



TYPE DIRECTORS CLUB
TYPE DESIGN COMPETITION



TDC² 2005 Call for Entries

About the TDC² 2005 Competition

The Type Directors Club is an international organization founded in 1946 whose members include design professionals, typographic designers, and typophiles.

This year will be TDC's eighth open Call for Entries for Type Design. All entries will be judged by a panel of distinguished designers in January 2005. Winning works will be exhibited in six traveling shows and published in *Typography 26*, the hardbound, all-color competition annual designed published by HBI, a division of HarperCollins, and sold worldwide.

Entry Call and Forms

Please use only the Forms available in the PDF of the Call.

TDC² 2005 : Jury

Rick Cusick

Hallmark, Kansas City

Cyrus Highsmith

Font Bureau, Boston

Kris Holmes

Bigelow & Holmes, California

Jean-François Porchez

Porchez Typofonderie, France

Peter Bain, Chairman

Incipit, New York

TDC² 2005 : Deadline

Tuesday 18 January 2005
(Extended Deadline)

TDC² 2005 : Eligible Entries

Any typeface designs produced or published between January 1, 2004 and December 31, 2004 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.

TDC² 2005 : Entry Formats

Entries are to be submitted as 11x17" 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 the entrant deems appropriate. 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 requirements for proofs are:

Character showings

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

Complex system showings

Submissions of text and display Type Superfamilies, 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 as detailed in the Categories section.

Examples:

Family; Text; Latin; Original

Single; Display; Greek; Authorized 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.

TDC² 2005 : Entry Categories

There are five categories for entries.

Family Three options

Competition Four options

Script Two options

Format As needed

Design Three options

Please select one option from each category and mark entries accordingly.

Family Category (For Fees)

The Family categorization is to be used for the purpose of determining entry fees, in US\$. Typefaces may be entered as Single Typefaces or as parts of larger, related bodies of work.

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

Type Family: Typefaces designed and entered for competition with stylistic variants such as roman, italic, and bold, or small capitals. Up to and including eight variants are allowed.

Type Superfamily: Typeface designs that comprise more than eight closely-related variants are considered Type Superfamilies; Superfamilies also include Pi and Dingbat fonts that are stylistically related to the main alphabetic or ideographic typeface designs.

Competition

This category refers to the intended function of the submitted design and will determine the typeface's area of competition.

Text: Single Typefaces and Type Families, featuring full character sets, intended for use in the composition of text for continuous reading.

Display: Typefaces and Type Families featuring, full or reduced character sets, intended for use in larger sizes rather than body text.

Type System: 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, and serif and semi-serif. Digital fonts in Multiple Master or in OpenType format often fall within this subcategory.

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

Script

Latin: Typefaces intended for use in Latin-based orthographies have historically made up the majority of submissions. For scripts with Latin-based orthographies that use significant additions and modifications to accommodate the script system, see the Extensions subcategory of the Design category.

Non-Latin: Typefaces created for alphabets or writing systems other than Latin (Arabic, Armenian, Chinese, Cyrillic, Devanagari, Greek, Hebrew, Japanese, 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 maybe invited by the jury for consultation.

This designation also includes Pi typefaces, such as those created for use in the fields of music, mathematics, linguistics, logic, and other areas that require specialized character sets. Please indicate, in the front entry markings (see Marking of Entries), the field for which the typeface was designed.

Font Format

Indicate whether the typeface is PostScript Type 1, TrueType, Multiple Master, or OpenType. If the format is not one of these four, please specify the alternate format.

Design

Original: Typeface designs that are original and not derived from pre-existing designs or from existing typeface font software. In a case where the submitted design is derived from pre-existing material, the typeface would fall into the Revivals and Extensions subcategory, and must adhere to that category's requirements.

Custom: Custom or proprietary typefaces that are designed for private use instead of resale. 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 preexisting typefaces, and designs that are extensions of existing faces (whether by the enlargement of character sets, styles, weights, 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.

Student Design

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

TDC² 2005 : Competition Fees

Single Entries (one typeface)

\$20 TDC members
\$25 Non-members

Type Families (3 to 8 type styles)

\$45 TDC members
\$50 Non-members

Superfamilies (9 or more type styles)

\$90 TDC members
\$100 Non-members

Family Entry Category Notes

For purposes of determining entry and hanging fees:

Supplementary Fonts: Expert sets, SC/OSF (small-caps/old-style figures) fonts, and other font complements with miscellaneous characters (alternates, ligatures, oldstyle 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 Family or Superfamily. This will also apply to extensive character sets for fonts made in OpenType or AAT (GX) format.

Multiple Masters: 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: Non-Latin extensions of Latin typefaces are considered members of their respective Type Family or Superfamily.

Dingbat, Symbol, Pi and Ornament Fonts: Individual dingbat, symbol, and pi or ornament fonts are treated as equivalent to Single Entries.

