

♀ → T O S H A

♀ → T O S H B

as

# PRIMAL & GEO ●

## Hybrid Geometric

### TOSH – A PRIMAL GEOMETRIC HYBRID

Can a typeface channel an artistic movement?

After Impressionism, some painters expressed themselves through styles called primitive or naïve. Decades into postmodernism, we still lack typefaces with that primal spirit. Tosh meets this challenge, reducing characters to their essential energy instead of their most-minimal shapes. It engages in discourse with the sans-serif genre, combining two typologies of geometric letterforms in one typeface.

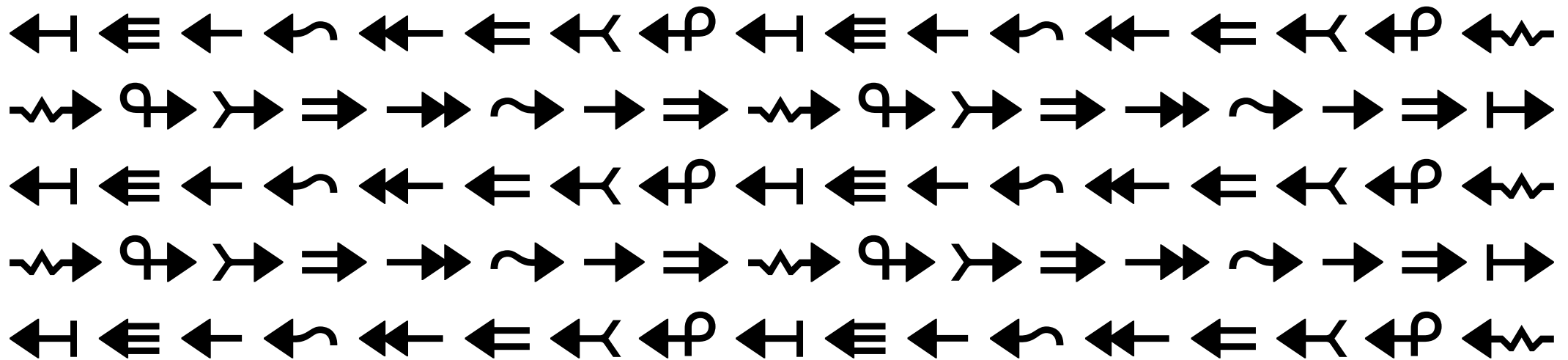
Many of Tosh's characters burst out of their boundaries, and this is a key feature of the typeface. Ligatures develop on-the-fly, not just as OpenType substitutions, because part of one letter often overlaps the next. The right side of the "k", for instance – or either side of the "r" – naturally fuses with several other letters, including "i" and "t". The top of Tosh's "f" juts out over the character following it, too.




This modern hybrid mixes raw geometry, leading to the unexpected. Tosh's design is modern: drawn, not written. Every detail was thought out in advance; even the tops of the lowercase ascenders come to the exact height as tops of the capital letters. Tosh A is the more geometric of the two variants, while Tosh B is more constructed. Tosh B also has more slab serifs for on-the-fly ligature generation, such as on the "d", "g" and "q", etc. A and B are both raw because their letterforms feature almost no modulation. Tosh A has

