

Announcement

Give Voice to Type

12th GRANSHAN Type Design Competition 2021/2022

GRANSHAN celebrates the diversity and richness of the typographic scripts that underpin global communication, empower communities, and enable identity.

The bi-annual GRANSHAN Type Design Competition helps the type design community worldwide to become aware of the continuously increasing quality of projects and make it present to type users. The Competition is a powerful tool for the award winners and their very demanding projects, especially at a time when bilingual or even multiscript applications are becoming increasingly more important.

All type designers, type foundries, and clients with custom typefaces from all parts of the world are invited to take part in the competition.

GRANSHAN Competition 2021/2022 is open for entries now.

Again we are looking for the best typeface designs in nine script groups: **Arabic** (Arabic, Kurdish, Persian, Urdu), **Armenian**, **Chinese** (traditional or simplified), **Cyrillic** (Bulgarian, Mongolian, Russian, Serbian, Ukrainian, etc.), **Greek**, **Hebrew**, **Korean**, **South Asian Scripts** (Bengali, Devanagari, Gujarati, Gurmukhi, Malayalam, Sinhala, Tamil, Telugu, etc.), **Thai**.

We have decided to further subdivide the submissions in all three categories: A (for non-Latin Typefaces), B (for non-Latin/Latin Typefaces) and C (for Multiscript Typefaces). They now have their own sub-categories for Text and for Display Typefaces. Entries are possible in six categories to satisfy the wide range of multilingual typeface projects:

- CATEGORY A1: non-Latin Text Typefaces
- CATEGORY A2: non-Latin Display Typefaces
- CATEGORY B1: non-Latin/Latin Text Typefaces
- CATEGORY B2: non-Latin/Latin Display Typefaces
- CATEGORY C1: Multiscript Text Typefaces
- CATEGORY C2: Multiscript Display Typefaces

To find the most excellent non-Latin Typefaces in the world, more than 50 international, well-known Script Experts will judge the entries in a three-level-process. The competition will again be led by two non-voting Chairpersons: For the first time by *Veronika Burian* together with the inventor of the GRANSHAN project, *Edik Ghabuzyan*.

As in previous years, each of the nine Script Groups will be moderated by a voting Script Chair – there are two new appointments: *Kalapi Gajjar-Bordawekar* will head the Script Group South Asian Scripts for the first time and Shani Avni the Script Group Hebrew. We would like to thank *Fiona Ross* and *Adi Stern*, who supported the GRANSHAN project for many years, not only as Script Chairs. Both remain connected to the project and will continue to work as regular jury members in their respective Script Groups.

This time the announcement of the winners and the celebration of the GRANSHAN GRAND PRIZE will take place during the Munich Designweek MCBW from 14 to 22 May 2022 .

Online registration and submissions via a registration form are now available: www.granshan.com/competition

On the website you also find everything you need to know about rules and regulations. To help you prepare your submission we added a detailed How-to-Guide.

Without type, everything is nothing!

Veronika Burian
Chairwoman
GRANSHAN
Type Design Competition

Edik Ghabuzyan
Chairman
GRANSHAN Type Design
Competition and
Vice-President GRANSHAN
Foundation e.V.

Boris Kochan
President GRANSHAN
Foundation e.V.

General Information about the GRANSHAN Competition

GRANSHAN celebrates the diversity and richness of typographic scripts that underpin global communication, empower communities, and enable identity.

The GRANSHAN Competition covers a growing range of scripts for communities on a global scale – from the most widely used, to scripts used by small communities or those under threat.

All type designers, type foundries, and clients with custom typefaces from all parts of the world are invited to take part.

International type competitions – of which there are few – usually focus on the Latin script. The GRANSHAN type competition on the other hand explicitly seeks to recognise the most notable typefaces for individual scripts other than Latin as well as multiscript families.

The number of multilingual typeface developments has grown continuously in recent years – and there are more and more non-Latin Typefaces designed either in conjunction with new Latin typefaces or as script extensions of existing Latin typefaces. Therefore, GRANSHAN now offers submissions in nine SCRIPT GROUPS in six CATEGORIES.

