Digital legacies

A lifetime of type design
tools, formats and projects

Greg Thompson

to Adam, Alex, Thomas

Jul 31, 2018, 10:30 PM

Hi Adam,

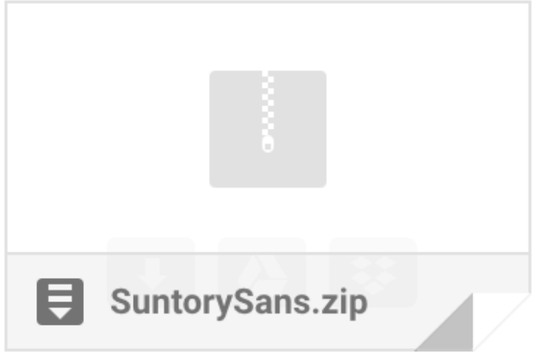
Thomas has suggested you might have the ability to run FOG 4.

To summarize, I discovered what appears to be old FOG 3? 4?) sources containing fonts I would like to polish up and publish. I reached out to FontLab and have had a number of replies (see below).

I've attached a zip archive here in case you are willing / able to open them.

Regards,

Greg Thompson



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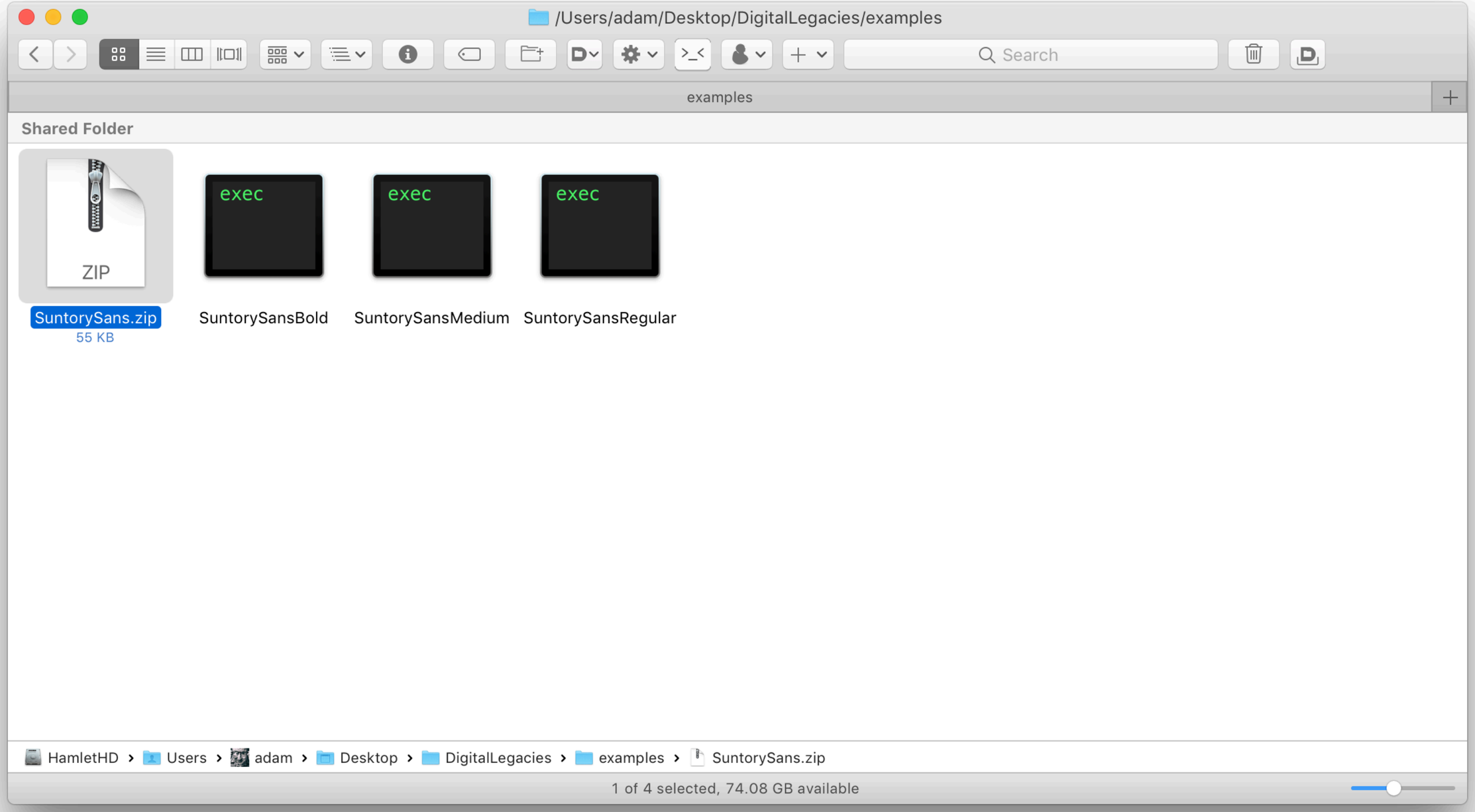
/Users/adam/Desktop/DigitalLegacies/examples
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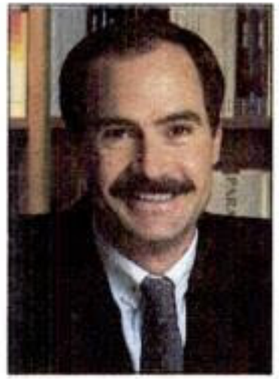
1 of 4 selected, 74.08 GB available



TECH TALK ■ BY STEVE GIBSON

IBM Will Be Taking No Prisoners In Upcoming Font Wars

After writing last week's column about the technical operation of Apple/Microsoft True Type and Adobe Type Manager (ATM) technologies, I've continued musing about some of the implications of the Font Wars that are bound to beset us. With fonts an increasingly critical component of the bit-mapped screen displays and printers, the issues surrounding these fonts are of considerable consequence.

Conflicting standards punish everyone. Things are bad enough now, with the conflicting and incompatible DOS, Windows, and OS/2 platforms, but just imagine how much more awful things would be if CP/M-86 or the UCSD P-System had been really successful on the PC! With technologies that are already as complex as ours, at every turn attempts *must* be made to standardize our subsystems. This is why I'm so perturbed by IBM's decision to standardize on ATM for its SAA and OS/2 platforms.

IBM had ample opportunity to examine, study, and decide on exactly which font rendering technology it wanted. Then, against the strongest possible urgings from Microsoft, it stumbled its way

collection of parameters in a table, it was possible to closely examine the resulting bit maps to determine how well the type was imaged and "hinted" at low point sizes, and also to compare the overall character shapes to see how faithfully the machine representation followed the classic face.

However, since True Type fonts carry the bulk of their own rasterizers with them, type foundry claims regarding font quality are going to be incredibly difficult to weigh. Since we'll actually be purchasing interpreted software when we buy a True Type font, there will be highly interactive issues regarding rendering speed vs. quality vs. font file length. What's more, these issues might well be highly nonlinear, with speed vs. quality interacting subjectively with the point size at which the face is imaged. And while a larger font file might seem to be a problem, the file would be larger typically because its represented font is "smarter" in some significant way, thus giving it a potential quality edge over another smaller and perhaps faster font. As if all this weren't enough, the True Type technology allows for extreme variation in font quality within a single typeface.

However, I am confident that Apple and Microsoft have taken a giant step forward in font technology.

numbers to come up with the value, and net future value, and 3800.

Font technologies go head to head

Adobe, Ares, Altsys push font imitation formats

By Jeanette Borzo

BOSTON — Rather than staging battles between rival font formats and technologies, vendors at this year's spring Seybold show focused on font technologies that improve document and font exchange.

Adobe Systems Inc., Ares Software Corp., Type Solutions Inc., and Altsys Corp. all announced new products or updates to existing font and document exchange products last week at Seybold Seminars 93, a show that in years past has been the battleground for competing font technologies.

Adobe gave another update on Acrobat, its document exchange technology originally called Carousel.

The Portable Document Format (PDF) used in Acrobat will let users exchange documents electronically — retaining a document's format and look — regardless of the application or platform used to create the document.

Adobe chairman John Warnock told Seybold attendees that Acrobat will ship to Macintosh and Windows users in June. The Unix version is now in alpha testing, and the DOS version will be in alpha testing later this month, he added.

Warnock also said Acrobat will come in two versions: Reader and Exchange. Exchange will be offer full functionality for two-way communications. Acrobat Reader will be a publishing tool for mass distribution of documents, offering less functionality for users who want to view but not necessarily modify documents.

Adobe, headquartered in Mountain View, Calif., also plans to support a full-text search application programming interface in Acrobat by year end, Warnock said.

Ares Software of Foster City, Calif., said it plans to ship FontChameleon to Macintosh and Windows users for $295 by midyear. The software uses master outline files, descriptor fonts, and a rasterizer to mimic fonts for greater document portability.

Type Solutions announced Incubator GX, another font-mimicking program that lets users modify typographic characteristics of their Type 1 or TrueType fonts or convert between the two font standards. The Plaistow, N.H.-based vendor plans to ship Incubator this summer for $695.

Fontographer 4.0, due to ship from Altsys this quarter for $495, will offer users more than 200 new features for font editing. Richardson, Texas-based company said the product will offer automatic spacing and kerning, preview editing, and snap-to grids.

By Steve Polilli

A free upgrade of Contact Software International Inc.'s Windows-based contact management package is set to ship to registered users later this month.

Release 1.1 of Act for Windows has been enhanced with a number of features that improve performance, the company said. Several bugs in the first release of the Windows product were also corrected.

Act, also available for DOS, Macintosh, and Hewlett-Packard Co. palmtop computers, includes integrated functions for planning, scheduling, and maintaining a contact database.

The package is typically used by sales professionals, consultants, and executives to manage contacts with clients.

Performance was increased in Release 1.1 by as much as 300 percent for certain functions through software design changes, according to Jon Matsuo, CSI vice president of marketing.

The process for saving large files has also been speeded up, reducing a 6-minute operation to 20 seconds, he said.

Matsuo said that users switching to the Windows version from a DOS version saw the most striking difference in performance.

"It's tremendously improved now," said Harry Strauss, chief executive of management consulting firm Microtech Planning, in Aurora, Ore. "It's much faster and much more stable in the new version. This software has been very useful. It's intuitive and very easy to use, especially in generating form letters and envelopes," he added.

Some functions are as much as 300 percent faster.

Other features in the new release include expanded import capabilities, enhanced DDE links for Microsoft Word, merge/match options, auto-rollover of uncompleted activities, auto-save, and a quick-dial phone list.

Contact Software is located in Dallas and can be reached at (214) 919-9500.

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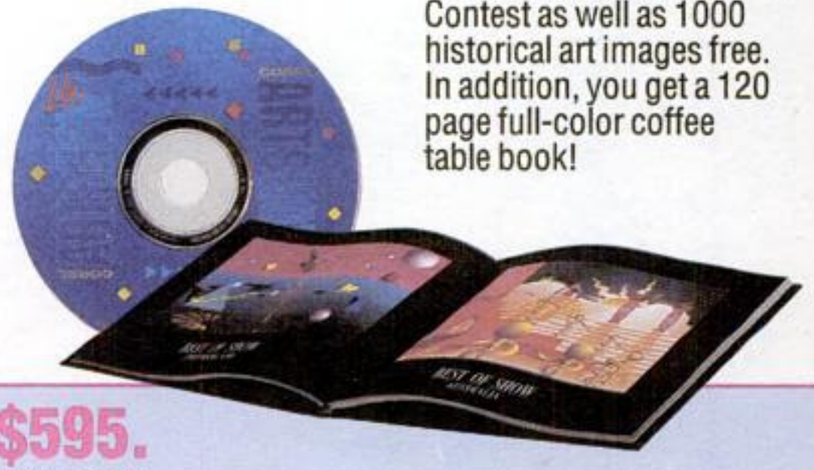

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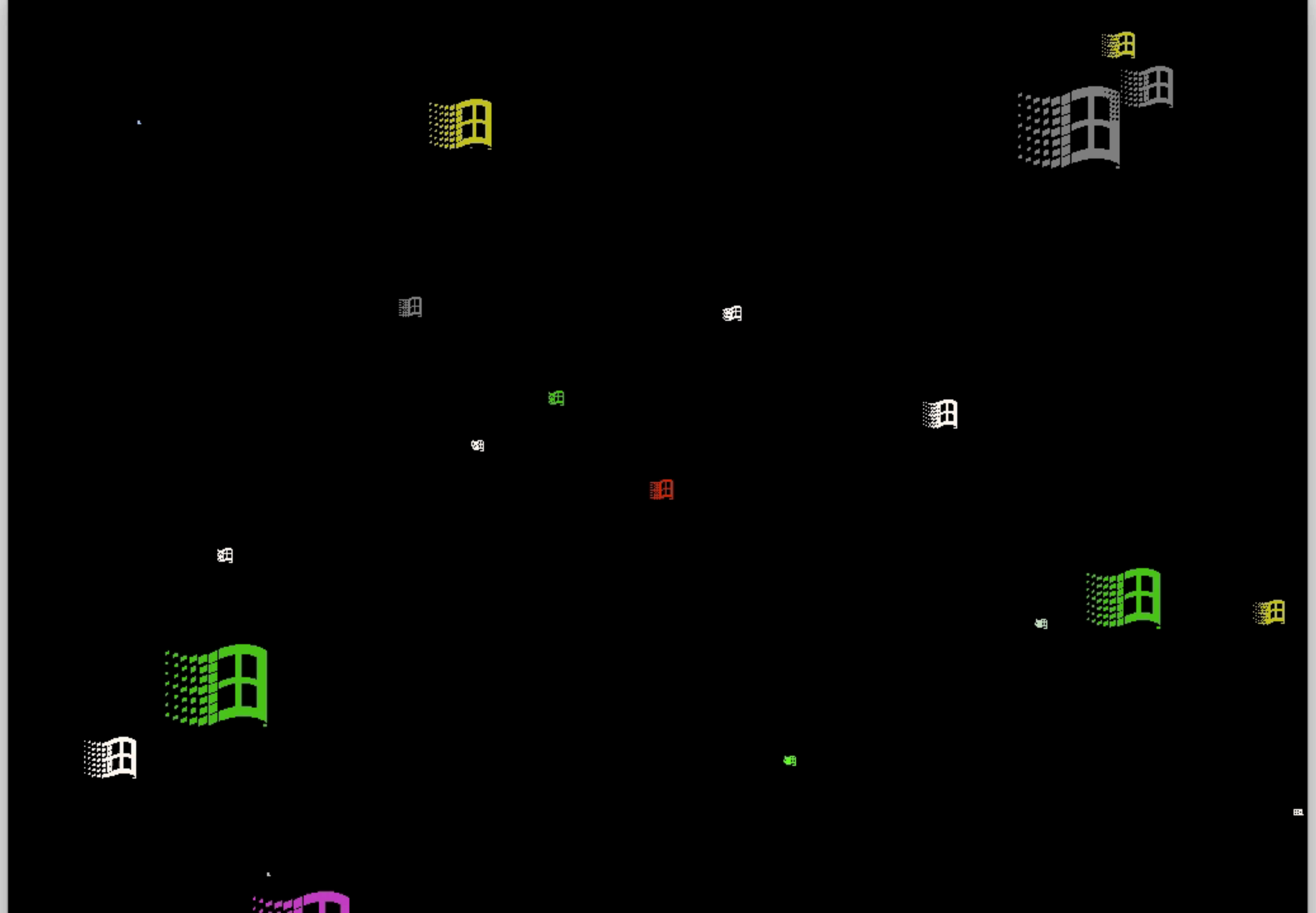

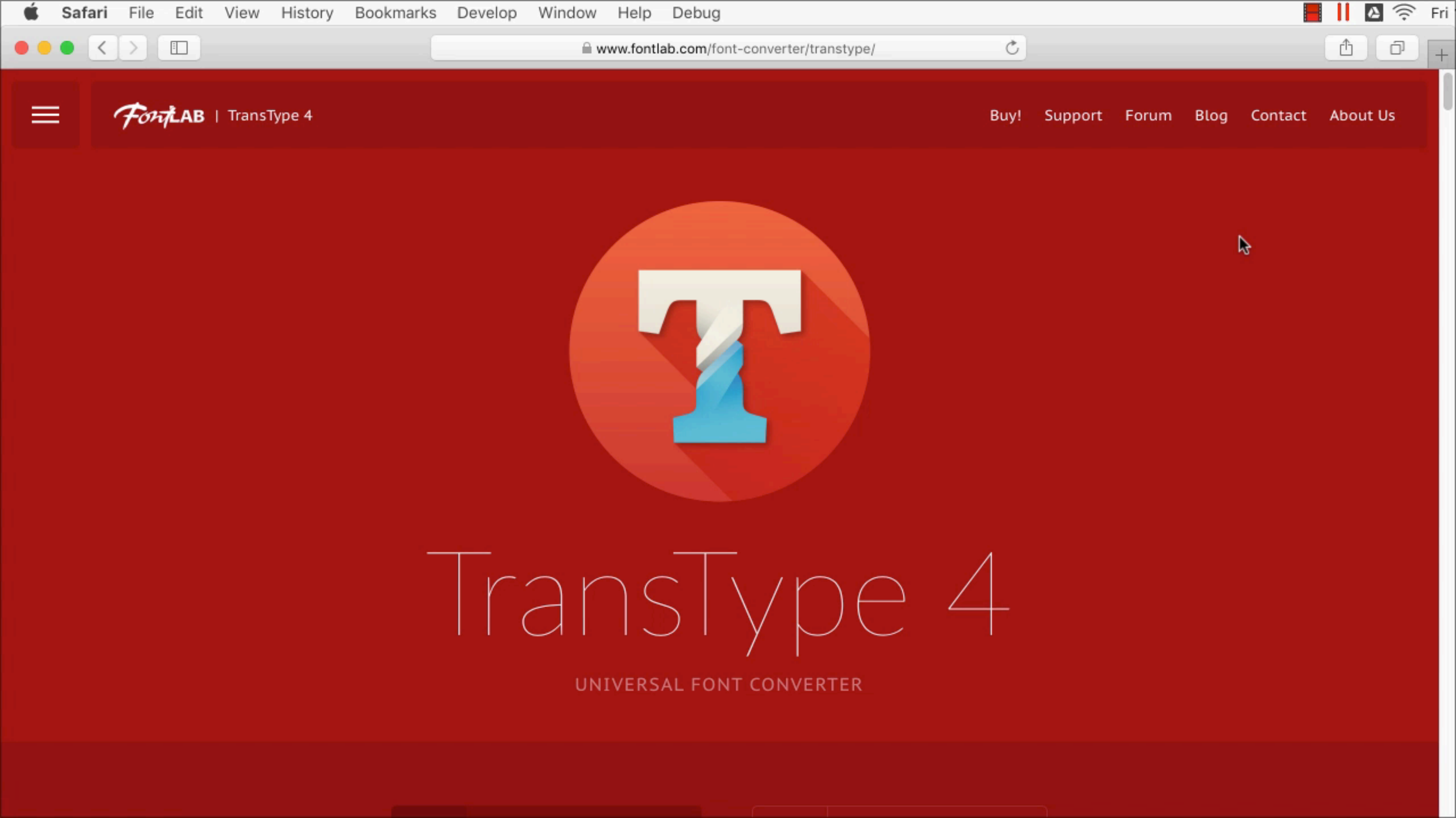
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In computations, you may see "1/(in-

— *Manny Olds*

Altsys' Fontographer Is a Capable Font-Making Package

A sophisticated font and graphics creation package for the Macintosh, Fontographer from Altsys provides the means for any professional to create a complete character-based Postscript font. You can also use the program to assign graphics to any key or combination of keys. Corporate insignias, specialized characters, and entire font sets can be created using an intuitive drawing interface that is the front end of a powerful Postscript generator. For this write-up, we looked at the current version of Fontographer, which is 3.0.5.

