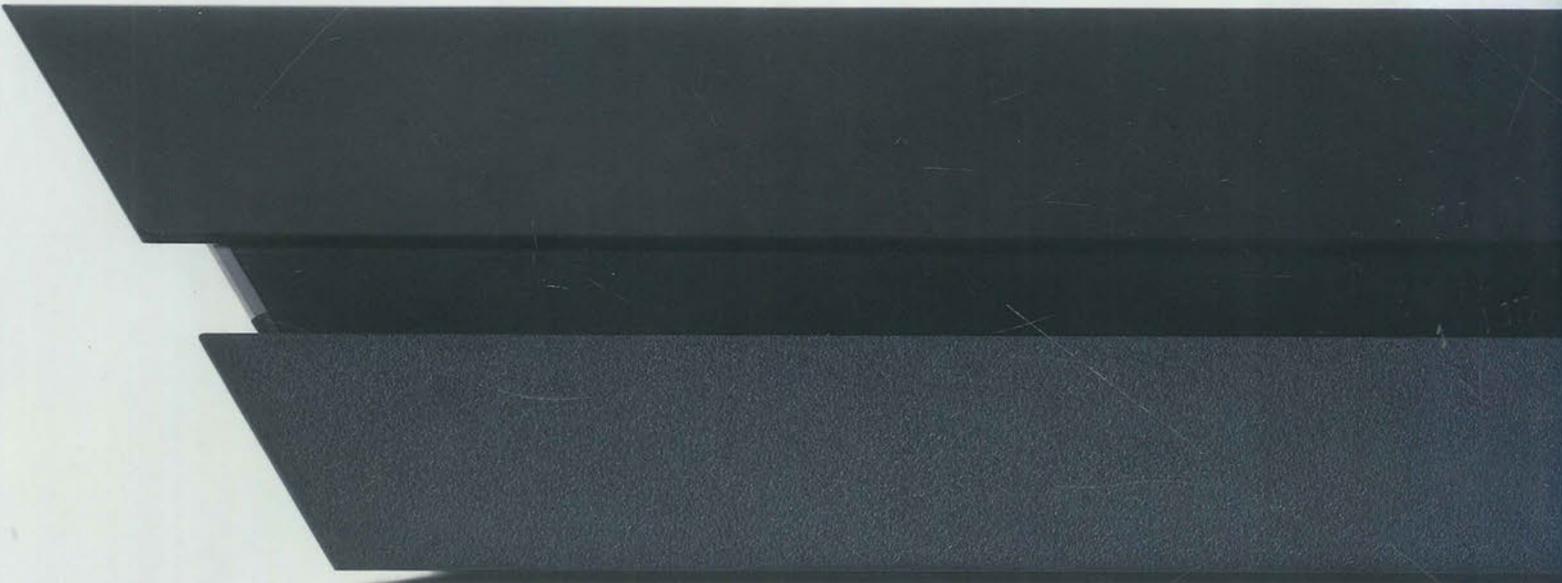


SONY
DESIGN

MAKING MODERN



US \$75.00 CAN \$75.00
ISBN 978-0-8478-4499-9



9 780847 844999

SONY DESIGN: MAKING MODERN

First published in the United States of America
by Rizzoli International Publications, Inc.
300 Park Avenue South, New York, NY 10010
www.rizzoliusa.com

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SONY DESIGN: MAKING THE MODERN WORLD
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Sony would like to extend gratitude to the following individuals at PARADE, RIZING, amana, and Bean Ltd. for their support with the photography used in the book:
Kentauros Yasunaga / PARADE, Naomi Okubo / PARADE, Taiki Fukao / RIZING,
Satoshi Muraki / amana, Asami Machida / amana, and Bean Ltd.

The Editor would like to acknowledge the invaluable support of the following individuals and institutions: Roxane Zargham, Priscilla Brinshot, Taichi Watanabe, Eugene Lee, Gina Campbell, Photo-ology, and Chip Kidd.

Printed in China

2016 2017 2018 / 10 9 8 7 6 5 4 3 2
Library of Congress Control Number: 2014949688
ISBN: 978-0-8478-4499-9

SONY DESIGN: MAKING MODERN

RIZZOLI
NEW YORK

New York · Paris · London · Milan



INTRODUCTION BY DEYAN SUDJIC
EDITED BY IAN LUNA

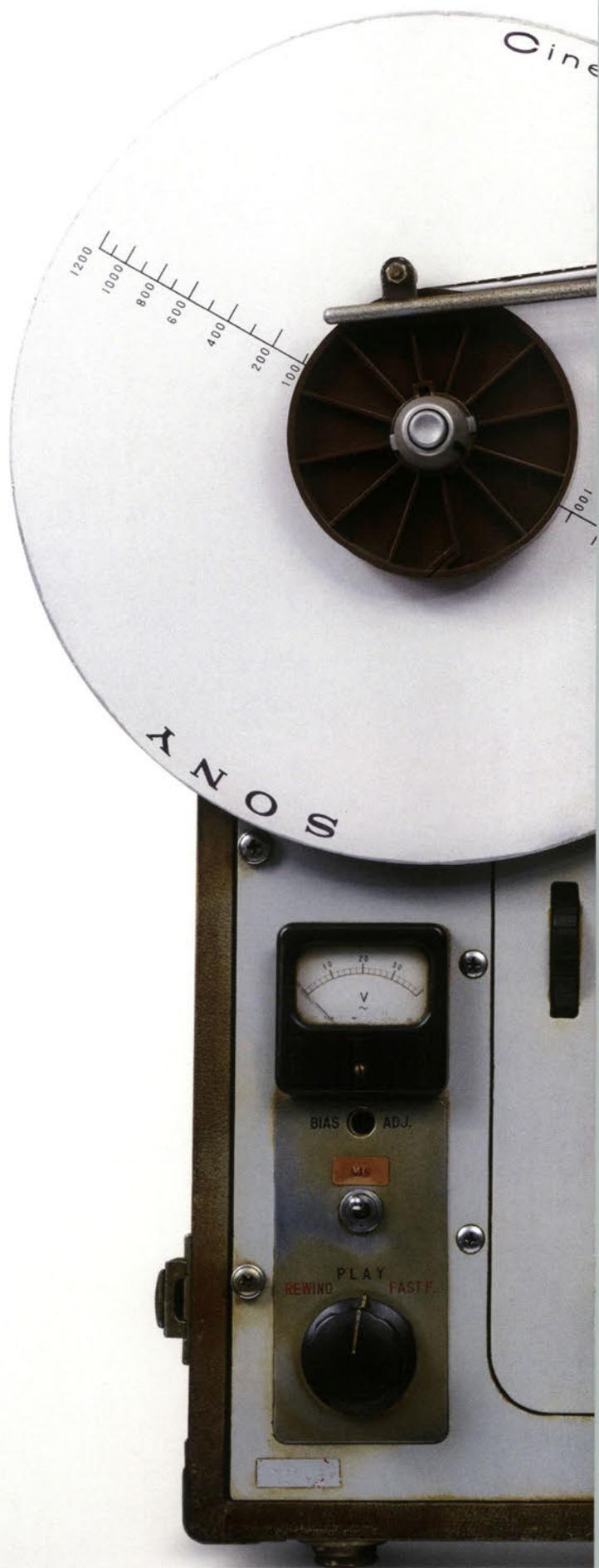
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Reverse engineering leads to "Chorocco" (1976). Instead of a stationary needle, the needle moves around the surface of a stationary record. A record player with built-in speakers, Chorocco was developed for promotional use only and was first displayed as part of an exhibit at an internal Sony idea contest established to encourage all employees to adopt unconventional thinking. Chorocco came complete with both a motor enabling the car to run around the surface of a record and a cartridge on its undercarriage to ensure the needle remained within the record grooves.



B-16T3 (1962) The B-16T3 "Cinecorder" used 16mm magnetic film and was primarily designed to magnetically record and play back audio for televised movie production. This model prevented audio lag because the tape width was the same as standard film, enabling production crews to synchronize the film and audio together.



Left: Sony co-founders Masaru Ibuka (Right) and Akio Morita in 1961. Right: The prototype rice cooker devised by Masaru Ibuka and his colleagues at Tokyo Tsushin Konkyujo (Tokyo Telecommunications Research Institute) in 1945. The development of this product figures prominently in the comic on pages 31-39.



Left: The Tokyo headquarters of the Sony Corporation in Shinagawa, 1959. Right: In 1956 the entire staff of Tokyo Tsushin Kogyo (Tokyo Telecommunications Engineering Corporation or Totsuko) gathered for a 10th anniversary commemorative photo. Totsuko was renamed the Sony Corporation in 1958.

INTRODUCTION: HOW SONY FOUND ITS OWN VOICE

By Deyan Sudjic

I can remember the day I bought my first Sony cassette player. It had a row of piano key controls, a brushed aluminum body, and, under a tiny glass porthole, a little dial with a flickering red needle whose purpose I never quite understood. It was 1970, and it seemed like the personification of sophisticated technology. Philips had a product that did much the same, but that came in a dumpy plastic box.

Previously the recorded music that formed the soundtrack to daily life had been delivered by a stack of wax singles dropping onto a turntable that spun at 45 revolutions per minute. For a brief interlude the cassette tape, in truth no great leap from reel-to-reel, made a constant supply of music seem as effortless, and apparently as easily available, as Spotify is now. Then came discs that allowed you to decide exactly which track you wanted to play at the touch of a digital button, rather than make a guess with the fast-forward mechanical drive.

Flying back from America in 1981 with a newly purchased second-generation Walkman, distinguished by deliciously seductive red and green dots to mark its controls, and vivid orange sponge headphones, I was asked by somebody on the plane what it was and what it could do. The sponge was not merely intended to signal just how light these headphones were, but they also reflected what many have described as a reflection of a specifically Japanese design sensibility—one based on a fascination with miniaturization and a commitment to the quality of execution in every detail.

By comparison with the level of innovation needed to make a smartphone possible, a Walkman, in effect a cassette player with no recording function and no speaker, was limited in its technical ambition. The real innovation was in the work that Sony and others had put in to perfecting magnetic recording tape in previous decades. They were constantly tinkering with the precise composition of various ferrous oxide powders with which to coat the tape: an analogue rather than a digital skill that began on a kitchen table. But despite its technological innocence, the Walkman caused a significant social shift. Users could withdraw into a private world even while still engaged in negotiating the physical one. To put on a pair of headphones on a train, at your desk, or in the street is to say that you are present but absent.

With the dematerialization of personal music players made possible by newer media, something unpredictable happened. Headphones have inflated in scale from the lightness of the WM-2, and subsequent, all but invisible in-ear incarnations, to become ever more conspicuous. We still crave material possessions. If it is no longer plausible to use a radio or a camera to define who we are, we can still console ourselves with headphones that are more like helmets. They have become an artifact that proclaims our absence, rather than whispers it.

Year after year in Akihabara—Tokyo's electronics district—there would be yet another entirely new category of Japanese-made electronic objects on show, as yet unknown to the rest of the world. They seemed to combine industrial magic with seductive form. There was a camera that did without film. In retrospect you can see why Sony chose to call it the Mavica, an allusion to magnetic and vision, though it was not the most alluring of product names. It was the world's first practical digital camera. But because Sony had not been in the camera business and had moved into image reproduction through its expertise in recording tape—first sound

and then vision—the Mavica was described as making digital stills. It depended on storing images on a floppy disc. It worked, but in the end, digital cameras needed further refinements before they could supersede film. Why would you want to look at your holiday snaps on a television? Why would anybody else want to look at them?

Sony was also responsible for one of the early predecessors of the laptop. The Typecorder took the form of a keyboard, about 4.5 cm thick, with a single line of liquid crystal display that allowed the user to see what had been typed and correct inputs a few sentences at a time. The machine stored them on a micro cassette with capacity for 120 letter-size pages. It needed another device, a compact printer, to produce a hard copy.

In Akihabara, there were screens that let you read a book that came on a floppy disc. There were palm-sized camcorders. There was a device no larger than a compact camera that turned out to be a portable photocopier. There was a white board that allowed offices 1,000 miles apart to share drawings. The most ingenious, the most interesting, the most stylish of them were almost always made by Sony.

Akihabara has a few tech hobbyists shops left, and some places that specialize in robotics. But it is an area now dominated by cafés, restaurant equipment stores, and toys. It's not the shape of a television that counts anymore. A TV set without a cathode ray tube has no definite form. The quality of the image on an ultra-high-definition flat screen is what matters. The discretion with which the industrial designer has finished the edges of the screen matters much less than the problem of accommodating that screen within a room. Pinning a flat screen to a wall with a dangling power cord simply looks wrong. Building a flat screen into a wall disrupts the architectural qualities of most spaces, and stores up trouble when it comes to be superseded by the next generation of technology. Slotting a flat screen into a stand sitting into the floor provides a trip hazard. The technology which has made the object dematerialize into almost nothing has paradoxically had the effect of making that "almost nothing" more, rather than less, obtrusive.

The astonishing convergence of just about every category of electronic medium—music player, audio recorder, telephone, pager, library, navigational device—into a single, all but invisible smartphone has stripped the shelves of Akihabara, transformed the industrial economy of the world, and made us contemplate the possibility of the demise of the object.

It was a possibility that Sony anticipated when it made its move away from hardware and into recorded music and film. It acquired a Hollywood studio and a record company in the 1980s and then aggressively entered the video game era in the 1990s. It makes increasingly sophisticated entertainment robots. In the 2000s, it established a joint company with Ericsson to make its mobile phones. It has its Android tablet devices and wrist phones. Sony is an essential player in this world. But the days when American academics could write books with titles like *Japan as Number One* have gone. Korea and China have now changed the manufacturing landscape.

Sony created its distinctive visual identity in the 1960s with a restrained silver and black palette. It deliberately turned away from the timber-clad remains of the furniture tradition that vainly attempted to domesticate the

first television sets invading the world's living rooms in case nervous owners saw them as intruders from another universe.

Sony has had to deal with the invention of new typologies driven by new and unfamiliar categories of electronic devices. What should a camera look like when there is no need to accommodate a spool of film? What is the optimum storage capacity of a compact disc, and should it be top or front-loaded? At times, it was that risky approach, of always being determined to be first, that made Sony what it is, for better or worse. Being first in manufacturing allows the innovator to charge a premium, but it also allows competitors to follow in the slipstream, and sometimes to do much better financially. In the Japanese context, that contest was for years between Sony and Matsushita, owner of the Panasonic and Technics brands. Matsushita is 27 years older than Sony, and it stands for everything that Sony does not.

From the perspective of a world measured out in slippery pixels and defined by touchscreens, it's hard not to look back at the analogue age without a sense of loss. A generation that has never touched a photographic negative, used a landline, or typed a letter has, despite everything, rediscovered the qualities of vinyl records, not all of them based in acoustics. A new generation has understood the charm of Polaroid cameras, made before they were born, for which film is now back in production. Tom Hanks's memories of touch typing have been turned into an app that injected analogue qualities into what was once called word processing.

After 40 years in which each successive medium for recorded music—tape, compact disc, mini disc—has been presented as an acoustical improvement on everything that had gone before, there is a growing consensus that in fact vinyl beats all its successors. That is not a view that was shared by Sony's management. The late Nario Ohga, former chairman of the company and a key figure in Sony's history, particularly in the development of its approach to design, once suggested that anybody who could not immediately hear the superior quality of digital recording had no business listening to music.

Ohga certainly had the experience to know what he was talking about, though there are many now who would contradict him. He was a distinguished musician, close to many of the greatest classical performers and conductors of his day, and a man of some wit. He refused to countenance the use of wood for Sony TV cabinets, on the grounds that they would look just like "the traditional shrines of our competitors."

Sony is distinguished from its competitors by the remarkable leadership of its founders, Masaru Ibuka and Akio Morita, and the handful of remarkable individuals they recruited. Their characters can be read in the products the company has made over the years—reflected in the chronological display in its Tokyo offices that is the Sony museum. There is serious technical innovation alongside a playful sense of fun. There is a fixation with quality and performance, and a fascination for the creative potential of emerging technologies. In the Sony museum you can see the first transistor-driven television set, manufactured in 1960. The first compact disc ever sold, from 1982, is there too. And a little later in the chronology comes a battery-powered bright blue plastic VW camper van equipped with a tiny loudspeaker and a stylus dangling between its wheels. There was no need for a turntable, a pickup arm, or a speaker. Just let the thing loose on a vinyl record, and it did it all on its own. Made available only to the Japanese market as a promotional item, it was the personification of cute, and just possibly it might have been some sort of private joke from Ohga about the frailty of vinyl. There are microphones of broadcast standard, and the My First Sony range that emphasized Sony products aimed at children and intended to catch consumers young.

Perhaps the most impressive thing about Sony is the sheer range of projects that it has been able to bring to the market at the same time. Around 1987, for example, the company redefined what a TV set could look like with the Profeel Pro. It is no more than a monitor, with the screen housed in an open cube molded in textured plastic and painted black. The back is as carefully considered as the front. It also developed its Sports sub-brand, characterized by vivid yellow molded plastic casings, with black accents. There was a Sports Walkman and a Sports Handycam, both splash resistant rather than the kit for deep sea divers, suggested by the yellow color scheme. There was also a Walkman—with Dolby sound, a built-in solar cell/rechargeable battery, and an AM/FM radio. Yet another new launch in the same year was the Watchman. With the proportions of an early brick-sized mobile phone, it was a handheld TV set, with a 5 cm screen. And it was also the year of the Discman, a compact disc player just a fraction larger than the disc itself.

This is not the same business model as Apple's, although Samsung has attempted to take a similar path.

The Sony Corporation—which started life as the Tokyo Telecommunications Engineering Corporation or Tokyo Tsushin Kogyo—began with nothing more than a few fragments of war surplus equipment salvaged from the ruins of a country in which many were going hungry. It became an emblem of the emergence of a sophisticated new Japan competing internationally with premium-priced technically and creatively innovative products, rather than low-budget copies of products that had their origins in Europe or North America.

Sony's history is inextricably linked with the emerging history of contemporary design. Through a sequence of Sony products, from its first massive reel-to-reel tape recorders to its PlayStation products, the company has defined the evolution of mass-produced technological consumer products. It has drawn on the earliest days of Japanese modernism for the imagery of its products. But it has also explored the aesthetics of American conspicuous consumption.

Sony was a prime mover in the transition from the analogue to the digital world, and it had its greatest impact in shaping those early digital versions of what were once analogue products, before the digital convergence phenomenon had really kicked in. From the perspective of the postanalogue era, it is poignantly clear that Sony's golden age was also the golden age of the object, the high point of an international industrial culture that defined a period, shaped by a unique synthesis of research, manufacturing, and design. Sony became synonymous with the modern world.

This was the quality that Ettore Sottsass identified in Sony in the words that he contributed to a book on the company, *Sony Design 1950–1992*:

It is impossible to imagine contemporary Japan without the resurfacing, in one's memory, of the countless products—simple, lean, compact, neutral, black and devoid of references to ancient cultures, cleansed of any kind of nostalgia—with which Sony inundated the market, or rather the places, homes, skyscrapers, rooms, even the most hidden, the most secret, of all continents, of the whole planet.

Sony's design has imagined products as if triggered, with no alternative option, by the same processes of industrial production, by the inevitable logic of production and the even less arguable logic of advanced technology. Sony's design seems almost provoked, transported, determined, by the rushing river of technological progress—a river so rapid, so wild that it hasn't left time for anything but its own vehemence; it hasn't left space for memories or nostalgias; it hasn't left time for the eyes to look back or around, but only room to look forward.

Sony design has a sort of pragmatic solidity, a kind of neutrality, which in the end stems from the idea that the final destiny of a product is to 'be practical', not to be functional, but to be practical (an idea that involves a moral hypothesis); not to be functional, but to 'work', an idea that doesn't involve a moral hypothesis at all, but only the curt acceptance of the possibilities and limitations imposed by the basic conditions of the so-called modern culture. A modern culture that, as I already said, doesn't have eyes especially for the future; in the end, it perhaps doesn't even have eyes for the present.

In this sense, Sony's design represents a clear, simple and exhaustive metaphor of the situation of industrial culture seen as ultimate modernity; of an absolutely new culture, which on its own presumes to determine, that is to 'design', the future; a culture, in the end, alone with itself, a culture that doesn't ask to be accepted or rejected because it simply exists. End of story.

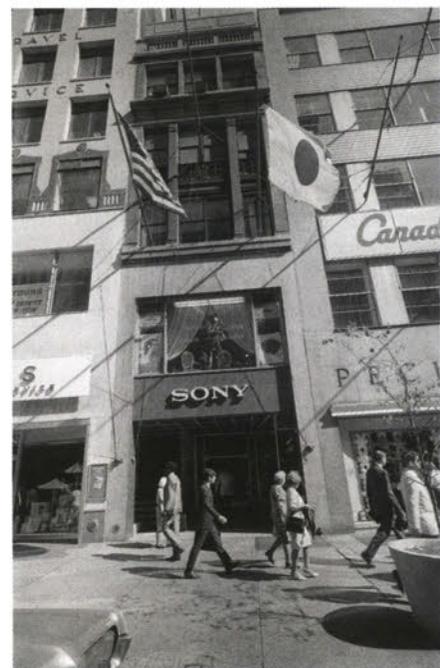
Sony's design, at this point, asks for very little and listens very little to the voices of the surrounding world. What are women saying? What are workers saying? What are pilots saying? What are businessmen saying? What are snooty people saying, what are zen priests saying? What are Italians saying? And the French, the Americans? ... Sony's products seem to be descending from the sky—that strange, mysterious sky, behind the clouds of which exist huge smoking factories, and huge factories as low as warehouses, where there are millions of engineers, of technicians, of scientists, of wise men, of tiny female hands, of vigilant eyes, of microscopes, of transformers... I don't know.

All and everyone tied by unmovable logic, tied by an unassailable, ideological intensity, by a compact, programmatic strength that has no needs and wants no distractions. Sony's design comes from here. It descends from behind those clouds and there, behind those clouds, Sony's design receives its metaphorical figure, its meaning, its strength, its new, unusual, exceptional cultural strength, for which it has a place in history. Not only in the history of Japanese design, but in the weary history of world design.

Masaru Ibuka founded the Tokyo Tsushin Kenkyujo, or Tokyo Telecommunications Research Institute, almost as soon as the Second World War had ended. In 1946, Akio Morita joined Ibuka, and co-founded Tokyo Tsushin Kogyo Company or TTK, the company that would eventually become Sony.

It was little more than a year since the night sky above Tokyo had filled with American bombers. Almost 300 B29s had flown in successive waves 1,500 miles across the Pacific from their bases in Guam in what was known as Operation Meetinghouse. They were carrying 20,000 pounds of incendiary bombs each. Tokyo in 1945 was already a sprawling city of 7 million people, built mainly of wood and paper, in which small factories and workshops were scattered throughout every residential neighborhood. The leading planes dropped their bombs and turned for home, leaving a huge cross of fire on the ground ignited by napalm. The flames served as a marker for the successive waves of bombers that followed. American estimates of the casualties were a horrifying 88,000 dead in a single night. Other sources put the number even higher. An unimaginable forty square miles of the city were turned to ashes. The bombing continued night after night. In May there was a 500-bomber raid. When Japan finally surrendered, half of Tokyo was wiped out, and much of its population had been turned into refugees.

Ibuka, who was 36, and the 23-year-old Morita had met during the war in a military research task force set up to design a heat-seeking missile. Ibuka was a well-connected civilian contractor with a company that had been manufacturing and supplying weapons systems to the navy since 1940. His father-in-law became the education minister in the first post-war government. Morita had a physics degree from the Osaka Imperial University and had been commissioned as a sub-lieutenant in the Imperial Japanese Navy; he was assigned to its research department in 1944. Morita's background was privileged and affluent. He was the 15th-generation son of an ancient sake-brewing dynasty. An uncle had spent four years in Paris as an art student. The family home had its own tennis court; the living room had a record player well stocked with works by Ravel, Mozart, and Bach.



Left: A brochure for the TR-55 (1955), the first Japanese transistor radio. At 560g, the radio incorporates five transistors and is powered by four AA batteries. The use of transistors rather than vacuum tubes allowed the device to be much smaller than earlier radios. Center: The Sony Building, in Tokyo's Ginza. Designed by Yoshinobu Ashihara, it opened in 1966. Right: Sony's first showroom in New York City opened on Fifth Avenue in 1962.

When the war ended, Ibuka established the research institute that he hoped would support him. At first it was based in Shirokiya, a burned-out department store in the Nihonbashi district that belonged to a friend. Its concrete structure had resisted the flames, but there was not much else left. Ibuka set up in what had been the telephone switchboard room on the third floor. Later he took over the seventh floor, the only other part of the building that was usable.

In the Japanese way, Ibuka assumed responsibility for the people who had worked for his company during the war in the crisis that followed. He used what little money he had to help his employees survive in the context of a city that could have been the model for a set from *Mad Max*. His young physics graduates and his skilled craftsmen went out and scavenged scrap metal and discarded motorcycle springs to make screwdrivers. They made a little money from the retrofitting of domestic wireless sets that wartime military censors had ensured could not be tuned to stations friendly to the Allies. It took no more than a soldering iron to make a disabled shortwave coil operable.

When getting enough to eat could not be taken for granted, making anything at all in 1946, even if it looked crude and hardly functioned, was an achievement. In its earliest days TTK was prepared to consider doing anything to survive, even laying out a miniature golf course on the ruins near its workshop. That particular idea came to nothing, but TTK did produce a rudimentary electric rice cooker—bare aluminum wires in a wooden bucket, but could never make a product that was reliable enough to sell. The buckets stayed in the company storeroom. There was also an electric Japanese cushion with no thermostat that was not much more successful.

Ibuka was looking far ahead of the immediate problem of survival. He set out his objectives to his handful of employees as follows:

To establish an ideal factory that stresses a spirit of freedom and open-mindedness, and where engineers with sincere motivation can exercise their technological skills to the highest level;

To reconstruct Japan and to elevate the nation's culture through dynamic technological and manufacturing activities;

We shall eliminate any unfair profit-seeking practices, constantly emphasize activities of real substance and seek expansion not only for the sake of size;

We shall be as selective as possible in our products and will even welcome technological challenges. We shall focus on highly sophisticated technical products that have great usefulness in society, regardless of the quantity involved.

Moreover, we shall avoid any formal demarcation between electronics and mechanics, and shall create our own unique products uniting the two fields, with a determination that other companies cannot overtake;

We shall carefully select employees, and our firm shall be comprised of a minimal number of employees. We shall avoid having formal positions for the mere sake of having them, and shall place emphasis on a person's ability, performance and character, so that each individual can fully exercise his or her abilities and skills.

The team soon moved out of the department store and rented a workshop. Their most profitable line was a vacuum tube voltmeter; they got their vacuum tubes for cash on the black market from street traders in Akihabara. The stalls were piled high with random selections of mostly military material.

Ibuka's connections in the Telecommunications Ministry secured equipment supply contracts. And he and Morita had their wartime research work—a telex system developed to communicate with military pilots whom they hoped might provide the basis for valuable peace-time products. It was not, on the face of it, the most likely start for a company that would turn into what for half a century would be the world's most innovative producer of consumer electronics of every description—from tape recorders to televisions, laptops to mobile phones—and then move into entertainment of every description.

Ibuka and Morita knew a lot about the physics of vacuum-tube volt meters. Neither of them had the slightest experience making domestic products, even if there had been any demand for them in the desperate conditions of a Japan in ruins. But this was a special moment in Japanese history. The authoritarian system based on deference and conformity had been exploded by the Allied defeat. It gave a talented generation of Japanese, the so-called generation of burnt-out ruins, the freedom to experiment and innovate in every field, from culture to business to technology.

The prewar Japanese economy had been dominated by a handful of giant industrial monopolies working for the military. The postwar system allowed space for ambitious newcomers who would never previously have had a chance to compete. In 1948 Soichiro Honda gave birth to what would one day be one of the world's largest car builders. He devised the Honda Cub, a petrol engine sold in kit form that could transform a push bike into a moped. Impressive in its shiny red paint finish, it was technically ingenious, cleverly marketed by direct mail, and thanks to a hire purchase scheme, within reach of its target audience. These were all strategies that were also reflected in Tokyo Tsushin Kogyo's own approach, which was one day to have an impact as great as that of Honda. Ibuka claimed:

We are determined to do things differently than the large companies. We cannot beat them just by doing the same thing they do; there are many industrial niches still to be filled. We will do the things that the bigger companies cannot do and use our technological skills to help rebuild our country. We have no capital and no facilities or equipment. But what we lack in money or equipment, we will make up for with our own knowledge and skills. We can do anything if we use these. We want to use those skills and knowledge to do things others have not done.

Tokyo Tsushin Kogyo's first real products were unselfconscious pieces of scientific equipment, aimed not at consumers but at radio stations, schools, and courtrooms. The American occupation forces had recording devices that used magnetic tape to store sound with far better results than earlier wire recorders. Ibuka's technicians made their own version. The improved sound quality made use in music schools feasible. The Ministry of Education was persuaded to buy them for Japanese schools as teaching aids. Law courts were shown how they could be used to record trial proceedings. It was an early example of Sony's ability to understand not just how to develop new technologies, but also how to find ways to create a market and an audience for those technologies.

When Morita licensed Western Electric's transistor patent, the Americans suggested that he use it to manufacture hearing aids. Morita and Ibuka decided to go much further and develop the basic transistor to the point that it could be used for a radio set, transforming the static valve-driven wireless into a portable object.

Morita knew that how the radio looked would be an important part of its success or failure. The fee that Raymond Loewy commanded for giving the Japanese cigarette brand Peace a new look had attracted Morita's attention. In the early days he and Ibuka brought in designers when they felt they were needed to tidy up what the engineers created. They weren't

afraid to look for the most talented designer they could find to work on the details. Sori Yanagi, whose father founded the Mingei movement, celebrating the humble but refined simplicity of Japanese craft traditions in everyday objects, worked on the H-type tape recorder of 1951. Yanagi, whose most celebrated furniture design was the butterfly stool, organized the dials and knobs for Sony.

As TKK began to broaden its product range, Ibuka went to Isamu Kenmochi, the head of design at the Industrial Art Institute (IAI) of the Agency of Industrial Science and Technology, which was under what is now the Ministry of Economy, Trade, and Industry, to look for a design advisor. Atsushi Chiku from the IAI designed the TC-501, 551, and 301 tape recorders.

But for the launch of the transistor radio, Ibuka and Morita felt they had to make a more substantial commitment to design. They decided to employ an in-house team to work alongside their engineers and scientists. They asked Chiku to introduce to them some of his students with potential.

Kozo Yamamoto was one. He started work on the TR-52 radio, intended to be a world first transistor, but was narrowly beaten to it by the Regency from the U.S. Yamamoto remembered:

The reason they beat us was the difference in the availability of the raw materials, as well as the difference in mold and casting technology. Sony was almost certainly faster in getting started on the product. We made the housing two-tone which made it look very classy. A number of problems arose; combining two metals which have a different coefficient of expansion, together with an immature mold and casting technology resulted in the front lattice peeling off, and this had delayed the process.

In the end, the TR-52 launch was canceled. Morita took a prototype to the U.S. to see if he could find a buyer. A watch company offered to place a huge order for 100,000 but only if it went on the market under their own brand. Morita was convinced that the only way to expand was to treat the company as a brand, and he turned the offer down. He was convinced that it would be impossible to go on calling the company TTK, still less to spell out its full name, if it was going to work outside Japan. The two founders coined a new name—a blend of *sonus*, Latin for “sound,” and *sonny*, as in “sonny boy,” which they believed would sound engagingly cute to Western ears. It was meant to reflect an increasingly sophisticated company. But the first version of the logo, with the S rendered as a kind of lighting flash that might be interpreted as a reference to a transistor, looked just as naïve as the first portable radios that it had produced.

