

作りましょう 0.2  
パラメタほうしきフォントファミリ  
デモ

Tsukurimashou 0.2  
Parametric Font Family  
Demo

Matthew Skala  
mskala@ansuz.sooke.bc.ca  
6 April 2011

Demo for Tsukurimashou  
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## 作りましょう かく

### Tsukurimashou Kaku [Square Gothic]

The most popular Japanese text typefaces may be classified into “Goshikku” (transliterated from “Gothic” and inspired by sans-serif Latin typefaces) and “Mincho” (inspired by Chinese handwriting standards of the Ming Dynasty, 1368–1644 CE.) Goshikku typefaces are often further divided into “Kaku” (“square,” referring to the ends of the strokes) and “Maru” (“rounded”). As is common with Goshikku faces, the standard weight of Tsukurimashou Kaku is a little darker than the standard weight of the corresponding Mincho face. Its simple, readable characters form the core of the Tsukurimashou family, and are then modified to create the other styles.

いろはにほへとち	イロハニホヘトチ
りぬるをわかよた	リヌルヲワカヨタ
れそつねならむう	レソツネナラムウ
ゐのおくやまけふ	ヰノオクヤマケフ
こえてあさきゆめ	コエテアサキユメ
みしゑひもせす。	ミシヱヒモセス。

わらやまはなたさかあ	ワラヤマハナタサカア
ゐり みひにちしきい	ヰリ ミヒニチシキイ
るゆむふぬつすくう	ルユムフヌツスクウ
ゑれ めへねてせけえ	エレ メヘネテセケエ
をろよもほのとそこおん	ヲロヨモホノトソコオン

A B C D E F G H I J K L M	a b c d e f g h i j k l m
N O P Q R S T U V W X Y Z	n o p q r s t u v w x y z
A B C D E F G H I J K L M N O P Q R S T U V W X Y Z	a b c d e f g h i j k l m n o p q r s t u v w x y z

## 作りましょう 丸

### Tsukurimashou Maru [Round Gothic]

Tsukurimashou Maru is closely connected to Tsukurimashou Kaku, but its rounded stroke ends make it somewhat less formal. There is also a little more variation in stroke width, inspired by the “humanist” category of Latin sans serif typefaces.

いろはにほへとち	イロハニホヘトチ
りぬるをわかよた	リヌルヲワカヨタ
れそつねならむう	レソツネナラムウ
ゐのおくやまけふ	ヰノオクヤマケフ
こえてあさきゆめ	コエテアサキユメ
みしゑひもせす。	ミシエヒモセス。

わらやまはなたさかあ	ワラヤマハナタサカア
ゐり みひにちしきい	ヰリ ミヒニチシキイ
るゆむふぬつすくう	ルユムフヌツスクウ
ゑれ めへねてせけえ	エレ メヘネテセケエ
をろよもほのとそこおん	ヲロヨモホノトソコオン

A B C D E F G H I J K L M	a b c d e f g h i j k l m
N O P Q R S T U V W X Y Z	n o p q r s t u v w x y z
A B C D E F G H I J K L M N O P Q R S T U V W X Y Z	a b c d e f g h i j k l m n o p q r s t u v w x y z

## 作りましょう アンビルてき

### Tsukurimashou Anbiruteki [Anvilicious]

The Web site TV Tropes coined the term “anvilicious” to describe any work of art that attempts to Make a Point (for instance, about politics or morality) in such a heavy-handed manner that the message overwhelms any other attribute of the work; it’s like dropping an anvil on the viewer. A similarly-constructed adjective in Japanese might be rendered as “Anibiruteki.” Tsukurimashou Anbiruteki is so heavy that fine details of the letters are obscured, though they generally remain recognizable in silhouette. Punctuation marks are also enlarged until they sometimes overlap nearby characters.

いろはにほへとち	イロハニホヘトチ
りぬるをわかよた	リヌルヲワカヨタ
れそつねならむう	レソツネナラムウ
ゐのおくやまけふ	ヱノオクヤマケフ
こえてあさきゆめ	コエテアサキユメ
みしゑひもせす。	ミシヱヒモセス。

わらやまはなたさかあ	ワラヤマハナタサカア
ゐり みひにちしきい	ヱリ ミヒニチシキイ
るゆむふぬつすくう	ルユムフヌツスクウ
ゑれ めへねてせけえ	エレ メヘネテセケエ
をろよもほのとそこおん	ヲロヨモホノトソコオン

A B C D E F G H I J K L M	a b c d e f g h i j k l m
N O P Q R S T U V W X Y Z	n o p q r s t u v w x y z
A B C D E F G H I J K L M N O P Q R S T U V W X Y Z	a b c d e f g h i j k l m n o p q r s t u v w x y z

作りましょう てんしのかみ

## Tsukurimashou Tenshi no Kami [Angel Hair]

Tsukurimashou Tenshi no Kami reduces the letter forms to fine hairlines. It might be most suitably used in large size for display purposes.

