



10 years of designing in the libre

## GUI

Gimp  
Inkscape  
Krita  
FontForge  
Scribus  
GThumb  
XSane

## CLI

ImageMagick  
pdftk  
gifsicle  
ffmpeg  
pandoc

## Other

Git  
Gedit  
Vim  
Libre Office Calc  
Nextcloud  
Dolphin  
HackMD  
Kanboard





LIBRE  
GRAP  
HICS  
#1

FIRST ENCOUNTERS.  
TAKING FLIGHT.



LIBRE  
GRAP  
HICS  
1.2

USE CASES AND AFFORDANCES



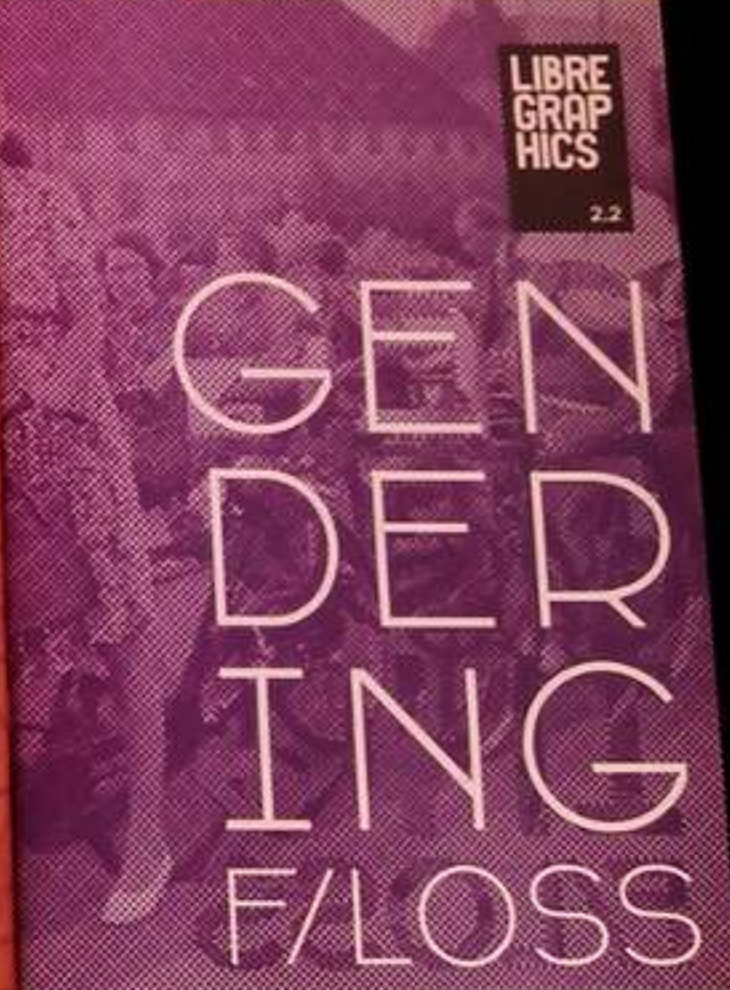
LIBRE  
GRAP  
HICS  
1.3

The Physical,  
the Digital  
and the Designer

LIBRE  
GRAP  
HICS  
1.4



LIBRE  
GRAP  
HICS  
2.1



LIBRE  
GRAP  
HICS  
2.2



## 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 SVG returned the revamped Open Clip Art Library, looking for the best hands on offer. As it turns out, OCAT provides hands for all occasions.

If you haven't already used or contributed to Open Clip Art Library, take a look now. All work there is in SVG format and is dedicated to the public domain. That means you can use it for just about anything. Check it out, use it and add a little work of your own. Find it at [openclipart.org](http://openclipart.org)

—the editors



We at Liber 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 like 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 shows up in modern browsers, fine 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 .ai 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 use tools, we are tools, all at different times and in different ways.

Tools can be physical things, but at the same time, they can be ideas. They can be born from a need, a desire, a passion, a

...online gallery, presented by a jury of designers, the exhibition is curated by Maudy... The editing... they mean to you and what... and how to submit at [HTTP://LIBREGRAPHICSMAG.COM](http://libregraphicsmag.com)



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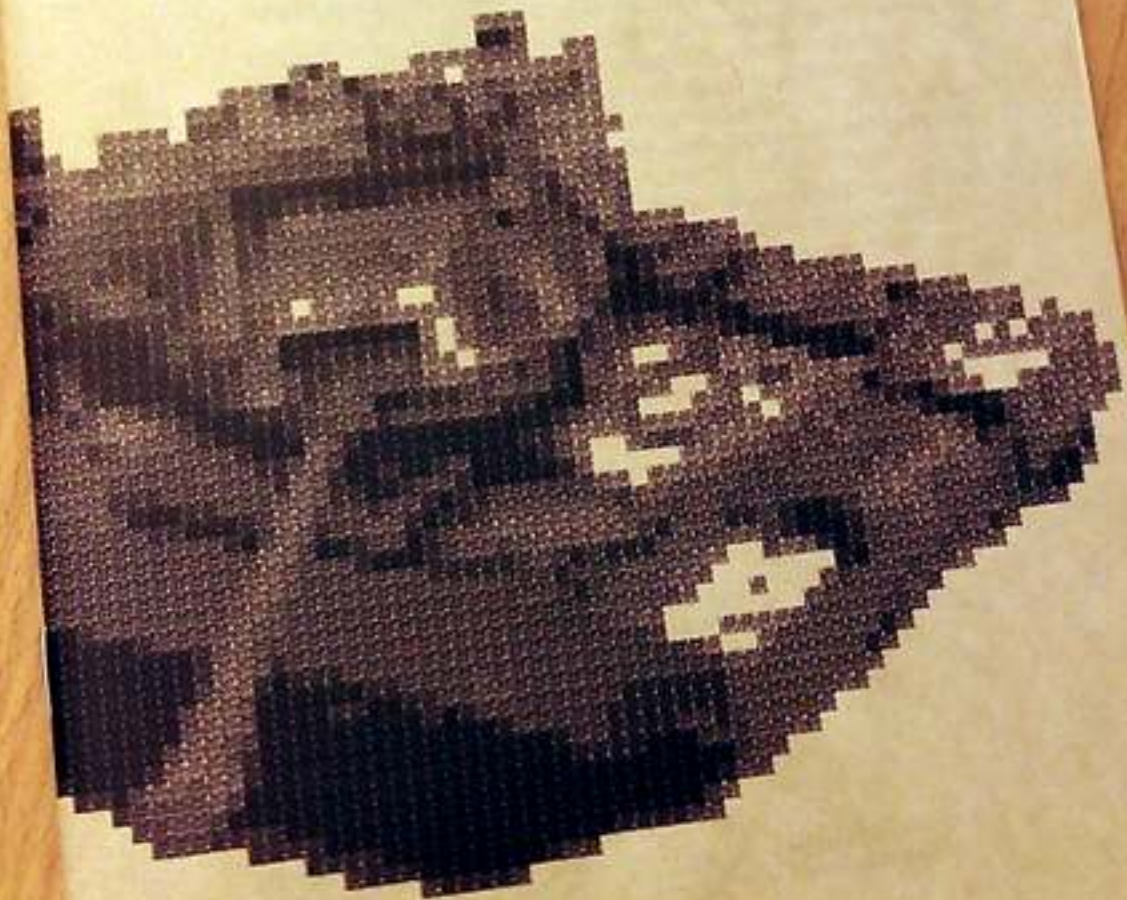
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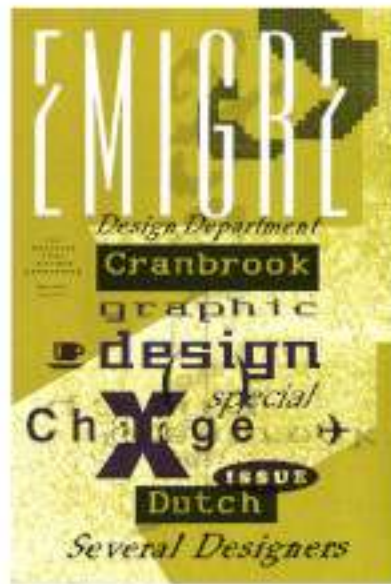
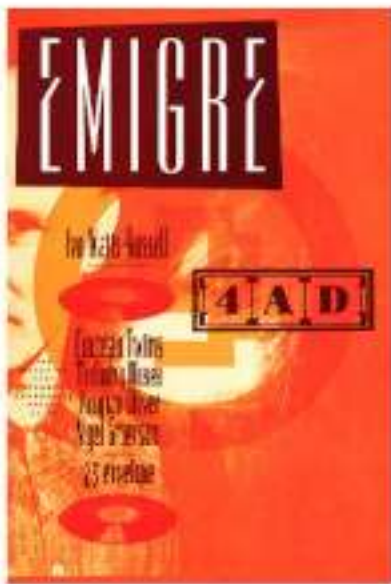
special  
double  
issue ☺



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## MAGAZINE

MARCH 2014

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## Automate Your Chatroom

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TV programming guide for the Linux desktop

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<p>which does its own glyphs and I had to... those, really make arrays of all the letters to put on the screen.</p> <p>That's definition</p> <p>even had set of the used fonts by drawing the lines, but just commented</p> <p>like choppy screen</p> <p>basically, just glyphs were shown as polygons, not filled in but not straight lines, and that made a better</p> <p>Fifteen years ago, or more, that's not bad</p> <p>look, and a very old computer. It wasn't very fast, either.</p> <p>Early 90s, right?</p> <p>I think yeah, but I mean that's nostalgia. I think it's a interesting feature, actually. If you really go back to it. And now... When DejaVu came in, the real fonts business really started for me.</p> <p>What's the origin for the DejaVu name? How long ago did you started on it?</p> <p>Well, the first years were pretty intense because lots of glyphs were added at the time. We became default font in a lot of distributions (of GNU/Linux). So the first years were pretty busy. Had a lot of contact with the maintainers from distributions, who really pushed it. So that's why DejaVu the default font. The last few years, it's slowed down a bit. We are not adding</p> <p>How long had DejaVu been going before you started on it?</p> <p>I think a year or so. It started with Stefan Weil... He's from (the Czech Republic) who needed a few more glyphs that weren't in Bitstream Vera. So he started with that. It was pretty slow before (Dante Jacopo and I) around the project but I came in to work. Then we were with a lot of other people. I think languages which included the International Phonetic Alphabet, the complete Phoenician alphabet, and a lot of other stuff.</p> <p>It needed, but it ended with it, almost. After Czech, Cyrillic, Greek Cyrillic, and so on. Later, Arabic and Armenian... We have Georgian which was made by a former Prime Minister of Georgia.</p> <p>What? Really?</p> <p>Who lives in Cyrillic in Ireland?</p> <p>And he made the Georgian set for DejaVu?</p> <p>Yeah.</p> <p>That's incredible.</p>	<p>The DejaVu font family <a href="http://dejavu-fonts.org">http://dejavu-fonts.org</a></p> <p>DejaVu Serif, Sans, and Sans Mono</p> <p>ABCDEFGHIJKLM nopqrstuvwxyz 0123456789 ([{+-*÷}]) ÀÇÐÈĤĬĬĈĒŪŴŶŹǪǫ ქანთუღი დაბნე რლთბა deiza: vu: fo:ntz Ελληνικά Кириллица +ΣΞΣΙΟΨ already seen Etaion Shrdlu</p>
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which drew its own glyphs and I had to, in QBasic, really make arrays of all the letters to put on the screen.

That's dedication.

I even had sort of contained fonts by drawing the lines, but just by coordinates.

Like choppy vectors.

Basically, just glyphs were drawn as polygons, not filled in but just straight lines. And that made a letter.

Fifteen years ago, or more, that's not bad.

Yeah, and a very old computer. It wasn't very fast, either.

Early 90s, right?

I think yeah, but I mean that's nostalgia. I think it's a recurring theme, actually. If you really go back to it. And now... When Deja Vu came in, the real fonts business really started for me.

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

Well, the first years were pretty intense because lots of glyphs were added at the time. We became default font in a lot of distributions [of GNU/Linux]. So the first years were pretty busy. Had a lot of contact with the maintainers from distributions, who really pushed it. So that made DejaVu the default font. The last few years, it's slowed down a bit. We are stabilizing.

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

I think a year or so. It started with Štěpán Roh. He's from [the Czech Republic] so he needed a few more glyphs that weren't in Bitstream Vera. So he started with that. It was pretty slow before [Denis Josquey and I] entered the project but I came with Girek. Denis came with a lot of glyphs needed for African languages which included the International Phonetic Alphabet, for example. [The International Phonetic Alphabet is] not really all needed, but it came with it, almost. Afterwards, Cyrillic. I think Cyrillic came into it. Later, Arabic and Armenian... We have Georgian, which was made by a former Prime Minister of Georgia.

What? Really?

Who lives in exile in Finland.

