On the Possibility of Automatic Balancing of Ideograhic Character Design

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Blackness and Length of Strokes

- in UltraLight design, they are linear.
- in Heavy design, blackness saturates.
 - ◊ I did not consider the number of crossing point
- average of the blackness can be estimated by a quadratic function

blackness of each character varies

Facts about Wadalab Font (1)

- Developed in early 1990s by Dr. Tetsuro Tanaka and other members of Wada Laboratory of Univ. of Tokyo
- Written from scratch and genuinly their own intellectual property.
- At first, the software were not publicly available.

♦ font data (Type 1, later CID-keyed) was available.

Facts about Wadalab Font (2)

- in 2003, copyright infringement issues arose on another font.
- I asked Dr. Tanaka to make the software open-source.

- originally written in UtiLisp, their original Lisp implementation.
 - Common Lisp port, CLWFK is available from sourceforge.jp

Principle of Stroke Width Variation within a Character

- Longer lines gets thicker.
- Surrownding lines are thicker.
 \overline\$ leftmost and rightmost in the character
 \overline\$ surrownding radicals
- If a line penetrates another parts, it gets thicker.
- If two lines make a pair, right one is slightly thicker than left one.



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Width of Strokes Affects the Shape of Skeleton (Center Line) of the Character







Automatic Balancing of Radicals

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- Very hard
- Depends on designers preference
 - ounger designers prefer higher "center of gravity"
 - Chinese designers prefer narrower counter space than Japanese designers
- Manual Instruction is impossible
 machine learning (so-called "Bonanza Method") will be effectual