



# TDC72 COMPLETE ENTRY & MEDIA GUIDE

## How to Use This Guide

This guide walks you through everything you need to enter TDC72. Navigate it effectively using the section structure below.

### Quick Navigation:

- **Sections 1-2:** Check eligibility and key dates
- **Section 3:** Choose your discipline and category
- **Section 4:** Prepare your media files
- **Section 5:** Media Formats
- **Section 6:** Entry Process
- **Sections 6-10:** Reference for judging, awards, pricing, and support
- **Section 11:** Terms + Definitions

### Pro Tips:

- Review the entry background information, organize your media into groups, and trust your instincts when selecting categories—don't overthink it!
- Enter multiple categories—use your best guess on which ones fit!
- Create credit groups in advance to save time.
- Take advantage of Early Bird pricing (save up to 50%)

There is a Glossary of Terms + Definitions in the last section of this pdf. If you are unsure of a term, please check the glossary.

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## SECTION 1: COMPETITION OVERVIEW

### About TDC72

The Type Directors Club has been recognizing typographic achievement for over seven decades. Last year's competition received entries from over 60 countries, spanning agencies, studios, independent designers, and type foundries.



## Key Dates

| Deadline           | Date              | Benefit                      |
|--------------------|-------------------|------------------------------|
| Early Bird         | November 14, 2025 | Save up to 50%               |
| Regular            | January 23, 2026  | Standard pricing             |
| Final              | February 27, 2026 | Last chance. Highest pricing |
| Physical Shipments | March 6, 2026     | Comm Design categories only  |
| Winners Notified   | April 2026        | Via email                    |

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## SECTION 2: ELIGIBILITY & RULES

### Who Can Enter

- Professional designers (agencies, studios, in-house teams)
- Freelance designers and creatives
- Faculty and design educators
- Design firms and corporations
- Independent type designers and letterers
- Anyone involved in a project's design, production, or marketing

**STUDENTS:** Must enter Young Ones TDC competition. **Recent graduates** (after March 15, 2024): Enter Young Ones TDC [youngones.org](https://youngones.org)

### Eligibility Requirements

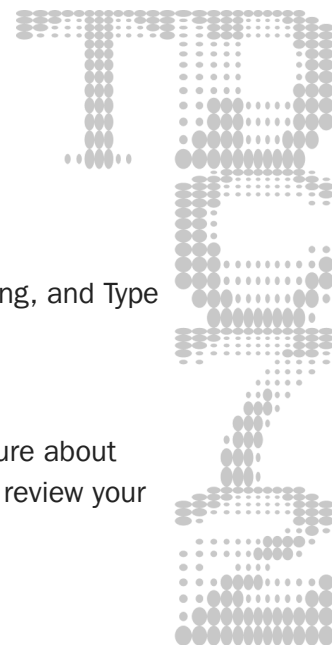
- Work must be produced/published between **January 1 - December 31, 2025**
- Designs published before January 1, 2025 are **NOT** eligible

### Geographic Restrictions

Cannot accept entries from: Cuba, Iran, North Korea, Russia, South Sudan, Sudan, Syria (due to U.S. regulations)

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## SECTION 3: COMPETITION DISCIPLINES



## Overview

### CHOOSING A DISCIPLINE

The TDC Competition is divided into three categories: Communication Design, Lettering, and Type Design. Explore which category best suits your creative work.

### CHOOSING A CATEGORY

No matter which category you choose, the judges will review all entries. If you're unsure about which category to select, don't worry. Just make your best guess, and we promise to review your entry.

Fits multiple categories, or unsure? **Don't overthink it.**

*Note: Media and credits can be applied to any disciplines.*

[SEE CATEGORIES]

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## Communication Design

Encompasses any design or creation that uses type, lettering, or written language as a significant element. This includes any creation where typography plays a significant role, such as:

Graphic design and branding; UI/UX design; Environmental design and architecture with typographic elements; Film, animation, and motion design; Social media campaigns; New media and digital experiences.

Once you login online and create entries you can select specific categories that best suit your work (e.g., Motion, Publication Design, Signage, Web Design, and many more). Don't worry if you can't find the exact category you need. Take your best guess and we'll be sure to review the work no matter what.

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## Lettering

Features work where letters were created or modified, including:

Contemporary lettering; Traditional or experimental calligraphy; Sign painting; Wordmarks and custom logos; Digital or analogue distortions; Graffiti, Tattoos, Eccentric display typefaces; Hand-drawn or custom-crafted letterforms

Once you login online and create entries you can select specific categories that best suit your work (e.g., Motion, Publication Design, Signage, Web Design, and many more). Don't worry if you can't find the exact category you need. Take your best guess and we'll be sure to review the work no matter what.

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## Type Design

The Type Design discipline is for entries showcasing the design of workable font software; this could mean single typefaces, type families, emoji or symbol fonts, or software for generating and creating type.

### Recommended Entry Materials

To help the judge better assess your work we recommend including the following demonstrations of content:

- One slide showing the complete character set (Required)
- One slide showing style/weight variations (if any exist)
- For text faces: One slide with text samples to demonstrate spacing/color/texture on the page (Required)
- Type in Use - The remaining slides can be used to demonstrate how you imagine your type being used in real life. These slides can highlight key features and show possible contexts in which the type might be used (e.g., Editorial, packaging, fashion, UI/UX signage, text, etc.) The samples need not be realistic facsimiles of authentic designs or products. However, they should provide perspective on the possible ways the typeface(s) might be used.

REMINDER: To keep entries anonymous, the typeface name and designer name **may NOT** appear on any of the samples.

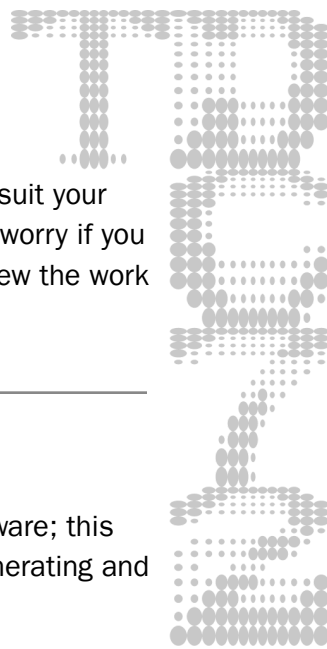
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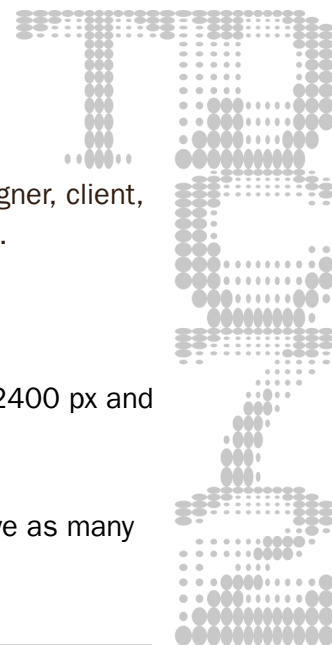
## SECTION 4: Submission Media Specifications

### Entry Formats

Entries can be submitted as images, videos, and/or PDFs. Please ensure the resolution is high enough for the judges to view your work clearly on screen.

