



## Type Directors Club Type Design Competition

**TDC2**  
CALL FOR ENTRIES  
**2002**

### The Jury

Chairman, Gary Munch

*This year's jury is drawn from several spheres of typographic endeavor:*

*contemporary display, eternal text, technical and aesthetic exactitude, and intense daily use.*

*These distinguished practitioners have agreed to join the jury:*

#### Jill Bell

Ms. Bell began her career as a lettering artist shortly after an encounter with a Speedball pen in a high school commercial art class.

She has worked as a graphic designer primarily doing lettering, calligraphy and type design for about two decades, with a few respites from the freelance existence: two years in which she worked as a signpainter, and a short stint as a production artist for Saul Bass in the 1980s.

Her typeface designs can be seen in the ITC catalog (*Carumba*,<sup>TM</sup> *Clover*,<sup>TM</sup> *Gigi*,<sup>TM</sup> *Hollyweird*,<sup>TM</sup> and *Smack*,<sup>TM</sup>), and in the Agfa-Monotype catalog, which includes her most recent release, *Swank*.<sup>TM</sup> Her face, *Bruno*,<sup>TM</sup> for Adobe reflects an understanding of the written form applied to the regularity of type forms. Her handlettering can be seen online at [jillbell.com](http://jillbell.com) and in *The Workbook*.

#### John Downer

Mr. Downer is a sign painter by trade, with a specialty in gold leaf lettering. He has a B.A. in Fine Art from Washington State University and both an M.A. and an M.F.A. in Painting from the University of Iowa. He began his career as a freelance type designer in 1983.

His many typefaces have been published by Emigre (*Vendetta*,<sup>TM</sup> *Council*,<sup>TM</sup> and *Brothers*,<sup>TM</sup>); by Bitstream (*Iowan Old Style*,<sup>TM</sup>); by The Font Bureau in the United States, and by Design Lab of Milan, Italy.

Mr. Downer writes about type, and type history, for Emigre magazine, House magazine, and other publications. He lives in Iowa City, and travels throughout the United States and Europe, always on the lookout for interesting letterforms.

#### Dennis Pasternak

With nearly two decades of experience in the study and practice of type design, Dennis is an accomplished designer of original typefaces. Although it is mathematical figures and patterns that populate his computer monitors, Dennis senses the wood, metal and brush used by his professional antecedents.

Dennis' body of original designs includes Bitstream *Chianti*,<sup>TM</sup> as well as typefaces developed during his tenure at Galápagos Design Group: the *Maiandra*,<sup>TM</sup> *GD* family, *Baltra*,<sup>TM</sup> *GD*, and *ITC Stylus*,<sup>TM</sup>

All of Dennis' designs have traditional roots, and are highly readable; they focus on the reader, rather than on their potential as graphic elements. Dennis holds a Bachelor of Fine Arts degree in design from the Massachusetts College of Art. He is also a member of the Association Typographique Internationale (ATypI).

#### Richard Weltz

After several years as an advertising agency copywriter and account executive, Dick joined his family's advertising typography firm, and has been involved in typeshop management ever since—working his way over some four decades through all the technology changes from hot metal to today's Postscript. He served as President of Typographers International Association, is the author of dozens of published articles on the typographic business, and has presented seminars to typographic groups in many cities around the country and abroad.

Over time, Dick narrowed his efforts to the field of foreign language typography and translation and now heads up the New York City firm, Spectrum Multilanguage Communications.

While not laying claim to being a typeface designer by vocation, several Arabic fonts Dick designed were licensed and produced by Berthold; and a number of others were marketed by VGC as fonts for the PhotoTypesetter.

Dick holds a degree in Public and International Affairs from the Woodrow Wilson School, Princeton University.



# Type Directors Club Type Design Competition

# TDC2 CALL FOR ENTRIES 2002

## About TDC

The Type Directors Club is an international organization for all people who are devoted to excellence in typography, both in print and on screen.

Founded in 1946, today's TDC is involved in all contemporary areas of typography and design, and welcomes graphic designers, art directors, editors, multimedia professionals, students, entrepreneurs, and all who have an interest in type: in advertising, communications, education, marketing, and publishing.

TDC sponsors a variety of lectures, conferences, and two prestigious annual competitions in order to reward excellence in the creation and use of typefaces, calligraphy, hand lettering, and other letterforms.

Winning entries of the competitions are published in the TDC *Typography* annual, which is distributed worldwide.

## Deadline for Submissions

Deadline for the TDC2 2002 is Friday, December 21, 2001. Judging will take place on Sunday, January 20, 2002.

## Eligible Entries

Any typeface designs produced or published between January 1, 2001 and December 31, 2001 are eligible.

