10 years of designing in the libre
<table>
<thead>
<tr>
<th>GUI</th>
<th>CLI</th>
<th>Other</th>
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<tr>
<td>Gimp</td>
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<td>Git</td>
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<td>HackMD</td>
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<td>Kanboard</td>
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</table>
Isn’t Open Clip Art Library handy?

The expression “many hands make light work” uses the analogy of the hand to represent participation or involvement. As we talk about collaboration, it seems appropriate, this time around, to look a little more literally at the symbol used so often to represent work.

This issue, Best of Web, secured the revamped Open Clip Art Library, looking for the best hands on deck. As it turns out, OCAD provides hands for all occasions.

If you haven’t already used or contributed to Open Clip Art Library, take a look now. We need there to be no formal or informal rules. That means you can use it for just about anything. Check it out, use it and add little work of your own. Find it at opensources.org.

—the editors

We at Libre Graphics magazine have a thing for open standards. We like their transparency and their interoperability. We like that, with a well documented standard, everyone has an equal chance to play nicely together.

That’s why we love SVG so much. It’s a well developed, well supported standard brought to us by the World Wide Web Consortium (W3C). It’s available for implementation by anyone developing software. It shines up in modern browsers, in vector graphics editors and any number of other places.

One thing that’s missing, though, is you the designer, the artist, the illustrator. So put down that file and check out SVG.
Talking about our tools
Call for submissions

Let's talk about tools for a moment. We, as humans, distinguish ourselves from other animals by talking about our ability to make and use tools. We make tools, we are tools, we use tools, all at different times and in different ways.

Tools can be physical or conceptual, and at the same time, they can have names. Tools are the glue that holds our work together for one another, and they are the tools that make the difference. They are the tools that we use to create, and the tools that we use to understand the world around us.

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Join, speak, contribute
Libre Graphics Meeting 2011
Montréal
10-13 May

http://libregraphicsmeeting.org/2011
Discover SteamOS
Valve’s Steam-Ready Linux Heats Up Linux Gaming
Motion Detection with Rasp Pi

STEAMOS
Explore the new world of Linux gaming

Baffle Attackers
Serve fake info to attack scanners with Portspoof

Web Shop Shopping
Choosing an affordable e-commerce system

Software-Defined Radio
Read weather station data on an ordinary Linux system

Automate Your Chatroom
Manage messages with an IRC bot

TV-Browser
TV programming guide for the Linux desktop

PDF Tools
We test some top tools for creating and editing PDFs

Urban Lightscape
Fine tune local brightness levels for digital images with unusual lighting

WWW.LINUXPROMAGAZINE.COM
DejaVu Serif, Sans, and Sans Mono

That's one of our written contributors. Bernhard Gagel, if the previous system fonts in most distros was Bitterman Vera, or Bitterman Vera Sans.

Bitterman Vera Sans was the first font in the interface. So, if you don't have all these international glyphs, have you guys made localization an easier thing? This is why people from different cultures are pushing to get DejaVu instead of Bitterman Vera, because if you modify your Bitterman Vera in most eastern European countries, then you have a big problem if you want to see lines taking of its edge. And there wasn't really a list of alternatives. We were the first real font that could be used as an interface for all them glyphs. So there wasn't really much choice.

Early on, right?

I think yeah. But let's mean that's nostalgia. I think it's a recurring theme. Amos, actually, if you really go back to it. And now, when Deja Vu comes in the real fonts business really started for me.

What's the uptake been in Deja Vu since five years ago, when you started it?

Well, the last years were pretty intense because lots of projects were added at the time. We became dedicated fonts in a lot of distributions of all kinds. So the first years were pretty busy. Then lots of contact with the maintainers of various distributions, who really pushed it. So that made DejaVu the default font. The last five years, it's snowed down a bit. We're stabilizing.

How long had Deja Vu been going before you started it?

I think it was, or it started with DejaVu Bold. It's from [the] Czech Republic. He's from the [Czech] Republic. He's the font that started in Bitterman Vera. So he started with it. It was pretty cool.

And I was interested in it because it was pretty cool. It was really cool. And then I found out later that it was actually from the Bitterman Vera family.

