

3rd

International Digital Type
Design Contest of

LinotYPE Library

A

B

C

D

E

F

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How to submit a Typeface

Explanations for Typeface design

LinotYPE Library

A

B

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1

Introduction

This package/CD-ROM
contains:

Acrobat Reader

Discover the Linotype Library (*Multimedia Show*)

Fontographer Demo Version

Generics

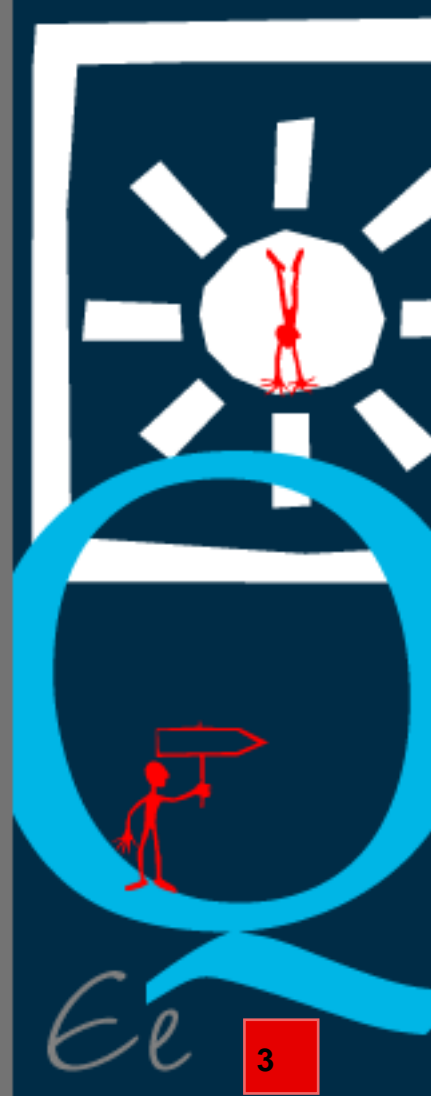
Manual

Layout documents

License Agreement

Entry Form

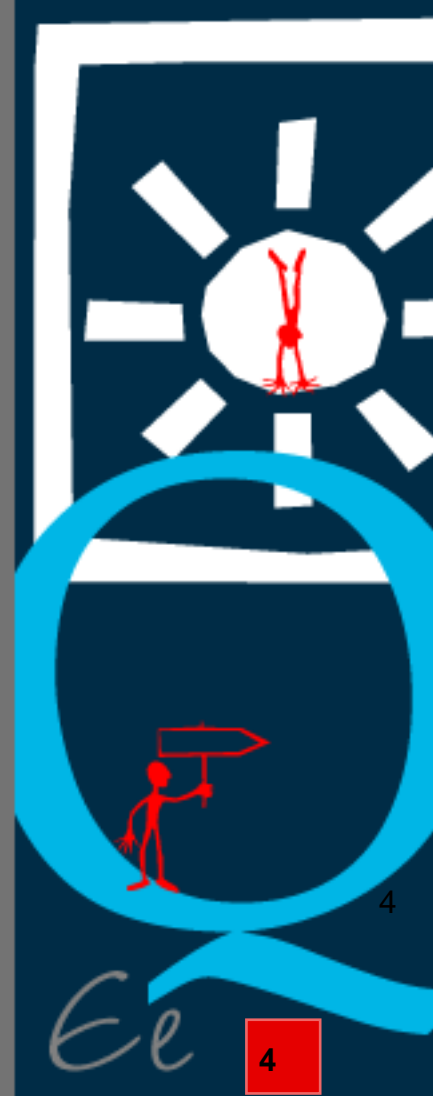
Test documents



1

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Welcome

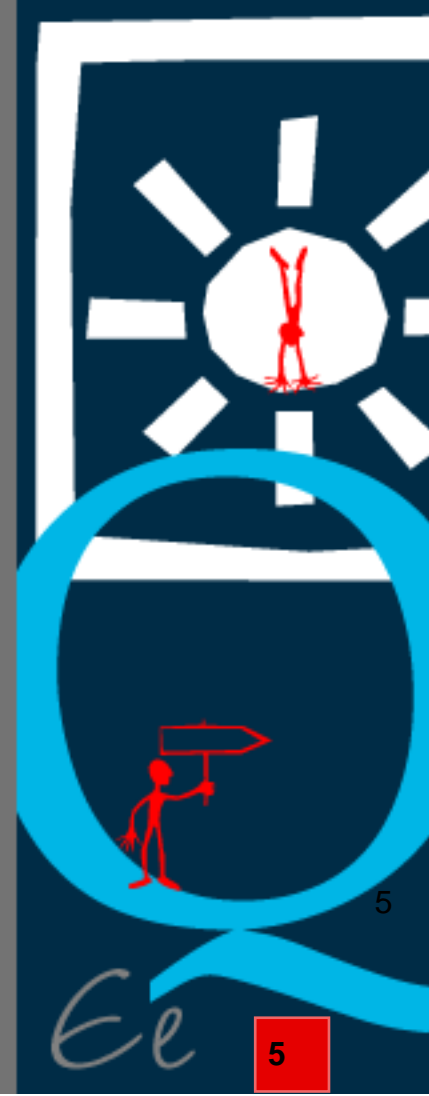
Welcome to the 3rd International Digital Type Design Contest held by Linotype Library!

This will be the third time that Linotype Library has invited designers to enter the International Digital Type Design Contest.

The total prize money to be awarded is DM 40,000 – the highest ever. An independent panel of judges will be responsible for deciding how the prize money is to be awarded. The judges' decision is final.

As with earlier contests, the winning work will be published alongside other selected fonts on a CD.

The winners and their fonts will be presented at typo[media].



1

Welcome

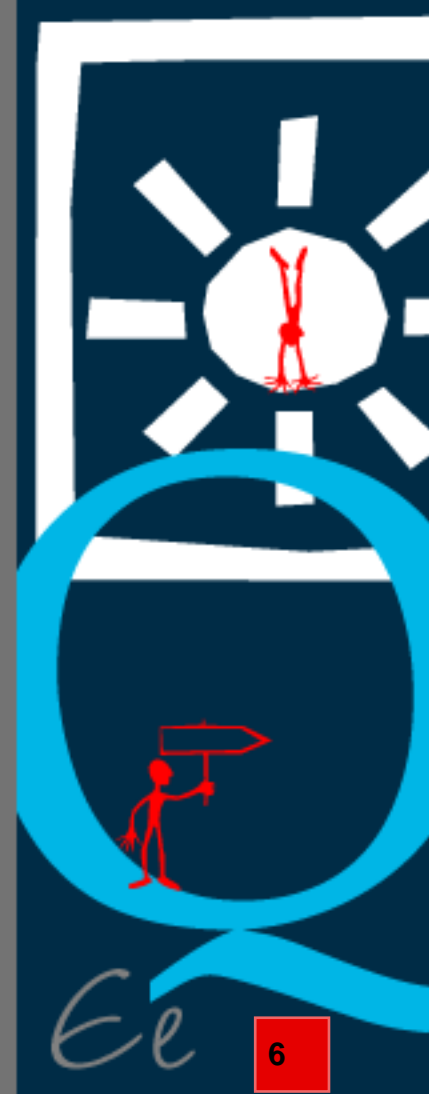
The panel of judges will consist of specialists from the typographical and design worlds.

They include:

1. Andrew Boag
2. Irma Boom
3. Adrian Frutiger
4. Gabriele Günder
5. Bernd Möllenstädt
6. Jean François Porchez
7. Wolfgang Weingart

Read the following pages thoroughly and take careful note of the rules for participation.

Linotype Library wishes you every success.



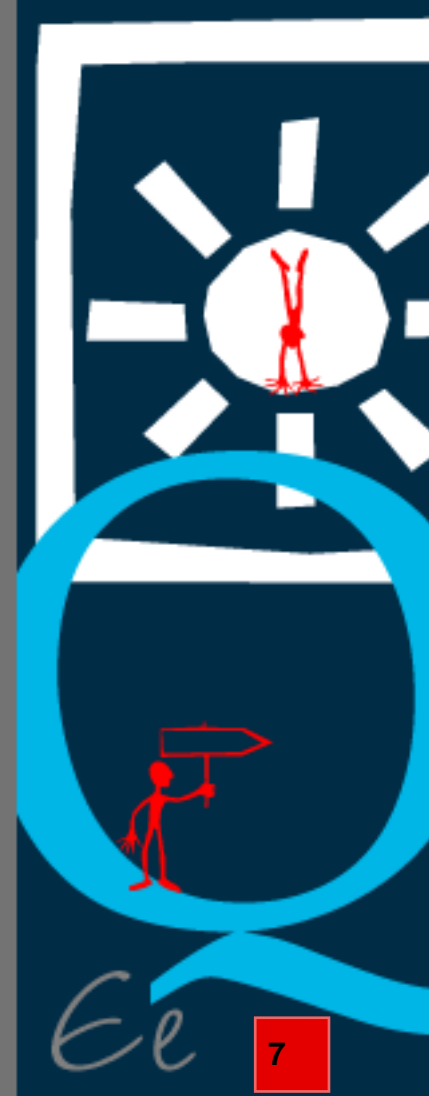
About Linotype Library

Tradition and distribution

What would our world be without type?