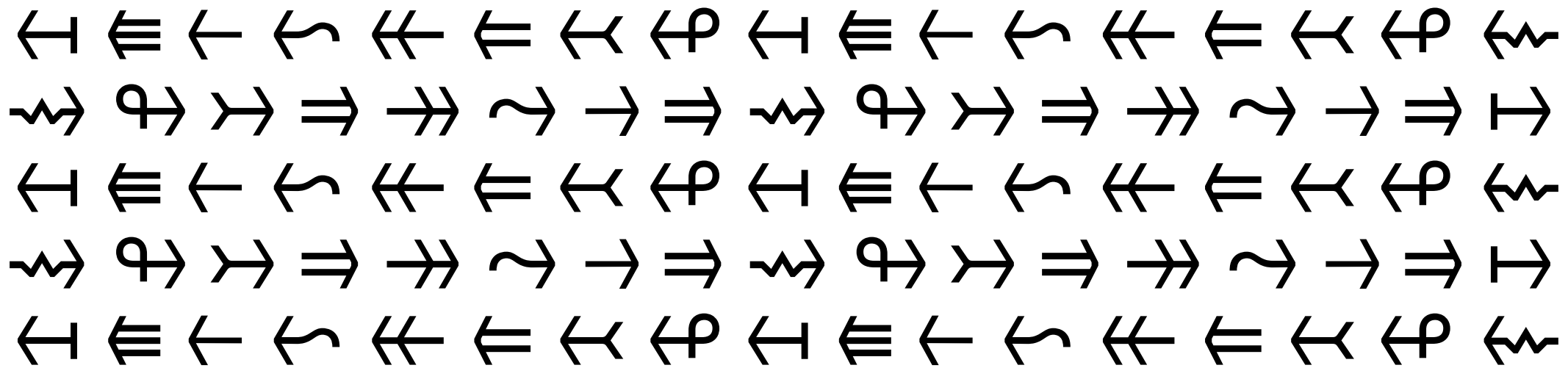
some barely discernible thinning where curved elements join up against the vertical ones but many of Tosh B's characters rely on different constructions altogether, making even that kind of finesse unnecessary. Tosh A's capital "C", "G", "O", "Q" and lowercase "a" and "e" are almost perfectly round, but Tosh B jettisons that well-trodden geometric path for letters with an even more naïve design language. Typically-circular letters have straight sides there, making them much narrower, and instead of becoming condensed, Tosh B's lowercase letters have straight-lines applied to them in other ways, such as in the diagonal-shaped bowl of the "a" or the flat bottoms on the "b" and "e".

Tosh's character set includes support for languages using the Cyrillic script; indeed, the fonts include language-specific variants for Bulgarian and Serbian. In total, the typeface includes four complete sets of numerals: Tosh A and Tosh B each have lining figures in both proportional and tabular widths. Tosh B's numerals are particularly expressive, especially the tabular "1", the closed-top forms on the "2", a descending "5" and the flat tops on "3" and "6", along with the bottom of the "9". Tosh A and Tosh B each include discretionary "ct" and "st" ligatures, and even though Tosh is primarily intended for display typography, it includes a robust collection of currency symbols. Finally, Tosh has dozens of arrows and other graphic ornaments with designs that are both reduced and playful at the same time.

TOSH REDUCING  CHARACTERS  
 TO \* THEIR ESSENTIAL ENERGY   
 WITH THE SANS-SERIF  GENRE,  
 COMBINING  TWO TYPOLOGIES  
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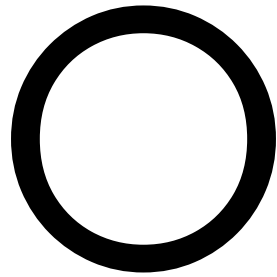
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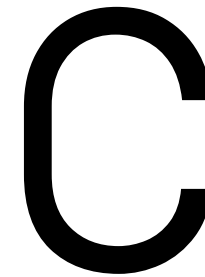
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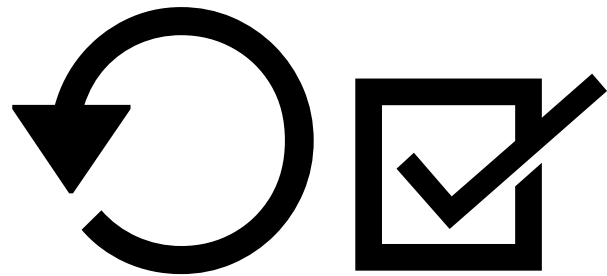
Primitive/near-perfect circles in Tosh A



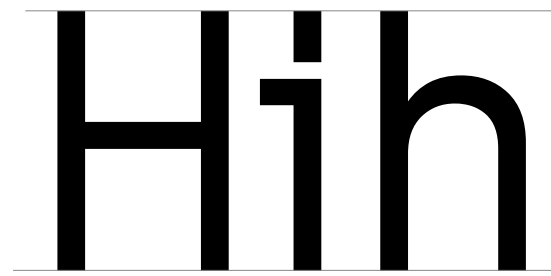
Two radically designed variants



Straight sides in Tosh B



Arrows & ornaments



Titling construction

The image shows the lowercase letters 'r' and 'f' in a bold, black, sans-serif font. The 'r' has a vertical stem and a curved shoulder. The 'f' has a vertical stem and a curved top. They are positioned close together to demonstrate how they join.