### 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 submission media files.

### File Specifications

- **Images:** JPG, PNG (300 DPI minimum, longest side should be a minimum of 2400 px and a maximum of 4800 px, RGB) Maximum of 5 MB per image
  - **Videos:** MP4, MOV (up to 2 minutes, 1920 x1080 minimum, 500 MB max)
  - **PDFs:** 20 MB maximum, up to 20 pages (PDFs for book submissions may have as many pages as needed to show the complete book).
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## SECTION 5: MEDIA FORMATS

### Image

Image files will only be accepted through the online entry system. Images submitted can be:

- Artwork Image (the original content or artwork as it originally appeared).
- Project Image (installation, in-situ, detail/closeup, project boards, etc.)

### DIMENSIONS

The longest side of each image should be

- MINIMUM: 2400 pixels
- MAXIMUM: 4800 pixels

### FILE SIZE

- No larger than 5 MB

### FORMAT

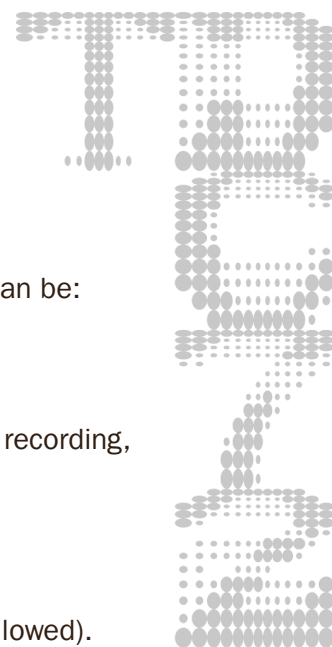
- High-res JPEG or PNG
- RGB color mode

### NOTE

For Project Board images, all information should be large enough to be seen clearly when projected or when viewed on a small monitor.

### THUMBNAILS

Every entry requires a thumbnail image. The jury will see this for reference only, it will not be judged.



## Video

Video files will only be accepted through the online entry system. Videos submitted can be:

- Content Video (the original content as it ran)  
*Please reference the individual categories for length restrictions.*
- Project Video (case study, behind the scenes, trailer, cut-down, demo, screen recording, etc.)  
*Case Study and Project Videos should be no longer than 2 minutes.*

### ASPECT RATIO / RESOLUTION

- 1920 x 1080 is preferred for judging (though videos of any aspect ratio are allowed).

### FORMAT

- .mov or .mp4

### FILE SIZE

- Each file must be no larger than 500 MB

### EXTRAS

- Do NOT include color bars or tone
- Do NOT include agency information or slates

### LENGTH

Case Study and Project Videos should be no longer than 2 minutes.

## PDF

PDF files will only be accepted through the online entry system. PDFs submitted can be:

- Project PDF (contains images, graphics, and copy providing information about the project)
- Publication PDF (full booklets, brochures, books, magazines, etc.)

### ALL PDFS

- Files must be exported at a high resolution image compression.
- Your name should not be anywhere in the file, nor the file name.

### FILE SIZE

- Each file must be no larger than 20 MB

### PROJECT PDF

- Images, graphics, and copy should be provided in a single file
- Project PDFs should be three (3) pages or less



## PUBLICATION PDF

- Physical books should be entered as multi-page documents
- Publication PDFs should not contain any extraneous project information. They should be a digital version of the book as it was printed.

## NOTE

- Password-protected PDFs are NOT accepted.
- Digital publications may be entered as PDFs, providing they contain their original interactive components.

## Animated Gif

Gif files will only be accepted through the online entry system. Gifs submitted can be:

- Content Animation (the original content or artwork as it ran)

## DIMENSIONS

The longest side of each image should be

- MINIMUM: 2400 pixels
- MAXIMUM: 4800 pixels

## FILE SIZE

- Each file must be no larger than 50 MB

## FORMAT

- Each file should be a high res GIF when possible

## NOTE

For artwork animations in a language other than English, please provide an English translation in the “Judging Description / Translation” field with the individual gif file.

## URL/Web

- Landing pages of project information are acceptable
- URLs to video hosted online (i.e. YouTube, Vimeo, etc) are NOT accepted
- URL links entered must remain unchanged through December 31, 2025

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## Type Design Submissions

Type submissions should use the same image formats as listed above.



To help the judge better assess your work submit the following:

**RECOMMENDED MEDIA:**

- One slide showing the complete character set (Required)
- One slide showing style/weight variations (if any variations exist)
- For text faces: One slide with text samples to demonstrate spacing/color/texture on the page (Required)
- Type in Use - The remaining slides can be used to demonstrate how you imagine your type being used in real life. These slides can highlight key features and show possible contexts in which the type might be used (e.g., Editorial, packaging, fashion, UI/UX signage, text, etc.) The samples need not be realistic facsimiles of authentic designs or products. However, they should provide perspective on the possible ways the typeface(s) might be used.

**REMINDER:** To keep entries anonymous, the typeface name and designer name **must NOT** appear on any of the samples.

## Physical Submissions

Physical entries will **ONLY** be accepted for selected categories in the Communication Design discipline (Posters, Packaging, and Publications)

**Physical material entries should be:**

Artwork / Content (the original content or artwork that shows the original content as it ran or was produced)

**All Physical materials**

- An entry label must be securely attached to each piece
- Entry labels can be printed from the entry system for all entries being submitted as physical judging media (Digital media is also required. See below.)
- A tracking number or record locator provided by the mailing service

**Physical submissions should be mailed to the following address no later than March 6, 2026:**

*The One Club for Creativity  
ATTN: TDC72 Annual Awards  
450 West 31st ST FLR 6  
New York, NY 10001 USA*



*\*Please include a tracking number along with submission of entry if you choose to submit physical materials.*

### Flat Prints

- An entry label should be securely attached to the back of each printed piece
- For Series entries, prints should be taped together horizontally
- Flat prints should not be mounted
- Prints should be submitted at the original size in which they ran or were published

### Dimensional Work

For dimensional work (e.g. product packaging), the entry label should be attached as securely as possible in a location that does not obscure the piece.