Fontographer's drawing tools are similar to those of existing Postscript drawing packages such as Adobe Illustrator and Aldus Freehand. Artists familiar with these programs can use their graphics expertise to design unusual typefaces and logos. Once you've created your design, Fontographer generates a bit-mapped version of the image for screen display, as well as a downloadable Postscript file that can be sent to any Postscript-compatible printer.

To create a font from scratch, you must decide how many characters to include. You can use all of the alphanumeric characters in addition to special combinations of Ctrl and option keys.

Fontographer offers three independent drawing layers: a background layer, which can contain a bit map or a PICT template; a foreground layer, for drawing; and a guideline layer. There is also a preview, or metric, window that enables you to set character spacing and kern pairs. An auto-tracing feature simplifies the task of generating the actual character.

The drawing tools include a multipurpose pen tool, as well as tangent, corner, curve, circle, basepoint, and width tools. All of these tools enable you to manipulate and place specific points that make up your character.

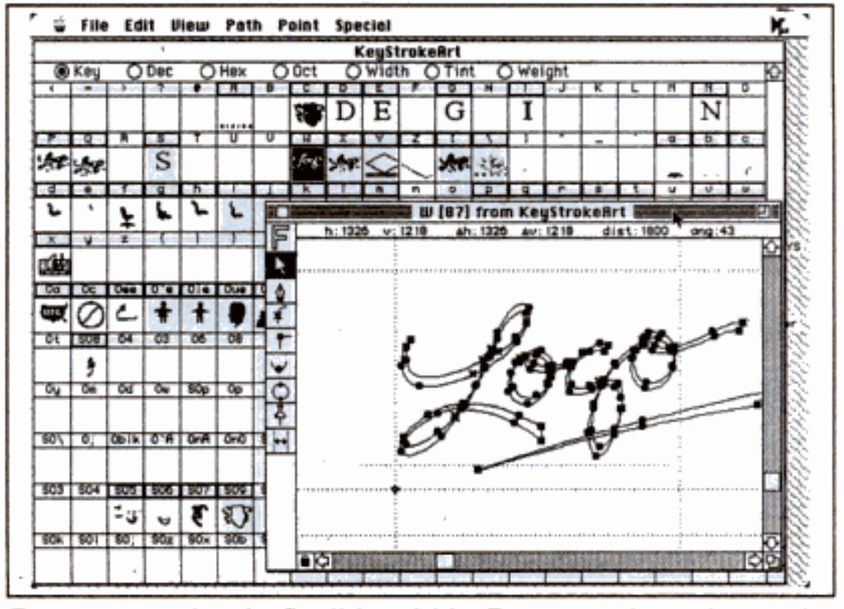
After you have generated your font, whether it be for a complete set of characters or only a few, Fontographer enables you to generate a bit-mapped version of the font for on-screen viewing. It also generates a Postscript file that will be automatically downloaded to your Laserwriter or other Postscript-compatible printer when your font is used. You specify which sizes of the font you want to generate, and the program does the rest. If you want to print your font before you install it on your system, you can make a test print directly from Fontographer. To alter a font, simply double click on the character, modify it, regenerate a bit map, and run another test print.

Altsys provides clear, extensive documentation. A helpful tutorial introduces complicated topics in a simple step-by-step fashion. Although this program has an advanced set of font-generation capabilities for professional designers, it can also be used by novices to create simple logos and graphics or to modify existing fonts. Fontographer retails for $495 and can run on a Mac Plus or later equipped with 1 megabyte of RAM. Altsys also markets Art Importer, a $179 program that enables you to assign imported PICT, Illustrator, or Freehand files to particular characters. Unlike in Fontographer, however, once you have assigned a graphic to a character in Arts Importer, it cannot be modified. In addition, Altsys has recently released Metamorphosis, a $295 utility that allows you to convert existing bit-mapped fonts into outline form and then import them into a program such as Fontographer or Illustrator for editing.

Overall, Fontographer is a very capable font-generation package that will fill the needs of both high-end professional font designers and creative novices.

Altsys, 720 Avenue F, Suite 109, Plano, TX 75074; (214) 424-4888.

— *Anne Samborn-Kaliczak*



Font generation is flexible within Fontographer, due to its extensive drawing tools.

Font Editor Now Creates Postscript Hints

BY BOB PONTING

A new version of Altsys Corp.'s Macintosh font editor features a variety of productivity enhancements, including the automatic generation of hints for Postscript printer fonts and auto-tracing of scanned logos and characters.

Fontographer 3.0 uses Nimbus-Q technology licensed from The Company to generate "hinted" Postscript fonts automatically, said Jim Von Ehr, president of Altsys.

The program uses the grid-fitting and feature extraction code from Nimbus-Q to generate Postscript instructions that modify the character shape during digitization and create better-looking characters on low-resolution printers and screens, Von Ehr said.

The resulting Postscript fonts look better when printed in small sizes on Adobe Postscript printers, Von Ehr said.

The program also uses the technology to improve the screen fonts it creates. Fontographer's hinting produces output of comparable quality to Adobe's method, according to Von Ehr.

Another improvement is the addition of an auto-trace tool that eliminates tedious hand

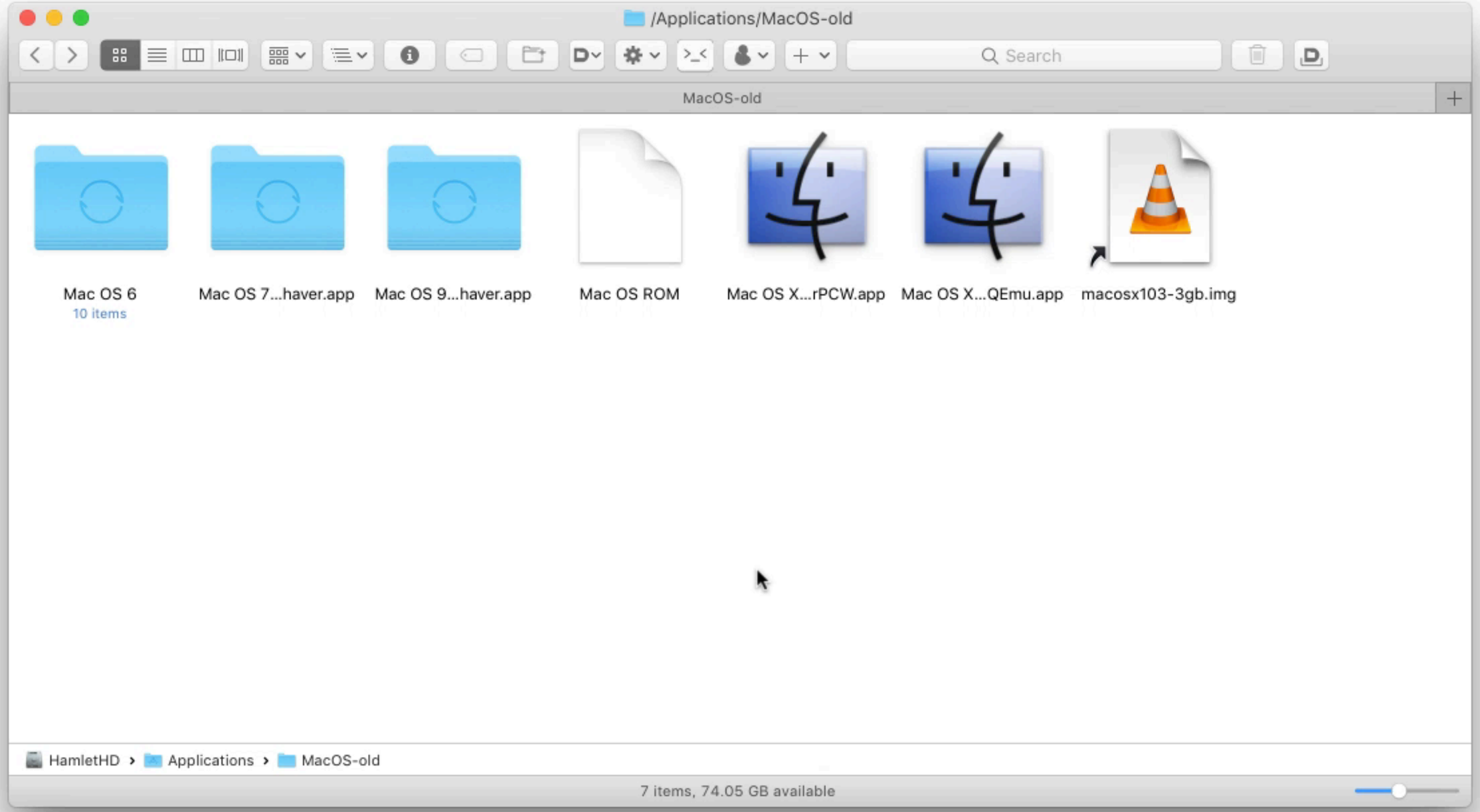
Add-Ins at Macworld Look To Enhance Mac Graphics

BY BARBARA DARROW

itor. In the entry-level 8-bit version, the card and monitor

Fontographer 3.5

Altsys, 1985-92
Jim Von Ehr, David Spells, Tom Irby et al.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Mac OS 9...haver.app
Mac OS ROM
Mac OS X...rPCW.app
Mac OS X...QEmu.app
macosx103-3gb.img
HamletHD › Applications › MacOS-old
7 items, 74.05 GB available

Fontographer 4.1

Macromedia, 1995-1996
David Spells, Tom Irby et al.

File Edit View Special Help 8:10 AM Finder

Suntory

6 items, 965.5 MB available

SuntorySansBold
SuntorySansBold.bmap
SuntorySansMedium
SuntorySansMedium.bmap
SuntorySansRegular
SuntorySansRegular.bmap

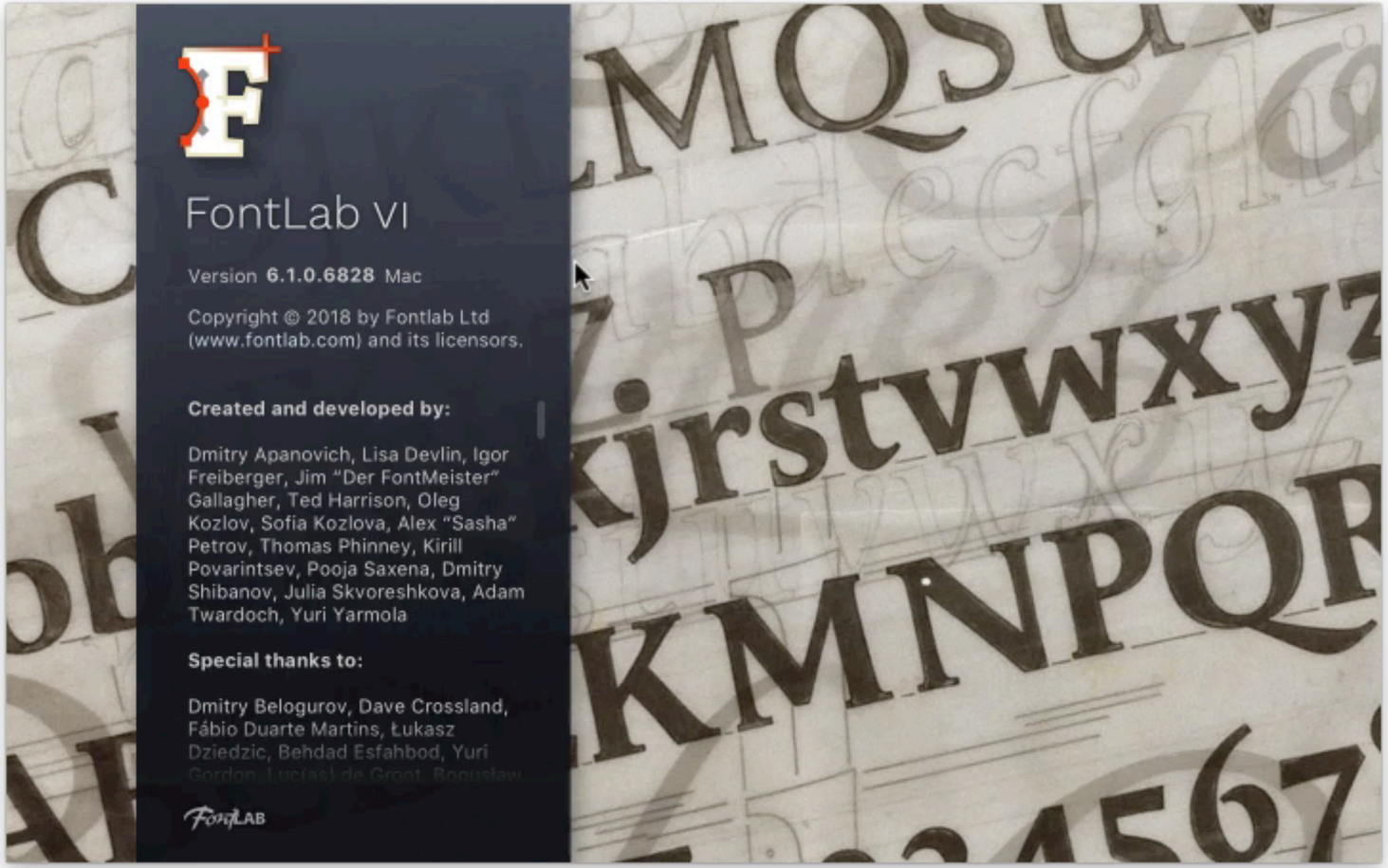
EBGagBol
MacOS9 System
LaserWriter GX
Mac OS 9.2.1
Ms//
macos9
Netscape
MacOS9SoftInstall
QuickTime Player
Unix
Sherlock 2
Browse the Internet
StuffIt Expander alias
DropFont
StuffIt Expander alias
DropSet
DropStuff alias
EBGaga Bold
Trash

FontLab VI

FontLab, 1992, 2017
Yuri Yarmola, Dmitry Apanovich, Olga Kozlova et al.
Portions of Fontographer (acquired 2005)

FontLab VI File Edit Text Font Glyph Element Contour Tools Scripts View Window Help

FontLab VI: Sketchboard



FONTS

drag fonts here to open

FONT INFO

Font Info | Parameters

TFN:
TSN:
Attrib.: Regular, Normal, Plain
Other:

UPM: 1000 Change...

