



somako-chan *the cat-eared italic mascot* **presents:**

a new typeface superfamily for sony ericsson

*for mobile devices,
onscreen and print usage*

WGL4.0
pan-western

*latin
greek
cyrillic
symbols*

a total of 19,510 glyphs

14% alternative characters

10 proportional styles

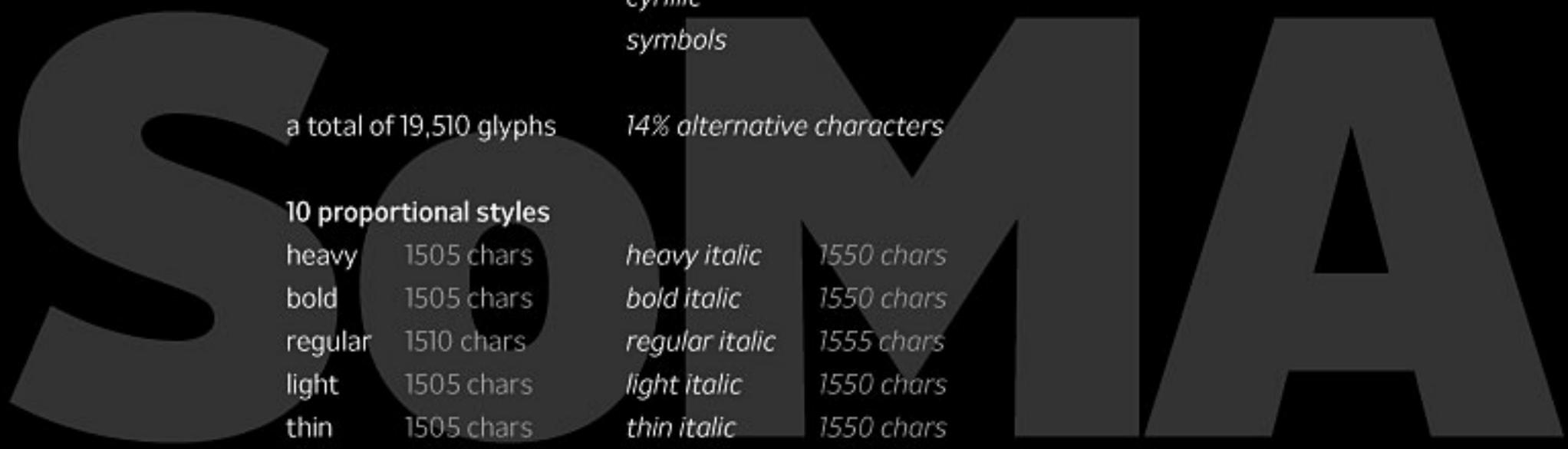
heavy 1505 chars
bold 1505 chars
regular 1510 chars
light 1505 chars
thin 1505 chars

*heavy italic 1550 chars
bold italic 1550 chars
regular italic 1555 chars
light italic 1550 chars
thin italic 1550 chars*

10 monospaced styles

heavy 409 chars
bold 409 chars
regular 414 chars
light 409 chars
thin 409 chars

*heavy italic 434 chars
bold italic 434 chars
regular italic 439 chars
light italic 434 chars
thin italic 434 chars*



the players

facebook

George Arriola



I love parks, shoes, and naps

Networks:
Apple
Sony Ericsson

facebook

Joachim Muller-lance



Joachim Muller-lance contributed a design to font aid IV, a font made of ampersands only, by scores of designers (mine is the bird-shaped one). all sales go to Haiti / donors without borders. only 20 ampersands! buy! buy!
<http://www.typesociety.org/fontaid.html>

SOTA - The Society of Typographic Allocations
www.typesociety.org
The Society of Typographic Allocations (SOTA) is proud to announce the release of "Coming Together", a font created exclusively for Font Aid IV to benefit the victims of the recent earthquake in Haiti...

Friday, May 25
Current City: San Francisco, CA

February 13 at 2:23pm
Comments: Like Share

Richard Chen and Pam Tao like this.

facebook

Melinda Klayman can't take on anything else. Don't even ask.