Script Groups

In this year's competition entries in the following nine SCRIPT GROUPS are welcome:

- Arabic (Arabic, Persian, Kurdish, Urdu)
- Armenian
- Chinese (traditional or simplified)
- Cyrillic (Bulgarian, Mongolian, Russian, Serbian, Ukrainian, etc.)
- Greek
- Hebrew

- South Asian Scripts (Devanagari, Bengali, Gurmukhi, Telugu, Tamil, Gujarati, Malayalam, Sinhala, etc.)
- Korean
- Thai

Categories

CATEGORY A1: NON-LATIN TEXT TYPEFACES

This category is reserved exclusively for non-Latin Text Typefaces, in one or more of the **SCRIPT GROUPS** listed above. Note that in this category, display typefaces shall not be accepted.

CATEGORY A2: NON-LATIN DISPLAY TYPEFACES

This category is reserved exclusively for non-Latin Display Typefaces, in one or more of the **SCRIPT GROUPS** listed above. Note that in this category, text typefaces shall not be accepted.

CATEGORY B1: NON-LATIN/LATIN TEXT TYPEFACES

This category is designated for non-Latin Text Typefaces with a Latin version to be used in combination. This can be a Latin version newly developed together with the non-Latin part or a pre-existing design. In case of a new developed Latin version, the quality of the Latin will also be evaluated along with the quality of the non-Latin Typeface. In any case, the interaction between the non-Latin and the Latin version will be rated. Typefaces from the nine **SCRIPT GROUPS** listed above can be submitted. Note that in this category, display typefaces shall not be accepted.

CATEGORY B2: NON-LATIN/LATIN DISPLAY TYPEFACES

This category is designated for non-Latin Text Typefaces with a Latin version to be used in combination. This can be a Latin version newly developed together with the non-Latin part or a pre-existing design. In case of a new developed Latin version, the quality of the Latin will also be evaluated along with the quality of the non-Latin Typeface. In any case, the interaction between the non-Latin and the Latin version will be rated. Typefaces from the nine **SCRIPT GROUPS** listed above can be submitted. Note that in this category, text typefaces shall not be accepted.

CATEGORY C1: MULTISCRIP T TEXT TYPEFACES

This category is reserved for text typefaces with at least two non-Latin complements intended to work together. An accompanying Latin version shall be accepted but not required. In this category, display typefaces shall not be accepted.

CATEGORY C2: MULTISCRIP T DISPLAY TYPEFACES

This category is reserved for display typefaces with at least two non-Latin complements intended to work together. An accompanying Latin version shall be accepted but not required. In this category, text typefaces shall not be accepted.

Awards

In each of the nine **SCRIPT GROUPS** (Arabic, Armenian, Chinese, etc.), for each of the **CATEGORIES A1, A2, B1, B2, C1 and C2** a first, second and third prize can be awarded as well as special mentions.

With the special mentions, the jury will honor projects where single aspects or a very advanced stage of development have convinced the jury, while their overall impression remains lower in quality than the award-winning projects of this or previous years.

One **GRANSHAN GRAND PRIZE** of € 1,000 will be awarded by the jury at the end of the judging process to the best of the best.

Jury

The 12th GRANSHAN Competition Jury once again consists of numerous internationally acclaimed experts: for each **SCRIPT GROUP** a minimum of three dedicated specialists will provide reviews of the submission. Each **SCRIPT GROUP** is moderated by a so-called Script Chair, who is also casting a vote and whose vote acts as a tie-breaker.

To ensure continuity in the evaluation over the years, the Script Chairs are designated for several years. The Script Specialists are chosen collectively by the Script Chairs together with the Chairpersons.

The Chairpersons of the GRANSHAN competition, Veronika Burian and Edik Ghabuzyan, are responsible for the appointment of the Script Chairs and for moderating the competition as non-voting Chairpersons. This year, the competition's long-time co-chairman, GRANSHAN Foundation President Boris Kochan, will guide and support this process.