Asc.: 0
Desc.: 0
L. Gap: 0
Caps: 0
x: 0
/ Angle: 0.00°
Caret: 0
Tens.: 0.0%

Ikarus

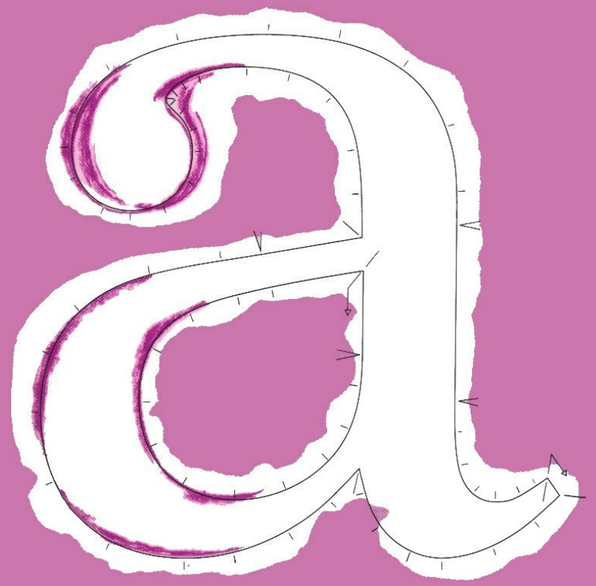
URW, 1975
Dr Peter Karow
Petr van Blokland
Jürgen Willrodt
Axel Stoltenberg
Hartmut Schwarz
Frank E. Blokland et al.

URW

Peter Karow

Digital Typefaces

Description and Formats



Springer-Verlag

IK format versus PostScript format

Though becoming more prevalent within graphic drawing and font editing programs in the U.S., our feeling is that automatically generated Bézier knots are of the greatest serious use. Hand digitization appears to be unsuitable for Bézier curves in order to get precise work, as it consumes a great deal more time than, for example, digitization using the IKARUS format. Since Bézier control points are located off the outline, they can only be seen and manipulated using a relatively high resolution graphic display terminal allowing users to view the Bézier line with any movement of the Bézier control points.

Graphic display terminals with resolutions of approximately 1000 × 1000 pixels per em, produce congruency to an original image within 1/1000 per em. This is not an easily achievable reproduction value. Furthermore, the trial and error method required to properly adjust Bézier knots and control points is very time consuming. As a machine format, however, Bézier functions have their uses. The calculation of raster points is sufficiently fast when used in typesetting, although approximately 6 times slower than when using straights and circles. Conic and quadratic splines could be rendered a little faster than Béziers.

Spirals

Spirals are also a suitable typeface coding method.

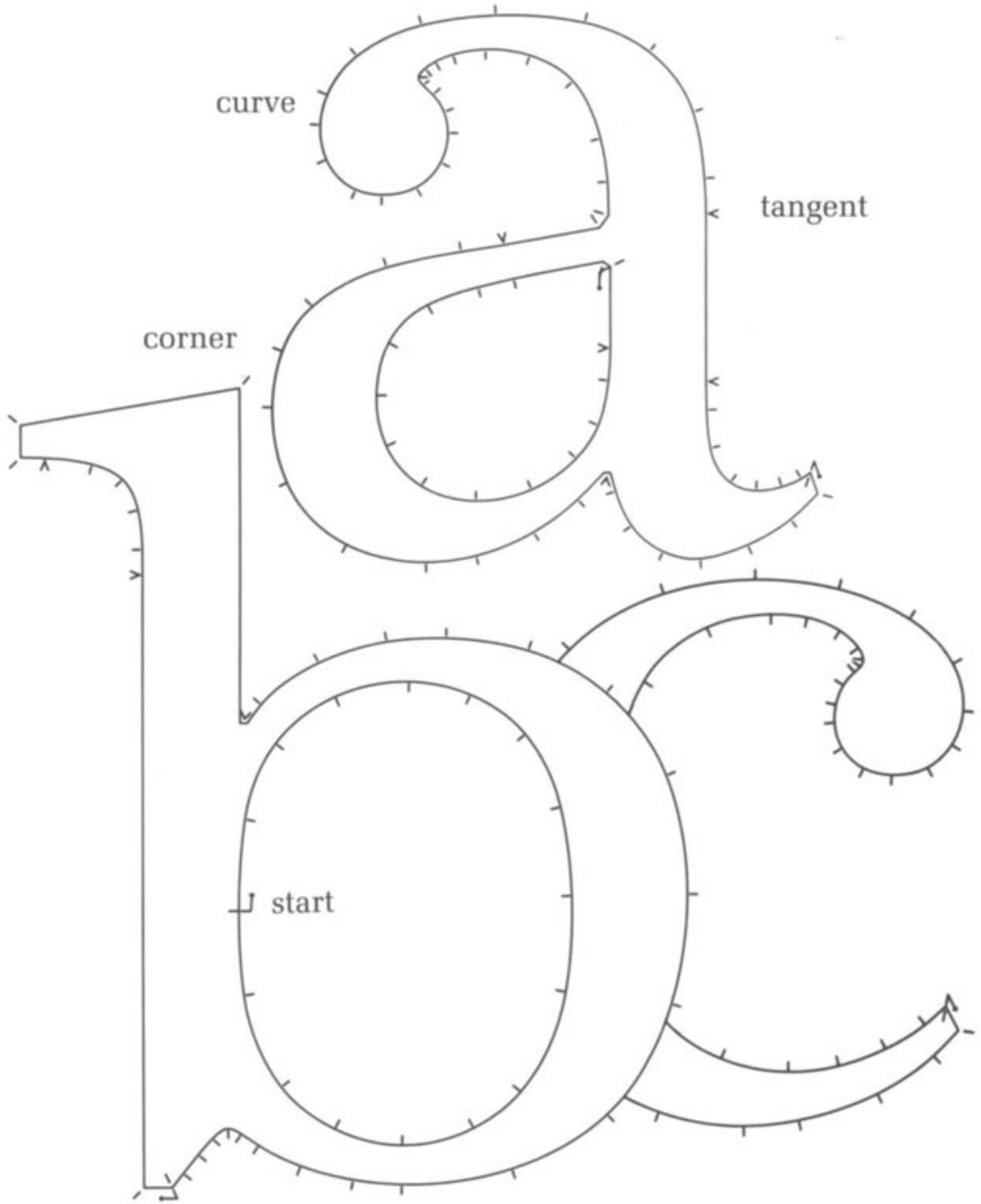
Curved templates are known as «French curves», and were constructed largely from spiral segments. Drawing letters in the past, the French curve, straights, and circles made up most lines and one scraped to achieve tangential transitions.

Outlines of letters can and were built using spiral segments. Purdy and McIntosh developed hardware able to convert the Purdy format, based on spirals, into raster images «on the fly». Unfortunately however, digitization (data input) is extremely time-consuming with a resulting resolution lower than 1/1000 unit per em. On average about 15 minutes interactive work is required on screen to fit spiral segments to a letter. In comparison, the average marking time per letter is only 2.6 minutes using the IKARUS format plus another 2.6 minutes of pure machine digitization time. For this reason mainly, we do not consider the Purdy format best suited to databasing characters. They are difficult to edit and not easily transformed or distorted.

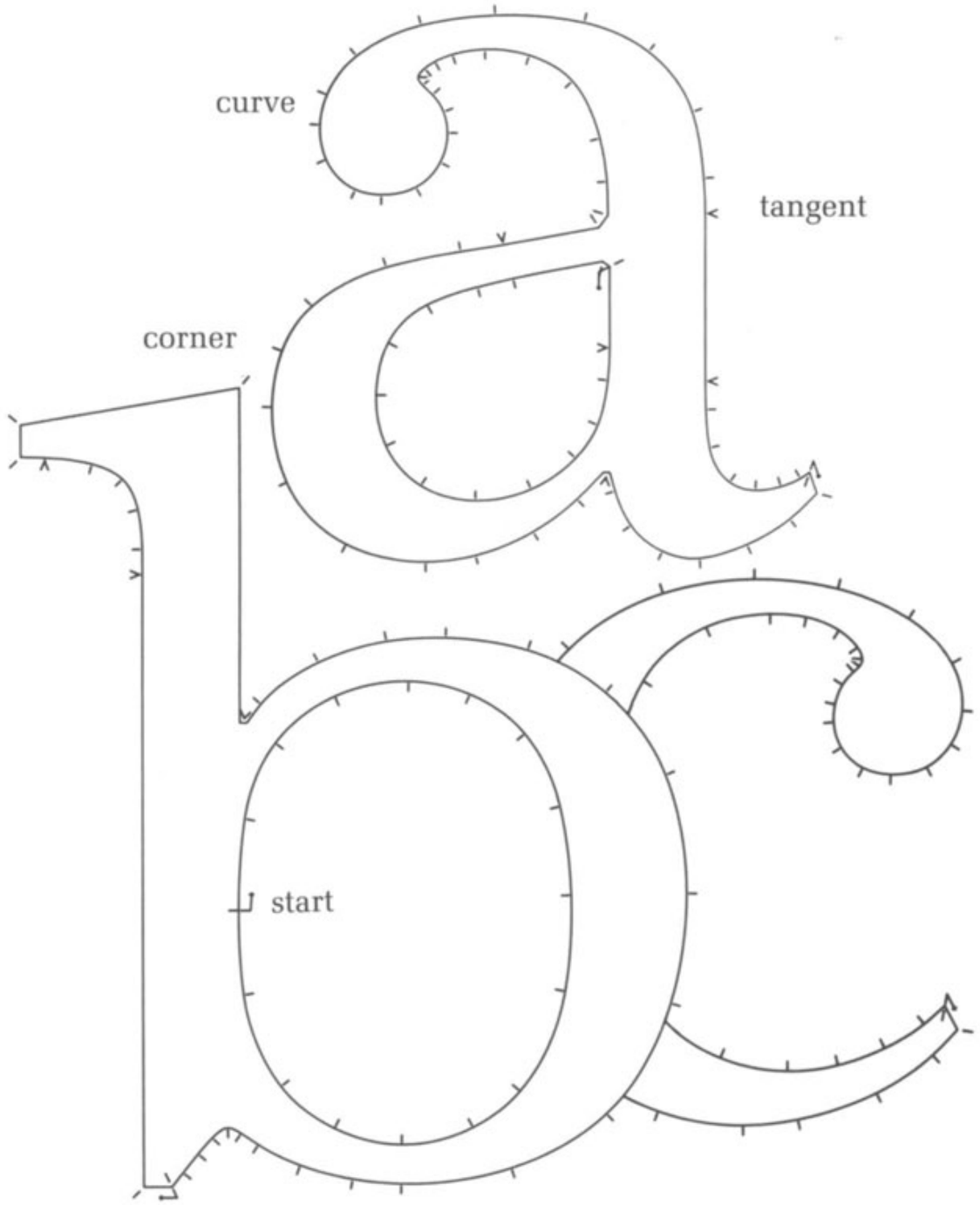
Hand digitization appears to be unsuitable for Bezier curves in order to get precise work, as it consumes a great deal more time than, for example, digitization using the IKARUS format.

Since Bézier control points are located off the outline, they can only be seen and manipulated using a relatively high resolution graphic display terminal allowing users to view the Bézier line with any movement of the Bézier control points.

Gadgets: Erik Spiekermann. Photo: Norman Posselt.
From: Ferdinand P. Ulrich “A brief overview of developments in digital type design”



WORDNO.	CONTENT	COMMENT
1	2208	Length of font header
	NAME SECTION	
2	55	Length of name section
3	0	Number on URW list
4 - 10	U003003T.IK	File name (ASCII)
11 - 49	URW Antiqua 2015 Regular	Font name (ASCII)
50	IK	Data format (ASCII)
51 - 53	20 1 1992	Production date: 20-Jan-1992
54 - 56	20 1 1992	Date of last change: 20-Jan-1992
	FONT INFORMATION	
57	12	Length of font information
58	1	Indicator for font
59	712	Number of characters
60	10000	Cap height (in 1/100mm)
61	15000	Body size (in 1/100mm)
62	7000	x-height (in 1/100mm)
63	3250	Distance base line - lower body line(in 1/100mm)
64	15000	Text line distance for setting (in 1/100mm)
65	1300	Stem thickness (in 1/100mm)
66	0	Angle of italisation (in 1/10 degree)
67	12	Optimum point size for setting (in p)
68	8462	Average character width (in 1/100mm)
	HIERARCHY SECTION	
69	1	No hierarchy section in this format
	CHARACTER INDEX	
70	2139	Length of character index
71	46	LENGTH OF FONT IN PHYSICAL RECORDS
72	1734	Last word of last record



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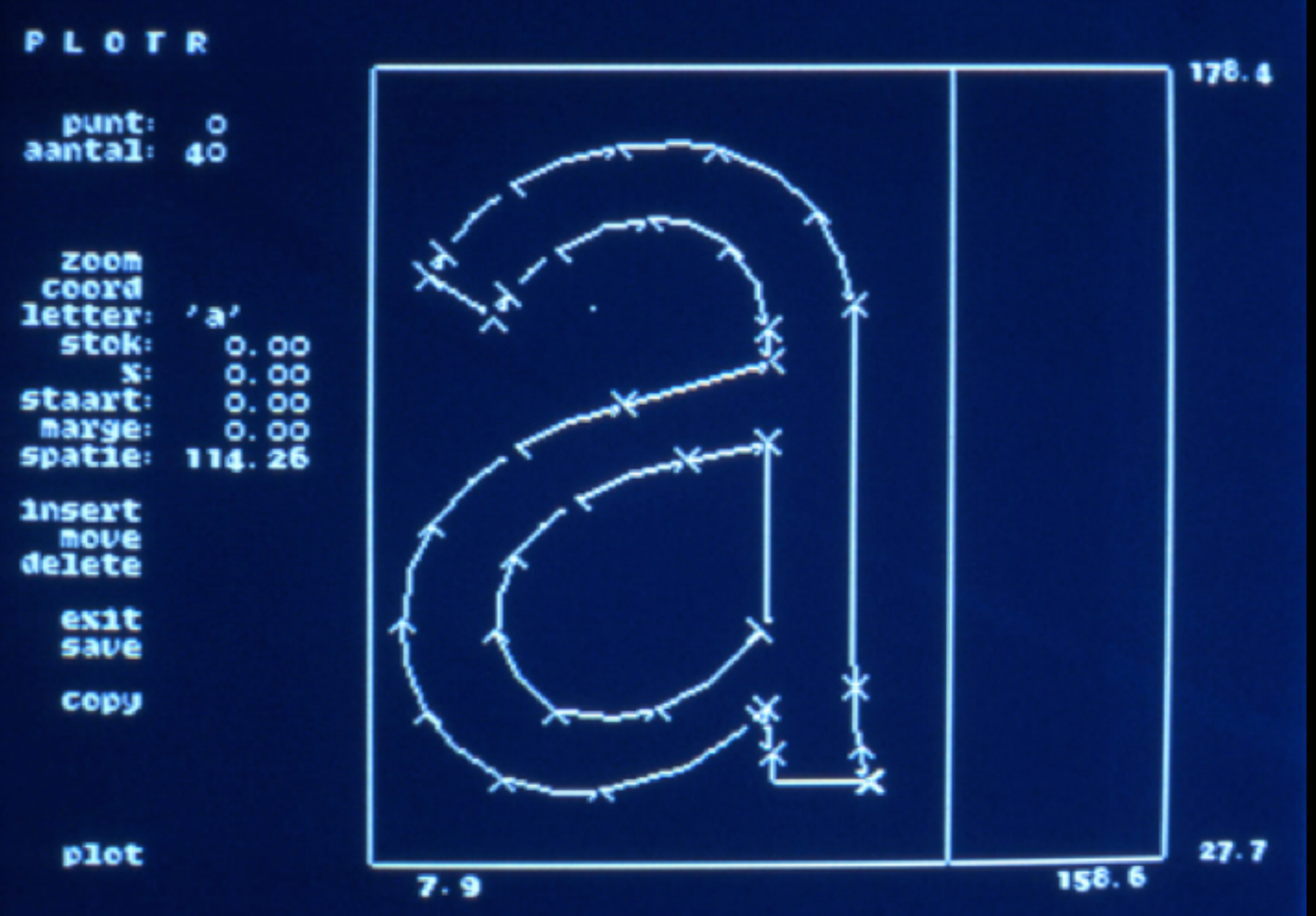
70	2139	Length of character index
71	46	LENGTH OF FONT IN PHYSICAL RECORDS
72	1734	Last word of last record
73	101	Character number: 1
74	2	Pointer to record containing start of character
75	1025	Word pointer to start of character
76	102	Ch. no.: 2
77	2	Record pointer
78	1140	Word pointer
79- 81	103 2 1303	No., record pointer, word pointer of ch.: 3
82- 84	104 2 1412	No., record pointer, word pointer of ch.: 4
85- 87	105 2 1525	No., record pointer, word pointer of ch.: 5
88- 90	106 2 1652	No., record pointer, word pointer of ch.: 6
91- 93	107 2 1773	No., record pointer, word pointer of ch.: 7
94- 96	108 2 1920	No., record pointer, word pointer of ch.: 8
97- 99	109 3 21	No., record pointer, word pointer of ch.: 9
100- 102	110 3 106	No., record pointer, word pointer of ch.: 10



Screen of Plotr (using Ikarus)

Uniflex 1981

Image:
Petr van Blokland

Beste Petr, je ziet dat ik er al een beetje mee uit de voeten kan. Prijzen om PROOF op te roepen verzuipen allemaal in systeemerrors (1D:02 of 1D:25).

Veranderen van werkpunten gaat opvallend traag (in vergelijking met Fontographer) Tekenen gaat heel goed. Komt er een mogelijkheid om niveaus (van schetsen en tekeningen) afzonderlijk te selecteren?