### Required Supporting Media

- All Physical Submissions *also* require digital supporting media (images, video) that can be viewed by the jury at their discretion.
- Supporting judging media will be viewed on a small hand-held tablet. Images and text on supporting digital files should be large enough to be viewed in this format.

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## SECTION 6: Entry Process

### Helpful preparation tips:

**Upload all your media assets.** If you plan to make more than one entry you can manage your media through your Media Library.

Gain access to your Media Library by creating a new entry. Once completed you can go to: My Account and choose Manage Media. There you can upload any additional images, videos, and PDFs you may want to use. This saves time when submitting multiple entries that use the same visual materials.

Refer to Section 4 for complete media specifications and accepted file types.

**Enter your credits.** The system allows you to create credit groups for efficient entry management. This is especially helpful if you have multiple entries that share the same team or collaborators. Keep in mind:

- Credits publish in default title order (not adjustable)
- Primary/Secondary credits split ranking points



- Create credit groups by project for efficiency
- The company listed as Primary will be published under the "Agency" heading
- Companies listed as Secondary will be published with the Primary company
- If a company is credited in the "Other" section it will not be ranked
- If an individual is credited with a title of "Other" they will not be ranked

## **Step 1: Account Setup**

1. Visit [enter.tdc.org](http://enter.tdc.org)
2. Complete registration
3. Verify email
4. Configure profile (organization info, currency, region)

## **Step 2: Prepare Assets**

Credits and Media can be found under My Account in the site navigation

### **Media Management:**

- Uploaded media assets can be reused across multiple entries. Upload once, then attach from your Media Library
- Store images, videos, PDFs in the system

### **Credit Management:**

- Submitted credits can be made into groups for efficiency when entering multiple entries.
- Note: Credits publish in default title order (not adjustable)
- Primary/Secondary credits split ranking points
- Companies/individuals listed under the "Other" designation won't be ranked

## **Step 3: Create Entry**

1. Click "Create Entry"
2. Select Discipline
3. Choose Category/Subcategory
4. Select Single or Series
5. Upload Media
6. Add Entry Details
7. Attach Credits
8. Save as Draft

## **Step 4: Submit & Pay**

1. Review all entries
2. Click "Proceed to Payment"
3. Complete payment
4. Download Invoice/Entry List
5. Save confirmation emails

**Note: Entries not eligible for judging until payment processed**

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## SECTION 7: JUDGING & AWARDS

### International Jury Composition

- For each of the three disciplines (Communication Design, Lettering, Type Design) there are Discipline Presidents whose duties include selecting a jury of top typographers and type designers from around the world and facilitating the judging process. This year's jury will be listed online and announced via Social media.
- Our juries include native experts for multiple writing systems including Arabic, Cyrillic, Indic, CJK, Thai, and select African scripts. Dedicated juries for each discipline ensure appropriate expertise within that discipline.

### Judging Criteria

**Entries will be evaluated based on:**

- Technical Excellence
- Conceptual Strength
- Innovation/Advancement of the Discipline
- Cultural Relevance
- Craft Quality

### Awards

| Award Type                | Description                         |
|---------------------------|-------------------------------------|
| Type-High Awards          | Gold, Silver, Bronze per discipline |
| Best of Discipline        | Highest scoring (1 per discipline)  |
| Judges' Choice            | Jury favorites                      |
| Certificate of Excellence | All winners                         |





## Winner Benefits

- Certificate of Typographic Excellence
  - Digital seal for online/social promotion
  - One-year TDC membership
  - Publication in The World's Best Typography®
  - Option to participate in TDC's global travel exhibitions
  - NYC Award Ceremony & Exhibition
  - Social media coverage
  - Global Creative Rankings points
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## SECTION 8: PRICING

### Entry Fees

| Deadline   | Date              | Rate          |
|------------|-------------------|---------------|
| Early Bird | October 31, 2025  | Up to 50% off |
| Regular    | January 23, 2026  | Standard rate |
| Final      | February 27, 2026 | Premium rate  |

### 7.2 Regional Pricing

#### Adjusted Rates Available For:

- Developing economies
- Non-profit organizations
- Student entrants (Students enter at [youngones.org](http://youngones.org))

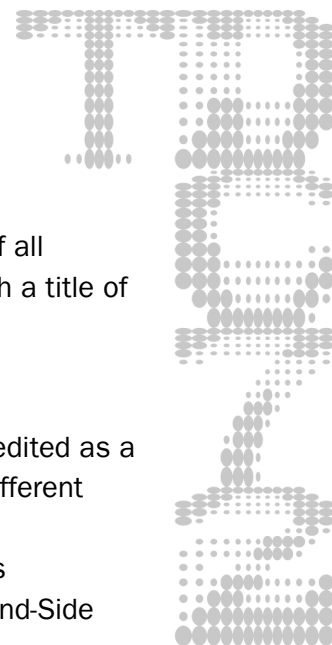
*Check specific rates at checkout for your region*

### 7.3 Payment Process

#### Important Notes:

- All fees are non-refundable once submitted
  - Entries not eligible for judging until payment processed
  - Invoice and entry list provided upon payment
  - Multiple payment methods accepted
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## SECTION 9: RANKINGS



### **Creative Rankings**

- Individuals are ranked within each specific creative title as well as a full list of all individuals, regardless of title. Please note that if an individual is credited with a title of "Other" they will not be ranked.

### **Company Rankings**

- Companies earn ranking points from the winning entries on which they are credited as a Primary or Secondary company. Specific Company Types are separated into different rankings lists (Agency, Production Company, etc.).
  - Points are only awarded to companies listed as Primary or Secondary credits
  - Points are assigned and distributed according to Company Type (Agency, Brand-Side Agency, Design Studio, Production Company, etc.)
  - Points are divided equally among companies of the same type
  - Points are given in full to each company of different types

### **Networks and Holding Companies**

- Networks and Holding Companies are ranked from the cumulative points earned by their individual network offices.

### **Client Rankings**

- Clients are ranked from the cumulative points earned by their brand on individual winning works, regardless of agency, production company, studio, or freelancer.

### **Regional Rankings**

- Global Regions are ranked from the cumulative points earned by the individual countries represented on winning entries. Countries are grouped into the following regions:
  - Asia Pacific
  - Europe
  - Latin America
  - Middle East & Africa
  - North America

### **Global Rankings**

- Creatives and Companies achieve a One Club Global Ranking with their combined ADC Annual Awards, One Show and TDC Awards rankings points. The Global Rankings are updated at the end of each calendar year to include the results of the ONE Asia and ADC Europe Awards.

