



## Graffiti as Calligraphy

Handselecta is an evolving project that showcases graffiti art & artists. For the first time in history, the focus is on the craft of the “tagged” letterforms themselves: graffiti as calligraphy.

Handselecta is a new multi-dimensioned project, serving foremost as a font foundry solely dedicated to the artform of graffiti, partnering on individual projects with individual artists. As the project develops we are simultaneously documenting the process and progress of working side by side with the artists, recording their bit of history in the development of graffiti's written style. We seek to educate the public unaware of the skill, style and practice that goes into the development of these letterforms & elevate the practice by enabling it to evolve to the next level. Just as calligraphy was the inspiration for generations of type designers past, today's urban glyphs are the inspiration for a new typography of tomorrow.

HANDSELECTA showcases graffiti art and artists. For the first time in history, the focus is on the craft of the tagged letterforms themselves: graffiti as calligraphy. Good “hands” are the result of years of practice. Forms become second nature to the artist’s hand. Geographic developments have led to styles that remain indigenous to different cities.

Handselecta is a font foundry dedicated to collaborating with the best practitioners in the aerosol art world today. As of early 2006 we are collaborating with over 15 artists from over half a dozen cities (with many more on the horizon). The purpose of the Handselecta project is more than just a commercial venture for graffiti fonts. Now more than ever there is a need to document and catalogue the development of graffiti’s geographic and historic differences. There is a need to record the schools of style before they are lost forever to the 21st century stew of overproliferation. Graffiti is a culture that by its nature was very regional until the birth of the internet made the sharing of images so much easier and commonplace. Cities and boroughs and neighborhoods and certain crews had their own styles, distinct and different in the execution of their letterforms. Today’s writers learn and imitate certain motifs that they may never see in person, threatening the distinctive characteristics that once sprung up from different cities as the history of this young and evolving artform may go unrecorded.

#### ABOUT THE AUTHORS

Christian Acker - Graphic and type designer. Christian has been involved in graffiti culture since 1995. His love for graffiti was consummated while buffing train stations in NYC after being busted by the Vandal Squad in 2000. No love lost. He is now a graphic designer for Zoo York, a skateboard company in NYC, runs an experimental design studio called Adnauseum, and is part-time faculty at his alma mater Parsons School of Design, where he is teaching in the Communication Design Dept. Christian lives in Brooklyn with his wife Emma and their son, Finley.

Kyle Talbott - Designer for print and web, Kyle has been involved in graffiti culture since 1985, when he first saw Style Wars on PBS one fateful family night. Determined to be “King of Styyyyyyle” Kyle has pursued numerous art forms that continually lead back to the formal and conceptual framework that is integral to the history of graffiti. He currently procures freelance design work via kyletalbott.com. In his free time he’s cooking up visual pleasures at meskone.com.

**INSTRUCTIONS** This packet consists of four sections which you need to fill out and send back to us in a 9"x12" envelope, flat. Please do not fold any of the sheets. Please mail or ship your artwork and this booklet flat, not folded or rolled.

- 1) Blackbook sheets. Just bomb them. Pieces, tags, throwies, characters, whatever you want. It's purpose is show the type designers the natural flow and progression to balance out the next exercises. The blackbook should be free and loose.
- 2) Pangrams. Just write out the sentences. Pangrams are sentences that incorporate all 26 letters of the alphabet. Do them all in caps and then all in lower case
- 3) Alphabet/Character set
- 4) Licensing Agreement
- 5) Mail to\*:  
HANDSELECTA  
160 Ainslie Street #3  
Brooklyn, NY 11211

We also require photos (6-10) of pieces or throw ups (walls, trains, whatever you want) If you are doing other projects, ie: canvas or sculpture, we would like quality photos of some of these samples of your work as well.

We would like to know the marker you have used (brand and make, round tip or chiseled tip, etc...) If you have chosen a different method of mark marking, please elaborate.

If you are selected to participate you will be contacted and asked to sign a detailed release form. Upon receipt of this form, HANDSELECTA will award each contributor a one time honorarium of \$200.00 USD.