I was interested in it because it was pretty cool. And then I found out later that it was actually from the Bitterman Vera family.

What's the future of DejaVu?

We're still using FontForge and the build scripts have changed a bit, but that's not really important. It means it just made a little bit easier for everybody. Instead of using a Python script, you could just use a makefile. Doesn't really make it a lot easier or harder. It's a little bit easier for maintenance.

DejaVu already seen Etaion Shrdlu

You already seen Etaion Shrdlu.

Greek, Cyrillic, and Ethiopic.

1234567890

[+ * ]

What's California?

Who lives in the field?

And he made the geometries for DejaVu?

Yeah.

That's incredible.
A good designer should incorporate the engineer and the artist, but most of the time the artist wins.

Oxygen could have better documentation, but it's more about having good designers. Every time I have a designer asking for the rules, I tell them to look at the icons. If, after analyzing the icons from any theme, you still have doubts about their graphical and aesthetic rules, you probably shouldn't be working on this. Honestly it's a language. If it's well-written, you should be able to clearly interpret and identify the meaning just by reading it. Something along the lines of: "Oh, they're using retro-like icons that..." and I think that's where they're trying to go here." If you need a manual for a language in order to be able to write it, then something failed during the process, I'd say.

Now, we might be facing this on a historical misconception here, but we've let the belief that XXI presented the glossy interface look, with polished looks, clean lines and shiny surfaces. The same approach that has now been made popular by Apple on its recent user interfaces.

Regarding your tools of choice, we know you use Inkscape...

I do use Inkscape. I also work with Adobe, Clip, Krita, scanner, pen and my imagination.

Have these been your tools all along?

When I started, my first tool was Softpaq, the predecessor of Inkscape. Inkscape is definitely my main design tool.

Have you ever approached the Inkscape developers to ask for a specific feature?

To be honest, I'm not close to the Inkscape guys. On the other hand, I do frequent exchanges with the Fedora people. We get along rather well. I've almost done it with their tool! Suchos and Raina contain a lot of icons, around three hundred.

How many icons are there in Oxygen?

Two thousand and something. It's the largest part of the Open Source in terms of file size—two hundred or so megabytes. As far as I know, it's the world's most complete theme. I'm not aware of any other theme with such an amount of icons. Tango had almost as much, but we've begun. To give you a point of comparison, Apple only has around seventy icons, and then each application brings its own set.

Are there any style guidelines that you set out before starting work on a new theme? Setting a formal style direction is a must for a professional graphic design, usually through some guide or interface guidelines. Our question is do you follow these manuals, or is the Oxygen style derived through a more formal, more organic way?

It is organic. It has to be. I don't believe in these things. I've read several identity and interface guidelines manuals, particularly font style guides. I could get the style guidelines for Windows Vista and create Mac icons following them, and vice versa. This while strictly following their rules...

And you could end up with something consistent.

I could. Any designer worth his name can do that. It's very easy for a designer to follow every single rule. It's only if you're good at something that doesn't fit. There are two things: a kind of feeling, which you can't really...
Libre Graphics magazine

A print magazine about FI/LOSS, art & design, and all the possible intersections inbetween. Check our website to see what this is all about and download free PDF versions. We're also on identi.ca and Twitter.

Activities for Libre Graphics magazine

Tuesday, March 11 2014

seeingcm started watching libregraphicsmag:vol01issue0 2 days ago

Thursday, February 27 2014

gingercorns pushed to libregraphicsmag:documentation:master 15 days ago

View all 50 commits →

Wednesday, February 26 2014

Greyscale Press pushed to libregraphicsmag:vol01issue3:master 15 days ago

Greyscale Press 81999067 adding reference links.

Greyscale Press pushed to libregraphicsmag:vol01issue3:master 15 days ago

Greyscale Press 6704494 adding link to duvetling-erhpad.

Thursday, February 20 2014

Greyscale Press pushed to libregraphicsmag:vol01issue3:master 22 days ago

Greyscale Press 5534644 adding readme file.
Before webfonts

Julien Deswaef

Fonts seem to have conquered the web. The @font-face CSS property is everywhere and its use has reached far beyond the display of characters. But there was a time, not so long ago, when web designers had to struggle with complex processes just to display the title of a blog article in the typography of their choice.