Competition Script Chairs

Arabic	Haytham Nawar
Armenian	Angela Poghosova
Chinese	Liu Zhao
Cyrillic	Alexei Vanyashin
Greek	Gerry Leonidas
Hebrew	Shani Avni
South Asian Scripts	Kalapi Gajjar-Bordawekar
Korean	Chang Sik Kim
Thai	Anuthin Wongsunkakon

List of Script Experts

For each SCRIPT GROUP, a minimum of three renowned specialists have again agreed to support the GRANSHAN competition with their outstanding expertise on a voluntary basis. The members of the jury who have been appointed to date are documented below – a big thank you to the very committed colleagues!

Arabic

Dr. Huda Smitshuijzen AbiFarès | Naïma Ben Ayed | Lara Captan | Borna Izadpanah | Kamal Mansour | Haytham Nawar (Script Chair) | Bahia Shehab

Armenian

Khajag Apelian | Davit Ghazaryan | Hrachuhi Grigoryan | Ruben Malayan | Angela Poghosova (Script Chair)

Chinese

Curt Huang | Qi Li | Yiyuan Ma | Sammy Or | Wang Wen | Liu Zhao (Script Chair)

Cyrillic Scripts

Vedran Erakovic | Vera Evstafieva | Tetiana Ivanenko | Alexandra Korolkova |
Krista Radoeva | Aleksandra Samulenkova | Alexei Vanyashin (Script Chair)

Greek

Kostas Bartsokas | Eleni Beveratou | Gerry Leonidas (Script Chair) | Panos Vassiliou | Irene Vlachou

Hebrew

Shani Avni (Script Chair) | Nitzan Chelouche | Liron Lavi Turkenich | Adi Stern |
Ada Wardi

South Asian Scripts

Kalapi Gajjar-Bordawekar (Script Chair) | John Hudson | Neelakash Kshetri-
mayum | Rathna Ramanathan | Prof. Fiona Ross | Sumanthri Samarwickrama |
Graham Shaw | Vaibhav Singh

Korean

Chang Sik Kim (Script Chair) | Chorong Kim | Yongje Lee | Yanghee Ryu | Jeong
Jae Wan

Thai

Sirin Gunkloy | Jana Igunma | Jinda Nuangjumnong | Panuwat Usakulwattana |
Sasikarn Vongin | Anuthin Wongsunkakon (Script Chair) with the support of Prof
Fiona Ross

Competition Chairpersons

Veronika Burian | Edik Ghabuzyan

Evaluation procedure

All entries shall be anonymized and evaluated in a three-level procedure:

First level: longlist

All entries shall be gathered in a longlist for each **SCRIPT GROUP** in each of the six CATEGORIES A1, A2, B1, B2, C1 and C2. The Script experts and the Script Chair shall evaluate every entry with an online scoring system. In addition to the scoring system, the jury members may add separate review comments to accompany their evaluation in a designated box. The results of the voting are visible to other experts. In this first step, the evaluation of the Script Chairs and of the Script Experts shall be equally weighted. Outcome: entries with a minimum score shall make it to the second level, the shortlist.

Second level: shortlist

In this step, the Script Experts together with the Script Chairs of each **SCRIPT GROUP** will discuss in an online video conference which submissions are worthy of recognition. After the discussion each Script Expert and the Script Chair will make their own recommendation for 1st, 2nd and 3rd prize, and special mentions, with an online scoring system. All the entries that reach this second level shall be published on the GRANSHAN website. Outcome: potential prize winners shall move on to the third level.

Third level: prize winners

The price winners and the special mentions shall be determined in an online video conference of all Script Chairs together with both Chairpersons. The final jury will again evaluate the recommended prize winners of level two – with the possibility to downgrade and to determine the ranking from 1st to 3rd prize and special mentions in each **SCRIPT GROUP**.

At the very end, the Script Chairs together with the Chairpersons will decide the **GRANSHAN GRAND PRIZE** winner by vote.

Presentation & Ceremony

The winners will be announced on the www.granshan.com website and will receive a GRANSHAN certificate. Posters of the winning entries will be exhibited at least at the Munich Design Week in May 2022. During the same event, a two day international conference is planned including an award ceremony of the winners of the GRANSHAN Type Design Competition 2021/22 in presence of Script Chairs, top winners and both Chairpersons.