Typeface designs may be submitted by anyone involved in their design, production, or marketing.

Typefaces created for the TDC, designs by the Chairman or by the Jurors of the Competition, or by current members of the Board are not eligible for entering.

## Judging

Judging is anonymous, and individual. Jurors do not discuss the entries during the selection process.

Reference materials may be used in considering revivals and extensions typeface designs.

## Entry Format

Entries are to be submitted as 11x17 in. or A3 (297x420 mm) unmounted (600 dpi laser minimum) paper proofs.

Please submit each individual or constituent font-showing as a separate sheet. Each proof should show the typeface in whatever way seems appropriate for that face; proofs may include, but are not limited to, headlines, short or long passages of text, sample pages or double-page spreads of book or magazine make-up, or multi-column text.

The only requirements for the proofs are:

### Character showings

Proofs should show a complete character set. In the case of complex extended multi-script character sets, please be sure your showing is comprehensive enough to allow the jury to judge the design appropriately.

### Complex system showings

Submissions of text and display type systems, including digital fonts produced in Multiple Master or OpenType formats, should follow the above guidelines, but may feature more than one font or style in each showing.

### Marking of entries

Entries must be clearly marked, in the front, upper left-hand corner, with the appropriate *Family*, *Competition*, *Script*, and *Design* categorizations.

Examples:

- Family; Text; Latin; Original
- Single; Display; Greek; Authorised Extension of a Latin typeface
- Superfamily; Type system; Latin, Greek, Cyrillic; Custom faces for an international corporation.

### Non-identification

To ensure anonymous and fair judgement of entries, the names of the typeface, designer, client, manufacturer or distributor must not appear anywhere on the front or on the back of the proof.

## Entry Categories

Please select one subcategory from each of the following categories.

The Jury and Chairman of the TDC2 2002 type design competition reserve the right to adjust the categorization of entries as they see fit and necessary.

## Family (Fees)

The Family categorization is to be used for the purpose of determining entry fees, in US funds.

Typefaces may be entered as single typefaces or as parts of larger, related bodies of work.

### Single

Individual typefaces designed to stand alone, with no stylistic variants.

### Family

Typefaces that are designed to be used, and are submitted, in conjunction with stylistic variants such as roman, italic, and bold, or small capitals, up to and including eight variants, are considered a family.

### Superfamily

Typeface designs that comprise more than eight closely-related variants within the design parameters are considered superfamilies; this would also include pi and dingbats fonts that are stylistically related to the alphabetic or ideographic typeface designs.

## Family (Fees)

Single  
Family  
Superfamily

## Competition

Text  
Display  
Type system  
Pi or ornament

## Competition

This category, based on the intended function of the submitted design, will determine the typeface design's area of competition.

### Text designs

Typefaces and type families featuring full or reduced character sets, intended for use in the composition of text for continuous reading.

### Display designs

Typefaces and type families featuring full or reduced character sets, intended for use in larger sizes rather than for body text.

### Type systems

Extensive groups of related typefaces featuring separate designs for text and display composition, or groups of related typefaces featuring designs belonging to different style categories, such as serif and sans-serif, serif and slab serif. Digital fonts in Multiple Master or in OpenType format often fall within this subcategory.

### Pi or ornament fonts

Typefaces featuring special character sets for mathematical, phonetic, and other specialized applications, as well as dingbats, icons, symbols, and other pictorial items in a font format. Ornament and border designs are also included in this subcategory.

## Script

Latin  
Non-Latin  
Pi

## Script

### Latin

Typefaces intended for use in Latin-based orthographies have historically made up the bulk of typeface design submissions.

For scripts with Latin-based orthographies that use significant additions and modifications to accommodate the script system, see also the Extensions subcategory of the Design category.

### Non-Latin

Typefaces created for alphabets or writing systems different from Latin, such as Arabic, Armenian, Chinese, Cyrillic, Devanagari, Greek, Hebrew, Japanese, or Korean, etc., are eligible, and should be entered in the appropriate Family, Competition and Design categories. As necessary, experts in the relevant non-Latin scripts may be invited by the jury for consultation.

### Pi

Typefaces created for use in such fields as music, mathematics, linguistics, logic, and other areas that require specialized character sets. Please indicate, in the front entry markings, the field for which the typeface was designed.

## Design

Original  
Custom  
Revival  
or Extension

## Design

There is no separate category for student type designs; they should be entered in one of the design subcategories.

### Original

All typefaces designs are presumed to be original and to not be derived from pre-existing designs or from existing typeface font software.

In the case that the submitted design is derived from pre-existing material, the typeface would fall into the Revivals and Extensions subcategory, and so under that category's requirements.