And he made the Georgian set for DejaVu?

Yeah.

That's incredible.

That's one of our weirdest contributors. Because Gagnidze,

if the previous system font in most distros was Bitstream Vera or Bitstream Vera Sans...

Bitstream Vera Sans was the font used in the interface.

So, if it didn't have all these international glyphs, how do you guys make localization an easier thing?

This is why people from distributions were pushing to get DejaVu instead of Bitstream Vera. Because if you couldn't even use Bitstream Vera in most eastern European countries, then you have a big problem if you want to see Linux taking off over there. And there weren't really a lot of alternatives. We were the first real font that could be used on screen as an interface font which had those glyphs. So there wasn't really much choice.

Have any competitors to DejaVu sprung up?

Not really. There were a lot of Vera derivatives which were trying to do the same. Štěpán Roh was actually quite clever because he basically ported all those glyphs from the other fonts and tried to get them in DejaVu. So we ended up with the most complete set of glyphs. And we became a little community around the font, which also helped. The other derivatives were missing the community. It was basically one person doing the work.

Have your work habits, your toolchain, your workflow, your process, changed at all in the last five years of working on Deja Vu?

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

So you're basically doing the same thing that you did, work-wise, five years ago, when you started?

Making the font itself... Basically, you become better at it, of course. But the tools are the same.

From your first four-vector type in Basic up until now, you've come a very long way.

Yeah, I didn't know anything about fonts at the time. I didn't look into trying to guess what font formats there were at the time. I just said "Hey, I want letters" and decided to make something. I had a lot of time to program all day. But that doesn't work if you have to do it properly. No one will use that font.

DejaVu Serif, Sans,  
and Sans Mono  
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try to slightly change the general concept and message of the theme. This message is not defined by us, but rather by the community. For instance, the message we're working on for 4.6 and 4.7 is about elegance, in its broadest definition. Code can be elegant, user experience can be elegant. So, we took this message and tried to convey it through the theme design, aiming for an elegant experience: elegant wallpapers, elegant sound pieces, and so on. This is the centerpiece of the experience we want to pass on to the user—a global message that Oxygen helps get across.

And this is the most complicated part inside a design project: achieving consistency when we have several people with very different styles and ideas contributing to the same project. It's the challenge of creating a bundle that is smooth and continuous, has an even pace, and speaks the same language. Managing all of this is a task: talking to people and trying to have their work flow into something that's consistent and dynamic, something that goes along with the rest and, at the same time, addresses the core message.

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

I do use Inkscape. I also work with Blender, Gimp, Krita, scanner, pencil, pen and my imagination.

How have these been your tools all along?

When I started, my first tool was Sodipodi, 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 Scribus people. We get along rather well. I'm almost done with their icons! Scribus requires a lot of icons, around three hundred.

How many icons are there in Oxygen?

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

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

majority of traditional graphic design, usually through corporate identity manuals or interface guides. Our question is, do you follow this tendency, or is the Oxygen style defined through a less formal, more organic way?

It is organic. To be blunt, I don't believe

in those things. I've read several identity and interface guideline manuals, particularly icon 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, and still end up with something that doesn't fit. There's some intangible aspects, a kind of feeling, which you can't turn into logical rules and crystallize on guidelines. Having 42 bullet points that you have to go through in order to achieve X is not something that works in this case. I've heard many dissenting opinions, but I seriously don't agree with this way of doing things. It's my personal opinion. I've started writing basic icon guidelines to help newcomers.

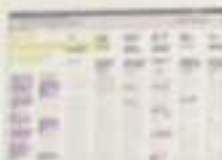
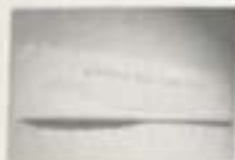
Oxygen could have better documentation, but it's more about having good designers. Every time I have a designer asking for the rules, I tell them to look at the icons. If, after analyzing the icons from any theme, you still have doubts about their graphical and aesthetic rules, you probably shouldn't be working on this. Honestly, it's a language. If it's well written, one should be able to clearly interpret and identify the meaning just by reading it. Something along the lines of "Oh, they're using references to this and that. And I think I get 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 basing this on a historical inaccuracy here, but we've led to believe that KDE pioneered 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.



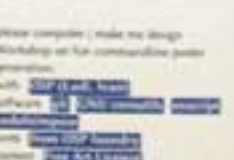
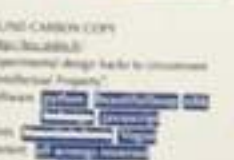
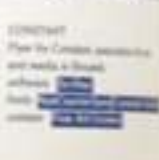


# 2008



# 2009

# 2010



# 2011

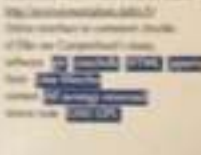
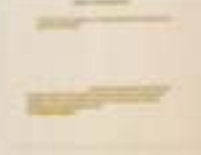
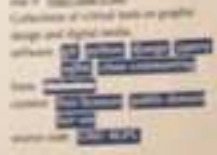
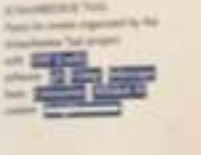
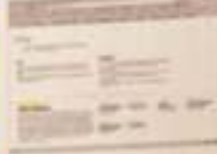
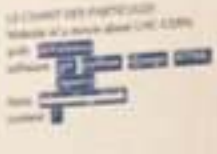
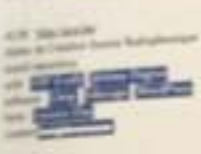
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Alexandre Leroy, Stéphanie Vlaryphieu

There seems to be a tendency nowadays for collaboration and cross-disciplinary, and graphic designers are not at rest. Many designers – including ourselves – are increasingly working together with artists, thinkers or engineers, blurring the separation between the disciplines. Who? Could it be a way to escape from the division of labour? A way to escape from the thinking of design as a service industry and to start thinking of design as an embedded process? Our intuition is that graphic designers don't want to be the last element of the production line anymore.

Coming from a classical visual design education, we became more and more interested in digital culture and networked media. Now, we mix a visual approach with programming to create designs for print and non-print outputs. We proudly claim the two hats of designer and programmer because for us programming is also design. Moreover, we think programs are cultural items, at least as much as they are functional. Even so, we're not sure about this thought, but using it doesn't necessarily imply free culture. This is why we focus our personal researches on collective platforms based on x/tons. Sharing is not only about giving, it's also about getting back, it's about starting a discussion.







## Libre Graphics magazine

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A print magazine about F/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

Merge Requests (1)

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[seecinq](#) started watching [libregraphicsmag/vol2issue3](#) 2 days ago

Thursday, February 27 2014

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[gingercoons](#) [56e1393](#) deleted 'presentations/LGM2013/slides/010b.svg' and 7 more

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[Greyscale Press](#) [8199b0f](#) adding reference links.

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[Greyscale Press](#) [478434d](#) adding link to drafting-etherpad.

Thursday, February 20 2014

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Wednesday, February 19 2014

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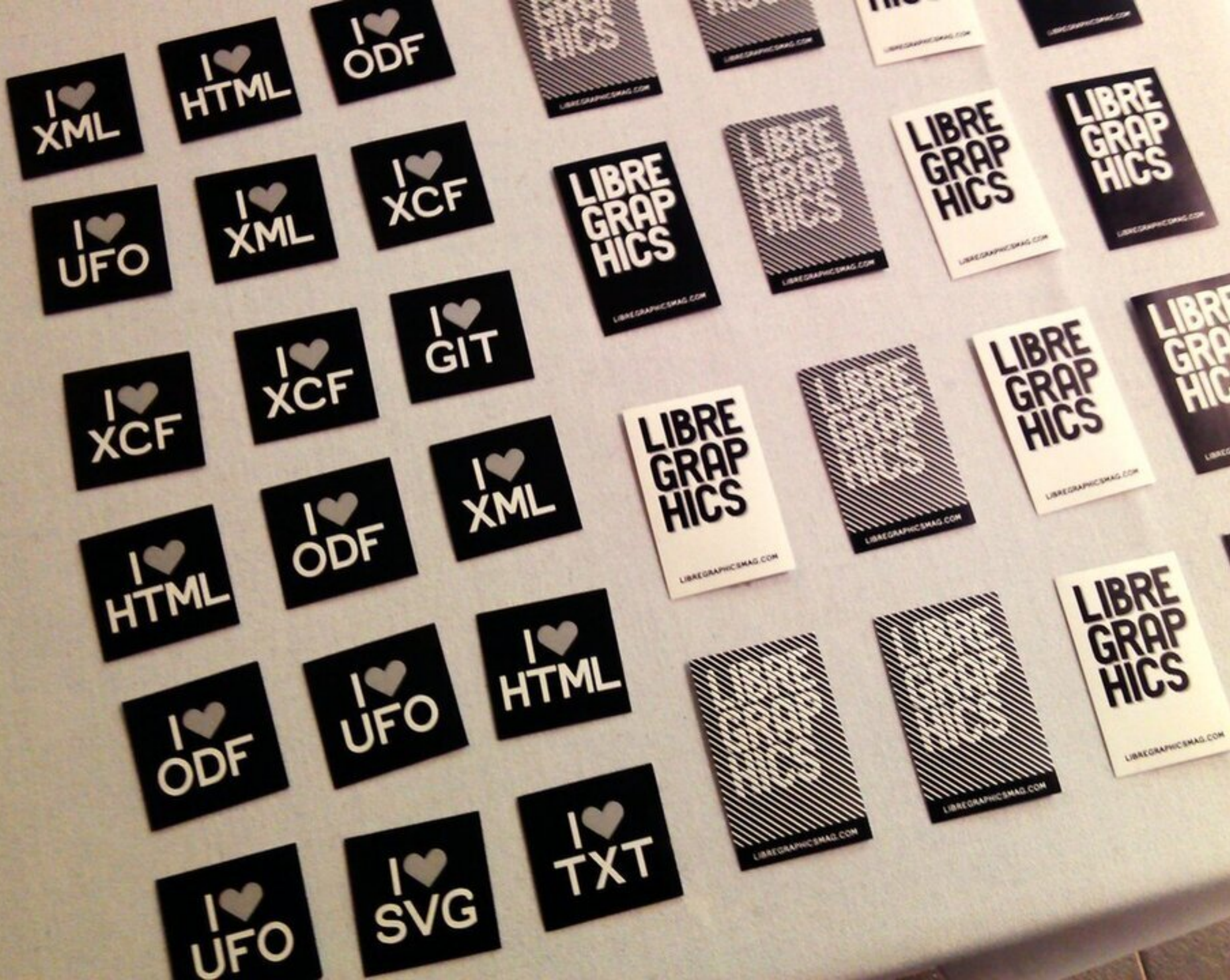
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I ♥ UFO

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# 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.<sup>1</sup> 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...<sup>2</sup> 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 sIFR<sup>3</sup> 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<sup>4</sup> 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<sup>5</sup> 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.

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



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<ITEXT CH="Design inspiration is often fuelled by constraints. In that spirit, ment in trying to create a pixel font with greyscale squares for anti-aliasing. The initial image in GIMP and a custom C program to turn the image into a UFO file where each set pixel

<ITEXT CPARENT="Captions & Small Text" FONT="PropCourierSans Bold" FEATURES

<ITEXT CH=" For easier editing, the program was changed to output an XPM-inspired font, where the character mapping for different greyscale pixel values can be controlled."