It took several steps before the graphic identity found its mature form. In the immediate postwar years, glossy American magazines such as *Life*, full of flamboyant typography in their advertisements as well as their editorial pages, inspired Japanese graphic designers. The first free-form Sony logo came from the dramatic brush stroke subheads that those magazines used.

When Sony established a U.S. marketing team, its New York advertising campaign produced a different version of the logo for its print campaign. It used a Clarendon font that for a while appeared in its ads. When Sony established a design department for the first time in 1961 under Norio Ohga, his team worked with hand-drawn wide-rectangular all caps logo in a modified Clarendon font that has been in use since 1962.

Crucially, Ohga consolidated the place of design in Sony’s management structure. Ohga had trained as a professional musician and studied at the Berlin conservatoire. He first came to Morita’s attention by pointing out the shortcomings of Sony’s early tape recorders. After some years of

conversations and external input, Ohga was finally persuaded to join the company in 1959 to run the tape recorder business.

Two years later, Morita promoted Ohga and put him in charge of a newly created design division to oversee product planning, industrial design, and advertising.

In Jonathan Nathan’s book *The Private Life of Sony* Ohga claims:

When I came on the scene, it wasn’t really such a modern company at all. I had been telling Morita for years that what we needed to do was create products that looked smart, stylish, and international. And that’s what I undertook to do. It’s amazing that Morita let me do it all, as young as I was.

Under Ohga’s leadership, the innocent-looking pastel plastics of the 1950s disappeared, to be replaced by a lot of black and silver, with coordinated controls and graphics.

I suggested to Mr. Morita that our designs needed be consistent and that we should bring the designers together all in one place. It was an unwritten rule of the company that the person who made a suggestion had to take on the task if the suggestion was accepted. Naturally, I was given the project. I brought the in-house designers all together and established the organization known as the Design Office.

My belief was that if products were to be produced with the Sony name, the design must be governed by an overarching philosophy and have consistency, irrespective of which department was making the product. At the same time, I was interested in lines; I wanted Sony products to have a uniform beauty formed with lines. To put it simply, design is a collection of lines, sometimes straight lines and sometimes curved ones. Lines form everything—when a line moves, it then becomes a surface. However, it is vital to control the quality and detail of the lines. Drawn quickly, a curve becomes smaller; drawn slowly, the radius becomes larger. I believed that we had to make it so that just one curve would make the product instantly identifiable as a Sony.

When asked how I would go about creating this consistency, I said simply that since I was now head of the Design Office, I would decide. Without a single person willing to take responsibility, design could take on any number of different forms. Ever since then, I have personally determined the direction of all design. To decide on new paths to take, we were almost constantly holding in-house competitions. Every year in the Design Office we held a number of competitions for leading products, and everyone who entered could vote. Apart from that, I would tell people what kind of designs I was looking for; so this is how they were determined. The competitions gave rise to innovative ideas, things none of us had thought of before. Often we grabbed these ideas and used them as the new course for the following year. Some were rejected because they were not to our taste and we decided on taking a different direction. If you do not do this the lines dry up.

*Personally, I don’t like things with a lot of colors. I thought that black and silver were enough to bring out the beauty and style of the products. There are words like *photogenic* that could describe it, but basically I think that beauty can be expressed with just silver and black if you get it right. At its most basic, this is our corporate image, and it was vital for Sony to take that kind of conceit. It was a time when Sony, which was established just after the war, was on the cusp of breaking out of the ranks of the small- to medium-size enterprises, and we kept talking about how design was vital in establishing our product image and the brand image for Sony. Black and silver was central to the creation of this image.*

In the late 1950s and early 1960s, creative young Japanese were beginning to make a mark in film, fashion, architecture, and design. Sony played its part by helping to define what constituted contemporary Japanese design. Before the war, Japan's avant-garde had faithfully replicated what they saw in Europe. Now they were beginning to create a distinctively Japanese version of contemporary culture. Kenzo Tange, who had learned his architecture from a former assistant of Le Corbusier, built the postwar Tokyo City Hall—far smaller and much more creative than the postmodern replacement in Shinjuku of the 1990s—in the style of the master. By the time of the Tokyo Olympics in 1964, Tange had found his own voice.

Issey Miyake went to study in Paris to experience couture first hand, but went home to develop something entirely different. Later he would design Sony's company uniform, a beige jacket in rip-stop nylon and red piping, with sleeves that could be detached for the humid summers. Shiro Kuramata was developing an interest in industrial design. There were some precedents for his work. Bunzo Yamaguchi, an architect who had worked for Walter Gropius before the war, was designing furniture. The privately run Kuwasawa Design Institute, based on Bauhaus principles, opened in 1954, and Kuramata became a student.

By 1960, Japan had its own installation at the Milan Design Triennale. For the first time the country was beginning to develop a reputation as an originator, not a copier of technologies and styles developed elsewhere. Morita and Ibuka were driven by a strongly competitive urge to come up with world firsts. Their transistor radios had given them a first, but televisions were still in their infancy and Sony started thinking about bringing color to television.

The design of consumer electronics in the 1960s was defined at one end by the Ulm school-sobriety of Braun—as defined by Max Bill's student Hans Gugelot and his assistant Dieter Rams. At the other end was the flamboyance of Brionvega, directed by Marco Zanussi and Achille Castiglioni. IBM and Olivetti weren't, strictly speaking, consumer manufacturers. But Eliot Noyes's typewriters for IBM and Marcello Nizzoli, Ettore Sottsass, and Mario Bellini's work on adding machines and typewriters were international points of reference for industrial designers. Denmark had Bang and Olufsen, where Jacob Jensen created a remarkably strong corporate identity.

Sony was a latecomer into this landscape but gradually became the dominant force. It quickly grew into a far bigger company than B&O, Brionvega, and Braun put together. Unlike the Europeans, who were soon reduced to importing components and subcontracting, Sony was able to work on its own research and development to manufacture key components. It created a continuous pipeline of new technologies that fueled a string of entirely new product types. The portable television was followed by the Walkman, the Handycam, and the PlayStation. Sony's fundamental research allowed the company to pioneer CD and videotape formats.

In the early days, Sony's engineers were faced with a series of material challenges. How long should a CD play? Was wood still a genuine signifier of quality? How could the bulk and volume of a cathode ray television be minimized through the appearance of a flat screen?

In the same way that Dieter Rams set the pattern for component audio systems by placing a Perspex hood on top of a turntable, Sony produced the much-imitated TV format of a clear glass screen fixed in place in front of the cathode ray tube to give at least the appearance of a flat screen.

At heart, the challenge that faced Sony was how to give its products a look and feel that would justify premium prices. It was the same question that its peers from Olivetti to Apple also wrestled with.

A new keyword to capture the essence of product making, "resonance," was proposed, aiming to make products that "tugged the heart strings," in the words of Ohga.

Sony has a history of developing memorable narratives around its products. The answer to the CD capacity question, according to Ohga at least, could not be simpler. It came from a dialogue with Sony's technology partners Philips. Ohga wanted to accommodate on a single disc the full length of the Herbert von Karajan recording of Beethoven's 9th Symphony.

Philips wanted to make the CD 60 minutes, but I told them there was no logic behind making it that length. I said, "You people are technicians and that's why you go for 60 or 120 minutes, but there's no reason behind it. What is more important is that it is long enough to hold a piece of music without cutting off the end. Beethoven's 9th will not fit in 60 minutes, and the world's best operas will not fit." I made a list of the times of all of the top operas, and I convinced them that 74 minutes was the ideal time for the new medium.

Other Sony products were unveiled with equally engaging narratives. Sony found that new products need to tell stories if they are to attract attention, none more than the Walkman, in which Morita's personal role became a key part of the foundation myth. It was his feeling for the market that defined the brief. Young people, Morita suggested, like to take their music with them, as could be seen from suitcase-sized ghetto blasters that were being lugged into parks and subways.

Aware that Ibuka was using a Sony tape recorder (the TC-D5) intended for office use to listen to music on long flights with a set of headphones, Morita asked his engineers to use the same playback technology in new a machine. It had to be light enough to carry anywhere and cheap enough to be affordable for the young. After sharing a prototype with his daughter, he specified twin headphone outputs and a mute button to allow two users to share music and speak to each other. (That is one semi-official version. In Morita's own book, however, he suggests that it was his wife, not his daughter, who came up with the twin output idea because she'd mentioned to him that she felt left out.)

Nathan's book claims that Morita had almost as much of an impact on the camcorder. Morita took the prototype Handycam home, then a few days later asked to meet its designer. Had he tried using it? Yes. But had he taken it skiing? No, because it had not yet been announced, and it could not be seen outside company premises for fear of the competition getting a look. Morita had been skiing with it, and he pointed out that it was impossible to use the on switch while wearing gloves.

But if Sony's top executives were given a much more visible part to play in the corporate narrative, in comparison with its European and North American contemporaries, Sony's design studios were more collegiate. Individuals did not put their signature to products in the way that Ettore Sottsass and Mario Bellini once did at Olivetti, and Dieter Rams did at Braun. It was a reflection of a different kind of corporate culture, and perhaps of a society that did not put such store on individual self-expression.

What Sony did have that distinguished it from its competitors was perhaps a more knowing approach. It had a way of using the visual language of professional equipment for the consumer. It provided a patina of authority and quality.

Sony was growing by acquisition. In 1975 it bought the German audio equipment manufacturer WEGA Radio, which had retained Hartmut Esslinger, founder of Frog Design. Esslinger was one of a number of international designers who worked on TV-related projects.

One thing that Sony never did was to follow the postmodernism of its Japanese competitors or to explore the playful retro styling of Olympus's Ecrú (or O) cameras. The mood of the 1980s bubble economy also saw Nissan build the Figaro, a nonspecific evocation of a 1950s sports car. When Sony was being playful, it needed an alibi. So the ABS case of the second-generation Walkman used decorative accents of color to signal stop/start functions; vivid orange sponges turned the accompanying headphones into jewelry.

Over the years, design at Sony has moved through a series of incarnations. It developed its own in-house capability, sometimes distributed among product categories, at other times centrally organized. What was known as the design division in Ohga's time is now called the creative center.

But whatever the name, the Sony Design group has been working as one team since 1961, and its approach has been quantified in a series of values: Curiosity, Empathy, Integrity, Ambition, Vision. The design team has avoided category specialization; its designers provide support for all of the company's business units. And they work in a setting in which ideas can come from anyone, in which there are regular critical forums, and in which designers in the studio are encouraged to take their own ideas to senior management, rather than simply respond to briefs.

With a small army of industrial designers, graphic designers and user-interface designers working in offices from Tokyo, San Francisco, London, Singapore and Shanghai, Sony Design is responsible for a multitude of new products, concepts, packaging schemes, and design strategies.

Sony's achievements came so quickly that they seemed effortless. Despite the folksy narratives of products shaped by spouses and children, Beethoven, and traveling executives, Sony has developed a rigorous product planning process, and depended on a combination of engineering, design, financial skill, tactical alliances and a feel for what customers wanted. The company has also shown a willingness to reinvent itself. Its profits after the millennium have come from its PlayStation consoles. It has sold its VAIO personal computer business.

The challenges to Sony have come from the format wars that it fought with its competitors, of which Betamax vs. VHS was the most high profile, and perhaps even more critically from the way in which product category after product category has gone from being defined by a premium-priced pioneer to being turned into a generic commodity in which lowest cost takes all.

At every stage in its development, Sony has provided a unique insight into the direction that design is taking. Looking back at its history, measured out in hundreds if not thousands of deeply resonant objects, it's clear just how much the company has shaped the modern world.



Left: Released in 1958, TR-610 was successfully marketed as a "vertical pocket transistor radio," and measured a mere 63 x 106 x 25 mm. This contemporary ad emphasized its portability as well as the brand's growing global ambition, with the Brooklyn bridge and the skyline of lower Manhattan as backdrop. Right: The international science and technology exposition, Tsukuba Expo '85, featured Sony's JumboTron.



Left: Sony shares are listed on the New York Stock Exchange in 1970, with the ticker symbol "SNE." Right: The Sony neon sign in Times Square, New York, 1970.



SONY
TOKYO JAPAN

SONY

SONY
VIDEORECORDER



LEFT: **PV-100 (1963)** Professional all-transistor videotape recorder. This model reflects a major reduction in size, to 1/50th of a traditional broadcast-use videotape recorder.

ABOVE: **"125 C/S TUNING FORK" STANDARD TUNING FORK (1963)** Used to measure and adjust pitch. Sony manufactured such tuning forks back when the company was known as Tokyo Tsushin Kogyo or Tokyo Telecommunications Engineering Corp. The lineup of forks covered the range from 100Hz to 10,000Hz, and this standard example helped fill out the offerings. The company even developed electromagnetic tuning forks made from elinvar, which were used to create a reference signal when working with such acoustic devices as telegraphy synchronization and adjusting tape recorder speed.



ABOVE: **TV-501 (1977)** This black-and-white TV with rotating CRT was called "Mr. Nello." (Derived from a Japanese word meaning that you can watch the TV while lying down.)

RIGHT: **"LITTLE JOHN" ICB-650 (1972)** A highly advanced transceiver that proved its worth on the world's highest peak. Prior to the advent of mobile phones, transceivers were used to transmit and receive communications. Sony launched its transceiver business with the sale of its first model in 1964. In 1975, the female Japanese mountaineer Junko Tabei and her team used Little John during an expedition to Mt. Everest, in which she became the first female to climb to the summit. Little John proved its worth by supporting the team's communications throughout the expedition.

STAND
BY

ON

POWER
OFF

CH-1

CH-2

IC+FET

LEVEL 3 5 7 9



Little John | 500mW

LIP MICROPHONE

SONY

STAND
BY

ON

POWER
OFF

CH-1

CH-2

IC+FET



D-50 (1984) The first portable CD player, taking up about as much space as a CD jewel case. The lid bears a circular ring that recalls the gleaming image of a compact disc, and discs are visible through an acrylic window occupying a quarter of the lid. This disc-like pattern (in anodized aluminum) influenced the design of later models. The controls are grouped on the front panel, with large play, fast-forward, and rewind buttons for easier operation. The body weighed 590g.



130x130x40

CD PLAYER

OHSONE



2R-21 (1965) The design of this highly sensitive "pocketable" radio enabled single-handed operation.

22 2R-26 (1966) "Snick" was the first Sony radio to use preset tuning, enabling stations to be found quickly at the touch of a button.





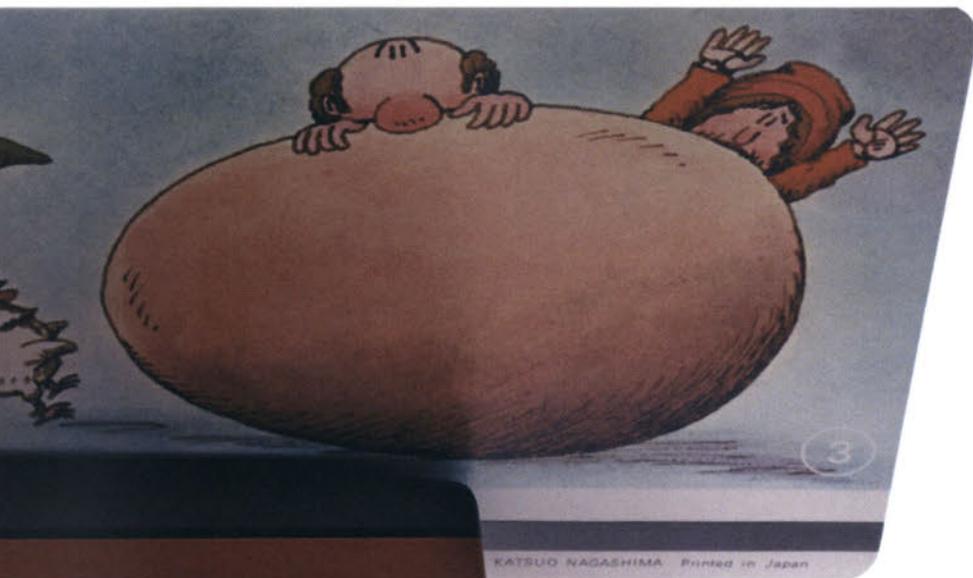
TR-62 (1957) World's first two-band (shortwave) transistor radio.

RIGHT: "Mr Ainote" SAM-1K (1990) A novelty item designed to get the party going. With just the touch of a button, this product emitted humorous and encouraging comments like "You can do it!" in a professional announcer-like voice. The built-in mic and speaker enable it to emit both pre-recorded comments as well as those recorded by the user.



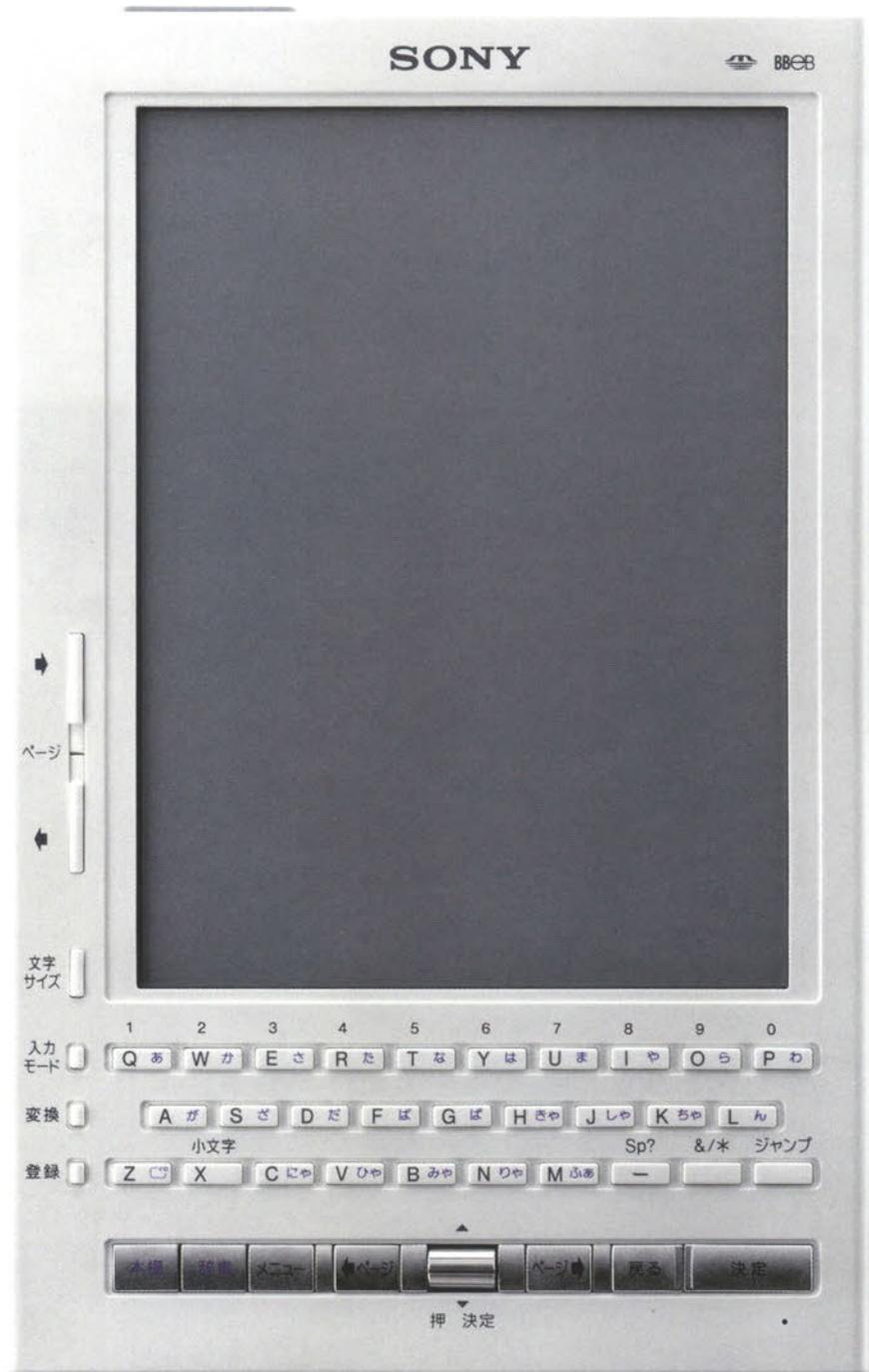


"TALKING CARD SET" CP-1200 (1976) An educational toy for learning through play. Simply by sliding a card (recorded with sound) into the player, children could learn new words and enjoy listening to stories. The player was designed so that even a young child could operate it without difficulty. Sony continued to develop and introduce new cards regularly.



KATSUO NAGASHIMA Printed in Japan





"LIBRIé" EBR-1000EP (2004) An e-book ahead of its time. Foreseeing the rise of the e-book market, Sony already had an e-book product on the market by the mid-2000s. It was based on the electronic book standard that Sony developed called BB*e*B (BroadBand e*B*ook). Books in this format could be downloaded to this e*B*ook device or transferred by Memory Stick. This product got its name from the Spanish word for "book" (*libro*) combined with the word for "bookstore" (*librería*), with an "e" from "e*B*ook" added at the end. LIBRIé was envisioned as a product that would navigate the world of books for readers just as a sommelier navigates the world of wine for wine connoisseurs.

LIBRIĊ

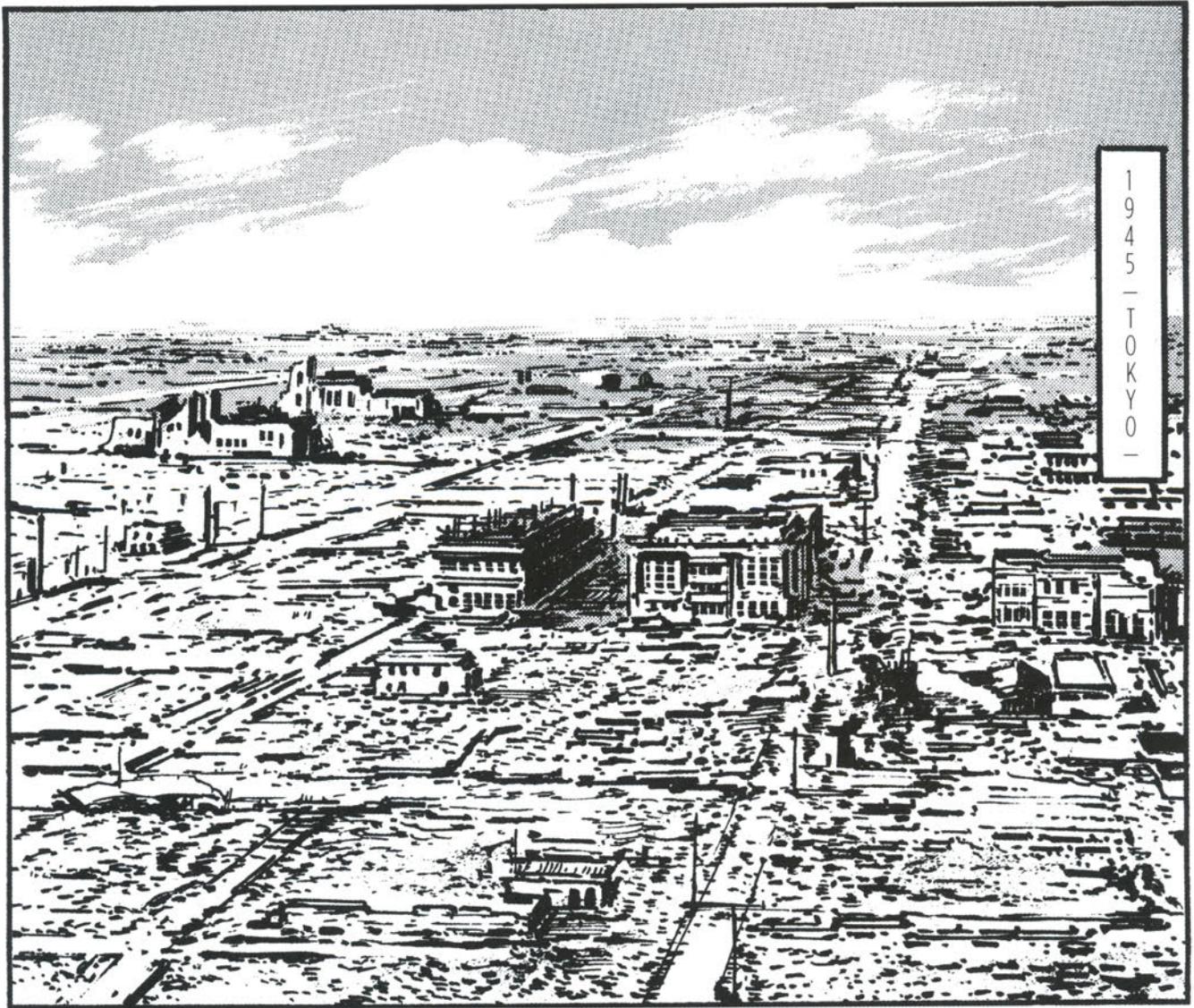
OUT OF THE ASHES: THE FOUNDING OF SONY

Comic by Takao Saito
Translated by Marie Iida

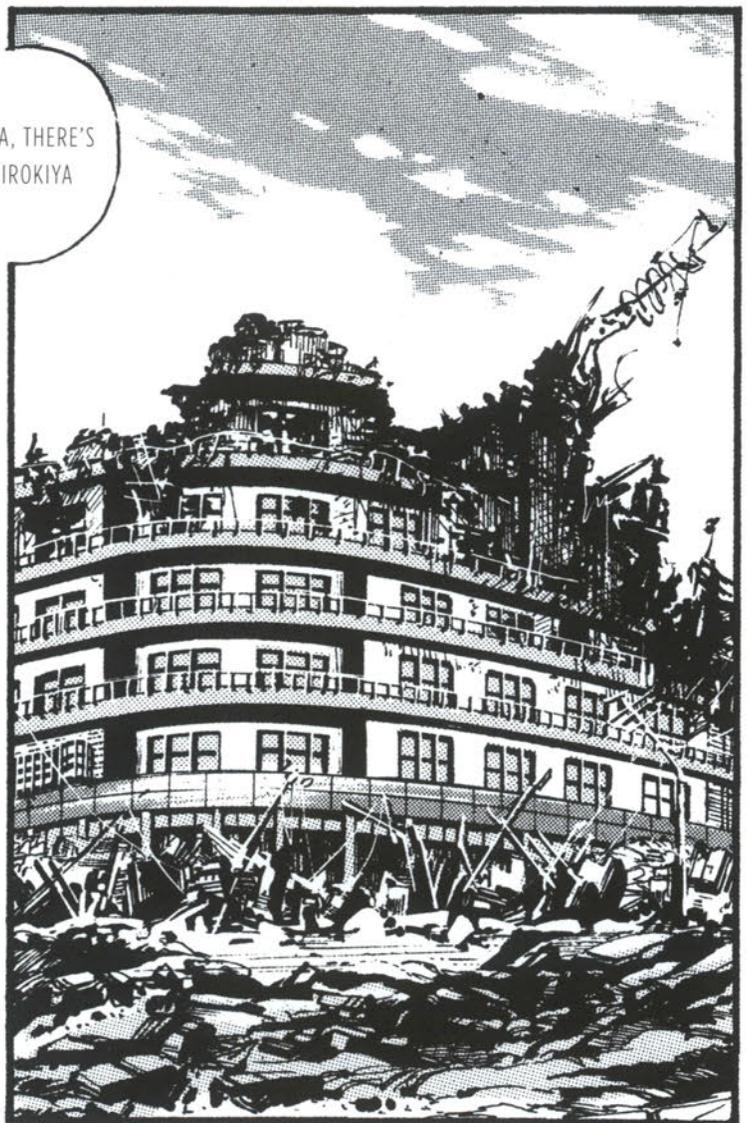
Illustrated by the *manga* artist Takao Saito, the comic on the following pages is excerpted from a serialization of the Sony story. Beginning with the company's founding shortly after the Pacific War to its rise as a leading consumer electronics brand, it is primarily based on the reminiscences of Akio Morita, who along with Masaru Ibuka, established Tokyo Tsushin Kogyo (Tokyo Telecommunications Engineering Corporation or Totsuko) on May 7, 1946. Totsuko was renamed the Sony Corporation in 1958.

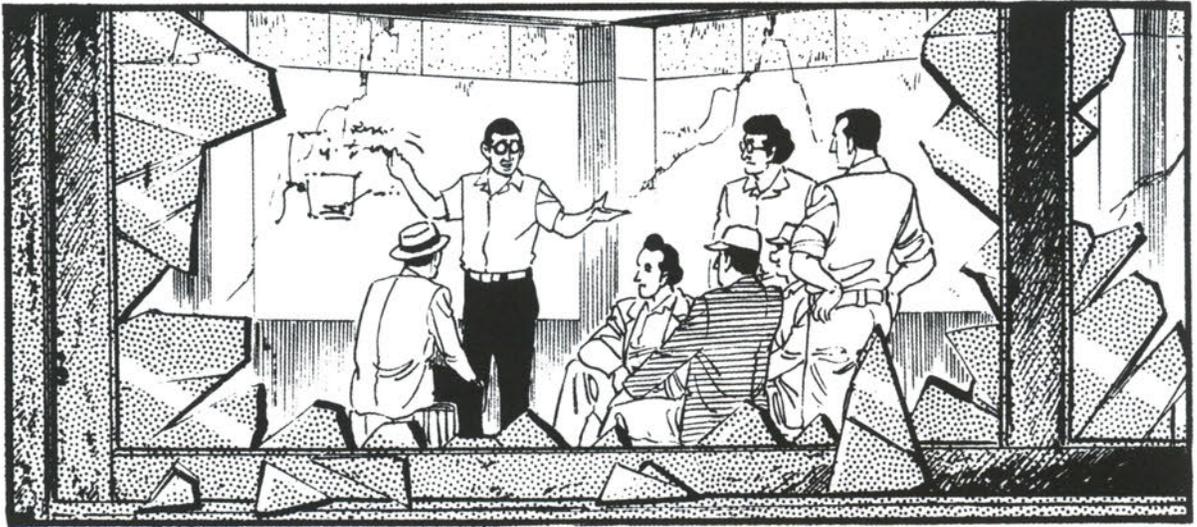
The following scene describes a meeting in the summer of 1945 between Masaru Ibuka and a team of dedicated engineers on the third floor of the Shirokiya Department Store in Nihombashi, Tokyo. Salvaging whatever they could from the ruins of the city, they sought ways to apply their engineering know-how, but were severely handicapped by a lack of quality materials. Their energies were first applied, and rather inauspiciously, to the design of a wooden rice cooker.

Ibuka and his group took to calling themselves Tokyo Tsushin Kenkyujo (Tokyo Telecommunications Research Institute) during this period. The products developed by their laboratory, which included widely acclaimed shortwave adapters, brought Ibuka and Akio Morita—who had first met and became fast friends during the war—together again.



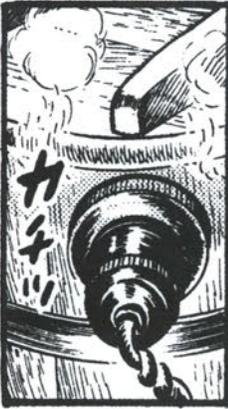
NOTE: PANELS READ FROM RIGHT TO LEFT, TOP TO BOTTOM.