Wherever you look - whether in newspapers, magazines or on street hoardings - you will see fonts from the Linotype Library. Type is art and the fonts of Linotype Library have played a major role in shaping typography over the last one hundred years.

Linotype Library is the type library for original fonts. If your types are published in the Linotype Library, they will stand alongside such famous type designers as: Neville Brody, Matthew Carter, Adrian Frutiger, K.G. Hofer, H.E. Meier, Max Miedinger, Peter Matthias Noordzij, G. Pott and Hermann Zapf as well as their types:



2

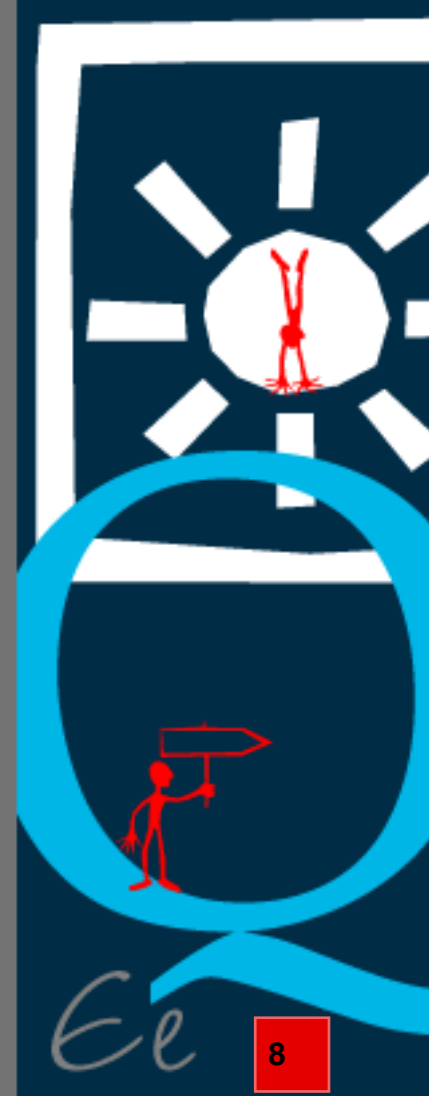
About Linotype Library

Arcardia, Industria; Bell Centennial, Bell Gothic, Shelley; Frutiger, Univers; Sho, Omnia; Syntax; Helvetica; PMN Caecilia; Carolina, Arioso; Palatino, Optima.

Linotype Library is the legal successor of type foundries and manufacturers which are rich in tradition: Deberny & Peignot, Haas'sche Schriftgießerei, Gebrüder Klingspor, Linotype Limited, Mergenthaler, Rudhardsche Gießerei, D. Stempel AG, Dr. Rudolf Hell GmbH. Typefaces such as Helvetica, Times, Frutiger, Univers and Palatino have become world-wide standards over the years - an honour which has not been restricted to the printing industry, but also extends to the computer, printer and DTP markets.

More than one hundred years' experience in the design and manufacture of types are the customer's guarantee of top quality.

New types such as Linotype Centennial, Fairfield,



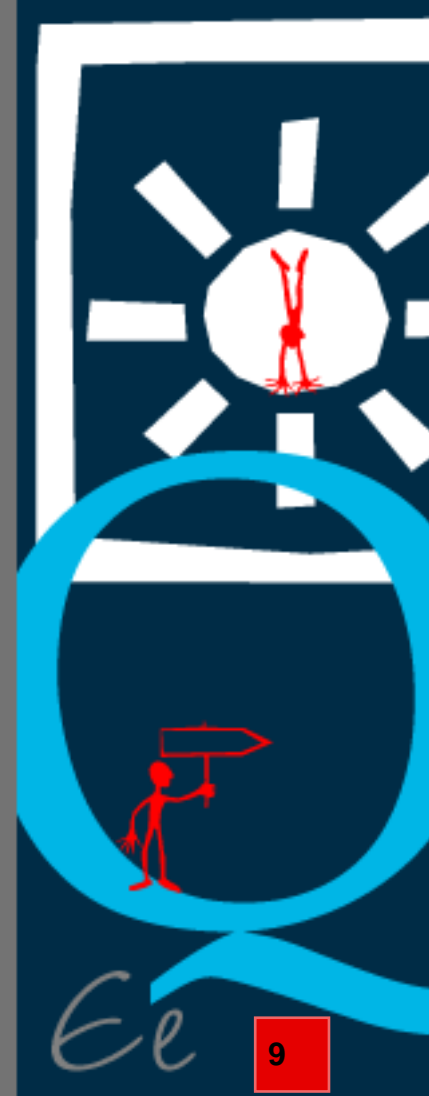
2

About Linotype Library

PMN Caecilia, Present, Herculanium and Vectora are increasing in popularity on the market.

Types from the Linotype Library are available in various font formats. They are used on different platforms and in different resolutions for laser imagesetters, laser printers, matrix printers, plotters and screen display. You will also find our types in applications where only the best type quality is good enough - for example in television, multimedia, CAD systems and milling or laser cutting equipment.

Many businesses use our fonts to support their own product.



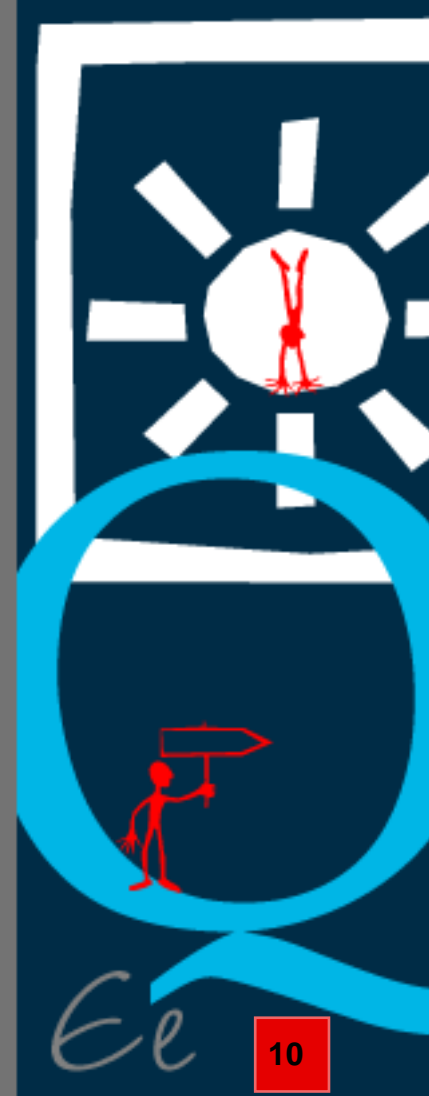
About Linotype Library

Technology and know-how

Linotype Library has the skill and professionalism needed to turn a good type idea into a font which can meet even the highest requirements. The types in the Linotype Library are manufactured using the latest technical expertise and are available in PostScript, TrueType format for Windows/PC and Macintosh. We naturally also produce fonts for all other major formats and computer platforms.

Linotype Library itself employs font experts and software programmers who can be called upon to assist in all type-specific questions.

Selected fonts are only released for sale following thorough testing by Linotype Library personnel, subsequent corrections where necessary, and final mastering which takes due regard of all modifications required to ensure a perfect result.



About Linotype Library

Security for font designers

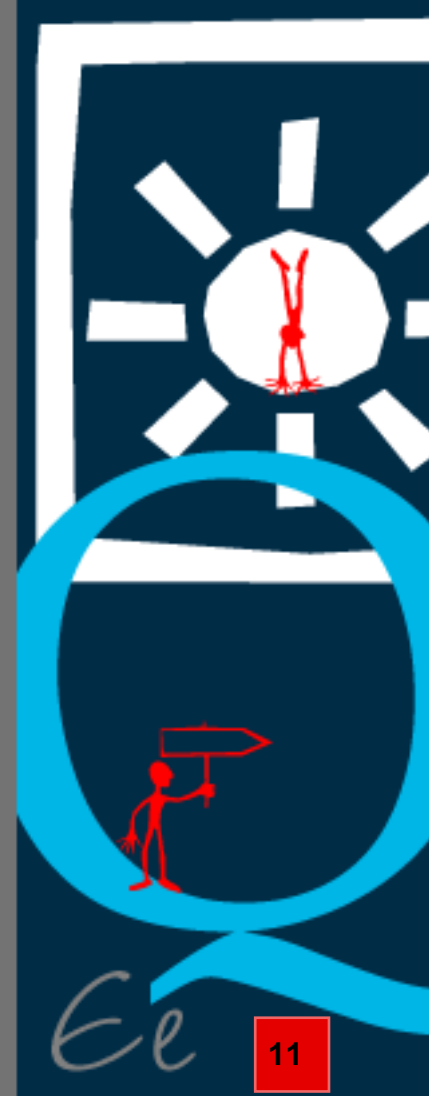
As a member of the Heidelberg Group, Linotype Library is one of the largest type libraries world-wide with over 4000 fonts.