TDC Membership (Recommended)

Members receive:

Discounted entry and hanging fees
The TDC annual, *Typography*
A Subscription to the TDC newsletter, *Letterspace*
Special discounts at TDC events

Membership Categories:

Regular/New York area (within 60 miles): \$125
Regular/beyond New York area (in USA): \$100
Regular/outside USA: \$110
Student: \$40
Sustaining Corporation (includes three persons): \$300

Hanging Fees

Winners of TDC² 2005 will be charged hanging fees of US\$80 for Single Entries, US\$100 for each Type Family, and US\$130 for each Superfamily included in the TDC book and exhibition. Hanging fees are reduced for TDC members.

Forms of Payment

Payment must be submitted with entries. It may be in cash, traveler's cheques, money order, traveler's check, or charged to American Express, Visa, or MasterCard. If payment is made by check, money order, or traveler's check it must be in U.S. dollars and drawn on a U.S. bank.

TDC² 2005 : Entry Forms

Entry and Payment forms are required in addition to the Marking of Entries. 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.

A PDF will be available on the TDC website. The information listed in the form is required 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 Type Family or Superfamily, and should be 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.

Please select one subcategory from each of the categories on the Categories page.

The jury and chairman of the TDC² 2005 type design competition reserve the right to adjust the categorization of entries as they see fit and necessary.



TDC² 2005 : Deadline & Shipping

Extended Deadline : Monday 10 January 2005

All entries with entry forms attached, fees, and one payment form per participant, must be delivered by Tuesday 18 January 2005 (Extended Deadline), to:

TDC² 2005 / Type Directors Club
127 West 25th Street 8th Floor
New York, NY 10001
USA

Shipping

If more than one package is shipped, it must be indicated on each package ("1 of 2"). Packages must be delivered prepaid. Non-U.S. entrants must mark packages "Printed Matter for Contest Entry. No Commercial Value." No provision will be made by TDC for U.S. Customs or airport pickup. Customs fees, if incurred, will be charged back to the entrant. Entries cannot be returned.

TDC² 2005 : Judging

Jurors are encouraged to discuss the entries during the selection process. Winning entries must receive at least three votes. If the jury is tied, the chairman will act as tie-breaker.

Reference materials may be used in considering Revivals and Extension typeface designs.

Judging will take place on Saturday, January 22, 2005.

TDC² 2005 : Awards & Exhibitions

Awards

TDC² 2005 winners will be notified the week of January 24, 2005. Each entry selected by the jury will receive a Certificate of Excellence in Type Design. Winning entries will be exhibited with the winning entries of the TDC51 competition and will be published in *Typography 26*, the annual of the Type Directors Club.

Exhibitions

The opening of TDC51 and TDC² 2005 will be held in New York City. Both exhibits will be on display during the summer of 2005. 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. Individuals and firms that have contributed to the entries will be credited in the exhibitions and in *Typography 26*.

TDC² 2005 : Contact

Contact Information

For further information, please contact the TDC offices:

TDC :: Type Directors Club
127 West 25th Street 8th Floor
New York, NY 10001

T: 1-212-633-8943

F: 1-212-633-8944

E: director@tdc.org

W: <http://www.tdc.org/>

About TDC

The Type Directors Club is an international organization for all people who are devoted to excellence in typography, 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 and 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 are published in the TDC *Typography* annual, which is distributed worldwide.



TDC² 2005 : About the Jury

Rick Cusick

Hallmark, Kansas City

Rick Cusick was born in Stockton, California and began his professional life designing illuminated signs for Ad/Art, Inc., who provided much of the signage for casinos in Las Vegas, Lake Tahoe and Reno. He studied lettering with James Lewis at San Joaquin Delta College and Mortimer Leach at Art Center College of Design. He has worked for Hallmark in Kansas City since 1971 as a lettering artist and book designer, and is presently Manager of Font Development there. In 1996 he designed the typeface *Nyx* for Adobe.

Cusick was design and editorial consultant to TBW Books of Woolwich, Maine, where he was responsible for *With Respect...to RFD*, a festschrift for Chicago calligrapher Raymond F. DaBoll; a collection of essays and calligraphy by influential Reed College professor Lloyd J. Reynolds, and *The Proverbial Bestiary*, featuring drawings by Warren Chappell with Cusick's calligraphy. He has taught at the University of Kansas and in 1992 began a ten-year stint as art director of *Letter Arts Review*. Cusick is also proprietor of Nyx Editions; is a member of ATypI (Association Typographique Internationale), the American Printing History Association, and a corresponding (honorary) member of Bund Deutscher Buchkünstler.

Cyrus Highsmith

Font Bureau, Boston

In 1997 Cyrus Highsmith graduated with honors from Rhode Island School of Design and joined the Font Bureau. As Senior Designer, he concentrates on development of new type series. A faculty member at RISD, he teaches typography in the department of Graphic Design. He lectures and gives workshops across the United States, Mexico and Europe. In 2001, Highsmith was featured in *Print* magazine's *New Visual Artist Review*. His typefaces *Prensa* and *Relay* were among the winners at Bukva:raz!, the international type design competition. He has exhibited his work in the United States and Europe.