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## **SECTION 10: SUPPORT & RESOURCES**



## FAQs

**Q: Can I enter work from 2024 finalized in 2025?** A: Only if first published/released in 2025

**Q: Can I enter the same project in multiple categories?** A: Yes, with tailored media for each

**Q: Are physical materials returned?** A: No

**Q: Can I update media after submission?** A: Contact TDC Team; limited edits possible

## Contact Information

- TDC72 Competition: [tdc@oneclub.org](mailto:tdc@oneclub.org)
- Student Competition: [education@oneclub.org](mailto:education@oneclub.org)
- Technical Support: [support@oneclub.org](mailto:support@oneclub.org)
- Website: [enter.tdc.org](http://enter.tdc.org)

## SECTION 9: RESOURCES

### FAQs

**Q: Can I enter work from 2024 that was finalized in 2025?**

A: Only if first published/released in 2025

**Q: Can I enter the same project in multiple categories?**

A: Yes, with tailored media for each category

**Q: Are physical materials returned?**

A: No, physical submissions are not returned

**Q: Can I update media after submission?**

A: Contact TDC Team; limited edits possible but not guaranteed

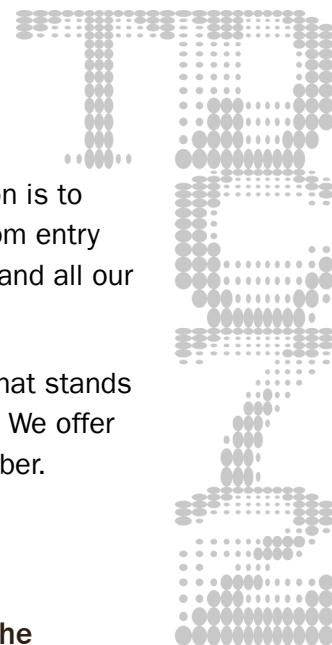
**Q: Do juries install apps for judging?**

A: No, use videos/URLs to demonstrate interactive work

### Contact Information

| Department          | Email  |
|---------------------|--|
| TDC72 Competition   | <a href="mailto:tdc@oneclub.org">tdc@oneclub.org</a>             |
| Student Competition | <a href="mailto:education@oneclub.org">education@oneclub.org</a> |
| Technical Support   | <a href="mailto:support@oneclub.org">support@oneclub.org</a>     |
| Website             | <a href="http://enter.tdc.org">enter.tdc.org</a>                 |

## What Your Entry Fees Support



The One Club for Creativity, the world's foremost nonprofit organization whose mission is to support and celebrate the global creative community, uses the revenue generated from entry fees to fund a number of initiatives for our industry. Learn more about The One Club and all our programs and events.

Members of The One Club for Creativity become part of an international community that stands behind our mission to champion excellence in advertising and design in all its forms. We offer memberships on individual and corporate levels. Learn more about becoming a member.

#### **9.4 Terms & Conditions**

**By submitting work into the competition, all entrants agree to the following:**

**In the event of any dispute regarding the eligibility of the entry's qualifications, the Discipline President's decision is final.**

1. Entry is declared to be a 2025 production
2. I, the entrant, hereby grant the TDC permission to show the work(s) in exhibitions, on the TDC and One Club website archives, and to publish it/them in any other publications the TDC deems appropriate.
3. I, the entrant, also allow the TDC to use images of work(s) in all forms of publicity for the competition and exhibitions.
4. I, the entrant, hereby affirm that the materials I, the entrant, submit to the competition(s) and their publications will not infringe upon any personal, property or intellectual rights (i.e., copyright, trademark, and patent) of others and that I, the entrant, have full power to enter into this agreement and that all information is accurate and hold the TDC harmless from any action resulting from this entry material and information.

#### **Code of Conduct:**

TDC maintains professional standards for all participants. Discrimination, harassment, or unprofessional behavior will not be tolerated.

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## **SECTION 11: TERMS + DEFINITIONS**

Use this reference guide to help brief your entries. Contact use if you need additional information on any topic.

[Filter by keyword]



### **3-DIMENSIONAL TYPEFACE**

Typefaces presented as three-dimensional shapes, incorporating depth, perspective, or sculptural qualities.

### **36 DAYS OF TYPE**

Annual creative challenge creating unique letterforms for each letter and numeral over 36 consecutive days.

## **A**

### **ACCESSIBLE TYPOGRAPHY**

Type application meeting WCAG standards and universal design principles ensuring readability for all users.

### **AIRBRUSH LETTERING**

Spray-painted letterforms using stencils or freehand techniques, characteristic of certain commercial and artistic traditions.

### **ALIGNMENT**

Placement of visual elements along common edges, centers, or baselines creating order and visual connection.

### **ANALOG DISTORTION**

Physical manipulation of letterforms through printing, photocopying, or material processes creating unique textures.

### **ANALOG TYPESETTING**

Historical printing methods including letterpress, wood type, and phototypesetting, valued for tactile and aesthetic qualities.

### **ANAMORPHIC TYPOGRAPHY**

Distorted letterforms designed to appear correct from specific viewing angle, creating perspectival illusions.

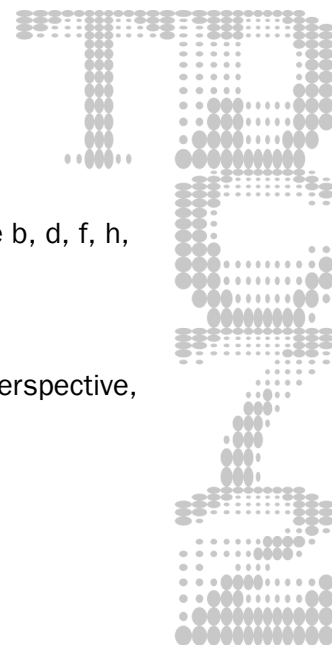
### **ANONYMITY REQUIREMENT**

Mandatory removal of designer and studio identification from judging media ensuring unbiased evaluation.

### **APERTURE**

The partially enclosed, somewhat rounded negative space in characters such as 'n', 'C', 'S', the lower part of 'e'.



**ASCENDER**

The portion of lowercase letters that extends above the x-height, found in letters like b, d, f, h, k, l, t.

**AUGMENTED REALITY TYPOGRAPHY**

Type design and application in AR environments, considering spatial relationships, perspective, and real-world integration.

**B****BALANCE**

Distribution of visual weight in a composition creating stability through symmetrical, asymmetrical, or radial arrangements.

**BASELINE**

The imaginary horizontal line upon which most letters appear to rest, serving as the fundamental reference line for all typographic measurements.

**BEST IN DISCIPLINE**

Top award within each of the three competition disciplines, recognizing the most outstanding submission.