### Custom

Custom or proprietary typefaces that are designed for private use instead of resale are eligible, and should be entered in the appropriate categories. Custom designs may include typefaces produced for use by a specific designer or a design firm, as well as those for corporate or other non-design clients.

If the type design is based on an existing typeface, please identify the design source; please specify the intended use, without identifying the client; for example, "a text typeface created for a financial newspaper."

### Revival or Extension

Typeface design revivals that are based on and closely follow the designs of pre-existing typefaces, and designs that are extensions of existing faces whether by the enlargement of character sets and styles, weights, and optical sizes, etc. must be accompanied by assurances that the revival or extension is authorized and approved by the originator of the design or by the current holder of the rights to the typeface designs.

## Entry Form

Entry forms are separate from the displayed markings of entries' categories.

If additional forms are needed, please make *same-size* photocopies. Do not enlarge or reduce the form, and do not design your own entry form. An Adobe Acrobat Reader PDF will be available on the TDC website.

Only the information listed in the form is needed at the time of submission. Please fill it out completely and accurately. Attach an entry form to the back of each entry, taped only at the top of the form; please do not use glue.

*One entry form* is sufficient for a family or superfamily, attached to the main item. The form will be removed prior to judging.

Entries must not be submitted with business cards or other identification of the designer or submitter on either the front or back.

## TDC Membership

### Membership categories

- Regular:  
New York area, within 60 miles: \$125  
Beyond New York area, in USA: \$100  
Outside USA: \$110
- Student: \$40
- Sustaining: \$300  
(corporation; includes three persons)

### TDC members receive:

- Discounted entry and hanging fees
- Typography annual
- Subscription to TDC Letterspace
- Reduced fees at TDC events

## Deadline and Shipping

All entries, with entry forms attached to them together with fees, and *one payment form* per participant, must be delivered by Friday, December 21, 2001, to:

TDC2/Type Directors Club  
60 East 42nd Street, Suite 721  
New York, NY 10165-0799  
USA

If more than one package is shipped, this must be indicated on each package ("1 of 2"). Packages must be delivered prepaid.

Non-U.S. contestants should mark packages "Material for contest entry. No commercial value."

No provision will be made by TDC for U.S. Customs or airport pickup. Any customs fees will be charged back to the entrant.

Entries cannot be returned.

## Hanging Fees

Winners of TDC2 2002 will be charged a hanging fee of US\$80 for individual typefaces, US\$100 for each type family, and US\$130 for each type system that will be included in the TDC annual book and exhibition. Hanging fees are reduced for TDC members.

## Payment Form

Payment must be submitted with your entries. It can be in cash, check, money order, U.S. dollar travelers checks, or charged to American Express, Visa, or MasterCard. Checks and money orders must be in U.S. dollars and drawn on a United States bank.

### Single face (one typeface)

- \$20 TDC members • \$25 non-members
- **Type family** (3 to 8 type styles)
- \$45 TDC members • \$50 non-members
- **Superfamily** (9 or more type styles)
- \$90 TDC members • \$100 non-members

### Family entry categories

For purposes of determining entry and hanging fees:

- Expert sets, SCOSF (small-caps and old-style figures) fonts, and other font complements with miscellaneous characters such as alternates, ligatures, old-style figures, small capitals, or fleurons, etc. that are normally used as a supplement to ordinary fonts are considered to be part of their respective type families or superfamily. This will also apply to extensive character sets for fonts made in OpenType or AAT (GX) format.
- Multiple Master typefaces are to be defined by their number of primary instances. Each instance is considered to be equivalent to a constituent style of a type family.
- Non-Latin extensions of Latin typefaces are considered members of their respective type family or superfamily.
- Individual dingbat, symbol, and pi or ornament fonts are treated as equivalent to single typefaces.

**IMPORTANT!** Please tape this form to the top of your entry. Do not tape any other sides. Do not use glue or other adhesive. The form will be removed prior to judging.

**TDC2 2002 Entry Form**

Typeface name: \_\_\_\_\_

Designer: \_\_\_\_\_

Client: \_\_\_\_\_

Manufacturer / Distributor: \_\_\_\_\_

Submitted by (name and title): \_\_\_\_\_

Company or school: \_\_\_\_\_

Address: \_\_\_\_\_

State: \_\_\_\_\_ City: \_\_\_\_\_

Country: \_\_\_\_\_ Zip / Postal code: \_\_\_\_\_

E-mail: \_\_\_\_\_

Telephone: \_\_\_\_\_

Fax: \_\_\_\_\_

Family category, for Fees: (choose one)

Single typeface (one font): \_\_\_\_\_

Type family / No. of styles (fonts): \_\_\_\_\_

Type superfamily / No. of styles (fonts): \_\_\_\_\_

Competition: (check one)

Text: \_\_\_\_\_ Display: \_\_\_\_\_ Pi or ornament: \_\_\_\_\_

Script: \_\_\_\_\_ Latin: \_\_\_\_\_

Non-Latin (please specify): \_\_\_\_\_

Font format: \_\_\_\_\_

PostScript: \_\_\_\_\_ TrueType: \_\_\_\_\_

Multiple Master: \_\_\_\_\_ OpenType: \_\_\_\_\_

Other (please specify): \_\_\_\_\_

Design: \_\_\_\_\_

Custom: \_\_\_\_\_ Revival or Extension: \_\_\_\_\_

Original: \_\_\_\_\_

This typeface design was made with the consent of the originator or of the current holder of the right to the design.