It is our wish to establish a fair partnership with font designers and to provide you with an attractive license agreement where you can participate to the full in your type's success. The wording of the license agreement can be found in the "License" folder on your CD.

As a Linotype Library designer, your license royalties will be paid to you twice yearly (unless the amount due to you is less than DM 100).

Linotype Library arranges for all your fonts to be registered and your font names to be trademarked. This can be done on a national, European and/or international basis.

The costs of this procedure will be borne by Linotype Library. This procedure is intended to protect the intellectual property of type designers and Linotype



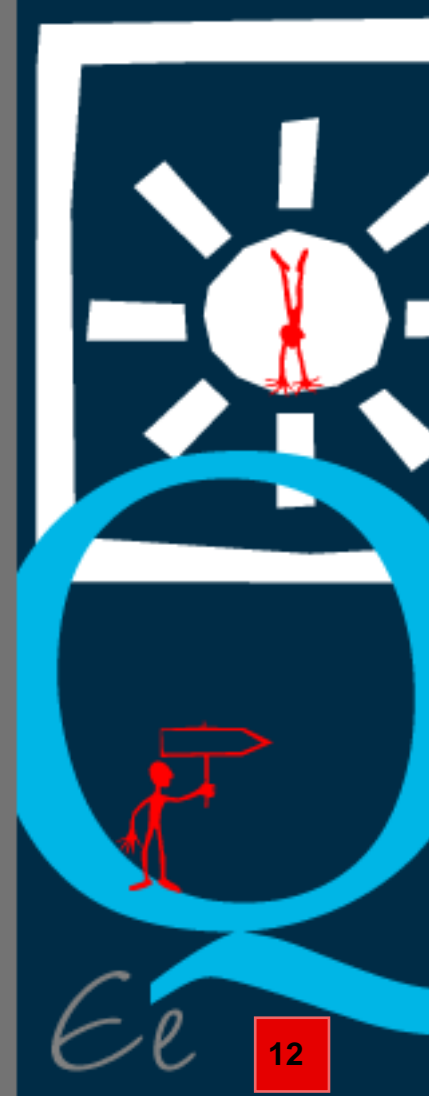
About Linotype Library

Library. Only in this way is it possible to enforce your and our legal rights against pirate copies. It is important to remember that types should best be registered before being published.

We welcome all your type Designs. These will be checked to determine whether they are suitable for inclusion in the Linotype Library.

Sales promotion

Types in the Linotype Library are sold world-wide via Linotype Library, various distributors and the Internet. Our "FontExplorer" CD which contains all the fonts in locked form is being continuously updated. It was produced in a circulation of 500,000 in 1998 and was distributed world-wide. The CD contains the unique Linotype Font Explorer type browser (patent pending), a new and innovative tool for locating and selecting types based on specified criteria.



2

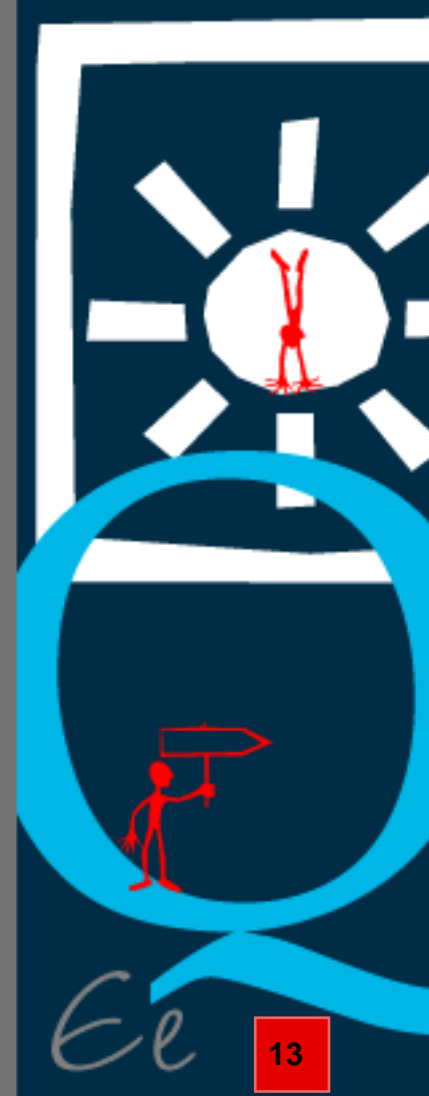
About Linotype Library

Linotype Library is regularly represented at a whole range of events such as trade fairs and congresses.

Other sales promotion activities include advertisements, mailshots, catalogues and brochures. The second International Digital Type Design Contest of Linotype Library aroused particular interest among the press and trade. The award ceremony for the winners was held at typo[media] 97.

Over 600 types were submitted from around the world and demonstrate the tremendous interest shown in the Contest.

typo[media] is an international event organised by Linotype Library. It provides a forum for interested parties from around the world to discuss aspects relating to typography, design and communication and includes lectures from recognized experts.



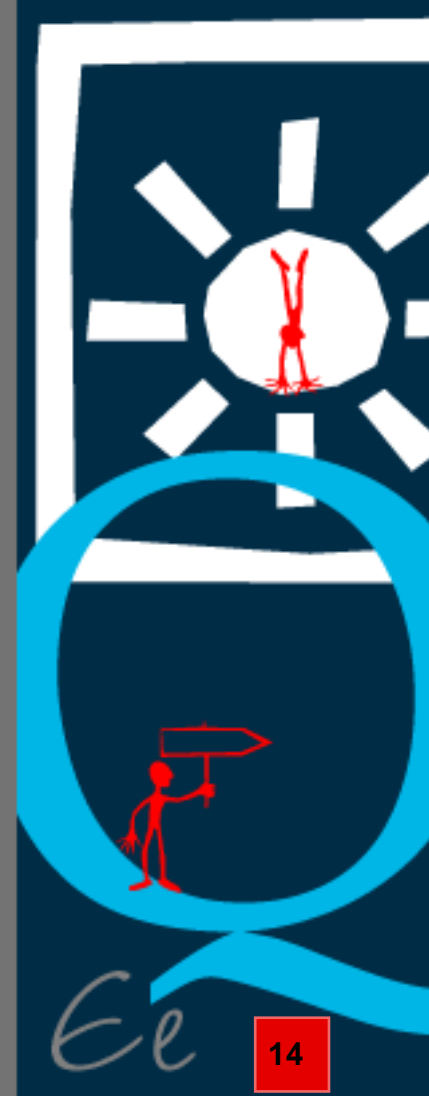
2

About Linotype Library

The winning fonts of the 2nd ITD Contest can be found with the winners of the first Contest on the TakeType 2 CD which appeared in March 1998.

You can find these fonts in our catalogue or on the Internet under <http://www.linotypelibrary.com>

The "Contest" folder on your CD contains the brochures with the results of the first and second Type Design Contests.



3

Rules of entry

Rules of entry

Entrants

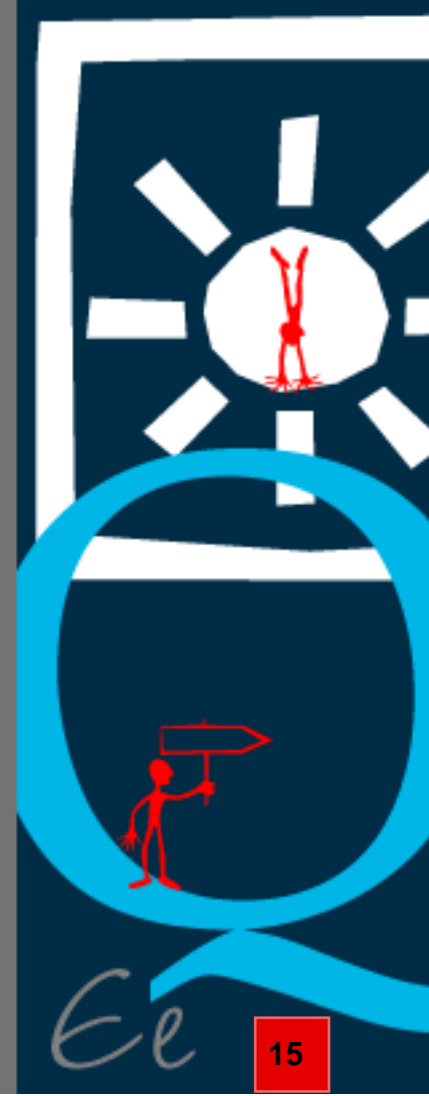
The Contest is open to entrants world-wide. Members of the panel of judges and employees of Linotype Library and their families are excluded.

All entries must be addressed to:

Linotype Library GmbH
Keyword: 3rd ITD Contest
Du-Pont-Str. 1
61352 Bad Homburg
Germany

Final date for entries

The final date for entries is 31 October 1999.
The date of the postmark applies.