At its core, the web has always been text. But the glyphs to display it had to be local. When designers embraced the medium, their only options were the fonts most people had on their machines (Arial, Courier New, Times New Roman, Webdings…). The obvious solution was to replace text with images, either pre-cooked by the designer themselves, or baked on the fly and cached by the server.

This technique, although widely used, was not elegant. It was heavy on the server and on the bandwidth, plus those little rendered texts weren’t selectable or scalable.

To circumvent these flaws, an approach called eIFR was developed. It built a small Flash file into the page, used to load the desired font. Selected pieces of text would then dynamically be replaced by Flash-rendered text, all done in the browser. Text could be scalable and selectable. But it required a proprietary plugin to be displayed correctly—and don’t even dream about printing it.

When I started to design my web portfolio, none of these solutions really appealed to me. I wanted to stick with text-based open standards and no “image tricks.”

The <canvas> tag was then only supported by half of the browser market. And I was starting to get interested in “everything parametric.” The font I was working on used a single closed polygon for each of its glyphs. Each letter was just a set of coordinate relations that would allow me to change the weight and proportions at will. To display it in the browser, I found some obscure Javascript library created by Walter Zorn that exposed a set of vector drawing functions. The library worked by creating a coloured <div> for each pixel of the drawing using a fast algorithm to prevent too much repetition and to combine as many pixels possible into one <div>. It worked remarkably well across browsers and still works in recent ones because it just uses a basic element from HTML. The “pixelated” look of it also turned out to be very pleasing to me.
Design inspiration is often fuelled by constraints. In that spirit, I set out in trying to create a pixel font with greyscale squares for anti-aliasing. The initial idea was to create an image in GIMP and a custom C program to turn the image into a UFO file where each set pixel is a square. A new font, where the character mapping for different greyscale pixel values can be controlled.

For easier editing, the program was changed to output an XPM-inspired font, where adding puzzle pieces could be used to design the glyphs—new visual variations for the family can be created. When coding/creating/designing, one imagines the curvature of the pixel's geometric area. The scope and power of expression expand when adding puzzle pieces correspondences. It is possible to create semi-legible pixel fonts with a 3px grid, thus the 3x3 set for drawing a lower-case "o".
def filter_itext(textbit):
    content = textbit["CH"]
    cparent = textbit.get("CPARENT")
    # parent = textbit.get("PARENT")
    if cparent:
        if cparent in IGNORED_STYLES:
            return ""
        elif cparent == H1_STYLE:
            return "# " + content
        elif cparent == H2_STYLE:
            return "## " + content
        elif cparent == SMCAPS_STYLE:
            return content.upper()
        elif cparent == BOLD_STYLE:
            return "**%s**" % content
        elif cparent == ITALIC_STYLE:
            return "_%s_" % content
    return content

def main(filename):
    output = ""
    sla_xml = open(filename, 'r').read()
    soup = bs4.BeautifulSoup(sla_xml, 'xml')
    for obj in soup.findAll("PAGEOBJECT"):
        if obj.findAll("ITEXT"):
            ... for item in obj.contents:
                if type(item) == bs4.Tag:
                    print item
Design inspiration is often fuelled by constraints. In that spirit, OxA000 started out as a pixel font with greyscale squares for anti-aliasing. The initial ASCII set was made for a custom C program to turn the image into a UFO file where each set pixel referenced a component. The program was changed to output an XPM-inspired text file description of the font, where the current greyscale pixel values can be controlled.

By coding/creating/designing a new set of components—puzzle pieces corresponding to the different glyphs—new visual variations for the family can be created. When doing manual anti-aliasing, one imagines the curvature of the shape intersecting with the pixel’s geometric area. As the font creation pipeline expand when adding puzzle pieces corresponding to these, it is possible to create semi-legible pixel fonts with a 3px-high lower-case grid, thus the 3x3 set for the starting point.

The small set of printable ASCII characters constrained how many puzzle pieces could comfortably fit together.

Within the current constraints there's much room for refinement, and the overall project has been designed to allow for expansions—including both serifs and improvements to the tooling for experimenting with the design.