Wall Photo
Melinda Klayman has just set a pretty incredible collection of shares. She likes to photograph them ALL over the place, even in our very own Balcones. Here's to you Melinda... and happy birthday from us!
<http://www.facebook.com/album.php?id=1061566d-6119d75&ref=of>

22 minutes ago · View album



PSY/OPS: Information: Designers: RXC

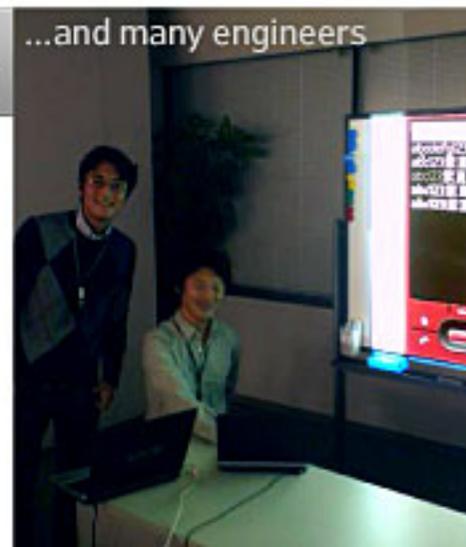
<http://www.psyops.com/html/designers.php?designer=rx>



DESIGNERS / RXC

RXC — Rodrigo Xavier Cavazos is Principal of PSY/OPS Type Foundry, and the Instructor of Typeface Design at CCA. His fixation with type and lettering began in 1984 with the discovery of a bitmap font editor for Apple II computers. Since dedicating himself full-time to type development in the early nineties, he's had the privilege of collaborating with many notable type designers and foundries. He, his wife and son live in a creekside bungalow seven train stops from downtown SF. When not working on a font, he can be found working on another font.

	Aa
Ⓐ	Aa
Aa	Aa
Aa	Aa
A	A



Unminimized

Sony Ericsson

From Wikipedia, the free encyclopedia

Sony Ericsson is a joint venture established on October 1, 2001^[1] by the Japanese consumer electronics company *Sony Corporation* and the Swedish telecommunications company *Ericsson* to make mobile phones. The stated reason for this venture is to combine Sony's consumer electronics expertise with Ericsson's technological leadership in the communications sector. Both companies have stopped making their own mobile phones.

The company's global management is based in London Borough of Hammersmith and Fulham, and it has research & development teams in Sweden, Japan, China, Germany, the United States, India and the United Kingdom. By 2009, it was the fourth-largest mobile phone manufacturer in the world after Nokia, Samsung and LG^[2]. The sales of products largely increased due to the launch of the adaptation of Sony's popular Walkman and Cyber-shot series.

Sony Ericsson



Sony Ericsson

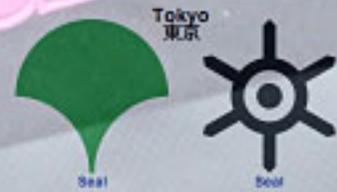
Type	Joint venture
Founded	October 1, 2001 ^[1]
Headquarters	London Borough of Hammersmith and Fulham
Area served	Worldwide
Key people	Bert Nordberg (President) Anders Runevad (EVP) Carl-Henric Svanberg (Chairman)
Industry	Telecommunications
Products	Mobile phones Mobile music devices Wireless systems Wireless voice devices Hi-Tech accessories Wireless data devices
Revenue	▼ €6,700 million (2009) ^[2]

Tokyo

From Wikipedia, the free encyclopedia

Tokyo (東京 *Tōkyō*; "Eastern Capital"), officially **Tokyo Metropolis** (東京都 *Tōkyō-to*),^[2] is the capital and largest city of Japan. It is located on the eastern side of the main island Honshū. Tokyo's government also administers the twenty-three special wards of Tokyo, each governed as a city, that cover the area that was once the city of Tokyo in the eastern part of the prefecture.

The population of the special wards is over 8 million people, with the total population of the prefecture exceeding 12 million. The prefecture is the center of the **Greater Tokyo Area**, the world's most populous metropolitan area with 35 to 39 million people (depending on definition) and the world's largest metropolitan economy with a GDP of US\$1.479 trillion at purchasing power parity in 2008.^[3]



Location of the Tokyo within Japan
Coordinates: 35°42′2″N 139°42′54″E﻿ / ﻿35.703°N 139.715°E﻿ / 35.703; 139.715

Lund

From Wikipedia, the free encyclopedia

Lund (Swedish pronunciation: [lʉnd] (help·info)) is a city in the province of Scania, southern Sweden. The town has 76,188 inhabitants in 2005,^[1] out of a municipal total of 105,000. It is the seat of Lund Municipality, Skåne County. The city is believed to have been founded around 990, when the Scanian lands belonged to Denmark. It soon became the Christian center of Northern Europe with an archbishop and with the towering Lund Cathedral, built in 1103.