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Rules of entry

Test documents

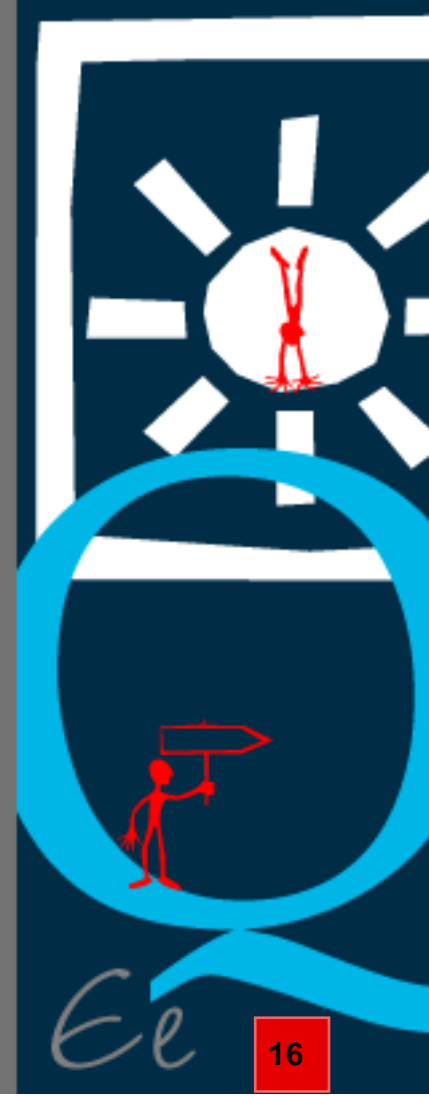
The test documents and entered codes must be printed out and enclosed for each submitted type. (Laser prints with min. 300 dpi). The test documents can be found on your CD in the “Test documents” folder.

Entry form

A completed and signed entry form must be enclosed with every type submitted. For security reasons, this should be enclosed in a sealed envelope, the outside of which bears only the code.

Entries which are submitted without the written declaration will be excluded from the Contest.

The entry form can be found on the Contest poster and in the “Form” folder on your CD.



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Rules of entry

Property rights

The submitted types must not already have been licensed to other parties and/or form part of other type libraries.

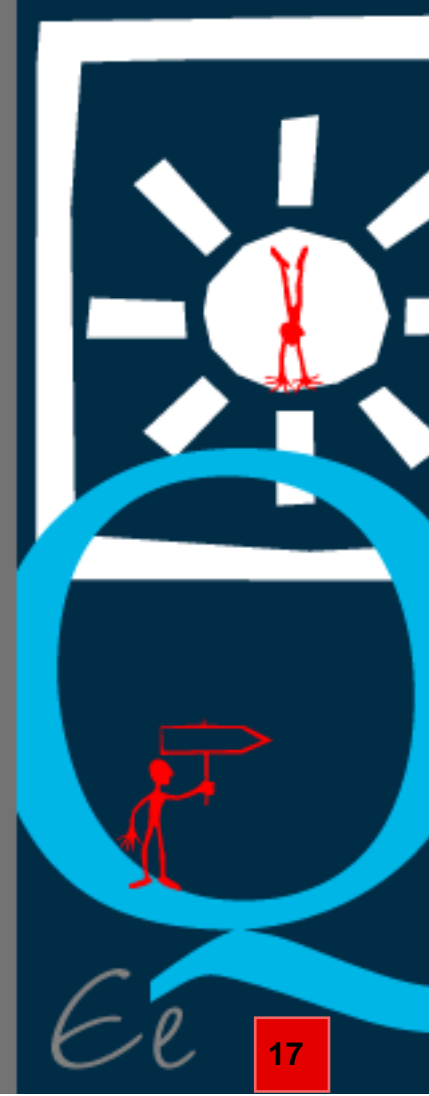
Type formats:

Only fonts in PostScript Type 1 format or TrueType format for PC/Windows 3.11/95/98 and/or Macintosh may be submitted.

Please submit the type data on diskette (3.5") or CD.

Type categories

Types can be submitted in four different categories. They must be submitted in the layout prescribed for the specific category. More characters can be submitted than the number specified. The precise definition of the layouts can be found in the "Layouts" folder on your CD.



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Rules of entry

Text Fonts

Types in this category should be submitted in the form of type families. A type family should consist of at least four type weights, e.g. a light and a bold Typeface and the two related italic typefaces. However, it is also possible for the family to consist of four weights in four different degrees of bold.

The required layout corresponds to the character set which is usual and standard for PostScript types.

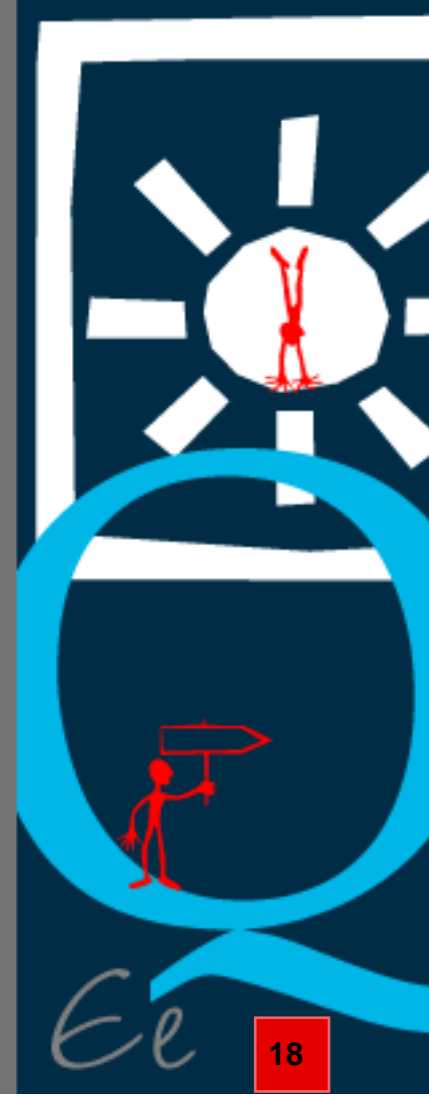
Headline Fonts

These types should be used for headings and posters. They therefore have a smaller layout.

Experimental Fonts

The same applies to these types as for the headline types. They can however be far freer in design.

Apart from a small, fundamental character assignment



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Rules of entry

(uppercase letters, lowercase letters, numerals and punctuation), the character set and assignment of these types is left open to the designer.

Symbol Fonts

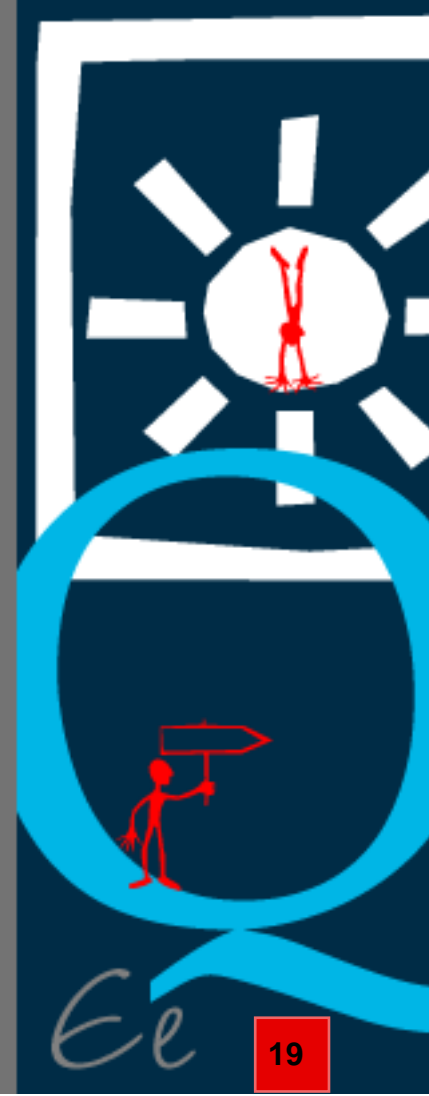
Freely-designed symbols, logos etc. for a freely selected theme. The character set should include 40 to 80 different characters.

Codes

Each work must be accompanied by a code. The designer must select a five-digit code which also includes the first two letters of his surname. The box for entering the code can be found at the top of the test documents.

Identification Code:

3	2	4	5	6	A	Z
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Rules of entry

Publication

In submitting your work, you express your agreement that your design can be published free of charge in publications and may be displayed at exhibitions.