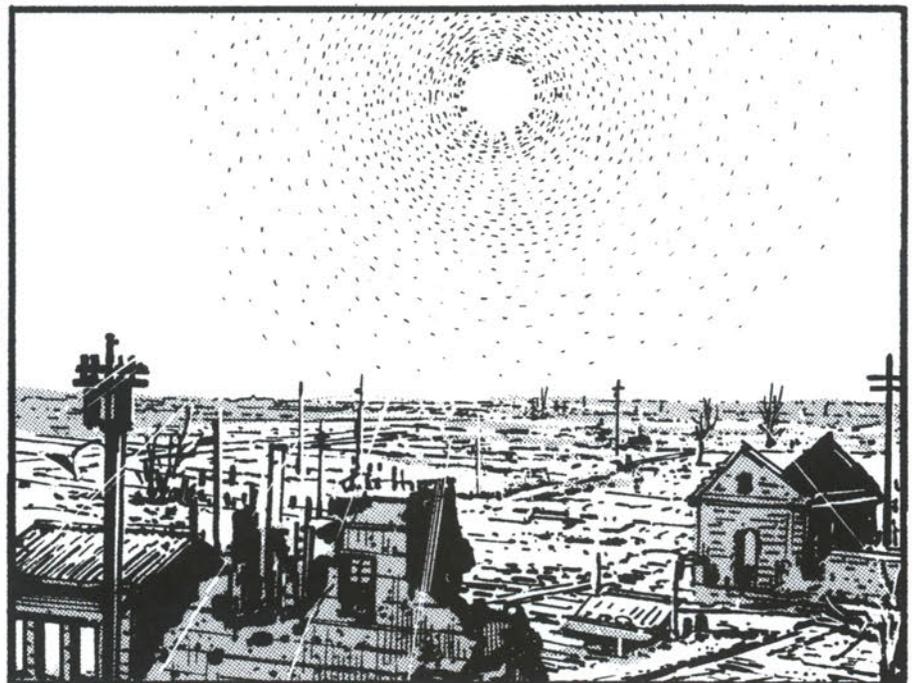


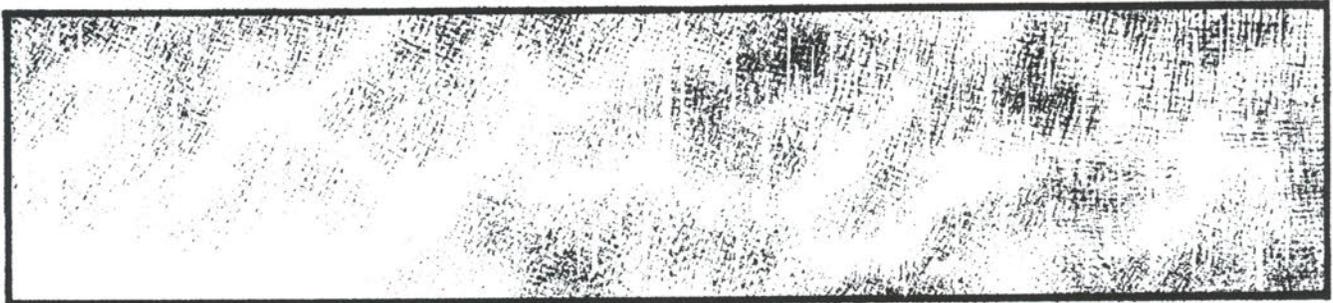
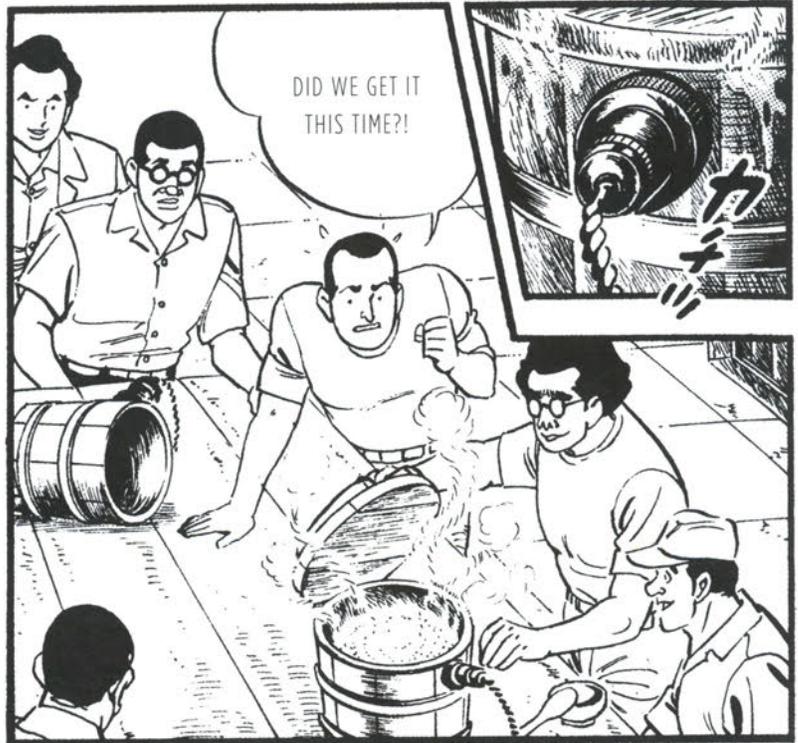
(CLICK)

(SIMMER SIMMER)

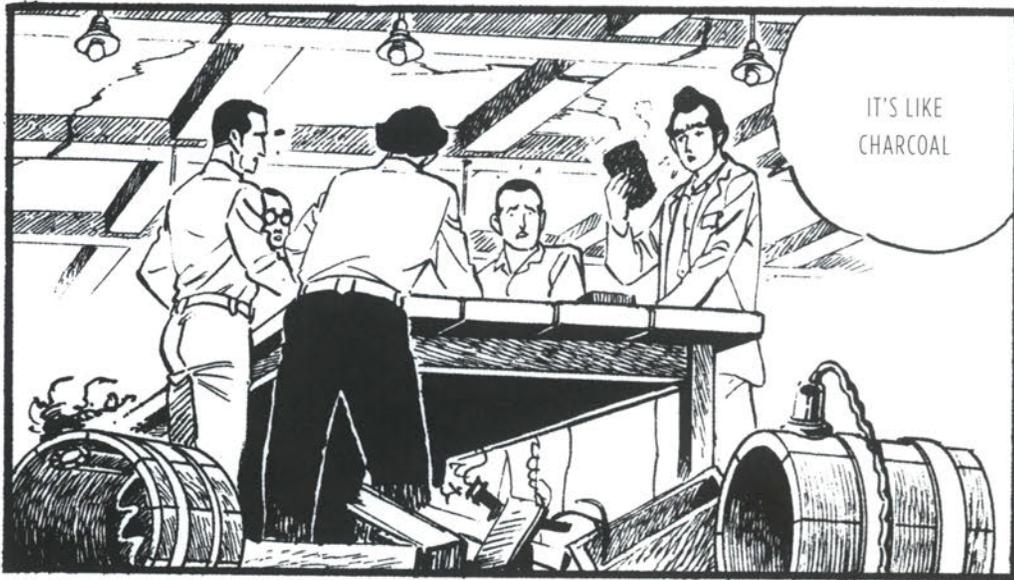


(SIMMER SIMMER)

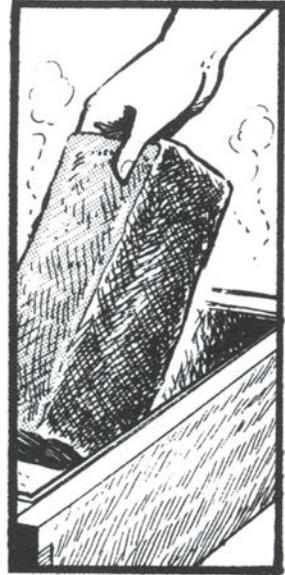




WE STILL CAN'T STABILIZE THIS PRODUCT. THE VOLTAGE FLUCTUATES TOO MUCH. THE RICE COOKER IS A NO GO ...



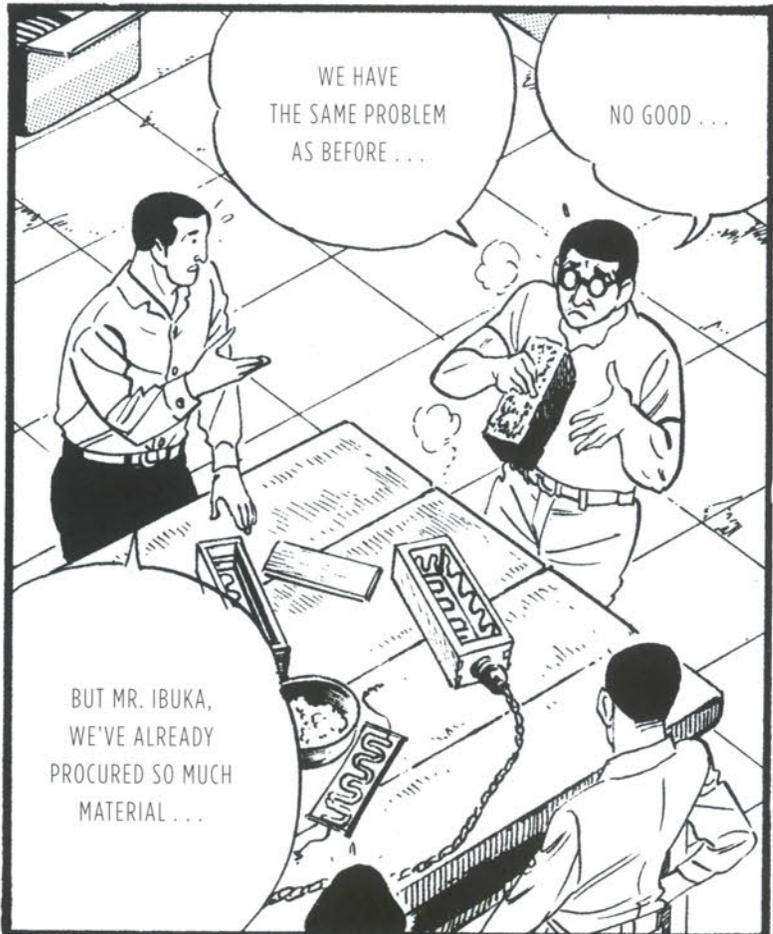
IT'S LIKE CHARCOAL



WE'LL JUST HAVE TO CHALK IT UP TO RESEARCH FEE ...



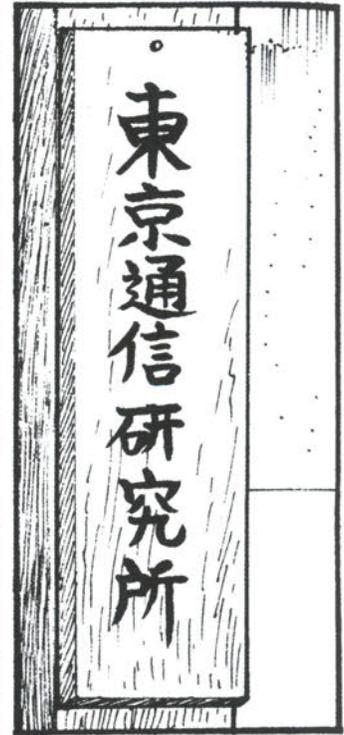
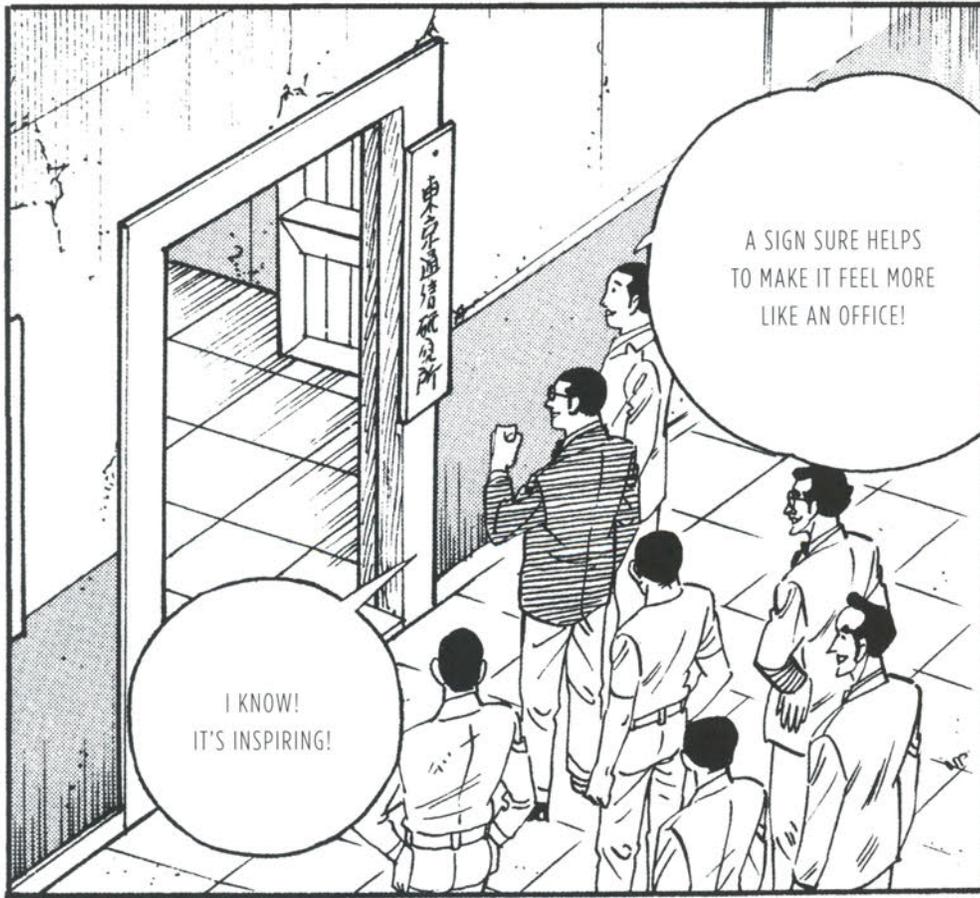
WHAT A SHAME ...



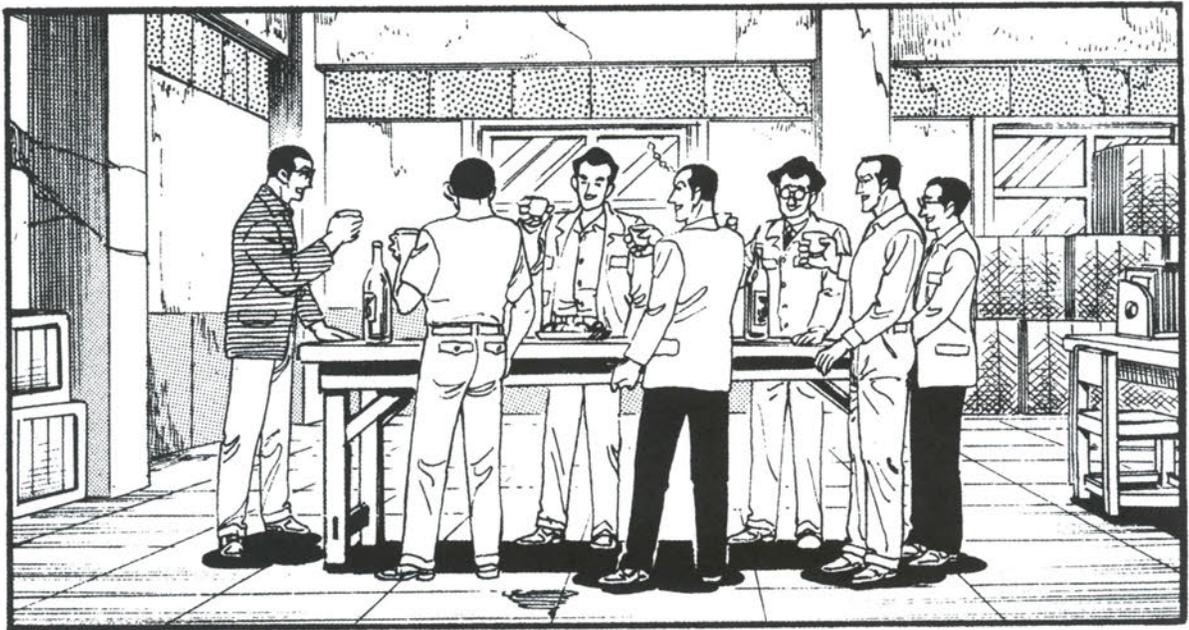
WE HAVE THE SAME PROBLEM AS BEFORE ...

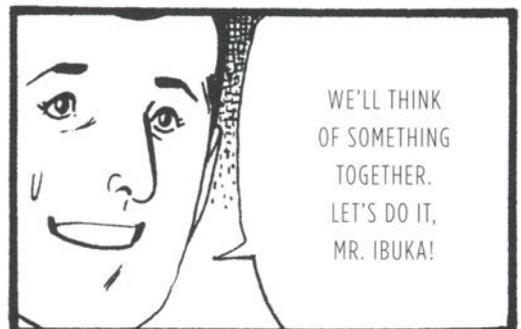
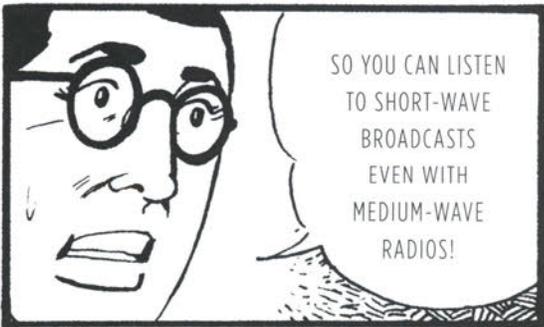
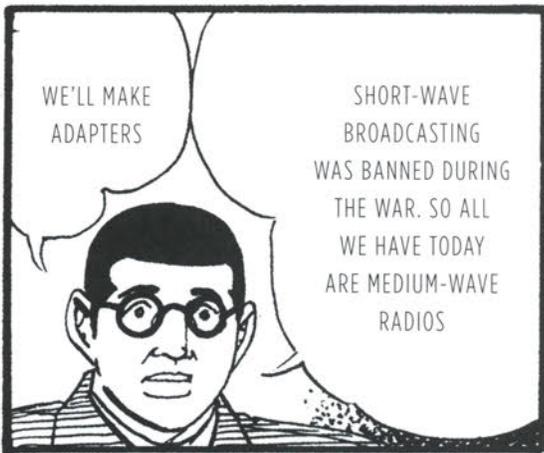
NO GOOD ...

BUT MR. IBUKA, WE'VE ALREADY PROCURED SO MUCH MATERIAL ...



(TOKYO TELECOMMUNICATION RESEARCH INSTITUTE)









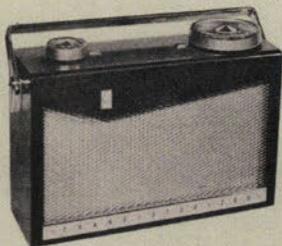
| SONY BOY (1956)

1950s promotional character. From late 1956 throughout the 1960s, this character was widely used in Sony advertising and sales promotions. Sony Boy was based on a serialized comic strip in the weekly magazine *Asahi Shukan*. Use of this character was discontinued as Sony began to expand business overseas. At the time, not only was Sony Boy an eye-catching character, it also symbolized Sony's aim for a consistent and unified image across the company's marketing and advertising activities.

SONY DESIGN: A GRAPHIC TRADITION

The creation of an internal design department within Sony in 1961 oversaw the introduction of what would become the company's most recognizable trademark. Released the following year and based on a modified Clarendon typeface, the all caps logo both codified and exemplified an approach to graphic design that dates back to the founding of the company. Drawing sure inspiration from the spirit and formal diversity of the products themselves, the attendant graphic design propounded a world view that extended to merchandising materials, advertisements, packaging—right on through to the digital user interface on its more recent devices. Most evident in the design of instruction manuals, Sony had always been more interested in the human in human-machine interaction.

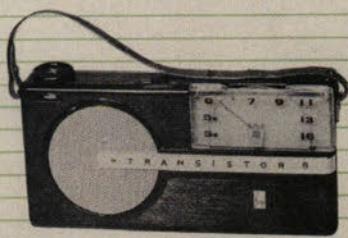
The following pages feature a small selection of printed collateral from the 1950s through the 1980s.



TR-72
1台で数台分の働きをする、日本で初めてのハンディ型です。
トランジスタ7石4×6吋スピーカー
¥23,900 (電池共)



TR-33
貴方のポケットに是非一つ、最軽量のポケット型です。
トランジスタ3石イヤホン専用
¥17,600 (電池共)



TR-6
日本で始めて作られた薄手軽量の肩掛式手提式ラジオです。裏面のスタンド金具を用いれば卓上ラジオになります。
トランジスタ6石イヤホン兼用
2.5吋スピーカー ¥17,500 (電池共)

ソニー トランジスタ ラジオ



TR-5
貴方のお好みの時間と場所でも十二分にラジオをお楽しみ下さい。
トランジスタ5石2.5吋スピーカー
イヤホン兼用 ¥18,900 (電池共)

ソニー・トランジスタ・ラジオの特長

将来、真空管によって替るといわれるトランジスタを使用しているこのラジオ (T.R.) は、今迄のラジオに比べて、次の様な新しい特長を持って居ります。今や我々の生活に於けるラジオの役割を大きく果たしようとしています。

1. 電池代……乾電池を自給していますが、他のポータブルに比べて、電池の消費量が極く僅かですから、電池代も裏面一瞥表の様に、大変安くつき、同時に電池の入れの手数も省けます。

2. 寿命……トランジスタの寿命は、半永久的です。真空管の様に消耗するフィラメントをもたず、これれ易いガラス部分もありませんから極めて丈夫です。その上、プリント配線を使用していますので、故障がなく特性が一定しています。

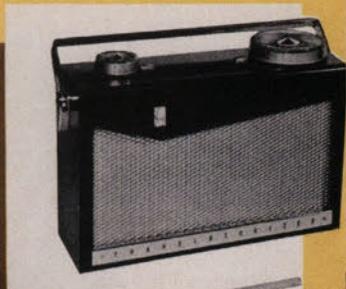
3. 大きさ……スピーカを鳴らすポータブルの中で、最も小型で軽量です。

4. コード不要……T.R.は、外部から電力を供給しないで済みますので、電灯線の必要もなく、停電を心配する事もありません。又どこへでも持ってゆけますので、1台で数台の働きを致します。

ソニートランジスタラジオ



TR-33
貴方のポケットに是非一つ、最軽量のポケット型です。
トランジスタ 三石
イヤホン専用
¥12,600 (電池共)



ソニー・トランジスタ・ラジオの特長
将来、真空管によって替るといわれるトランジスタを使用しているこのラジオ (T.R.) は、今迄のラジオに比べて、次の様な新しい特長を持って居ります。今や我々の生活に於けるラジオの役割を大きく果たしようとしています。

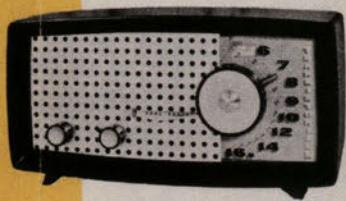
1. 電池代……乾電池を自給していますが、他のポータブルに比べて、電池の消費量が極く僅かですから、電池代も裏面一瞥表の様に、大変安くつき、同時に電池の入れの手数も省けます。

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3. 大きさ……スピーカを鳴らすポータブルの中で、最も小型で軽量です。

4. コード不要……T.R.は、外部から電力を供給しないで済みますので、電灯線の必要もなく、停電を心配する事もありません。又どこへでも持ってゆけますので、1台で数台の働きを致します。

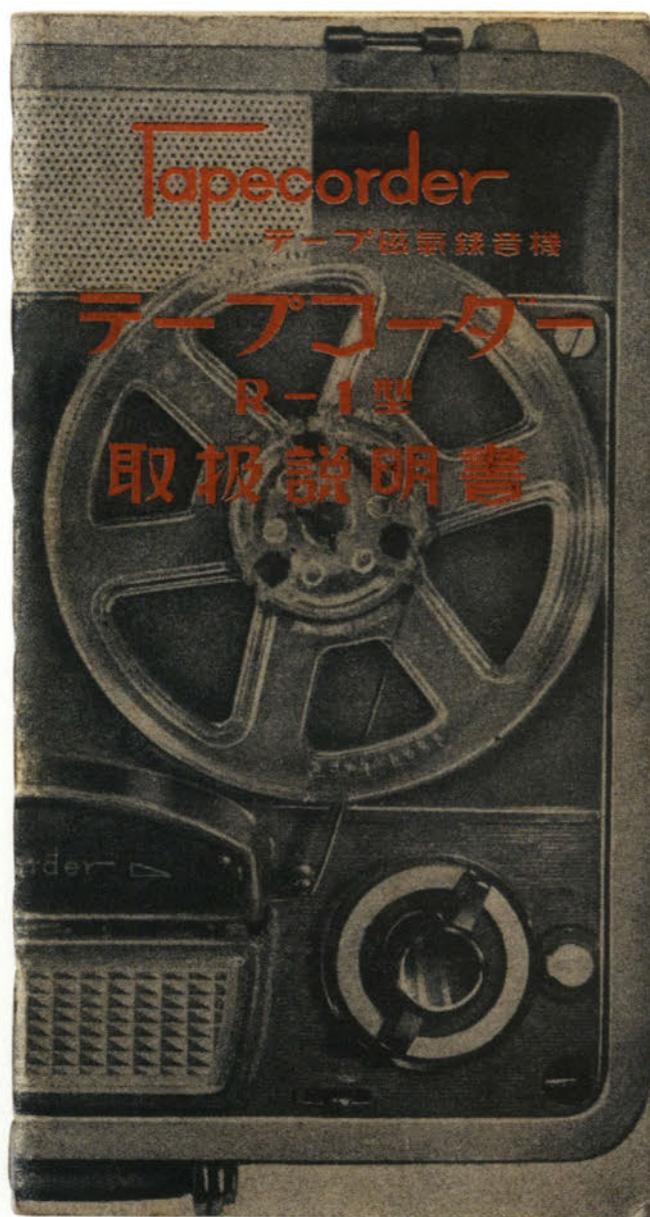
TR-72
1台で数台分の働きをする日本で初めてのハンディ型です。
トランジスタ 七石
4×6吋スピーカー
¥23,900 (電池共)

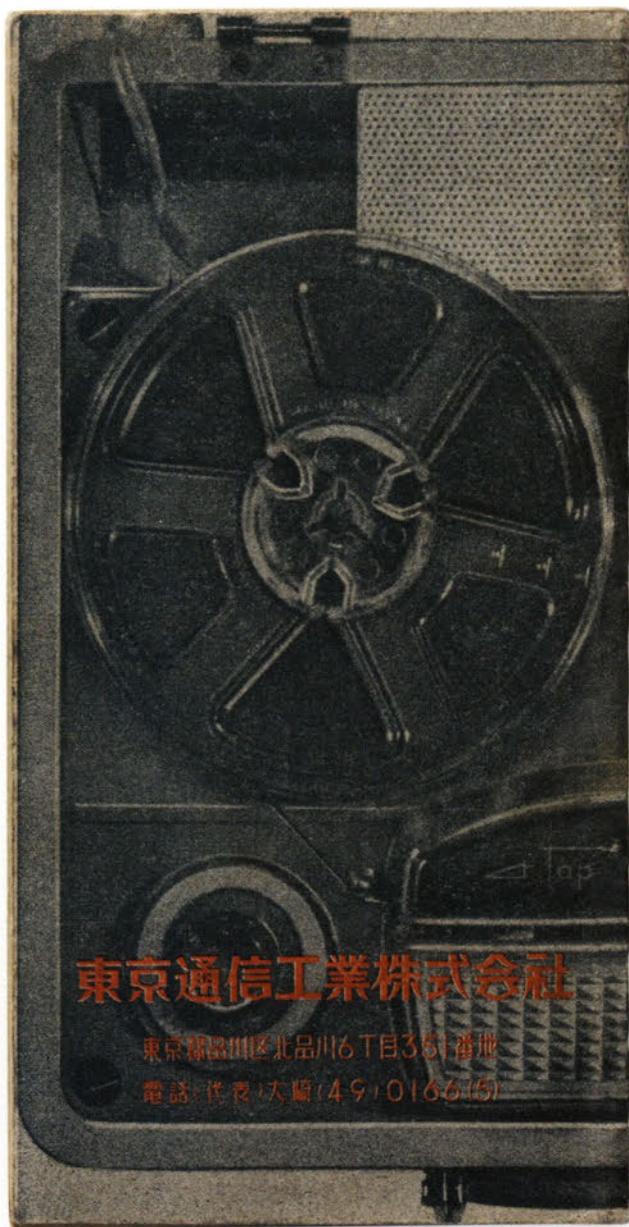


TR-73
コードは不用です。無電源地でも、停電でも、安心配線。
トランジスタ 七石
4×6吋スピーカー
¥25,700 (電池共)



TR-5
貴方の御好みの時間と場所でも、十二分にラジオをお楽しみ下さい。
トランジスタ 五石
2.5吋スピーカー イヤホン兼用
¥18,900 (電池共)





東京通信工業株式会社

東京都品川区北品川6丁目35番地

電話(代表)大塚(49)0166(5)

6 Tapeorder brochure for the GT-3 Tapeorder. The G-Type magnetic tape recorder was launched in 1950, when Sony was still Tokyo Tsushin Kogyo [Tokyo Telecommunications Engineering Corporation].

7 Transistor radio, television and transceiver brochure from the early 1960s.

8 Brochure from Sony America featuring Citizens' Band transceivers CB-901 & CB-106 (early 1960s).

9 General product brochure with products released in the mid-1950s, when Sony was still Tokyo Tsushin Kogyo.

10 Radio brochure featuring models released between 1962-1965, including the TR-842, TRV-734, TR-1811 & TR-1815.

Clear Voice

Tapeorder

MODEL GT-3.

MAGNETIC TAPE RECORDER
PAT. No. 136997

東京通信工業株式会社
TOKYO TELECOMMUNICATION ENGINEERING CO., LTD.

11 Transistor radio brochure with models TR-810, TR-610, TR-710, TR-712, TR-714 and TR-84, all from the late 1950s. The "Sony Boy" character starts appearing on Sony printed collateral around this period.

