

fontTYPE

MAGAZINE

periodico di tipografia digitale *
#3 del 04/09/2023

IN QUESTO NUMERO:

font pack
free download
12 font

TERMINATOR real
TERMINATOR genesis
TERMINATOR darkkit
SCHWARZ NEGGER
ROBOT INVADERS
FUTURE WORLDS
CYSTRATEGYCIDE
CYBERDYNE
ANDROID ASSASSIN

TERMINATOR



Edito riale



La cultura pop degli anni ottanta ha avuto un riflesso diretto nel cinema, in ogni suo aspetto. La fantascienza ha quindi subito l'evoluzione stilistica di un genere che ha abbandonato i capisaldi della cultura romanizzata per invadere le visioni ossessive, non solo post adolescenziali, di milioni di nerds. L'immaginario collettivo si è impadronito di quella visionaria e delirante follia apocalittica di un genere in forte ascesa. James Cameron ha battezzato, quindi, il personaggio prototipo di tutti i killer cibernetici, figli di quella devastante macchina perfetta nata per uccidere. Il messia predestinato alla liberazione di un genere umano in continua lotta con quella perfetta macchina robotica da lui stesso creata. Ne consegue quella devastante invasione planetaria di immagini in bilico tra orrore e liberazione, in quella rinascita vestita di angeli vendicatori che sono sempre capaci di evocare visionarie trasposizioni di un genere.

Paolo Arfelli

fonTYPE

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Terminator Real NFI

Script:

6 point

ABCDEFGHIJKLMNOPQRSTUVWXYZ ABCDEFGHIJKLMN

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ABCDEFGHIJKLMNOPQRSTUVWXYZ ABCD

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Terminator Genisys

Script: Occidentale

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Terminator Dark Fate

Script: Occidentale

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Schwarzenegger

Script: Occidentale

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Robtronika

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Robot Invaders

Script: Occidentale

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Robot 9000

Script: Occidentale

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Future Worlds

Script: Occidentale

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Cyberdyne

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Android Assassin

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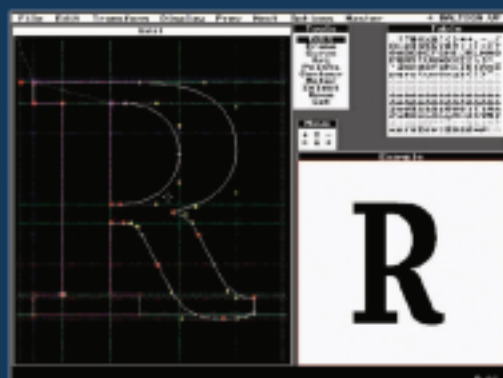
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YOU CAN START WINDOWS-BASED PROGRAMS FROM A COMMAND PROMPT BY TYPING THE NAME OF THE PROGRAM YOU WANT TO RUN, INCLUDING PARAMETERS. FOR EXAMPLE, TO START NOTEPAD, TYPE

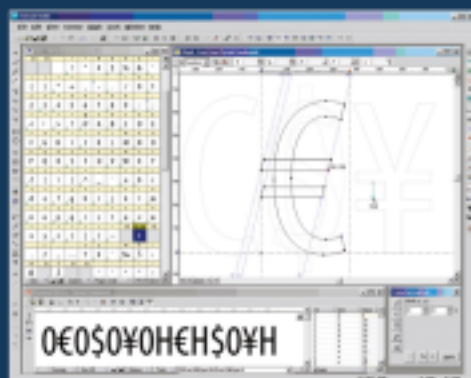
✘ The year 2005 marks an unusual anniversary: 30 years of digital font technology. In 1975, at the ATypI conference in Warsaw, Peter Karow from the Hamburg-based company URW introduced Ikarus, the world's first digital type design system that worked with outline fonts. Ten years later, Adobe created PostScript and the Type 1 font format, which both became standards in publishing. In the early 1990s, Apple introduced the TrueType font format and the Unicode Consortium published the Unicode Standard. Both initiatives laid the foundations for multilingual text processing and were subsequently implemented in Microsoft Windows and Mac OS. The turn of the millennium brought about OpenType, a significant initiative that unified PostScript, TrueType and Unicode, and added a sophisticated system of advanced typographic features.