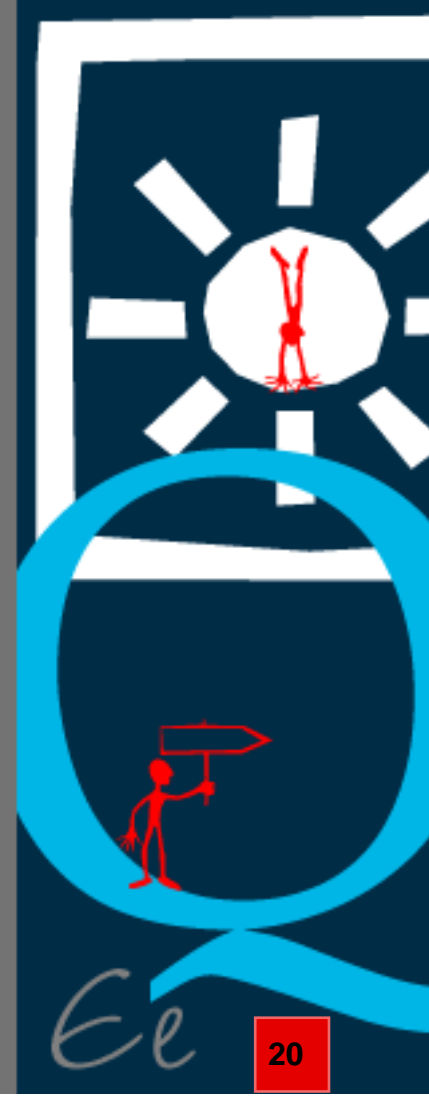
Submission/packaging

The packaging containing the submitted entries must bear the full address of the entrant. The persons at Linotype Library who are entrusted with receiving and forwarding entries are obliged not to pass on details of the entrant to the panel of judges.

The packaging containing the submitted entries must not exceed the format of 25X35 cm (10X14 inch)

Return of types

The material submitted to Linotype Library for entry in the 3rd ITD Contest will not be returned.



4

First steps & help

The following chapters describe the procedure for submitting your types to Linotype Library.

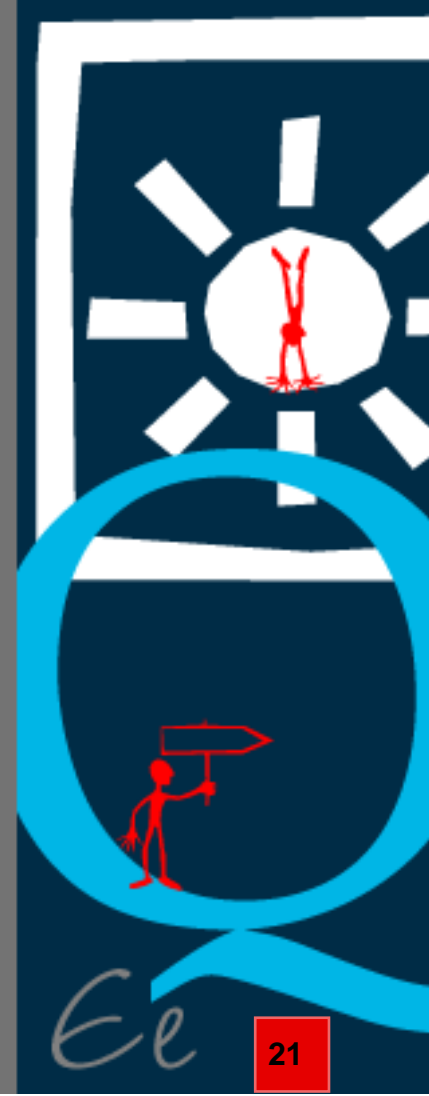
They explain the steps you need to take to ensure that no time is wasted in the checking and selection procedure.

They will also provide you with a general overview of the procedure for including a type in the Linotype Library.

Section 7 contains a checklist. Once you have worked your way through this checklist you will be ready to submit your type!

Section 8 contains the complete license agreement. A number of points will be explained in some detail to ensure that you understand the importance and scope of the contract.

You will find detailed design guidelines below. These are not intended to make your work more difficult, but rather to help you to get the best out of your type.



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First steps & help

One more point: we should stress that if these design guidelines are not observed, this may result in a delay in your type being included in the Linotype Library, since we will need to make the necessary revisions ourselves.

Help!

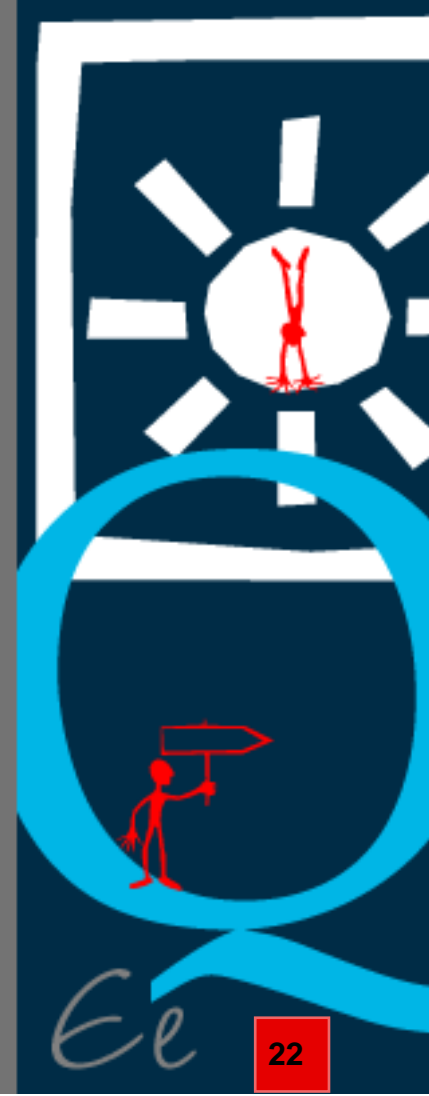
Should you require clarification on any points, please do not hesitate to contact us!

Bernhard Hofmacher

Telephone: +49 6172 484 432

Telex: +49 6172 484 429

E-mail: contest@fonts.de



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Font specifications

Technical recommendations

The contours

One of the most important technical requirements is that the contours you submit must be completely free of error. You will need to take a number of points into account in order to ensure the best possible contour quality.

Regardless of whether you are submitting a body type, a headline type or symbols, you will need to check whether the following errors occur:

Overlapping contours

For the most part, overlapping contours are no longer a problem. There are however still a number of users working with older computers and output devices. The effects of overlapping contours can extend from negative overlap within the character (Figure 1) to the abortion of a print job as a result of a device error. Generally speaking,



Figure 1

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Font specifications

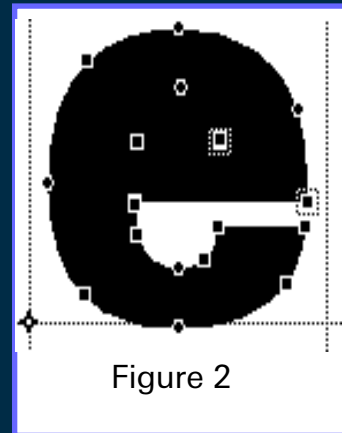
font editors usually contain a tool which allows you to eliminate such overlaps.

Wrong path direction

This error is not always easy to detect. It appears with small point sizes and low resolutions both on the screen and in printouts. The contour appears thicker than the letters which have a correct path direction. In extreme cases, the inner contour of characters will be missing (as shown in Figure 2). You can eliminate this problem by using the function provided in your font editor.

Duplicated contours

If you have a letter with a duplicated contour, you may well see the same error as described for the wrong path direction. If you attempt to eliminate this with your font editor you will probably be unsuccessful, since one of the contours will generally be superimposed on the other and



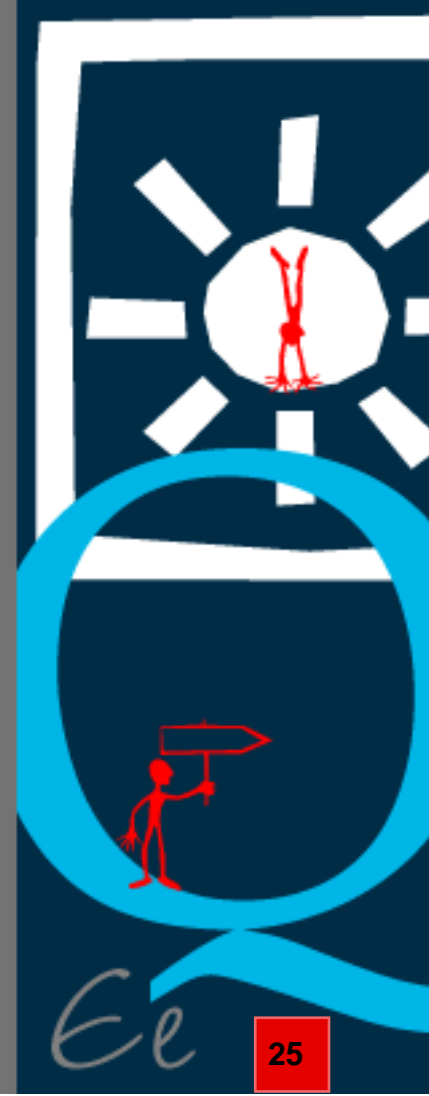
Font Spezifikationen

therefore invisible. This error can occur during copying and pasting. Try to select and delete the top contour. If this does not work, you will need to delete the entire letter and paste the contour from a backup copy.

The character set

It is important that you submit a complete character set for use of your type. We supply types world-wide. Characters which are not required in English may be extremely important in other countries. If you do not supply a complete character set this will inevitably restrict the possible uses for your type and will make it more difficult to sell.

Annex B contains a list of the various character sets that you will need to submit. If you are designing non-Latin fonts, you should contact us to find out the recommended character sets. The list of characters sets is also contained in the “Layouts” folder on your CD.