12 Sony audio products brochure, featuring Tape recorder models 5001, 553, 362, 101, 262, 902, 288, and 601 around 1960.

日本の生んだ世界のマーク

SONY

スマートなデザイン、プロフェッショナルな音質。21.7の超薄型は、ハンドバッグの中にすっぽりおさまる。蓄電池にもぴったりです。
TR-810 ¥9,300 (ポータブル型)

オーディオが最も美しく聞こえる。ソニーならではの音質のすばらしさで全世界に狂熱的な人気を呼び起した。最小型ポータブル・スピーカー。
TR-610 ¥8,300 (ポータブル型)

世界では世界一の超小型、中波の5日配が長距離波のほかにも、日本短波放送(N.S.B.)にももちろん、海外局までも聞ける高性能のラジオ。
TR-714 ¥10,800 (ポータブル型)

スマートなデザイン、明い21センチカラーのコードのいらないホームセット。12センチの大音声スピーカー。AGC回路により音質、音量とも十分。
TR-712 ¥9,300 (ポータブル型)

高音域増幅つきの楽器ですから、高音域から高いところ、電気の弱いところでも鋭敏な感覚、しかも難音のない豊かな音。新音です。
TR-84 ¥11,800 (ポータブル型)

ポータブルワイヤードラッグステータスを使用していますから、おさるポータブルで安定な音質と音量が得られる7センチワイヤードラッグステータス。
TR-710-B ¥11,500 (ポータブル型)

日本の生んだ世界のマーク

SONY

音の技術、の傑作ぞろい

●ソニーでは、全国のNHK・民放各局の録音施設から学校・会社・官庁・映画館・商店の録音機、それに一般ご家庭の小型テープレコーダーまで、あらゆる種類の録音機を一貫して生産しています。
 ●これらのソニー製品にはすべて、世界的特許交流バイパス方式が採用され、録音効果のすぐれたダイナミックな音質が自慢です。
 ●しかも、部品の一つ一つ、デザイン・操作などについても、日本で最初に録音機を生産して以来の専門技術がフルに生かされています。

- 5001型 ¥43,800 (ポータブル型)
- 553型 ¥28,800 (ポータブル型)
- 362型 ¥28,800 (ポータブル型)
- 101型 ¥28,800 (ポータブル型)
- 262型 ¥28,800 (ポータブル型)
- 902型 ¥28,800 (ポータブル型)
- 288型 ¥28,800 (ポータブル型)
- 601型 ¥28,800 (ポータブル型)

13

日本のみんなが世界のトップ

SONY

SONY / TRANSISTOR RADIO



楽しい音のアクセサリー

高感度 8石ポケッタル
TR-21 現金定価 ¥ 5,500
税別 ¥ 5,800

15

傑作ぞろい 音の技術の

ソニーラジオ

トランジスタ



TR-710B ¥ 11,800 (現金定価 ¥ 12,500)

TR-810 ¥ 9,300 (現金定価 ¥ 9,800)

TR-810V ¥ 8,000 (現金定価 ¥ 8,500)

TR-714 ¥ 10,800 (現金定価 ¥ 11,300)



TR-84 ¥ 11,800 (現金定価 ¥ 12,500)

TR-714 ¥ 9,300 (現金定価 ¥ 9,800)

SONY

ソニー株式会社
東京ソニー株式会社
ソニー無線機株式会社
〒100 東京都千代田区千代田 1-1-1

14

ラジオはトランジスタ時代です

この小さなトランジスタは、真空管に比べ、その体積、山の電力消費、寿命半永久的という長所により、真空中に代り急速に普及し始めました。ソニーのトランジスタは日本でも最も生産され、ソニーラジオは勿論、各社のラジオにも使われております。特にポケッタルラジオにも使われております。外の一歩店より売り出され、世界の人気も高くなっております。



いままでのトランジスタラジオの中では最大の出力をもっていますので、音楽、音質で音響の美しさも持っています。
トランジスタ 8石
TR-61 ¥ 12,800

小型トランジスタポアフルで、全波整流ですが、音響の美しさは日本製同様もなっています。電池も単一電池で、長時間使用が可能です。
トランジスタ 8石
TR-62 ¥ 12,800

世界最大のトランジスタポアフルで、全波整流ですが、音響の美しさは日本製同様もなっています。電池も単一電池で、長時間使用が可能です。
トランジスタ 8石
TR-63 ¥ 12,800

世界最大のトランジスタポアフルで、全波整流ですが、音響の美しさは日本製同様もなっています。電池も単一電池で、長時間使用が可能です。
トランジスタ 8石
TR-67 ¥ 12,800

トランジスタ
ソニーラジオ

16

世界で最も小さい
トランジスタ
TR-63
¥ 13,800

世界のベスト3
ソニーラジオ

日本最大のトランジスタメーカーが選ぶ

世界で最も便利で経済的な
トランジスタ
TR-66
新発売 ¥ 12,800

世界で最も高性能・最高級の
トランジスタ
TR-72
¥ 23,900





17, 18 Product tags for the portable
five-inch TV models 5-303E & 5-303
(early 1960s).

17



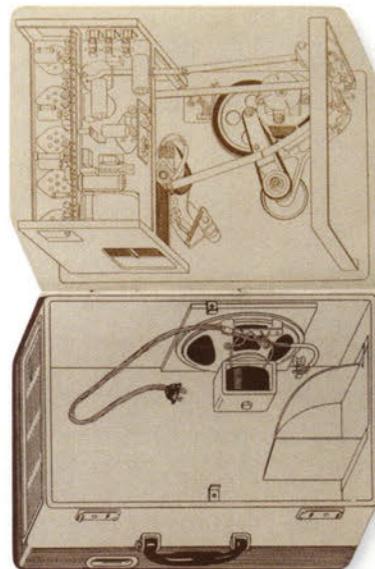
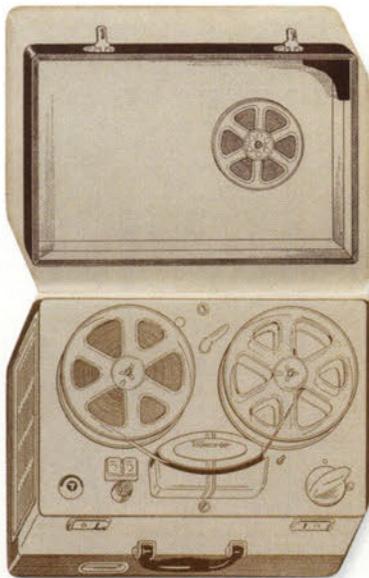
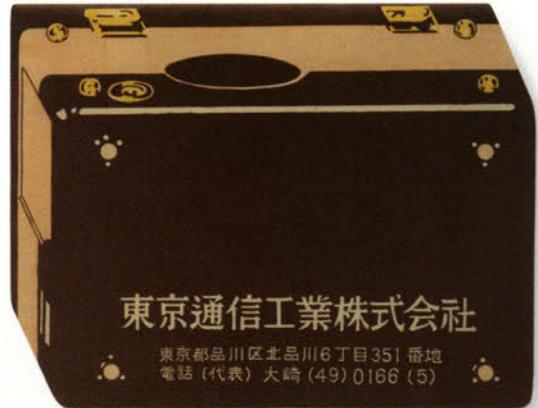


付属品

ACコード・延長コード
イヤホン
ヒューズ
外部アンテナコネクタ







SONY DESIGN: PRODUCT PORTFOLIO

56	HDV-1000 HD VIDEO TAPE RECORDER 1984	75	ICF-SW77 LW/MW/SW/FM PLL SYNTHESIZED STEREO RECEIVER 1991
58	TFM-110D FM /SW/MW 3 BAND RADIO 1966	76	PCM-D1 LINEAR PCM RECORDER 2005
59	CF-1400 CASSETTE-CORDER 1971	78	M-101 MICRO CASSETTE-CORDER 1976
60	ICF-5500 FM/MW/SW 3 BAND RECEIVER 1972	79	TCM-100B CASSETTE-CORDER 1978
64	ICF-5900 FM/MW/SW MULTI BAND RECEIVER 1975	80	TC-D5 PRO II STEREO CASSETTE-CORDER 1986
65	ICF-7500 FM/AM 2 BAND RECEIVER 1976	82	NT-1/NTC-90 DIGITAL MICRO RECORDER 1992
66	ICF-P2L FM/AM RADIO 1978	83	PCM-D1 LINEAR PCM RECORDER 2005
68	ICF-D11 FM/AM 2 BAND RECEIVER 1978	84	ECM-737 ELECTRET CONDENSER MICROPHONE 1992
69	CFM-800 FM/AM RADIO CASSETTE 1978	85	ECM-G7M/G3M CONDENSER MICROPHONE 2008
70	ICR-D9 AM RECEIVER 1977	86	SS-G7 SPEAKER SYSTEM 1976
72	ICF-M1 SYNTHESIZED STEREO RECEIVER 1987	88	TA-ER1/RPS-ER1 STEREO PREAMPLIFIER/POWER SUPPLY 1991
73	SRF-M40W SYNTHESIZED STEREO RECEIVER 1988	90	CMT-M1 COMPACT COMPONENT SYSTEM 1995
74	IC7-SWIS FM/AM MULTI BAND RECEIVER 1988		

92	CSV-E77 CHANNEL SERVER 2002	176	XBA-S65 INNER-EAR RECEIVER 2014
94	BDZ-V9 BLU-RAY DISC RECORDER 2006	179	MDR-XB50 INNER-EAR RECEIVER 2014
96	BDP-S370 BLU-RAY DISC/DVD PLAYER 2010		
98	KV-1375 TRINITRON COLOR TV 1977	180	HVC-F1 VIDEO CAMERA 1981
100	KX-20HF1 TRINITRON COLOR MONITOR 1980	183	SL-F1 PORTABLE VIDEOCASSETTE-RECORDER 1981
104	KV-4P1 MICRO TRINITON COLOR TV 1980	184	PMW-F55 DIGITAL CINEMA CAMERA 2013
105	KX-21HV1 TRINITRON COLOR MONITOR 1986	186	PMW-F55 & ACCESSORIES 2013
		188	CCD-TR55 VIDEO CAMERA RECORDER 1989
108	HB-101 HOME COMPUTER 1984	190	DCR-PC7 DIGITAL VIDEO CAMERA RECORDER 1996
		192	HDR-TG1 DIGITAL VIDEO CAMERA RECORDER 2008
112	CFS-C7 FM/AM STEREO CASSETTE-CORDER 1982	194	DCR-VX1000 DIGITAL VIDEO CAMERA RECORDER 1995
114	DR-S7 DYNAMIC STEREO HEADPHONES/PORTABLE DICTATOR 1979	196	DSC-F505V DIGITAL STILL CAMERA 2000
		197	DSC-F1 DIGITAL STILL CAMERA 1996
116	WM-2 STEREO CASSETTE PLAYER 1981	198	DSC-T700 DIGITAL STILL CAMERA 2008
117	WM-20 STEREO CASSETTE PLAYER 1983	200	DSC-TX300V DIGITAL STILL CAMERA 2012
118	WM-F5 STEREO CASSETTE PLAYER 1983	201	DSC-RX100 DIGITAL STILL CAMERA 2012
120	WM-50 STEREO CASSETTE PLAYER 1985	202	DSC-RX1 DIGITAL STILL CAMERA 2012
121	WM-F109/WM-109 STEREO CASSETTE PLAYER 1987	204	DSC-QX100 DIGITAL STILL CAMERA 2013
122	WM-504 STEREO CASSETTE PLAYER 1987	205	DSC-QX100/XPERIA™ Z1 DIGITAL STILL CAMERA/SMARTPHONE 2013
124	WM-701C REMOTE CONTROL/AUTO REVERSE CASSETTE PLAYER 1988	206	QUALIA 004 SXRD HD PROJECTOR 2003
125	WM-EX808 STEREO CASSETTE PLAYER 1993	210	QUALIA 016 DIGITAL STILL CAMERA 2003
126	WM-EX9 STEREO CASSETTE PLAYER 1998		
128	WM-EX1 STEREO CASSETTE PLAYER 1994	212	QUALIA 010 STEREO HEADPHONES 2004
129	WM-EX5 STEREO CASSETTE PLAYER 1996	214	CUH-ZCT1 DUALSHOCK®4 WIRELESS CONTROLLER 2013
130	WM-EX808 STEREO CASSETTE PLAYER 1993	216	PLAYSTATION®2 SCPH-10000 SERIES 2000
132	MY FIRST SONY SERIES 1987	220	PLAYSTATION®PORTABLE PSP-1000 SERIES 2004
		222	CECHZC2 DUALSHOCK®3 WIRELESS CONTROLLER 2000
		223	CUH-ZCT1 DUALSHOCK®4 WIRELESS CONTROLLER 2013
140	D-50MK2 PORTABLE CD PLAYER 1986	224	SDR-4X II ENTERTAINMENT ROBOT 2003
141	D-J50 PORTABLE CD PLAYER 1991	228	SEP-10BT SOUND ENTERTAINMENT PLAYER 2007
142	D-82 PORTABLE CD PLAYER 1988	229	ERS-110 ENTERTAINMENT ROBOT 1999
143	MZ-1 MINIDISC PORTABLE RECORDER 1992	230	ERS-7 ENTERTAINMENT ROBOT 2003
144	D-E01 PORTABLE CD PLAYER 1999		
146	D-777 PORTABLE CD PLAYER 1995	234	PCG-505 NOTEBOOK COMPUTER 1997
147	D-SJ301 PORTABLE CD PLAYER 2002	236	VAIO® TYPE P PERSONAL COMPUTER 2009
		238	PEG-NX70V PERSONAL ENTERTAINMENT ORGANIZER 2002
148	MZ-E10 PORTABLE MINIDISC RECORDER 2003	240	SGPT1 13JP/S TABLET DEVICE 2011
150	MZ-E50 PORTABLE MINIDISC PLAYER 1995	242	VAIO® FIT 13A PERSONAL COMPUTER 2013
151	MZ-E30 PORTABLE MINIDISC PLAYER 1996	246	VAIO® PRO 13 PERSONAL COMPUTER 2013
152	MZ-E44 PORTABLE MINIDISC PLAYER 1998	248	VGX-TP1 PERSONAL COMPUTER 2007
153	MZ-E75 PORTABLE MINIDISC PLAYER 1999		
156	NW-A1000 DIGITAL MUSIC PLAYER 2005	250	SRS-BTV5 WIRELESS PORTABLE SPEAKER 2013
		251	SMARTWATCH MN2 SMART WATCH 2012
158	NW-S203F AUDIO MP3 PLAYER 2006		
159	NW-MS70D PORTABLE MEMORY STICK AUDIO PLAYER 2004	252	A-MOUNT LENS SERIES: SAL85F14Z & SAL135F18Z 2006; SAL1635Z 2009
160	MDR-R10 STEREO HEADPHONES 1988	254	ILCE-7 INTERCHANGEABLE LENS DIGITAL CAMERA 2013
163	MDR-CD7 STEREO HEADPHONES 1983	255	NEX-5 INTERCHANGEABLE LENS DIGITAL CAMERA 2010
164	MDR-CD900 STEREO HEADPHONES 1985	256	NEX-7 INTERCHANGEABLE LENS DIGITAL CAMERA 2012
165	DR-M5 STEREO HEADPHONES 1979		
166	MDR-Z700 STEREO HEADPHONES 2007	258	KDL-40HX LCD TV 2010
167	MDR-Z1000 STEREO HEADPHONES 2010	261	SRS-X5 PERSONAL AUDIO SYSTEM 2014
168	MDR-F1 STEREO HEADPHONES 1997	262	XPERIA™ TABLET Z TABLET DEVICE 2013
169	PFR-V1 PERSONAL FIELD SPEAKER 2007	265	KD-65X9000B LCD TV 2014
172	MDR-G61 STEREO HEADPHONES 1997	266	XPERIA™ Z1 SMART PHONE 2013
174	MDR-E484 STEREO EAR-RECEIVER 1988	267	XPERIA™ TABLET Z TABLET DEVICE 2013
175	MDR-E252 STEREO EAR-RECEIVER 1982	268	CUH-1000 SERIES PLAYSTATION®4 2013



SONY
XNOS



SONY
VIDEOCORD

HEAD HOURS
1000
0
x 100 H



HDV-1000

TAPE RUNNING



x500H

OPERATION



x1000H

REC INHIBIT



ON OFF

HDV-1000 HD VIDEO TAPE RECORDER 1984







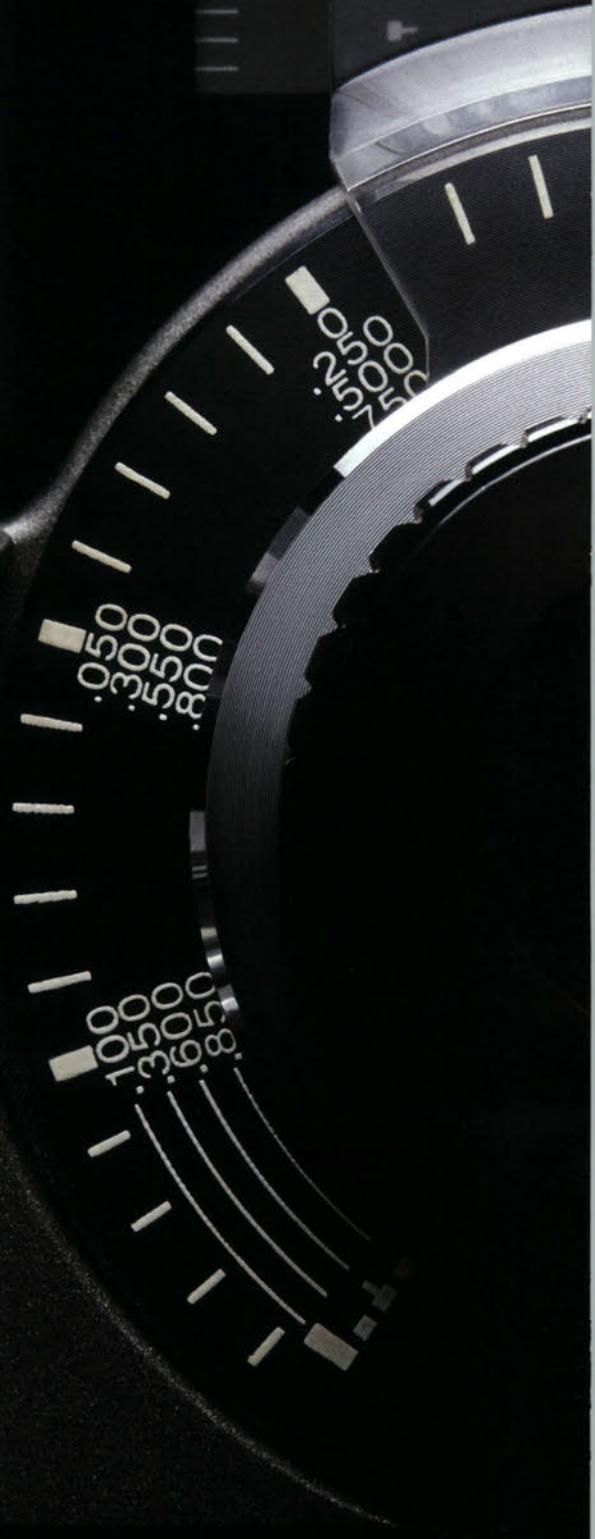


■ ON



TUNING & BATT METER

SW BAND SPREAD DIAL



ER AFC/AM SENS BFO
ON OFF DX LOCAL OFF ON

10
25
17
16m
26
11m

1000
86
1200
kHz MHz

9500
20000
45000
70000
900
1500
4000
6500
MHz

MAIN TUNING

SW 2

SW 3

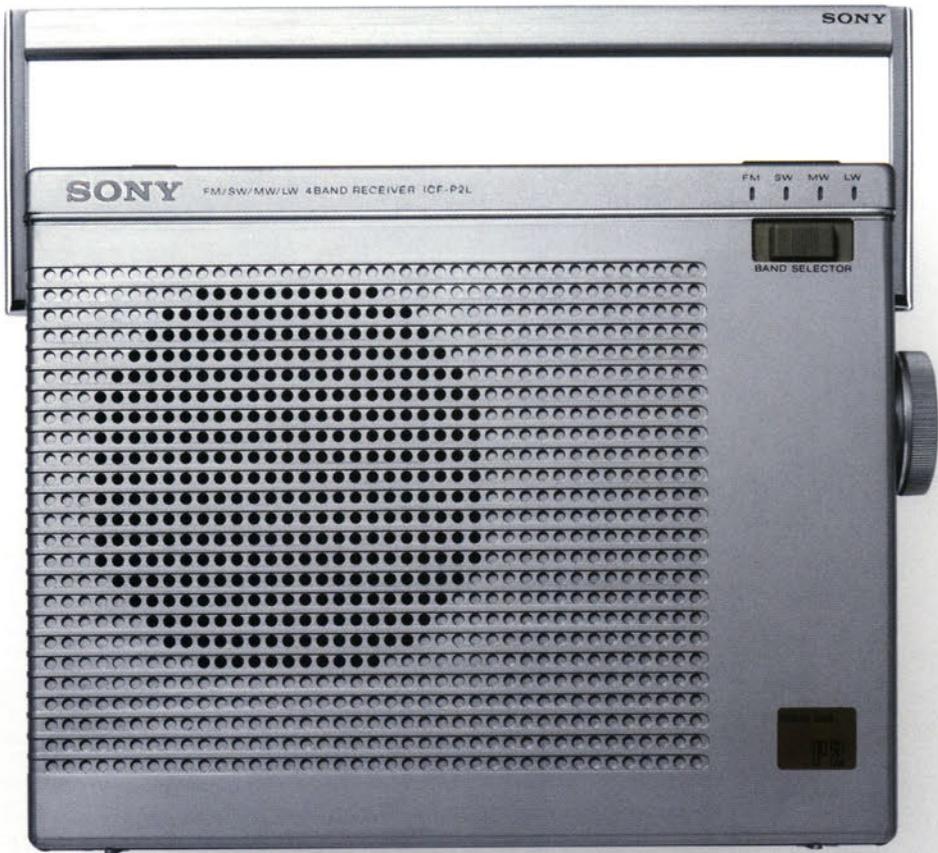
SW 1

BAND
SELECT

SW BAND SPREAD DIAL







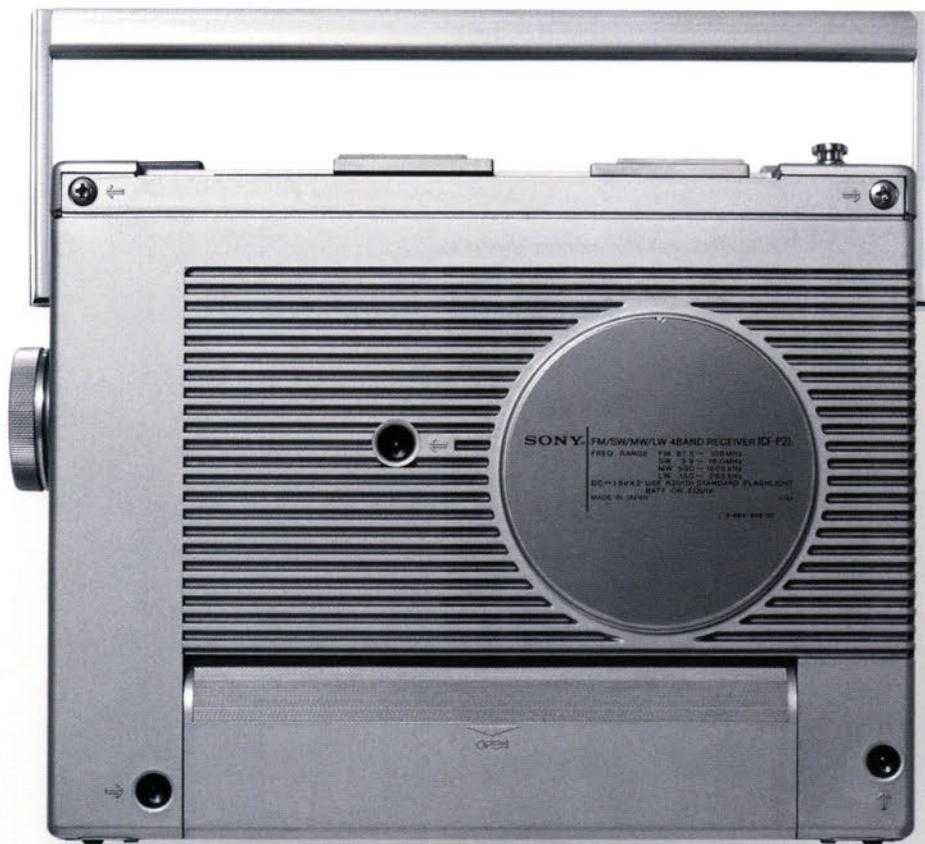
SONY

SONY

FM/SW/MW/LW 4BAND RECEIVER ICF-P2L

FM SW MW LW

BAND SELECTOR





















LEFT

L -60 -40
R

SONY





















SONY

CARBOCON
SPEAKER
SYSTEM

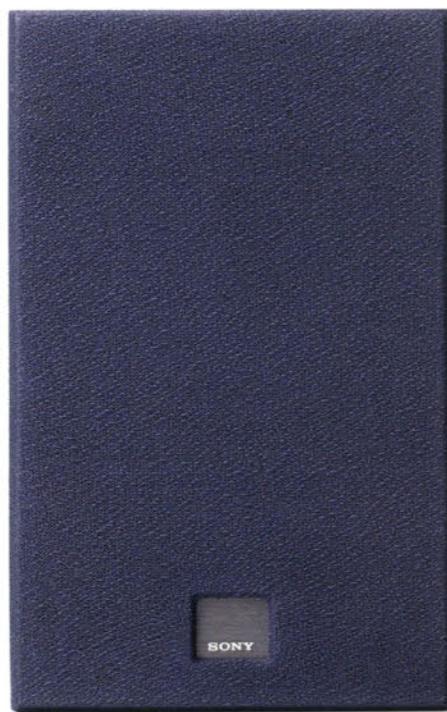
SS-**G7**

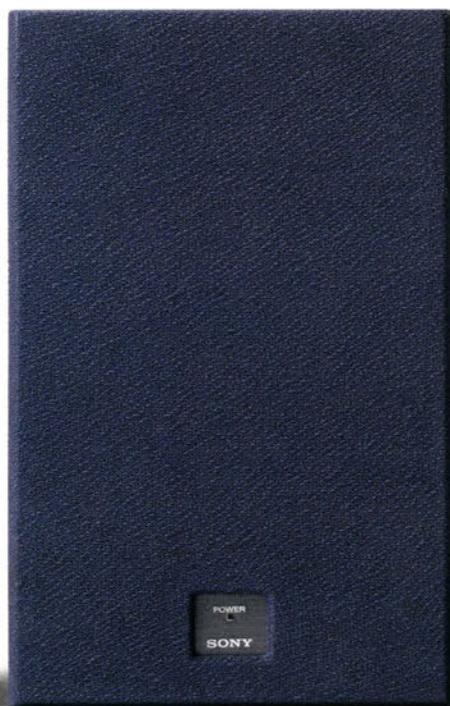




















SONY





TRINITRON

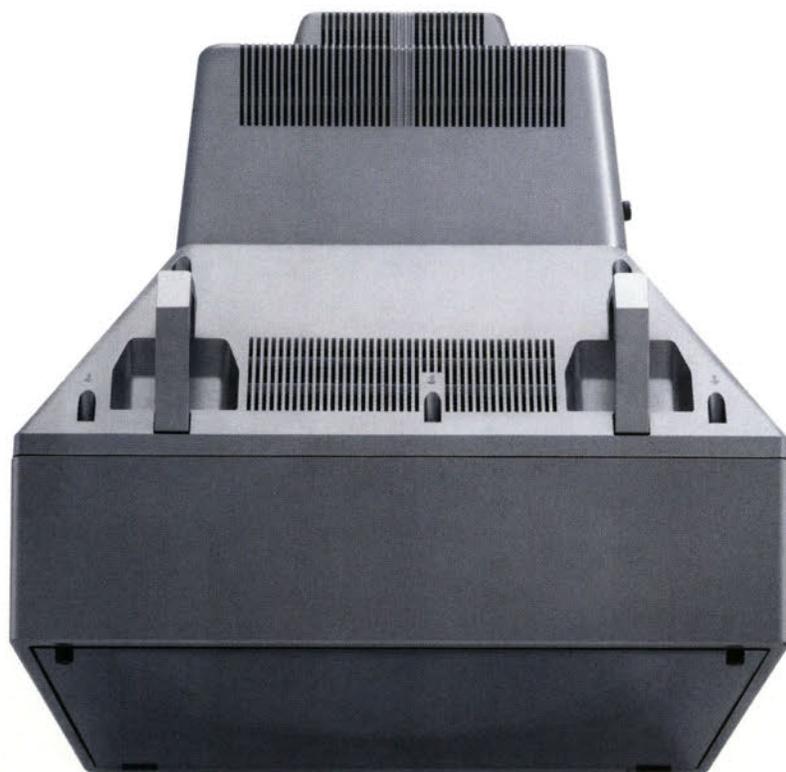
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OPEN