いろはにほへとち	イロハニホヘトチ
りぬるをわかよた	リヌルヲワカヨタ
れそつねならむう	レソツネナラムウ
みのおくやまけふ	ミノオクヤマケフ
こえてあさきゆめ	コエテアサキユメ
みしゑひもせす。	ミシエヒモセス。

わらやまはなたさかあ	ワラヤマハナタサカア
みり みひにちしきい	ミリ ミヒニチシキイ
るゆむふぬつすくう	ルユムフヌツスクウ
ゑれ めへねてせけえ	エレ メヘネテセケエ
をろよもほのとそこおん	ヲロヨモホノトソコオン

A B C D E F G H I J K L M	a b c d e f g h i j k l m
N O P Q R S T U V W X Y Z	n o p q r s t u v w x y z
A B C D E F G H I J K L M N O P Q R S T U V W X Y Z	a b c d e f g h i j k l m n o p q r s t u v w x y z

## 作りましょう ぼくっこ

### Tsukurimashou Bokukko [Tomboy]

The slang term “bokkuko” could reasonably be glossed “tomboy,” but it refers more specifically to a girl or woman who uses the traditionally masculine pronoun “boku” in her speech. One often hears that mannerism from fictional characters and in song lyrics. It’s typically more a statement of personal aggressiveness than any kind of transgender identity, though the two may be linked. It is not so common in real life. Tsukurimashou Bokkuko originated in an experiment with Metafont’s path expansion features, not meant to be kept, but the results looked good enough to be worth giving it a name and some further development work. The visual style is defined in abstract terms, but resembles characters written with a chisel-tip felt marker.

いろはにほへとち	イロハニホヘトチ
りぬるをわかよた	リヌルヲワカヨタ
れそつねならむう	レソツネナラムウ
ゐのおくやまけふ	ヰノオクヤマケフ
こえてあさきゆめ	コエテアサキユメ
みしゑひもせす。	ミシヱヒモセス。

わらやまはなたさかあ	ワラヤマハナタサカア
ゐり みひにちしきい	ヰリ ミヒニチシキイ
るゆむふぬつすくう	ルユムフヌツスクウ
ゑれ めへねてせけえ	エレ メヘネテセケエ
をろよもほのとそこおん	ヲロヨモホノトソコオン

A B C D E F G H I J K L M	a b c d e f g h i j k l m
N O P Q R S T U V W X Y Z	n o p q r s t u v w x y z
A B C D E F G H I J K L M N O P Q R S T U V W X Y Z	a b c d e f g h i j k l m n o p q r s t u v w x y z

作りましょう みんなちよ

## Tsukurimashou Mincho [Ming Dynasty]

Mincho type features less abstract forms than Goshikku, closer to the handwritten roots of the Japanese writing system. This style is often treated as equivalent to serif Latin typefaces. Tsukurimashou Mincho is somewhat experimental: it draws heavily on the Goshikku face, with just a few shape modifications. Mincho character shapes are controlled by a variable representing the amount of “minchoviality,” which is 1 for this style and 0 for most of the others. (It is 0.3 for Tsukurimashou Bokukko.) Further modifications come from adding serifs, and a more complicated parameterization of whether a given style is more like “print” or “handwriting”; the code actually simulates moving a brush through four-dimensional space, and different styles convert that movement into two dimensions via differing linear projections and threshold functions. Since it is largely based on Tsukurimashou Kaku, Tsukurimashou Mincho has a more modern and stylized look than would an independently-designed Mincho face drawn directly from brush strokes. Accordingly, a Modern style was chosen for the associated Latin alphabet.

いろはにほへとち	イロハニホヘトチ
りぬるをわかよた	リヌルヲワカヨタ
れそつねならむう	レソツネナラムウ
みのおくやまけふ	ミノオクヤマケフ
こえてあさきゆめ	コエテアサキユメ
みしゑひもせす。	ミシエヒモセス。

わらやまはなたさかあ	ワラヤマハナタサカア
あり みひにちしきい	アリ ミヒニチシキイ
るゆむふぬつすくう	ルユムフヌツスクウ
ゑれ めへねてせけえ	エレ メヘネテセケエ
をろよもほのとそこおん	ヲロヨモホノトリコオン

A B C D E F G H I J K L M	a b c d e f g h i j k l m
N O P Q R S T U V W X Y Z	n o p q r s t u v w x y z
A B C D E F G H I J K L M N O P Q R S T U V W X Y Z	a b c d e f g h i j k l m n o p q r s t u v w x y z



# Special OpenType and Unicode features

This is a quick sample of some of the OpenType features in the font; all of them should be considered experimental.





Combining sound marks, precomposed and on-the-fly: ギギ ババ ゴゴ ププ  
Can you spot the difference?

へんなひらがなを作れます: らめえぬ。  
カタカナも: ゴンモリ。

OPTICAL SMALL CAPS ARE AVAILABLE VIA THE APPROPRIATE OPENTYPE FEATURE AND ADOBE'S DEPRECATED PUA ENCODING.

Tomoe ornaments:        

げんじもん:    

I Ching:    

Stylistic substitutions (heavy metal umlaut, enclosed chars):

- ① Motörhead
- ② Mötley Crüe
- ③ Mormoñ Tabärnacle Choïr

More enclosed chars:     

Fractions  $\frac{1}{2}$   $\frac{3}{4}$   $\frac{1}{2}$   $\frac{3}{4}$   $\frac{12}{34}$   $\frac{123}{45}$   $\frac{9876}{4321}$   
フラクシヨ  $\frac{4}{769}$   $\frac{8123}{6}$   $\frac{93}{401}$   $\frac{1001}{11}$