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Font Spezifikationen

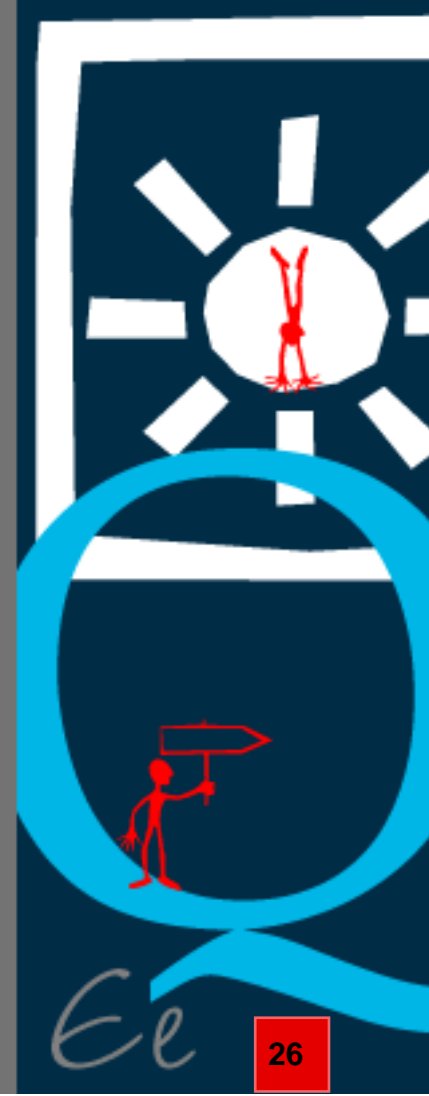
To simplify matters, we have enclosed a Generics character set. This set can be copied into every type. Annex G explains how the Generics character set is used. You can find the Generics character set in the "Generics" folder on your CD.

The platform

No recommendations exist regarding the platform you use to create and check your type. However, all submitted files must be in Macintosh or Windows/PC format.

Keyboard assignment/encoding

There are various keyboard assignments which you can use for the fonts. We recommend you employ the standard keyboard assignment for the platform you are working on.



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Font specifications

The font file format

We are currently able to support two font file formats - PostScript and TrueType. Please also submit the font file generated by your font editor. This will allow us to eliminate any minor problems that occur without having to convert back the font file.

Font information

The type name

Please use the name of your type in the font. If you would like to include additional information in the name, please do not separate this from the type name using blanks. Figure 3 shows examples of various valid type names.

The families

Several fonts can be grouped together into a font family. Windows fonts can be combined into large families. The

HelveticaNarrow
TheUpSideDown
Figure 3

Helvetica Roman
Helvetica Italic
Helvetica Bold
Helvetica BoldItalic
Figure 4

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Font Spezifikationen

objective is to achieve combinations that can be used with all applications on Macintosh and Windows computers. When naming your fonts, we recommend you adopt the procedure set out in the example in Figure 4.

The font matrix

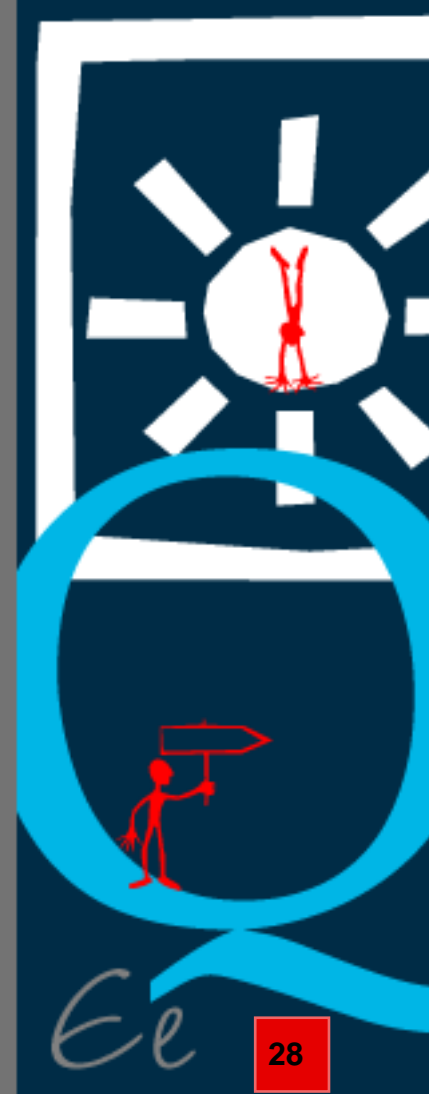
The font matrix is governed by the font format you want to generate. It would be advisable to use the system of units employed for the font format:

PostScript: 1/1000

TrueType: 1/2048

There is a simple technical reason for this: The rasterizers contained in the operating system or supplied by the device manufacturer have been optimised for these systems of units.

The entire functionality of a font depends on these systems of units being used correctly. Positioning and hinting characters using incorrect systems of units will lead



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Font Spezifikationen

to results of poorer quality.

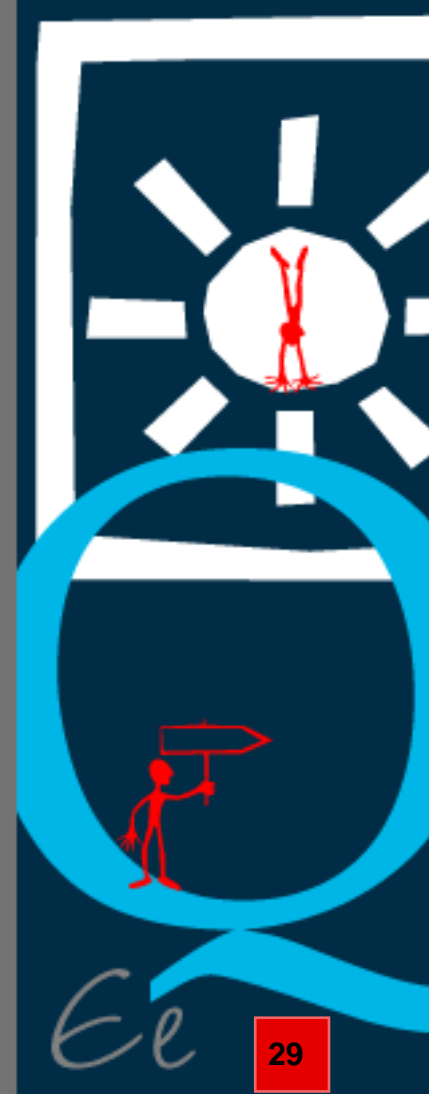
Ascenders, descenders and line spacing

The ascender and descender are governed by the dimensions of your font. In PostScript format, ascenders and descenders are calculated by your font editor. The line spacing is a fixed value. If you feel that the white space between two lines of text is too large, you can check these values in your font editor.

Typographical requirements

Character spacing

Perhaps the most important parameter that you can influence in your font is the character spacing. The character spacing is a combination of left sidebearing, right sidebearing and the position of the character within a specified width. The correct character spacing shapes the



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Font Spezifikationen

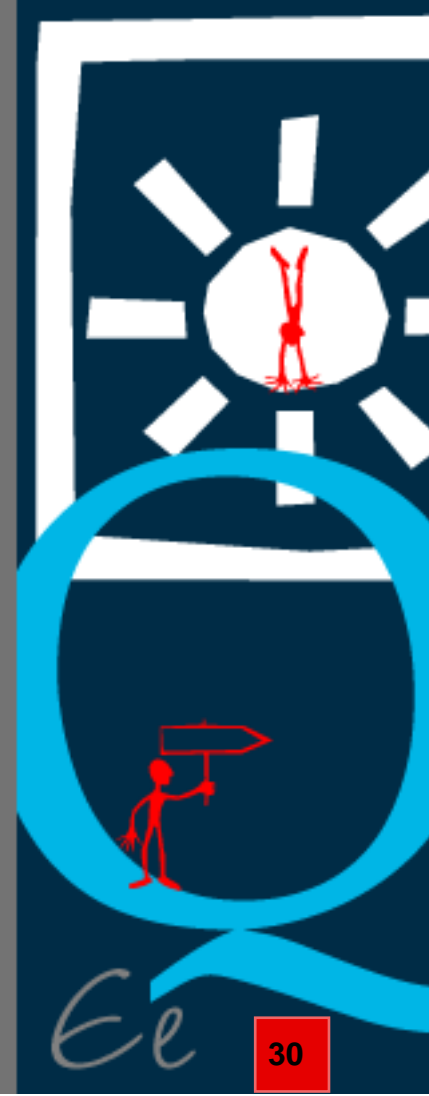
overall impact of your font in print. Good character spacing can be identified by an even distribution of black and white. Since this is a very important step in producing a font, we have included the required test information in section 6.

Kerning

Kerning can be described as adjusting the distance between specific character combinations which are not covered by a font's specified character spacing. A number of the most common kerning pairs can be found in the test documents in the "Test" folder on your CD. Please check your font's kerning before you submit it. Examples are described in section 6.