2 3 4 6 8 10 12 39



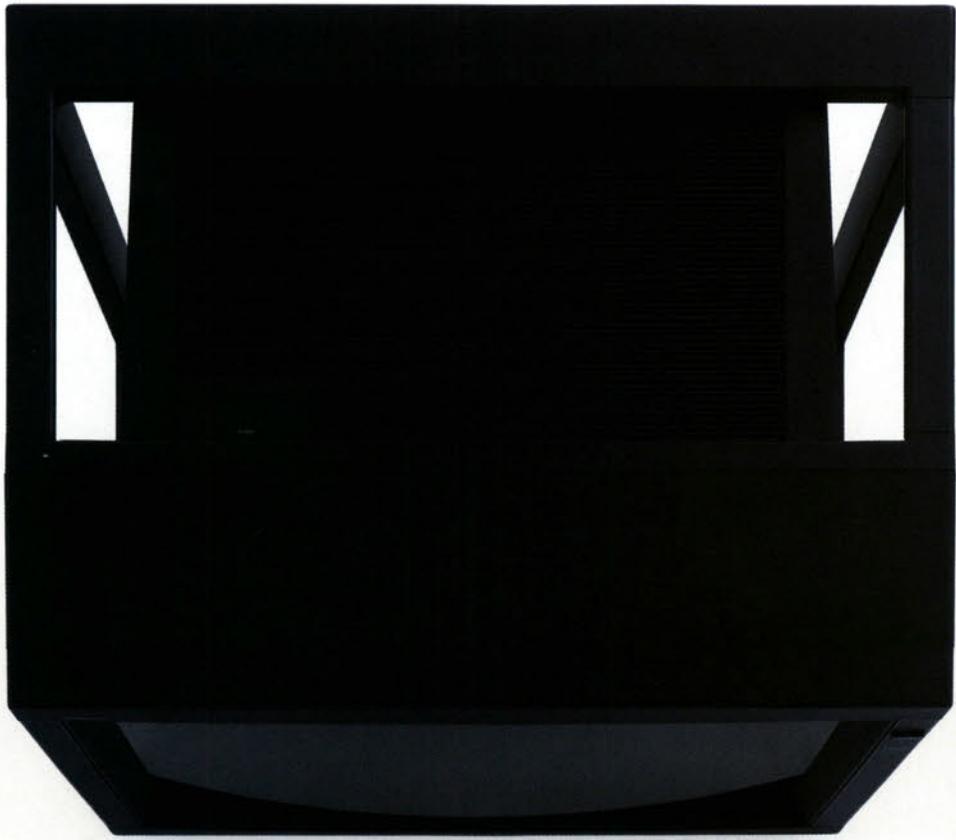






















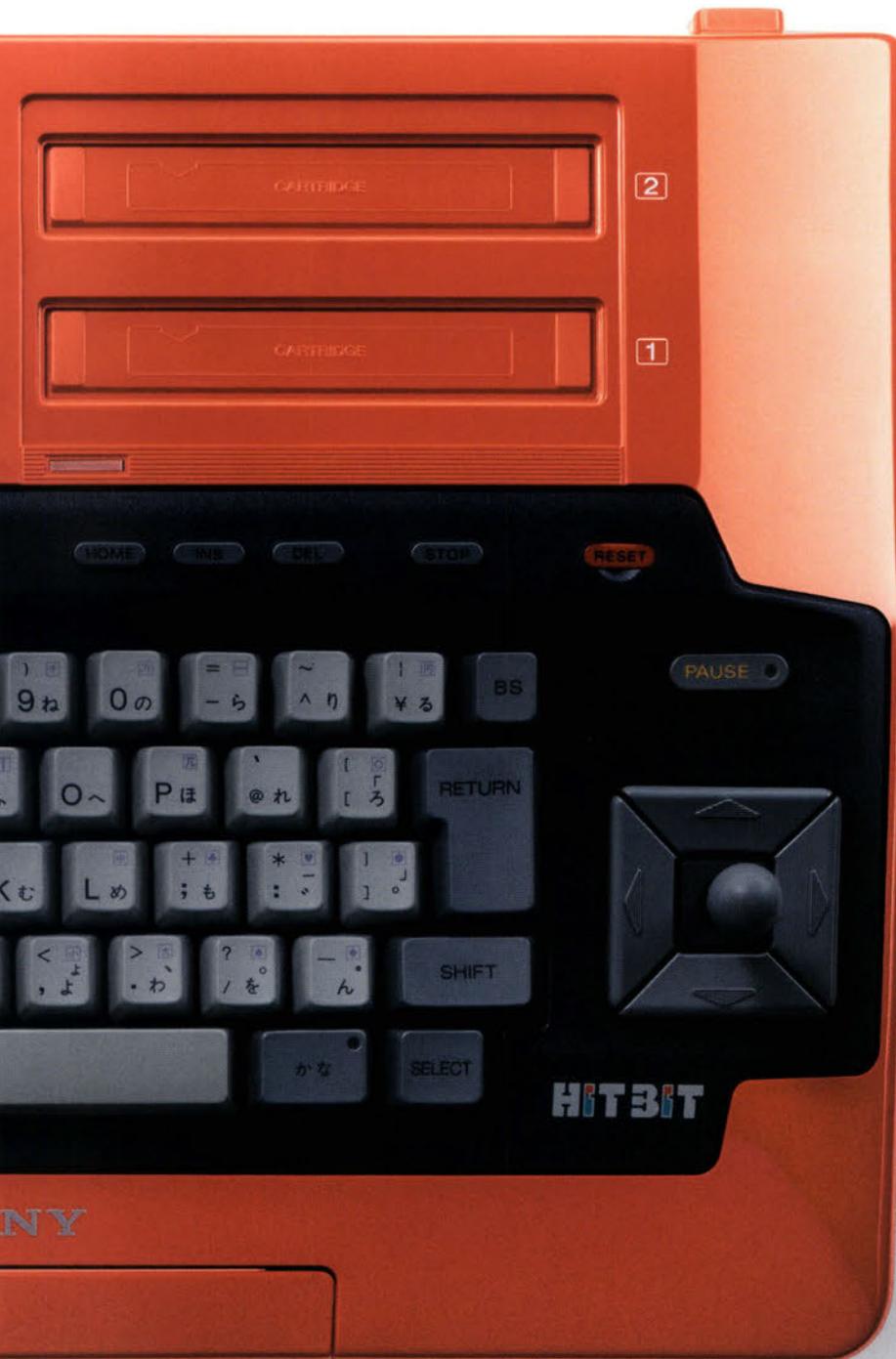
MSX

HOME COMPUTER HB-101

F1 F6 F2 F7 F3 F8 F4 F9 F5 F10

ESC 1 あ 2 い 3 う 4 え 5 お 6 な 7 に 8 め
TAB Q か W き E く R け T こ Y は U ひ
CTRL A さ S し D す F せ G そ H ま J み
SHIFT Z た X ち C っ V て B と N や M
CAP GRAPH

S





TAPE COUNTER



SONY
PORTABLE DICTATOR





L

SONY

DYNAMIC STEREO HEADPHONES

DR-S7

TONE

HIGH

VOLUME

MAX

● LOW

MIN ●





SONY

● OPR/BATT

● FM STEREO



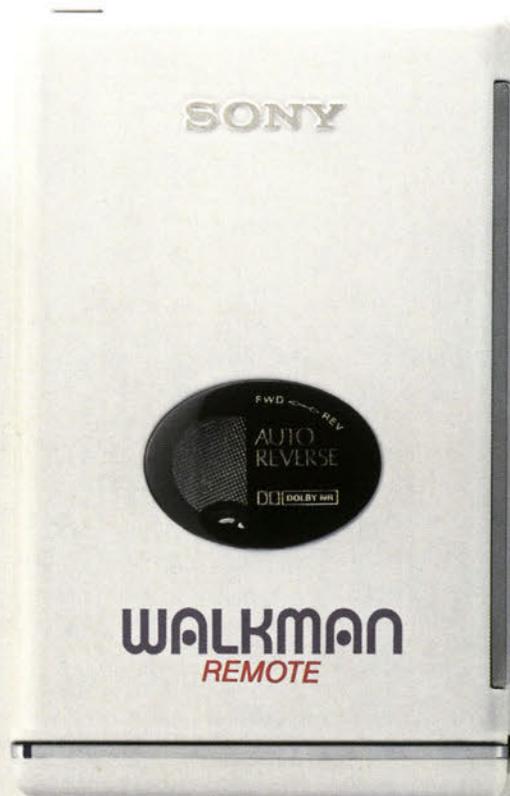
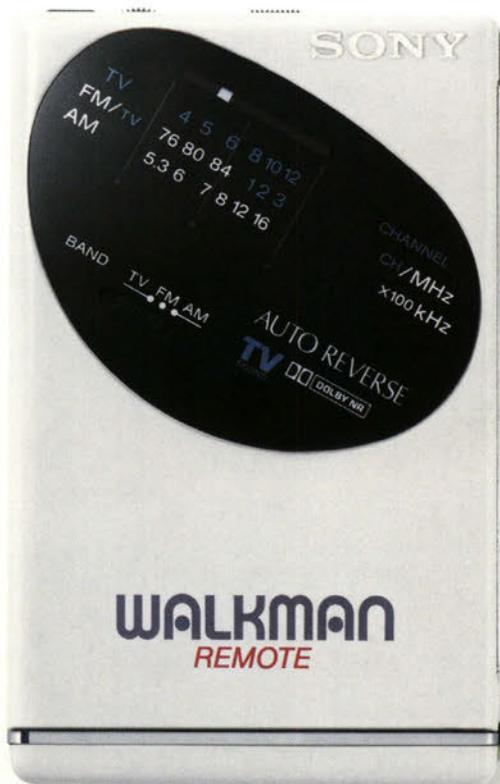
FM



OFF









SONY

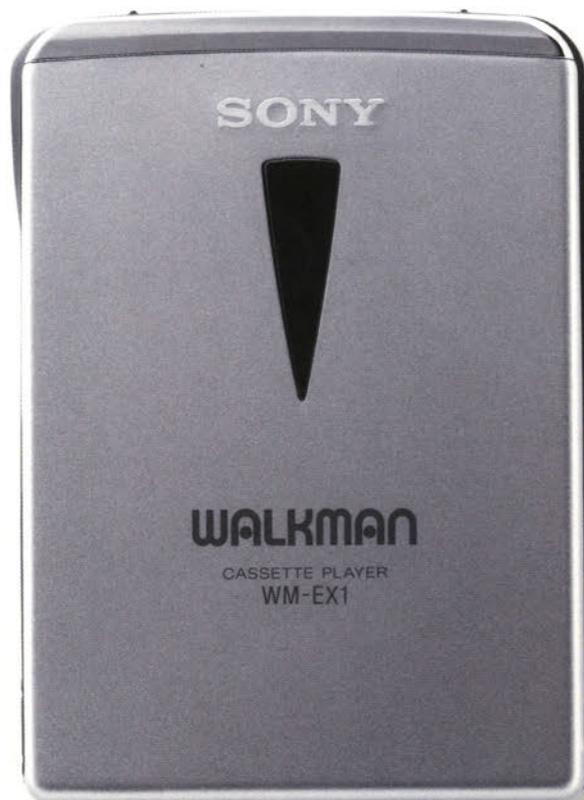




A close-up photograph of a dark blue, textured surface, likely the cover of a cassette player. The top edge is finished with a metallic red or copper-colored material. The word "SONY" is embossed in a silver, metallic font with a fine, diagonal-line texture. The lighting is soft, highlighting the texture of the blue material and the metallic sheen of the top edge and the logo.