**BRAND IDENTITY SYSTEM**

Comprehensive visual language including logotype, typography, color, and graphic elements establishing consistent organizational presence.

**BREAKPOINT**

Specific screen widths where responsive designs change layout or typography to accommodate different device sizes.

**C****CALLIGRAPHY**

Traditional or contemporary writing art emphasizing rhythm, gesture, and tool-based mark-making.

**CAMPAIGN**

Comprehensive project spanning multiple touchpoints and media, demonstrating integrated typographic approach.

**CATEGORY / SUBCATEGORY**

Divisions within a discipline, grouped by media type and other common characteristics. Multiple

Subcategories may be listed within a Category. Note: The term "Category" often includes the "Subcategory" information.

### **CERTIFICATE OF TYPOGRAPHIC EXCELLENCE**

Traditional TDC recognition awarded to 75-100 winning entries selected by the jury, including publication in the TDC Annual.

### **CHARACTER SET**

Complete inventory of glyphs within typeface including letters, numbers, punctuation, symbols, and language-specific characters.

### **CLIENT TYPE**

The type of client that commissioned the work. Available options: Consumer / Brand, Business to Business, Corporate Social Responsibility, and Non-Profit.

### **CLOCK/CALENDAR DESIGN**

Typographic treatment of temporal information displays, balancing functionality with aesthetic expression.

### **CLOSED / SUBMITTED ENTRIES**

After clicking the "proceed to payment" button during checkout, entries are considered "Closed."

### **COLOR FONT**

Typefaces that move beyond the default black/white contrast to include color information within the font.

### **COMMUNICATION DESIGN**

Any creation using type, lettering, or written language as significant element, encompassing print, digital, environmental, and experiential applications.

### **COMPANY CREDIT TYPE**

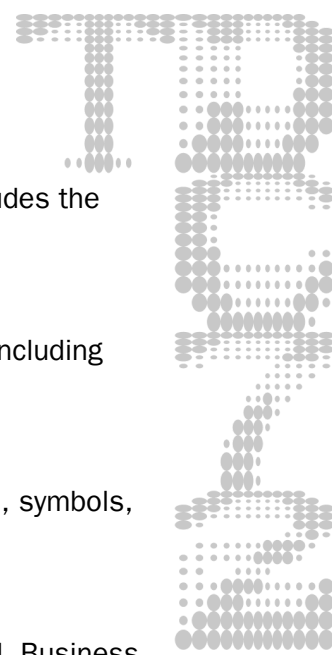
When adding Company Credits, entrants can select from a list of Company Types: Agency, Brand-Side / In-House Agency, Client / Brand, Design Firm, Digital Agency, Media Agency, PR / Marketing Agency, Publisher, Agency In-House Production Company, Production Company, Music / Sound Production Company, Post Production Company, Freelancer.

### **COMPLETE CREDITS**

Mandatory listing of all contributors including designers, clients, collaborators, and production partners.

### **COMPONENT LIBRARY**

Collection of reusable UI components with defined behavior, styling, and usage guidelines.





## **COMPOSITION/LAYOUT**

Arrangement and organization of visual elements within design space to create complete, unified image.

## **CONCEPTUAL STRENGTH**

Jury criterion (20% weight) assessing idea quality, creative approach, and conceptual foundation of typographic solution.

## **CONTENT STRATEGY**

Strategic approach to content creation, organization, and governance ensuring consistent voice and effective communication.

## **CONTRAST**

Arrangement of opposing elements to create visual interest, establish hierarchy, and draw attention.

## **CONTRAST RATIO**

Mathematical relationship between foreground and background colors, critical for text legibility and accessibility.

## **CONVERSATIONAL DESIGN**

Typography and language patterns for chatbots, voice interfaces, and AI-driven interactions.

## **COUNTER**

The enclosed or partially enclosed circular or curved negative space within letters such as d, o, s, a, e, p, b.

## **CRAFT QUALITY**

Jury criterion (20% weight) evaluating attention to detail, refinement, and mastery of typographic fundamentals.

## **CROSS-PLATFORM TYPOGRAPHY**

Consistent type application across multiple devices, screen sizes, and media maintaining brand coherence.

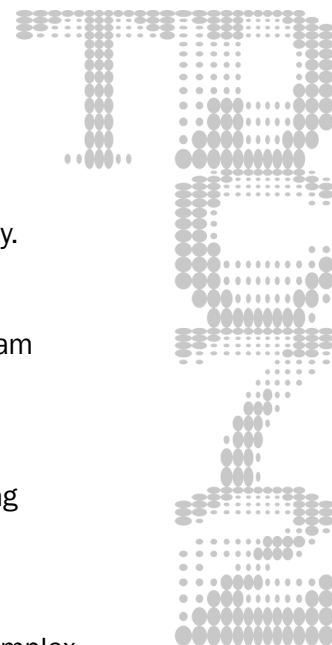
## **CSS TYPOGRAPHY**

Comprehensive set of CSS properties controlling text presentation including font-family, size, weight, and OpenType features.

## **CULTURAL RELEVANCE**

Jury criterion (20% weight) considering contextual appropriateness, cultural sensitivity, and contemporary significance.

# **D**

**DESCENDER**

The portion of lowercase letters that extends below the baseline, found in g, j, p, q, y.

**DESIGN OPERATIONS**

Systematic approach to design process optimization, workflow management, and team coordination at scale.

**DESIGN SYSTEMS**

Comprehensive libraries of reusable components, guidelines, and standards ensuring consistency across digital products.

**DESIGN THINKING**

Human-centered problem-solving methodology applying designers' sensibilities to complex challenges.

**DESIGN TOKENS**

Named entities storing visual design attributes in format consumable across design tools and development platforms.

**DIGITAL DISTORTION**

Algorithmic or software-based letterform manipulation creating glitch aesthetics or experimental effects.

**DIGITAL LETTERING**

Custom letterforms created using digital tools, maintaining hand-crafted quality while leveraging digital precision.

**DIGITAL SUBMISSION**

Primary entry format using online platform for images, videos, PDFs, and interactive content.

**DISCIPLINE**

The general area of practice under which categories are organized. TDC covers 3 main disciplines.

**DISPLAY TYPEFACE**

Typeface designed for large-size applications prioritizing visual impact and personality over extended reading comfort.

**E****ECCENTRIC DISPLAY LETTERING**

Highly stylized custom letters prioritizing expression and impact over conventional legibility or systematic design.



## **EDITORIAL DESIGN**

Typography and layout for publications organizing content for optimal reading experience.

## **EM SPACE**

Horizontal space equal to current point size, traditionally the width of capital M.