Hinting

If you have never changed or enhanced the hinting of a font, this is not the best time to start. We will do our best to



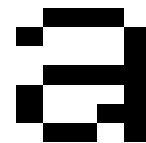
5

Font specifications

enhance hinting before the final version is published. Please note that, apart from automatic hinting, any work you invest could be in vain if the content of a font needs to be corrected or changed.

Bitmaps

If you are creating PostScript fonts for Macintosh, please remember to include at least 10 and 12 point bitmaps. Many font editors support bitmap editing tools. Check the bitmaps and correct any major errors which could arise during automatic bitmap generation. Please remember that the bitmaps on the Macintosh screen are used instead of the raster contour for the point sizes you generate. It is therefore important that you devote some time and attention to revising the bitmaps. For headline or display types you can also include a higher point size (24 or 36 points) instead of the 10 or 12 point bitmaps, since these fonts are generally only used with higher point sizes.



Checking and correction

Checking the sidebearings

All characters are between upper-case H and O, lower-case n and o and the numeral 0.

HAHBHCHDHEHFHGHGHHHHIHJHJKHLMHMHNOHOPHQH
 HRHSHTHUHVHWHXHYHZHÆHØEHÄHÖHÜHÅHÇHÁHÛH
 HÍHÏHÌHÓHÙHØH&H
 HaHbHcHdHeHfHgHhHiHjHkHlHmHnHoHpHqHrHsHtH
 HuHvHwHxHyHzHßHæHœHäHöHüHfiHflHåHıHçHøH
 H1H2H3H4H5H6H7H8H9H0H£H¢H\$H¥HfH
 H!HjH?H¿H§H‡H†H*H#H/H+H-H=H÷H≠H±H
 HΣHΩHπH∂HΔHΠH◇H¬H≈H√H∫H~HμH∞H
 H.H,H;H:H”H„H“H‘H’H...H<H>H»H«H[H]H(H)H{H}H /H-H-H

This allows you to check whether your font’s basic sidebearing is correct.

with kerning

AVANT

without kerning

AVANT

Kerningpairs

AT AV AW AY Av Aw Ay Fa Fe Fo Kv Kw Ky LO LV LY PA Pa
 Pe Po TA Ta Te Ti To Tr Ts Tu Ty UA VA Va Ve Vo Vr Vu Vy WA
 WO Wa We Wr Wv Wy

Test text for capitals

OHAMBURGEFONSTIV OBERFORSTER HORNISSE OTTO HOFFNUNG SONNENTAU TASSE TEE INSERAT
 MOOSTRAUBEN MONSUNREGEN FRAGE ABTEIGRUFT NORTVONE GABE TURNVEREIN NAMENSGBUNG
 MIINNORA BAGGER BAUFENSTER MUTTER HOMBERGER OHAMBURGEFONSTIV OBERFORSTER HORNISSE
 OTTO HOFFNUNG SONNENTAU TASSE TEE INSERAT MOOSTRAUBEN MONSUNREGEN
 OHAMBURGEFONSTIV OBERFORSTER HORNISSE OTTO HOFFNUNG SONNENTAU TASSE TEE INSERAT
 MOOSTRAUBEN MONSUNREGEN FRAGE ABTEIGRUFT NORTVONE GABE TURNVEREIN NAMENSGBUNG
 MIINNORA BAGGERBAUFENSTER MUTTER OHAMBURGEFONSTIV OBERFORSTER HORNISSE OTTO
 HOFFNUNG SONNENTAU TASSE TEE INSERAT MOOSTRAUBEN MONSUNREGEN OHAMBURGEFONSTIV
 OBERFORSTER HORNISSE OTTO HOFFNUNG SONNENTAU TASSE TEE INSERAT MOOSTRAUBEN MONSUN-
 REGEN FRAGE ABTEIGRUFT NORTVONE

OHAMBURGEFONSTIV OBERFORSTER HORNISSE OTTO HOFFNUNG SONNENTAU
 TASSE TEE INSERAT MOOSTRAUBEN MONSUNREGEN FRAGE ABTEIGRUFT
 NORTVONE GABE TURNVEREIN NAMENSGBUNG MIINNORA BAGGER BAUFENSTER
 MUTTER HOMBERGER OHAMBURGEFONSTIV OBERFORSTER HORNISSE OTTO
 HOFFNUNG SONNENTAU TASSE TEE INSERAT MOOSTRAUBEN MONSUNREGEN
 OHAMBURGEFONSTIV OBERFORSTER HORNISSE OTTO HOFFNUNG SONNENTAU
 TASSE TEE INSERAT MOOSTRAUBEN MONSUNREGEN FRAGE ABTEIGRUFT
 NORTVONE GABE TURNVEREIN NAMENSGBUNG MIINNORA BAGGER BAUFENSTER
 MUTTER HOMBERGER OHAM

OHAMBURGEFONSTIV OBERFORSTER HORNISSE OTTO HOFFNUNG
 SONNENTAUTASSE TEE INSERAT MOOSTRAUBEN MONSUNREGEN
 FRAGE ABTEIGRUFT NORTVONE GABE TURNVEREIN

Checking and correction

“Waterfalls” for comparing various point sizes.

THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG. -_---
THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG. -_---
THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG. -_---
THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG. -_---
THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG. -_---
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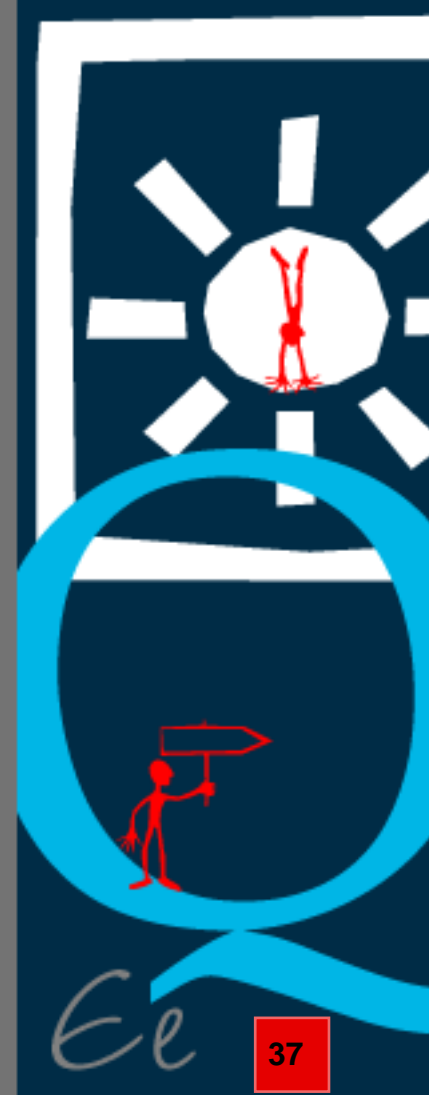
7

How to submit a typeface

Checklist:

Please send the materials listed below to Linotype Library:

- PostScript font or TrueType font
- Fontographer file (optional)
- Test files with codes
- Entry form completed and signed
(The entry form can be found in Annex D, Form, on page 49)



8

License agreement

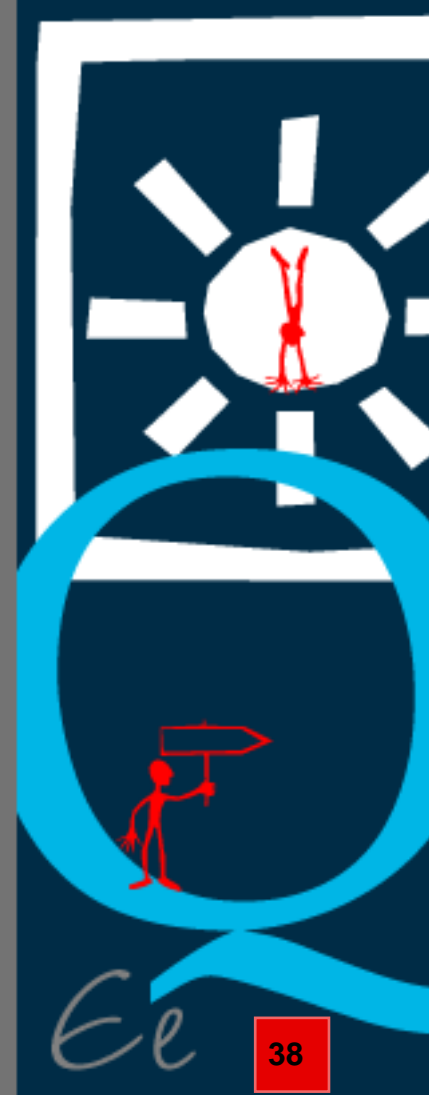
Agreements provide the basis for every business relationship.

We are interested in maintaining excellent business relationships with all our type designers.

Please take a few minutes to read this section.

It contains the complete license agreement.

A number of points have been explained in detail in order to explain which rights and obligations are regulated by the contract.



8

License agreement

between:

- hereinafter referred to as “LICENSOR” -

and

Linotype Library GmbH,

Du-Pont-Straße 1, D-61352 Bad Homburg

- hereinafter referred to as “LINOTYPE LIBRARY” -

Recital

LINOTYPE LIBRARY wishes to distribute Fonts supplied by LICENSOR.