SONY







SONY



WALKMAN

Y



an





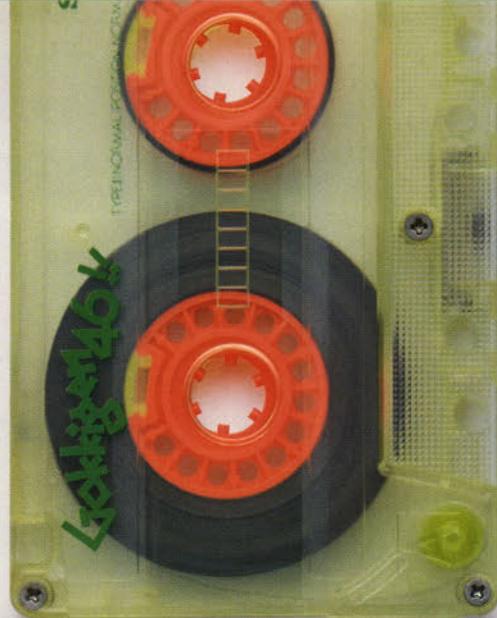


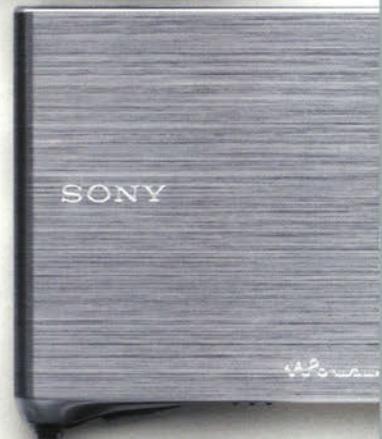
SONY

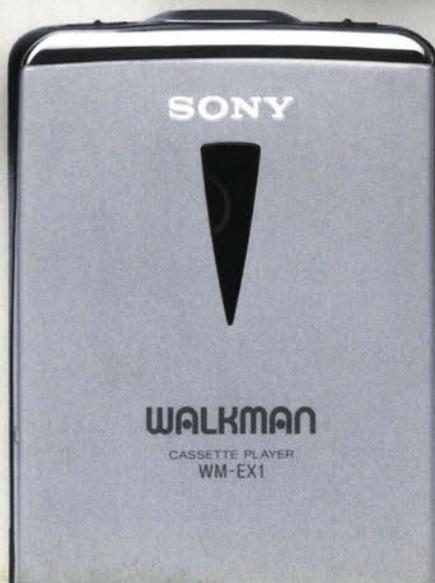
my first So



















man

OPEN/EJECT →

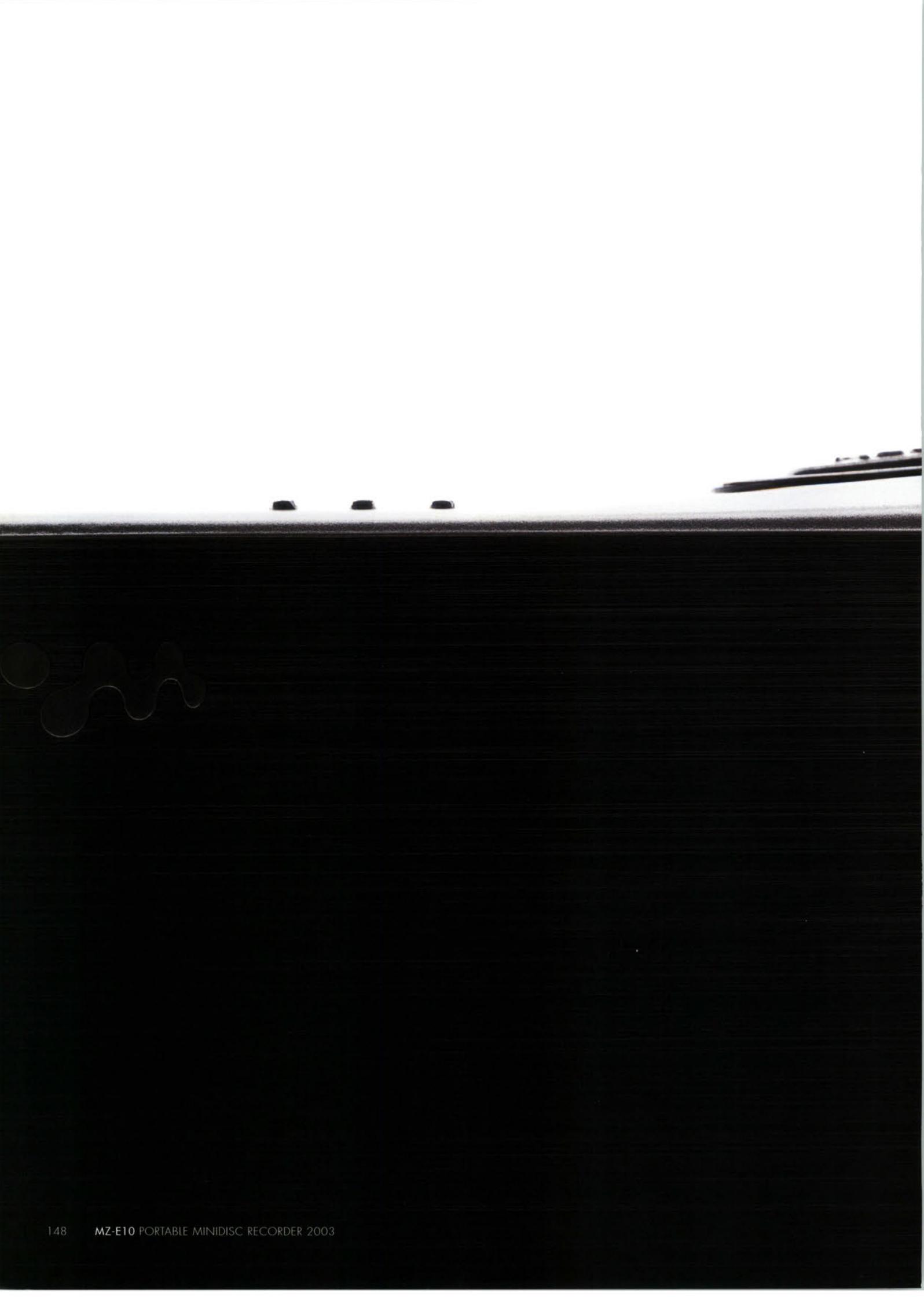
←
CLOSE

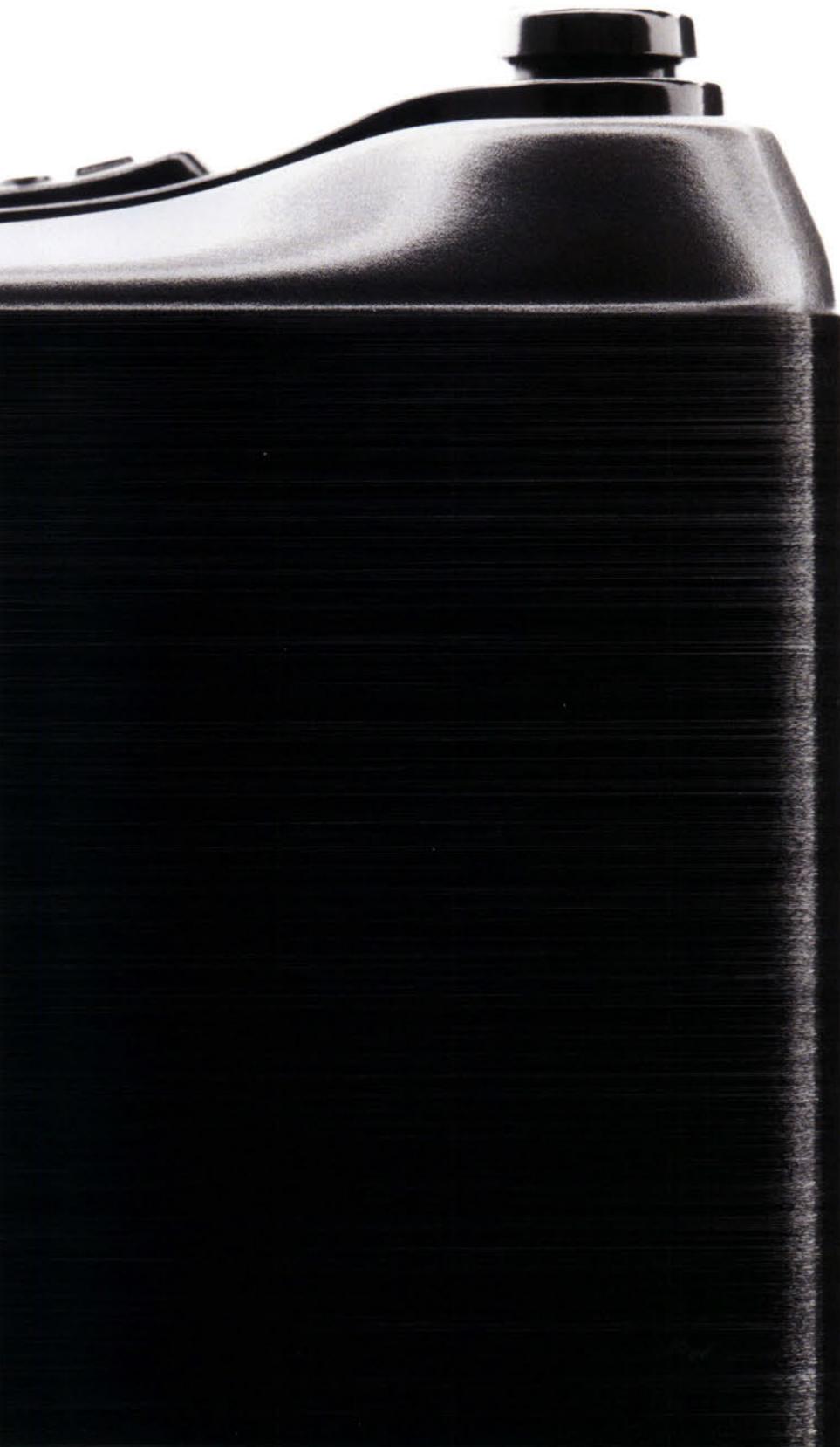








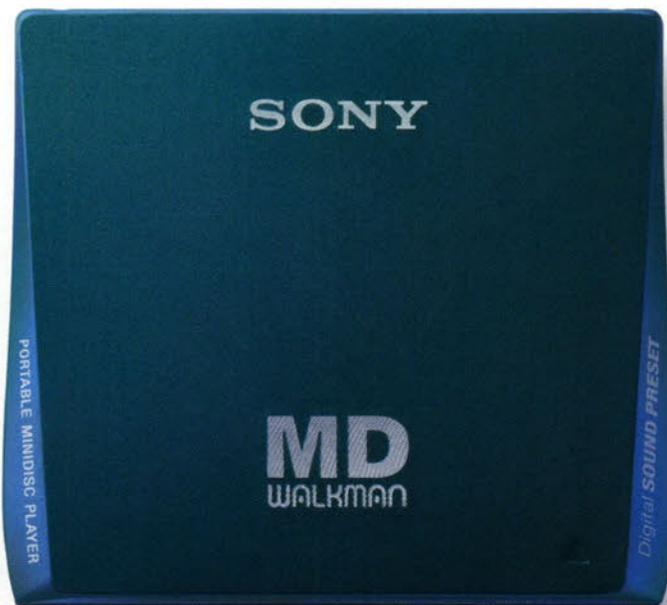


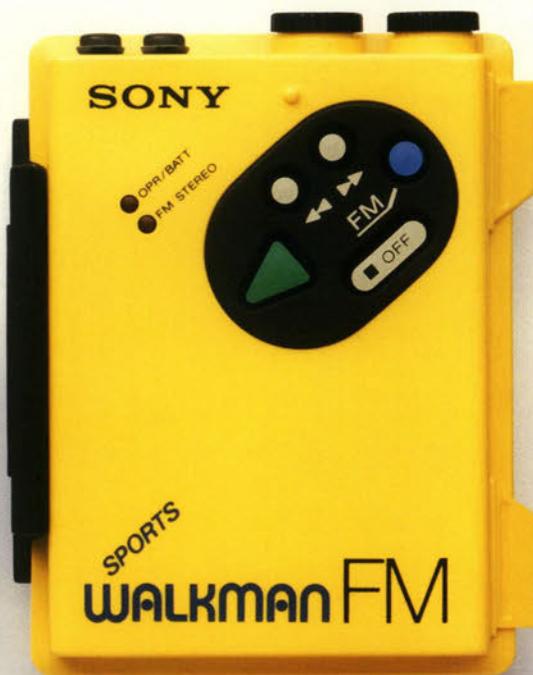


























































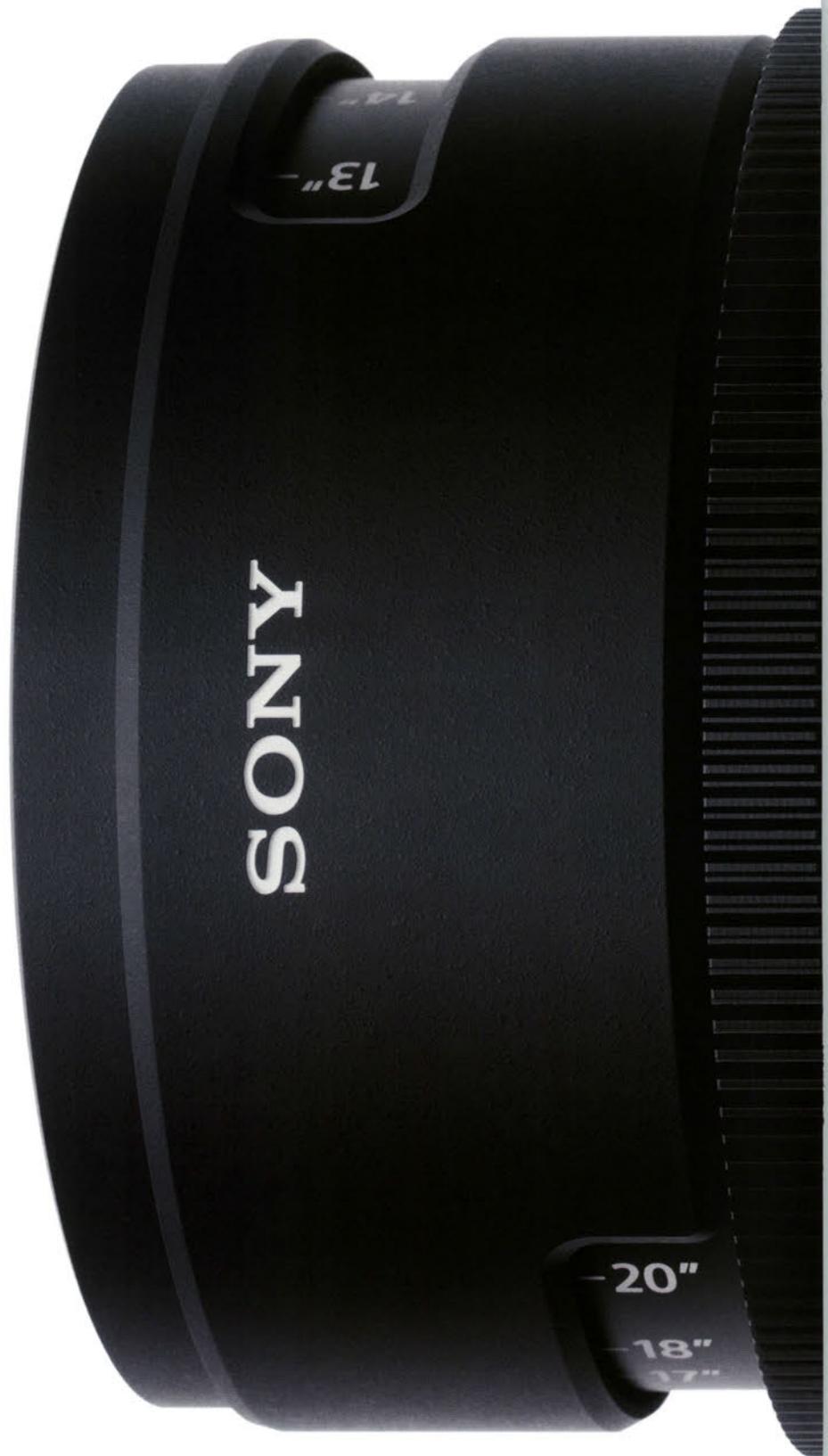


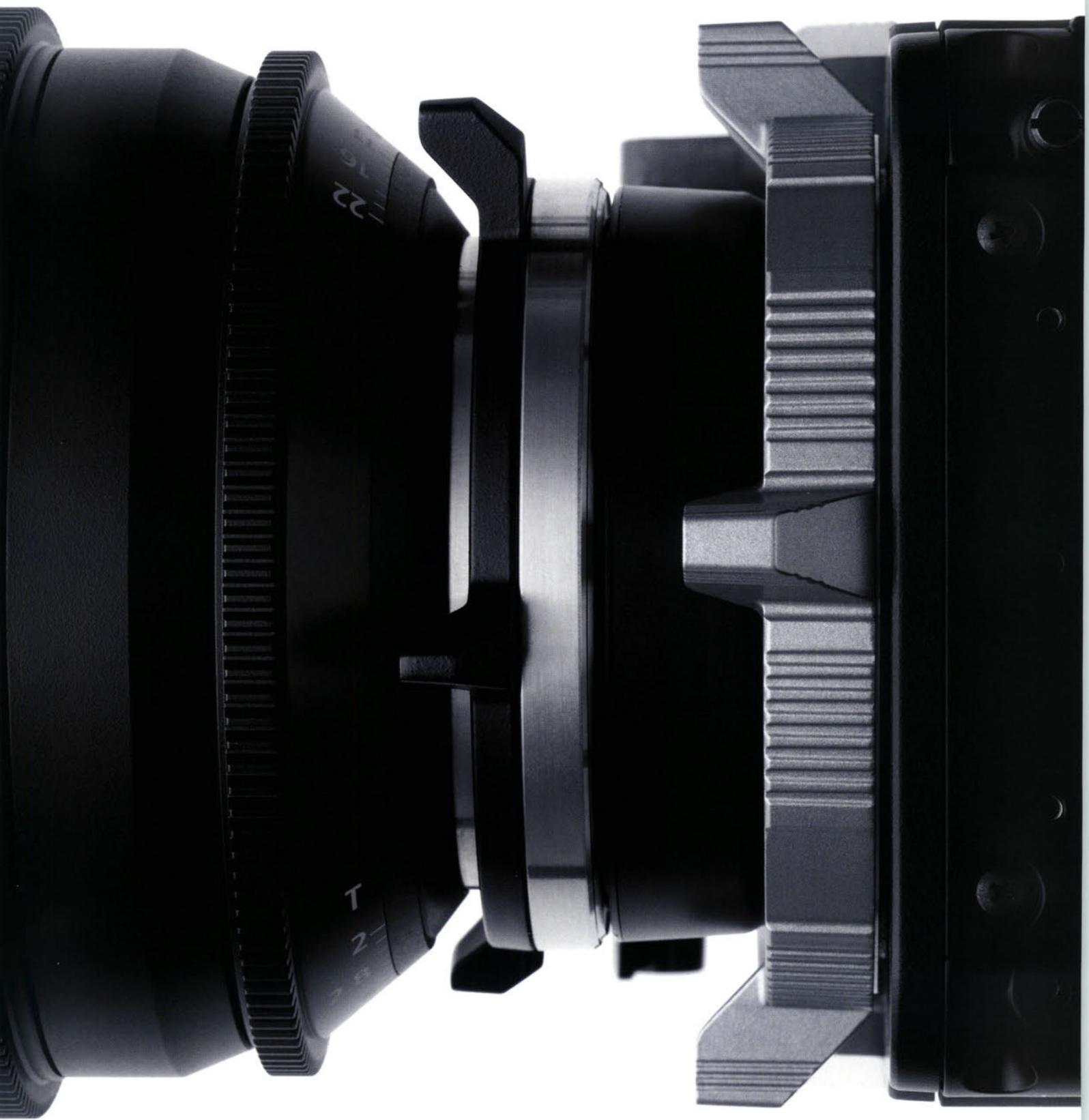












































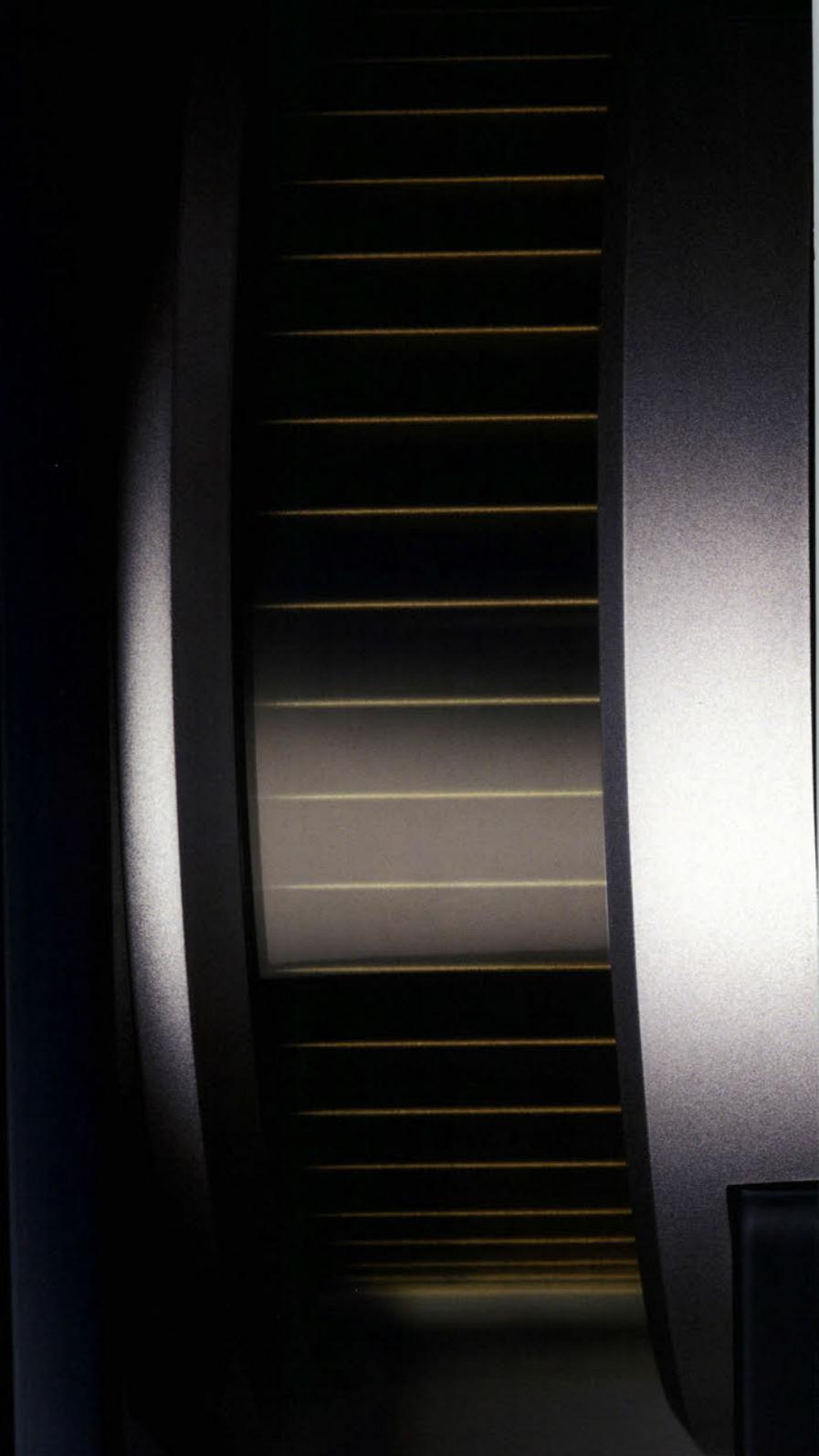


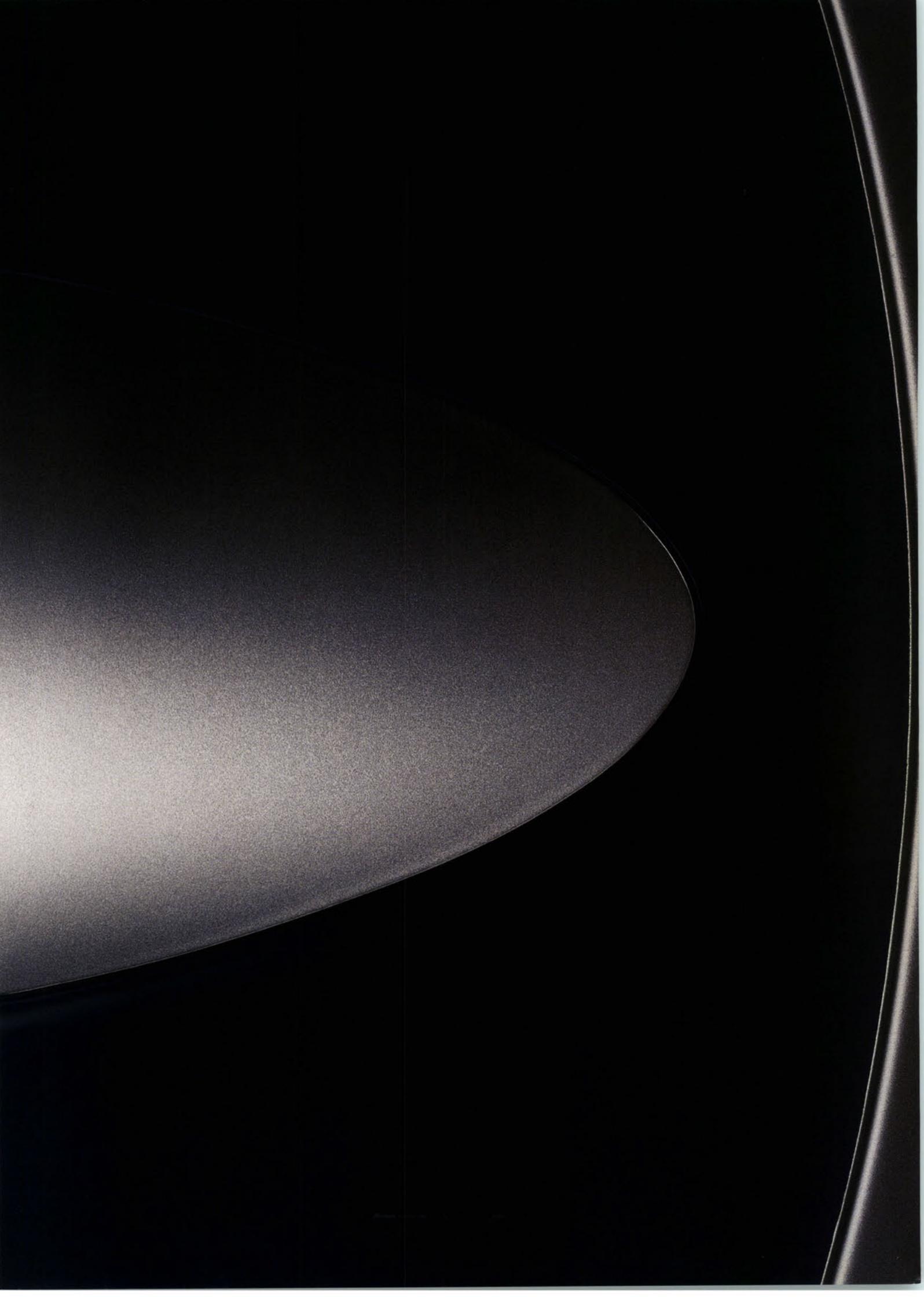






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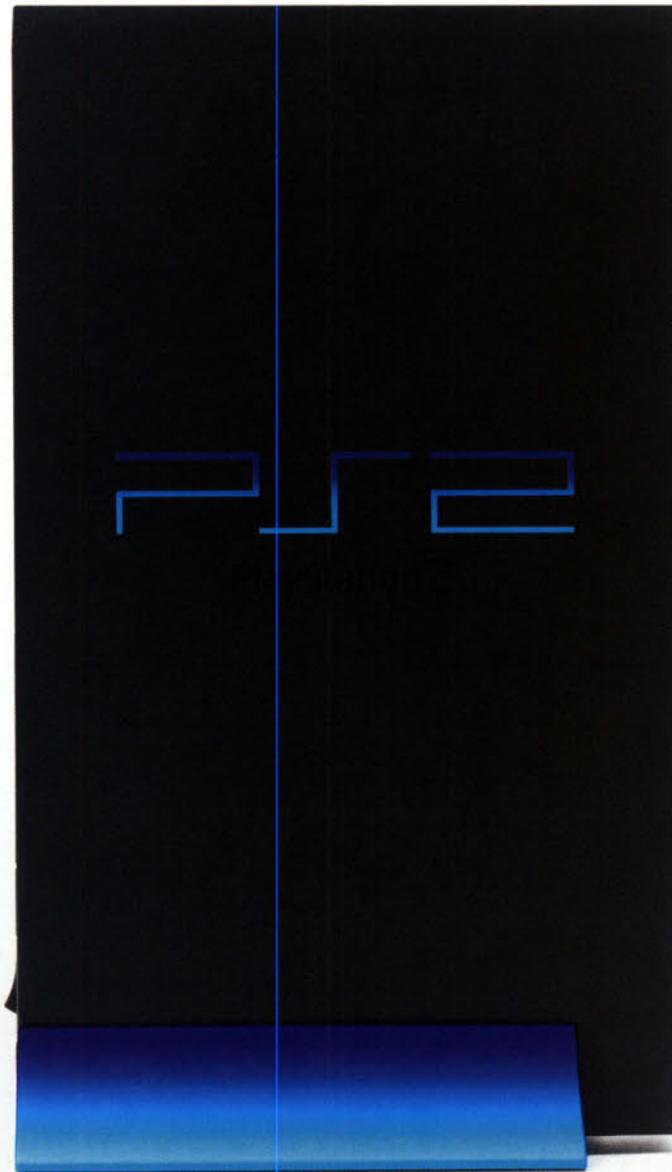














PlayStation 2



























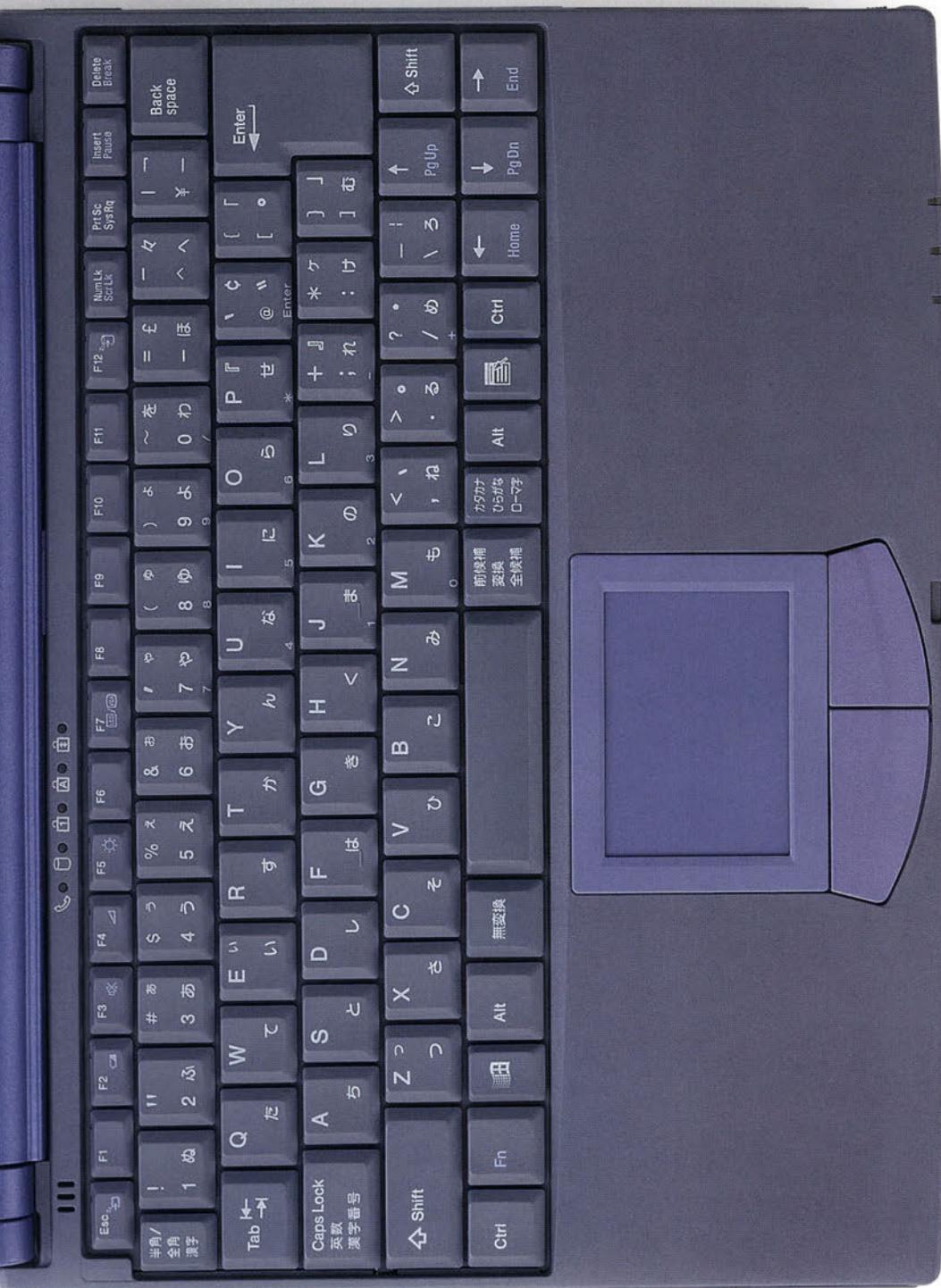






PGG-505

SONY

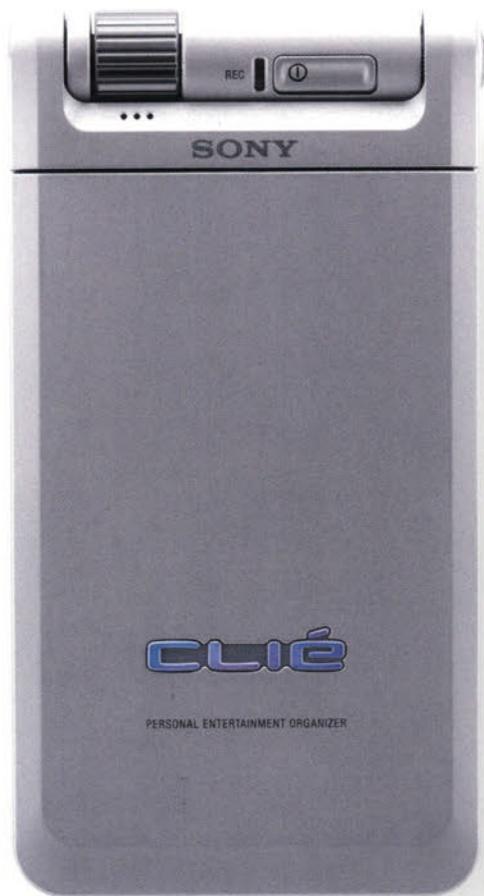


SONY

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PERSONAL ENTERTAINMENT ORGANIZER





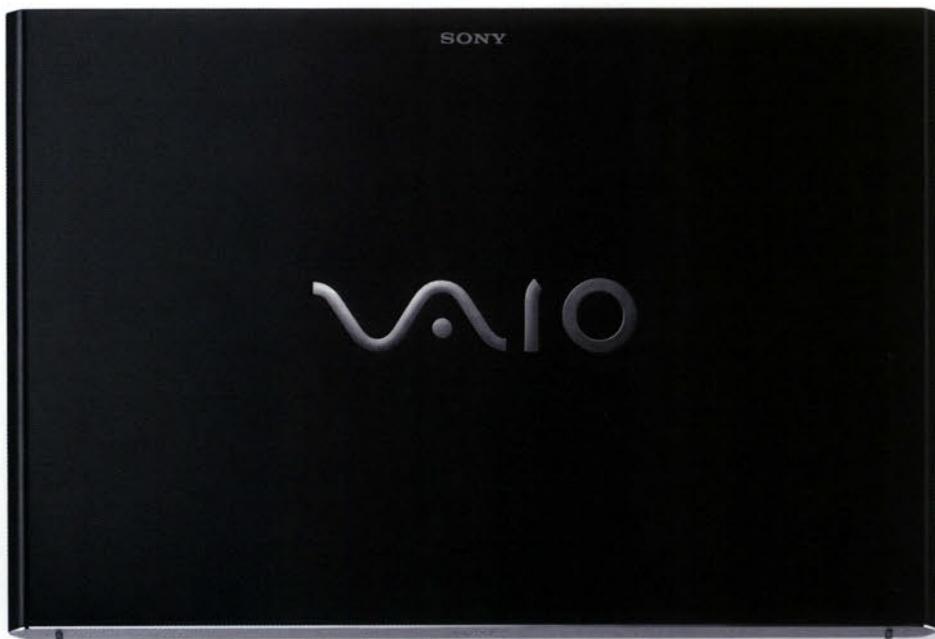
















HDD



WLAN







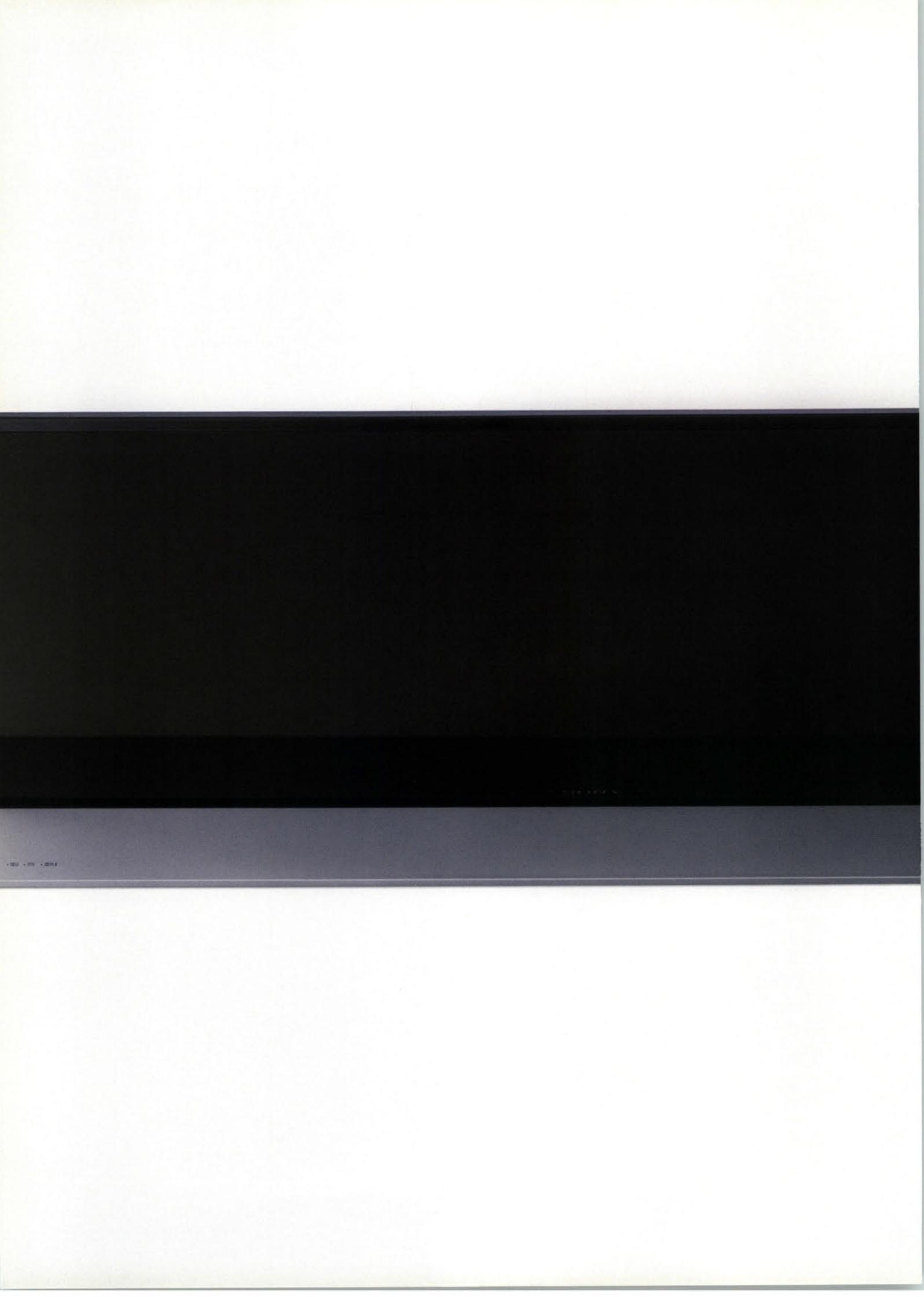


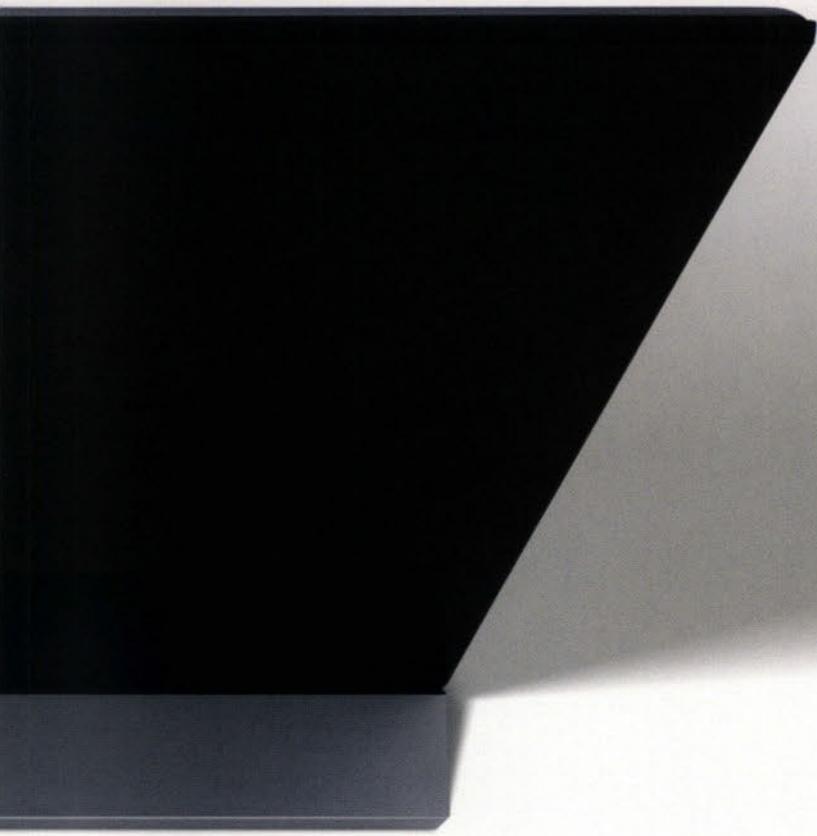




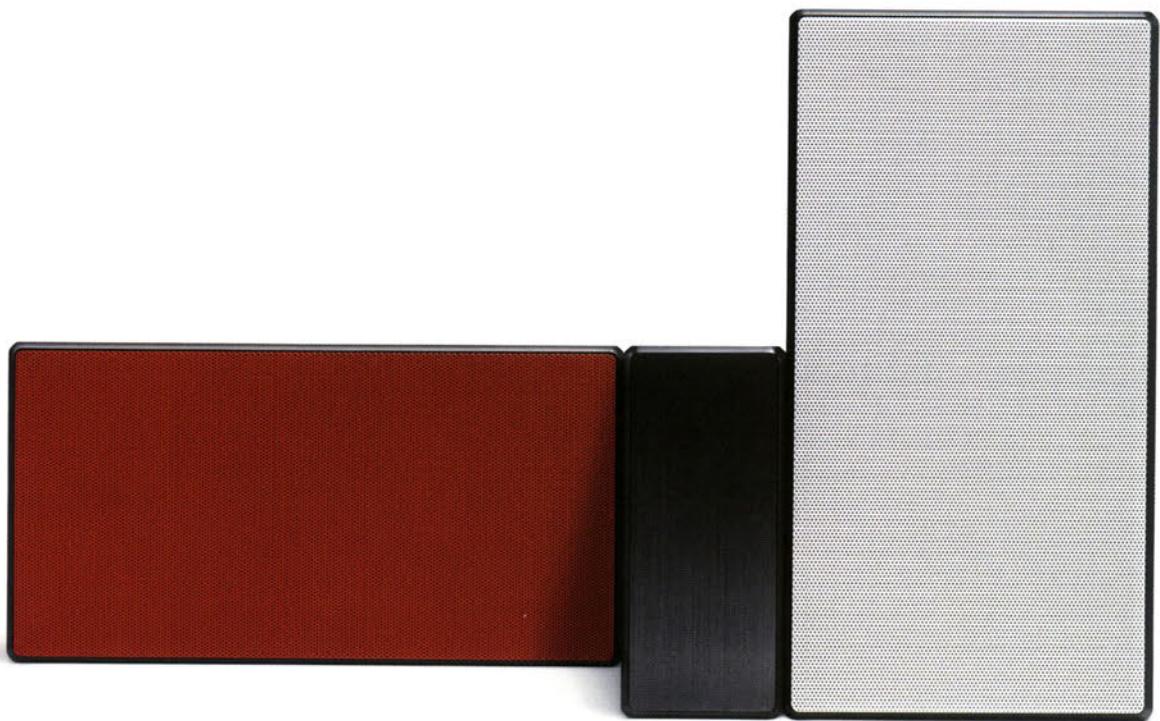






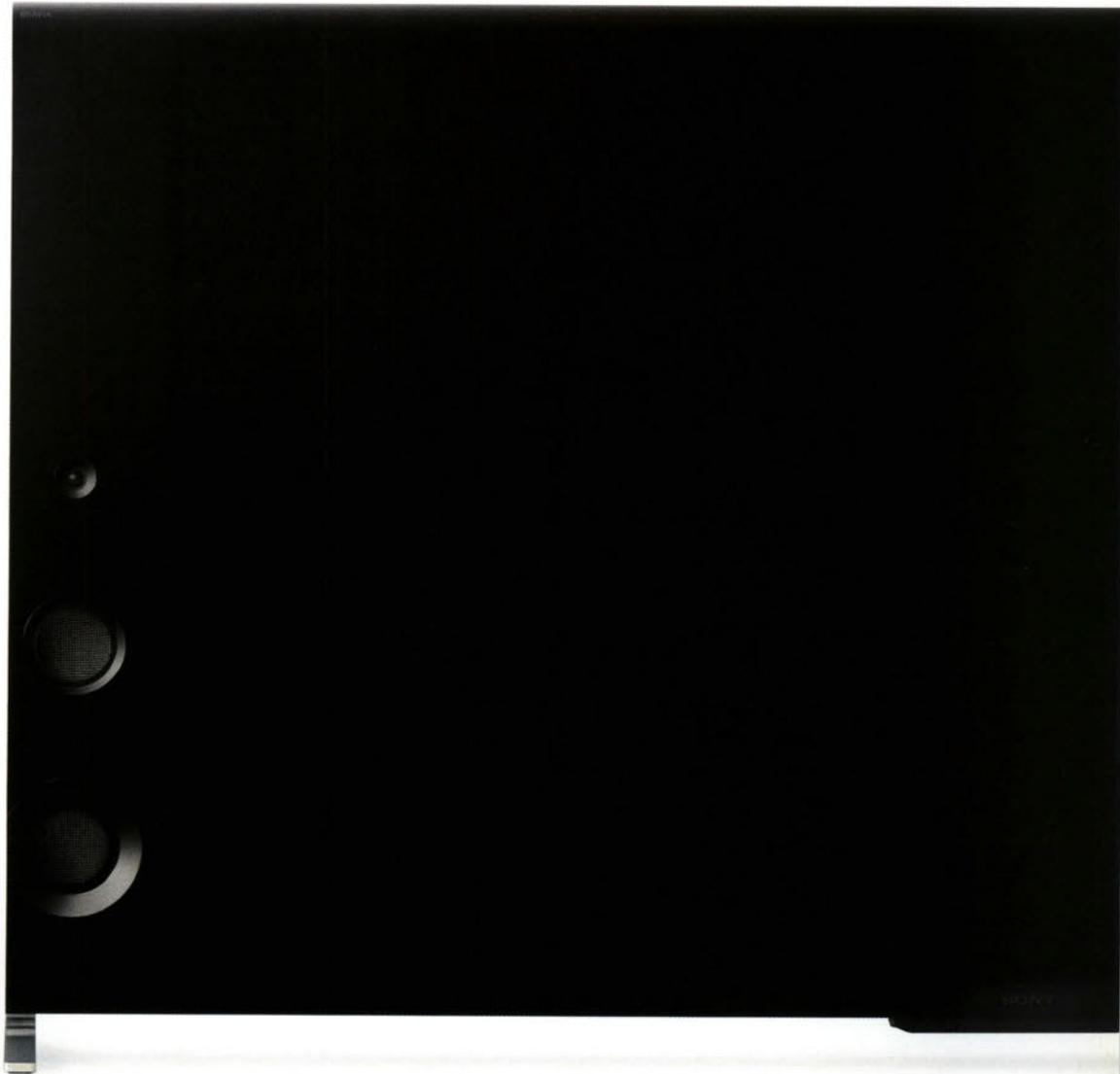




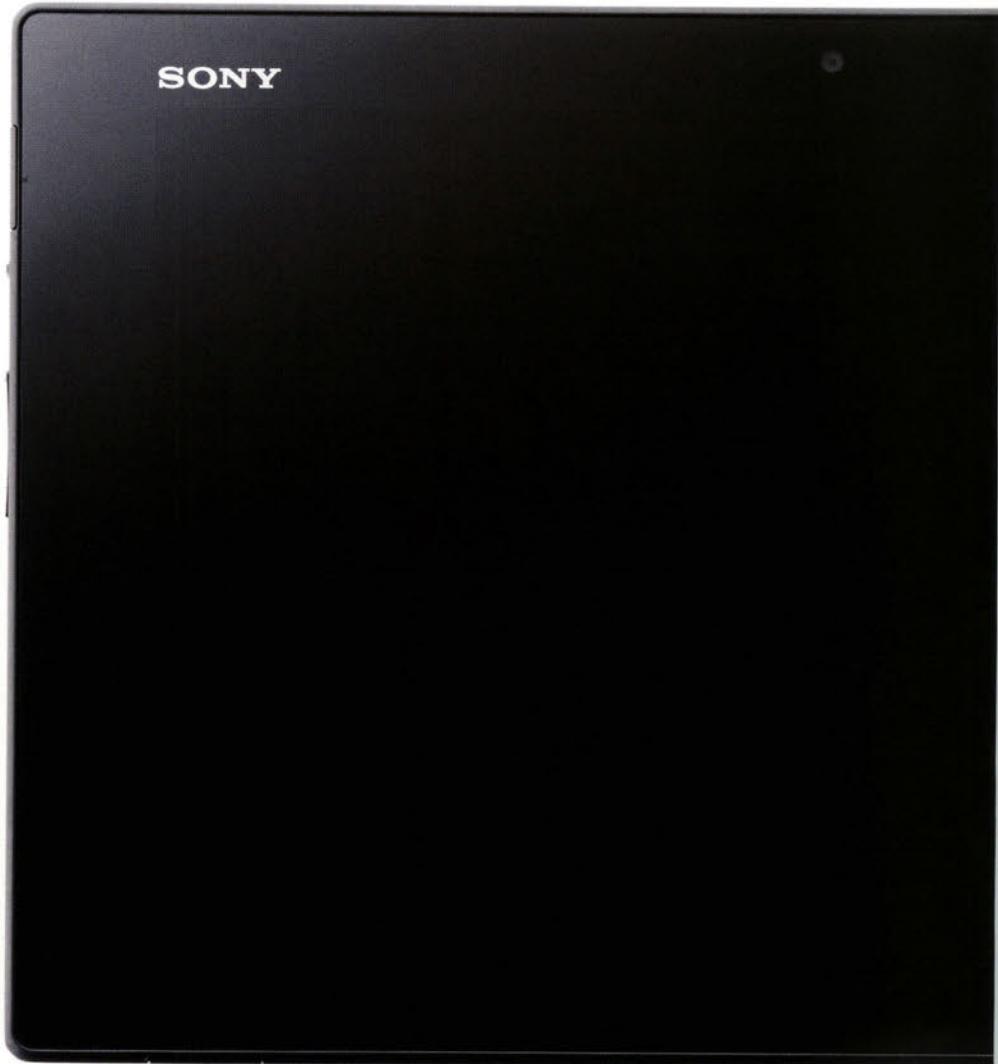


















HDV-1000 HD VIDEO TAPE RECORDER 1984

PAGE 56 - 57

SONY'S FIRST HD VIDEOTAPE RECORDER. IN 1984, SONY SPURTED AHEAD OF THE COMPETITION IN MARKETING THIS PRODUCT AS PART OF THE HDVS (HIGH DEFINITION) LINEUP. IN 1981, SONY HAD ALREADY BECOME THE FIRST TO INTRODUCE THE WORLD TO THE HDVS VIDEO SYSTEM.



TFM-110D FM/SW/MW 3 BAND RADIO 1966

PAGE 58

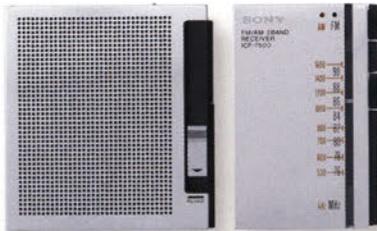
THIS CLASSIC BLACK AND SILVER RADIO WAS NICKNAMED THE "SOLID STATE 11." DESIGNED TO BE SYMMETRICAL NEXT TO THE STEREO ADAPTER UNIT, WITH THE TUNING AND VOLUME DIALS AND FUNCTION SWITCH IN MATCHING POSITIONS. ITS TALL PROFILE (ORIGINAL AT THE TIME), STYLISH DESIGN, AND OUTSTANDING SENSITIVITY MADE THE RADIO A SUCCESS.