<para PARENT="Text PropCourier Spaced"/>

<ITEXT CH="By coding/creating/designing a new set of components—puzzle pieces characters used to design the glyphs—new visual variations for the family can be created. Wh <nbhyphen/>

<ITEXT CH="aliased drawing, known as pixeling, one imagines the curvature of the pixel's geometric area. The scope and power of expression "/> <br/>

<ITEXT CH="of the font creation pipeline expand when adding puzzle pieces correct es. It is possible to create semi-legible pixel fonts with a 3px"/> <nbhyphen/>

<ITEXT CH="high lower-case 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

```



Title: 0xA000 font family

Author: Øyvind Kolås

Section: Showcase

[](/images/2.3/at1.png)

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 from 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 different 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 scope of 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 design as a 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 plans—including both serifs and improvements to the tooling for experimenting with the design.

<<http://pippin.gimp.org/0xA000>>

[^1]: Many font file formats support components, reusable vector shapes. These are normally not used for the main set of glyphs, like the undecorated base glyphs "A," "E," and "O" for Æ, œ, and Å.

[](/images/2.3/at2.png)

[](/images/2.3/at3.png)



Title: 0xA000 font family  
Author: Øyvind Kolås  
Section: Showcase  
Tags: type design, bitmap

[](/images/2.3/at1.png)

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<<http://pippin.gimp.org/0xA000>>

[^1]: Many font file formats support components, reusable vector shapes. These are normally are vector shapes, like the undecorated base glyphs "A," "E," and "O" for ã¥ã¢ã¸áº½ã and ã

[](/images/2.3/at2.png)



## Recipes for some of our steps

### Extracting image paths from Scribus files

```
cat 01-original-scribus-files/lgmag-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):

```
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.

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

or, to alter all images in subdirectories:

```
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.

```
grep '\bsvg\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

```

```



## 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 *calepin*, which means "notebook" in French. :)


## Source code


















master archive / content / issue1.4 / +

Lock History Find file Web IDE

 **Turn images into links**  
Ricardo Lafuente authored 3 minutes ago

1bb0f630 

Name	Last commit	Last update
..		
 04-masthead.md	Add missing titles	6 days ago
 06-editors-letter.md	Capitalise acronyms everywhere	6 days ago
 07-production-colophon.md	Added photos to columns, editor's letter, prod coloph...	6 days ago
 09-new-releases.md	Edit layout of best-of, new-releases and small&useful	6 days ago
 10-upcoming-events.md	Capitalise acronyms everywhere	6 days ago
 12-column-dave.md	Turn images into links	3 minutes ago
 14-column-eric.md	Turn images into links	3 minutes ago
 16-notebook.md	Turn images into links	3 minutes ago
 19-small-useful.md	Turn images into links	3 minutes ago
 20-openlabesev.md	Turn images into links	3 minutes ago
 22-best-of-svg.md	Turn images into links	3 minutes ago
 24-interview-natanael.md	Turn images into links	3 minutes ago
 28-3dprint-thingiverse.md	Turn images into links	3 minutes ago
 30-baltan-cutter.md	Turn images into links	3 minutes ago
 34-interview-paperjs.md	Turn images into links	3 minutes ago



BROWSE BY

ISSUE

AUTHOR

THEME



ISSUE 1.1  
FIRST ENCOUNTERS—TAKING FLIGHT



ISSUE 1.2  
USE CASES AND AFFORDANCES



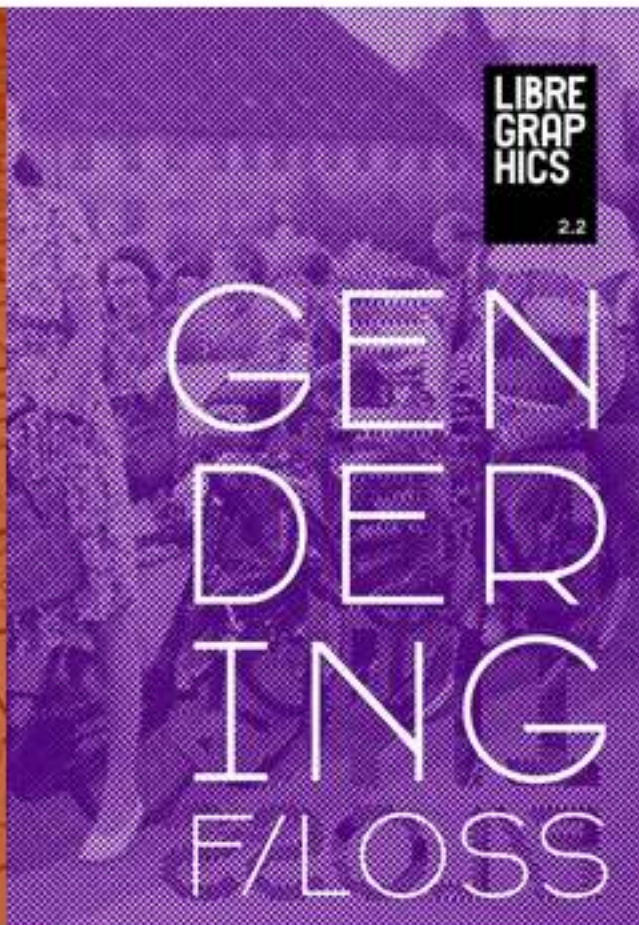
ISSUE 1.3  
COLLABORATION, COLLABORATIVELY



ISSUE 1.4  
THE PHYSICAL, THE DIGITAL AND THE DESIGNER



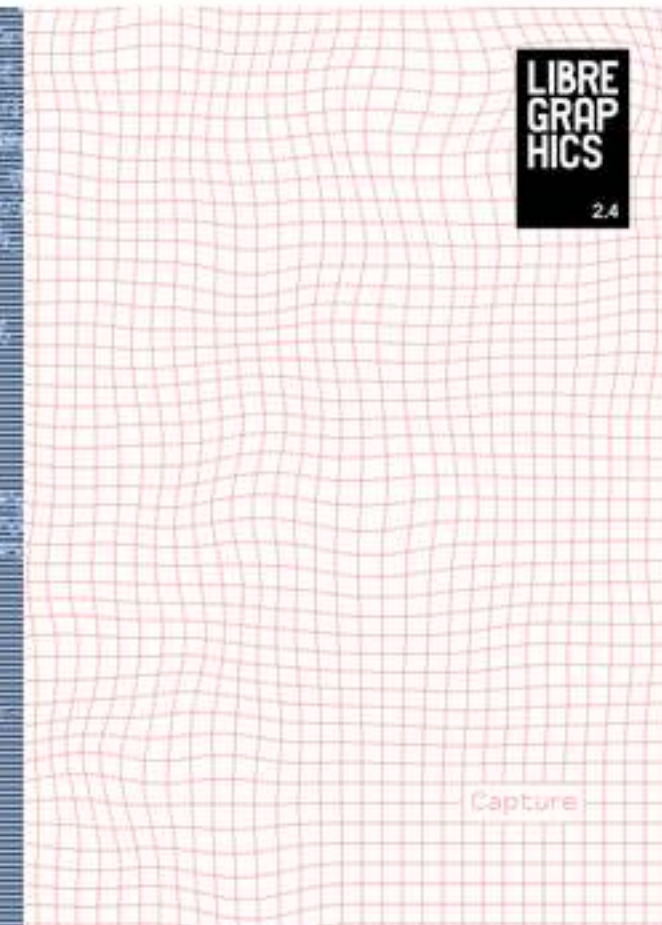
ISSUE 2.1  
LOCALISATION/INTERNATIONALIZATION



ISSUE 2.2  
GENDERING F/LOSS



ISSUE 2.3  
THE TYPE ISSUE



ISSUE 2.4  
CAPTURE





# Issue 1.4 – The Physical, the Digital and the Designer

The Physical,  
the Digital  
and the Designer



## Masthead

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– ginger coons

PRODUCTION COLOPHON [Branching out: journey notes](#)

– Ana Isabel Carvalho, Ricardo Lafuente

NEW RELEASES [New Releases](#)

## Upcoming Events

COLUMN [Moral rights and the SIL Open Font License](#)

– Dave Crossland

COLUMN [Will these hands never be dirty?](#)

– Eric Schrijver

NOTEBOOK [CulturaDigital.Br Festival](#)

SMALL AND USEFUL [Small and Useful](#)

DISPATCH [The finished and unfinished business of OpenLab ESEV](#)

– Nelson Gonçalves, Maria Figueiredo

BEST OF [Best of SVG](#)

INTERVIEW [Natanael Gama talks techno-fonts and the benefits of](#)

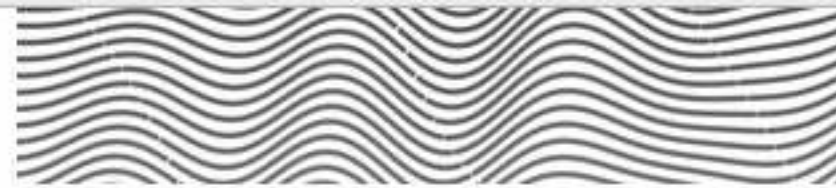
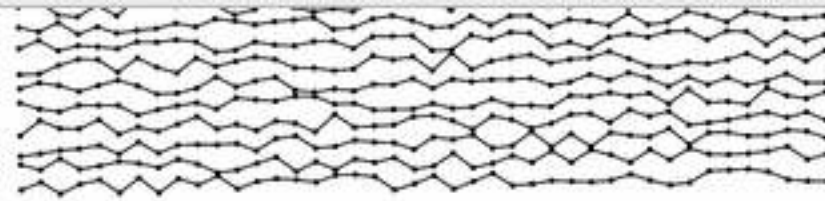
[Libre](#)

Source

↓ PDF high-res

↓ PDF low-res





## 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.

---

« PREVIOUS ARTICLE: [A JOURNEY THROUGH FORM FIELDS](#)

NEXT ARTICLE: [GENDERING F/LOSS](#) »

---

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— Ludivine Loiseau

[Coding pictures](#)

— Ricardo Lafuente

[The finished and unfinished business of OpenLab ESEV](#)

— Nelson Gonçalves, Maria Figueiredo

[Mothership HackerMoms: Forging Open Source community for](#)

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# NotCourier Sans

AaBbCcDdEeFfGgHhIiJjKkLlMm  
NnOoPpQqRrSsTtUuVvWwXxYyZz

**AaBbCcDdEeFfGgHhIiJjKkLlMm  
NnOoPpQqRrSsTtUuVvWwXxYyZz**

A beautiful font by OSP

"We are not here to be polite"



# 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?

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.







dlig  
 kern  
 liga  
 ormm

# Bonjour monde! Ça marche?

Name:	B	o	n	l	o	u	r	space	m	o
Width:	527	536	494	361	536	496	414	375	600	5
LBearing	70	40	70	40	40	70	70	0	70	4
RBearing	40	40	70	100	40	70	10	375	70	4
Kern:										

?	01	02	03	04	05	06	07	08	09	0A	0B	0C	0D	0E	0F	10	11	12	13	14	15	16	17
									!	"	#	\$	%	&	'	(	)	*	+	,	-	.	/
									!	"	#	\$	%	&	'	(	)	*	+	,	-	.	/
0	1	2	3	4	5	6	7	8	9	:	;	<	=	>	?	@	A	B	C	D	E	F	G
0	1	2	3	4	5	6	7	8	9	:	;	<	=	>	?	@	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	[	\	]	^	_
H	I	J	K	L	M	N	O	P	Q	R	S	T	U	V	W	X	Y	Z	[	\	]	^	_
`	a	b	c	d	e	f	g	h	i	j	k	l	m	n	o	p	q	r	s	t	u	v	w
`	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	{		}	~																	
x	y	z	{		}	~																	
"	©	ª	«	¬	-	®	-	°	±	²	³	´	µ	¶	·	¸	¹	º	»	¼	½	¾	¿
"	©	ª	«	¬	®	-	°	±	²	³	´	¶	·	¸	¹	º	»	¼	½	¾	¿		
À	Á	Â	Ã	Ä	Å	Æ	Ç	È	É	Ê	Ë	Ì	Í	Î	Ï	Ð	Ñ	Ò	Ó	Ô	Õ	Ö	×
À	Á	Â	Ã	Ä	Å	Æ	Ç	È	É	Ê	Ë	Ì	Í	Î	Ï	Ð	Ñ	Ò	Ó	Ô	Õ	Ö	×
Ø	Ù	Ú	Û	Ü	Ý	Þ	ß	à	á	â	ã	ä	å	æ	ç	è	é	ê	ë	ì	í	î	ï
Ø	Ù	Ú	Û	Ü	Ý	Þ	ß	à	á	â	ã	ä	å	æ	ç	è	é	ê	ë	ì	í	î	ï