Organizers of the GRANSHAN competition reserve the right to display submitted typefaces at the exhibitions, in press, social media and any other relevant publications. Therefore, we kindly ask for a short 20-word-bio and a portrait photo of the type designer(s) in printable resolution in A6.

No font source files will be made publicly available!

Timetable

Submissions

Can be made using the submission tool on <https://granshan.submit.to> from 1 October 2021 to 28 February 2022

Start of jury work

7 March 2022

Announcement of winners

During the Munich Designweek between 14 to 22 May 2022

Rules & Regulations of the GRANSHAN Competition 2021/22

Eligibility

Type designers from all over the world are invited to take part in the competition. All typefaces designed or digitized in or after 2018 complying with the requirements of the competition are eligible for submission.

Typefaces may be submitted by anyone involved in their design, production, or marketing (please define your position). All submitted typefaces shall comply with and use the Unicode encoding system. Entries can be single typefaces or type families, revivals or new developments. Custom fonts are welcome, as well as student projects.

In the submission form you can explain the concept behind the typeface and give details about any special characteristics you want to be taken into account when evaluating the typeface. Provide any information you think is relevant regarding historical or other models, and if the typeface is intended to function alongside other typefaces. This description will not be published – its sole purpose is to provide the jury with as much background information as possible for the evaluation.

Please anonymise your text and do not mention the name of the submitted typeface, the designer or the type foundry.

You can of course submit multiple entries to this contest. Please use a separate form in the online application for each entry and submit separate PDFs. Also please note that each submission must be paid separately.

Typefaces by the Chairpersons, the members of the organizing committee and Script Chairs are not eligible for submission. Script Experts are allowed to submit their own projects, but will be excluded from evaluating and voting for their own entry. Script Chairs and Script Experts have the opportunity to opt out due to bias for any of the submissions.

Submissions

Submissions are accepted exclusively via the online submission tool available at <https://granshan.submit.to>. Participants can register for free and create an unlimited number of drafts. The submissions won't be charged unless you press the Submit button. For further assessment, only those submissions will be considered that comply with the conditions of participation and that were submitted between 1 October 2021 and 28 February 2022.

Drafts are not considered completed submissions.

By filling in and sending the application form, you confirm that you have the right to submit the typeface to the GRANSHAN competition 2021/22 and that you indemnify GRANSHAN Foundation e.V. from all claims made by third parties. The organizers are not responsible for the information given in the application form.

Fees

Your registration in the submission tool as well as the creation of drafts are free of charge. Submissions are subject to a fee from the time the submission is completed. After that, submissions cannot be cancelled or refunded.

This year the fee policy changed to better reflect differences in global living standards and possibilities, the difference between students, freelancers and small, medium and bigger type design foundries.

There are three basic tiers:

- 1) Low income countries (on the basis of self-assessment), students, and freelancers
- 2) Small and medium size companies with less than 20 employees or collaborators
- 3) Bigger companies with 20 employees or collaborators and more

The fees outlined in the table are set as a minimum. Any additional higher payment on a voluntary basis would be very welcomed.

Fees include VAT. **Payment via wire transfer or Paypal.**

	A1/A2	B1/B2	C1/C2
Low income countries, students, freelancers	25,00 € \$ 29.00	50,00 € \$ 59.00	75,00 € \$ 87.00
Low income countries, students, freelancers	50,00 € \$ 59.00	75,00 € \$ 87.00	100,00 € \$ 117.00
Bigger companies (=> 20 employees/ collaborators)	100,00 € \$ 117.00	125,00 € \$ 146.00	150,00 € \$ 175.00

Fees are payable via bank wire to:
 GRANSHAN Foundation e.V.
 IBAN DE23 7015 0000 1004 7672 71
 BIC: SSKMDEMM

Or via Paypal to:
 granshan@granshan.com

Please enter your »submission title« that is assigned by the system in the online submission form as a reference. You will receive a confirmation of payment by email within 14 days of the transfer.