\*Please note that HANDSELECTA will not be able to return any photos or sketches submitted.

**BIO** (Please PRINT clearly)

Name of your handstyle/font/tag (please print):

Where are you from (City, State)?

Where do you currently live (City, State)?

What makes your city's hand style unique or characteristic?

How old are you? Birth year?

How long have you been writing?

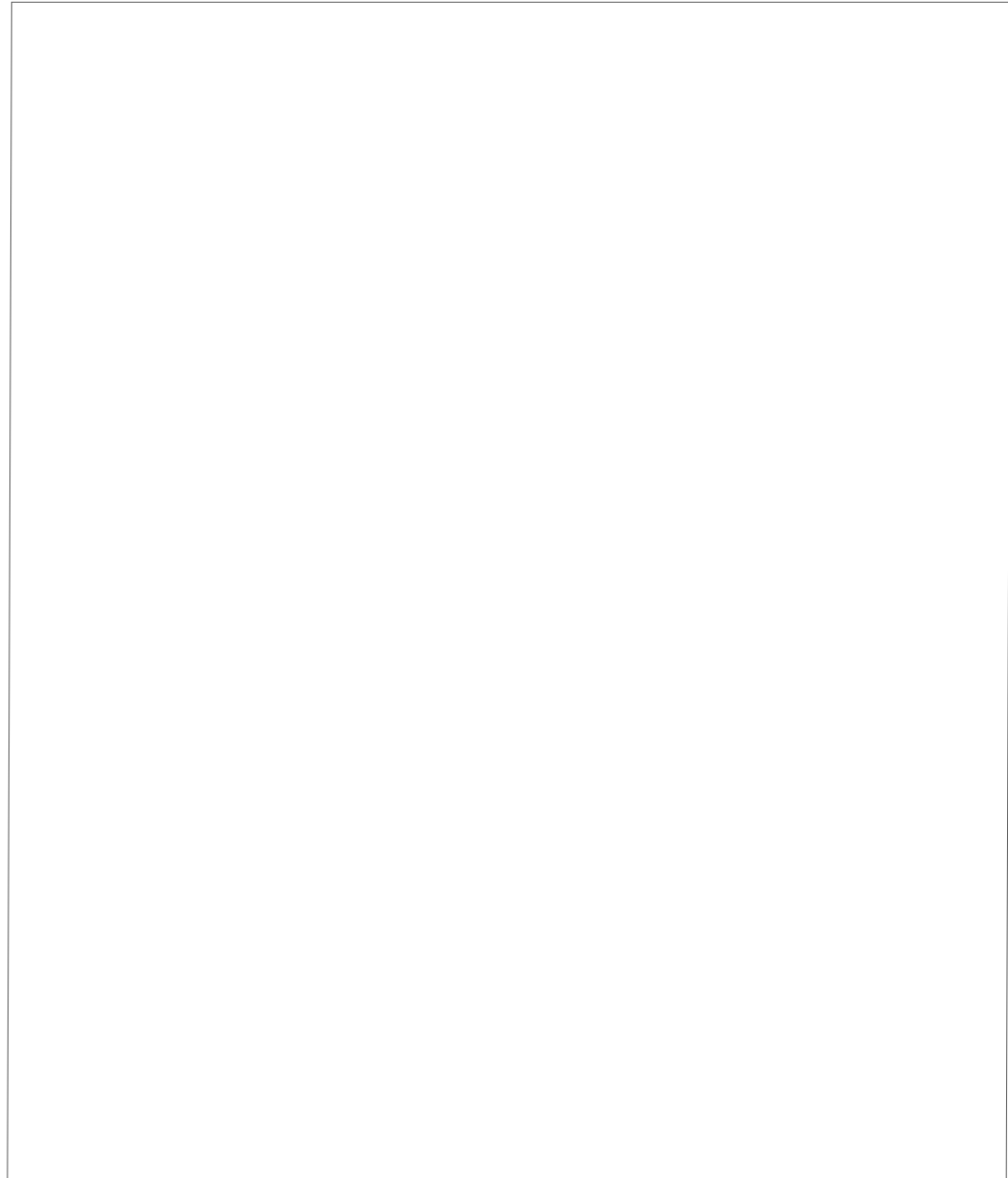
What other art forms have you pursued?