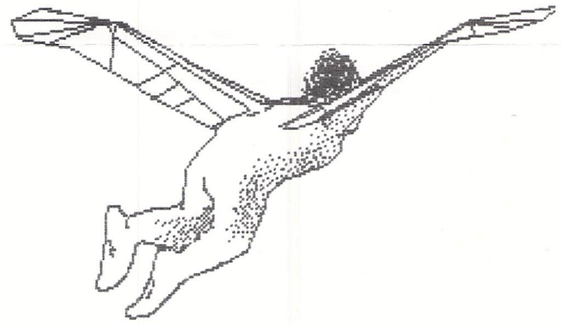
7.10.87

Dit stukje mail ik in Letterbetter 6 opnemen. Hier is haast bij. Is dat zo goed of heb je ernstige bezwaren. Vlug reageren, anders neem ik aan dat je het best vindt.

Groeten Gerrit

Mac Ikarus

U R W Harksheider Straße 102, D-2000 Hamburg 65, FRG



Mac Ikarus screen, 1986

Petr van Blokland
Splash screen animation by Erik van Blokland
Comment by Gerrit Noordzij

THE TEAM THAT MADE THE MOST-WATCHED FLAT SCREEN SHOWS ITS TRUE COLORS.

Samtron's Sedai design team created the monochromatic flat-screen monitor that sold over a million units. And was judged last year's best buy.

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For example, it comes with a universal voltage system that lets you plug into anything from 90 to 264 volts. A long-wearing, easy-to-move, tilt and swivel system. Convenient up-front adjustments. A lower operating temperature for high reliability. Plus a sleek, slimmed-down cabinet with a tiny footprint.

All of which makes Samtron's new VGA color monitor well worth a long look.

Samtron's new Sedai design team is the force behind the company's new levels of product performance and reliability.

SAMTRON

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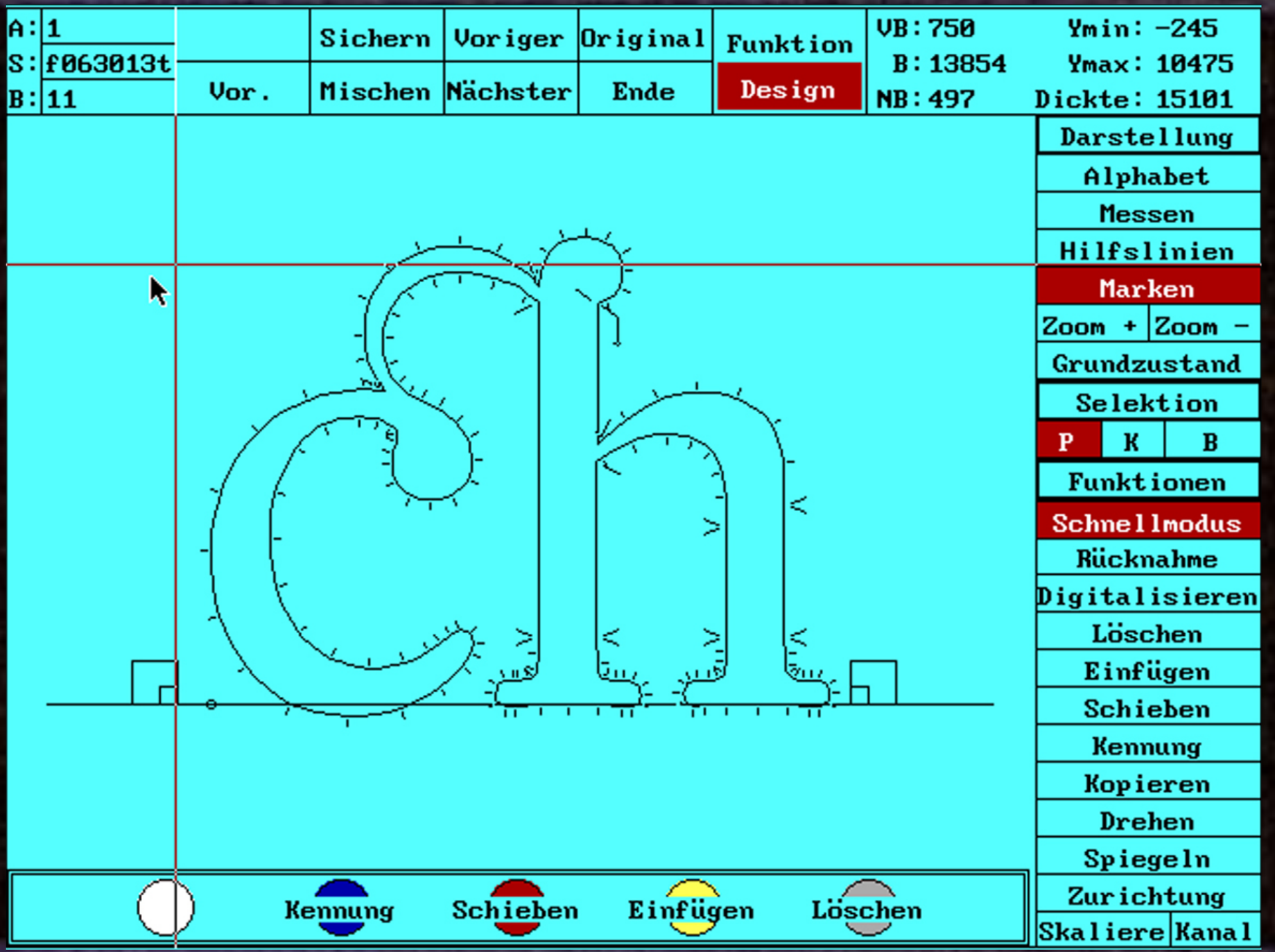
14251 E. FIRESTONE BLVD., SUITE 101, LA MIRADA, CA 90638 (213) 802-8425


A: 1
S: f063013t
B: 11
Vor.
Sichern
Voriger
Original
Funktion
Design
VB: 750
B: 13854
NB: 497
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Ymax: 10475
Dickte: 15101
Darstellung
Alphabet
Messen
Hilfslinien
Marken
Zoom +
Zoom -
Grundzustand
Selektion
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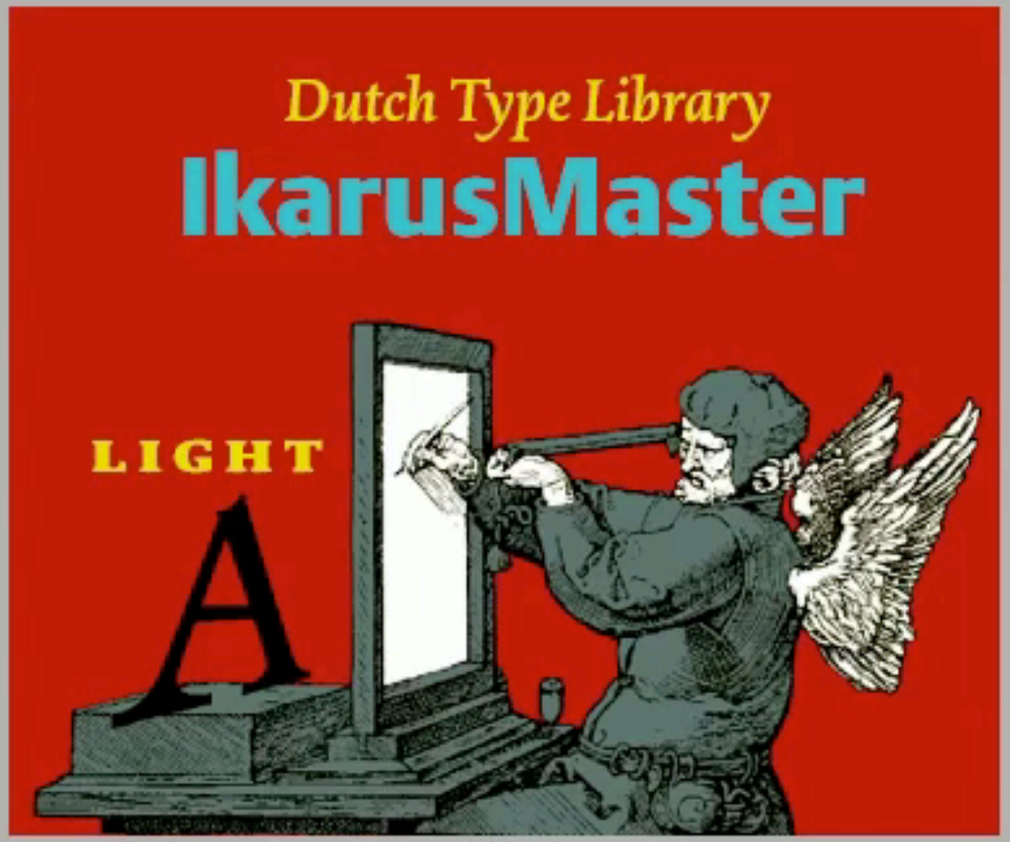
K
B
Funktionen
Schnellmodus
Rücknahme
Digitalisieren
Löschen
Einfügen
Schieben
Kennung
Kopieren
Drehen
Spiegeln
Zurichtung
Skaliere
Kanal
Kennung
Schieben
Einfügen
Löschen