Please note that your submission will be admitted to the jury only after successful payment.

Anonymity and GDPR

The competition is anonymous. Please do NOT mention your name, the name of your typeface or your company in the specimen pages!

All personal information will be kept only for the sake of submission and will not be passed on to third parties.

Special submissions specification for some SCRIPT GROUPS

- Arabic should include numerals, punctuation and diacritics.
- Armenian typefaces should include the Armenian currency (dram) symbol, the symbol of index numbers and an eternity symbol.
- Chinese typefaces should contain 300 characters including punctuations like comma, ideographic full stop, ideographic comma, colon, semicolon, ellipsis, question mark, double quotation mark, parenthesis (逗号、句号、顿号、冒号、分号、省略号、问号、引号、括号). The competition must conform to Chinese national GB standard. Layout must show both horizontal and vertical typography design.
- Korean should include numerals, punctuation and diacritics.
- South Asian Scripts should include a selection of ligatures/conjuncts, as are appropriate, in addition to the basic characters of the syllabary, numerals, punctuation and other symbols. A listing of all the characters designed for the typeface should accompany any sample texts.

Submission format

Please submit your project as PDF in
420 x 297 mm / A3 landscape format.

Also add two posters as described below as PDF in
850 x 1189 mm portrait format.

CATEGORY A1 and A2

max. four pages A3 landscape plus two posters in portrait format;

CATEGORY B1 and B2

max. eight pages A3 landscape plus two posters in portrait format;

CATEGORY C1 and C2

max. pages depends on the number of different non-Latin scripts
that will be entered (max. four pages per script)
plus two posters in portrait format.

Make sure your PDF document can be printed and is not protected by a
password.

Please always add the »submission title« (not the name of the script or typeface!)
as used in the online submission form in the upper left corner of every page and
number the pages (1 of 6, 2 of 6, etc.).

For best results, the material submitted should contain the following:

CATEGORY A1: NON-LATIN TEXT TYPEFACES

One page: overview of the character set in max. four styles

The first page **showing the complete glyph set of the script** with black glyphs on white background – as large as possible. Please show as minimum: regular (upright) and, if applicable, regular italic, a bold upright and a bold italic. Any additional styles should be shown on the next page.

One page: overview of styles and how they fit together as font family

On this page, please submit the character sets of the whole font family. However, if the full character sets of all the family styles do not fit the page, it is sufficient to show only a fraction of the character sets, preferably as large as possible (minimum 16 pt) with black glyphs on white background.

One page: typographic use in different sizes

One page of text in different sizes in one or two styles typical for the typeface, we recommend a 8-, 11-, 16- and 24-point version; if the typeface is designed for smaller text setting then reduce the text sizes accordingly.

One page: typographic use in different styles

Please show here the interplay of the different styles in different sizes using longer text in paragraphs, titles or any other way you see fit for the typeface, with black glyphs on white background in a way that is typical for the typeface.

One poster: overview poster for the exhibition

Please use the template that you can download at the GRANSHAN website:

[GRANSHAN competition 2021 poster Kit.zip](#)

– if your project wins a prize or receives a special mention, we will display this poster in the travelling exhibitions.

One poster: typeface in creative use

This is the freestyle page in color – please create a poster that documents the idea of the typeface with its typical forms as well as its specific applications. Apart from serving the judging process, we will use this poster, if your project wins a prize or receives a special mention, especially for exhibitions with

enough space or in places and at events attended by font users. Please do not mention the name of the typeface.

CATEGORY A2: NON-LATIN DISPLAY TYPEFACES

One page: overview of the full character set

The first page **showing the complete glyph set of the script** with black glyphs on white background – as large as possible and in the style that is most representative of the typefamily. Any additional styles should be shown on the next page.

One page: overview of styles and how they fit together as font family

On this page, please submit the character sets of the whole font family. However, if the full character sets of all the family styles do not fit the page, it is sufficient to show only a fraction of the character sets, preferably as large as possible (minimum 16 pt) with black glyphs on white background. If the typeface has only one style, you don't need to submit this page.

