

# The competition

This is the Type Directors Club's third annual type design competition, and the last one in this millennium. This competition must sum up the creative work in type design during 1999. The type palette of the 1990s seems to reflect all the trends, twists, and turns of 20th-century typographic history—from Art Nouveau and Art Deco, the Avant Garde of the 1920s and the English Typographic Revival, the jackboot gothics of the Third Reich and the neo-grotesques of Swiss modernism, to the postmodern and grunge fonts. Recent developments in technology have contributed to inclusion of non-Latin scripts in the work plans of many type designers. The realm of typography continues to expand as the technological revolution becomes entrenched. New York City is both an appropriate and challenging site for this competition, as it is the crossroads of world cultures, the runway of the latest trends in art and fashion, and the launchpad of new technologies. Join us in paying tribute to the outgoing century of extraordinary developments in type design, and in saluting the next era in human history and typographic communications.

TDC<sup>2</sup>

2000

# The jury

**Matthew Carter** is a type designer with forty years' experience of typographic technologies ranging from hand-cut punches to computer fonts. He designed the typefaces ITC Galliard, Snell Roundhand, Shelley Script, Bell Centennial (for the US telephone directories), ITC Charter, Mantinia, Sophia, Big Caslon, Miller, Miller News (for newspaper text), and types commissioned by Apple, Microsoft (the screen fonts Verdana and Georgia), Time magazine, Newsweek, Wired, U.S. News & World Report, Sports Illustrated, The Washington Post, The Philadelphia Inquirer and the Walker Art Center. He is a principal of Carter & Cone Type Inc. in Cambridge, Massachusetts, designers and makers of original typefaces.

**Barry Deck** is a graphic designer for whom typefaces created by experts were simply not distinctive enough. In an arrogant attempt to control every aspect of his work, he began to design his own. The resulting aesthetic of ineptitude was gobbled up by the design world and now everybody says he's a type designer. His typefaces include Arbitrary, Barry Sans Serif, Canicopolis, Caustic Biomorph, Cyberotica, Eunuverse, Faux CRA, Orgasm Heavy, Repressed, Template Gothic, Traitor, Truth, Washout Light, and typefaces commissioned by MTV Networks, Conde Nast Publishing, MCI Communications, and Raygun magazine. After an unsuccessful, ten-year-long search for a full time job, he has opened his New York studio this fall.

**John Hudson** is a full-time professional type designer and co-founder of Tiro Typeworks in Vancouver, Canada. He specializes in providing custom font solutions to design firms, software developers, and information technologists, and is regularly consulted as an expert on multilingual typography. His clients to date include Microsoft, Linotype Library, Agfa, and many smaller companies. John received an award of excellence in the Kyrillitsa '99 competition, for his typeface Sylfaen Cyrillic (commissioned by Microsoft Corp.), and special recognition from the Moscow Golden Bee Association for his "outstanding contribution to the development of Cyrillic typography and international typographic communications."

Writer/designer **Kathleen Tinkel** first set type on a pre-WWII VariTyper machine while in high school in Anchorage, Alaska. She established Tinkel Design in 1968 and has spent most of the intervening years as a graphic designer. She studied type and typography by spec'ing it, moonlighting on cold-typesetting systems in the 1970s, occasionally setting foundry type for a small letterpress, and, for the past ten years, writing about design and typography. Her articles have appeared in *U&Ic*, *Aldus* and *Adobe* magazines, *Step-by-Step* magazine and *Electronic Design* newsletter, *x-Height*, *MacWeek*, *MacWorld*, *MacUser*, and others.

TDC<sup>2</sup> chairman **Maxim Zhukov**, the Typographic Coordinator for the United Nations, has a broad background in typographic communications. His main occupation is multilingual typography. Maxim is one of the leading experts in Cyrillic type design in America. Half of his professional life he spent in the USSR, designing art and science books, and other print. For a few years he taught typographic design at his *alma mater*, Moscow Printing Institute. Maxim writes on typography and type design. He is a member of ATypl, and a country delegate for Russia.

The judges are not allowed to enter any typefaces designed by them or by any company they have been associated with during 1999. The chairman is to act as tie-breaker as needed.

# TDC2000

# Entry rules

**Type designs completed and/or released between January 1, 1999 and December 31, 1999 are eligible.**

## COMPETITION CATEGORIES AND TYPES OF ENTRIES

### Text designs

Typefaces and type families featuring full character sets, intended for use in 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.

