brand strap lines, without the brand names they are connected to.

ISTD judge **Freda Sack** comments:

A fresh, visually exciting magazine. The black and white cover is a clever composition of brand slogans, hinting at wood block printing. Thought-provoking to see the slogans divorced from their synonymous typefaces. The body of the magazine takes a contrasting, contemporary approach, combining intricate detailing with big bold type. There is change of rhythm, through the three sections; sized-away headlines and text blocks give a feel of perspective, interspersed with subtle typography that heightens the design's boldness.

**Premier Awards** continued

## **Newspapers & Magazines**

### **Hans Bockting FISTD & Sabine Bockting Reinhardt / Bockting ontwerpers / The Netherlands NAGONieuws**

A series of 4 editions. NAGONieuws is a magazine issued by the Nederlands Archief Grafisch Ontwerpers (Dutch Archives of Graphic Designers). The magazine informs about various aspects of the work of NAGO. Each edition is different: typeface, use of colour, design, layout, paper stock, and deals with a different theme: material, production, form, colour. Only size and grid remain the same. On the cover of each edition appears a quote related to the connection between time and value.

ISTD judge **Freda Sack** comments:

It goes without saying that for such an audience this magazine must be designed with meticulous attention to detail and beautifully printed. This edition is particularly pleasing, with its seemingly simplistic treatment hiding a sophisticated use of the semi transparent stock. The overlaying pages form an invisible grid by clever use of 'show-through' with perfect registration and synchronicity of text columns and letterforms. A subtle and interesting approach of understated creativity.

## **Promotional Brochures, Catalogues**

### **Hans Bockting FISTD & Sabine Bockting Reinhardt / Bockting ontwerpers / The Netherlands [in co-operation with Piet Gerards] Meet them at Nijhof & Lee**

This brochure was released to mark the occasion of the 20th anniversary of Nijhof & Lee International Booksellers

ISTD Judge **Markus Dreßen** comments: I am looking at a cover full of well-known typographers' names and wonder what might be the reason for them being here? The answer is simple, beautiful and moving. This book is a celebration of one of the centres of contemporary typography – a very special bookshop, dedicated to typography and design: Nijhof & Lee, Amsterdam. The typography is simple, precise and nicely 'Dutch'.

### **Matt Baxter / Kerry White / 300million / London**

'And' is a promotional brochure for the copywriter Mike Reed, concerning the correct use of the word 'and'. People constantly believe that you shouldn't use 'and' at the beginning of a sentence. And Mike argues that you can. The format of the book is designed to reflect that 'and' is simply used to join two like things together.

ISTD Judge **Katja Thielen** comments: A beautifully crafted piece of paper engineering that folds upon itself and never seems to end. It takes a little while to work out, which adds to the charm. This little self-promotional booklet is a real pleasure to read and handle.

**Premiers Awards Walter** continued

**Books**

**Barrie Tullett MISTD and Philippa Wood / The Caserom Press / Lincoln / UK  
The Ghost in the Fog**

This book documents corrections made by the editors, translators and contributors to *How to Address the Fog: XXV Finnish Poems 1978–2002*. Published in 2005, the original went through five sets of amendments. This book reveals the changes. Only the corrected text, the marginal notes and the proof-readers' marks remain, forming a different kind of poetry – one of an accidental, concrete kind. Brought to light by Barrie Tullett from the corrections, observations and alterations of Ken Cockburn, Anni Sumari, Robin Fulton, David McDuff, Donald Adamson and Robyn Marsack.

ISTD Judge **Freda Sack** comments: An intriguing book that is a delight to handle. The idea of a book that only includes the corrections and observations of the authors and proofreaders is unexpected and unusual. Using typography that suggests concrete poetry, the rhythmical pattern through the pages gives the sense of a musical score. The tactile quality of the delicate stock reveals and documents the changes through layers of amendments, allowing the reader to only sense the actual text. Fittingly titled, *The Ghost in the Fog*, is a ghost of a book. It really is, as the designer describes it, 'a book of absences'.

**Astrid Stavro MISTD / Studio Astrid Stavro / Barcelona, Spain**

**La Librería de los Escritores [The Writer's Library]** tells the story of a society (of the same name), founded by writer Mijaíl Osorguín in Moscow in 1918, that allowed culture-thirsty writers, artists and students to express themselves freely and preserve their cultural heritage, via secret meetings and the small-circulation publication of their word.