```

1 #!/usr/bin/env python
2 import os, shutil
3 import fontforge
4
5 SOURCE = os.path.abspath('./sources/DejaVuSans-ExtraLight.ttf')
6 TARGET = os.path.abspath('./sources/PropCourierSans.ttf')
7 outfilename = TARGET.replace('sources/', '')
8
9 shutil.copy(TARGET, outfilename)
10
11 SOURCE_CAPHEIGHT = 1493.0
12 TARGET_CAPHEIGHT = 563.0
13 FACTOR = TARGET_CAPHEIGHT / SOURCE_CAPHEIGHT
14 source_font = fontforge.open(SOURCE)
15 target_font = fontforge.open(outfilename)
16
17 for glyphname in source_font:
18     if glyphname.startswith(('uni', '.', 'nonmarking', 'space')):
19         continue
20     g = source_font[glyphname]
21     w = int(g.width * FACTOR)
22     lsb = int(g.left_side_bearing * FACTOR)
23     rsb = int(g.right_side_bearing * FACTOR)
24     glyph_width = int(w - lsb - rsb)
25
26     if glyphname in target_font:
27         target_font[glyphname].width = w
28         target_font[glyphname].left_side_bearing = lsb
29         target_font[glyphname].right_side_bearing = rsb
30
31 target_font.generate('./proptest.ttf')

```



## WELKOM!

Constant, een Brusselse organisatie voor vrije kunst en media, heeft drie jaar lang de sleutel van het herenhuis in de Gallaitstraat 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
- 20:30 : Open Software Concert door Anton Aeki (Martiensgohome,
- 21:30 : PARTY ! Anouk De Clercq) [www.aeki.be](http://www.aeki.be)

Meer info op: [variable.constantvzw.org](http://variable.constantvzw.org)



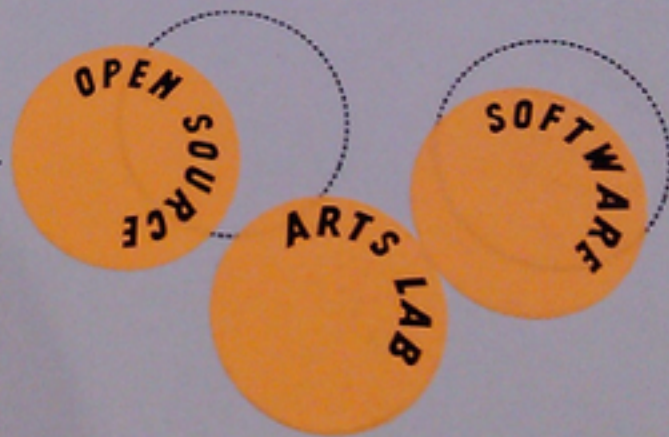
MET DANK AAN & MET DE STEUN VAN: VLAAMSE  
GEMEENSCHAPSCOMMISSIE VAN HET BRUSSELS  
HOOFDSTEDELIJK GEWEST, DE VLAAMSE OVERHEID

## WELCOME

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

### PROGRAMME :

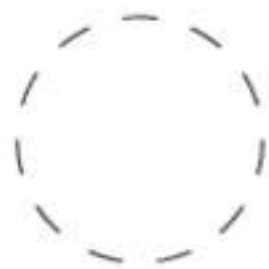
- 15:00 : door opens & welcome drink  
Guided tours: 15.30, 17.30, 19.30
- 19:00 : welcoming speech by the secretary of the  
Bruno De Lille







Nederlands  
Français  
English



OPEN

**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**

CONSTANT  
VZW



VLAAMSE  
GEMEENS  
CHAPSC  
COMMISSIE



# 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, ê, 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 literary...

## Greyscale Newsfeed

- Re:Public Domain Geneva
- Books in Browsers conference
- Summer Academies of 2013
- LGRU Laptops
- LGRU Meeting in Porto (photos)

## Recent Publications



## Some of our authors





## PropCourier Sans Regular

Commençons par la considération des choses les plus communes, et que nous croyons 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 rendra quelque son. Considérons-le attentivement, et

Commençons par la considération des choses les plus communes, et que nous croyons 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 rendra quelque son.

## PropCourier Sans Medium

Commençons par la considération des choses les plus communes, et que nous croyons 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 rendra 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 muable. Or qu'est-ce que cela : flexible et muable ? 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



Roland  
DIGITAL GROUP

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LIBRE  
GROUP  
HCS



ROLAND DEX 100

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HILKOEFG  
VELEERK

PLANA  
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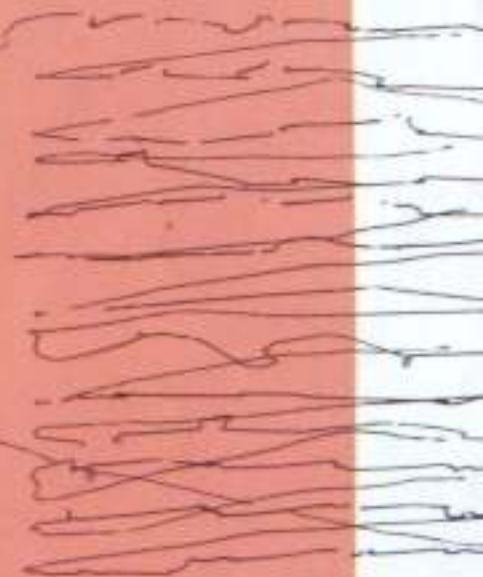
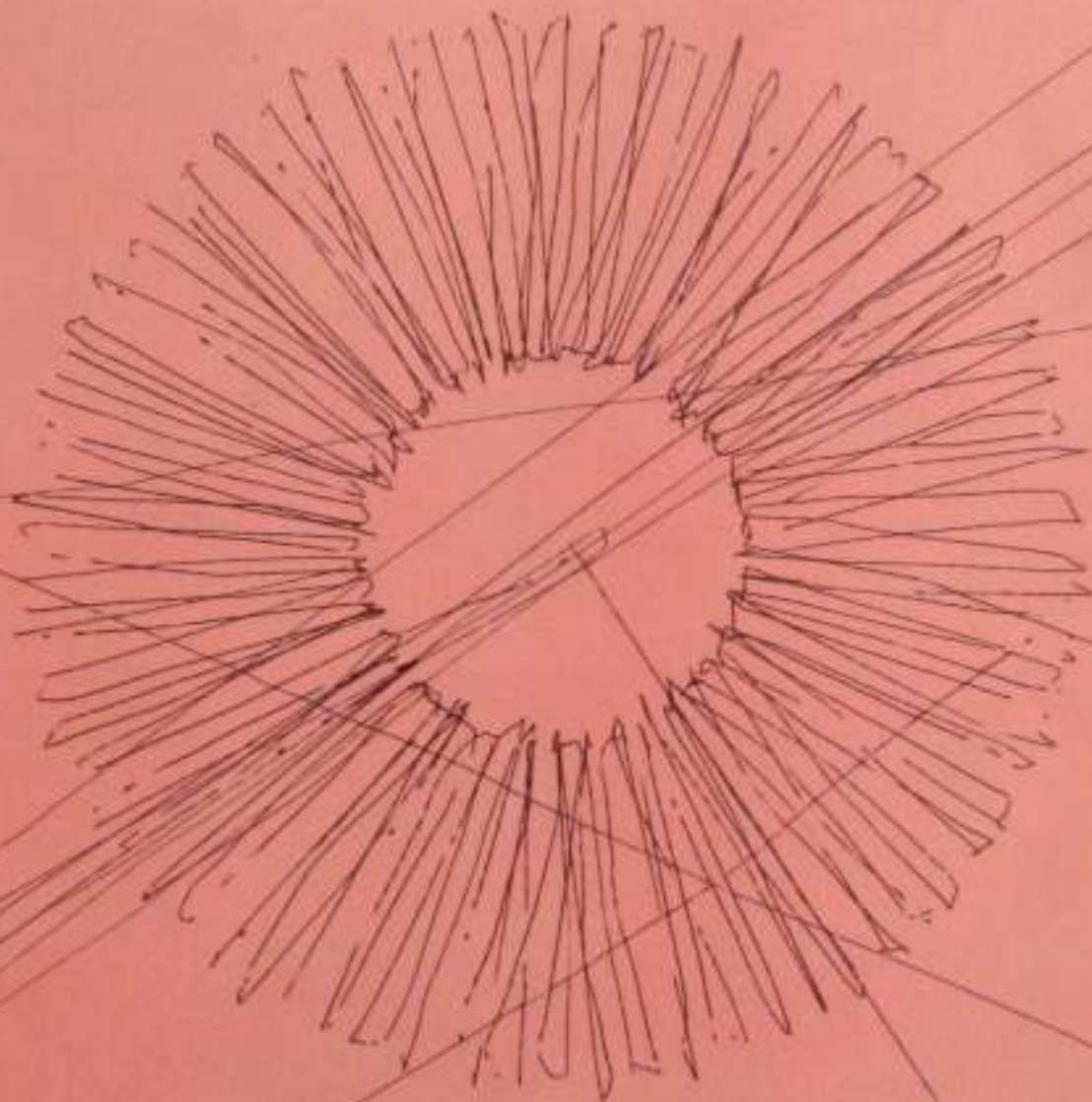