## **EMOJI/SYMBOL TYPEFACE**

Typefaces whose design is mainly focused on symbols or emoji rather than human language.

## **EMPHASIS**

Design principle highlighting most important elements in composition through contrast, positioning, scale, and color.

## **EN SPACE**

Horizontal space equal to half an em space, traditionally the width of capital N.

## **ENTRY DEADLINE TIERS**

Three submission periods (Early Bird, Regular, Final) with progressive pricing encouraging early participation.

## **ENTRY DESCRIPTION**

Required 500-word maximum text explaining project context, objectives, and typographic approach.

## **ENTRY LIST**

An itemized list of the entries that were submitted together within a specific invoice.

## **ENTRY SHOWCASE**

An option to publicly share your work online. Sharing entries in the showcase is not required.

## **ENVIRONMENTAL GRAPHICS**

Typography and visual communication integrated into physical spaces including signage, wayfinding, and exhibitions.

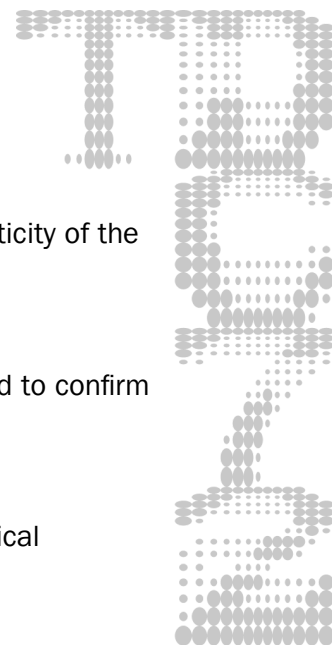
## **EXPERIMENTAL TYPE**

Typeface pushing boundaries of conventional letterform design, exploring new aesthetic territories or technical possibilities.

# **F**

## **FILE SPECIFICATIONS**

Technical requirements including resolution (300 DPI minimum), dimensions (2000px longest side), format (RGB color).



## **FINALIST**

A Finalist has won either a Pencil or Merit award. All Finalists must verify the authenticity of the work, or will forfeit their award.

## **FINALIST CONFIRMATIONS**

All Finalists will be notified of their award by email, at which time they will be required to confirm that all information related to their winning entries is complete and accurate.

## **FLUID TYPOGRAPHY**

Typography that scales continuously based on viewport dimensions using mathematical formulas.

## **FONT ENGINEERING**

Technical implementation of typeface design including hinting, compression, and optimization for various rendering environments.

## **@FONT-FACE**

CSS at-rule defining custom fonts for web use by specifying font family name and source files.

## **FONT LOADING**

Process of downloading and rendering web fonts, affecting page performance and user experience.

## **FONT METRICS**

Mathematical spacing values including sidebearings, kerning pairs, and vertical metrics.

## **FONTS USED**

Required specification of all typefaces employed in project, crediting type designers and foundries.

## **FULL CREDITS**

All companies and individual creatives who worked on the project can be added to the "Full Credits" section.

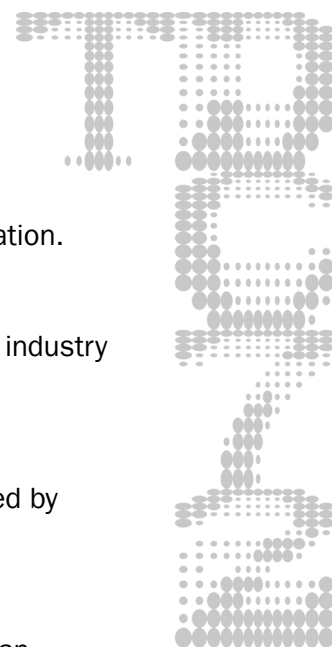
# **G**

## **GAME DESIGN TYPOGRAPHY**

Type application in gaming interfaces, narratives, and environments, considering player experience.

## **GENERATIVE DESIGN**

Algorithm-driven design processes automatically generating multiple solutions based on defined parameters.



## **GESTALT PRINCIPLES**

Psychological principles explaining how humans perceive and organize visual information.

## **GLOBAL CREATIVE RANKINGS**

Points system recognizing competition success contributing to international creative industry standings.

## **GLYPH**

Visual representation of a character in typeface, where every character is represented by distinct glyph.

## **GRAFFITI TYPOGRAPHY**

Street art lettering traditions including tags, throw-ups, and pieces, representing urban typographic culture.

## **GRID SYSTEM**

Structure of intersecting horizontal and vertical lines serving as organizational framework.

# **H**

## **HAND LETTERING**

Manually drawn letterforms using traditional tools or digital tablets, emphasizing craft and unique character.

## **HUMAN-CENTERED DESIGN**

Creative approach to problem-solving starting with understanding people's needs.

# **I**

## **ILLUSTRATED LETTERFORMS**

Letters incorporating illustrative elements, decorative details, or pictorial components beyond basic structure.

## **INCLUSIVE DESIGN**

Design approach considering full range of human diversity including disability, language, culture, and other differences.

## **INDIVIDUAL CREDIT TITLE**

When adding Individual Credits, entrants can select from a list of creative credit Titles.

## **INFOGRAPHICS**

Visual representation of information combining typography with data visualization to communicate complex information.



## **INFORMATION DESIGN**

Practice of translating complex numerical and textual data into visual forms.

## **INNOVATION/ORIGINALITY**

Jury criterion (20% weight) recognizing fresh perspectives, novel approaches, and advancement of typographic practice.

## **INSTRUCTIONAL DESIGN**

Typography for forms, manuals, and information systems prioritizing clarity, accessibility, and user comprehension.

## **INTERACTION DESIGN**

Design of interactive elements and systems, focusing on how users engage with digital interfaces.

## **INVOICE / PAYMENT FORM**

Documentation of the financial summary of your entries.

# **J**

## **JUDGING MEDIA**

Primary visual materials reviewed and scored by jury, determining entry evaluation and potential recognition.

# **K**

## **KERNING**

Adjustment of horizontal space between specific pairs of characters to achieve even visual spacing.

## **KINETIC TYPOGRAPHY**

Animated text that moves, transforms, or reveals over time, enhancing meaning through motion.

# **L**

## **LEADING**

Vertical space between lines of text, measured from baseline to baseline.

## **LETTERING**

Custom creation or modification of letterforms for specific application, distinct from repeatable typeface design.





## **LETTERING SYSTEMS**

Coordinated sets of custom letters sharing consistent style but individually crafted rather than systematized as fonts.

## **LIGATURE**

Single glyph representing two or more combined letters, designed to improve letter spacing and visual flow.

## **LOGO/LOGOTYPE/LOGOMARK**

Logo: distinctive graphic symbol; Logotype: text-only brand identifier; Logomark: graphic symbol without text.