The brief was to design the first book of a collection whose theme is 'books about books'. The cover to be typographic and with a limited budget we had to design a special 'gem-like' book. The book has to reflect the spirit behind the collection - to rescue out-of-print stories of international literature.

Intending that the diminutive 74 page title shouldn't end up resembling a pocket book, we decided to project a mood of warmth and elegance through the choice of materials, as well as lending equal typographic precedence to the work of three featured Librería members: writer Mijaíl Osorguín, artist Alexéi Réminov and poet Marina Tsvietavieva. The result is a small volume with a recycled beige slipcover, featuring each author's name in the same point size as the book's title, yet treated with his or her own paper stock. Réminov's assorted-sized illustrations are tipped into Osorguín's text glossy Chromolux 700, and Tsvietavieva's poems reproduced in their own sunny yellow-papered section.

ISTD Judge **Markus Dreßen** comments: A beautiful piece of craft; this book combines precise typography with some great little ideas in the details. I was especially charmed by the use of different materials that reflect the content very well. Overall, this is an elegant, subtle, precise and convincing piece of design.

**Premier Awards** continued

**Books**

**Walter Bohatsch & Julia Krauth / Bohatsch Visual Communication / Austria**  
**Continuously** – a book about doing, about making, has its origins in the work of Bohatsch Visual Communication. It is more attuned to practice than to theory. Although it sounds counter-intuitive, states of engrossment, serene concentration or calm contemplation invariably include movement. When focusing on the crux of the matter – the content's essence – the emphasis is on continuity.

ISTD Judge **Markus Dreßen** comments:

This book provides an overview of the work of the last ten years of the renowned Austrian design studio Bohatsch Visual Communication. It is set in three languages, English, German and Japanese; a formidable task solved through an equally formidable typographic approach. This convincingly precise presentation hits exactly the right notes and is a pleasure to read and to look at.

**Pedro Falcão / Atelier Pedro Falcão / Portugal**  
**Rui Chafes** an artist book designed for a particular exhibition

ISTD judge **Malcolm Garrett** comments: I was struck by an overly generous, verging on the audacious, use of so many solid black pages throughout this entire book. The sheer volume of black creates a uniquely powerful visual framework in which short paragraphs of white text shine forth. In turning the pages, it is the very absence of information, which elevates, and enhances, the presence of both the texts and the photographic imagery in a surprising and powerful way.

**Promotional Brochures, Catalogues**

**Astrid Stavro MISTD / Studio Astrid Stavro / Barcelona, Spain**  
**Merce Rodoreda [Mirror of Languages]** catalogue for an exhibition with the theme – the translation of the novels of celebrated Catalan novelist Mercé Rodoreda – recently held at the Centro Cultural Blanquerna at Madrid.

The catalogue is designed as a packet of eleven postcards, each featuring a different language translation of the opening paragraph of *The Time of Doves*. Each postcard is set in a font reflecting a country's language, Didot for France, Baskerville for the UK, Swift for The Netherlands. There is also an A2 fold-out poster featuring covers of Rodoreda novels in different languages from the 1960s until now.

ISTD jury Chair **Gilmar Wendt** comments This is book design at its conceptual best. A catalogue for an exhibition about four books (one room dedicated to each). It is designed as four books, one for each language (Catalan, Spanish, French and English). But it's the way the books work together, referring to one another, that make them become something bigger than merely one catalogue translated in four languages. It is a joy to discover the intricacies of this concept bit by bit.

## Premier Awards continued

### Books

#### **Philippe Apeloig / Studio Apeloig / France**

**Typography 29 TDC Annual** The Annual contains full-colour illustrations, including the winning selections from entries in the TDC54 Typography Competition, and the winning selections from entries in the TDC2 2008

Type Design Competition. It also includes a reprinting of the original catalogue pages from the fifth TDC Competition in 1959. Reprinted here in the context of the Annual are many of the classic works of modernist typography from that time.

ISTD judge **Malcolm Garrett** comments: The challenge in the design for any book of this kind is that the typography complements, and does not compete with, a wide variety of disparate imagery. When the imagery itself is such powerfully typographic work the challenge becomes particularly intimidating. One simple decision, to turn each caption through 90 degrees, thus dividing the page into two subtly distinct areas, is but one delightfully nuanced detail in a book that is a typographic delight throughout.

### Corporate Identity, Logotypes, Brandmarks

#### **Henrik Kubel [Denmark] and Scott Williams / A2/SW/HK – London based** **A mini identity developed for Intervention/Decoration**

The identity consist of: Bespoke typefaces, Logo, Website, Invitation card, Catalogue, Guide, Posters, and a Children's educational brochure.