DPX-2200



Handwritten text in a non-Latin script, possibly Cyrillic, located in the upper left quadrant of the page.

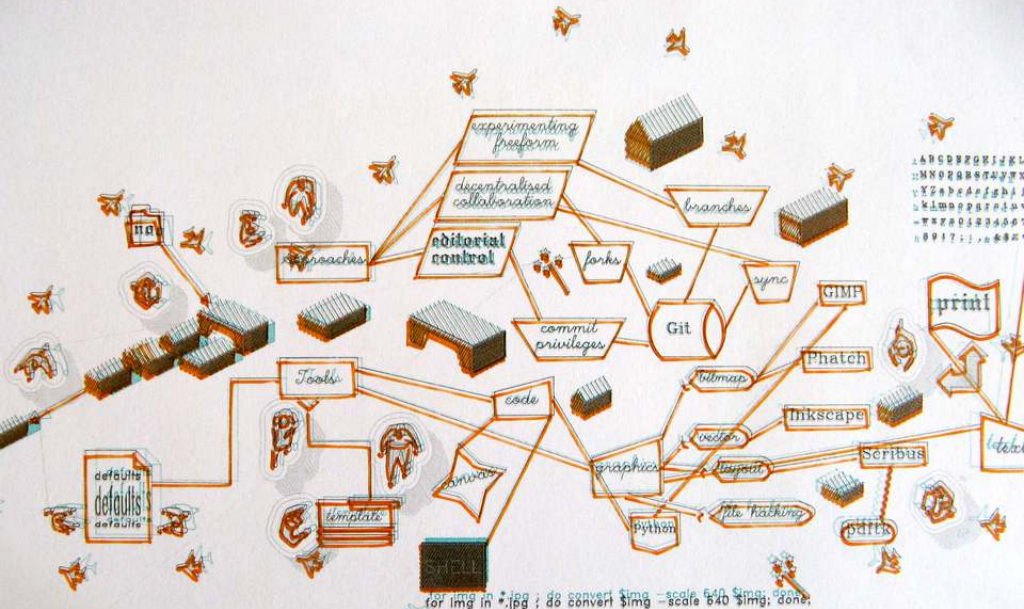
Handwritten text in a non-Latin script, possibly Cyrillic, located in the middle left quadrant of the page.

Line Graphics Magazine 1.3  
August 2011  
ISSN: 9275-3416

Handwritten text in a non-Latin script, possibly Cyrillic, located at the bottom center of the page.















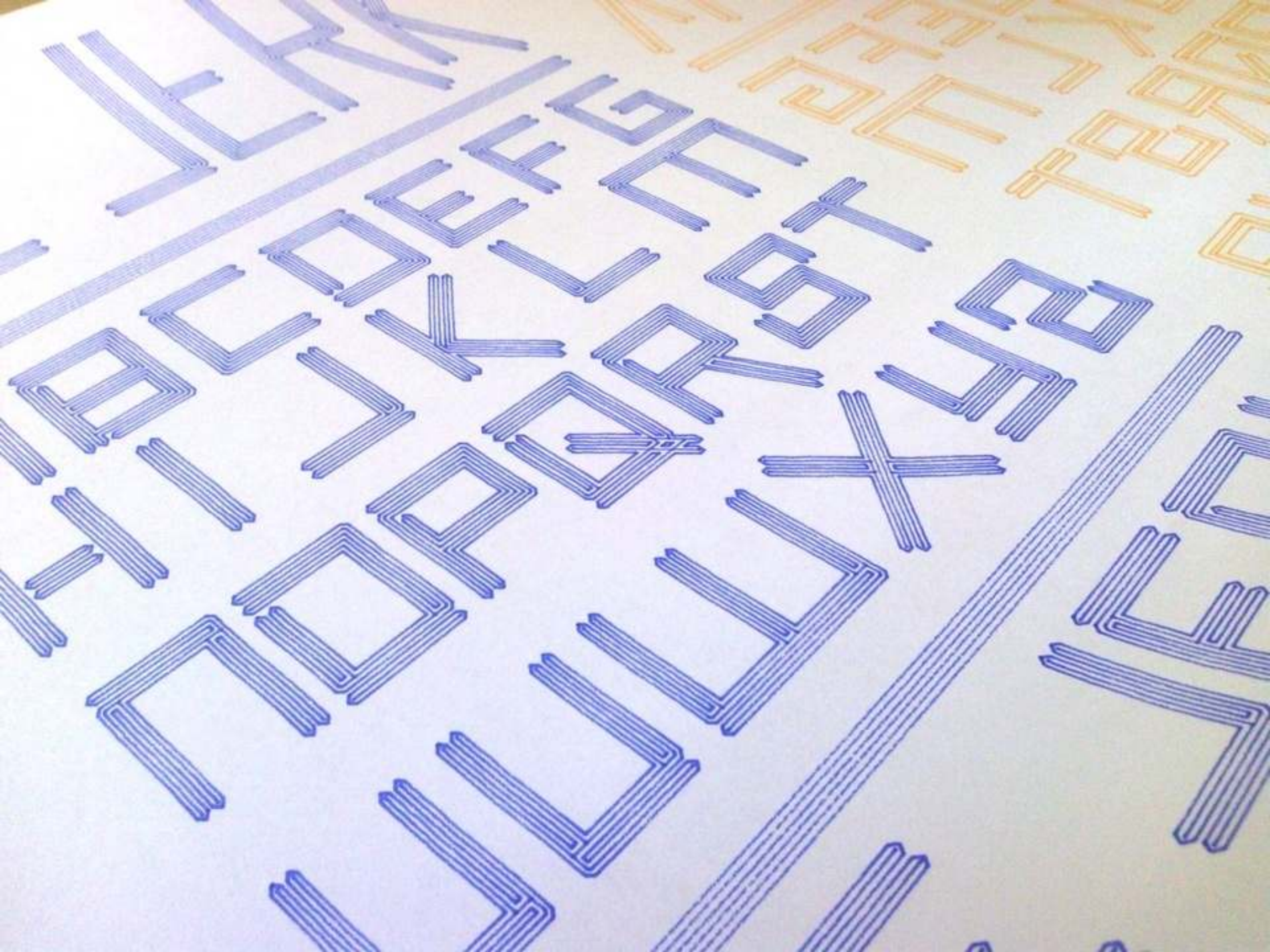
1. 飞机的发明是人类历史上最伟大的成就之一。  
 2. 它改变了人类的交通方式，缩短了世界各地的距离。  
 3. 飞机的出现使得国际贸易和旅游业得到了飞速发展。  
 4. 在军事上，飞机也发挥了巨大的作用，改变了战争的格局。  
 5. 如今，飞机已经成为人们出行和货物运输的主要工具。  
 6. 随着科技的进步，未来的飞机将更加安全、舒适和环保。  
 7. 飞机的发明不仅改变了世界，也改变了我们的生活。



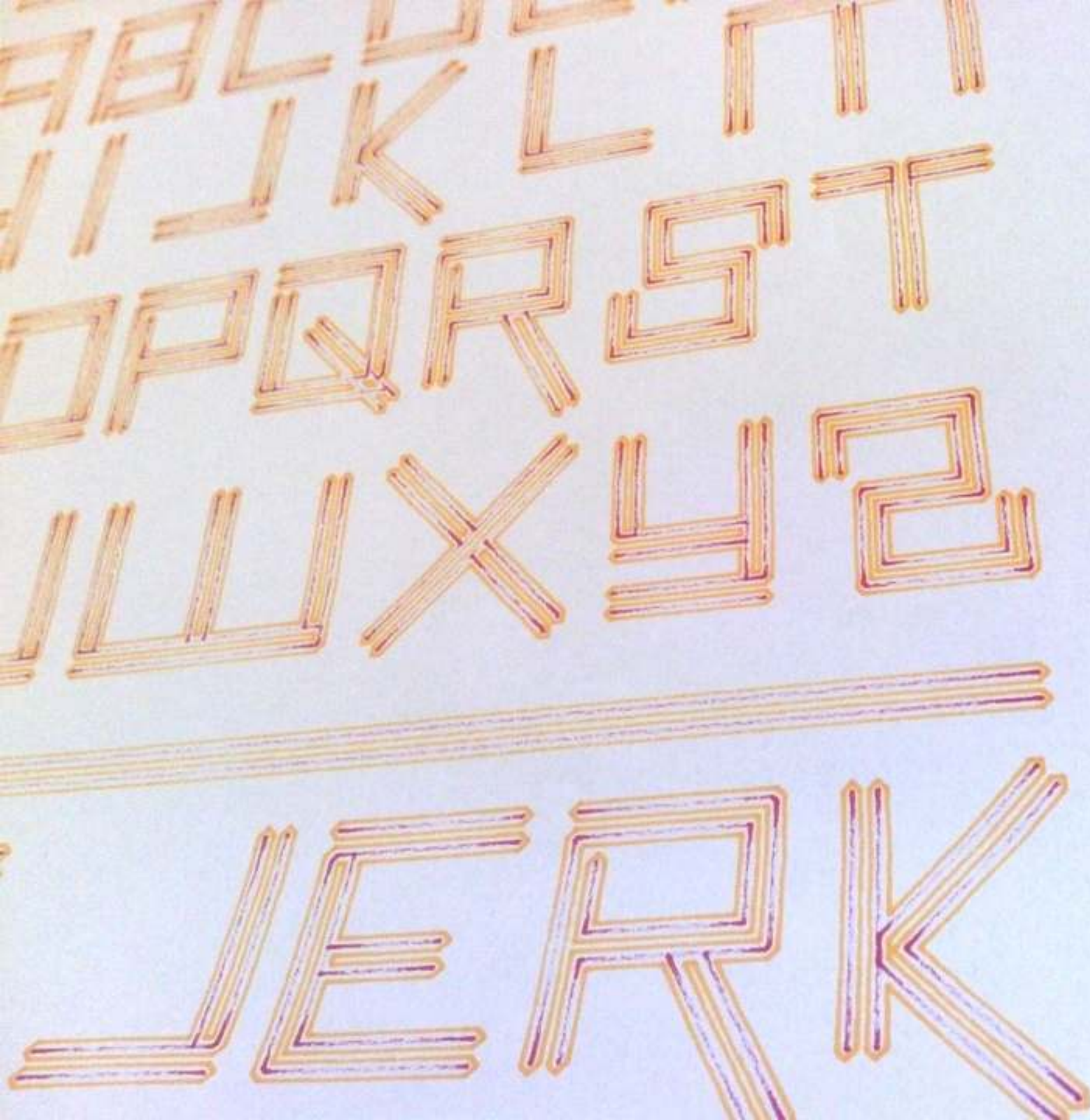












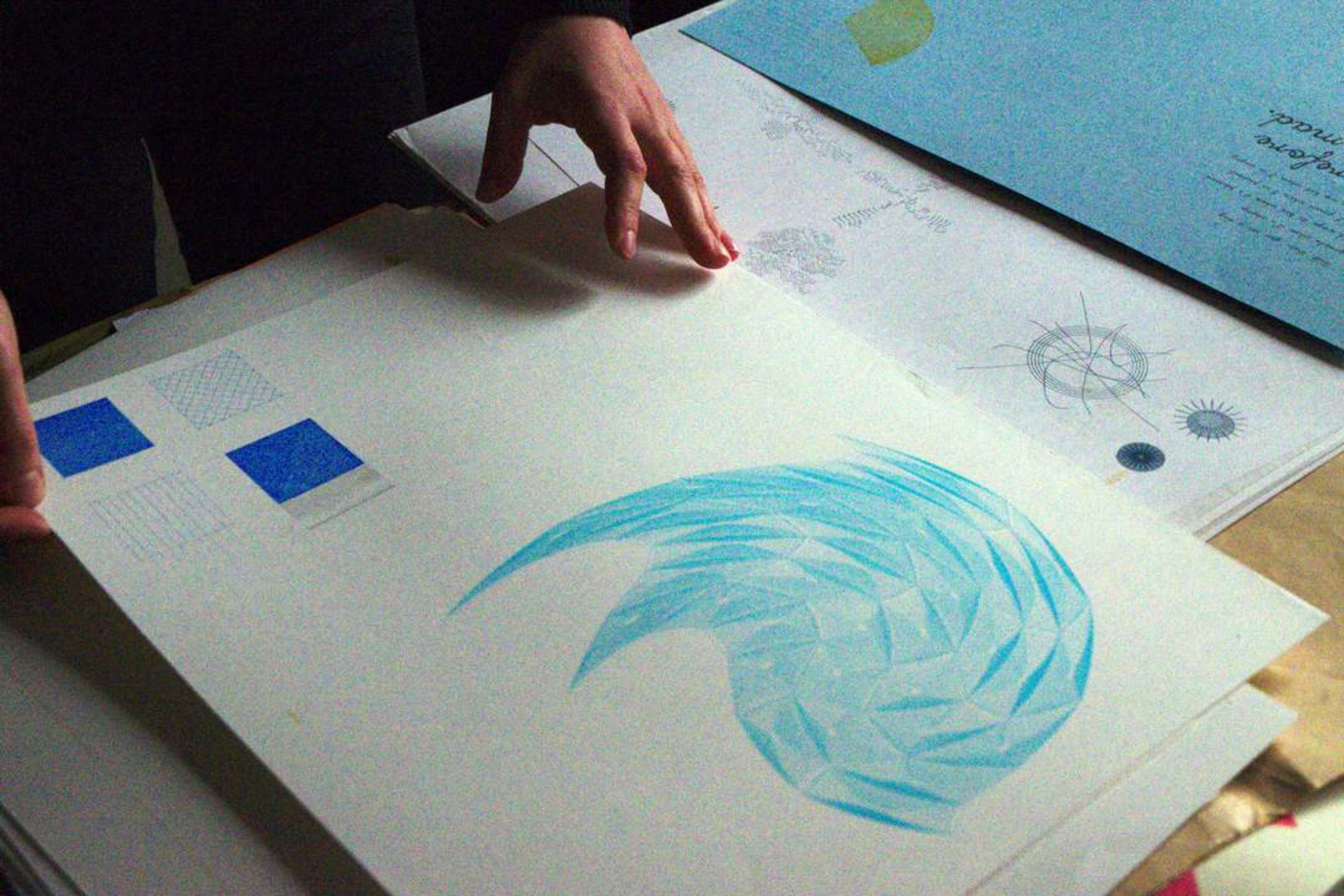


THE QUICK  
BROWN FOX  
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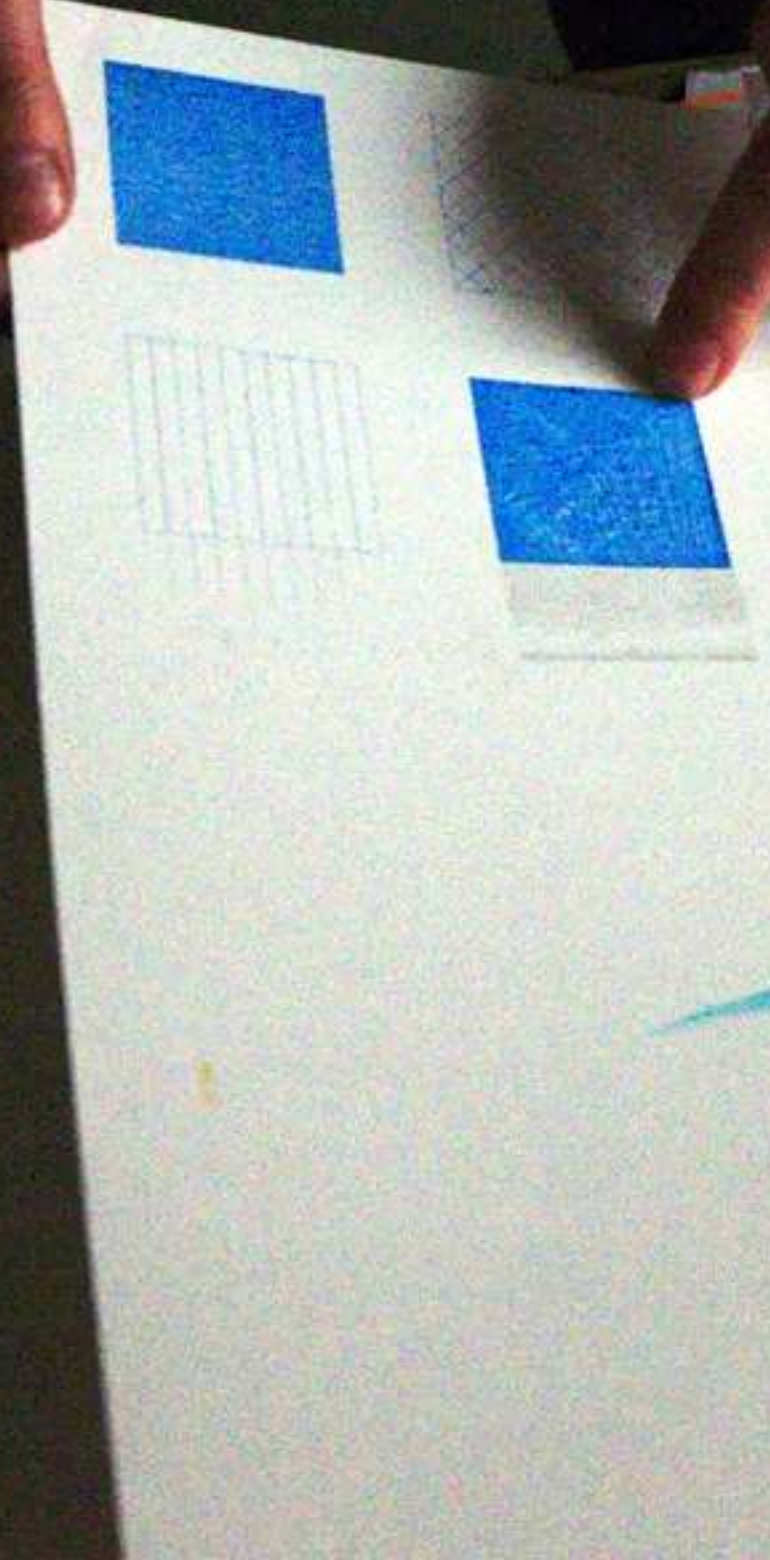


Sumo









Handwritten text in blue ink, consisting of several rows of stylized, blocky letters. The letters are arranged in a grid-like pattern, with some characters resembling 'E', 'J', 'E', 'R', 'K'. The text is written on a white background.

Handwritten text in orange ink, consisting of several rows of stylized, blocky letters. The letters are arranged in a grid-like pattern, with some characters resembling 'E', 'J', 'E', 'R', 'K'. The text is written on a white background.





♪ tense music

yelps

♪ foreboding music

neighs

♪ music intensifies

neighs

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



// singing  
laughing  
snoring  
chuckles  
gasps  
// "deck the halls" plays, polka-style  
// continues  
laughs  
engine starts  
gears grinding  
engine stalls  
chattering  
// woman singing  
// ends  
// choir singing  
// continues  
// continues  
// continues  
gasps  
continues  
continues  
choir, indistinct  
hs  
choir singing  
inging  
tolling  
continues, indistinct  
dings  
chiming  
king  
res

groaning  
muttering  
muttering continues  
muttering continues  
screams, groaning  
mutters  
screams  
groaning  
grunts, screams  
panting  
grunts, groans  
whimpers, grunts  
grunting  
grunting continues  
grunts  
chuckles  
screaming  
huffing  
screaming, groaning  
sizzling  
chuckles  
sighing  
screaming  
screams  
muttering  
muttering continues  
chuckles, sighs  
screaming  
screaming continues  
sizzling  
groaning

mutters  
yelps  
crowbar clatters  
whimpering  
chuckles, mutters  
grunts  
grunting  
screaming  
screams, whimpers  
sputtering  
both screaming  
groaning  
grunts, screams  
yelling  
grunts, groans  
muttering  
groaning  
deep voice  
screams  
yells  
mutters  
grunting  
screaming  
screaming continues  
grunts, mutters  
screaming  
shuddering  
gasps, whimpering  
whimpering  
whimpering

both screaming  
both panting, gro  
grunting  
gasps  
men laughing  
grunts, groans  
grunts  
sirens wailing  
chattering  
police radio ch  
// man singing  
siren wailing  
// continues  
// ends  
snoring  
chuckles  
sighs  
bells jingling  
door opens  
sighs  
sighs, crying  
chattering  
laughs  
all laughing  
// orchestra  
// women s  
// continue  
// continu  
// continu  
// ends  
// ends



Film Festival



**CÔTE D'AZUR**



# COLORFONT.JS

EASY MULTI-COLORED TYPOGRAPHY FOR THE WEB.

## 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:

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

Now, let's say you have a heading,