[^1]: Many font file formats support components, reusable vector shapes. These are normally vector shapes, like the undecorated base glyphs "A," "E," and "O" for Ä¥ÅєÅ³å³å½Å£ and Ä¥ÅèÅ³å³å½Å£.
Design inspiration is often fuelled by constraints. In that spirit, 0xA000 started out as a pixel font with greyscale squares for anti-aliasing. The initial ASCII set was made in a custom C program to turn the image into a UFO file where each set pixel referenced a component. The program was changed to output an XPM-inspired text file description of the font, where the greyscale pixel values can be controlled.

By coding/creating/designing a new set of components—puzzle pieces corresponding to the different glyphs—new visual variations for the family can be created. When doing manual anti-aliasing, one imagines the curvature of the shape intersecting with the pixel's geometric area. The font creation pipeline expands when adding puzzle pieces corresponding to these ideas to create semi-legible pixel fonts with a 3px-high lower-case grid, thus the 3x3 set for the starting point.

The small set of printable ASCII characters constrained how many puzzle pieces could comfortably fit within the current constraints. There's much room for refinement, and the overall project has expanded—including both serifs and improvements to the tooling for experimenting with the design.

[1]: Many font file formats support components, reusable vector shapes. These are normally vector shapes, like the undecorated base glyphs "A," "E," and "0" for 阿森 艾, and 阿森 abdomen.

[2]:
Recipes for some of our steps

Extracting image paths from Scribus files

```bash
cat @1-original-scribus-files/lqmag-1.1-p* | \
grep -oe "^\/(\[jpg\]|\[png\])" | \ 
sort | uniq | \
sed 's///g; s/\.///g' > images-1.1.txt
```

Re-downloading images from repos

After extracting the image lists from the previous recipe, we did this (example for 2.4):

```bash
mkdir -p images/2.4
cd images/2.4
while read f; do wget "https://gitlab.com/libregraphicsmag/vol2issue4/raw/master/$f"; done < ../../../image-lists/images-2.4.txt
```

Resizing images to a max width and height

We wanted max 1800px width and 1400px height, while keeping smaller images as they are.

```bash
cd images/2.4
for f in *; do echo $f; mogrify -resize 1800x1400> $f; done
```

or, to alter all images in subdirectories:

```bash
cd images
find . -name "*" | xargs mogrify -resize 970x4000>
```

Review text files with a particular string

We needed to check every instance of a lowercase acronym (e.g. "svg") and edit it manually if it needed to be made uppercase again.

```bash
grep 'svg\b' issue* -lr | xargs vim -p
```

Turn all images into image links

We wanted to change all images into a thumbnail which would then link to the original image.

So this

```
![](images/2.1/picture.png)
```
Pelican 3.7.1

Pelican is a static site generator, written in Python. Highlights include:

- Write your content directly with your editor of choice in reStructuredText or Markdown formats
- Includes a simple CLI tool to (re)generate your site
- Easy to interface with distributed version control systems and web hooks
- Completely static output is easy to host anywhere

Ready to get started? Check out the Quickstart guide.

Features

Pelican 3 currently supports:

- Articles (e.g., blog posts) and pages (e.g., "About", "Projects", "Contact")
- Comments, via an external service (Disqus). If you prefer to have more control over your comment data, self-hosted comments are another option. Check out the Pelican Plugins repository for more details.
- Theming support (themes are created using Jinja2 templates)
- Publication of articles in multiple languages
- Atom/RSS feeds
- Code syntax highlighting
- Import from WordPress, Dotclear, or RSS feeds
- Integration with external tools: Twitter, Google Analytics, etc. (optional)
- Fast rebuild times thanks to content caching and selective output writing

Why the name “Pelican”?