# **M**

## **MATERIAL LETTERING**

Three-dimensional letters created from physical materials including wood, metal, fabric, or found objects.

## **MEDIA**

Media includes digital images, videos, audio files, URLs or PDFs submitted with entries.

## **MICROINTERACTIONS**

Small, contained product moments accomplishing single task while providing feedback.

## **MOBILE-FIRST DESIGN**

Design approach prioritizing mobile experience first, then progressively enhancing for larger screens.

## **MOTION GRAPHICS**

Time-based visual communication combining typography with animation, video, and sound.

## **MULTI-SCRIPT TYPEFACE**

Font supporting multiple writing systems with harmonized design across Latin, Cyrillic, Arabic, or other scripts.

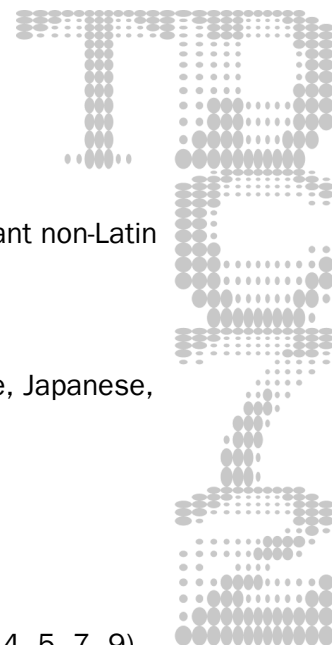
## **MULTIPLE AXIS TYPE FAMILY**

Type families that contain several styles that vary along two or more axes — such as weight and width, or weight and slope.

## **MURAL LETTERING**

Large-scale letterforms integrated into architectural surfaces or public spaces.

# **N**



## **NATIVE SCRIPT EXPERTISE**

Jury requirement ensuring evaluators fluent in specific writing systems assess relevant non-Latin entries.

## **NON-LATIN SCRIPTS**

Writing systems beyond Latin alphabet including Arabic, Cyrillic, Devanagari, Chinese, Japanese, Korean, Thai, and others.

# **O**

## **OLDSTYLE FIGURES**

Numerals with varying heights—some align to baseline, others descend below it (3, 4, 5, 7, 9).

## **OPEN / DRAFT ENTRIES**

Entries that have been started in the system, but have not been submitted for judging are considered "Open."

## **OPENTYPE FEATURES**

Advanced font functionality including ligatures, alternates, contextual substitutions, and stylistic sets.

## **OPTICAL SIZES**

Typeface variations optimized for specific size ranges, adjusting proportions and details for optimal appearance.

# **P**

## **PACKAGING DESIGN**

Three-dimensional application of typography on product containers.

## **PARAMETRIC DESIGN**

Design approach using algorithmic processes to generate forms through mathematical relationships.

## **PARAMETRIC TYPE**

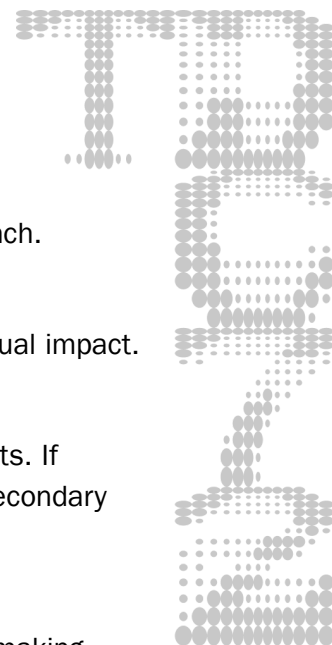
Typeface systems using mathematical parameters to generate letterforms through algorithmic processes.

## **PHYSICAL SUBMISSION**

Limited option for select categories to submit actual printed or produced pieces.

## **PICA**

Typographic unit equal to 12 points or 1/6 inch (4.233mm).

**POINT SIZE**

Height of type body measured in typographic points, where one point equals 1/72 inch.

**PRESENTATION DESIGN**

Typography for slides, decks, and visual presentations, balancing readability with visual impact.

**PRIMARY CREDIT**

The one (1) company that led the project and should be listed at the top of the credits. If multiple companies should be listed at the top, entrants may include them in the "Secondary Credits" section.

**PROCESS DOCUMENTATION**

Optional materials showing design development, sketches, iterations, and decision-making journey.

**PROFESSIONAL CATEGORY**

Primary competition track for commercial work, agency projects, and professional practice submissions.

**PROGRESSIVE ENHANCEMENT**

Development approach starting with basic functionality, then adding enhanced features for capable browsers.

**PROMOTIONAL IMAGES**

Reference-only visuals accompanying submissions to provide context but not included in jury scoring.

**PROXIMITY**

Relationship principle stating related elements should be placed near each other.

**PUBLICATION DESIGN**

Comprehensive design of books, magazines, and catalogs including cover, interior layout, and typographic systems.

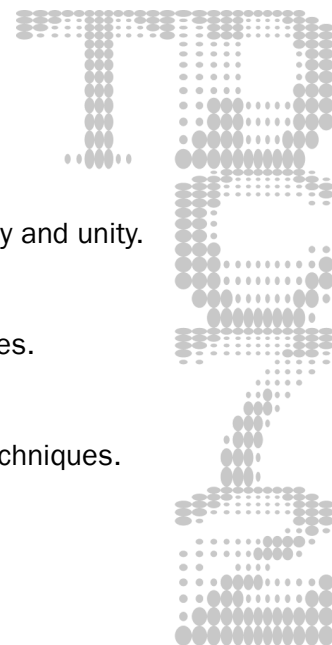
## R

**REFERENCE IMAGES**

All entries require high resolution digital images. These images will be used for reference but will not be judged.

**REGIONAL PRICING**

Tiered entry fee structure providing discounts based on economic conditions.

**REPETITION**

Design principle using same or similar elements multiple times to create consistency and unity.

**RESPONSIVE DESIGN**

Approach ensuring optimal viewing and interaction experiences across various devices.

**RESPONSIVE TYPOGRAPHY**

Typography adapting fluidly to different screen sizes using viewport units and CSS techniques.

**S****SANS-SERIF**

Typefaces designed without serifs, characterized by clean, geometric forms.

**SCRIPT EXTENSION**

Authorized expansion of existing typeface to additional writing systems.

**SCRIPT LETTERING**

Flowing, connected letterforms simulating handwriting or calligraphy.

**SECONDARY CREDITS**

Up to three (3) companies that worked on the project and should be listed at the top of the credits, with the Primary company.

**SERIES**

Multiple pieces of work that are part of the same campaign. Specifics can vary between categories.