```
<h1>Hello, Colorfont!</h1>
```



# OLYMPIC



SET IT!

SHAPE

VIEW ALL

BY STYLE

BY NAME

UNDO \* REDO

OPTIONS

ABOUT

UPPERCASE

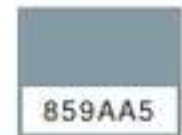
LIGATURES

COLORS



B2872F

INSIDE



859AA5

OUTSIDE

SODACHROME Raymund Circus *Quintet*

TRILLIUM *Smidgen* AZTEE

**KERPOW** *West Italiano* MIEROP INLINE

BANJO WEST BARNUM Raymund Circus

BRIXEN TRILLIUM *Copeland Milo*

**GOLIATH** ELEPHANT

*Millstein Flourish* Whimsy Raymund Circus

DAVISON BAROQUE WEST BARNUM





**BONJOUR VARIABLE**



JOSEFIN SLAB  
colorfont overlay

Josefin Slab Regular & Josephine Overlay











## COLORFONT.JS: EASY MULTI-COLORED TYPOGRAPHY FOR THE WEB.

Oblique Overlay by [Simon Budig](#) based on

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**FRANZ JAGT IM KOMPLETT  
VERWAHRLOSTEN TAXI QUER  
DURCH BAYERN.**

Glifinglif Overlay by [João Bueno](#) based on [League Gothic](#)

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

Beak Overlay by [Claudia Krummenacher](#) based on [League Gothic](#)

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**SYLVIA WAGT QUICK DEN JUX BEI PFORZHEIM.**













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O kit é gratuito e pode ser usado em qualquer lugar. Não é necessário pagar nada para usar o kit. O kit é uma ferramenta para designers, artistas e publicadores interessados em ferramentas alternativas, Creative Commons e domínio público. Quem quiser copiar, usar e adaptar o kit pode fazê-lo sem restrições de uso.





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25 MARÇO

MENUS TRATTO



Ciclo Espelho - 4x3  
Pedro Tudela



Ciclo Santa Cruz - 4x3  
Pedro Tudela

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UNIDOS  
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1.º SEMESTRE DE 2014

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**O que é?**

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**TITANIUM**

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**AMENRA**

BRASILIA

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CULTURE WORKS

BRASILIA





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 SERVICIOS DE  
 REPRODUCCION Y TIPOGRAFIA

MATOSPO  
 BELGICA

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**SOBRIA OPENTNPE**

LA PLATE COBRE DECORADA  
 PARA SU USO Y REPRODUCCION  
 PARA USUARIOS LOBRES

**PIEDRA TIPOGRAFIA**  
 LETRAS LARGAS,  
 JERARQUIA, VERTICALES,  
 MENOS DE UN PAIS

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 &  
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 DE LOS  