ICF-5500 FM/AM MULTI BAND RECEIVER 1972

PAGE 60

THE FIRST RECEIVER IN THE "SKYSENSOR" SERIES. RADIOS SUCH AS THIS ONE SPARKED A SURGE IN THE POPULARITY OF LISTENING TO SHORTWAVE BROADCASTS. TUNING IS DONE THROUGH A LARGE FILM DIAL THAT REINFORCES THE IMAGE OF A PRECISION INSTRUMENT. A MATTE BLACK FINISH WAS USED, FITTING FOR SUCH "HARDCORE" EQUIPMENT. THIS MATTE BLACK CAME TO DEFINE THE VISUAL IDENTITY OF THE "SKYSENSOR" SERIES AND LATER MODELS.



ICF-7500 FM/AM 2 BAND RECEIVER 1976

PAGE 65

SLEEK AND SLIM RADIO, WITH NO PROTRUDING CONTROLS. WHEN INTRODUCED, THE ICF-7500 REPRESENTED FRESH STYLING AND REFINED DESIGN. IT WAS A CLEAR DEPARTURE FROM OTHER CONTEMPORARY RADIOS, AND IT MADE ITS MARK AS THE FIRST UNIT ENVISIONED FOR USE DURING WORK COMMUTES. THE DESIGNERS FOCUSED ON THE IDEAL PROJECTED AREA RATIO FOR THE TUNER AND SPEAKER. BETWEEN THESE PARTS, A HIGH-PRECISION JOINT SERVES AS A DESIGN ACCENT AND ENABLES THE UNIT TO BE OPENED AND CLOSED WITH A SINGLE TOUCH. THE RELEASE BAR IS ANOTHER EXAMPLE OF A NEW PART INCORPORATED IN THE DESIGN.



ICF-P21 FM/SW/MW/LW 4 BAND RECEIVER 1978

PAGE 66

A PORTABLE RADIO THAT ENABLED 86% POWER REDUCTION COMPARED TO THE MODELS ON THE MARKET AT THE TIME—MEETING THE DEMANDS OF THE CUSTOMERS AFTER THE OIL CRISIS. THE TUNING DIALS WERE PLACED ON TOP, WITH A HANDLE AND AN ANTENNA HOLDER FOR PORTABILITY. IT IS WRAPPED IN A LIGHT METALLIC SILVER BODY WITH SCULPTURED SPEAKER GRILLS.



ICF-D9 AM RECEIVER 1977

PAGE 71

AN "EYE SEE" SERIES POCKET RADIO THAT INCLUDED A DIGITAL INDICATOR. PEOPLE HAD TO ADJUST THE TUNER BAND SCALE TO TUNE IN, BUT WITH THE DIGITAL INDICATOR, PEOPLE SIMPLY INPUTTED THE NUMBER, MAKING FINE TUNING SIMPLER. IT ALSO BROADENED THE FUNCTIONALITY BY ENABLING INDICATION OF TIME, CALENDAR, TIMER, ALARM ALL IN THE THINNESS OF 9MM.



ICF-M1 FM/TV1-3/AM PLL SYNTHESIZED STEREO RECEIVER 1987

PAGE 72

TRULY COMPACT RADIO THAT FITS IN YOUR POCKET. AN OBJECT OF MUCH INTERNAL DISCUSSION, THE PRESET BUTTONS WERE PLACED ON THE TOP, SO THAT IT COULD BE OPERATED IN THE POCKET.



SRF-M40W FM/AM PLL SYNTHESIZED STEREO RECEIVER 1988

PAGE 73

FM "WALKMAN" THAT ALSO TOOK THE ADVANTAGE OF THE CHANGE FROM ANALOG TUNER TO SYNTHESIZED TUNER. LARGE PRESET BUTTONS WERE PLACED ON THE FRONT SO THAT THE USERS COULD OPERATE WITHOUT LOOKING WHEN CLIPPED ON A BELT.



ICF-SW1 FM/AM MULTI BAND RECEIVER 1988

PAGE 74

KEYPAD TUNING AND APPEALINGLY SIMPLE OPERATION DISTINGUISHED THIS RADIO, WHICH INCLUDES ALL MULTIBAND FEATURES ABOUT THE SAME SIZE AS THE FIRST SONY SINGLE-BAND RADIO (TR-55). A MODEL THAT NICELY REPRESENTS THE EVOLUTION OF THE TR SERIES. BECAUSE THIS UNIT WAS PRIMARILY INTENDED FOR USE OVERSEAS, THE AC ADAPTER FEATURED AUTOMATIC VOLTAGE SELECTION (100-240 V) FOR WORLDWIDE COMPATIBILITY.



IC-F5W77 (W/MW/SW/FM PLL SYNTHESIZED STEREO RECEIVER) 1991

PAGE 75

A SHORT WAVE RADIO WHICH ENABLED PEOPLE TO CATCH UP-TO-THE-MINUTE OVERSEAS NEWS, THIS RADIO ENABLED USERS TO SEARCH RADIO STATIONS BY NAME (ALPHABETICALLY). BY PRESETTING THE STATIONS, ALL ONE NEEDED WAS TO PRESS THE PRESET, AND THE RADIO WOULD AUTOMATICALLY ADJUST AND TAKE INTO CONSIDERATION THE TIME CHANGE.



M-101 MICRO CASSETTE RECORDER 1976

PAGE 78

INTENDED AS A DICTATING MACHINE, THE SMALL SIZE OF THE PRODUCT, ONE-HANDED CONTROLS, AND CLEAR SOUND MADE IT PERFECT FOR THIS FUNCTION.



ICM-100B CASSETTE RECORDER 1978

PAGE 79

"PRESSMAN," A MODEL THAT WAS POPULAR AMONG BUSINESSMEN AS THE CASSETTE RECORDER ENABLED THEM TO TAKE VOICE MEMOS AND OPERATE IT WITH ONE HAND: RECORD, PLAYBACK, FAST FORWARD, REWIND, CUE, REVIEW, AND PAUSE CONTROLS WERE ALL LOGICALLY ARRANGED. IT ALSO INCORPORATED A SKIM READING FUNCTION THAT PLAYED BACK AT 1.5X NORMAL SPEED. THIS MODEL WAS THE BASIS FOR THE FIRST "WALKMAN"—RELEASED A YEAR AFTER THE LAUNCH OF THIS PRODUCT.



IC-D5 PRO II STEREO CASSETTE RECORDER 1986

PAGE 81

THIS "DENBUKE" SERIES PORTABLE CASSETTE RECORDER WAS DESIGNED TO STRICT STANDARDS FOR AUDIO QUALITY—EVIDENT IN FEATURES SUCH AS ITS CAPSTAN SERVO, "DISC DRIVE" MECHANISM, AND DOLBY NR. THE DESIGNERS SOUGHT HIGH PERFORMANCE IN A SMALL, LIGHT UNIT. WITH LESS SURFACE AREA AVAILABLE, SOME CONTROLS WERE GROUPED ON THE FRONT AND OTHER, LESS-USED CONTROLS WERE MOVED INSIDE THE CASSETTE COVER. IT IS A WELL-ORGANIZED LAYOUT THAT SHOWS GREAT ATTENTION TO DETAIL. A DIE-CAST CASE MAKES THE RECORDER EXCEPTIONALLY DURABLE.



NT-1/NTC-90 DIGITAL MICRO RECORDER 1992

PAGE 82

THE FIRST DIGITAL MICROCASSETTE RECORDER, USED WITH POSTAGE STAMP-SIZED CASSETTES DEVELOPED BY SONY, THESE CASSETTES WERE CERTIFIED AS THE WORLD'S SMALLEST TAPES FOR DIGITAL RECORDING IN THE 1994 EDITION OF THE "GUINNESS BOOK OF WORLD RECORDS." THE NT-1 REPRESENTED ALL THAT A PORTABLE TAPE RECORDER SHOULD BE. THIS LIGHT AND COMPACT UNIT OFFERED EXCELLENT SOUND QUALITY, EXTENDED RECORDING, AND GOOD ENERGY EFFICIENCY. BUILT AROUND THE MICROCASSETTE LAYOUT, IT WAS DESIGNED FOR EASY ONE-HANDED OPERATION. IN APPEARANCE, THE "SCOOPMAN" IS APPEALINGLY SIMPLE.



PCM-D1 LINEAR PCM RECORDER 2005

PAGE 83

CAPTURING THE REAL SOUNDS AND SENSATIONS OF AN OUTDOOR FIELD OR STAGE ENVIRONMENT, SONY'S PREVIOUS "DENBUKE" SERIES GAVE BIRTH TO A LIVE RECORDING BOOM IN THE 1970S. THIS "PCM-D1" LINEAR PCM RECORDER TOOK ON THE DESIGN LANGUAGE OF THE ORIGINAL "DENBUKE," BUT BROUGHT IT TO THE DIGITAL CUTTING EDGE. JAPANESE WASHI PAPER IS USED FOR THE DIAL BACKLIGHT, EVOKING DIM LIGHT THROUGH A SHOJI PAPER SCREEN.



SS-G7 SPEAKER SYSTEM 1976

PAGE 87

AN AMBITIOUS OFFERING DEVELOPED BY SONY'S AUDIO BUSINESS GROUP, WHICH HAD JUST BEEN FORMED, THE SPEAKERS EFFECTIVELY UPDATED THE SONY IMAGE IN THIS CATEGORY, WITH FEATURES SUCH AS CARBON CONES, AN IN-LINE SPEAKER LAYOUT (ARRANGED ON THE SAME VERTICAL AND HORIZONTAL AXES), AND A GROOVED BAFFLE TO PREVENT STANDING WAVES FOR BETTER ACOUSTICS. AUDIOPHILES WILL ALSO NOTICE OTHER DETAILS IN THE ORIGINAL STYLE, SUCH AS THE WAY THE WOOFER EDGE PROTRUDES FROM THE BAFFLE.



TA-FR1/RPS-F1 STEREO PREAMPLIFIER/POWER SUPPLY 1991

PAGE 88

THE ALUMINUM USED FOR THE FRONT AND THE TOP PANEL ENHANCES THE SOUND QUALITY AND GIVES THE LUXURIOUS SOLID FEEL TO THE PRODUCT.



CMT-W1 COMPACT COMPONENT SYSTEM 1995

PAGE 90

"GBRIC" IS A SOUND SYSTEM WITH A FACE NO LARGER THAN A CD JACKET. VIEWING THIS SYSTEM AS PART OF LARGER INTERIOR DECORATION PLAN, THE FINISHES ARE SEEN IN A SOFTER, WARMER COLORING COMPARED TO THE ONCE UBIQUITOUS ONYX MOTIFS.



CSV-E77 CHANNEL SERVER 2002

PAGE 92

HARD DISK RECORDER WITH A USER INTERFACE FOR EASILY FINDING A DESIRED RECORDING, MUCH LIKE CHANGING CHANNELS. AIMING FOR A STYLE THAT REDEFINES HOW WE WATCH TV, SONY PRODUCT AND INTERFACE DESIGNERS COLLABORATED, DRAWING INSPIRATION FROM EACH OTHER THROUGHOUT THEIR COMPREHENSIVE DESIGN OF THE UNIT. TO AVOID HAVING THE UNIT SEEM COLD AND MECHANICAL, THEY CAREFULLY CHOSE THE MATERIAL, COLOR, AND IMPRESSION OF ILLUMINATION FOR A UNIT WITH A NEUTRAL CHARACTER. THEIR DESIGN SIGNATURE IS ALSO EVIDENT IN THE INTERPLAY OF THE LED INDICATOR AND THE GRAPHIC USER INTERFACE (GUI), WHICH REPRESENTS A PULSE OF VITALITY.



KV-1375 TRINITRON COLOR MONITOR 1977

PAGE 99

AT A TIME WHEN PERSONAL TV'S HAD STARTED DROPPING IN PRICE, THIS SET ENLARGED SONY MARKET SHARE THROUGH ITS WINNING DESIGN. NICKNAMED THE "CITATION" AFTER A TYPE OF JET, IT WAS INSPIRED BY A MONITOR ONE MIGHT FIND IN A JET COCKPIT. IT WAS ALSO THE HEYDAY OF WOOD GRAIN FINISHES, WHICH MADE ITS PLASTIC-COATED CASE (REASSURINGLY SOLID FROM METAL UNDERNEATH) A BOLD, POWERFUL, AND PORTABLE DESIGN.



KX-20HF1 TRINITRON COLOR MONITOR 1980

PAGE 100

THE FIRST TV MONITOR IN THE "PROFEEL" SERIES. THIS MODEL ESTABLISHED THE RATHER RADICAL IDEA OF A MODULAR CRT SET, SEPARATE FROM THE TV TUNER, SPEAKERS, AND OTHER COMPONENTS. THE DESIGN EMPHASIZES FUNCTION OVER FORM, TO THE EXTENT ALL ORNAMENTATION SEEMS ELIMINATED, AND GIVES AN IMPRESSION OF APPEALING SIMPLICITY. ITS FUTURISTIC LOOK WAS IN VIVID CONTRAST TO WOOD GRAINED CONSOLE TV'S.



KV-4P1 MICRO TRINITRON COLOR MONITOR 1980

PAGE 104

A SMALL TV DEVELOPED AS AN ACCESSORY TO EXECUTIVES' DESKS OR FOR USE IN CARS, THE BOLD, SQUARE APPEARANCE OF THE "ESSEN" IS UNDERLINED BY A ROD ANTENNA STORED IN A SUIT ALONG THE SIDE OF THE CASE. MADE OF EXTRUDED ALUMINUM WITH ANODIZED SILVER, THE MONITOR CAN BE ADJUSTED TO THE BEST VIEWING ANGLE BY LIFTING THE SCREEN UP FROM THE BASE.



KX-21HV1 TRINITRON COLOR TELEVISION 1986

PAGE 105

THE "PROFEEL PRO" IS A MONITOR THAT TOOK SUPERB PICTURE QUALITY A STEP FURTHER, ENHANCED BY PRO-LEVEL DESIGN AND GREATER USER CONVENIENCE. A STACKABLE, CUBIC FORMAT ENABLED THE MONITOR TO BE INSTALLED IN A VARIETY OF WAYS. ALONG THE SIDES, THE UNIQUE SHAPE IS PARTIALLY INSPIRED BY A MUSICAL INSTRUMENT—A HAND DRUM. ILLUMINATED PANELS ON THE FRONT FRAME INDICATE THE OPERATING STATUS, AND THE DESIGN ON BACK INCORPORATING THE SONY LOGO WAS ADDED TO MANY LATER SETS.



HB-101 PERSONAL COMPUTER 1984

PAGE 108

THE PERSONAL COMPUTER CALLED "HITBIT MEZZO" WAS DESIGNED FOR HOME USE, AND WAS A DEPARTURE FROM BUSINESS-LIKE STYLES. AVAILABLE IN RED, BLACK, AND IVORY WHITE.



WM-2 STEREO CASSETTE PLAYER 1981

PAGE 116

THE FIRST-GENERATION WALKMAN® DESIGN WAS A STEP FORWARD IN THE EVOLUTION OF TAPE RECORDERS. THE WM-2 TAKES THIS DESIGN A STEP FURTHER WITH A CASUAL FLAIR, JUST RIGHT FOR ENJOYING MUSIC ON THE GO. IT SET A NEW STANDARD WHILE REMAINING FAITHFUL TO THE ORIGINAL CONCEPT. THE DIRECT DRIVE MECHANISM ENABLED THE DESIGNER TO ARRANGE CONTROL BUTTONS ON THE FRONT SURFACE, AND IT BECAME A HALLMARK OF THE "WALKMAN" PRODUCT IDENTITY.



WM-20 STEREO CASSETTE PLAYER 1983

PAGE 117

THE DEVELOPMENT OBJECTIVE: "A 'WALKMAN®' THE SIZE OF A CASSETTE CASE." KEY ASPECTS OF THE DESIGN IDENTITY WERE DIAGONAL CONTROL BUTTONS AND A CLEAR ROUNDED WINDOW THAT INSTANTLY REVEALED IF A CASSETTE WAS LOADED. THE BATTERY COMPARTMENT, HEADS, PINCH ROLLERS, AND HEADPHONE JACK WERE ALL ARRANGED IN A ROW AS THIS COMPONENT SLID OVER WHEN LOADING A CASSETTE. TO ENCOURAGE A BROADER USER BASE, THE WM-20 WAS OFFERED IN SEVERAL COLORS.



WM-F5 STEREO CASSETTE PLAYER 1983

PAGE 119

THE FIRST WALKMAN® DEVELOPED FOR USE DURING OUTDOOR ACTIVITIES. THE WM-F5 MARKED THE FIRST APPEARANCE OF THE DISTINCTIVE YELLOW SEEN IN LATER SPORTS MODELS. THE CASE IS MADE OF HIGHLY IMPACT-RESISTANT ABS PLASTIC, AND ALL CONTROLS ARE PROTECTED BY RUBBER SEALS TO MAKE THEM SPLASH PROOF. PLAY, STOP, AND OTHER BUTTONS ARE SHAPED AND POSITIONED FOR EASY USE, EVEN WITHOUT LOOKING.



WM-50 STEREO CASSETTE PLAYER 1985

PAGE 120

A WALKMAN® FROM THE "CASUAL" LINE THAT PARTED FROM THE CONVENTIONAL, HARDEDGED FORM FOR SOFTER CONTOURS THAT FIT COMFORTABLY IN YOUR HAND. AVAILABLE IN FIVE COLORS; WHITE, BLUE, PINK, RED AND GRAY.



WM-F109/WM-109 STEREO CASSETTE PLAYER 1986/1987

PAGE 121

FIRST WIRED REMOTE CONTROL, ENABLING THE WALKMAN® TO BE PLACED IN YOUR BAG, BUT CONTROLLED FROM THE OUTSIDE. SIMPLE AND UNISEX DESIGN WITH SYMMETRICAL LAYOUT AND MINIMAL WINDOW. COSMETIC CASE UTILIZES A PEARL COATING.



WM-504 STEREO CASSETTE PLAYER 1987

PAGE 122

A WALKMAN® DESIGNED TO ACCENTUATE THE BEAUTY OF THE MECHANICS INSIDE. THE CLEAR COVER REVEALS THE ENTIRE GRAPHICAL DESIGN OF CASSETTE TAPES. THIS EDITION WAS LITHOGRAPHED BY ANDY WARHOL.



WM-Z01S REMOTE CONTROL/AUTO REVERSE CASSETTE PLAYER 1988

PAGE 124

A WALKMAN® WITH HIGH QUALITY SOUND BECAME THE BASIS FOR THE 10TH ANNIVERSARY MODEL. A SILVER-PLATED TIFFANY VERSION WAS ALSO AVAILABLE.



WM-FX808 RADIO CASSETTE PLAYER 1993

PAGE 125

MAGNESIUM-MIXED HIGH-STRENGTH ALUMINUM ALLOY WAS FIRST INTRODUCED TO THE "WALKMAN" SERIES IN ORDER TO MAINTAIN THE STRENGTH OF THE BODY WHILE SIZING IT DOWN. A 20.3MM SLIM BODY ALONG WITH A FLAT HOLD SHUTTER, THE PRODUCT WAS CALLED "SLIM STRONG WALKMAN."



WM-EX1 CASSETTE PLAYER 1994

PAGE 128

SPECIAL 15TH ANNIVERSARY EDITION "WALKMAN." THE "WM-EX1" INTRODUCED VERTICAL LOADING, MAKING LOADING OR SWITCHING CASSETTES MORE EFFICIENT. CHROME-PLATED PARTS ON THE LID SIGNAL WHERE CASSETTES ARE LOADED. ANOTHER DETAIL OF THE EYE-CATCHING DESIGN IS A LID WINDOW SHAPED LIKE AN INVERTED TRIANGLE.



MY FIRST SONNY SERIES 1987

PAGE 134

BEHIND THE SERIES NAME "MY FIRST SONNY" WAS A WISH THAT CHILDREN'S FIRST EXPERIENCE WITH THESE ELECTRONICS WOULD SPARK A LASTING INTEREST IN SCIENCE AND TECHNOLOGY. THE WAY THESE PRODUCTS WERE BUILT WAS INTENDED TO AROUSE A CHILD'S CURIOSITY BY REVEALING INTERNAL MECHANISMS THROUGH CLEAR PANELS OR ELSE THROUGH THE SPECIFIC USE OF COLOR. FUNCTIONAL PARTS WERE BLUE, SPEAKERS WERE YELLOW (REPRESENTING THE FUN OF PRODUCING MUSIC OR SOUND), AND OTHER BASIC PARTS WERE RED OR OTHERWISE ORGANIZED BASED ON THEIR FUNDAMENTAL STRUCTURE. CAREFUL DESIGN ENSURED THAT CHILDREN COULD EASILY LEARN HOW TO OPERATE THEIR FIRST SONNY.



CASSETTE TAPES

PAGE 137

VARIOUS CASSETTE TAPES: FROM HIGH-QUALITY TO MORE DESIGN-ORIENTED EXAMPLES.



D1150 PORTABLE CD PLAYER 1991

PAGE 141

ULTRA SLIM CD PLAYER. ONLY SLIGHTLY THICKER THAN A CD JEWEL CASE, INCLUDING BATTERY. WHAT MADE IT POSSIBLE WAS THE SOPHISTICATED TECHNOLOGY FIRST APPLIED ON THE UNIT, INCLUDING A NEWLY DEVELOPED OPTICAL PICKUP (LASER COUPLER), A THIN BRUSHLESS MOTOR, HIGHLY INTEGRATED CIRCUITS, AND OTHER INNOVATIONS.



MZ-1 MINIDISC PORTABLE RECORDER 1992

PAGE 143

UNLIKE THAT ON A CASSETTE TAPE-PRODUCT, A NUMERIC KEY WAS ADDED TO SHOW THAT MZ-1 WAS ABLE TO EDIT THE DIGITAL RECORDING AS WELL AS PLAY MUSIC INSTANTLY. THE SLOT ON THE FRONT WAS DEVELOPED FROM A CASSETTE PLAYER ON A CAR RADIO, AND THE MINIDISC WAS "SWALLOWED" BY THE UNIT.



DE01 PORTABLE CD PLAYER 1999

PAGE 145

SPECIAL 15TH ANNIVERSARY EDITION CD "WALKMAN" FEATURING A LUSTROUS SILVER FINISH AND CHROME-PLATED CONTROL AND EJECT BUTTONS. THE WINDOWS ON THE UNIT AND REMOTE CONTROL HAVE A LUXURIOUS POLARIZING COATING. IN PERFORMANCE, AN EXTREMELY EFFECTIVE ANTI-SKIP TECHNOLOGY (G-PROTECTION) MARKED AN ADVANCE IN THIS PLAYER AND REPRESENTED A SHIFT FROM SIMILAR MEMORY-BASED SYSTEMS. SEEKING A SLIDE-IN DISC LOADING MECHANISM, THE DEVELOPERS SUCCEEDED IN CREATING THE INDUSTRY'S FIRST COMMERCIAL APPLICATION OF THIS TECHNOLOGY.



MZE30 PORTABLE MINIDISC PLAYER 1996

PAGE 151

INTRODUCED TO SET THE STANDARD AS THE SHAPE OF THE SONY MD "WALKMAN," QUITE COMPACT, THIS PLAYER WAS MODELED ON A MINIDISC CASE. IT WAS THE SUMMEST, SMALLEST, AND LIGHTEST UNIT IN THE INDUSTRY AT THE TIME—A REVOLUTIONARY SIZE SMALL ENOUGH TO SLIP INTO ONE'S BREAST POCKET OR BAG WITHOUT FEELING BULKY. A NEW FINISHING TECHNIQUE GAVE THE UNIT A DISTINCTIVE CHARACTER, IN SPARKING COLORS. THREE COLOR OPTIONS WERE SUBSEQUENTLY INTRODUCED. ENERGY-EFFICIENT CIRCUITRY ENABLED OPERATION AT ONLY 1.5 V.



NW-A1000 DIGITAL MUSIC PLAYER 2005

PAGE 156

A ROUNDED BODY THAT RECALLS FLOWING SOUND WAVES OR CURRENTS OF AIR, FOR A SHAPE THAT SEEMS TO EMBRACE THE MUSIC TENDERLY. FOCUSING FIRST ON THE IMPRESSION USERS GOT WHEN TOUCHING THIS PLAYER AND HOW REASSURINGLY EASY IT WAS TO OPERATE, THE DEVELOPERS SOUGHT A PLAYER THAT WOULD SIT GENTLY IN THE PALM OF ONE'S HAND WITHOUT DISTRACTING AT ALL FROM THE MUSIC ONE WAS LISTENING TO. THE SLEEK, SEAMLESS BODY ENCLOSES PARTS BETWEEN THE TOP AND BOTTOM, WITH A SIDE BAND RUNNING IN BETWEEN. INFORMATION ON THE GENEROUS OLED SCREEN SEEMS TO HOVER, THANKS TO A LITTLE DESIGN FINESSE.



NW-S203F AUDIO MP3 PLAYER 2006

PAGE 158

WHAT SET THIS PLAYER APART WERE TEXTURES AND DETAILS RECALLING PRECIOUS METALS. THE CYLINDRICAL SHAPE AND JOG DIAL ARE UNMISTAKABLY SONY. A LOOK THAT WENT WITH ONE'S CLOTHES, WHETHER SPORTY OR URBAN, WAS DISTILLED INTO AN APPEALINGLY SIMPLE CYLINDER.



NW-MS70D PORTABLE MEMORY STICK AUDIO PLAYER 2003

PAGE 159

IN A DESIGN THAT SHOWCASED THE SPECIAL TITANIUM FABRICATION PROCESS, JOINTS ARE NOWHERE TO BE SEEN ON THE CASE, ITS JOG DIAL, HOLD BAR, DIALS, AND OTHER BUTTONS WERE EASY TO USE, DESPITE THE PLAYER'S ULTRA COMPACT FORM.



MDR-R10 STEREO HEADPHONES 1988

PAGE 162

THESE HEADPHONES WERE THE FIRST IN THE WORLD TO ADOPT A BIO-CELLULOSE DIAPHRAGM WITH RIGIDITY COMPARABLE TO THAT OF ALUMINUM.



MDR-CD7 STEREO HEADPHONES 1983

PAGE 163

THE APPROPRIATE HEADPHONES FOR HOME LISTENING DUE TO ITS LIGHTNESS AND SOUND INSULATION.



MDR-Z700 STEREO HEADPHONES 1999

PAGE 166

THESE HEADPHONES ENSURED ACCURATE SOUND REPRODUCTION WITH HIGH POWER INPUT AND OFFERED URETHANE-CUSHIONED NOISE ISOLATION EAR PADS FOR PRESSURE-RELIEF AND COMFORTABLE FIT.



MDR-Z1000 STEREO HEADPHONES 2010

PAGE 167

THIS TOP-OF-THE-LINE PAIR OF STUDIO-MONITOR HEADPHONES BOASTS A SPECIALLY DEVELOPED 50 MM DRIVER UNIT AND MAGNESIUM HOUSING, ACHIEVING BOTH SOUND QUALITY AND WEARABILITY. THE REMOVABLE DEDICATED CABLE USES A 7N GRADE CORE WIRE TO ENSURE SOUND QUALITY. THE CONTOUR ADOPTS AN OVAL SHAPE TO CREATE A MONOLITHIC FORM WITHOUT PROTRUSIONS OR CREVICES, FROM THE HOUSING TO THE EAR PADS. THE HANGER IS VERY RIGID AND GIVEN PERSONALITY BY A CHAMPAGNE SILVER COATING. THE SLIDER IS MADE OF ALUMINUM SHAPED IN A HIGHLY ADVANCED FLAT EXTRUSION AND BENDING PROCESS, COMPLEMENTING THE LOOK OF THE HANGER.



MDR-F1 STEREO HEADPHONES 1997

PAGE 168

OPEN-AIR HEADPHONES OFFERED A MORE NATURAL FEEL THROUGH THE USE OF LIGHTWEIGHT MATERIALS SUCH AS MAGNESIUM ALLOY, AND EAR PADS AND HEADBAND MADE OF ECSAINE®, A HIGH-QUALITY MATERIAL THAT FEELS GOOD AGAINST THE SKIN.



PFR-V1 PERSONAL FIELD SPEAKER 2007

PAGE 169

THE PFR-V1 WAS A REVOLUTIONARY NEW HEADWEAR, A "PERSONAL FIELD SPEAKER" THAT ALLOWED USERS TO ENJOY A HIGHLY REALISTIC SOUND EXPERIENCE. IT PROPOSED A NEW STYLE THAT DIFFERED COMPLETELY FROM CONVENTIONAL HEADPHONES, ELIMINATING ANY DEPARTURE FROM NATURAL, OPEN FIELD SOUND. THE SHAPE RELATES TO THE FUNCTION—THE SPEAKERS ARE LIFTED AWAY FROM THE FACE TO REDUCE ECHO WAVES. SPECIAL EFFORT WAS PUT INTO THE FRAME DESIGN TO REPRESENT LIGHTNESS IN LOOK AND FEEL, AS WELL AS IN ACTUAL WEIGHT.



MDR-G61 STEREO HEADPHONES 1997

PAGE 173

THIS MODEL INTRODUCED THE IDEA OF A HEADBAND THAT WRAPS AROUND BEHIND ONE'S NECK. THE NEW STYLE OF OUTDOOR LISTENING THAT THIS DESIGN CREATED A STYLISH LOOK.



MDR-E484 STEREO EAR-RECEIVER 1988

PAGE 174

ERGONOMICALLY DESIGNED, ADJUSTED THE AXIS OF EACH UNIT SO THAT IT COMFORTABLY FIT TO THE EARS AND ELIMINATED THE OPPRESSIVE FEELING OF HOURS OF USE. DESIGNERS ADOPTED THE CERAMIC COMPOSITE HOUSING WHICH REALIZED THE BASS SOUND WITHOUT SYMPATHETIC VIBRATIONS.



XBA-S65 STEREO HEADPHONES 2014

PAGE 178

SEEKING HEADPHONES HELD IN PLACE BY THE CORD ITSELF LOOPED AROUND THE EAR, THE DESIGNERS CONDUCTED RIGOROUS PROTOTYPING BEFORE AN ARRANGEMENT WITH THE RIGHT FIT EMERGED. IN HEADPHONES THAT CAPITALIZE ON THE BEHIND-THE-EAR FORMAT, ALL UNNECESSARY STRUCTURAL ELEMENTS HAVE BEEN ELIMINATED. GRADATION FROM THE CORD TO THE HEADPHONE BODY CREATES A GRACEFUL, SEAMLESS TRANSITION AND LENDS COHERENCE.



PMW-F55 & ACCESSORIES 2013

PAGE 186

DIGITAL CINEMA CAMERA EQUIPPED WITH A SUPER 35-MM-EQUIVALENT 4K CMOS SENSOR. VERY VERSATILE AND READY FOR MOVIE, DOCUMENTARY, OR SPORTS PRODUCTION, THANKS TO COMPACT, LIGHTWEIGHT, AND MODULAR DESIGN. SONY'S QUEST TO SATISFY PROFESSIONAL NEEDS LED TO INEVITABLE DESIGN DECISIONS HAVING A PRACTICAL ELEGANCE. DESIGN OF THE SYSTEM AS A WHOLE—THE CAMERA BODY, LENSES, AND OTHER ACCESSORIES—EMERGED FROM REPEATED VISITS TO PRODUCTION SITES, WHERE DIRECTORS AND CREW MEMBERS GAVE AN IN-DEPTH UNDERSTANDING OF THEIR NEEDS.