Lund University, established 1686, is today one of Scandinavia's largest institutions for education and research.^{[2][3][4]}



Coat of arms

Motto: Iodernas stad (Eng: The city of ideas)

Coordinates: 59°42′N 13°12′E﻿ / ﻿59.7°N 13.2°E﻿ / 59.7; 13.2

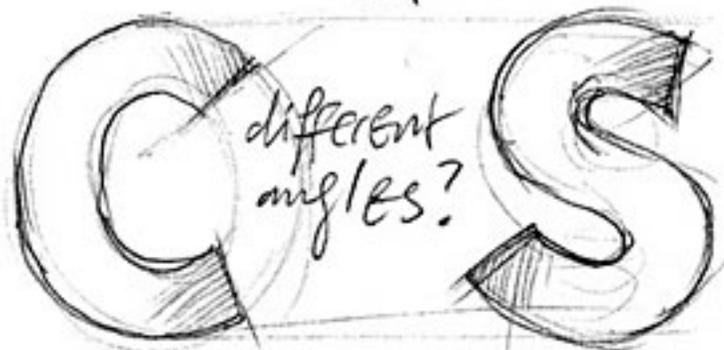


R K K K G R K M M M

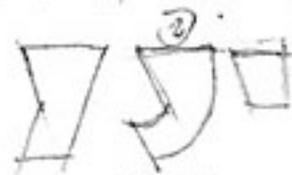
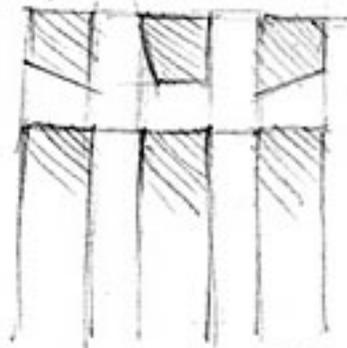
2



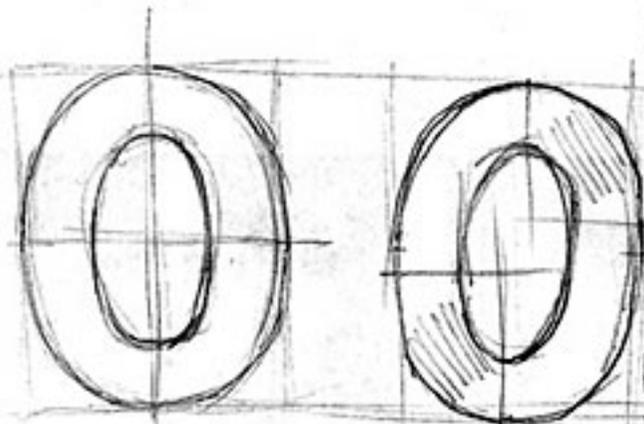
curved vs. mitered



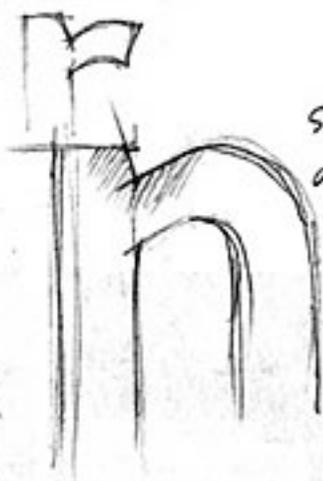
different angles?



2



O C
a g
b k
d e
v e
s t
y



single/
double
slant?