The development of the digital font technology makes it easier for end-users to do text processing, typesetting and layout without sacrificing the typographic quality and logical correctness of the text. But nothing gets lost in Nature: using fonts is getting easier but developing them is more complex. Apart from just drawing letters, a type designer needs to know about encoding, hinting, layout features and various parameters that need to be set inside of a font.

FontLab is an application that assists the font developer in all that: a digital font editor for Mac and Windows that allows the designer to create professional-level fonts from start to end. In 2005, Fontlab Ltd. releases FontLab Studio 5, a new version of the application. TYPO magazine is the first to publish an overview of this new application, based on a beta version for Windows.



01 Font Designer 1.0, the protoplast of FontLab Studio 5.0



02 Three main elements of the FontLab Studio 5 user interface: the Font Window showing the character set of a font, the Glyph Window for designing the glyph shapes, and the Metrics Window for setting metrics and kerning. Tři hlavní prvky uživatelského rozhraní FontLab Studia 5: okno Font ukazující znakovou sadu písma, okno Glyph sloužící k návrhu vzhledu glyfů a okno Metrics pro nastavení metrik a kerningu.

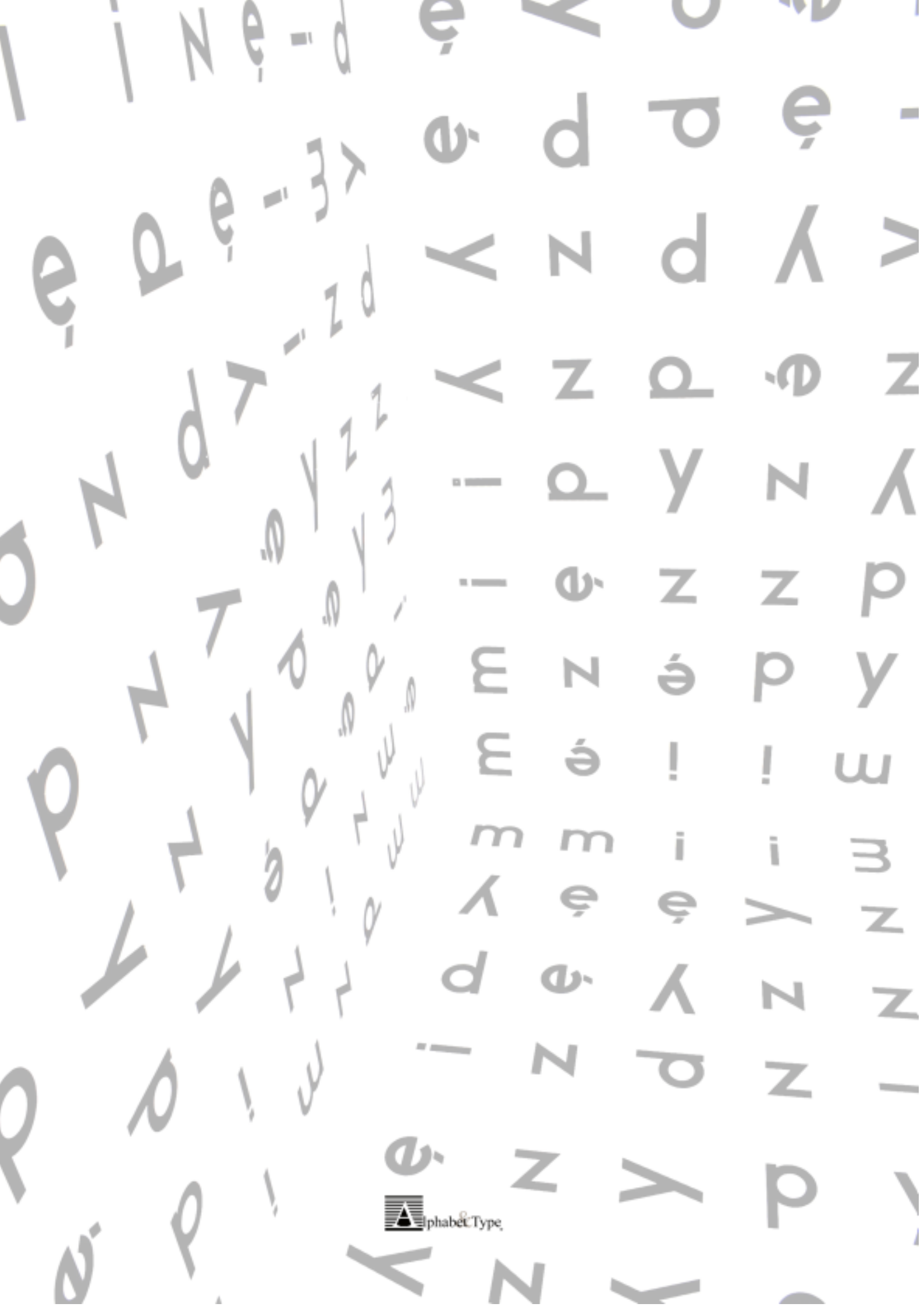
From Font Designer to FontLab Studio

The history of FontLab starts when the history of Soviet Union ends. With the collapse of the communist system in Central and Eastern Europe in 1989–90, numerous talents from the former “Soviet Bloc” realized the emerging opportunities. SoftUnion, a young Russian company based in St. Petersburg, was looking for a Western partner who would distribute the software products the company was developing. One of the products was a DOS-based font editing application called Font Designer, developed by a team of programmers led by a young engineer Yuri Yarmola. Pyrus North America Ltd., founded in 1992 by an American entrepreneur Ted Harrison, became SoftUnion’s worldwide distributor. In 1993–94, the SoftUnion team developed and Pyrus released FontLab 2.0, quickly followed by version 2.5, as well as ScanFont, a specialized autotracer that converted bitmaps into font glyphs. Despite being Windows-only applications, this set of fast and handy PostScript font tools started gaining