Intervention/Decoration is an exhibition bringing together a significant selection of internationally renowned and emerging artists to explore how artists use decoration and intervention to challenge our expectations and inspire our visions of what is possible in public spaces.

ISTD Jury Chair **Gilmar Wendt** comments: Clearly on a small budget, this design makes the most of the main graphic which picks up the pattern theme from the exhibition. It is simple yet subtle and works particularly well as a poster. There is a lovely sense of spontaneity about this work. It exudes playfulness and joy.

### Typeface design, Calligraphy, Hand Lettering

#### **FSI FontShop International / Germany** **Typeface design FF Mr K by Julia Sysmäläine**

ISTD judge **Freda Sack** comments: A spirited rendition of a lively calligraphic typeface, exhibiting a sense of fun with the accompanying ornaments, and the 'cross-out' version. One of the few typefaces entered that displayed its content to best effect, even to the extent of showing cartoon-like portraits entirely created from the typeface characters. It also shows appropriate use of OpenType format by fully exploiting the extended character set.

### **Certificate of Excellence**

Awarded to all finalists. The work accepted as being eligible for a Certificate of Excellence shows a high standard of design in conjunction with a high standard of typography, the criteria being that excellent typography is an intrinsic element of the overall design solution.

### **Exhibition design / signage systems**

Nick Kapica MISTD / SV Associates, Berlin  
Signage and way showing for the University of Applied Sciences, Wildau

Morag Myerscough / Studio Myerscough. London  
The Deptford Project

### **Information design, posters, calendars**

Tim Baumgarten MISTD / studio Zuiderlicht / The Netherlands  
Introduction mailing for the new website of the printer Rosbeek

Stuart Youngs MISTD / Purpose / London  
60|40 poster

Andreas Pohancenik MISTD / studio zwei / Austria / lives and works in London  
Caliginosity poster

Hans Bockting FISTD & Sabine Bockting Reinhardt / Bockting ontwerpers /  
The Netherlands  
information sheet for Tai Chi & Qigong school, Balans

Clare Playne MISTD / Playne Design / London  
The Aquent Orange Book

Christian Hanke / hpunkt2 gestaltung / Germany  
Brochure for Olympia Express, Switzerland

Paulus M Dreibholz MISTD / Austria / lives and works in London  
Series of screen-printed posters for the annual Architecture Live workshop  
at the University of Applied Arts, Vienna

Oliver Maltby / The Chase / London  
Poster for Gavin Martin's 'Print Lounge'

**Certificates of Excellence** continued

**Newspapers and magazines**

Peter Dawson FISTD & Tegan Danko MISTD / Grade Design / London  
ISTD Typographic 66 [The Contrast Issue]

Louise Hilton / Attica & Daughters / London  
Face Up magazine

Eduard Cehovin / Design Center / Slovenia  
DVA [two] magazine

Alan Dye, Ben Stott MISTD, Nick Finney / NB Sudio / London  
Soho House magazine

**Packaging**

Pepe Gimeno / Spain  
Packaging line for Sivaris

Steve Royle / The Chase / UK  
The Chase Christmas gift

**Promotional Brochures, Catalogues**

Tobias Klauser / Klauser Design / Switzerland  
The Aargauer Kuratorium, report of the jury

Pepe Gimeno / Spain  
Catalogue of the photographic exhibition 'Diario de un náufrago'  
'Diary of a castaway'

Henrik Kubel [Denmark] and Scott Williams / A2/SW/HK – London based  
CHNA TWN – LTD catalogue / report

Henrik Kubel [Denmark] and Scott Williams / A2/SW/HK – London based  
Sound Track for an Exhibition – Catalogue

**Certificates of Excellence** continued

**Digital Media – Information**

David Bennett / Anthony Harrington / OPX / London  
Matter London website: <http://www.matterlondon.com>

Jan van Son MISTD / Studio van Son / Belgium  
Private website / weblog for Belgian journalist Gerrit Six: <http://www.sixlog.be>

**Integrated Design, Campaigns**

Richard Wolfströme MISTD / Brighton / UK  
41 Places a city-wide artwork installation of 41 true stories

**Stationery**

Roman Imhof MISTD / Hotz & Hotz / Switzerland  
Geozug Engineers stationery

Peter Donohoe & Paul Reardon / Peter and Paul / Sheffield / UK  
U&I stationery

**Corporate Identity, Logotypes, Brandmarks**

Peter Donohoe & Paul Reardon / Peter and Paul / Sheffield / UK  
Osmosis identity