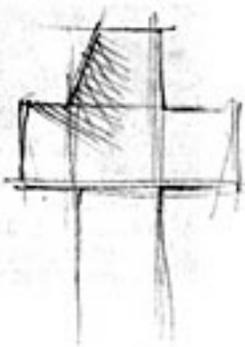
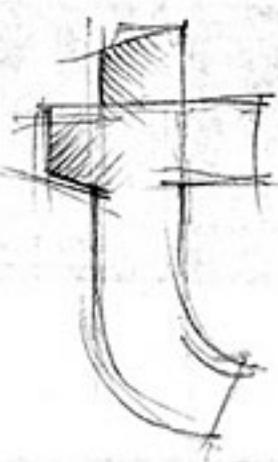
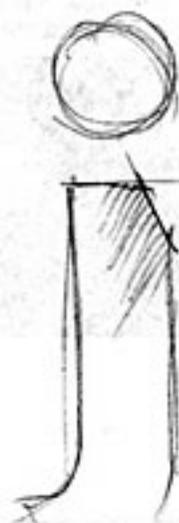
2

3



off-center
humanist?

K B R



CRS aces123
CRS aces123

CRS aces123
CRS aces123
CRS aces123
CRS aces123
CRS aces123

“three quarters whitney,
one quarter helvetica neue”



Prepared to take on Codefilla, and whatever else Tokyo throws my way...
bring it! In this photo: George Amata (iPhone)

taking the briefing literally
and interpolating helvetica
neue and whitney cannot
succeed as-is.

obvious mishaps aside (like
the R-leg) — the inbetween
shapes turn bland; especially
the stroke ends need more
determination.

minimum pixel size for clear weight steps:
stroke widths of 4, 3, 2, 1 pixels
(will be antialiased, but horizontals and verticals
still need to remain sharp)

h h h h H H H H
a a a a A A A A
o o o o O O O O
s s s s S S S S
e e e e E E E E

helvetica neue and whitney interpolated:
the inbetween shapes turn bland,
especially in the stroke ends, and need
more personality to stand out as a house font.

haoseHAOS
haoseHAOS
haoseHAOS
haoseHAOS
haoseHAOS

ahoseHAOS
aaahoseHAOS
hoaseHAOS

3/4 whitney
1/4 helvetica neue

opening, straightening, squaring:
SEMC sans bold...

...and light

first bold and light:

hoase HAOS

first interpolation: make 3 or 4 weights?

hoase HAOS

brand new heavy: love it

hoase HAOS

hoase HAOS

hoase HAOS

hoase HAOS

comparing two "regular" versions with other fonts:

hoase HAOS

hhhhhhhhhhhhhhhhhh

arial
din neuzeit light
droid sans reg.
franklin gothic book
gill sans reg.
helvetica neue reg.
interstate reg.
meta roman
myriad roman
news gothic med.
trade gothic med.
univers 55 roman
verdana reg.
whitney book

hoase HAOS

hhhhhhhhhhhhhhhhhh

arial
din neuzeit light
droid sans reg.
franklin gothic book
gill sans reg.
helvetica neue reg.
interstate reg.
meta roman
myriad roman
news gothic med.
trade gothic med.
univers 55 roman
verdana reg.
whitney book

Q: slanted ascenders and terminals – or not ?
affected are: bdhijklmnpqr uvwxy

slanted terminals are seen in whitney, meta, interstate et al.

quik vying hummingbird mix

quik vying hummingbird mix

quik vying hummingbird mix

quik vying hummingbird mix

flat terminals are seen in most others – helvetica, univers, arial etc.

quik vying hummingbird mix

quik vying hummingbird mix

quik vying hummingbird mix

quik vying hummingbird mix

Q: alternative shapes for the M ?

the current one can be seen in gotham, gill etc, easy to read and saving space. the middle one is typical for modernist fonts like helvetica, univers, akzidenz, arial, and looks crammed and busy. the last one is in humanist style, as in futura, gotham and meta – a bit better but still busy, and the subtle slants outside do not render well on screens.

M M M M

M M M M

M M M M

Q: round or square dots and punctuation ?

...minimize: jig; meiji-jingu

...minimize: jig; meiji-jingu

...minimize: jig; meiji-jingu

...minimize: jig; meiji-jingu

...minimize: jig; meiji-jingu

...minimize: jig; meiji-jingu

...minimize: jig; meiji-jingu

...minimize: jig; meiji-jingu

alt.characters

alternative-characters:

GG: JUGGLER JIGGLER

II: PAINTER PITCHER

JJJ: ODDJOB TIPJAR MOJO

gg: hanger flanger

1155: 1956-1958

alternative-characters:

GG: JUGGLER JIGGLER

II: PAINTER PITCHER

JJJ: ODDJOB TIPJAR MOJO

gg: hanger flanger

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alternative-characters:

GG: JUGGLER JIGGLER

II: PAINTER PITCHER

JJJ: ODDJOB TIPJAR MOJO

gg: hanger flanger

1155: 1956-1958

searching for the right eszett (german double-s)

**abcdeßfggh
ijklmnoßpqr
stußvwxyz
abclmxßyzfs**

ß 2 stylistic alternatives:

ß
ß**ß****ß****ß**
ß
ß**ß****ß****ß**

currencies with cross strokes



currencies interpolated

correct double-stroked shapes of currencies cannot be upheld in bolder weights, where a single stroke needs to suffice, which in turn is too weak in lighter weights. now which way should it be in the medium? the test indicates that the double-strokes still work, but might want to be a trifle thinner than interpolated here.

--> the new medium will have double-stroked currency shapes as the default, and may offer single-stroked versions as 'stylistic alternatives' accessible via the opentype glyph palette.

which italic shapes do you prefer?

the winner will become the default style, the loser will be available as "alternative glyphs" via the OTF glyph palette.

abdgpq
abdgpq
abdgpq
abdgpq
abdgpq



more conventional humanist

more custom hybrid

abdgpq **abdgpq**
abdgpq **abdgpq**
abdgpq **abdgpq**
abdgpq **abdgpq**
abdgpq **abdgpq**

*aabbcddeffgghiijjkkll
mnopppqqrstuvwxyzz
ßβœæø?&@@*

*whitney
abcdefghijklmnopqrstuvwxyzzßœæø?&@*

*meta
abcdefghijklmnopqrstuvwxyzzßœæø?&@*

*trebuchet
abcdefghijklmnopqrstuvwxyzzßœæø?&@*

*verdana
abcdefghijklmnopqrstuvwxyzzßœæø?&@*

*gill
abcdefghijklmnopqrstuvwxyzzßœæø?&@*

*myriad
abcdefghijklmnopqrstuvwxyzzßœæø?&@*

*officina
abcdefghijklmnopqrstuvwxyzzßœæø?&@*

*reykjavik
abcdefghijklmnopqrstuvwxyzzßœæø?&@*

*stone
abcdefghijklmnopqrstuvwxyzzßœæø?&@*

interpolating in illustrator all glyphs that went wrong in fontlab: upright weights