CCD-TR55 VIDEO CAMERA RECORDER 1989

PAGE 188

THE FIRST TR SERIES MODEL. THIS PASSPORT-SIZED HANDYCAM® ENJOYED RECORD SALES. THE RIGHT-MOUNTED LENS MARKED A BREAK FROM THE IN-LINE LAYOUT OF PREVIOUS CAMCORDERS. ADDITIONALLY, THE CASSETTE COMPARTMENT WAS MOVED TO THE GRIP, THE MIC WAS FLATTENED, AND OTHER INNOVATIONS MADE THIS A MODEL THAT REDEFINED THE BASIC STRUCTURE OF VIDEO CAMERAS. DESIGN REFINEMENTS ENABLED WHAT DEVICE TECHNOLOGY ALONE COULD NOT: A UNIT OF REVOLUTIONARY SIZE, WEIGHING ONLY 790 G. IN HONOR OF THIS ACHIEVEMENT, THE CAMRECORDER BEARS THE SERIAL NUMBER OF THE FIRST SONY TRANSISTOR RADIO, TR-55.



DCR-PC7 DIGITAL VIDEO CAMERA RECORDER 1996

PAGE 191

DEVELOPED TO BE EVEN SMALLER THAN A CONVENTIONAL HANDYCAM® THIS MODEL WAS THE SMALLEST AND LIGHTEST WHEN IT WAS LAUNCHED, TO MUCH ACCLAIM. FOR A DESIGN THAT WAS COMPACT YET PRACTICAL, THE DEVELOPERS SOUGHT USABILITY BACKED BY ERGONOMICS. DIE-CAST MAGNESIUM WAS CHOSEN AS THE BODY MATERIAL, ENABLING A UNIT THAT WAS BOTH SMALL AND DURABLE.



DCR-VX1000 DIGITAL VIDEO CAMERA RECORDER 1995

PAGE 194

THE FIRST DV CAMCORDER, WITH A 3CCD SYSTEM FOR EXCEPTIONAL IMAGE QUALITY. A PREMIUM AND UNPRECEDENTED DV-READY MODEL, THIS CAMCORDER BOASTED INDUSTRY-LEADING PERFORMANCE AND FEATURES AT LAUNCH. THE UNIT'S OPTICS AND MIC ARE ARRANGED ON A CENTRAL AXIS, INSPIRING A BOLD APPEARANCE THAT IS ELONGATED AND SYMMETRICAL. WHAT MADE THE "DCR-VX1000" PARTICULARLY ATTRACTIVE WAS ITS NEATLY ORGANIZED CONTROLS AND SOLID BUILD THAT COULD WITHSTAND ROUGH USE IN PROFESSIONAL APPLICATIONS. THIS "DIGITAL HANDYCAM" CREATED WAVES IN THE BROADCAST INDUSTRY FOR OFFERING SUPERIOR IMAGE QUALITY IN A LIGHTWEIGHT CAMCORDER.



DSC-F505V DIGITAL STILL CAMERA 2000

PAGE 196

THE WAY THE LARGE-APERTURE CARL ZEISS "VARIO-SONNAR" LENS DOMINATES THIS CAMERA REPRESENTED UNPRECEDENTED, BOLD DESIGN. IN FACT, THE LENS BARREL COULD BE CONSIDERED AN INTEGRAL PART OF THE CAMERA DESIGN; THE CCD IMAGE SENSOR, MAIN CIRCUITS, AND OTHER PRIMARY CAMERA COMPONENTS ARE ACTUALLY BUILT INTO THE LENS. THE SHAPE WAS UNIMAGINABLE WITH CONVENTIONAL FILM CAMERAS, AND IT CREATED WAVES IN THE DIGITAL CAMERA MARKET AT LAUNCH, OFFERING A 5X OPTICAL ZOOM AND 2 MEGAPIXEL RESOLUTION. THIS MODEL ALSO HERALDED THE DAWN OF THE MEGAPIXEL AGE.



DSC-F1 DIGITAL STILL CAMERA 1996

PAGE 197

PRECISELY BECAUSE THIS IS A DIGITAL PRODUCT, A HUMAN TOUCH WAS SOUGHT IN DESIGN. MATERIALS WERE CAREFULLY CHOSEN FOR BETTER PERFORMANCE, AND THE METAL CONSTRUCTION MADE THIS CYBER-SHOT™ SMALL AND DURABLE. HOLDING IT FELT JUST AS ONE MIGHT EXPECT FROM ITS SIZE. NICELY BALANCED AND REASSURINGLY HEAVY, STRUCTURALLY, THE LENS AND FLASH CAN BE ROTATED 180° FOR GREATER FLEXIBILITY IN SHOOTING FROM MANY ANGLES. THE FIRST CYBER-SHOT MODEL.



DSC-T700 DIGITAL STILL CAMERA 2008

PAGE 198

THIS CYBER-SHOT DIGITAL CAMERA WAS EQUIPPED WITH A NEWLY DEVELOPED LENS FEATURING A BUILT-IN HAND SHAKE CORRECTION, SUCCESSFULLY RESOLVING THE CHALLENGE OF INCLUDING AN OPTICAL SHAKE COMPENSATION FUNCTION IN SUCH A THIN CAMERA, WHILE ACHIEVING EXTRAORDINARY THINNESS, THIS PRODUCT INTRODUCED THE "METAL PLATE" CONCEPT TO CREATE THE IDEAL SHAPE OF THE ULTIMATE COMPACT DIGITAL STILL CAMERA. THE DESIGN PURPOSEFULLY AVOIDED DECORATION. BY DOING SO, THE DESIGN GREATLY ENHANCED THE IMPRESSION OF THINNESS, WHICH WAS THE MOST IMPORTANT FEATURE OF THE T SERIES.



DSC-IX300V DIGITAL STILL CAMERA 2012

PAGE 200

GLASS WAS THE MATERIAL CHOSEN IN PURSUIT OF AN UN-CAMERALIKE CAMERA, AS MOST DIGITAL CAMERAS ALREADY HAVE GLASS ON THE FRONT AND BACK. IN THE GLASS LENS AND OLED SCREEN. THINKING ALONG THESE LINES, SONY DECIDED THAT THE ULTIMATE IN SIMPLICITY WOULD BE TO MAKE BOTH SURFACES ENTIRELY OF GLASS.



DSC-RX100 DIGITAL STILL CAMERA 2012

PAGE 201

THE DSC-RX100 IS SMALL AND LIGHT, BUT FEATURES A 1-INCH (25 MM) EXMOR® CMOS SENSOR. HIGH-QUALITY ALUMINUM WAS USED FOR THE BODY, ENSURING OPTIMAL RIGIDITY AND TEXTURE. THE MAIN CONTROLS ARE METAL, AND THE STYLING EMPHASIZES THE EDGES, GIVING USERS A SENSE OF THE CAMERA'S RELIABILITY. THE CENTRALLY POSITIONED LENS TUBE, WITH A DIAMETER NEARLY EQUAL TO THE HEIGHT OF THE BODY, ALLOWS THE CAMERA TO BE HELD SECURELY AND MAKES THE CONTROL RING EASY TO OPERATE. THE SOLID FEEL OF THE BODY—NOT SEEN BEFORE IN THIS CLASS—AND THE SIMPLE SHAPE MADE THIS CAMERA A POPULAR CHOICE.



DSC-RX1 DIGITAL STILL CAMERA 2012

PAGE 202

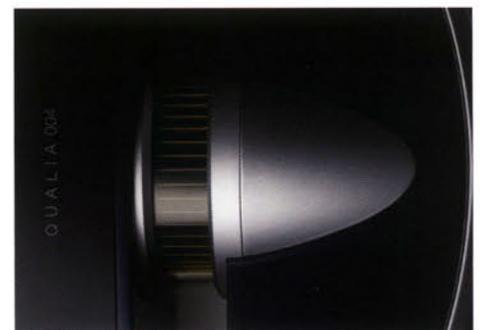
PROVING THAT GOOD THINGS CAN COME IN SMALL PACKAGES, THIS CAMERA PACKS A 35 MM FULL-FRAME SENSOR AND LARGE F/2.0 LENS INTO A COMPACT, SPARTAN BODY OF MAGNESIUM ALLOY. FOR SATISFYING CONTROL, THE SMOOTH, LUXURIOUS LENS BARREL AND BUTTONS WERE REFINED BY REPEATEDLY FINE-TUNING A UNIVERSAL LAYOUT. SUBTLY ROUNDED ENDS SUPPORT BOTH FORM AND FUNCTION, CREATING AN EASY-TO-HOLD BODY.



DSC-QX100/XPRIA™ Z1 DIGITAL STILL CAMERA/SMARTPHONE 2013

PAGE 205

LENS-STYLE CAMERA THAT INTRODUCES A NEW USER EXPERIENCE IN WIRELESS SHOOTING—VIA A SMARTPHONE. THE OPTICAL ZOOM CAPTURES BEAUTIFUL SHOTS, EVEN WITH DISTANT SUBJECTS, SOMETHING SMARTPHONES ALONE WOULD MISS. MODELED AFTER AN SLR LENS, THE CAMERA BODY DIRECTLY CONVEYS THE PRODUCT CONCEPT—AUGMENTING A SMARTPHONE WITH A HIGH-PERFORMANCE LENS. THE INCLUDED MOUNT FITS AN ARRAY OF SMARTPHONES, AND FOR EASIER CARRYING, THE TABS FOLD INWARD SO THE MOUNT FORMS A COMPACT CYLINDER ATTACHED TO THE CAMERA. THE CAMERA CAN ALSO BE USED APART FROM A SMARTPHONE, GIVING USERS THE FREEDOM TO SHOOT AT ANGLES UNMATCHED BY TYPICAL CAMERAS OR SMARTPHONES.



QUALIA D04 SXRD SPACE HD PROJECTOR 2003

PAGE 206

FOR A DESIGN THAT REFLECTED ITS HIGH PERFORMANCE, THE DEVELOPERS CHOSE A PROMINENT POSITION FOR COOLING FAN VENTS—ON AN OUTER SURFACE. THE UNIT SEEMED MORE SUBSTANTIAL AS A RESULT. AN OPTIMAL LAYOUT WAS ACHIEVED, WITH A DIRECT LINE BETWEEN THE LIGHT SOURCE, LENS, AND SCREEN AND THE RESULTING IMAGES WERE ATTRACTIVE AND DISTORTION-FREE. ON THE ALUMINUM CONTROL PANEL, AN ADDED DAMPER EASED THE MOVEMENT OF PARTS.



QUATA Q10 HEADPHONES 2004

PAGE 213

CARBON FIBER HEADBAND WITH CAST MAGNESIUM STRUCTURE WAS INTRODUCED TO MAKE THESE LIGHTWEIGHT OPEN AIR HEADPHONES. GENUINE LEATHER [RED/BLUE] WAS SUPPLIED FOR THE EAR PADS.



SCPH-10000 SERIES PLAYSTATION®2 2000

PAGE 217

SUCCESSOR TO THE FIRST-GENERATION PLAYSTATION®, UNPRECEDENTED, INNOVATIVE DESIGN. IMAGINING THE SHAPE OF COMPUTERS TO COME, THE DEVELOPERS CREATED A CONSOLE THAT IS AT ONCE A GAME CONSOLE, COMPUTER, AND ENTERTAINMENT MACHINE. A JET-BLACK CASE, RECALLING THE WASTENESS OF SPACE, SUGGESTED THE FEELING OF UNLIMITED POTENTIAL. THE BLUE GRADATION OF THE STAND WAS IN TURN INSPIRED BY THE EARTH.



PSP-1000 SERIES PLAYSTATION®PORTABLE 2004

PAGE 220

THE NEW STYLE OF PORTABLE GAME CONSOLES. AN INVITATION NOT ONLY TO ENJOY IMMERSIVE GAMES WITH 3D GRAPHICS BUT ALSO VIDEO AND MUSIC ENTERTAINMENT OF EXCEPTIONAL QUALITY. CONVENIENCE WAS PARAMOUNT IN THE COMPACT AND SYMBOLIC DESIGN OF THE PSP. THIS, AND THE FACT THE UNIT WAS QUITE FULL-FEATURED, MADE IT QUITE POPULAR. THE CURVED BODY EASILY FITS IN THE HANDS OF VARIOUS GAMERS. ON THE FRONT PANEL, THE CONTROLS ARE CAREFULLY ORGANIZED TO ALLOW USERS TO FOCUS ON CONTENT.



CECHZC2 DUALSHOCK®3 WIRELESS CONTROLLER 2000

PAGE 222

THE NAME PLAYSTATION® INSTANTLY RECALLS AN EASY-TO-USE CONTROLLER WITH PROMINENT GRIPS. PLAYSTATION® WAS THE FIRST SYSTEM TO OFFER A CONTROLLER WITH GRIPS, MAKING IT EASIER TO HOLD AND USE. IT WAS EMBRACED BY MANY USERS AND ITS IMPACT ON THE DESIGN OF OTHER CONTROLLERS IS SIGNIFICANT. THE SHAPE OF THE CONTROLLER HAS BECOME AN ICON, SYMBOLIZING HOME GAME CONSOLES. IT'S RARE FOR THE BASIC FORM OF A DESIGN TO REMAIN THE SAME OVER SO MANY YEARS, AS IT HAS WITH PLAYSTATION®. WITH PLAYSTATION®3, THE TASK WAS TO TAKE THE CONTROLLER TO THE NEXT LEVEL WHILE KEEPING THESE ASSETS. THE MOST NOTICEABLE DISTINCTION IS THAT IT'S WIRELESS.



SDR-4X II (LEFT: CLAY MOCKUP) ENTERTAINMENT ROBOT 2003

PAGE 224

A SMALL ENTERTAINMENT ROBOT, AT 5.8 CM TALL, SDR-4X WAS NOTABLE FOR GRACEFUL MOVEMENT AND AN IMPRESSIVE REPERTOIRE OF COMMUNICATION SKILLS. THE ROBOT'S REAL-TIME INTEGRATED ADAPTIVE MOTION CONTROL SYSTEM COORDINATES 38 JOINTS ALL OVER THE BODY, ENABLING NATURAL MOVEMENT. SDR-4X ALSO FEATURES SOPHISTICATED VOICE PROCESSING. THE ROBOT CAN SING OR DANCE MOVING ITS ENTIRE BODY, ENABLING MORE INTRICATE EXPRESSIONS AND GESTURES. EQUIPPED WITH A PAIR OF CCD CAMERAS, IT CAN ALSO AUTOMATICALLY NAVIGATE A PATH THROUGH OBSTACLES.



SEP-10BT SOUND ENTERTAINMENT PLAYER 2007

PAGE 228

ROLLY IS A NEW STYLE OF MUSIC PLAYER THAT PROPOSED THE CONCEPT OF ENJOYING MUSIC THROUGH TOUCH AND SIGHT AS WELL AS SOUND. THE PALM-SIZED, EGG-SHAPED BODY WITH NO COMPLICATED SWITCHES OR WIRING, INCORPORATES HORIZONTAL OPPOSITE-POSITIONED STEREO SPEAKERS, AS WELL AS A BUILT-IN FLASH MEMORY AND BATTERY. THIS AVOIDS THE ANNOYANCE OF ELECTRIC POWER CABLES AND ALLOW USERS TO CARRY IT AROUND TO LISTEN TO MUSIC WHEREVER THEY WANT. OPERATING BUTTONS ON THE MAIN BODY CONSIST ONLY OF THE POWER SWITCH AND PLAY BUTTON. SONG SELECTION AND SOUND LEVEL ADJUSTMENT IS DONE BY MOVING THE UNIT OR ROTATING A PART OF IT.



ERS-110 ENTERTAINMENT ROBOT 1999

PAGE 229

FIRST-GENERATION "AIBO" ENTERTAINMENT ROBOT FOR HOME USE. IMAGINATIVE DESIGN, DOWN TO THE DETAILS OF AIBO'S LEGS, EARS, AND TAIL, BREATHED LIFE INTO THIS METAL BODY AND MADE THE LITTLE ROBOT AS CUTE AS A REAL DOG. "AIBO" IS QUITE AN EXPRESSIVE PET, THANKS TO EIGHTEEN TYPES OF JOINTS IN THE LEGS, NECK, TAIL, AND UPPER JAW. WHAT'S MORE, "AIBO" COULD LEARN AND GROW UP—SIMULATIONS BASED ON RESEARCH IN ARTIFICIAL INTELLIGENCE. AFTER REPEATED COMMUNICATION WITH USERS, "AIBO" LEARNS AND EXPRESSES A RANGE OF EMOTIONS WHEN RESPONDING. THE ROBOT'S REALISTIC BEHAVIOR, PERHAPS EVEN MORE LIFE-LIKE THAN SOME DOGS, WAS QUITE A HIT AT LAUNCH.



ERS-Z ENTERTAINMENT ROBOT 2003

PAGE 230

THE 2003 MODEL OF THE AUTONOMOUS ROBOT "AIBO," SHOWING A MASTERY OF MODELING DESIGN, THE DEVELOPERS CREATED A ROUNDED BODY BASED ON A SPHERICAL MOTIF, FINDING A BALANCE BETWEEN CUTE AND COOL. THANKS TO A VARIETY OF SENSORS, THIS "AIBO" HAD SOPHISTICATED IMAGE RECOGNITION AND EXPRESSION OF A WIDE RANGE OF EMOTIONS. NOT ONLY CAPABLE OF LEARNING AND GROWING, THE ROBOT COULD REACT WHEN PETTED. LEDS EQUIPPED WITH STATIC ELECTRICITY SENSORS MADE IT POSSIBLE. THIS MODEL MARKED FURTHER ADVANCES IN CREATING A ROBOT THAT MADE A GOOD COMPANION TO ITS MASTER.



PCG-505 NOTEBOOK COMPUTER 1997

PAGE 234

THE FIRST-GENERATION VAI0® NOTEBOOK, WITH A BEAUTIFUL FOUR-PANEL MAGNESIUM BODY. METALLIC SILVER AND BLuish-PURPLE COLORS MADE THIS VAI0® STAND OUT FROM CONVENTIONAL NOTEBOOK COMPUTERS, EXPANDING SONY MARKET SHARE IN THIS CATEGORY. REMARKABLY THIN AT THE TIME, THIS WAS AN INVITATION FOR USERS TO TAKE A NOTEBOOK WITH THEM MORE OFTEN. INNOVATIVE DESIGN, INCLUDING A CYLINDRICAL BATTERY AND COORDINATED PERIPHERALS, GAVE PEOPLE A NEW APPRECIATION FOR LAPTOPS.



VAIO® TYPE P PERSONAL COMPUTER 2009

PAGE 236

EASILY CARRIED IN YOUR HAND OR POCKET, THIS COMPACT STYLISH LAPTOP WAS EQUIPPED WITH A FULL RANGE OF FUNCTIONS, ENABLING MOBILE COMPUTING ANYTIME AND ANYWHERE. CONTRARY TO BEING SIMPLY A MINIATURE VERSION OF A USUAL NOTEBOOK PC, THE "VAIO® P SERIES" FEATURED A UNIQUE SHALLOW-DEPTH DIMENSION THAT FIT ON A NARROW CAFÉ TABLE. INGENUOUSLY STYLED WITH SLEEK LINES AND ROUND CORNERS, THE "VAIO® P SERIES" WAS DESIGNED TO SLIP EASILY INTO BAGS OR POCKETS, INCREASING PORTABILITY. THE SMOOTH FLAT SURFACES DEVOID OF SCREW HOLES OR COVERS, EVOKES A BEAUTIFUL APPEARANCE FROM ANY ANGLE.



PEG-NX20V PERSONAL ENTERTAINMENT ORGANIZER 2002

PAGE 238

PDA EQUIPPED WITH A 100,000-PIXEL CMOS CAMERA, THE DEVELOPERS CREATED A VERSATILE YET SIMPLE DESIGN, SCRUTINIZING THE UNIT THROUGHOUT ITS RANGE OF MOTION TO PREVENT ANY AWKWARD GAPS OR RIDGES. BOLD, ORIGINAL THINKING WAS BEHIND THE CLIE'S STARTUP, ALERT, AND NOTIFICATION SOUNDS, WHICH WERE COMPOSED TO MAKE THE UNIT SEEM TO COMMUNICATE AS IF ALIVE AND INTELLIGENT. THE GENEROUS FOLDING SCREEN OFFERS AN ATTRACTIVE DISPLAY OF STILL IMAGES AND VIDEO, AND THE HIGH-RESOLUTION LCD CAN BE SWIVELED FOR VARIOUS PURPOSES.



SGPT113P/S TABLET DEVICE 2011

PAGE 241

THE SONY TABLET S IS AN ANDROID TABLET TERMINAL WITH A 9.4" DISPLAY. THE LARGE SCREEN ENABLES THE ENJOYABLE USE OF AN ABUNDANT RANGE OF SERVICES, TO BROWSE THE WEB AND VIEW CONTENT. THE USE OF "ECCENTRIC CENTER OF GRAVITY" DESIGN, IN WHICH THE CENTER OF GRAVITY IS SHIFTED TO ONE SIDE, SOUGHT TO OFFER A FEELING OF LIGHTNESS AND STABILITY WHEN THE UNIT IS HELD IN THE HAND, MAKING IT COMFORTABLE FOR LONG-TERM USE. POSITIONING THE SCREEN ON A GENTLE DIAGONAL WHEN THE UNIT IS SITTING ON A DESK ADDS TO OPERATIONAL COMFORT. ELIMINATION OF ALL INESSENTIAL ELEMENTS PRODUCES A SIMPLE SCREEN THAT ENCOURAGED THE USER TO FULLY FOCUS ON CONTENT.



VAIO® FIT 13A PERSONAL COMPUTER 2013

PAGE 242

INNOVATIVE MOBILE COMPUTER WITH A MULTI-POSITION DISPLAY, BESIDES SERVING AS A TRADITIONAL NOTEBOOK SCREEN, IT CAN BE FLIPPED DOWN INTO TABLET MODE AND THEN TILTED UP INTO VIEWER MODE, PERFECT FOR FOCUSING ON CONTENT. ENABLING THESE DISPLAY MODES IS A VERSATILE MULTIFLIP HINGE™ THAT IS SIMPLE AND EFFICIENT IN BOTH STYLING AND USABILITY. THE CONVENIENT HINGE HELPS DEFINE THE PRODUCT IDENTITY OF THIS MODEL, WHICH HAS SET A NEW STANDARD FOR COMPUTERS IN THE "TOUCH" ERA.



VAIO® PRO 13 PERSONAL COMPUTER 2013

PAGE 247

ENCASED IN CARBON FIBER, THESE WERE THE WORLD'S LIGHTEST 11" AND 13" TOUCHSCREEN ULTRABOOKS AT THE TIME OF THEIR RELEASE. USERS CAN TYPE FOR HOURS WITH LESS FATIGUE ON THE KEYBOARD, WHICH IS ELEVATED TO A CONVENIENT ANGLE WHILE KEEPING THE PALM REST LOW. THE HINGE AND SPEAKERS ARE CONCEALED IN A LAYOUT FREE OF DISTRACTING ELEMENTS, HELPING USERS FOCUS ON THEIR WORK. THE HINGE IS ALSO SPECIALLY CONSTRUCTED FOR GREATER STABILITY DURING TOUCH OPERATIONS. DETAILS SUCH AS THESE YIELD A POWERFUL, COMFORTABLE TOOL FOR COMPUTER USERS.



VGX-TP1 PERSONAL COMPUTER 2007

PAGE 248

THE TP1 IS A COMPUTER DESIGNED FOR CONNECTIVITY OF A HOME TELEVISION WITH A SINGLE HDMI CABLE TO PROVIDE A NEW MODE OF ENJOYMENT IN THE LIVING ROOM. CONNECTED WITH THE TV IT PROVIDES ACCESS TO HD VIDEO AND OTHER CONTENTS STORED ON THE PC, OR USE NETWORK SERVICES, ALL WITH A SINGLE TV REMOTE. THE BUTTONS AND LIGHTS ARE SKILLFULLY EMBEDDED AROUND THE EDGES, SO THAT THE DESIGN BLENDS CLEANLY INTO THE LIVING ROOM DÉCOR. EVEN THE CABLE CONNECTION IS CONCEALED TO ACHIEVE A 360° CLEAN LOOK.



SRS-BTV5 PERSONAL AUDIO SYSTEM 2013

PAGE 250

WIRELESS SPEAKER THAT CAN PLAY MUSIC OVER BLUETOOTH® CONNECTIONS. THE SPHERICAL FORM IS THE TRUEST EXPRESSION OF OMNIDIRECTIONAL AUDIO TECHNOLOGY, AN EXCEPTIONALLY PORTABLE LITTLE BALL THAT FITS COMFORTABLY IN ONE'S HAND. THE SPEAKER ALSO PROVIDES A WELCOME INTERIOR DESIGN ACCENT, THANKS TO ITS SIMPLE, ROUND SHAPE AND AVAILABLE COLOR OPTIONS.



A-MOUNT LENS SERIES: SA185F14Z & SA135F18Z (2006) SA1635Z (2009) 2006 - 2009

PAGE 252

DESPITE THE MARKET TREND, SONY PURSUED THE ESSENTIAL AND FUNCTIONAL LENS FORM WITH AN EXTRUDED ALUMINUM BODY. THE CINNABAR ORBIT AND FINE PITCHED SERRATION CHARACTERIZE THE CARL ZEISS A-MOUNT LENS SERIES.



ILCE7 INTERCHANGEABLE LENS DIGITAL CAMERA 2013

PAGE 254

MIRRORLESS DSLR HOUSING A 35 MM FULL-FRAME CMOS SENSOR IN A COMPACT BODY, OFFERS SHOOTING FREEDOM NOT FOUND IN PAST FULL-FRAME DSLRS. CAMERA CONTROLS AND THE GRIP SHAPE HELP MAINTAIN STABILITY EVEN WITH LARGE LENSES. HIGHLY VERSATILE, THE CAMERA SUPPORTS NOT ONLY E-MOUNT LENSES BUT ALSO THE SPECTRUM OF A-MOUNT LENSES. DIE-CAST MAGNESIUM CONSTRUCTION ENSURES SOLIDITY AND DUST AND WATER RESISTANCE.



NEX-5 INTERCHANGEABLE LENS DIGITAL CAMERA 2010

PAGE 255

BOASTING THE WORLD'S SMALLEST, MOST LIGHTWEIGHT BODY FOR AN INTERCHANGEABLE-LENS DIGITAL CAMERA AT THE TIME OF RELEASE, THE "6" NEX-5 STILL HAS AN IMAGE SENSOR EQUIVALENT TO THOSE FOUND IN DSLR CAMERAS. A SECURE GRIP HOLD IS ENSURED BY MAKING THE GRIP EXTEND LOWER THAN THE BODY. THE BODY IS MINIMIZED AND THE DESIGNER ACHIEVED AN ICONIC STYLE WITH THE LENS LARGER THAN THE BODY, CREATING THE IMPRESSION OF NOTHING BUT A LENS CYLINDER AND LCD PANEL. THE LENS MOUNT IS DESIGNED TO BLEND SEAMLESSLY INTO THE LENS, PRODUCING AN EFFECT THAT EMPHASIZES THE CYLINDER, WHILE MAKING THE BODY LOOK EVEN THINNER.



NEX-7 INTERCHANGEABLE LENS DIGITAL CAMERA 2012

PAGE 256

THIS NEXT-GENERATION, MIRRORLESS INTERCHANGEABLE-LENS CAMERA HAS SUCH A SIMPLE DESIGN THAT IT SEEMINGLY COULD NOT BE ALL-IN-ONE. THE MULTIPLE FUNCTIONS OF A USER INTERFACE ENABLING THREE-AXIS CONTROL OF EFFECTS ETC. ARE ALLOCATED TO TWO DIALS ON THE TOP PANEL—UNIQUE BUT WITH A RESTRAINED STYLE—AND A WHEEL ON THE BACK PANEL. USERS EXPERIENCE AN UNPRECEDENTED LEVEL OF INTUITIVE OPERATION AND SENSE OF DIRECTNESS. THE ADVANCED UI KEEPS THE DISPLAY OF FUNCTIONS ON THE BODY TO A MINIMUM, HIGHLIGHTING THE FLAT AND SIMPLE STRUCTURE, SUCCESSFULLY DISPELLING THE EQUATION "ADVANCED FUNCTIONS = COMPLEX EXTERIOR CHARACTERISTICS" OF STANDARD CAMERAS.



KD-L40HX LCD TV 2010

PAGE 258

BIG-SCREEN HDTV INCORPORATING ORIGINAL SONY TECHNOLOGY IN THE OPTIC-CONTRAST PANEL AND LED BACKLIGHTING SYSTEM, AN EXAMPLE OF THIRD-GENERATION MONOLITHIC DESIGN WITH AN EVEN STARKER BEAUTY, THE SET AND SPEAKER-EQUIPPED STAND SHOW AN UNCOMPROMISING APPROACH TO FINISH AND FUNCTION ALIKE THAT DEMONSTRATES STRIKING BEAUTY AND BUOYANCY, WITH THE PANEL SEEMING TO FLOAT ON THE SILVER OF AN ALUMINUM STAND.



SRS-X5 PERSONAL AUDIO SYSTEM 2014

PAGE 261

WIRELESS SPEAKER WITH DEFINITIVE OUTLINE, WHICH SURROUNDS THE PERIMETER OF THE SPEAKER AND DEFINES THE SPACE FROM WHERE THE SOUND COMES. THE OUTLINE GIVES THE SPEAKER ITS UNIQUE APPEARANCE AND SEPARATES FROM EACH OTHER THE CAREFULLY CHOSEN DIFFERENT MATERIALS.



KD-65X9000B LCD TV 2014

PAGE 265

4K TV WITH WEDGE DESIGN. THE SMALL FOOTPRINT SAVES SPACE, WHILE SOUND IS ENHANCED BY LARGER SPEAKER CAPACITY. CONNECTIONS ARE SIMPLER WITH THE PORT REPLICATOR THAT HELPS MANAGE ALL THE CABLES.



XPERIA™ Z1 SMART PHONE 2013

PAGE 266

XPERIA Z1 DESIGN ADOPTS OMNIBALANCE DESIGN, A THEME INTRODUCED WITH THE XPERIA Z. A SMARTPHONE USED SO MANY WAYS—COMPOSING MESSAGES, TAKING PHOTOS, AND WATCHING MOVIES, FOR EXAMPLE—SHOULD BE EASY TO USE NO MATTER HOW YOU HOLD IT, AND BEAUTIFUL FROM ANY ANGLE.



XPERIA™ TABLET Z TABLET DEVICE 2013

PAGE 267

THE XPERIA TABLET Z, THANKS TO THE USE OF FIBERGLASS REINFORCED PLASTIC, IS EXTREMELY LIGHT AND FLAT. AT THE SAME TIME IT IS STURDY AND, IN SPITE OF ITS SLIM SILHOUETTE, PROVIDES AN 8 MEGAPIXEL CAMERA AS WELL AS NFC AND INFRARED INTERFACES. THE REDUCED FORM LANGUAGE DIRECTS THE ATTENTION TO THE SIGNIFICANT CHARACTERISTICS OF THE TABLET: THE SEAMLESSLY FITTED FULL HD SCREEN, HIGH-GRADE, CONTRASTING MATERIALS AND PRECISE ENGINEERING.



CUH-1000 SERIES PLAYSTATION®4 2013

PAGE 268

DESIGN WHICH LOOKS GOOD FROM EVERY ANGLE, WHETHER GAMERS CHOOSE TO DISPLAY IT FLAT ON ITS BELLY, OR UPRIGHT IN ITS STAND.