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 MUNDI  
 EN UN PAIS

COMIDAS +  
 POBRE  
**GRANDE**  
 MEDIO

RESOLUCION  
 DOCUMENTALES  
**PALMERAS**



**ASERRADERO**

TE HAN DE MIRA  
 ME PIMA MUCHO  
**TODAS LAS NOCHES**  
**FINGE EL ARBOL**  
 EN UN PAIS  
 LA CORDIA TOCAR EL  
**SAXOFON**

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THE BICY  
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 THE LADY  
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EN UN PAIS  
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# SERRERÍA SOBRIA

S

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JKLMNOPQ  
RSTUVWXYZ

@NIMVWXYZ  
1234567890



# FERRERÍA EXTRAVAGANTE



ABCDEFGHIJK  
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VWXYZ

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MEDIA LAB  
PRADO





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Worldwide trends

1 · K-pop · Trending ...  
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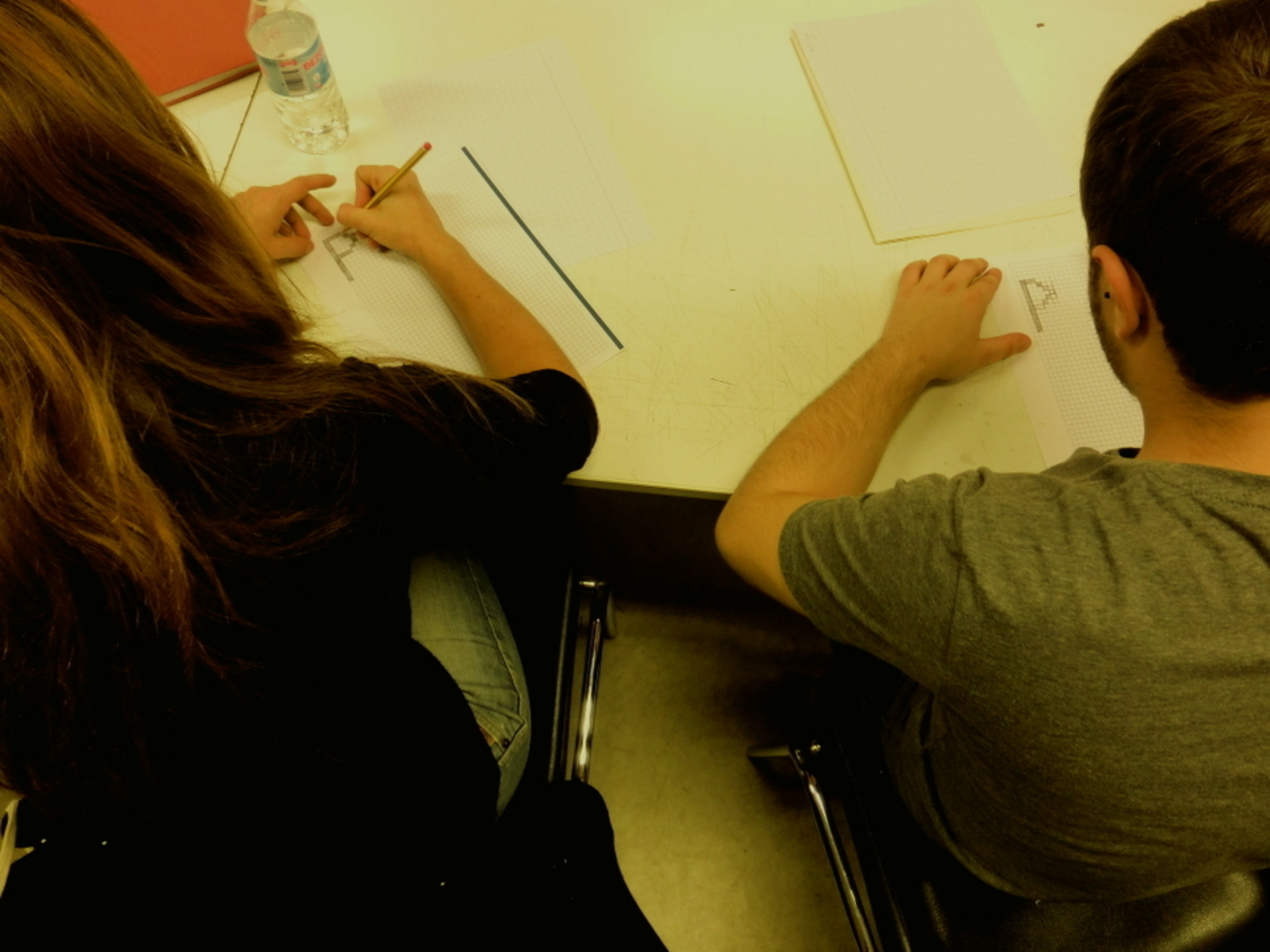
2 · Competition show · Trending ...  
**#BBB21Carla**  
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3 · K-pop · Trending ...  
**#BTSBestSellingAlbums**  
265K Tweets

4 · Competition show · Trending ...  
**Carla Diaz**  
114K Tweets

5 · Video games · Trending ...  
**#おまえらのゲームのトラウマ挙げてけ**  
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SHOPLIFT

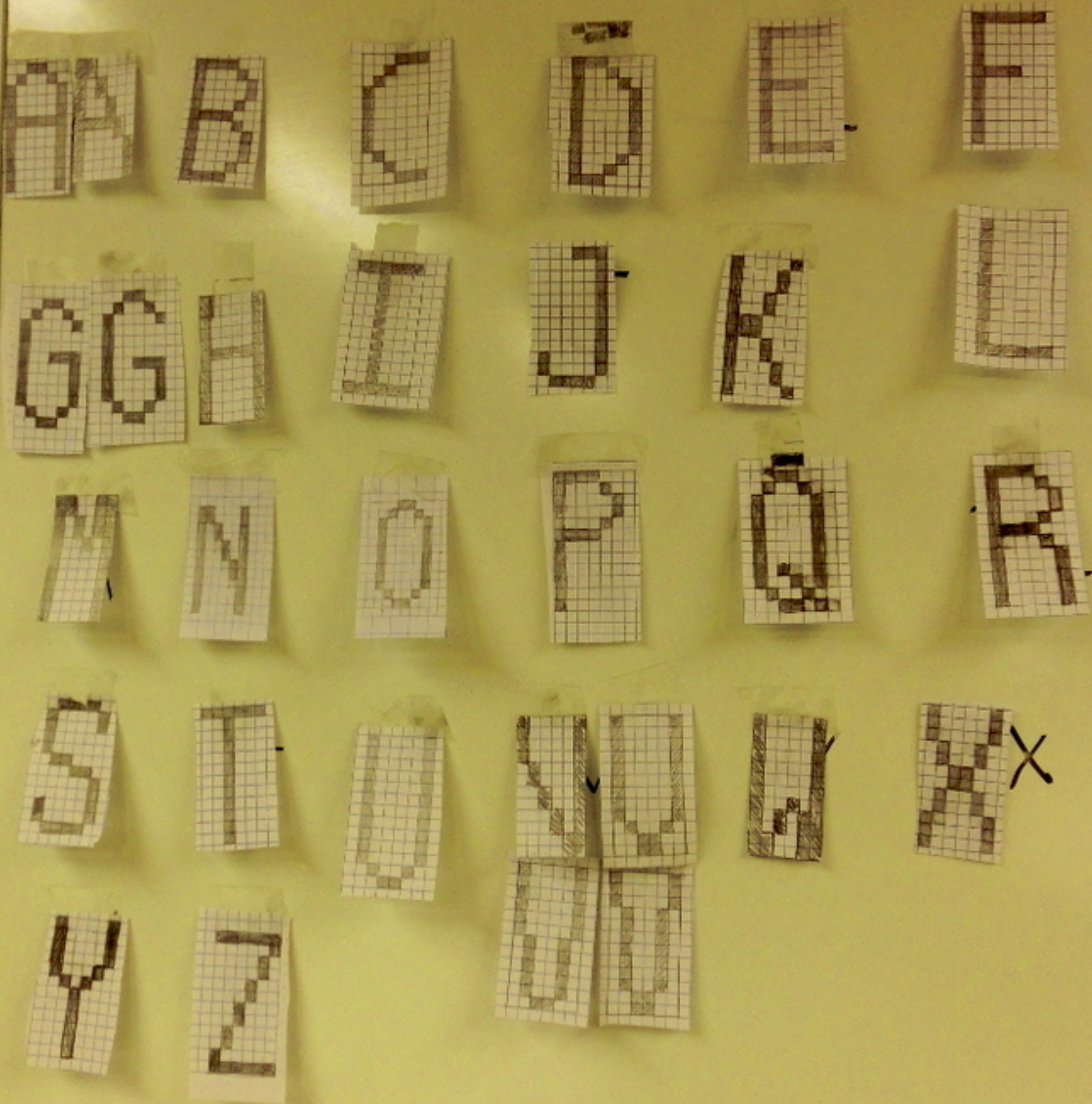
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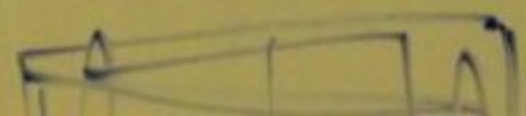




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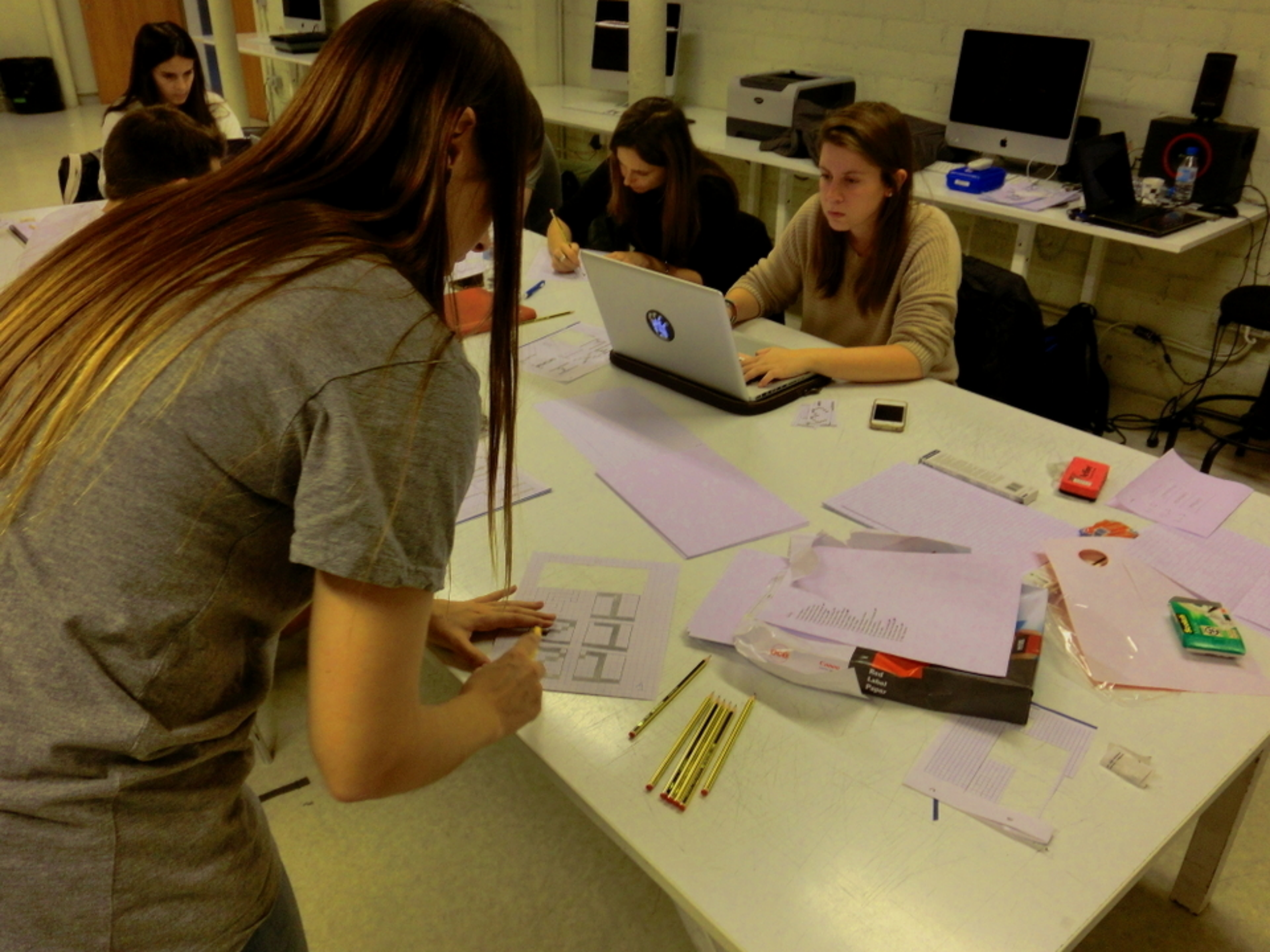
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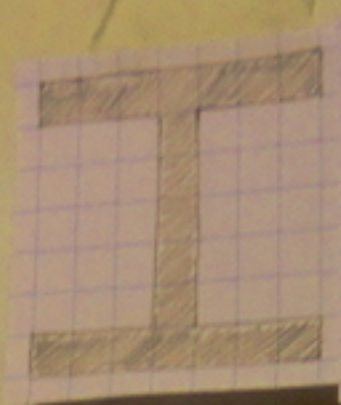




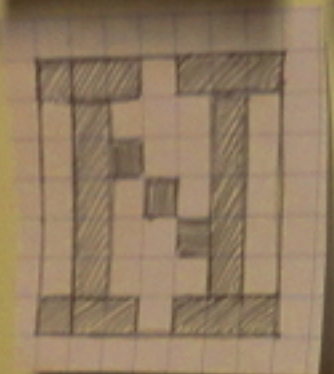


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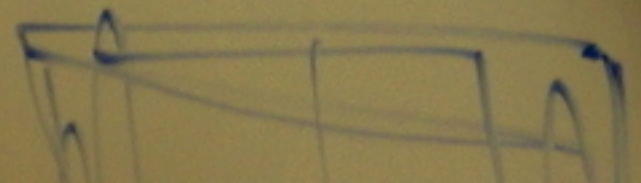
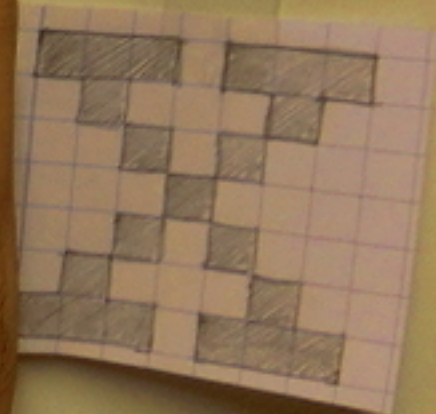
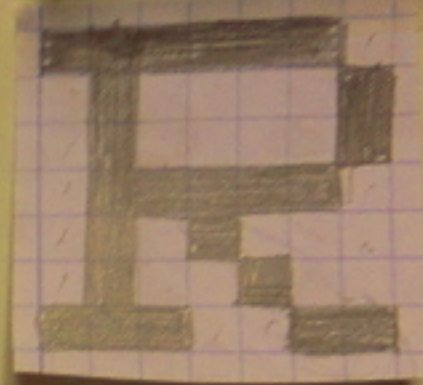
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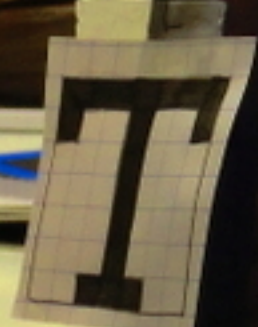












Adobe Photoshop CS4

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Color: R 255, G 255, B 255

Layers: Vector Smart Object, Color Balance..., Vector Smart Object, Vector Smart Object

File Name	Order
maximilian.p	Order: 19:59
calabria_0757030.psd	Order: 18:55
maximilian.psd	Order: 17:48
maximilian.psd	23.10.2014, 13:33

1 of 3 174 100% zoom





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- K
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- S
- X
- Z

Untitled - Notepad

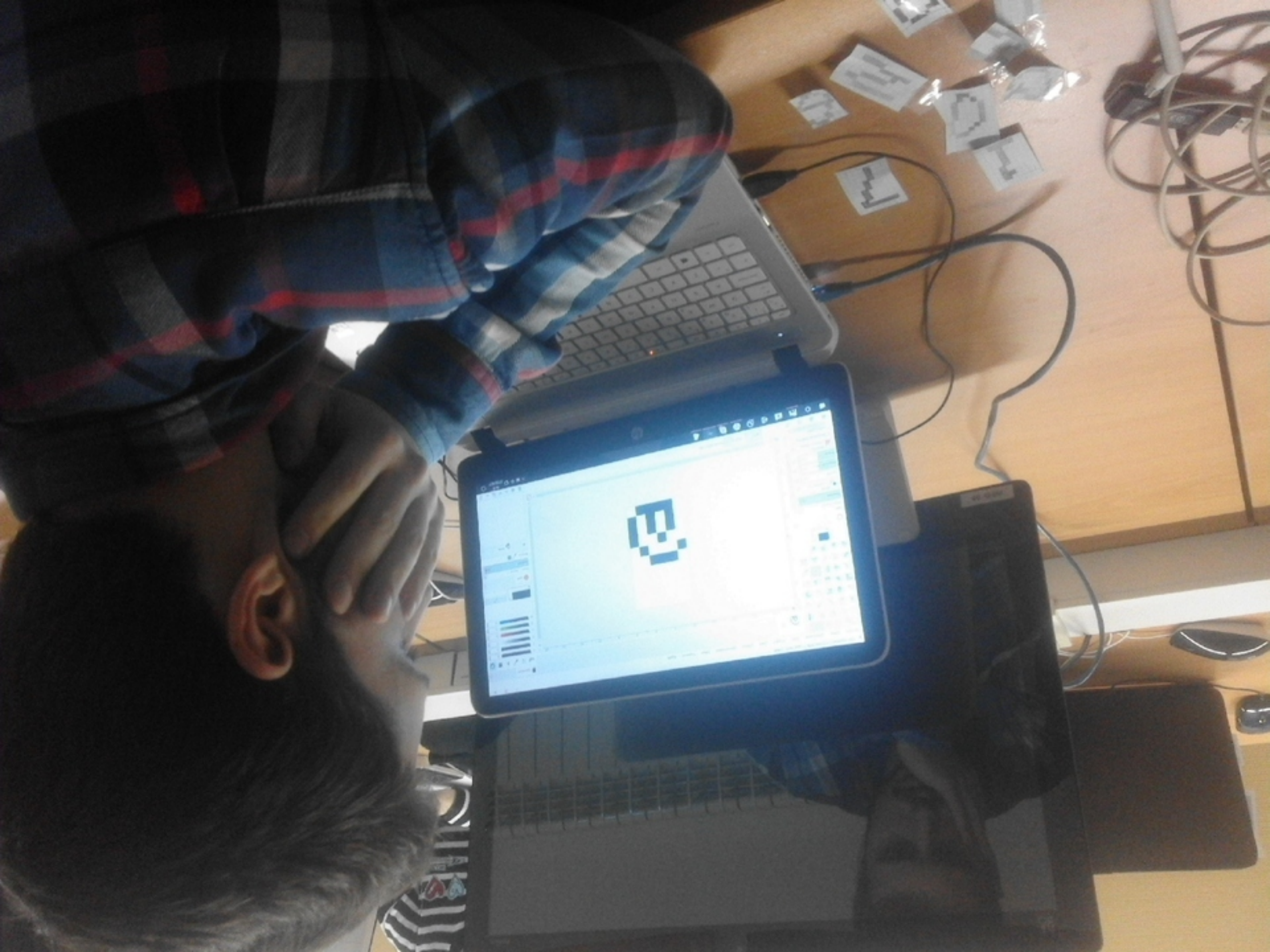
File Edit Format View Help