### Text/display type systems

Extended groups of related typefaces featuring separate designs for text and display composition (digital fonts produced in multiple-master format often fall within this category).

### Type superfamilies

Extended groups of related typefaces featuring designs belonging to different style categories, e.g., serif and sans-serif, serif and slab serif (some digital fonts produced in multiple-master format fall within this category).

### Pi 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 category.

### NOTES

#### Student type designs

There is no separate category for student type designs. These must be entered in one of the above categories.

#### Custom typefaces

Custom (proprietary) typefaces, designed for private use rather than resale, are eligible, and should be entered in the appropriate design category. 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 design is based on an existing typeface, please identify the design source (kindly specify the intended use without identifying the client — i.e. “text typeface created for a financial newspaper”).

### Non-Latin

#### typefaces/families/systems

Typefaces created for different alphabets/writing systems than Latin, e.g., Arabic, Armenian, Chinese, Cyrillic, Devanagari, Greek, Hebrew, Japanese, Korean, etc., are eligible, and should be entered in the appropriate design category. As necessary, experts in the relevant non-Latin scripts may be invited by the jury for consultation.

### SUBMISSION PROCEDURE

Typefaces/fonts may be submitted by anyone involved in their design, production, or marketing. Typefaces created for the TDC, and by the chairman or the judges, are ineligible.

Entries are to be submitted as 11 x 17 in. or A3 (290 x 420 mm) paper proofs. Please submit each individual/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 not be limited to, headlines, short or long passages of text, sample pages/double-spreads of book make-up, or multiple column text.

The only requirements for the proofs are:

- They should show a complete character set;
- The name of the category being entered should be clearly visible in the upper left corner of each proof;
- Submissions of text/display type systems and superfamilies (including digital fonts produced in multiple-master format) should follow the above guidelines, but may feature more than one font/style in each showing;
- The name of the typeface, its designer(s), or manufacturer must not appear in the front or on the back of the proof.

Authors of winning entries will be asked to prepare layouts for showing their typefaces in the TDC annual.

### Entry forms

Each entry form must indicate:

- Name of the typeface/family/system/superfamily;
- Name of designer/client/manufacturer/distributor;
- Competition category: text, display, text/display, or pi font;
- Type of entry: single typeface, type family/system/superfamily;
- Alphabet/writing system: Arabic, Armenian, Chinese, Cyrillic, Devanagari, Greek, Hebrew, Japanese, Korean, Latin, etc.;
- Digital font format (when applicable): PostScript, TrueType, multiple-master, OpenType, etc.;
- Contact details: mailing address, telephone and fax numbers, e-mail address.

Official entry and payment forms are printed in this brochure. 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. Only the information listed in the form is needed at the time of submission. An entry form must be attached to the back of each entry taped only at the top of the form (please

do not glue). One entry form is sufficient for a family or system 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 identifications of the designer/submitter on the front or back.

### Entry fees

US\$20 Single typeface;

US\$45 Type family (3 to 8 constituent type styles);

US\$90 Type system or super-family (9 or more constituent type styles).

Payment must be submitted with entries. It can be in cash, check, money order, US dollar travelers checks, or charged to American Express, Visa, or MasterCard. Checks or money orders from all countries outside the United States must be in US dollars and drawn on a United States bank.

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 (like alternates, ligatures, small capitals, old style figures, fleurons, etc.)

normally used as a supplement to ordinary fonts are considered to be part of the respective typefamilies/systems/super-families.

This also applies to expanded character sets for OpenType, or AAT (GX-format) fonts;

- Multiple-master typefaces are 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 type faces are considered members of a respective type family or system;
- Individual dingbat, symbol, or pi fonts are treated as equivalent to single typefaces.

### Hanging fees

Winners will be charged a US\$80 hanging fee for individual typefaces, US\$100 for each type family and US\$130 for each type system or superfamily which will be included in the TDC annual book and exhibition (hanging fees are reduced for TDC members).

### Deadline/Shipping

All entries (with Entry forms attached to them), together with fees (and one Payment form per participant), must be *delivered* by Friday, January 7, 2000, to:

TDC<sup>2</sup>/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, e.g., "1 of 2" Packages must be delivered prepaid. Non-U.S. contestants should mark each package "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. *No entries will be returned.*

The winners of TDC<sup>2</sup> will be notified on the week of January 24, 2000. Entries selected by the jury will receive Certificates of Excellence in Type Design. They will be exhibited alongside the winners of the TDC46 competition and appear in *Typography 21*, the annual of the Type Directors Club.