Martha Stewart Living, *The Source*, *MensHealth*, the Spanish edition of *Playboy*, *Rolling Stone*, *The Montreal Gazette* (Canada), and *The Sunday Independent* (London) have featured his faces. He has designed types for *La Prensa Gráfica* (El Salvador) and *El Universal* (Mexico City). In 2002 he produced new headline series for *The Wall Street Journal* that satisfied complex contemporary requirements while remaining within the traditional typographic character that distinguishes the *Journal*. The wide range of his work is important to Highsmith. He considers himself above all a draftsman.

Kris Holmes

Bigelow & Holmes, California

Kris Holmes is the president of Bigelow & Holmes Inc., a studio specializing in typeface design. Kris began her study of letters with Lloyd Reynolds and Robert Palladino at Reed College, and continued with Hermann Zapf at Rochester Institute of Technology and Ed Benguiat at The School of Visual Arts in New York. With her partner, Charles Bigelow, Kris has designed over 100 typefaces, including the *Lucida Grande* fonts for Apple Computer's OS X user interface, *Lucida Console* and *Lucida Sans Unicode* in Microsoft Windows, and the *Lucida* core fonts of Sun Microsystems' Java development environment. Kris authored *Apple Chancery*, *Apple Textile*, *Microsoft Wingdings*, and *ITC Isadora* and contributed fonts to the free software movement.

In addition to Latin typefaces, Kris has created complementary designs for Greek, Cyrillic, Hebrew, Arabic, Thai and Devanagari scripts. Her work includes fonts for mathematical and technical publishing, linguistics and special designs for legibility research. More than 750 million copies of Kris's typeface designs are in distribution from the world's major computer software and hardware manufacturers. Holmes is currently a graduate thesis student in the UCLA Animation Workshop.

Jean-François Porchez

Porchez Typofonderie, France

After training as a graphic designer, Jean François Porchez (born 1964) worked as type director at Dragon Rouge. By 1994, he had created a new typeface series for Le Monde in Paris. Today he designs custom typefaces for companies such as RATP (Public Transport in Paris), Peugeot, Costa Crocières, France Télécom, as well as distributing his retail typefaces internationally via his typofonderie.com website. For the Linotype Library Platinum Collection he contributed a revival of Jan Tschichold's *Sabon*.

Porchez teaches at Ensad (France) and is a visiting lecturer in the MA typeface design course at the University of Reading (United Kingdom). His publications include *Lettres Françaises*, showing contemporary French digital typefaces and was president of the jury set up by the Ministère de l'Éducation Nationale to select a new handwriting model and system for France. Awards include the Prix Charles Peignot in 1998, Morisawa in 1990 (*FF Angie*) and 1993 (*Apolline*), and TDC2 in 2000 (*Costa*). *Ambroise*, *Anisette*, *Charente*, *Le Monde Journal*, and *Le Monde Courier* were all prize-winning entries in the Bukva:raz international competition in 2001. He was elected president of ATypI in October 2004.



Extended Deadline is Tuesday 10 January 2005

Please print carefully and clearly!

TAPE ONLY THIS SIDE TO TOP OF THE BACK OF ENTRY. Do not tape any other sides. TDC will remove form prior to judging. This form is not to be reduced or enlarged.

FAMILY CATEGORY (FOR FEES; CHOOSE ONE)

- Single Typeface (One Font)
Type Family
Type Superfamily

COMPETITION CATEGORY (CHOOSE ONE)

- Text
Display
Type System
Pi or Ornament

SCRIPT CATEGORY

- Latin
Non-latin (Please specify)

FONT FORMAT

- Postscript
Multiple Master
Other (Please specify)

DESIGN

- Original
Revival or Extension (requires the consent of the originator or of the current holder of the right to the design)

MEMBERSHIP STATUS

- TDC Member
Non-Member
New Member

DO NOT TAPE THIS SIDE

DO NOT TAPE THIS SIDE

Typeface Name

Designer

Client

Manufacturer/ Distributor

Submitted By (Name and Title)

Company or School

Address

City State Zip or Postal Code

Country

E-mail

Telephone Fax

Credits will be requested for selected works. Entry is declared to be a 2004 production and permission is granted to reproduce selected works in the annual book and in publications reporting the exhibition.

TDC 2005/Type Directors Club 127 West 25 Street 8th Floor New York, NY 10001 USA

Payment Form and Membership Application TDC 2005/Type Directors Club 127 West 25 Street 8th Floor New York, NY 10001 USA

Must accompany your entry and be filled out completely. Use only one payment form for all TDC 2005 entries.

Table with 4 columns: Item, TDC Member, Non Member, Sub-Totals. Rows include: Number of single typefaces, Number of type families, Number of type superfamilies, Membership fee, Total payment enclosed.

Payment: Cash Check American Express Visa MasterCard

(Make all checks payable to: TDC 2005/Type Directors Club)

Credit card number

Name on card Exp. date

Entrant's Name and Title

Company or School

Address

City State Zip or Postal Code

Country

E-mail

Telephone Fax