"Pelican" is an anagram for caledon, which means "notebook" in French. ;)

Source code

You can access the source code at https://github.com/getpelican/pelican
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Editor's letter
— ginger coons

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— Ana Isabel Carvalho, Ricardo Lafuente

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Upcoming Events

Moral rights and the SIL Open Font License
— Dave Crossland

Will these hands never be dirty?
— Eric Schrijver

CulturaDigital.Br Festival

Small and Useful

The finished and unfinished business of OpenLab ESEV
— Nelson Gonçalves, Maria Figueiredo

Best of SVG

Natanael Gama talks techno-fonts and the benefits of Libre
The impact of sketchPatch

Projects built on sketchPatch are fertile many times over, even before and after they exist. They are fertile ground for the people who play with them as users. They learn things, they have some fun. They don’t necessarily come back, but a project like sketchPatch touches hundreds of people, even if for maybe only five minutes and to a limited degree. We do know that we’ve influenced a lot of people, even if only ever so slightly, and gave them a taste of first-hand creative coding. But that’s just one level. Sophie and I learned a great deal from it, and met and dealt with dozens of great new people because of it. And the outcome is not just a website. It’s an open source platform that keeps giving even in the form of entirely new incarnations, such as the LiveCodeLab project and workshops at MZTEK. It is an absurd amount of work and stress at times, but I confess, I still look at this IE6-compatible hobby horse from 2009, which is beginning to show its age with subtle and not so subtle cracks, and I think: I don’t know how long this will be able to stand up for, but isn’t this just the best site ever.
Authors

ALEXANDRE LERAY (1)
- SHOWCASE <stdio>

ALEXEI VANYASHIN (1)
- DISPATCH Building Cyrillic fonts together

ALLISON MOORE (1)
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LORAINE FURTER (1)
- FEATURE SPECIMEN

LOREDANA BONTEMPI (1)
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LUDIVINE LOISEAU (2)
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MAKE/MAKE (1)
- SHOWCASE Open source recipe for organic logos

MANUEL SCHMALSTIEG / GREYSCALE PRESS (1)
- GUEST EDITOR’S LETTER Type etc.

MAR CANET (1)
- SHOWCASE Knitpic

MARIA FIGUEIREDO (1)
- DISPATCH The finished and unfinished business of OpenLab ESEVE
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<td>SVG</td>
<td>Wayfinding and warnings from Wikimedia Commons</td>
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Pójdźże, kień tę chmurność w głąb flaszy!

Come on, drop your sadness into the depth of a bottle!

ЖЭН

WITH CYRILLIC GLYPHS

AND 🍂 PRIVATE ORNAMENTAL SUGARS 🍁

NotCourierSans
NotCourierSans-Bold

1.1
PropCourier Sans

AaBbCcDdEeFfGgHhIiJjKkLlMm
NnOoPpQqRrSsTtUuVvWwXxYyZz

AaBbCcDdEeFfGgHhIiJjKkLlMm
NnOoPpQqRrSsTtUuVvWwXxYyZz

A remix by Manufactura Independente
"We are not here to be correct"
Does my spacing make me look fat?
This is version 1.1 of PropCourier Sans, a font for Libre Graphics, a magazine on F/LOSS and creativity. Nymphs blitz; quick vex dwarf's jog.

This is version 1.2 of PropCourier Sans, a font for Libre Graphics, a magazine on F/LOSS and creativity. Nymphs blitz; quick vex dwarf's jog.
The quick brown fox jumps over the lazy dog.
The quick brown fox jumps over the lazy dog.
The quick brown fox jumps over the lazy dog.
The quick brown fox jumps over the lazy dog.
The quick brown fox jumps over the lazy dog.
The quick brown fox jumps over the lazy dog.
The quick brown fox jumps over the lazy dog.
The quick brown fox jumps over the lazy dog.
The quick brown fox jumps over the lazy dog.
Bonjour monde! Ça marche?
WELKOM!

Constant, een Brusselse organisatie voor vrije kunst en media, heeft drie jaar lang de sleutel van het herenhuis in de Galliastraat 80. Het huis wordt modulair ingepalmd. De makers nodigen je van harte uit om te komen kijken naar wat ze zoal doen met vrije software.

PROGRAMMA:

15:00 : opening van de deur & welkomstdrankje
Rondleidingen:
15.30, 17.30, 19.30
19.00 : welkomstwoord door staatsecretaris Bruno De Lille
Anton Aeki (Martiensoghome,
20.30 : Open Software Concert door Anouk De Cierca) www.aeki.be
21.30 : PARTY!

