

Ryo

Adobe Originals
OpenType
kana typeface

懐かしく、愛おしく思われる

designed by
Ryoko Nishizuka

What is Ryo?

It is a family of Adobe Originals *kana* typefaces. Each *kana* typeface is a subset OpenType font containing *kana* glyphs. Ryo is the first Adobe Originals *kana* font.

Who created it?

Ryoko Nishizuka of our font development group in Adobe Japan created the typeface design.

She is now working on it to complete the whole typeface family. Ryoko Nishizuka is one of the few Adobe employees who have received a prize at the triennial Morisawa Awards, International Typeface Design Competition.

At what points, is it new and original?

It is designed for use with some kanji typeface of the Mincho style. However, Ryoko Nishizuka has investigated not just historical Mincho *kana* type designs, but also some classic styles of calligraphy in China and Japan; cursive writings of Wang Xizhi (307–365) and early Japanese *kana* writings in the 9th century in particular).

Ryo is designed to fit *Mincho* kanji typefaces, but it has an inherently classical and calligraphic nature, which any other existing *Mincho* typefaces do not have.

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娘のため、友人のため、自分のため、

京都 亀末広

ひちぎり

1804年創業当初は、干菓子を主に作っていた菓子司です。やはり、雛の干菓子の可愛らしさが有名ですが、主菓子も美味。三色のこなし（白あんに小麦粉などを加えて蒸した生地で、主に京菓子に使われる）の上に三種のあんがのったひちぎりは、甘さ控えめの上品な味。1個400円/京都府京都市中京区姉小路通烏丸東入る Tel/075-221-5110 営/8時～18時 休/日曜・祝日

東京 とらや

蛤形、仙寿

蛤形は薯蕷製のあっさりした生地に白あん。桃の形の仙寿は羊羹製。華やかで堂々とした姿です。小さな折りに入った「雛折」や稚児饅頭など、雛祭りの愛らしいお菓子を多種類、揃えています。各1個370円(3月1日～15日販売)/東京都港区赤坂4-9-22 Tel/0120-454121 営/8時～20時(土・日曜・祝日～18時)無休

What effects do you expect from from the typeface family?

- (1) The user can maximize the effect of having OpenType Japanese fonts and using InDesign-J.
- (2) It highlights the capability of the Composite Font tool of InDesign-J. As 60–70% of Japanese text is composed of *kana* characters, switching kana fonts can dramatically change the appearance of text.
- (3) It also provides a cross-platform solution in the Japanese font rearrangement.

What Adobe products can have a synergy effect, if released with the kana OpenType fonts?

InDesign-J. The kana fonts will add value to the Dragontail in particular. Adobe Illustrator may be the second candidate, but it depends on what composite font capability Illustrator will have.

桃
の
節
句
の
お
祝
い
に

雛
の
菓子

アイウエオ
カキクケコ
サシスセソ
タチツテト
ナニヌネノ

あいうえお
かきくけこ
さしすせそ
たちつてと
なにぬねの

Ryo Standard Display Heavy

Ryo's family

Ryo's typeface family is composed of two different sets: (1) Display and (2) Text. The former is optimized for display purposes, while the latter is designed for body text composition. Each of the two sets can be divided again into (1) Standard, and (2) Alternate. This sub-classification is based on the ranges of weights, and there are four different sets in total:

(1) Standard Display:

Medium, SemiBold, Bold, ExtraBold, and Heavy

(2) Alternate Display:

Regular, Light, and ExtraLight

(3) Standard Text:

Regular, Light, and ExtraLight

(4) Alternate Text:

Medium, SemiBold, Bold, ExtraBold, and Heavy

As we want this kana typeface to be used not only for Adobe's Kozuka Mincho but also for other Mincho kanji typefaces, a finer set of weights is needed. In total eight weights are provided for each set of the Ryo family (Kozuka Mincho had six weights in total).

Character Set

Each font contains standard hiragana and katakana characters with small kana characters and some punctuation marks. The set is limited to the standard kana characters plus a few punctuation marks. By providing some preset InDesign Composite Fonts with custom characters, a few symbols not classified in the standard glyph category of InDesign's Composite Font tool can be used. According to our current plan, in total 200 glyphs will be included in a font.

あいうえお
かきくけこ
さしすせそ
たちつてと
なにぬねの

アイウエオ
カキクケコ
サシスセソ
タチツテト
ナニヌネノ

Schedule

Ryoko Nishizuka has designed two weights of the Standard Display set (Heavy and Medium). Currently she is fine tuning some characters of the two weights. Soon, she will move to the Standard Text set (Regular and Extra-Light). Intermediate weights are automatically produced by interpolating the master designs. The schedule for designing the master weights for Ryo is shown in the following table.

<i>April</i>	Standard Display Heavy
<i>May</i>	Medium
<i>June</i>	Standard Text Regular
<i>July</i>	ExtraLight (Fine-tuning the Standard set)
<i>August</i>	Alternate Text Medium
<i>September</i>	Heavy
<i>October</i>	Alternate Display Regular
<i>November</i>	ExtraLight (Fine-tuning the Alternate set)
<i>December</i>	

Comparison:

Kozuka Mincho Medium and
Ryo Standard Display Medium

桃の節句のお祝いに

雛の菓子

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written by Taro Yamamoto
9 April 2002