Joining letters

The image shows the lowercase letters 'c', 't', 's', and 't' in a bold, black, sans-serif font. They are connected in a way that creates a continuous, flowing shape, demonstrating discretionary ligatures.

Discretionary ligatures

The image shows the Cyrillic characters '6' and '8' in a bold, black, sans-serif font. The '6' has a rounded top and a vertical stem. The '8' has a rounded top and a vertical stem.

Cyrillic support

The image shows the number '5' twice in a bold, black, sans-serif font. The first '5' is a standard, geometric version. The second '5' is a more expressive, rounded version with a curved bottom and a thick stem.

Expressiveness VS geometry

The image shows the numbers '0', '1', and '2' in a bold, black, sans-serif font. The '0' is a simple circle with a diagonal slash. The '1' is a simple vertical bar with a horizontal top and bottom. The '2' is a simple shape with a curved top and a horizontal bottom. They are positioned between two horizontal lines to show their tabular alignment.

Tabular figures

GG

Cyrillic

СТИЛИСТИЧЕСКИЕ

Bulgarian variants

стилстические

Fractions

1/2 1/3 1/4 1/5 1/6 1/7 1/8

1/9 2/3 2/5 2/7 2/9 3/4 3/5

3/7 3/8 4/5 4/7 4/9 5/6 5/7

5/8 5/9 6/7 7/8 7/9 8/9

Superior

0123456789

Inferior

0123456789

Numerator

0123456789

Denominator

0123456789

Case-sensitive punctuations

( ( ) ) { { } } [ [ ] ]

— — — — | | | |

¿ ¿ ¡ ¡ « « » » ‹ ‹ › ›

## Cyrillic

СТИЛИСТИЧЕСКИЕ

## Bulgarian variants

стилистические

## Fractions

 $\frac{1}{2}$   $\frac{1}{3}$   $\frac{1}{4}$   $\frac{1}{5}$   $\frac{1}{6}$   $\frac{1}{7}$   $\frac{1}{8}$  $\frac{1}{9}$   $\frac{2}{3}$   $\frac{2}{5}$   $\frac{2}{7}$   $\frac{2}{9}$   $\frac{3}{4}$   $\frac{3}{5}$  $\frac{3}{7}$   $\frac{3}{8}$   $\frac{4}{5}$   $\frac{4}{7}$   $\frac{4}{9}$   $\frac{5}{6}$   $\frac{5}{7}$  $\frac{5}{8}$   $\frac{5}{9}$   $\frac{6}{7}$   $\frac{7}{8}$   $\frac{7}{9}$   $\frac{8}{9}$ 

## Superior

0123456789

## Inferior

0123456789

## Numerator

0123456789

## Denominator

0123456789

## Case-sensitive punctuations

( ( ) ) { { } } [ [ ] ]

- - - - - | | | | |

¿ ¿ ¡ ¡ « « » » ‹ ‹ › ›

A O O  
L i d 7 \* ! ?

Tosh A 60pt

# Typography in the world

Tosh A 33pt

Typography is the work of typesetters (also known as compositors), typograph techniques

Tosh A 24pt

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Tosh A 18pt

Typography is the work of typesetters (also known as compositors), typographers, graphic designers, art directors, manga artists, comic book artists, graffiti artists, and, now, anyone who arranges words, letters, numbers, and symbols for publica-

Tosh A 13pt

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opened up typography to new generations of previously unrelated designers and lay users. As the capability to create typography has become ubiquitous, the application of principles and best practices developed over generations of skilled workers and professionals has diminished. So at a time when scientific techniques can support the proven traditions (e.g., greater legibility with the use of serifs, upper



Tosh B 60pt

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# Мировая типографика

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Типографика искусство оформления печатного текста, базирующееся

Tosh Light 24pt

Типографика. искусство оформления печатного текста, базирующееся на определённых, присущих конкретному

Tosh Light 17pt

Типографика. искусство оформления печатного текста, базирующееся на определённых, присущих конкретному языку правилам, посредством набора и вёрстки. Типографика, с одной стороны, представляет собой одну из отраслей графиче-