Ikarus Master

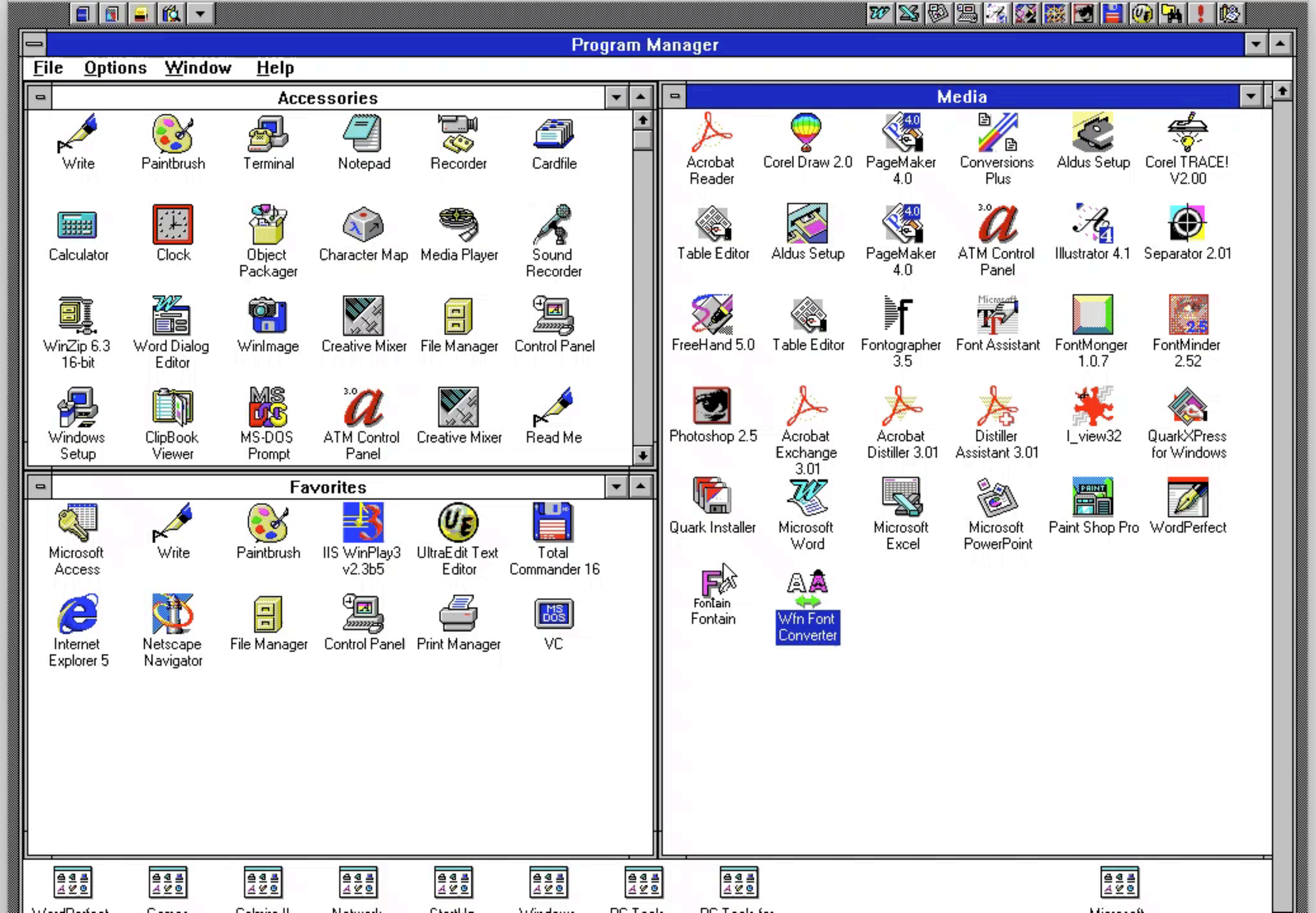
File View Help

Tools



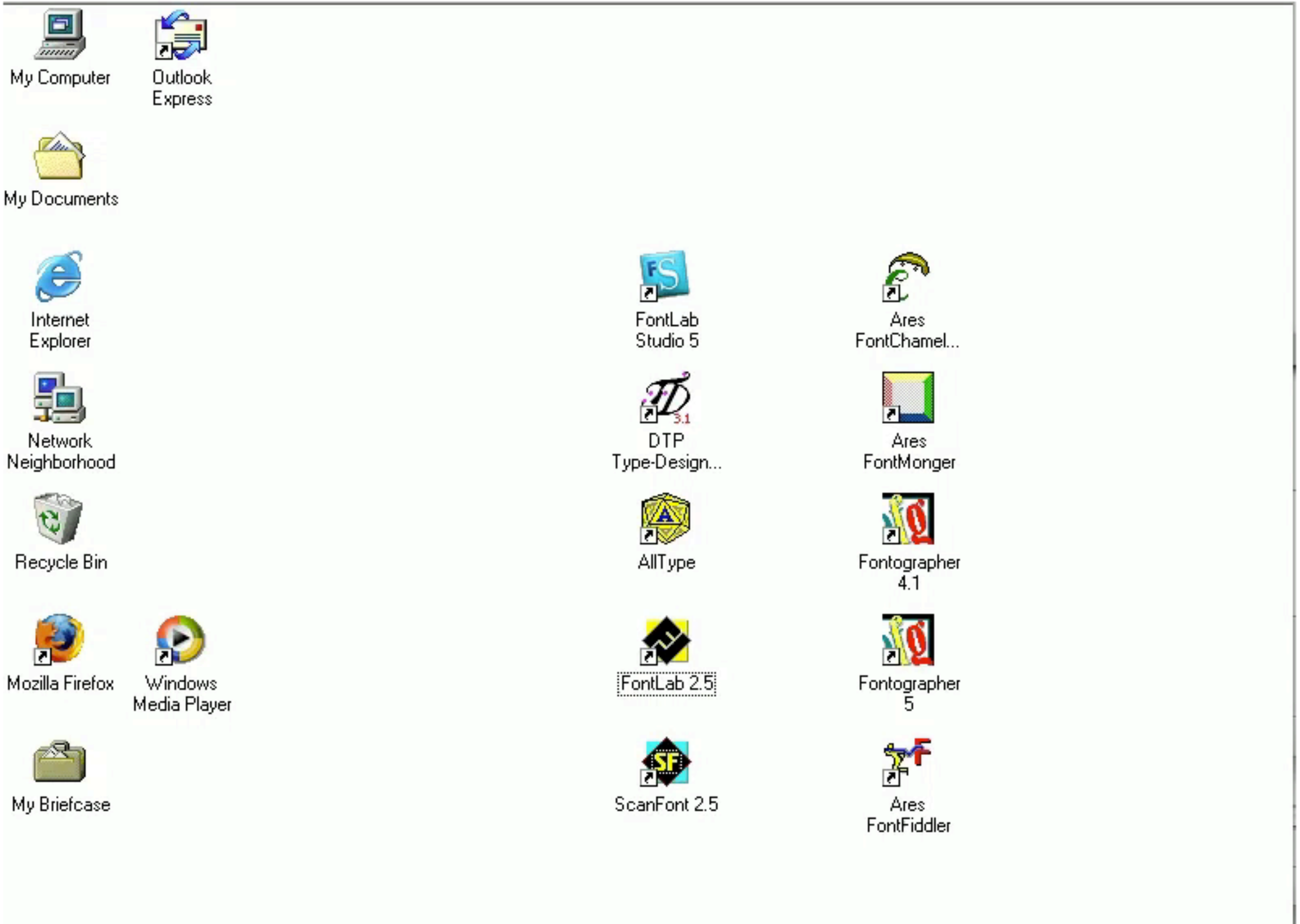
Fontain

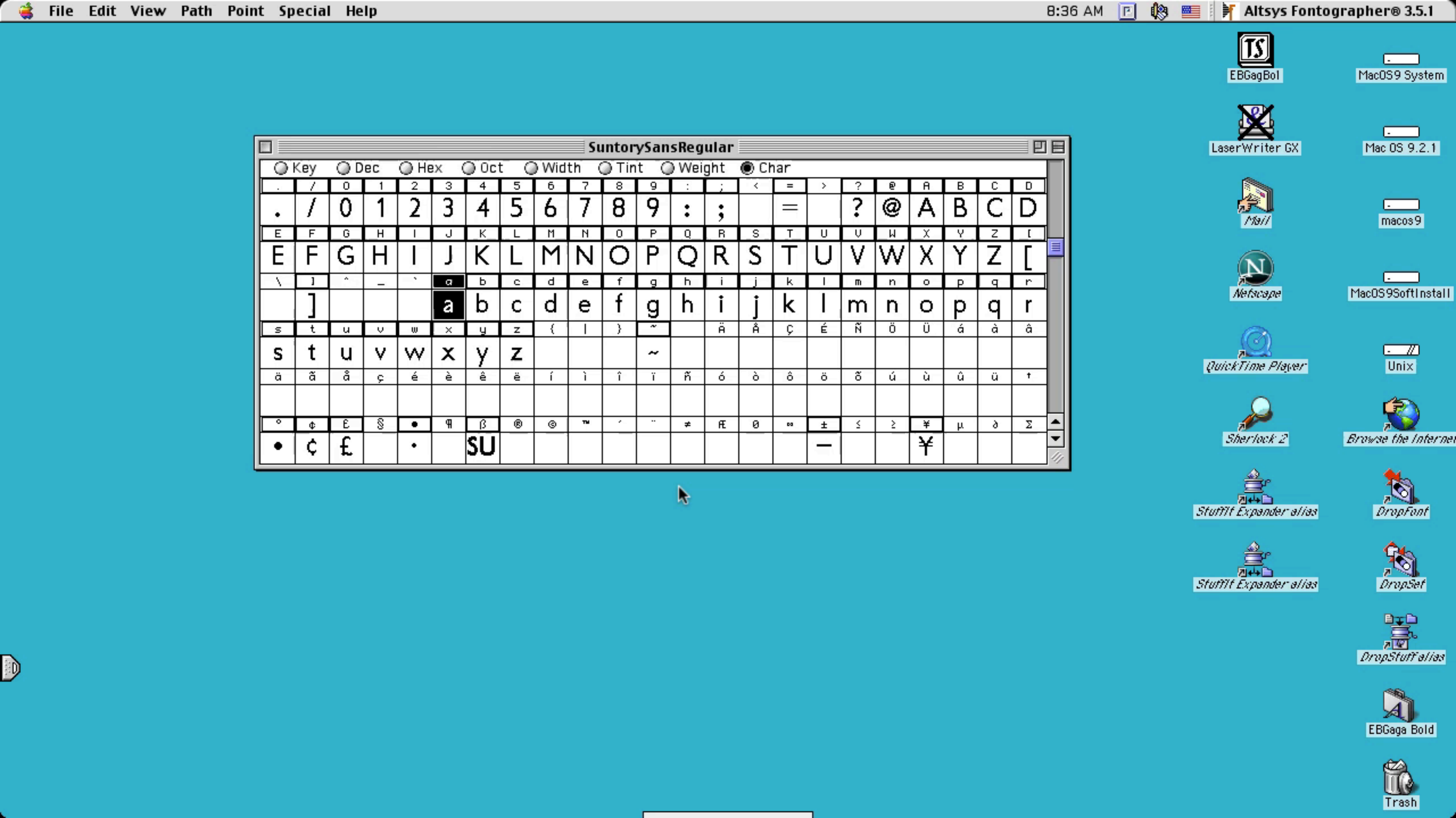
Polygraphmash, ParaGraph, ParaType 1982
Andrei Skaldin, Konstantin Kunarev et al.


Program Manager
File Options Window Help
Accessories
Write
Paintbrush
Terminal
Notepad
Recorder
Cardfile
Calculator
Clock
Object Packager
Character Map
Media Player
Sound Recorder
WinZip 6.3 16-bit
Word Dialog Editor
WinImage
Creative Mixer
File Manager
Control Panel
Windows Setup
ClipBook Viewer
MS-DOS Prompt
ATM Control Panel
Creative Mixer
Read Me
Favorites
Microsoft Access
Write
Paintbrush
IIS WinPlay3 v2.3b5
UltraEdit Text Editor
Total Commander 16
Internet Explorer 5
Netscape Navigator
File Manager
Control Panel
Print Manager
VC
Media
Acrobat Reader
Corel Draw 2.0
PageMaker 4.0
Conversions Plus
Aldus Setup
Corel TRACE! V2.00
Table Editor
Aldus Setup
PageMaker 4.0
ATM Control Panel
Illustrator 4.1
Separator 2.01
FreeHand 5.0
Table Editor
Fontographer 3.5
Font Assistant
FontMonger 1.0.7
FontMinder 2.52
Photoshop 2.5
Acrobat Exchange 3.01
Acrobat Distiller 3.01
Distiller Assistant 3.01
I_view32
QuarkXPress for Windows
Quark Installer
Microsoft Word
Microsoft Excel
Microsoft PowerPoint
Paint Shop Pro
WordPerfect
Fontain
Wfn Font Converter

FontLab 2.5

Soft Union, 1992
Yuri Yarmola


My Computer
Outlook Express
My Documents
Internet Explorer
Network Neighborhood
Recycle Bin
Mozilla Firefox
Windows Media Player
My Briefcase
FontLab Studio 5
DTP Type-Design...
AllType
FontLab 2.5
ScanFont 2.5
Ares FontChamel...
Ares FontMonger
Fontographer 4.1
Fontographer 5
Ares FontFiddler


File Edit View Path Point Special Help
8:36 AM
Altsys Fontographer® 3.5.1
SuntorySansRegular
Key Dec Hex Oct Width Tint Weight Char
EBGagBol
MacOS9 System
LaserWriter GX
Mac OS 9.2.1
Ms//
macos9
Netscape
MacOS9SoftInstall
QuickTime Player
Unix
Sherlock 2
Browse the Internet
StuffIt Expander alias
DropFont
StuffIt Expander alias
DropSet
DropStuff alias
EBGaga Bold
Trash

RoboFog

Petr van Blokland
Just van Rossum
Erik van Blokland

File Edit View Path Point Special Help 8:37 AM Altsys Fontographer® 3.5.1

a [97] from SuntorySansRegular

h:393 v:-93 Δh:100 Δv:-507 dist:516 ang:-79

EBGagBol
MacOS9 System
LaserWriter GX
Mac OS 9.2.1
Ms//
macos9
Netscape
MacOS9SoftInstall
QuickTime Player
Unix
Sherlock 2
Browse the Internet
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StuffIt Expander alias
DropSet
DropStuff alias
EBGaga Bold
Trash

File Edit View Path Point Special Help 8:37 AM Altsys Fontographer® 3.5.1

a [97] from SuntorySansRegular

h:393 v:-93 Δh:100 Δv:-507 dist:516 ang:-79

FONTOGRAPHER

PROFESSIONAL FONT EDITOR

Fontographer was developed by :
Jim Von Ehr, David Spells, James Brasure,
Tom Irby, John Ahlquist, Kevin Crowder,
Parry Kejriwal, David Fung, and Eon Chang.
Revised for Quadratic editing by Steven Paul.
Fog Classic by Petr van Blokland

EBGagBol
MacOS9 System
LaserWriter GX
Mac OS 9.2.1
Ms//
macos9
Netscape
MacOS9SoftInstall
QuickTime Player
Unix
Sherlock 2
Browse the Internet
StuffIt Expander alias
DropFont
StuffIt Expander alias
DropSet
DropStuff alias
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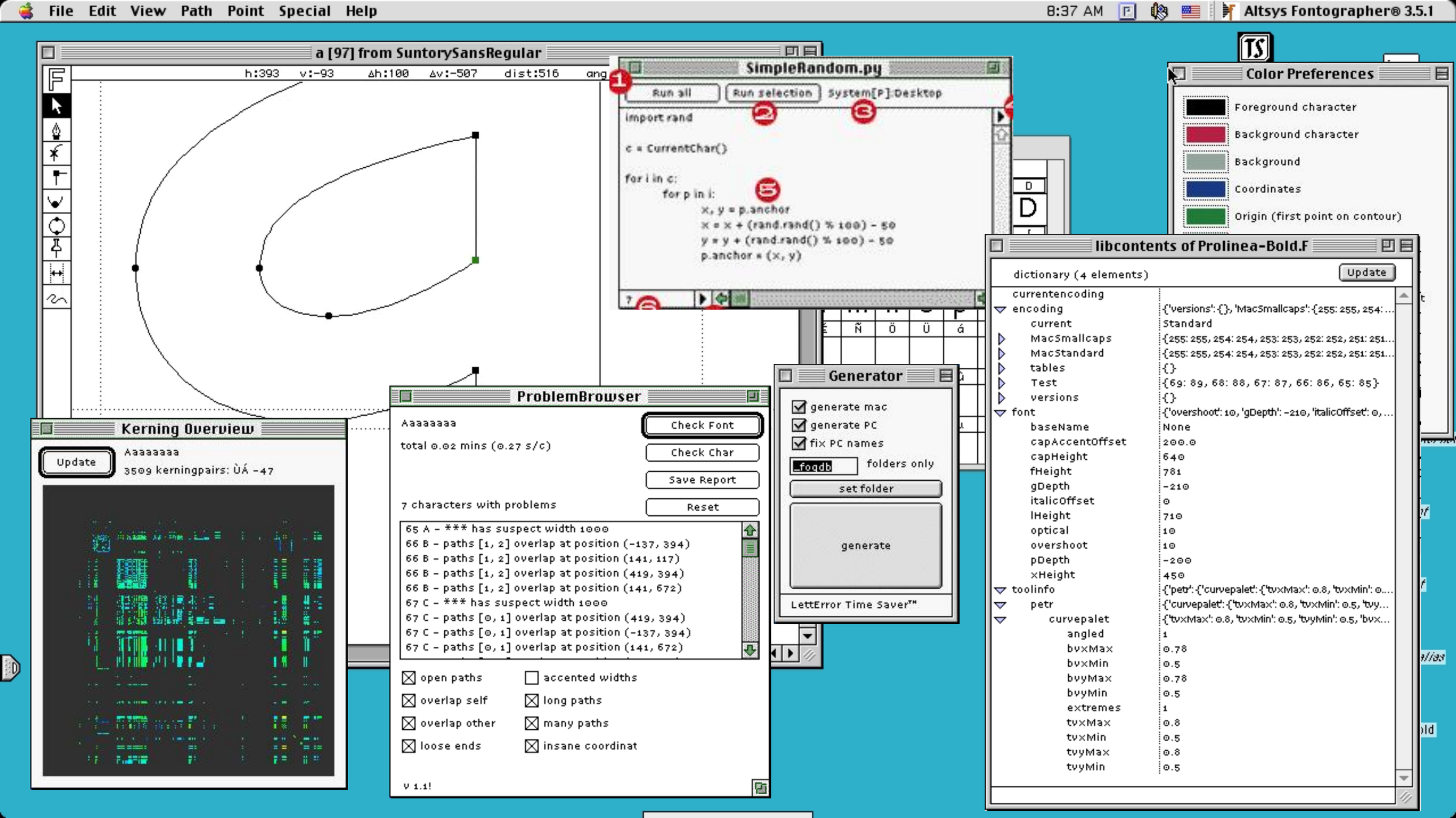
Trash


File Edit View Path Point Special Help
8:37 AM
Altsys Fontographer® 3.5.1
a [97] from SuntorySansRegular
h:393 v:-93 Δh:100 Δv:-507 dist:516 ang
SimpleRandom.py
Run all
Run selection
System[P]:Desktop
import rand
c = CurrentChar()
for i in c:
for p in i:
x, y = p.anchor
x = x + (rand.rand() % 100) - 50
y = y + (rand.rand() % 100) - 50
p.anchor = (x, y)
Color Preferences
Foreground character
Background character
Background
Coordinates
Origin (first point on contour)
libcontents of Prolinea-Bold.F
dictionary (4 elements)
Update
currentencoding
encoding
current
MacSmallcaps
MacStandard
tables
Test
versions
font
baseName
capAccentOffset
capHeight
fHeight
gDepth
italicOffset
lHeight
optical
overshoot
pDepth
xHeight
toolinfo
petr
curvepalet
angled
bvxMax
bvxMin
bvyMax
bvyMin
extremes
tvxMax
tvxMin
tvyMax
tvyMin
Kerning Overview
Update
Aaaaaaaa
3509 kerningpairs: ÙÁ -47
ProblemBrowser
Aaaaaaaa
Check Font
total 0.02 mins (0.27 s/c)
Check Char
Save Report
7 characters with problems
Reset
65 A - *** has suspect width 1000
66 B - paths [1, 2] overlap at position (-137, 394)
66 B - paths [1, 2] overlap at position (141, 117)
66 B - paths [1, 2] overlap at position (419, 394)
66 B - paths [1, 2] overlap at position (141, 672)
67 C - *** has suspect width 1000
67 C - paths [0, 1] overlap at position (419, 394)
67 C - paths [0, 1] overlap at position (-137, 394)
67 C - paths [0, 1] overlap at position (141, 672)
open paths
accented widths
overlap self
long paths
overlap other
many paths
loose ends
insane coordinat
v 1.1!
Generator
generate mac
generate PC
fix PC names
_foadb
folders only
set folder
generate
LettError Time Saver™

File Edit View Path Point Special Help 8:37 AM Altsys Fontographer® 3.5.1

a [97] from SuntorySansRegular

h:393 v:-93 Δh:100 Δv:-507 dist:516 ang:-79

EBGagBol

MacOS9 System

Fontographer™ was developed by:
Jim Von Ehr, David Spells, James Brasure, Tom Irby, John Ahlquist,
Kevin Crowder, Parry Kejriwal, David Fung and Eon Chang.
(Altsys Corporation / Macromedia Inc.)

Revised for Quadratic editing by Steven Paul.
RoboFog™ by Petr van Blokland (with Just van Rossum & Erik van Blokland).
Python by Guido van Rossum (with Jack Jansen & others).

RoboFog version: 3.6.154 (Apr 15 1998)
Python version: 1.4 (Mar 12 1997) [CW PPC]

Fontographer™ was developed by:
Jim Von Ehr, David Spells, James Brasure, Tom Irby, John Ahlquist,
Kevin Crowder, Parry Kejriwal, David Fung and Eon Chang.
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Revised for Quadratic editing by Steven Paul.
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Python by Guido van Rossum (with Jack Jansen & others).

RoboFog version: 3.6.155 (Jul 14 1998)
Python version: 1.5.1 (#37, May 15 1998, 15:01:50) [CW PPC w/GUSI w/MSL]

Fontographer™ was developed by:
Jim Von Ehr, David Spells, James Brasure, Tom Irby, John Ahlquist,
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Revised for Quadratic editing by Steven Paul.
RoboFog™ by Petr van Blokland (with Just van Rossum & Erik van Blokland).
Python by Guido van Rossum (with Jack Jansen & others).

RoboFog version: 3.6.158-1 (Nov 25 1998)
Python version: 1.5.1 (#37, May 15 1998, 15:01:50) [CW PPC w/GUSI w/MSL]

Fontographer™ was developed by:
Jim Von Ehr, David Spells, James Brasure, Tom Irby, John Ahlquist,
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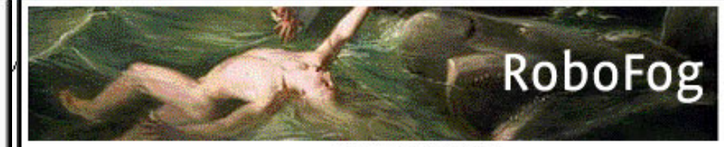

RoboFog version: 159
Python version: 1.5.1 (#37, May 15 1998, 15:01:50) [CW PPC w/GUSI w/MSL]

Fontographer™ was developed by:
Jim Von Ehr, David Spells, James Brasure, Tom Irby, John Ahlquist,
Kevin Crowder, Parry Kejriwal, David Fung and Eon Chang.
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Revised for Quadratic editing by Steven Paul.
RoboFog™ by Petr van Blokland (with Just van Rossum & Erik van Blokland).
Python by Guido van Rossum (with Jack Jansen & others).