Meer info op: variable.constantvzw.org

MET DANK AAN & MET DE STEUN VAN: VLAAMSE GEMEENSCHAPSCOMMISSIE VAN HET BRUSSELS HOOFSTEDELIJK GEWEST, DE VLAAMSE OVERHEID

WELCOME

For the next three years Constant, a Brussels organisation for art and media, the key of the receptive house in the rue Galliastraat 80. This modularity conceived workspace and its makers cordially invite you to come and have a look at what they create, using free software only.

PROGRAMME:

15:00 : door opens & welcome drink
Guided tours:
15.30, 17.30, 19.30
19:00 : welcoming speech by the secretary of the Bruno De Lille
Variable houses studios for artists, designer, techno-inventors, data-activists, cyber feminists, interactive-geeks, textile-hackers, video-makers, sound-lovers, beat-makers and other digital creators who are interested in using Free Libre Open Source Software for their creative experiments. That's why the full name of the house is: Variable F/LOSS Arts Lab
PropCourierSans improved

Published August 18, 2012

Working today on an improved version of PropCourier Sans, a libre font designed by Manufactura Independente, based on NotCourierSans by OSP, based on Nimbus Mono L by URW++...

Our modifications occurred this morning in the frame of the type design workshop given by Dave Crossland.

The changes we did:

- We fixed the placement of diacritics (é, à, è, ç ...), which had some weird offset.
- We produced a medium weight, because the regular weight is very thin (we did some research here)

The next thing we are going to do: add a typographic apostrophe, to make it look a bit more litterary...
PropCourier Sans Regular

Commence par la considération des choses les plus communes, et que nous croyions comprendre le plus distinctement, à savoir les corps que nous touchons et que nous voyons. Je n’entends pas parler des corps en général, car ces notions générales sont d’ordinaire plus confuses, mais de quelqu’un en particulier. Prenons pour exemple ce morceau de cire qui vient d’être tiré de la ruche : il n’a pas encore perdu la douceur du miel qu’il contenait, il retient encore quelque chose de l’odeur des fleurs dont il a été recueilli ; sa couleur, sa figure, sa grandeur, sont apparentes ; il est dur, il est froid, on le touche, et si vous le frappez, il renda quelque son.
Considérons-le attentivement, et

Commence par la considération des choses les plus communes, et que nous croyions comprendre le plus distinctement, à savoir les corps que nous touchons et que nous voyons. Je n’entends pas parler des corps en général, car ces notions générales sont d’ordinaire plus confuses, mais de quelqu’un en particulier. Prenons pour exemple ce morceau de cire qui vient d’être tiré de la ruche : il n’a pas encore perdu la douceur du miel qu’il contenait, il retient encore quelque chose de l’odeur des fleurs dont il a été recueilli ; sa couleur, sa figure, sa grandeur, sont apparentes ; il est dur, il est froid, on le touche, et si vous le frappez, il renda quelque son.

PropCourier Sans Medium

Commence par la considération des choses les plus communes, et que nous croyions comprendre le plus distinctement, à savoir les corps que nous touchons et que nous voyons. Je n’entends pas parler des corps en général, car ces notions générales sont d’ordinaire plus confuses, mais de quelqu’un en particulier. Prenons pour exemple ce morceau de cire qui vient d’être tiré de la ruche : il n’a pas encore perdu la douceur du miel qu’il contenait, il retient encore quelque chose de l’odeur des fleurs dont il a été recueilli ; sa couleur, sa figure, sa grandeur, sont apparentes ; il est dur, il est froid, on le touche, et si vous le frappez, il renda quelque son.
Considérons-le attentivement, et éloignant toutes les choses qui n’appartiennent point à la cire, voyons ce qui reste. Certes il ne demeure rien que quelque chose d’étendu, de flexible et de mueble. Or qu’est-ce que cela : flexible et mueble ? N’est-ce pas que j’imagine que cette cire étant ronde est capable de devenir carrée, et de passer du carré en une figure triangulaire ? Non certes, ce n’est pas cela, puisque je la conçois capable de recevoir une infinité de semblables changements, et je ne saurais néanmoins parcourir cette infinité par mon imagination, et par conséquent cette conception que j’ai de la cire ne s’accomplit pas par la faculté d’imaginer.
Or quelle est cette cire, qui ne peut être conçue que par l’entendement ou l’esprit ? Certes c’est la même que je
THE QUICK BROWN FOX IS AN ENDANGERED SPECIES
Sudo
tense music
yelps
foreboding music
neighs
music intensifies
moans
foreboding music
moans
music intensifies
wind howls
moans
wondrous music
splutters
wind howls
mysterious music
mysterious music
tense music
eerie music
stone thuds
wondrous music
bellows
upbeat music
giggles
thunder rumbles
CÔTE D'AZUR
WHAT IS COLORFONT.JS?