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МИРОВАЯ  
ТИПОГРАФИ-

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ТИПОГРАФИКА  
ИСКУССТВО  
ОФОРМЛЕНИЯ  
ПЕЧАТНОГО ТЕКСТА,

Tosh Light 24pt

ТИПОГРАФИКА. ИСКУССТВО  
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ДЕЛЁННЫХ, ПРИСУЩИХ КОН-

Tosh Light 17pt

ТИПОГРАФИКА. ИСКУССТВО ОФОРМЛЕНИЯ  
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Tosh Light 13pt

ТИПОГРАФИКА. ИСКУССТВО ОФОРМЛЕНИЯ ПЕЧАТНОГО  
ТЕКСТА, БАЗИРУЮЩЕЕСЯ НА ОПРЕДЕЛЁННЫХ, ПРИСУЩИХ  
КОНКРЕТНОМУ ЯЗЫКУ ПРАВИЛАХ, ПОСРЕДСТВОМ НАБОРА  
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текста, является определение параметров  
для последующих процессов набора, вёр-  
стки и допечатной подготовки. Типографи-  
ческий процесс включает выбор регистра  
алфавита[en], гарнитуры, комплекта[en]  
и кегля шрифта, выключки и длины строк,  
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МИРОВАЯ  
ТИПОГРАФИ-

Tosh Light 33pt

ТИПОГРАФИКА  
ИСКУССТВО  
ОФОРМЛЕНИЯ  
ПЕЧАТНОГО ТЕКСТА,

Tosh Light 24pt

ТИПОГРАФИКА. ИСКУССТВО  
ОФОРМЛЕНИЯ ПЕЧАТНОГО ТЕК-  
СТА, БАЗИРУЮЩЕЕСЯ НА ОПРЕ-  
ДЕЛЁННЫХ, ПРИСУЩИХ КОН-

Tosh Light 17pt

ТИПОГРАФИКА. ИСКУССТВО ОФОРМЛЕНИЯ  
ПЕЧАТНОГО ТЕКСТА, БАЗИРУЮЩЕЕСЯ НА  
ОПРЕДЕЛЁННЫХ, ПРИСУЩИХ КОНКРЕТНОМУ  
ЯЗЫКУ ПРАВИЛАХ, ПОСРЕДСТВОМ НАБОРА  
И ВЁРСТКИ. ТИПОГРАФИКА, С ОДНОЙ СТО-  
РОНЫ, ПРЕДСТАВЛЯЕТ СОБОЙ ОДНУ ИЗ ОТ-

Tosh Light 13pt

ТИПОГРАФИКА. ИСКУССТВО ОФОРМЛЕНИЯ ПЕЧАТНОГО  
ТЕКСТА, БАЗИРУЮЩЕЕСЯ НА ОПРЕДЕЛЁННЫХ, ПРИСУЩИХ  
КОНКРЕТНОМУ ЯЗЫКУ ПРАВИЛАХ, ПОСРЕДСТВОМ НАБОРА И  
ВЁРСТКИ. ТИПОГРАФИКА, С ОДНОЙ СТОРОНЫ, ПРЕДСТАВЛЯЕТ  
СОБОЙ ОДНУ ИЗ ОТРАСЛЕЙ ГРАФИЧЕСКОГО ДИЗАЙНА, С ДРУ-  
ГОЙ – СВОД СТРОГИХ ПРАВИЛ, ОПРЕДЕЛЯЮЩИХ ИСПОЛЬЗО-  
ВАНИЕ ШРИФТОВ В ЦЕЛЯХ СОЗДАНИЯ НАИБОЛЕЕ ПОНЯТНОГО  
ДЛЯ ВОСПРИЯТИЯ ЧИТАТЕЛЯ ТЕКСТА. ЗАДАЧЕЙ ТИПОГРАФИ-

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Типографика. Искусство оформления печат-  
ного текста, базирующееся на определён-  
ных, присущих конкретному языку правилах,  
посредством набора и вёрстки. Типографи-  
ка, с одной стороны, представляет собой  
одну из отраслей графического дизайна,  
с другой – свод строгих правил, опреде-  
ляющих использование шрифтов в целях  
создания наиболее понятного для восприя-  
тия читателя текста. Задачей типографики,