**SERIES ENTRY**

Collection of 3 or more related pieces sharing conceptual, visual, or functional unity.

**SERIF**

Short line or finishing stroke extending from main strokes of letterforms.

**SERVICE DESIGN TYPOGRAPHY**

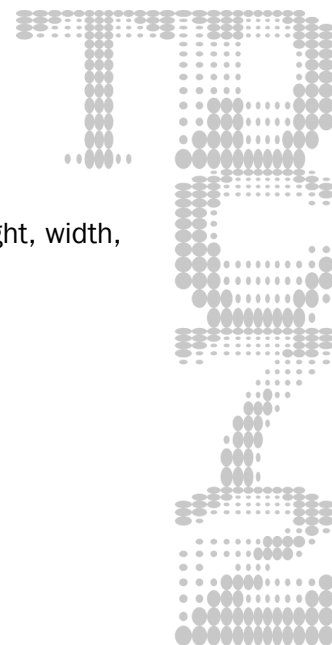
Typography orchestrating entire service experiences, mapping touchpoints from initial contact through ongoing relationship.

**SIGN PAINTING**

Traditional craft of hand-painted lettering on surfaces.

**SINGLE**

A single piece of work that may or may not be part of a campaign.

**SINGLE AXIS TYPE FAMILY**

Type families containing two or more fonts that vary along a single axis such as weight, width, slope, or optical size.

**SINGLE ENTRY**

Individual piece or project submitted as standalone work, evaluated independently.

**SINGLE STYLE TYPEFACE**

Typefaces supporting any one or more language(s) in one single style.

**SMALL CAPS**

Capital letters designed to approximate x-height of lowercase letters.

**SOCIAL MEDIA TYPOGRAPHY**

Platform-specific typographic content optimized for engagement, sharing, and mobile viewing.

**SOFTWARE - OTHER**

Typefaces presented in nonstandard or experimental technological formats other than typical font files.

**SPECULATIVE DESIGN**

Design practice exploring possible futures through fictional scenarios and prototype objects.

**STREET ADVERTISING**

Large-scale typographic applications for outdoor advertising including billboards and transit advertising.

**STUDENT CATEGORY**

Separate evaluation track for work created during academic study.

**STYLE SHEET**

CSS document defining presentation and formatting rules for HTML elements.

**SUBCATEGORY (CATEGORY)**

Divisions within a discipline, grouped by media type and other common characteristics. Multiple Subcategories may be listed within a Category. Note: The term "Category" often includes the "Subcategory" information.

**SUBMISSION MEDIA**

The material and content that the jury will review and score.

**SUPERFAMILY**

Large and/or more loosely related type families containing any number of separate styles responding to different design concepts.

**SUPPORTING MEDIA**

The secondary material and content that the jury may choose to review at their discretion.

**SUSTAINABLE DESIGN**

Environmentally conscious design practices minimizing waste and considering lifecycle impact.

**SWASH**

Elegant decorative extension or flourish on letterform.

**T****TATTOO LETTERING**

Specialized letterform design for skin application, considering body contours and aging.

**TDC72**

The 72nd annual Type Directors Club competition (2026).

**TECHNICAL EXCELLENCE**

Jury criterion (20% weight) evaluating craftsmanship, execution quality, and professional standards.

**TEXT TYPEFACE**

Typeface optimized for continuous reading at body sizes.

**THREE DISCIPLINES**

The foundational organizational structure of TDC72 comprising Communication Design, Type Design, and Lettering.

**TRACKING**

Uniform adjustment of horizontal space between all characters in selected text.

**TYPE DESIGN**

Creation of complete, functional typefaces as software fonts.

**TYPE FAMILY**

Related typefaces sharing core design DNA but varying in weight, width, or stylistic features.

**TYPE FOUNDRY**

Company specializing in design, production, and distribution of typefaces.

**TYPE-GENERATING SOFTWARE**

Applications or code creating dynamic, parametric, or algorithmic typefaces.



## **TYPE-HIGH AWARDS**

New trophy program featuring Gold, Silver, and Bronze awards made from sustainably harvested bamboo.

## **TYPE REVIVAL**

Contemporary interpretation of historical typeface, balancing authentic reference with modern requirements.

## **TYPE SPECIMEN**

Designed presentation showcasing typeface's complete character set, features, and intended applications.

## **TYPEFACE**

Complete set of characters sharing consistent design characteristics.

## **TYPOGRAPHY**

Art and technique of arranging type to make written language legible, readable, and appealing.

## **TYPOGRAPHIC HIERARCHY**

System organizing type establishing order of importance within textual content.

# **U**

## **UNITY**

Principle tying all design elements together to create cohesive composition.

## **USER EXPERIENCE (UX) TYPOGRAPHY**

Type application considering user journey, accessibility, readability, and interaction patterns.

## **USER INTERFACE (UI) TYPOGRAPHY**

Type application in digital interfaces focusing on legibility, hierarchy, and interaction patterns.

# **V**

## **VARIABLE FONT**

A type family presented as a single variable font containing a continuous range of styles along one or more interpolation axes.

## **VARIABLE FONT AXES**

Adjustable parameters in variable fonts allowing real-time modification of design characteristics.

## **VERIFICATION FORM**

A document confirming the print or air date of the work, to meet the eligibility requirements for entry.

**VIEWPORT**

User's visible area of web page, critical for responsive typography decisions.

**VIEWPORT UNITS**

CSS units (vw, vh, vmin, vmax) sizing elements relative to viewport dimensions.

**VIRTUAL REALITY TYPOGRAPHY**

Typography within immersive VR experiences, addressing readability and spatial orientation.

**VISUAL COMMUNICATION**

Practice of using visual elements to convey information, ideas, and messages.

**VISUAL HIERARCHY**

Principle of arranging de

sign elements to show order of importance.

**VISUAL IDENTITY**

Collection of visual elements representing and differentiating a brand.

## W

**WAYFINDING**

Systematic use of typography, symbols, and spatial graphics to guide navigation.

**WEB FONTS**

Custom typefaces delivered over internet using @font-face CSS declarations.

**WHITE SPACE/NEGATIVE SPACE**

Empty area around and between design elements providing visual breathing room.

**WOFF/WOFF2**

Web Open Font Format - compressed font formats optimized for web delivery.

**WORDMARK**

Company or brand name rendered as distinctive lettered unit.

**WRITING SYSTEMS**

Distinct scripts for recording language including Latin, Arabic, Cyrillic, Chinese, Japanese, Korean, Devanagari, Thai, and others.

## X





## **X-HEIGHT**

Height of lowercase letters without ascenders or descenders, typically measured by the letter