We wanted to be able to develop and use multi-coloured fonts on the web, and so Colorfont.js was born. It's a tiny library that allows you to have text in more than one colour without resorting to ugly hacks or images, retaining the advantages of using text.

We also made available a set of colorfonts to be used with this library.

HOW DO I USE THIS IN MY WEBSITE?

First, get colorfont.js and include it inside your page's element, like so:

```html
<script type="text/javascript" src="colorfont.js" />
```

Now, let's say you have a heading,
JOSEFIN SLAB

colorfont overlay

Josefin Slab Regular & Josephine Overlay
COLOR.getFont.js: Easy multi-colored typography for the web.

Oblique Overlay by Simon Budig based on

FRANZ JAGT IM KOMPLETT VERWAHRLOSTEN TAXI QUER DURCH BAYERN.

Glifinlif Overlay by João Bueno based on League Gothic

GAZETA PUBLICA HOJE NO JORNAL UMA BREVE NOTA DE FAXINA NA QUERMESSE.

Beak Overlay by Claudia Krummenacher based on League Gothic

SYLVIA WAGT QUICK DEN JUX BEI PFORZHEIM.
KIT GRÁFICA LIVRE

É bom, é livre e é a borla!
Ferramentas, literatura, recursos e fontes para o designer interessado com orgulho e orgulho do que quisermos.
Leva para a tua mesa e copia o que quiseres sem peso na consciência e tudo livre, no domínio público ou Creative Commons.
KIT GRÁFICA LIVRE

É bom, é livre e é a borla!
Ferramentas, literatura, recursos e fontes para o design interessado com orçamento limitado.
Livre para a sua mesa e cópia o que quiser ao seu gosto, todo livre, no domínio público ou Creative Commons.

O que é?
Compreender o campo das licenças, autorização, publicação e uso de textos.

Como posso usar?
Descubra como usar ferramentas e literatura gratuitas para o seu design.
MADERAS

ATOCHA

153 Y 155

FRISOS

ENTARIMADOS

ENVASES

Y

DUELAS
y
Pinares Propios
Maderas del País
y
Exóticas
ABCDEFGHIJKLMNOPQRSTUVWXYZ

nopqrstuvwxyz

0123456789

!€;?:()/-

$*
MEDIALAB PRADO
ESPACIO DE CULTURA DIGITAL
ENTRADA LIBRE
No han servido más de 5000 firmas de #SaveTheLab apoyando #MedialabPrado para que el ayuntamiento se entere. @MedialabPrado no se rinde!!!

#DefiendiendoMedialabPrado #SaveTheLab
YES YOU CALL IN THE MORNING
IF YOU CALL ME IN THE MORNING
I TELL YOU WHAT TO DO

BROTHER BOUGHT A COCONUT
HE BOUGHT IT FOR A DIME
HIS SISTER HAD ANOTHER ONE
SHE PAID IT FOR THE LIME

NOW LET ME GET THIS STRAIGHT
YOU PUT THE LIME IN THE COCONUT
YOU DRANK THEM BOTH UP
Libre font design workshops

Since 2013, Manufactura Independente have been developing a set of workshops dedicated to type design by means of bitmap fonts and F/LOSS development methodologies.

The Type:Bits workshops have been hosted in Barcelona, London, Tomelloso, Avilés and Graz. If you are interested in hosting one of these, do get in touch through our e-mail address: hi [at] manufacturaindependente [dot] org

About the workshops

The main objective of each Type:Bits workshop is to collaboratively develop at least one finished font in the course of a few hours.