1.0 Definitions

1.1 Typeface shall mean a group of alphanumeric and other type characters contained in a complete character

The parties the agreement is between

What a typeface is?

8

License agreement

set, all of which have forms that are related by artistically consistent design elements and have consistent style (such as roman or italic), weight (such as light, medium or heavy) and width (such as condensed or expanded for example).

1.2 Font shall mean the digital data of a Typeface in any format as listed in Exhibit 1.

2.0 Licence rights

2.1 LICENSOR grants LINOTYPE LIBRARY a world-wide, perpetual, non-transferable and - subject to § 3.3 (b) - exclusive right to distribute and to sublicense the Font.

2.2 LICENSOR grants LINOTYPE LIBRARY the right to manufacture complete Font families of the Typeface in different weights, sizes and styles, which LINOTYPE

What a font is.

What you allow us to do.

8

License agreement

LIBRARY may also market and license to thir parties.

3.0 Licence conditions

3.1 LINOTYPE LIBRARY has the right to market the Fonts under their names defined in Exhibit 1. LINOTYPE LIBRARY also reserves the right to market the Fonts under names defined by LINOTYPE LIBRARY.

3.2 For the period of the exclusive right as outlined in § 3.3 (b) no other typeface which, on account of its design, its proportions and feeling, would be similar enough to the licensed Typeface to compete directly with it, shall be designed and developed or produced for the purpose of use, market and sale or licence by LICENSOR nor made available to any company, who would wish to use such typeface commercially in any other way.

What names will be used

You shouldn't make a similar one to sell to other distributors.

8

License agreement

- 3.3 The LICENSOR commits itself: (a) To deliver to LINOTYPE LIBRARY the licensed Fonts as digital data in PostScript and/or TrueType format.
- b) To exclusively license the Typefaces, Fonts and Font names listed in Exhibit 1 to LINOTYPE LIBRARY for a period of 5 years, beginning with the first customer shipment.
- c) LICENSOR shall - at the request of LINOTYPE LIBRARY and without extra charge - make corrections as well as carefully examine the print-outs of each weight advising LINOTYPE LIBRARY immediately of any corrections he may think necessary. Furthermore LICENSOR will assist LINOTYPE LIBRARY in the promoting of the release of the Fonts; such assistance will be provided without charge, excluding production costs.

What we will receive from you

How long is the agreement exclusive.

How we will handle any quality issues.

8

License agreement

4.0 Royalties

4.1 For a maximum time of 25 years, starting with the date of contract signature, LINOTYPE LIBRARY shall pay to LICENSOR earned royalties of fifteen (15) percent of all net revenues from Font sales and thirty (30) percent of all net Font revenues from OEM sales. Net Font Revenues shall mean the actual amount derived from Font package sales or OEM sales, after deduction of discounts, returns and allowances, packaging, excise and similar taxes.

4.2 LINOTYPE LIBRARY shall provide bi-annual royalty statements and make the appropriate payments, in German Marks, within two (2) months of the end of each calendar half year. Exception: the royalty fee must be 100 DM or more before it will be payed.

How much and how long will be payed.

When you will receive payments.

8

License agreement

5.0 Warranty and Indemnification

5.1 LICENSOR warrants and represents that, to the best of its knowledge, the licensed Font name as well as the Font design do not infringe the patents, design patents, copyrights, trade secret or trademark rights of any third party, and LICENSOR agrees to defend, at its own expense, indemnify and hold LINOTYPE LIBRARY harmless in any action brought against LINOTYPE LIBRARY by a third party who makes assertions which, if true, would result in a breach of such warrant and representation.

5.2 In the event any Font furnished hereunder is in LINOTYPE LIBRARY's opinion likely to or does become the subject of a claim of a third party claiming a violation of such warranty, as set forth in Subsection 5.1. LICENSOR shall at its own option and expense obtain for LINOTYPE LIBRARY the right to continue using such Font, or modify

You guarantee that the design is yours or the rights to the design are yours.

What is to be done if someone else claims rights.

8

License agreement

it to make it non-infringing or replace it with a non-infringing Font of comparable quality which shall be subject to the terms of this Agreement.

6.0 Termination

6.1 LINOTYPE LIBRARY reserves the right to terminate this Agreement by giving twelve (12) months notice to LICENSOR.

6.2 This Agreement may be terminated within three (3) months by LINOTYPE LIBRARY, if LICENSOR fails to comply with any of the material terms or conditions herein.

Regulates
termination
of contract.

8

License agreement

7.0 General Provisions

7.1 LINOTYPE LIBRARY's subsidiaries shall be entitled to the same rights and benefits as LINOTYPE LIBRARY is under this Agreement.

7.2 LICENSOR shall not disclose to third parties and hold confidential section 4.0.

7.3 This Agreement shall be governed by and construed in accordance with the laws of the Federal Republic of Germany. The parties agree that for all controversies or claims the district court Frankfurt a.M. (Landgericht Frankfurt a.M.) / Germany shall have jurisdiction.

7.4 The invalidity or unenforceability of any particular provision of this Agreement shall not affect the other provisions hereof and the Agreement shall be construed in all respects, as if such invalid or unenforceable

Location for legal disputes.

8

License agreement

Should you have any questions on this contract or require the contract in a different language, please contact:

Linotype Library

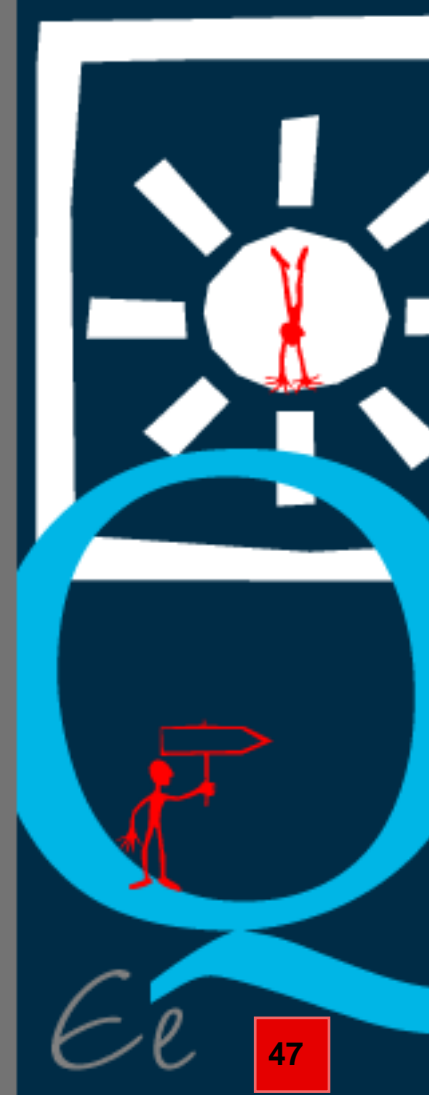
Manager Designer Support

Bernhard Hofmacher

Tel: +49 6172 484 432

Fax: +49 6172 484 429

E-mail: bernhard_hofmacher@fonts.de



Recommended software programs

You can submit your fonts in one or all of the following formats:

PostScript for Macintosh
PostScript for Windows/DOS
TrueType for Macintosh
TrueType for Windows
Fontographer Data File

There are various applications on the market for creating font files.

Here is just a selection:

Fontographer
Font Studio
Font Lab
Ikarus Mac/PC



Encoding

Macintosh Standard/Windows ANSI

Select the encoding which best suits your computer platform.

Generate the required characters after you have selected the layout for your type (see previous page).

You can find further details in your font editor's manual.



D

Entry form

3rd International Type Design Contest

(Please use one form for one weight)

typeface name & weight:

Identification number:

Designer christian name:

Designer surname:

Street:

Zip/Town:

Nationality:

Telephone:

Telelex:

Email:

I hereby declare that the type submitted by me and designated in this form is my intellectual property and has not yet been licensed to anyone in any form. In the event that my type is included in the Linotype Library, I agree with the terms of the license agreement described in section 7 of this document. I hereby agree that my work can be published free of charge in publications and can be displayed at exhibitions.

Date:

Sign:



Generics

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In the folder "Generics" on your CD you can find a large selection of all generics.

The archive contains the characters depicted here in both serif (A018.fog = Antiqua) and sans serif (G018.fog = Grotesque) versions and in various stem widths.

The characters have been added to make your work easier.

If you do not want to generate your own set, please select the set which is closest to your own type.

Linotype Library GmbH
A division of the Heidelberg-Group
Du-Pont-Straße 1
D-61352 Bad Homburg
Germany

Tel. +49 6172 484 432
Fax. +49 6172 484 429
Internet <http://www.linotypelibrary.com>
Email: linotype@internet.de

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Windows is a registered trademark of Microsoft Corporation
Adobe and PostScript are registered trademarks of Adobe Systems, Inc..
Apple, Macintosh und TrueType are registered trademarks of
Apple Computer Inc..
Fontographer is a registered trademark of Macromedia Inc..

