

Savate Serif

A type design experiment with John Vetter

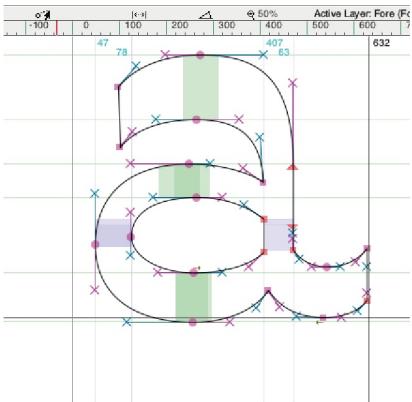
A B C D E F G H I
J K L M N O P Q R
S T U V W X Y Z ?

Before this class, I had no experience with the open-source community. I generally of it's tools, but had never used them before. The domain I was the most familiar with was the type scene. The open source community, especially in France, seemed to be the most experimental and really pushing boundaries in type. This evolved mostly after my discovery of The Velvetyne Foundry. Savate was one of the fonts on the site that immediately struck my interest, being well made, having a fairly full character set, and two styles. I chose to make a serif version, both to add to the community and to learn the tools (FontForge and Github). On the next page are some documentation of some things I learned.



Learning Fontforge

Most of the learning I did with FontForge was through opening font files in the program and seeing how I could manipulate them. It isn't the most intuitive since I learned with Robofont, but it was not nearly as clunky as I was expecting. The most helpful resource I found was www.designwithfontforge.com. A few of the main problems I encountered in FontForge were drawing counterforms, and re-naming font files.



An early issue where the 'a' character looked fine as outlines but previewed as a filled shape.

I encountered my counterform issue drawing the lowercase 'a' character. I figured out how to remove, join, and add points easily. I created the serif for the character, then closed the counterspace again. However, when I closed the forms, they all remained positive space. I could not figure out how to change the interior bowl of the 'a' from the positive space to negative. My initial solution was to revert to the original character, and then re-draw it. This time, I added the amount of extra points I needed to the stem of the 'a' and pulled the serif out. This way, without breaking the counterform, I was able to create the serif. This was much clunkier in the drawing of the character, but it worked. I made most of the typeface with this method in place. Not proud of my sloppy design practice, but it happened.



306 ♂ -500 -250 0 250 33% Active Layer: F

-750



a



Edit Element View Metrics Window Help

tn(dflt) PAROLES DE SOC

PAROLES DE SOC

me:	F	A	R	O	U	E	S	space
dt..	680	791	708	694	535	626	657	230
aring:	50	30	50	50	50	50	50	0
aring:	30	20	10	50	30	35	48.99	230

File Edit Element Tools Hints Encoding View Metrics

133 (0x85) U+0061a LATIN SMALL LETTER A

?	Æ	Æ	A	A	A	A	A
À	A	Ã	Å	Á	Ä	B	C
À	Ā	À	Å	Å	Ã	B	C
Ć	Č	Ç	Ĉ	Ĉ	D	Đ	Đ
Ć	Č	Ç	Ĉ	Ĉ	D	Đ	Đ
Δ	E	É	È	Ê	Ê	Ë	Ë
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New Lookup Subtable...

C	O	U	T	exclam		
660	694	829	610	330		
50	50	40	30	82		
20	50	40	30	82		

Problems in The Source File

Inside the Savate source file, I found that the capital X was 5 points or more taller than the rest of the capitals. In the original Sans version, this issue wasn't so easy to spot. However, with blocky and tightly spaced characters, this problem was immediately apparent. This turned my experiment not only into an attempt to add to the Savate family, but an attempt to fix it.

A B C D E F G H I
J K L M N O P Q R
S T U V W X Y Z ?

Caps with the original 'x' height



Text by Lorain Furter

FREE AS IN BUY ONE GET ONE

\$0

by John for Kristian

[***) is the perfect font for body text and **headlines on a website**. It's **modern style**, suited with past characteristics of great typefaces, make it **highly readable in any context**. The full-circle curves on many characters make [***] **a great font to blend seamlessly with other fonts while still maintaining its uniqueness**. Whether to be used for body text or **headlines on a web page**, [***] is the right font for any project.

Fonts used include: Sporring Grotesque, Young Serif, Trickster, Cormorant Garamond, Baguette, Poppins, Work Sans, Cooper Hewitt, Savate, & Heebo

Here's a poster I made of some of my favorite open source fonts using text by Loraine Furter. Download it on github or something, I don't know. _('')/_