RoboFog version: 162
Python version: 1.5.2c1 (#56, Apr 12 1999, 14:19:52) [CW PPC w/GUSI w/MSL]

Fontographer™ was developed by:
Jim Von Ehr, David Spells, James Brasure, Tom Irby, John Ahlquist,
Kevin Crowder, Parry Kejriwal, David Fung and Eon Chang.
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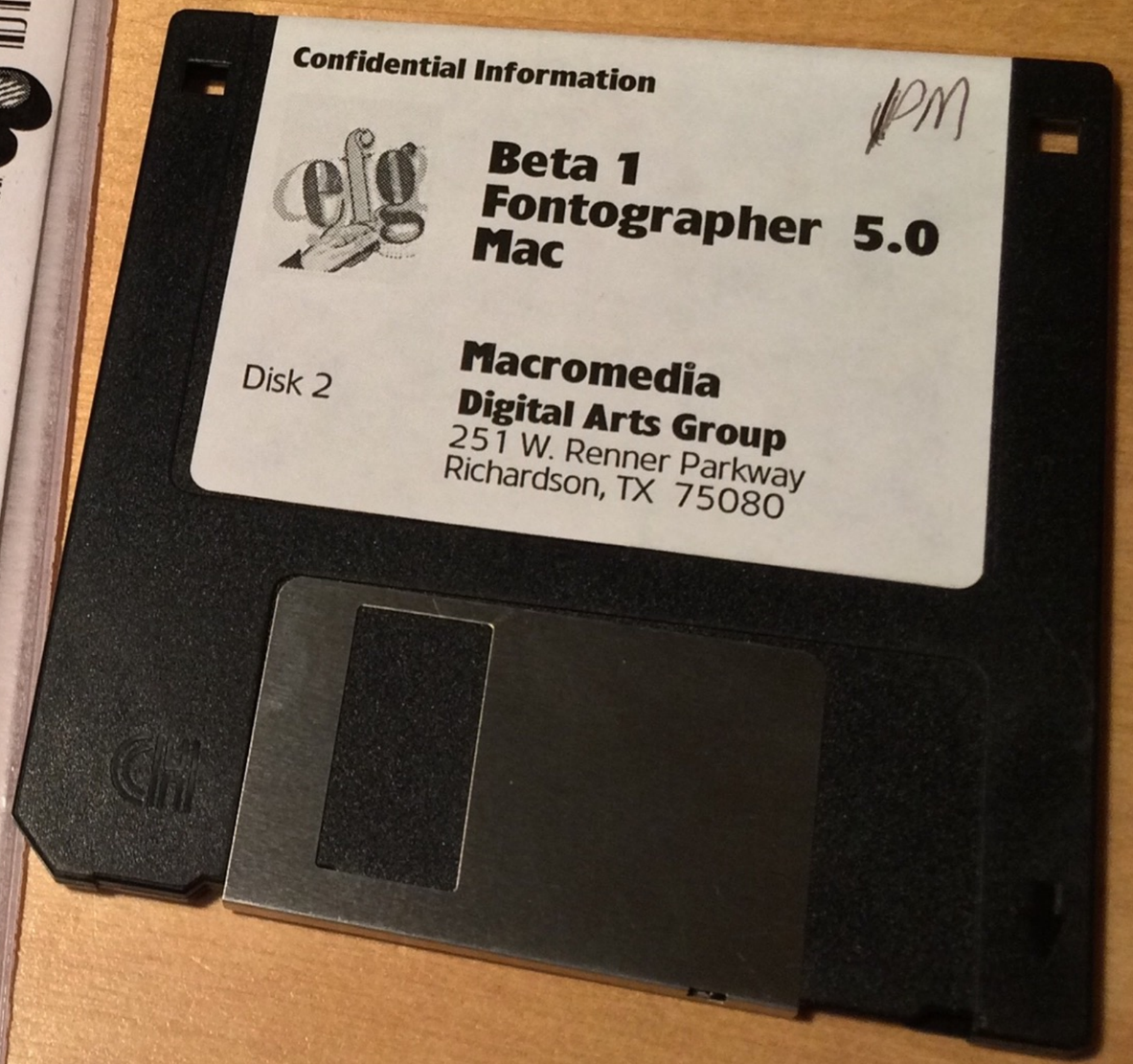
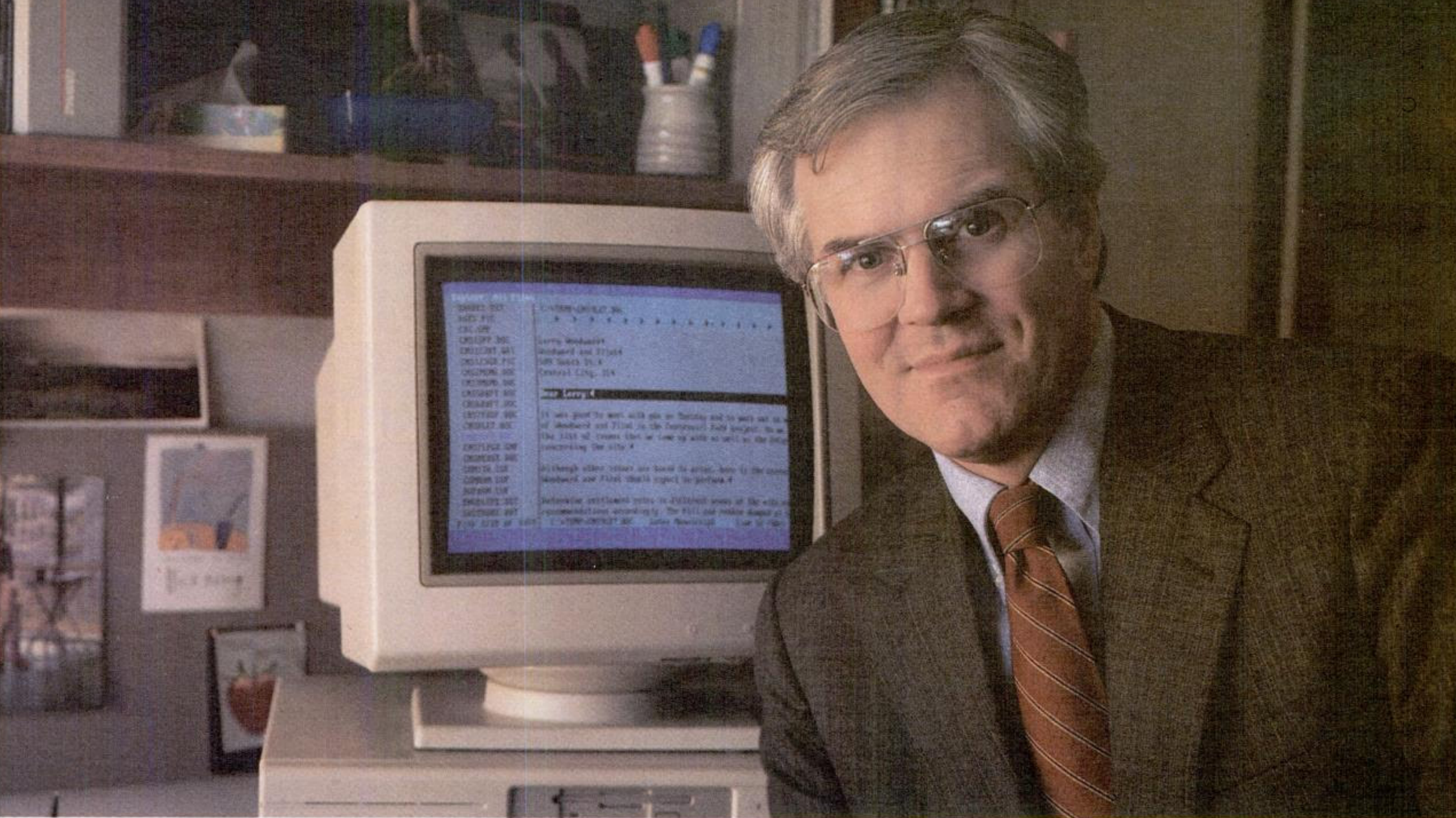
Python by Guido van Rossum (with Jack Jansen & others).

EBGaga Bold

Trash

Photo: Nick Sherman





Contrary To Popular Opinion, Not All Pirates Come With Patches And Peg Legs.

In fact, there's nothing out of the ordinary about people who pirate software. Except for the fact that they're breaking the law. The problem is, most of them aren't aware that it's illegal to make or distribute copies of software without the permission of the copyright holder. And those who are aware often choose to ignore the

If you copy software illegally, you could face disciplinary action from your company, a civil suit, fines up to $100,000 and possible imprisonment. Which is why we think you should have all the facts. And then help spread the word. To request more information regarding the legal use of soft-

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Title_____

Address_____

City_____ State_____ Zip_____

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____ DOS 3.5" ____ DOS 5.25" ____ Macintosh®

Mail to: Piracy Update, 1101 Connecticut Ave., N.W.,

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Please send me more information on the legal use of software.

Name_____

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Address_____

City_____ State_____ Zip_____

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Don't Copy That Floppy.

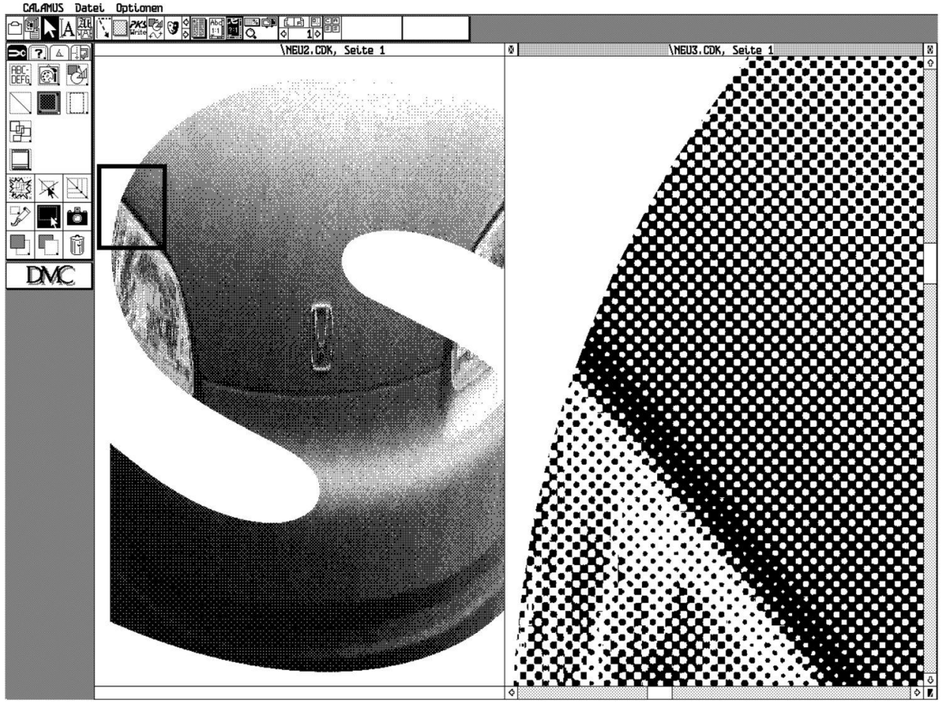
DMC Calamus TypeArt

Calamus: DMC GmbH, 1987
TypeArt: Hasso Baudis, 1989, now invers Software

moduł maskujący

Jedną z najwartościowszyc
narzędzi umożliwiających
montażowych. Zdolność do
została ostatnio wsparta m
typograficzna, zaprezentow
przykładem nieograniczon
Należy zwrócić uwagę na w
elementów. Taki efekt był
stacjach montażu elektroni
dosłowne wyświetlanie na
możemy mówić o najwyższ
materiału na film.

str.



Powyższa reprodukcja ekranu ilustruje problem, w obliczu którego większość systemów jest bez szans. Powiększenie ok. 1500% (po prawej), ujawnia zdolność modułu maskującego do nacinania rastrowej struktury obrazu tonalnego. Taka efektywność narzędzia gwarantuje perfekcję montażową. Zwracam także uwagę na możliwość realnej (!!!) obserwacji rastrowania w dowolnej skali.

jest efektem trywializacji zajęć i przekonania, że do obsługi martwej maszyny jest predestynowana jakaś głęboko wtajemniczona grupa magów.

Dopiero spotkanie z Calamusem, kompletnie odbiegającym od sztampy systemem, platformą kompozycyjną par excellence, uświadomiło już wielu zainteresowanym banalną prawdę. Często niewłaściwi ludzie zajmują się zagadnieniami znacznie wykraczającymi poza ich poletko, szczelnie ograniczone pojęciami: kupno – sprzedaż. A są to osoby uchodzące w swoim gronie za źródło informacji, jakby nie dostrzegano zwykłego, kupieckiego kontekstu ich gry. Nie jest to jednak grupa tak groźna, jak szarlatani wyrokujący o tzw. standardach. Stanowią specyficzną drużynę niekompetentnych doradców, patrzących na każdy problem oczami sławnego Kowalskiego, któremu wszystko kojarzyło się, jak pamiętamy, tylko z jednym... W tym przypadku chodzi o to, że wchodzących do branży tumani się prymitywnymi schematami myślowymi, sloganami i opiniami bez pokrycia, nie dając im najmniejszej szansy na zapoznanie się z zawodem od właściwej strony. Należy raz jeszcze przypomnieć: najpierw określamy nasze zamiary z uwzględnieniem poziomu wykonania dzieła, a potem wydajemy pieniądze na komputer z dodatkami. I zaprawdę, powiadam wam: nie musi to być „aj bi em pi si", a w większości sytuacji nawet nie powinien być.

Dlatego powstał Calamus. Całkowicie nowatorskie opracowanie tematu ab ovo. Pikantnym szczegółem jest wspomnienie głównego pomysłodawcy, Dietmara Meyfeldta, który mocując się kiedyś ze „standardem" PageMaker, postanowił zrobić jakiś dobry uczynek. Zebral więc kilku zdolnych programistów i na przykładzie (nomen omen) „standardów" pokazał czego nie wolno im nigdy w życiu popełnić. I nie popełnili, w myśl dewizy: zapomnij o tym.

Założenia były szalone: totalnie wiarygodny, wektorowy przekaz obrazu, święte normy typograficzne i najlepsze liternictwo, pełna chromatyka z korekcjami dla poligrafii, montaż elektroniczny, rastrowanie wg norm Hella i naświetlanie bezpośrednie patentową metodą softripping. Nie wzorowano się przy tym na żadnych istniejących programach. Założenia były wystarczająco ambitne. Jeden tylko problem należało rozwiązać od ręki – typ komputera. Sondując wszystkie możliwe aspekty dylematu i eliminując kolejne kandydatury, przyjęto jedyną opcję sprzętową, jaka wchodziła w rachubę. Komputerem zdolnym udźwignąć tak obłędnie pomyślany program okazał się model ST firmy Atari. Nie tylko że wszystko się powiodło, ale w dodatku dzisiejsza, 32-bitowa stacja Atari TT030 ze swoimi gigantycznymi pamięciami, kartami koloru i masą urządzeń towarzyszących całkowicie nawiązała dialog z profesjonalną poligrafią.

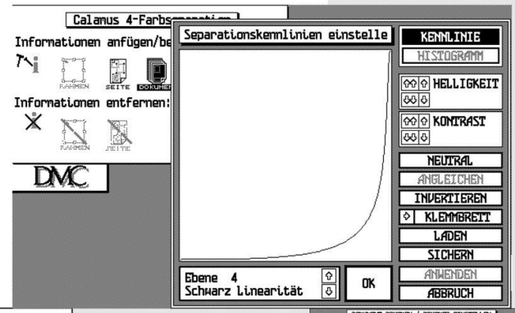
Sam Calamus jest natomiast warsztatem mogącym przyprawić o zawrót głowy najbardziej sceptycznie usposobionych komentatorów. Dość powiedzieć, że kilkunastu młodych ludzi stworzyło wartość alternatywną wobec PostSriptu. Podważyło skutecznie rzekomą standardowość i nieodwołalność koncepcji trzymającej w dybach cały przepływ danych w międzynarodowej technologii komputerowego sporządzania publikacji. Jest więcej niż prawdopodobne, że niektóre dostrzeżone w Calamusie elementy narzędziowe zostały przez konkurencję zaaplikowane w nowszych wersjach ich oprogramowania. Spoglądając na świat DTP z wyżyn bardziej rozpowszechnionych systemów nie dostrzega się tej cichej strategii, a są to niezbite fakty. Choćby kwestia wektorowej metody eksponowania wizerunku ekranowego – gonią, gonią i dogonić nie mogą. True Type pozostał niewypałem, Display PostScript jest bezradny wobec pewnych zagadnień wyświetlania, jego prawdopodobny następca – system graficzny Apple Quick Draw GX jest jeszcze ciągle nie gotowy i nie wiadomo, jak się będzie miał do systemu operacyjnego Macintosha itd. Również największe merytorycznie przedsięwzięcie, stanowiące o być albo nie być komputerów NEXT: Next Publishing Environment – najbardziej dojrzała koncepcja graficznego środowiska publikacyjnego, którego poszczególne strefy mają być ożywiane modułami programowymi – to i wszystko wokół tego dawno wymyślono dla Calamusa. Od urodzenia ma "z głowy" wyświetlanie na niedościgłym poziomie, a jego konstrukcja jest właśnie modularna.