\$\$\$\$\$¢¢¢¢¢€€€€€€€¥¥¥¥¥££££££

RRRRR SSSSS QQQQQ UUUUU

ÐÐÐÐÐ \$¢£¥€ 88888 ØØØØØ

aaaaa cccccc ggggg üüüüü ïïïïï

ttttt ll ll nnnnn uuuuu yyyyy μμμμμ ssssss

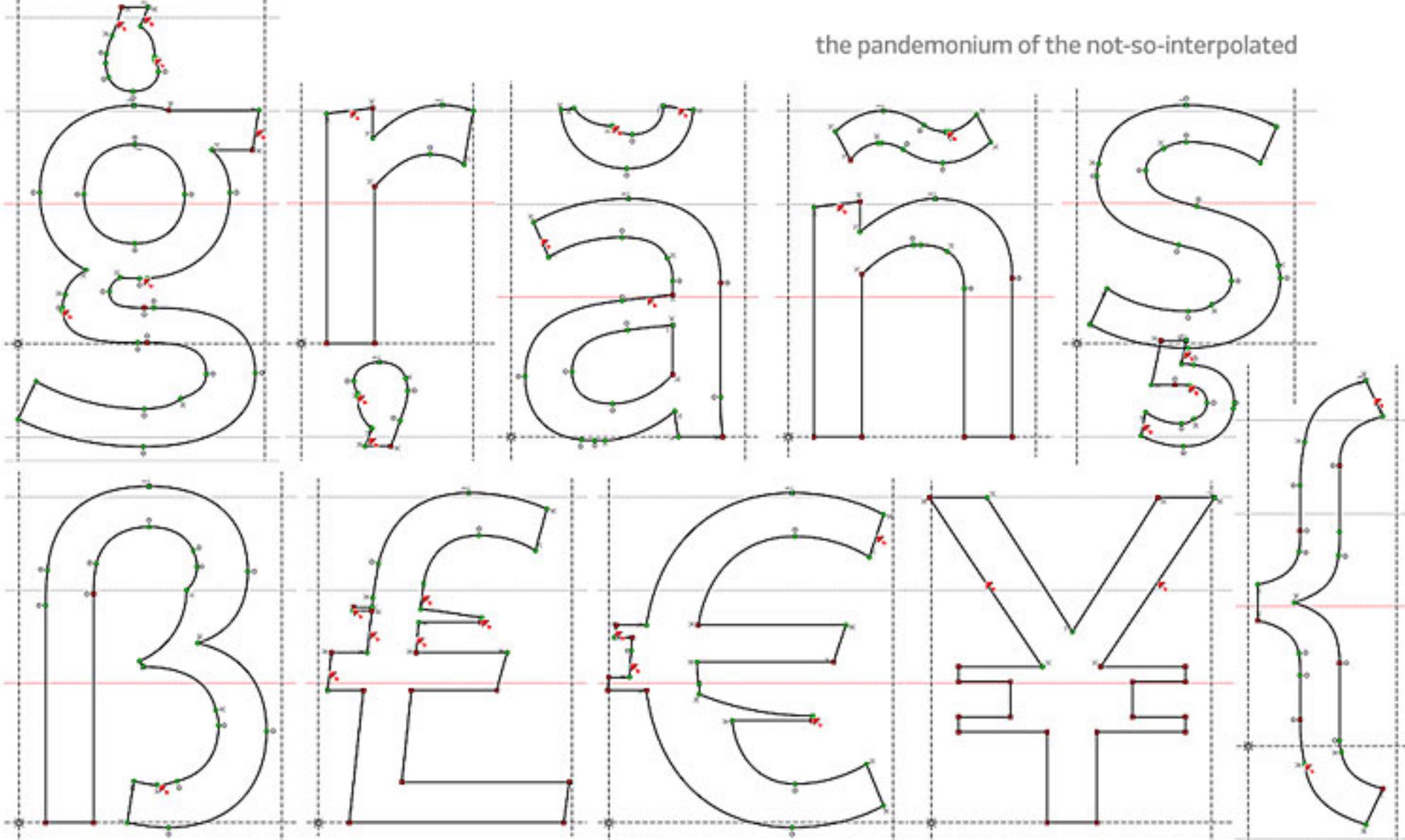
œœœœœ æææææ øøøøø ηηηηη

fifififi flflflfl BBBBBB ≈≈≈≈≈

????? @@@@@ &&&&& §§§§§

{{{{}}}} ©©©©© aaaaa ooooo
sssss cccccc ●●●●●

the pandemonium of the not-so-interpolated



1st revise

Tuesday, 18 August 2009

Є СЄ СЄ СЄ СЄ СЄ

Overall shape: a tiny bit squarer than the C's, to accommodate the middle bar.

The same applies to the є, э, and э.

Ж ЖЖЖЖЖЖЖЖЖ

To prevent the formation of the dark spots at the junction of the strokes, especially in the heavier styles, it is customary to allow for the minimal, if any, connection of the straight limbs to the stem.

З ЗS ЗS ЗS ЗS ЗS

Too wide. Draw the halves fuller, rounder, with a shorter cleavage. Coördinate with the S and the B.

И ИИИИИИИИИИ

Draw the diagonal stroke a tad lighter in weight. Make sure there are no dark spots at the stroke junctions, especially in the heavier styles. Use ink-traps if necessary.

The width: see my *Nota bene* on p. 3.

Й ЙЙЙЙЙЙЙЙЙЙ

General shape: ditto. The kratka: a little bigger, and heavier.

The width: see my *Nota bene* on p. 3.

К

I take it, this glyph is common to both Latin and Cyrillic.

1st revise

Friday, 23 October 2009

Ў ЎЎЎЎЎЎЎЎЎ

The kratka: I suggest you use a rounder, less symmetrical, more dynamic form:

Ф ФФФФФФФФ Ф

I'd rather use the inclined version of the single-loop form:

Ц ЦЦЦЦЦЦЦЦЦЦЦЦЦЦ

The connection shown on the left (A) looks awfully angular. Make it smooth:

Ч ЧЧЧЧЧЧЧЧЧЧЧЧЧЧ

The hanging terminal: shift it to the right, for better balance, just a little bit:

Nota bene: the terminal may be disconnected from the *ч* part:

Ч Чч Чч Чч Чч Чч

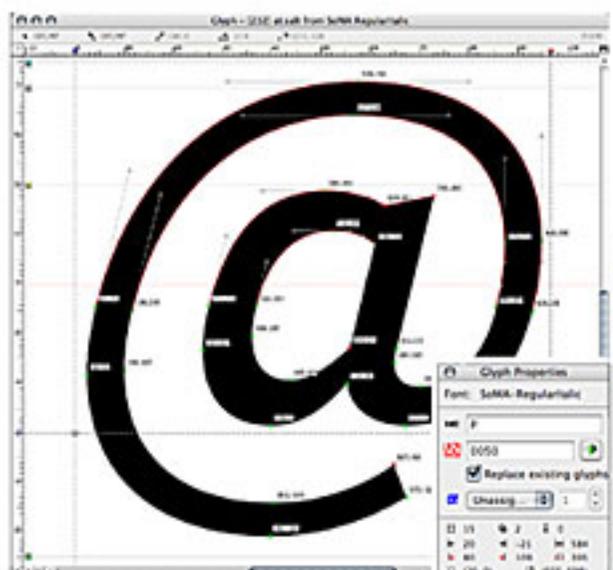
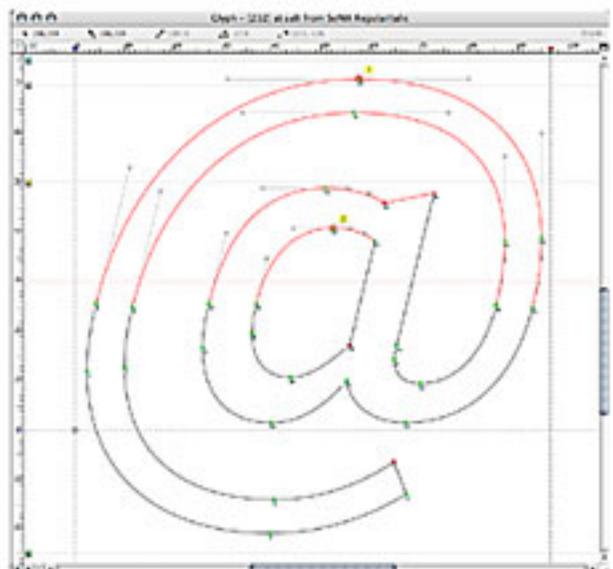
A rounder bottom of the cup could make more sense in this context:

Ш

A little narrower overall.



1555 glyphs = 6x the size of an old-school 8-bit 256-glyph font



@ Glyph Properties
Font: SoMA-Regular.italic
Size: 1000
Replace existing glyphs
Unassign: 10
Editing Layers: Outline, Metrics, Guides, Hints, Mask

Preview

[no macro]

M K T Auto LVAT/J.salt

no	L	V	A	T	J.salt
479	642	663	530	474	
+	50	-20	-20	-10	-20
+	-10	-20	-20	-10	45

[479 | 642 | 663 | 530 | 474]

LVATJ

even the best spacing job cannot solve all problems between glyphs.

Preview

[no macro]

M K T Auto LVAT/J.salt

no	L	V	A	T	J.salt
479	642	663	530	474	
+	50	-20	-20	-10	-20
+	-10	-20	-20	-10	45
+	-95	-60	-60	-100	

[479 | 642 | 663 | 530 | 474]

LVATJ

kerning adds corrective values between specific character pairs.

kerning values that are appropriate for basic letter pairs may not be right for their accented versions...

TūTîTô

TòYóVôWõFö

inspiration

Film Design



city

OSRAM



16 Weih

BOSCH



me and SoMA

i didn't know what features it should have, or even what general feel i wanted, but as i adressed each character, i knew immediately what i wanted from it, how i wanted it to be.

as geometric as possible for a humanist, not soft, just bursting with energy.
no chi-chi sensitive detail, but more refined than meets the first glance.

powerful but cute, a chubby macho, i want people to smile but find it cool at the same time.
a humanist futura, a muscular avenir, but also the power of the heavy akzidenz grotesk.
there is a little interstate, gill, kabel and more here and there.

strongly perceivable rhythm, not schematic but individualist, clearly different characters
but no white holes or inconsistencies, no single characters standing out.
how do i do that? all the characters that annoy me in other fonts, i try to do better.

thank you!