Philipp Teufel / Victor Malsy / Alexander Gialouris / Malsyteufel / Germany  
Corporate Design for the Dortmunder Stadtwerke AG

Peter Donohoe & Paul Reardon / Peter and Paul / Sheffield / UK  
JSA identity

Walter Bohatsch / Bohatsch Visual Communication / Vienna, Austria  
Arlberg brand

**Certificates of Excellence** continued

**Books**

Peter Donohoe & Paul Reardon / Peter and Paul / Sheffield / UK  
Electricworks

Liza Defossez Ramalho / Artur Rebelo / R2 / Portugal  
Unfinished Trajectories

Geoffrey Winston MISTD / Graphics with Art / London  
The Art of Lee Miller

Astrid Stavro MISTD / Studio Astrid Stavro / Barcelona, Spain  
Correspondence: Carl Einstein & Daniel-Henry Kahnweiler

Roberto Beretta / London  
Photographic A–Z book created by using the urban elements of London

Henrik Kubel [Denmark] and Scott Williams / A2/SW/HK – London based  
The Nature of Photographs

Henrik Kubel [Denmark] and Scott Williams / A2/SW/HK – London based  
Jane and Louise Wilson

Paulus M Dreibholz MISTD / Austria / London based  
Arbeiten! Awards Book for the Creativ Club, Austria

Tim Baumgarten MISTD / studio Zuiderlicht / The Netherlands  
ABP at 85

Tino Grass / Tino Grass Visuelle Kommunikation / Germany  
schriftgestalten über schrift und gestaltung

Astrid Stavro MISTD / Studio Astrid Stavro / Barcelona, Spain  
Cuadernos Postal [Postcard notebooks]

Paul Palmer-Edwards MISTD / Grade Design / London  
Cosmos

**TV, Film Titles**

Orla Handley / John Durrant / BDH / Bristol / UK  
British Fashion Stitched Up! A title sequence

Nick Kapica MISTD / SV Associates, Berlin  
174 Tage – Making Medea

**Certificates of Excellence** continued

**Typeface design, Calligraphy, Hand Lettering**

Diego Feijóo / Estudio Diego Feijóo / Spain  
Expressive Alphabet for The Museum of the Wine

FSI FontShop International / Germany  
Typeface design FF Netto by Daniel Utz

FSI FontShop International / Germany  
Typeface design FF Pitu by Lukasz Dziedzic

Philipp Teufel / Victor Malsy / Alexander Gialouris / Malsyteufel / Germany  
Subtil logotype – custom typeface for Unternehmensverbund DSW21

Alan Dye, Ben Stott MISTD, Nick Finney / NB Sudio / London  
Park House font

For any further information or to receive supporting images for these ISTD Awards  
please contact:

[awards@istd.org.uk](mailto:awards@istd.org.uk)

The limited edition ISTD International TypoGraphic Awards 2009 Catalogue  
is available to purchase online at:

<http://payments.istd.org.uk/publications>

## **About ISTD**

### **International Society of Typographic Designers**

ISTD aims to inform and inspire graphic designers, typographers, writers and educators engaged in the field of visual communication; and to establish and maintain typographic standards through publishing and promoting the highest quality in contemporary practice. Membership of ISTD denotes both competence in design, in industry or education, and acceptance of agreed ethics and standards of working.

Founded in 1928, as the British Typographers Guild, by compositor Vincent Steer, described himself as an 'advertising typographer' as early as 1911, the common bond was a passion for the arrangement of words on paper. Since becoming the professional body, Society of Typographic Designers, now with international reach, ISTD never loses sight of its original purpose: 'to bring together in friendship and mutual help, all those with a love of the printed word'.

ISTD is the only international authoritative body for typography. Practising typographers, graphic designers and educators can apply for individual Membership through submission of their work, and evidence of professional ability in their field of activity

ISTD gives high priority to supporting graphic communication students and lecturers on a number of levels. Membership is offered to students successfully completing the ISTD Annual Student Assessment Scheme. Initiated in 1977, the scheme now runs internationally. The digital archive of students' work is a valuable record of contemporary typographic design at college level, becoming an important resource for tutors. Institutional Membership is open to educational institutions throughout the world that offer courses/programmes of, or including, typographic design.

International Society of Typographic Designers is a not-for-profit organization, structured as a Company Limited by Guarantee.

For more information about ISTD and ISTD Membership:

<http://www.istd.org.uk>

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