The opening of TDC46 and TDC<sup>2</sup> will be held in New York City. Both exhibits will be on display during the summer of 2000. Winners will be asked to supply 5 (five) additional copies of their entries for use in exhibitions outside New York. These shows travel throughout North and South America, Australia, 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 21*.

For further information, please contact the TDC offices:

Carol Wahler  
Executive Director  
Telephone: 1 (212) 983.6042  
Fax: 1 (212) 983.6043  
E-mail: <director@tdc.org>  
Web site: <www.tdc.org>

### Reminder

The entries *must not* contain any reference to the name of the typeface, its designer, or its manufacturer. This information should only appear on the attached entry form. This is intended to insure equal and unbiased consideration for all entries.

### The Type Directors Club

The Type Directors Club is an international organization founded in 1946 whose members include design professionals, typographic designers, type designers and typophiles. The Club sponsors a variety of lectures, conferences and two prestigious annual competitions that reward excellence in the creation and use of typefaces, calligraphy, hand lettering and other letterforms. Winners of the competitions are published in the TDC annual, distributed worldwide. For more information on how to become a member of the TDC visit the site of the Type Directors Club on the World Wide Web, at <www.tdc.org>, or contact its membership office directly:

Carol Wahler  
Executive Director  
Type Directors Club  
60 East 42nd Street  
Suite 721  
New York, NY 10165-0799,  
Telephone: 1 (212) 983.6042.  
Fax: 1 (212) 983.6043.  
E-mail: <director@tdc.org>.

# Entry form

Please tape to top of the back of entry. Do not tape any other sides. Do not use glue or other adhesive. TDC will remove label prior to judging.

Name of Typeface (Font) / Type family / Type system /  
Type superfamily \_\_\_\_\_  
Designer \_\_\_\_\_  
Client \_\_\_\_\_  
Manufacturer/Distributor \_\_\_\_\_

Competition category (check one):

Text       Display       Text/Display       Pi

Type of entry (check one):

Single typeface (font) \_\_\_\_\_  
 Type family. Number of constituent styles (fonts) \_\_\_\_\_  
 Type system. Number of constituent styles (fonts) \_\_\_\_\_  
 Type superfamily. Number of constituent styles (fonts) \_\_\_\_\_

Alphabet/writing system:

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

Digital font format (if applicable):

PostScript       TrueType       Multiple-master  
 OpenType       Other (kindly specify): \_\_\_\_\_

Submitted by:

Name \_\_\_\_\_  
Studio/Firm \_\_\_\_\_  
Street address \_\_\_\_\_  
City \_\_\_\_\_  
State/Region \_\_\_\_\_  
Zip/Postal code \_\_\_\_\_  
Country \_\_\_\_\_  
Telephone number \_\_\_\_\_  
Facsimile number \_\_\_\_\_  
E-mail address \_\_\_\_\_

Credits will be requested for selected typeface(s). Entry is declared to be a 1999 production/release, and permission is granted to reproduce selected typeface(s) in the TDC annual and in publications reporting the exhibition.

# Payment form

This form must accompany your entry and be filled out completely. Only one payment form for all entries, please.

Individual typefaces: \_\_\_\_\_ @ US\$20      \$ \_\_\_\_\_  
Type families: \_\_\_\_\_ @ US\$45      \$ \_\_\_\_\_  
Type systems/superfamilies: @ US\$90      \$ \_\_\_\_\_

Total payment enclosed      \$ \_\_\_\_\_

Payment method

Cash     Check     American Express     Visa     MasterCard

(Make all checks payable to: Type Directors Club)

Name on card \_\_\_\_\_  
Signature \_\_\_\_\_  
Credit card number \_\_\_\_\_  
Expiration date \_\_\_\_\_  
Studio/Firm \_\_\_\_\_  
Street address \_\_\_\_\_  
City \_\_\_\_\_  
State/Region \_\_\_\_\_  
Zip/Postal code \_\_\_\_\_  
Country \_\_\_\_\_  
Telephone number \_\_\_\_\_  
Facsimile number \_\_\_\_\_  
E-mail address \_\_\_\_\_