To achieve this, we focus on bitmap fonts, which are ideal to introduce design restraints and facilitate the explanation and application of basic principles of font design.
```python
import math
import copy
from gprint import gprint

# constants
cells_x = 10
cells_y = 10
cell_size = 100

# AYY4 palette by Polyducks
# https://boxspec.com/palette-list/ayy4
colors = [
    '#00303b',
    '#ffffff',
    '#ff7777',
    '#f6f6f6',
    '#ff2fda',
]

# load SVG tiles and show their data
paths = svg.parse(open('tiles.svg').read())
for path in paths:
    for point in path:
        print(point)

def draw_shape(type, cx, cy, fillcolor):
    # canvas bot
    # set up canvas
    size(cells_x * cell_size, cells_y * cell_size)
    background('#cccccc')
    noStroke()
```
A couple of months ago I tooted looking for a vector grid-based editor. Nothing came up so we (Manufactura Independente) set out to make one. It still has a set of kinks, but it's usable to the point that we've been using it to make a few designs.

We plan to release it in Feb/Mar under a free software copyleft license (AGPL). It runs on the browser with no server-side logic and no tracking.

If you'd like to try the beta and tell us about your experience, that'd be fab! Just reply to this toot and we'll get in touch.
Squarish is a simple design tool for vector grid-based designs. It’s developed by Manufactura Independente and made available as **free software**.

**Features**
- browser-based tool, with no downloading, installation or tracking
- geometric tiles inspired by PETSCII art
- save your drawings in the browser’s local storage, there is no cloud
- export in SVG or PNG formats
- runs on top of Paper.js, the top-class browser framework for interactive vector graphics
- limited yet beautiful color sets by Polyducks
- it’s free software – you can use, study, modify and redistribute the source code under the terms of the AGPL

**Support this project!**
Squarish is a labour of love, developed to facilitate some kinds of designs that we wanted to explore. It is developed by Manufactura Independente as a side project, meaning that we can’t afford to work actively on support and new features. But we’d love to change that, so we’re trying out a way to support this project – you can **buy us a coffee** on our Ko-Fi page and help us make Squarish even better.

Support doesn’t have to mean money, though. Making things with Squarish and showing them to the world is a great help for the project! If you’re into hashtags, #squarish is perfect for this.

Maybe your company could use a new feature in Squarish? We’re open for commissions – get in touch with us via e-mail.

**FAQ**
I only see a few palettes. Isn’t there a color picker?
No color picker yet. We started by using a couple of palettes that we liked, and we enjoyed the process. We might add a color picker later but for now, we’re sticking with what we have.
Design with grids and bézier tiles in the browser

<table>
<thead>
<tr>
<th>Name</th>
<th>Last commit</th>
<th>Last update</th>
</tr>
</thead>
<tbody>
<tr>
<td>assets</td>
<td>Switched favicon colors</td>
<td>7 months ago</td>
</tr>
<tr>
<td>css</td>
<td>Switched favicon colors</td>
<td>7 months ago</td>
</tr>
<tr>
<td>fonts</td>
<td>Updated font; updated arrow keys in 'How to...</td>
<td>1 year ago</td>
</tr>
<tr>
<td>js</td>
<td>Fix dirs with move to /play/</td>
<td>7 months ago</td>
</tr>
<tr>
<td>LICENSE</td>
<td></td>
<td>1 year ago</td>
</tr>
<tr>
<td>Makefile</td>
<td>Fix dirs with move to /play/</td>
<td>7 months ago</td>
</tr>
<tr>
<td>README.md</td>
<td>Update README</td>
<td>10 months ago</td>
</tr>
<tr>
<td>favicon.ico</td>
<td>Updated favicon</td>
<td>4 days ago</td>
</tr>
<tr>
<td>favicon.png</td>
<td>Updated favicon</td>
<td>4 days ago</td>
</tr>
<tr>
<td>icon.png</td>
<td>Updated favicon</td>
<td>4 days ago</td>
</tr>
<tr>
<td>index.html</td>
<td>Updated layout for load drawing modal wind...</td>
<td>1 year ago</td>
</tr>
<tr>
<td>tile-wide.png</td>
<td>Updated favicon</td>
<td>4 days ago</td>
</tr>
</tbody>
</table>
Thank you!

https://manufacturaindependente.org/libreplanet