What is your profession?

Do you have a web site or other way for people to check out your work?

\*Should you be chosen to participate we will contact you to conduct a more in depth biography/interview.

**YOUR TAG :**



Blackbook pages: just bomb it

Blackbook pages: just bomb it

Blackbook pages: just bomb it

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**THE QUICK BROWN FOX JUMPED OVER THE LAZY DOG.**

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**the quick brown fox jumped over the lazy dog.**

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**PACK MY BOX WITH FIVE DOZEN LIQUOR JUGS.**

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**pack my box with five dozen liquor jugs.**

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**THE VIXEN JUMPED OVER HER FOE, BARKING WITH ZEAL.**

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**the vixen jumped over her foe, barking with zeal.**

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**JADED ZOMBIES ACTED QUAINLY BUT KEPT DRIVING THEIR OXEN FORWARD.**

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**jaded zombies acted quaintly but kept driving their oxen forward.**

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**SPHINX OF BLACK QUARTZ JUDGE MY VOW.**

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**sphinx of black quartz judge my vow.**

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**A POX ON YOU, JERGENS YOU OLD BEANBAG, YOU'VE SQUASHED MY FAVORITE ZWEIBACK.**

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**a pox on you, jergens you old beanbag, you've squashed my favorite zweiback.**

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**\$123,456,789.00**

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**PLEASE FINISH WITH TAGS AND HANDSTYLES OF THINGS YOU HAVE WRITTEN REPEATEDLY**

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Writers interested in developing or selling fonts can get involved in one of the two following ways:

#### SELL YOUR TYPEFACES

Create your own fonts and sell them via our online foundry store. You will receive 65% of all sales of your fonts sold. Contact us for more information about this Handselecta distribution.

#### SELL YOUR SCRIPTS\*

By filling out this document, you have given us the go ahead to create fonts inspired by your handwriting samples. You will receive 35% of all of these fonts sold. You will be contacted by Handselecta if your handstyle is chosen to be included.

#### THE BONUS ROUND

While compiling and creating the typefaces, Handselecta will be documenting the process of translating graffiti-styled calligraphy into typography. Selected artists will be interviewed and showcased, receiving in-depth coverage, detailing their art, history and evolution of their letterforms. Each chosen artists will be awarded a one time honorarium.

\*Handselecta retains ownership and all rights to fonts we create.

Please photocopy and keep a copy for your own records.

Mail the original signed copy back with the rest of this packet.

Thank you,  
Christian Acker



160 Ainslie Street, #3  
Brooklyn, NY 11211

**Legal Stuff** By submitting your handwriting samples to HANDSELECTA you understand and agree that HANDSELECTA retains sole discretion to select submissions to be included in the Handselecta project. Submission does not guarantee inclusion. In the case of the submission of handwritten samples Handselecta shall retain all rights to any digital typeface we decide to create based upon the handwriting/drawing samples you have submitted. Those rights include the right to reproduce and sell or freely distribute copies of software or fonts that we create.

All chosen writers samples shall be paid a one time honorarium. In addition to the the one time honorarium all fonts sold through the Handselecta font foundry will be paid royalties on a quarterly basis (see column to left for percentages) of all font sales. Only the participants chosen shall receive payment. If you are chosen you will be contacted and provided with a standard legal licensing contract.

The reference sketches are provided by the participant in full knowledge of the fact that the alphabets they have created are done on a work-for-hire basis, meaning they will be paid only for the submitted sketches that are chosen by HANDSELECTA for the production of a font and/or showcased in any promotional materials produced by HANDSELECTA. Any work done based upon those sketches to create a digital typeface is altogether distinct and separate. Any of the design decisions made herein are free to be made by HANDSELECTA free of the submitter.

E-mail: \_\_\_\_\_

Signature: \_\_\_\_\_

Printed name: \_\_\_\_\_

Date: \_\_\_\_\_