наиболее творческого этапа оформления  
текста, является определение параметров  
для последующих процессов набора, вёр-  
стки и допечатной подготовки. Типографи-  
ческий процесс включает выбор регистра  
алфавита[en], гарнитуры, комплекта[en]  
и кегля шрифта, выключки и длины строк,  
межбуквенных, межсловных[en] и между-  
строчных пробелов, а также взаимного  
расположения текста и иллюстраций на

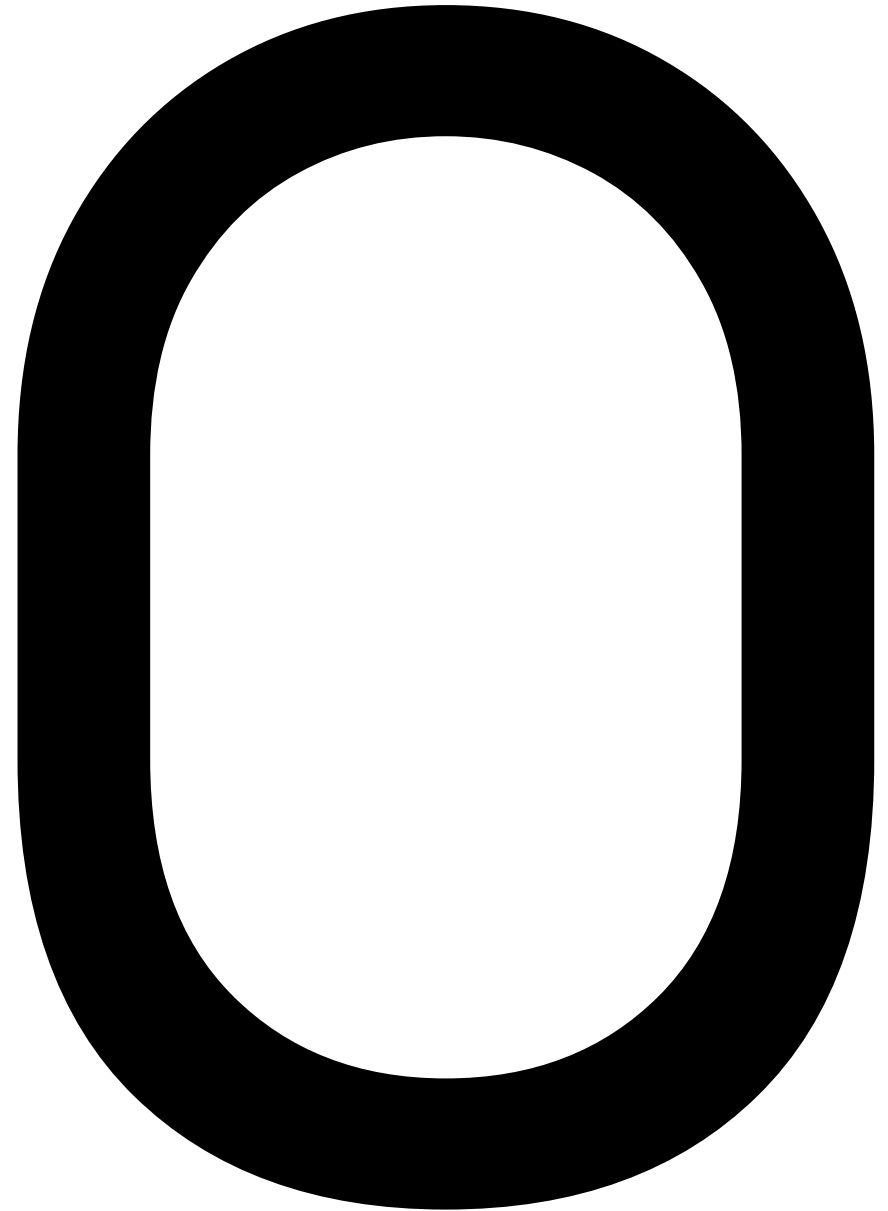
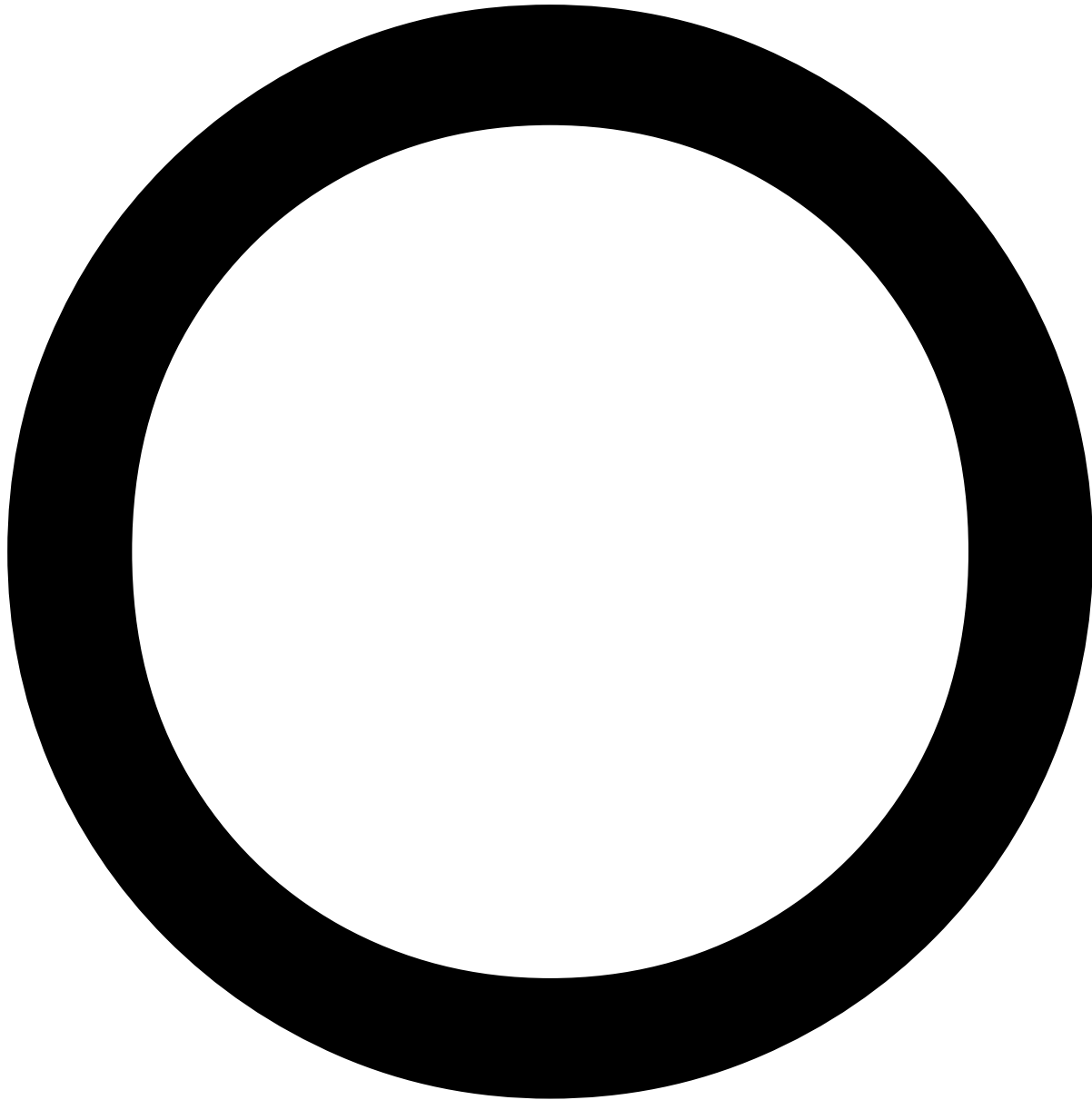
\* Москва ☉ Астрахань  
Санкт-Петербург ✱ Уфа  
∴ Пермь ↗ Владивосток  
Астрахань ⇅ Краснодар  
▶▶▶ Новосибирск ∴ Чита  
Шахты ↔ Альметьевск



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■ Weights

← Tosh A Regular  
↓ Tosh B Regular



ToshA

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