Najprościej wykładając sprawę z punktu widzenia operatora - projektanta, mamy do czynienia z programem kompozycyjnym par excellence:

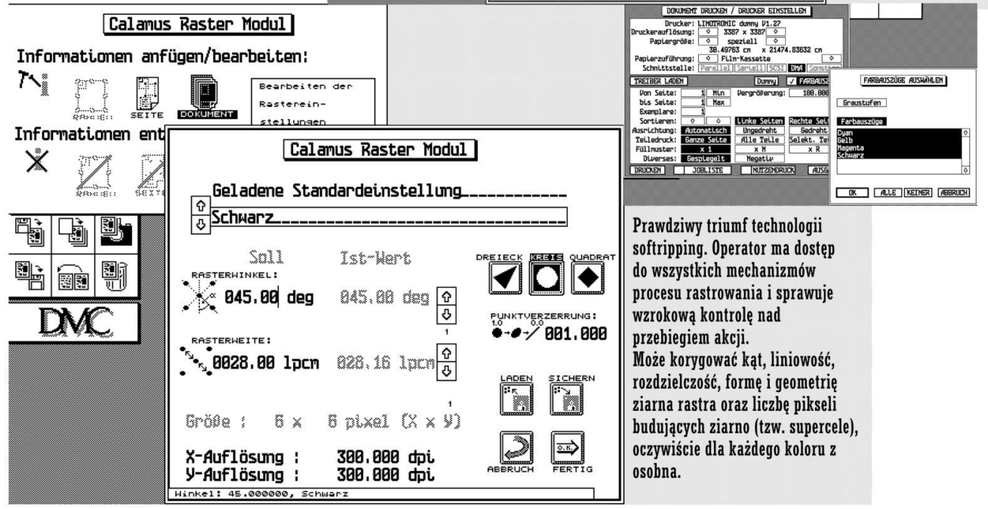
- jedyny w swoim rodzaju program DTP całkowicie znoszący tradycyjny opór narzędzia
- poddający się intuicji operatora i zapewniający pełne panowanie nad materią projektu
- z fotograficzną wiernością eksponujący najdrobniejsze szczegóły formy i koloru
- zapewniający absolutną kontrolę w dowolnej skali dzięki wektorowej obsłudze ekranu
- przejmujący wszelkie dyspozycje twórcy w akcji bezpośredniej od makiety po wyciągi barwne
- czuwający nad estetycznymi i poligraficznymi atrybutami składu i grafiki z mikrometryczną precyzją
- narzucający perfekcję typograficzną z jakością gwarantowaną przez URW, Linotype, Agfa Compugraphic, Bertholda, ITC, ATF itd.
- zaopatrzony we wzorcowo zdefiniowany garnitur polskiego liternictwa z doskonałą formą znaków diakrytycznych.

I nie są to bynajmniej czcze hasła reklamowe pod publiczkę, ale szczera prawda.

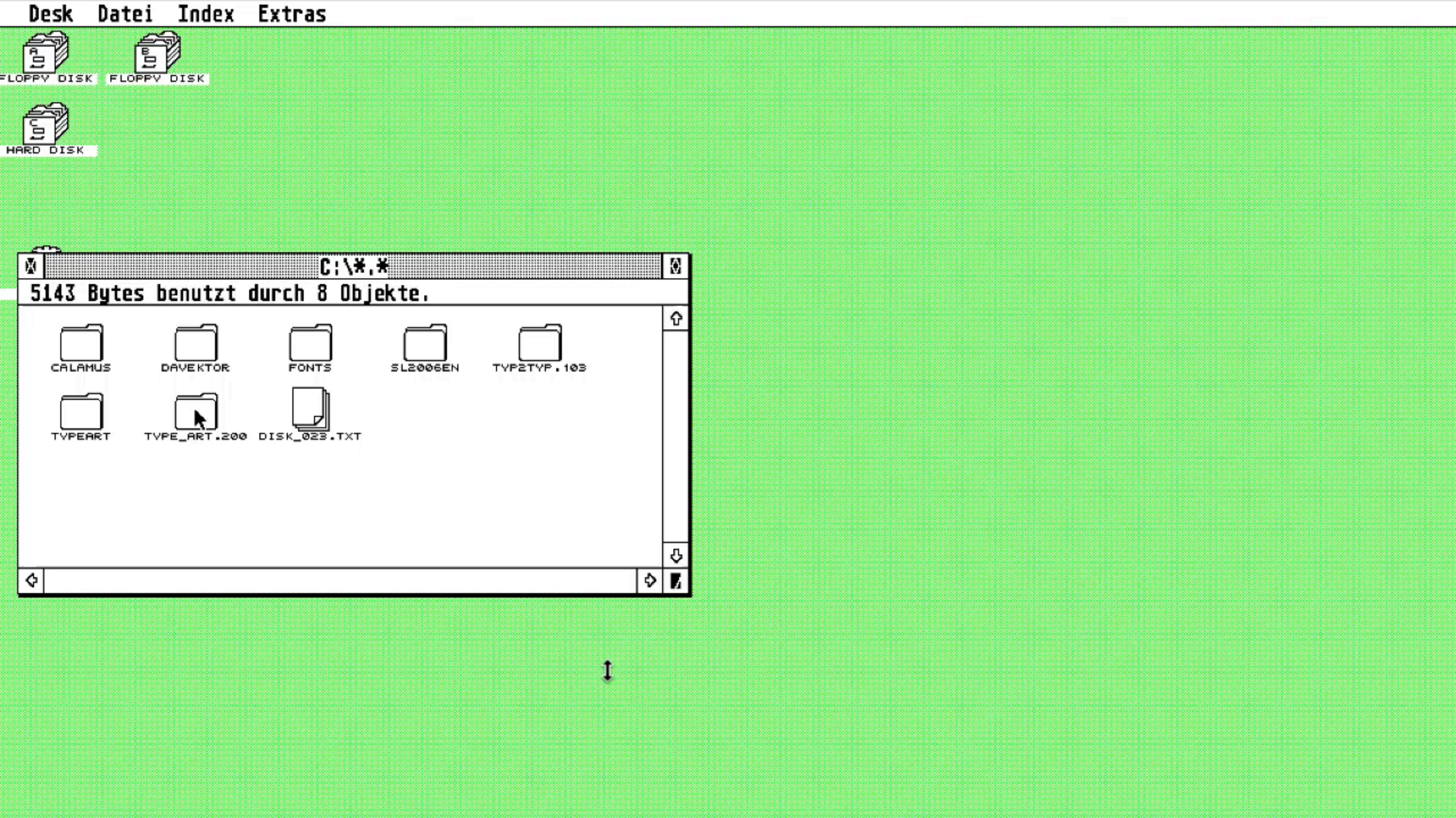
Tyle o historii programu. Było to niezbędne wobec nawałnicy miałkich lub niedorzecznych informacji o realnym stanie spraw na podwórku DTP. W następnym rozdziale będzie o tym, jak Calamus wykonuje każdą publikację.



Fragmenty sytuacji ekranowych podczas przygotowania do naświetlania. Widać, z jaką łatwością można wpływać na krzywe separacji barw i parametry naświetlarki.

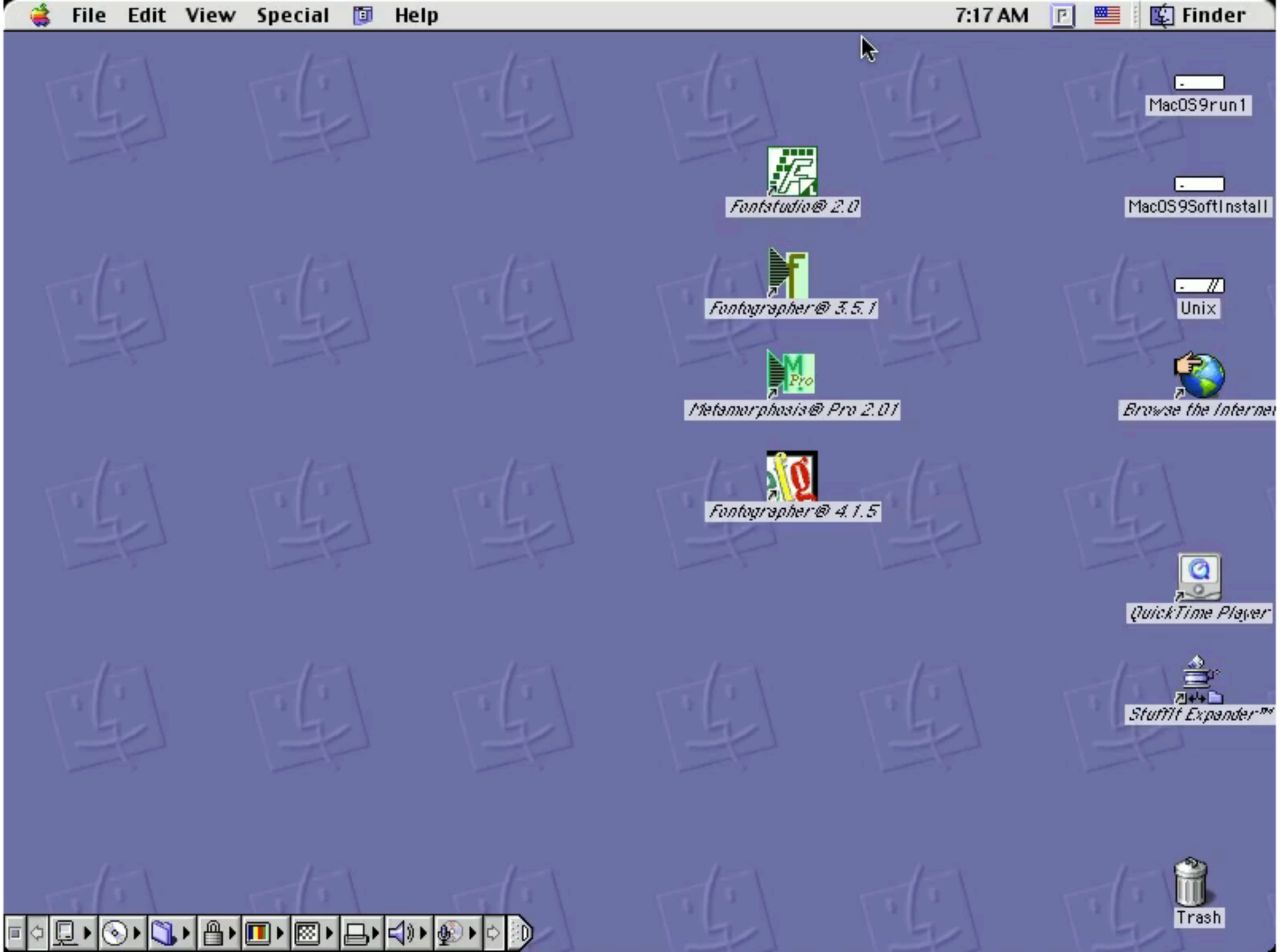


Prawdziwy triumf technologii softripping. Operator ma dostęp do wszystkich mechanizmów procesu rastrowania i sprawuje wzrokową kontrolę nad przebiegiem akcji. Może korygować kąt, liniowość, rozdzielczość, formę i geometrię ziarna rastra oraz liczbę pikseli budujących ziarno (tzw. supercele), oczywiście dla każdego koloru z osobna.


Desk Datei Index Extras
FLOPPY DISK
FLOPPY DISK
HARD DISK
C:*.*
5143 Bytes benutzt durch 8 Objekte.
CALAMUS
DAVEKTOR
FONTS
SL2006EN
TYP2TYP.103
TYPEART
TYPE_ART.200
DISK_023.TXT

Letraset FontStudio

AB Vista, 1990
distributed by Esselte Letraset until 1994


File Edit View Special Help
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Finder
MacOS9run1
Fontstudio® 2.0
MacOS9SoftInstall
Fontographer® 3.5.1
Unix
Metamorphosis® Pro 2.01
Browse the Internet
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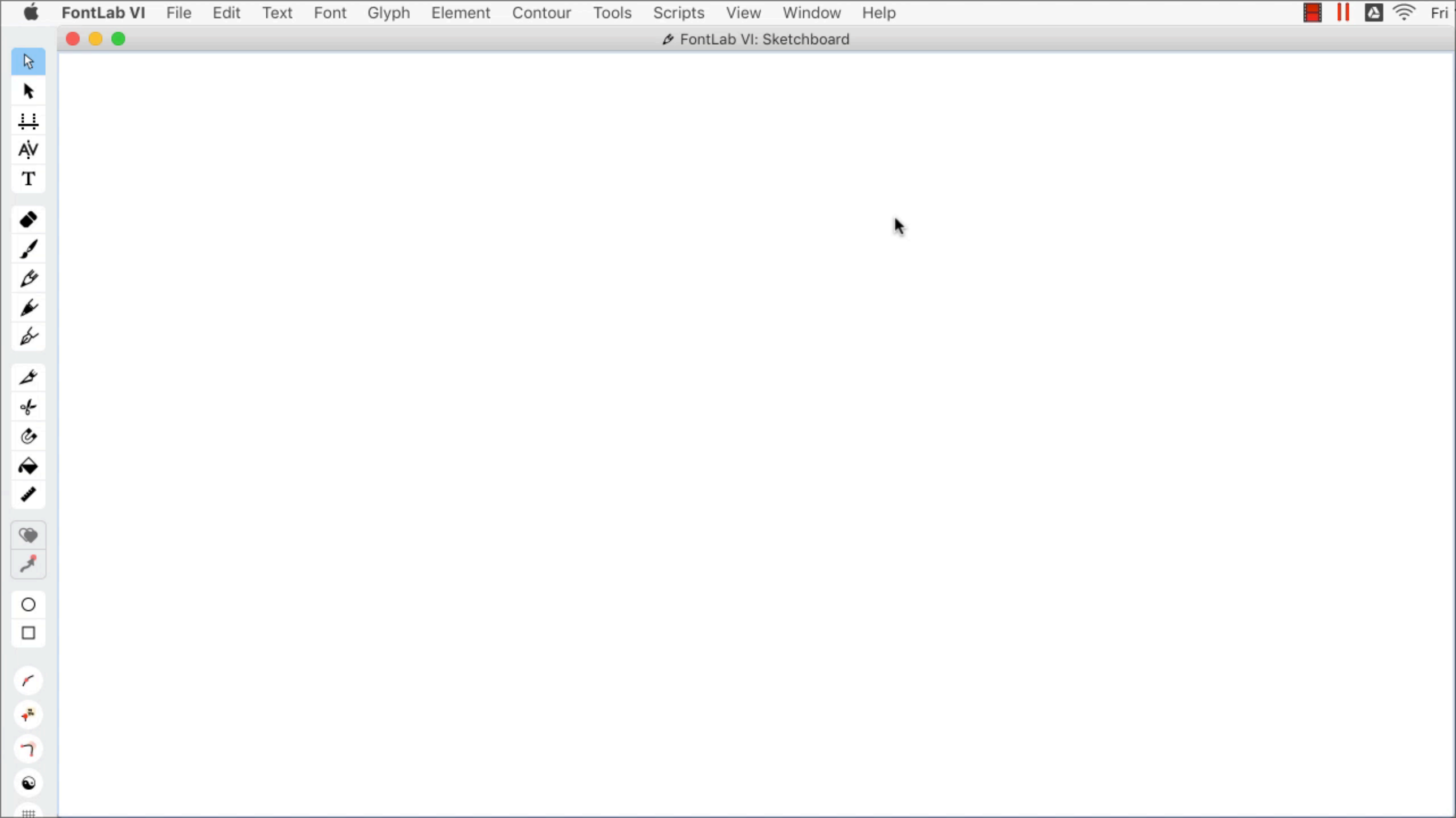
QuickTime Player
StuffIt Expander™
Trash


FontLab VI File Edit Text Font Glyph Element Contour Tools Scripts View Window Help
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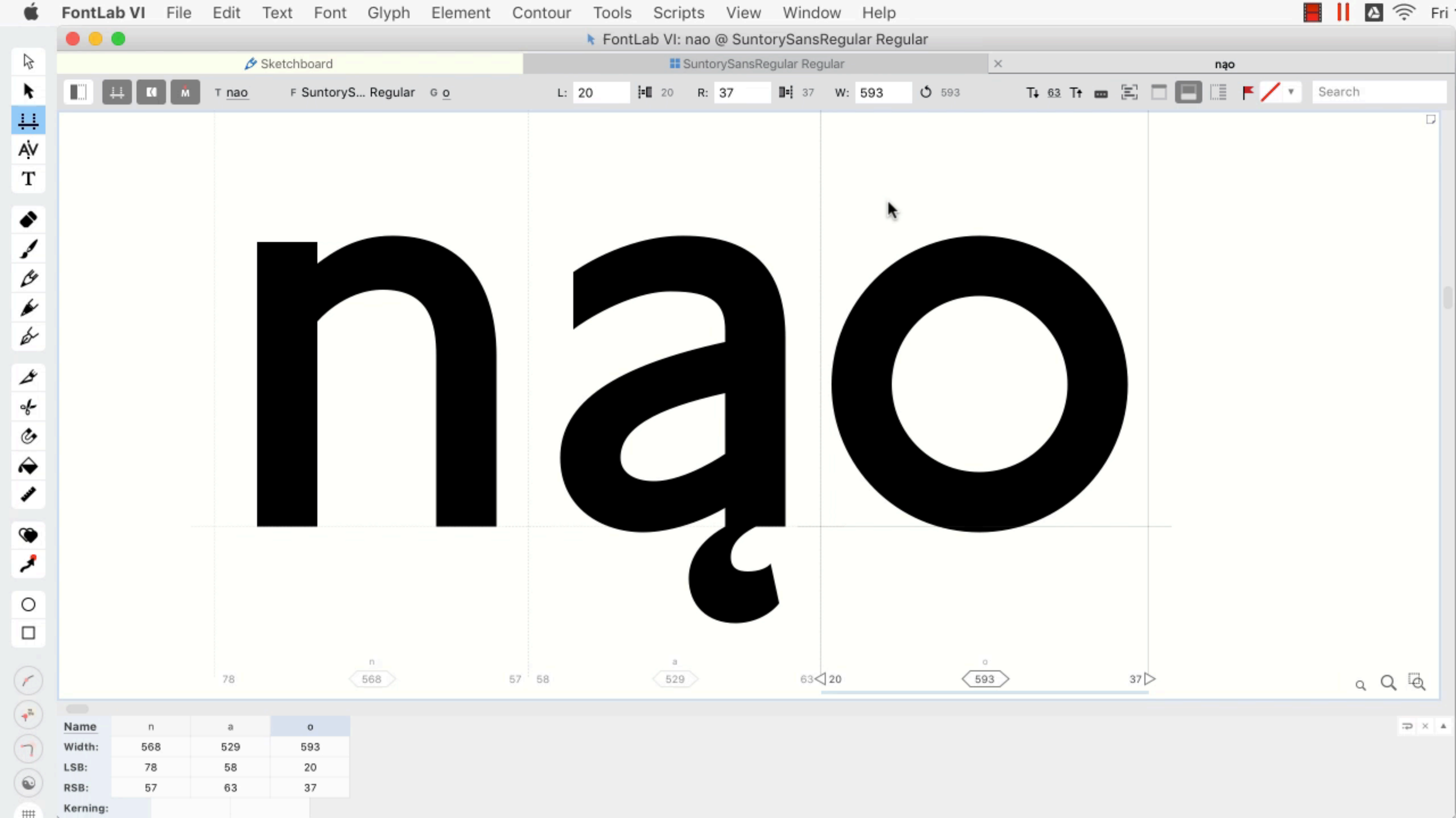
FontLab VI: Sketchboard