## Deadline and Shipping

All entries, with entry forms attached to them together with fees, and *one payment form* per participant, must be delivered by Friday, December 21, 2001, to:

TDC2/Type Directors Club  
60 East 42nd Street, Suite 721  
New York, NY 10165-0799  
USA

If more than one package is shipped, this must be indicated on each package ("1 of 2"). Packages must be delivered prepaid.

Non-U.S. contestants should mark packages "Material for contest entry. No commercial value."

No provision will be made by TDC for U.S. Customs or airport pickup. Any customs fees will be charged back to the entrant.

Entries cannot be returned.

## Hanging Fees

Winners of TDC2 2002 will be charged a hanging fee of US\$80 for individual typefaces, US\$100 for each type family, and US\$130 for each type system that will be included in the TDC annual book and exhibition. Hanging fees are reduced for TDC members.

## Awards

The submitters of the winning entries of TDC2 2002 will be notified during the week of January 21, 2002.

Each entry selected by the Jury will receive Certificates of Excellence in Type Design.

Selected entries will be exhibited alongside the winning entries of the TDC48 competition and will be published in *Typography 23*, the annual of the Type Directors Club.

## Exhibitions

The opening of TDC48 and TDC2 will be held in New York City. Both exhibits will be on display during the summer of 2002. Winners will be asked to supply five extra copies of their entries, for use in parallel traveling exhibitions outside New York. These shows travel throughout North and South America, Australia and New Zealand, Europe, and East Asia. Credits of individuals and firms that have contributed to each entry will be included in the exhibition and in *Typography 23*.

## Contact Information

For further information, please contact the TDC offices:

Carol Wahler, Executive Director  
TDC2/Type Directors Club  
60 East 42nd Street, Suite 721  
New York, NY 10165-0799 USA  
telephone: 1-212-983-6042  
fax: 1-212-983-6043  
e-mail: director@tdc.org  
website: http://www.tdc.org/

Paper: 100# Strobe Silk text by Sappi Fine Paper  
Printing: Integrated Imaging Center  
Typefaces: GM and Linotype Really  
Design: Gary Munch

## TDC2 2002 Payment Form and Membership Application

This form must accompany your entry, and it must be filled out completely. Use only one payment form for all your entries. If you are not already a member of TDC, you may use this form to join at the same time you submit your entries to the competition.

members not-members subtotals

Number of single entries: \_\_\_\_\_ @US\$20 \_\_\_\_\_ @US\$25 \_\_\_\_\_ @US\$50 \_\_\_\_\_ @US\$100 \_\_\_\_\_ @US\$130

Number of type families: \_\_\_\_\_ @US\$45 \_\_\_\_\_ @US\$50 \_\_\_\_\_ @US\$100 \_\_\_\_\_ @US\$130

Number of superfamilies: \_\_\_\_\_ @US\$90 \_\_\_\_\_ @US\$100 \_\_\_\_\_ @US\$130

Membership fee (see description; check one)  
Regular: \_\_\_\_\_ Student: \_\_\_\_\_ Sustaining: \_\_\_\_\_ US\$ \_\_\_\_\_

Total payment enclosed: \_\_\_\_\_ US\$ \_\_\_\_\_

Payment: \_\_\_\_\_

Cash: \_\_\_\_\_ Check (Payable to: Type Directors Club): \_\_\_\_\_

American Express: \_\_\_\_\_ Visa: \_\_\_\_\_ MasterCard: \_\_\_\_\_

Name on card: \_\_\_\_\_

Signature: \_\_\_\_\_

Submitted by (name and title): \_\_\_\_\_

Company or school: \_\_\_\_\_

Address: \_\_\_\_\_

State: \_\_\_\_\_ City: \_\_\_\_\_

Country: \_\_\_\_\_ Zip / Postal code: \_\_\_\_\_

E-mail: \_\_\_\_\_

Telephone: \_\_\_\_\_

Fax: \_\_\_\_\_

Credit card number: \_\_\_\_\_

Expiration date: \_\_\_\_\_