popularity among type designers and font developers. In 1995 SoftUnion sold the FontLab product rights to Pyrus and focused on the hardware business. Yuri Yarmola and a team of programmers continued to work on font software, and in 1997, Pyrus released a set of new products: a basic font editor called TypeTool, a professional Asian font tool called FontLab Composer (that later became AsiaFont Studio), and a new version of ScanFont. In 1998, after a complete rewrite, FontLab 3.0 for Windows was released: the first font editor ever that allowed native editing of Type 1 and TrueType fonts, with full Unicode support and

high-quality hinting. FontLab 3.0 for Mac was released a year later and in 2000, new company Fontlab Ltd. was formed to continue development and distribution of the FontLab products. Compared to the last version of the application (4.6), FontLab Studio 5 seems much more than a fresh-up. According to Yuri Yarmola, vice president of Fontlab Ltd. and the company’s lead developer, practically every aspect of the application has been revised. “It was the users who shaped the development of the application. More than 90% of the changes in FontLab Studio 5 are based directly on customer feedback,” says Yarmola. The highlights of FontLab Studio 5 include new metrics and kerning editing, improved proofing and printing, improved Bézier drawing tools, integrated autotracing (formerly only available in ScanFont, a separate product), improved font merging and blending, in-context glyph design, better OpenType support, better autohinting, improved Python scripting support as well as hundreds of other improvements. FontLab Studio 5 is a versatile font editor for all sorts of users. The majority of the large font foundries and many smaller font houses use FontLab for designing new typefaces, creating the final font products, or both. Linguists, historians, publishers, librarians, scholars, educators, software companies, graphic designers and even Greek Orthodox monasteries use FontLab to create new typefaces and to extend, convert, re-encode and otherwise modify existing fonts. If FontLab Studio is “too much” for you, Fontlab Ltd. has simpler and more affordable products such as the basic font editor TypeTool or the universal font converter TransType.

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FONTLAB STUDIO 5: TYPE DESIGNER'S DELIGHT



Alphabet Type