UFO

unifiedfontobject.org, 2004
Tal Leming, Just van Rossum, Erik van Blokland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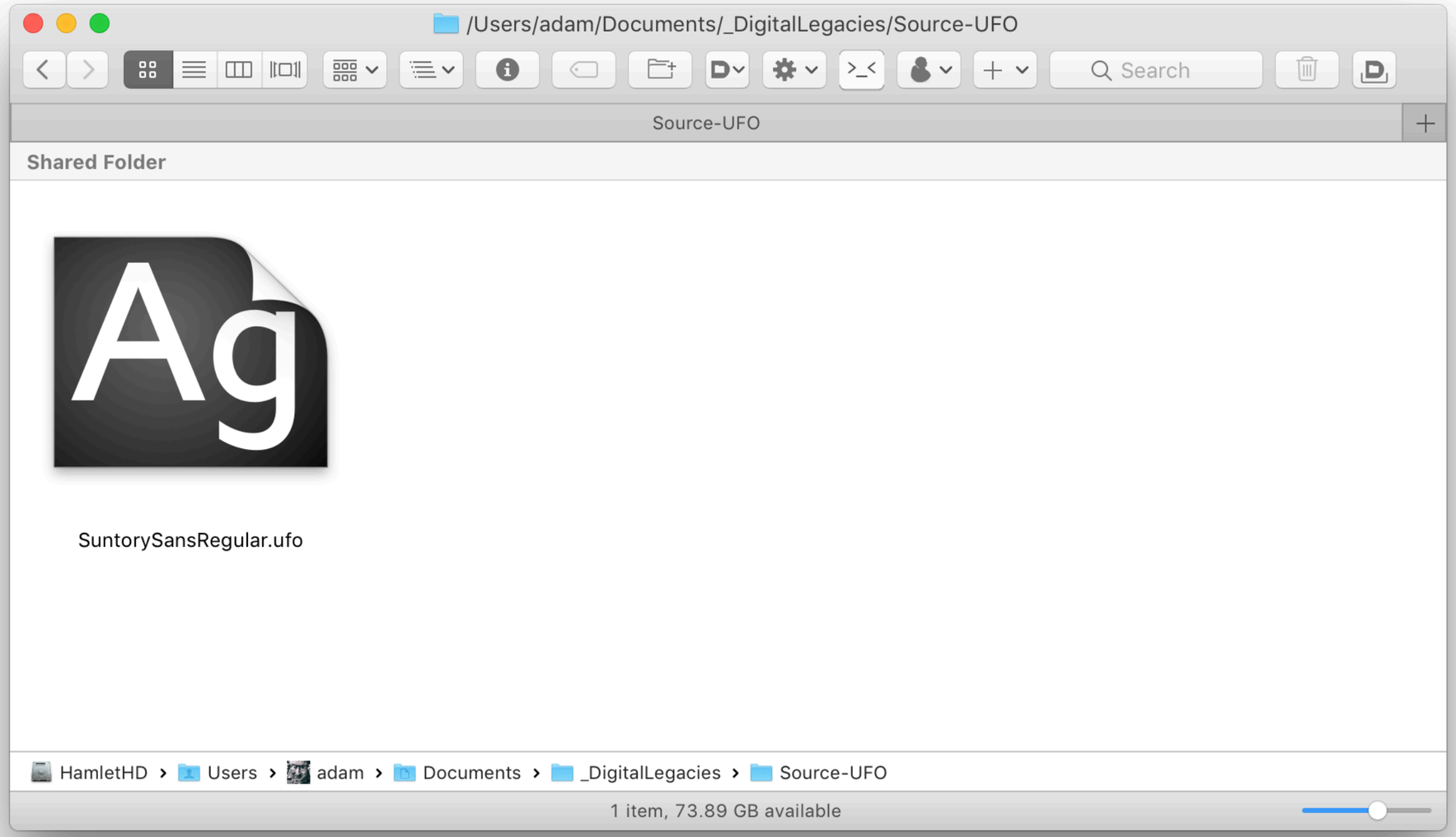
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HamletHD
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adam
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Source-UFO
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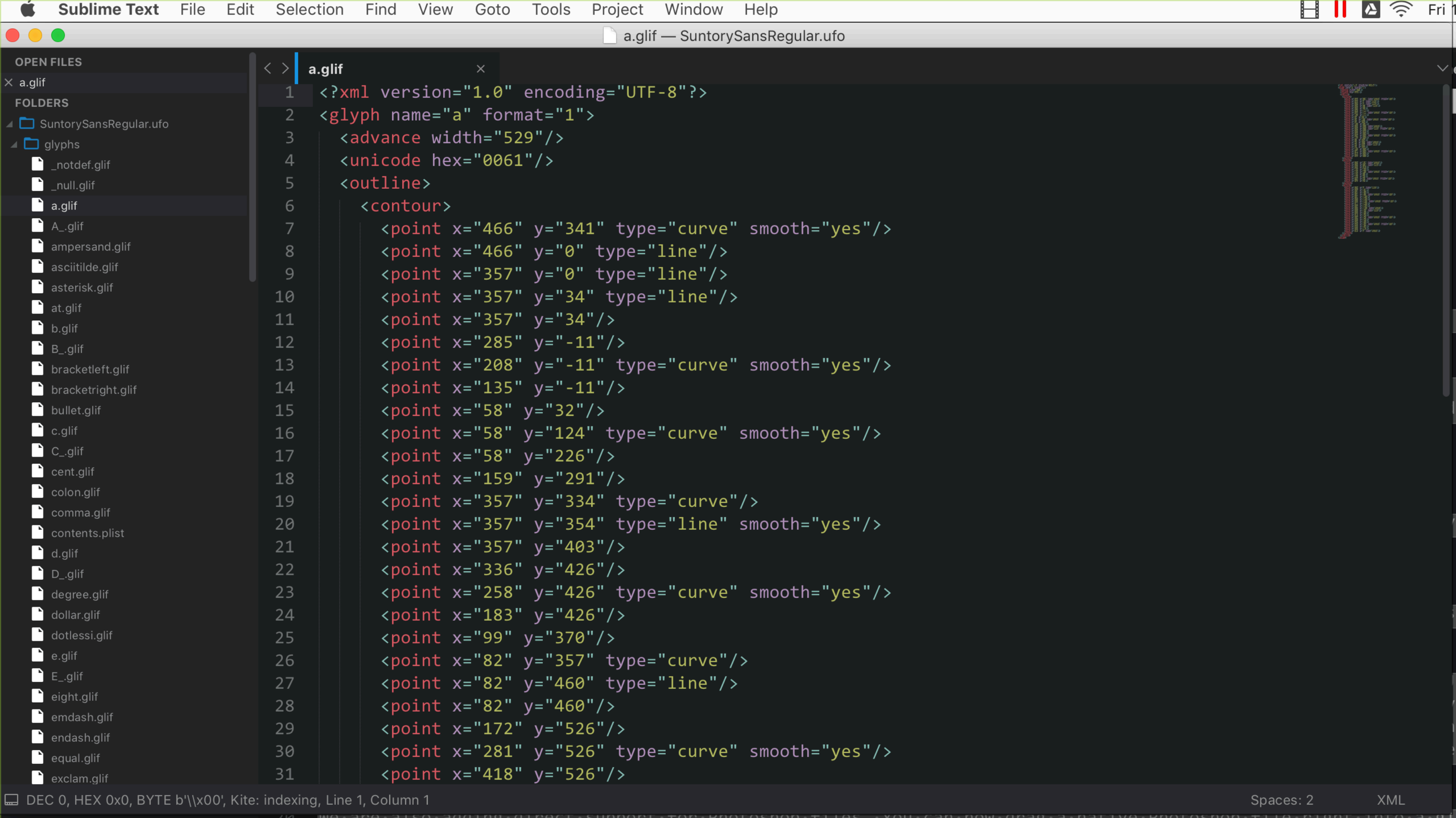
Sublime Text File Edit Selection Find View Goto Tools Project Window Help
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Spaces: 2
XML

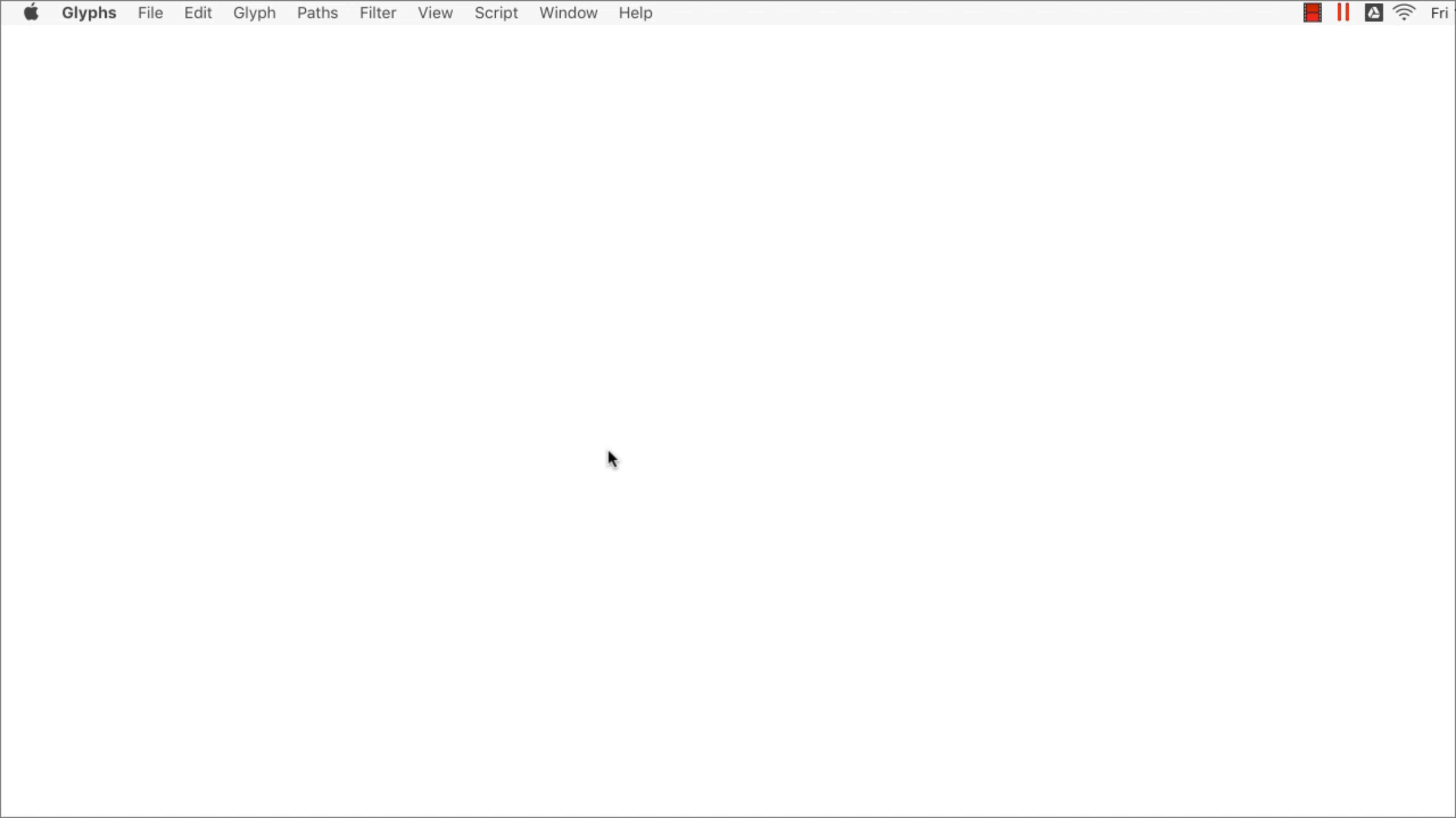
RoboFont

TypeMyType, 2011
Frederik Berlaen et al.
The best font editor EVER


RoboFont
File
Edit
Font
Glyph
Python
Extensions
Scripts
Window
Help
Fri

Glyphs

Glyphs GmbH, 2011
Georg Seifert et al.


Glyphs File Edit Glyph Paths Filter View Script Window Help
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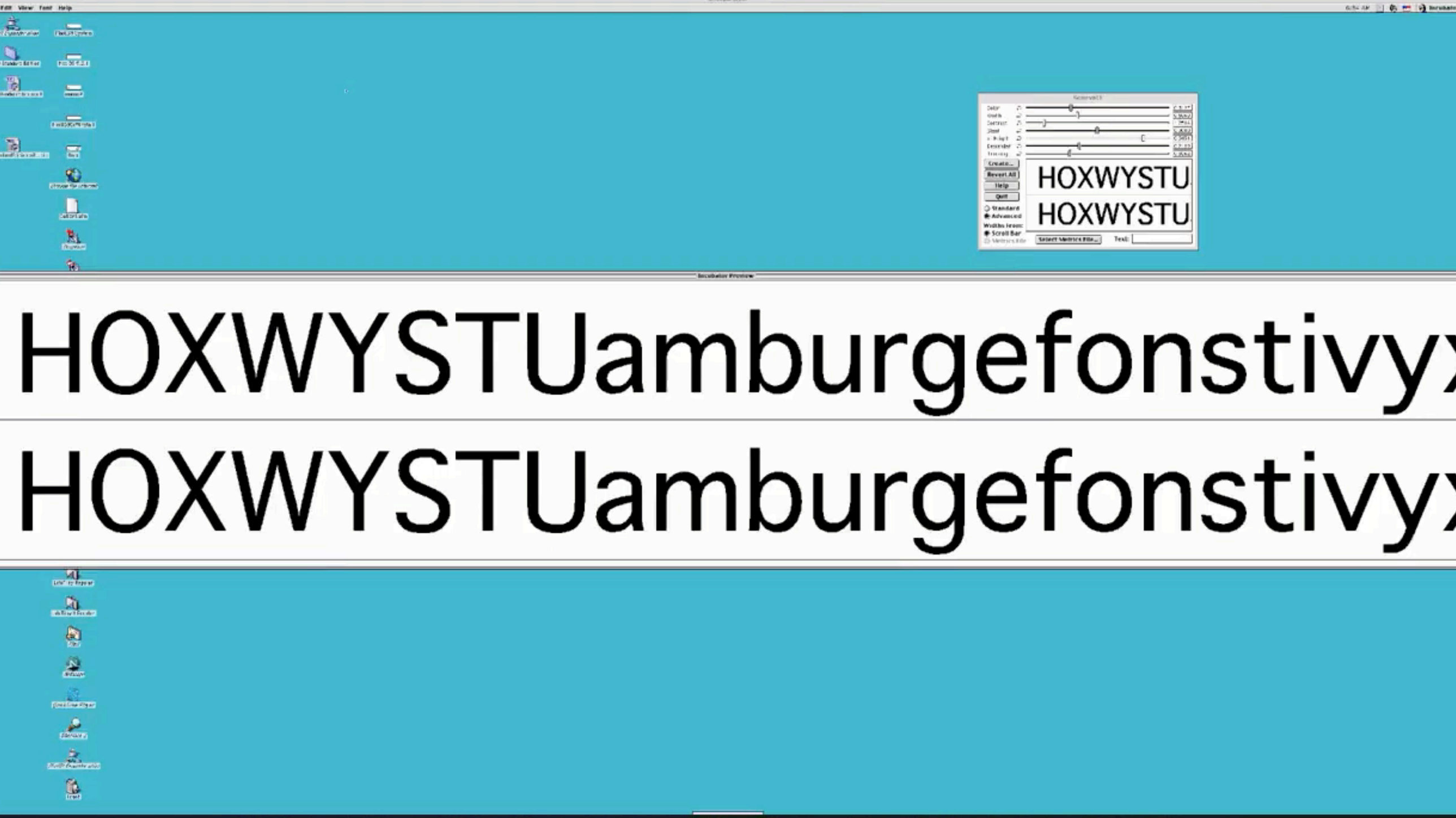
Ares Font Chameleon

Ares Software

Incubator Pro

Sampo Kaasila, Type Solutions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Revert All
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Quit
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Scroll Bar
Metrics File
HOYSadhesi
HOYSadhesi
Select Metrics File...
Text: HOYSadhesiopnx
Incubator Preview
HOYSadhesiopnx
HOYSadhesiopnx

Thank you!

adam@twardoch.com