One page: typographic use in different sizes

One page of text and titles in different sizes in one or two styles typical for the typeface. Please submit display typefaces only in sizes they have been developed for – again with black glyphs on white background.

One page: typographic use in different styles

Please show here the interplay of the different styles in different sizes using longer text in paragraphs, titles or any other way you see fit for the typeface, with black glyphs on white background in a way that is typical for the typeface.

One poster: overview poster for the exhibition

Please use the template that you can download at the GRANSHAN website:

[GRANSHAN competition 2021 poster Kit.zip](#)

– if your project wins a prize or receives a special mention, we will display this poster in the travelling exhibitions.

One poster: typeface in creative use

This is the freestyle page in color – please create a poster that documents the idea of the typeface with its typical forms as well as its specific applications.

Apart from serving the judging process, we will use this poster, if your project wins a prize or receives a special mention, especially for exhibitions with enough space or in places and at events attended by font users. Please do not mention the name of the typeface.

CATEGORY B1: NON-LATIN/LATIN TEXT TYPEFACES

Pages one to four as in Category A1 – once for the non-Latin and once for the Latin version (= max. eight pages). Please use the page for »typographic use in different styles« to demonstrate compatibility and interplay of the Latin and non-Latin components. Also two additional posters as described before (one poster with an overview, one with the typeface in creative use), each presenting the typeface project as a whole.

All entries need to depict not only the full character set (see above Category A1) but also their compatibility and interplay of the Latin and non-Latin components. Please ensure that the presentation is comprehensive enough to allow the jury to evaluate the design appropriately.

CATEGORY B2: NON-LATIN/LATIN DISPLAY TYPEFACES

Pages one to four as in Category A2 – once for the non-Latin and once for the Latin version (= max. eight pages). Please use the page for »typographic use in different styles« to demonstrate compatibility and interplay of the Latin and non-Latin components. Also two additional posters as described before (one poster with an overview, one with the typeface in creative use), each presenting the typeface project as a whole.

All entries need to depict not only the full character set (see above Category A2) but also their compatibility and interplay of the Latin and non-Latin components. Please ensure that the presentation is comprehensive enough to allow the jury to evaluate the design appropriately.

CATEGORY C1: MULTISCRIP T TEXT TYPEFACES

Pages one to four as in Category A1 – once for each non-Latin script and, if applicable, once for the Latin version. Please use the page for »typographic use in different styles« to demonstrate compatibility and interplay of the Latin and non-Latin components. And two additional posters as described before (one poster with an overview, one with the typeface in creative use), each presenting the typeface project as a whole.

All entries need to depict not only the full character set (see above Category A) but also the compatibility and interplay between the different **SCRIPT GROUPS**. Please ensure that the showing is comprehensive enough to allow the jury to evaluate the design appropriately.

CATEGORY C2: MULTISCRIP T DISPLAY TYPEFACES

Pages one to four as in Category A2 – once for each non-Latin script and, if applicable, once for the Latin version. Please use the page for »typographic use in different styles« to demonstrate compatibility and interplay of the Latin and non-Latin components. And two additional posters as described before (one poster with an overview, one with the typeface in creative use), each presenting the typeface project as a whole.

All entries need to depict not only the full character set (see above Category A) but also the compatibility and interplay between the different **SCRIPT GROUPS**. Please ensure that the showing is comprehensive enough to allow the jury to evaluate the design appropriately.

Special Thanks

The Chairpersons and the President would love to say THANK YOU for the intensive work in the preparation of the GRANSHAN competition: for example, for this paper with information and regulations, the revised website, the new sponsors and so much more.

We especially thank Sandra Hachmann and Kathrin Schäfer, the GRANSHAN Founding Members, the GRANSHAN Script Chairs, the GRANSHAN Script Experts and our partners like alpha awards/79 Blue Elephants, Google and Glyphs.

You are great!

Veronika Burian
Chairwoman of the GRANSHAN Type Design Competition

Edik Ghabuzyan
Chairman of the GRANSHAN Type Design Competition
Vice President of the GRANSHAN Foundation e.V.

Boris Kochan
President of the GRANSHAN Foundation e.V