```

.....
#####.
#.....
#.....
#.....
#####.
.....#
.....#
.....|

```







EORG

PRELO

FUNCHO

TESSELA

EMPORDEF

GALATRAVA

TECNOFORMA



# SISPERDOTZE

A 6X12 FONT CREATED IN THE FONTS.TXT WORKSHOP AT THE FREE CULTURE FORUM 2014.

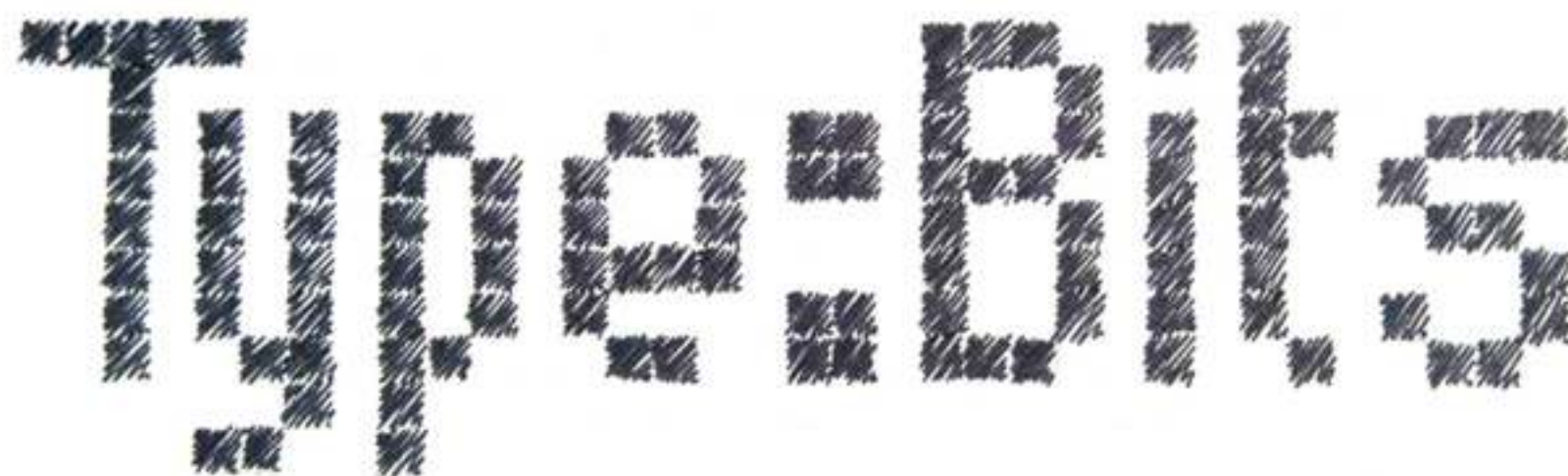
ABCDEFGHIJKLMNOPQRSTUVWXYZ · 0123456789

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.

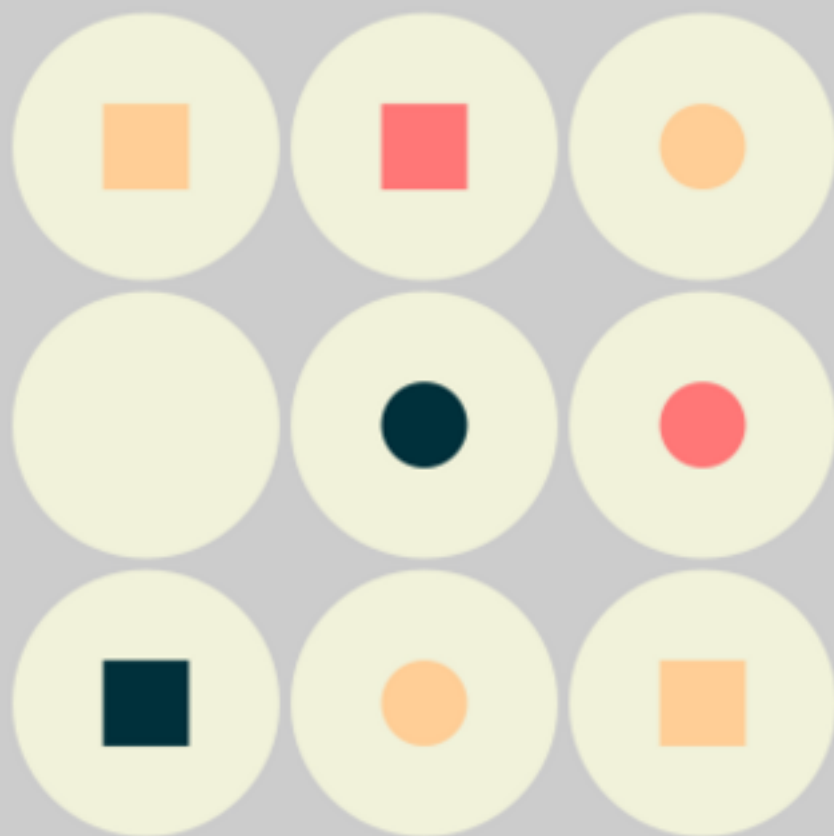
The Type:Bits workshops have been hosted in [Barcelona](#), [London](#), Tomelloso, [Avilés](#) and Graz. If you are interested in hosting one of these, do get in touch through our e-mail address: **hi [at] manufacturaindependente [dot] org**

## 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









```
import math
import copy
from pprint import pprint
ximport("svg")

...

Notes:
- The input SVG must have "display units" as "px"! (does it really?)
...

# constants
cells_x = 10
cells_y = 10
cell_size = 100

# AYY4 palette by Polyducks
# https://lospec.com/palette-list/ayy4
colors = [
    "#00303b",
    "#ff7777",
    "#ffce96",
    "#f1f2da",
]

# load SVG tiles and show their data
paths = svg.parse(open('tiles.svg').read())
...

for path in paths:
    for point in path:
        print(point)
    print()
...

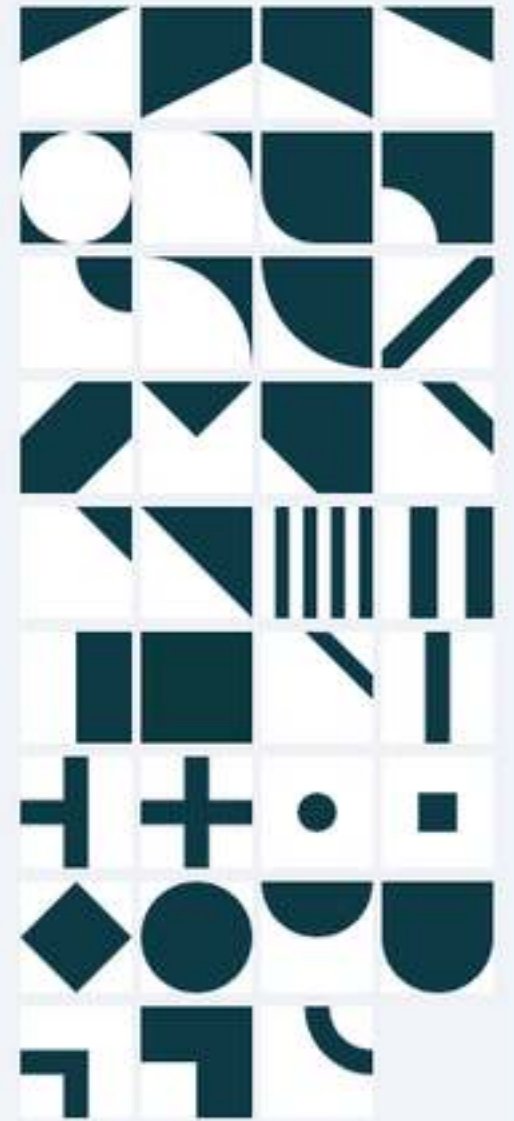
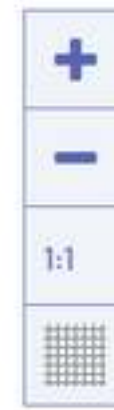
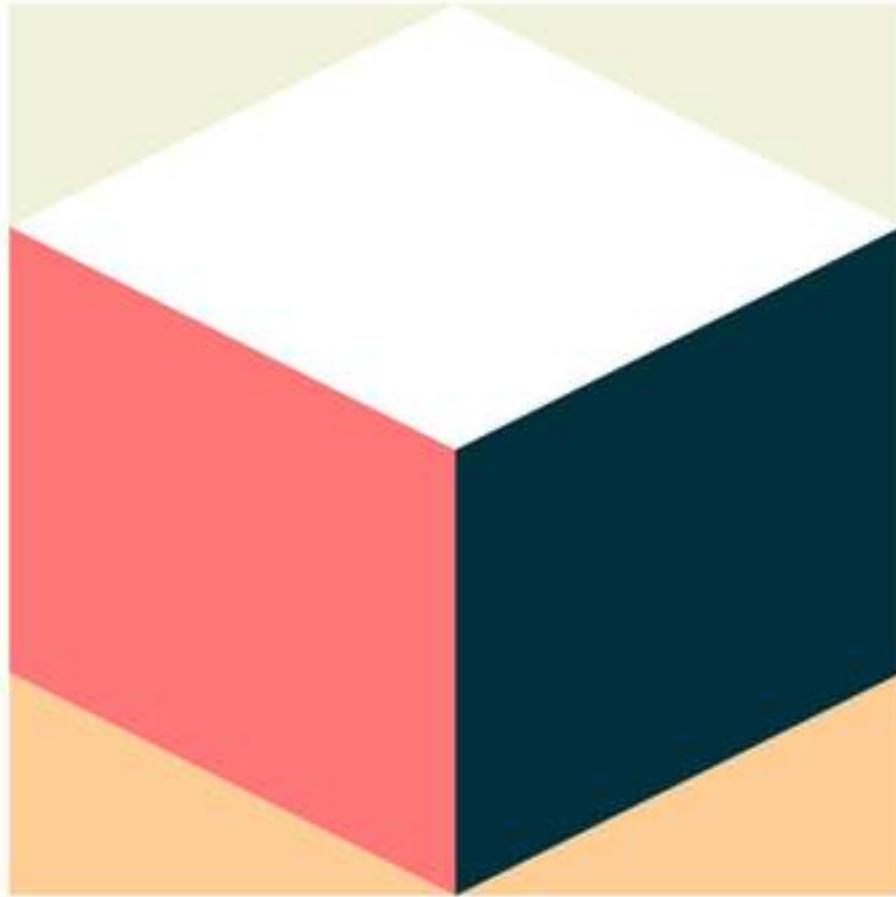
# helper vars
last_coords = (0, 0)
matrix = [[None for y in range(cells_y)] for x in range(cells_x)]
layers = []
for i in range(5):
    l = copy.deepcopy(matrix)
    layers.append(l)

# Uncomment next line for a random starting point
# matrix = [[choice(range(len(paths))) for y in range(cells_y)] for x in range(cells_x)]
active_tile = 0
active_tileset = 0
active_color = 0
active_layer = 2

# set up canvas
size(cells_x * cell_size, cells_y * cell_size)
background('#cccccc')
nostroke()

def draw_shape(type, cx, cy, fillcolor):
```





AYY4 ← →



TOGGLE TOOLBAR

LOAD

SAVE

EXPORT

SVG

PNG





**Ricardo Lafuente** @rlafuente@post.lurk.org

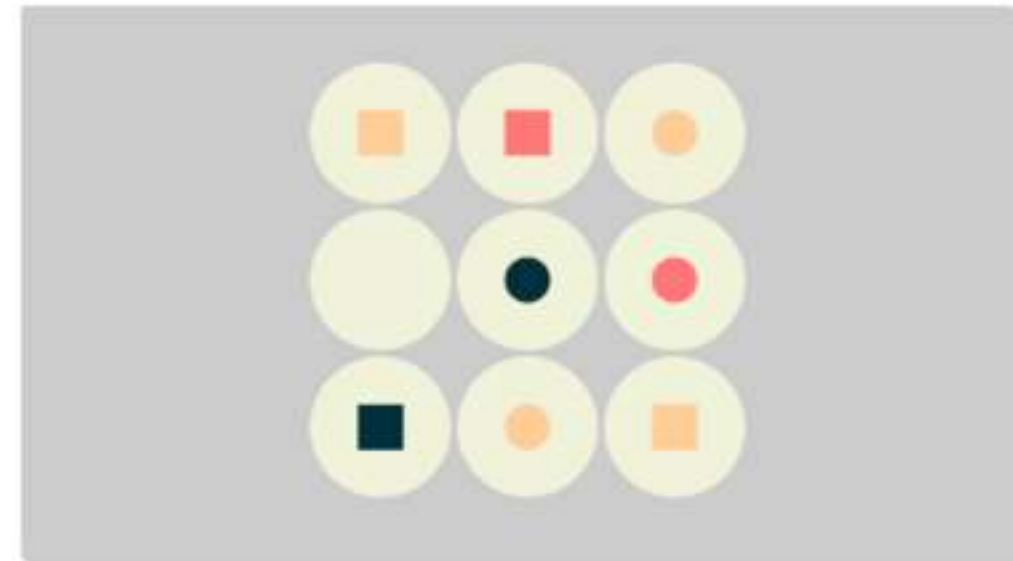
Jan 22, 2020

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.

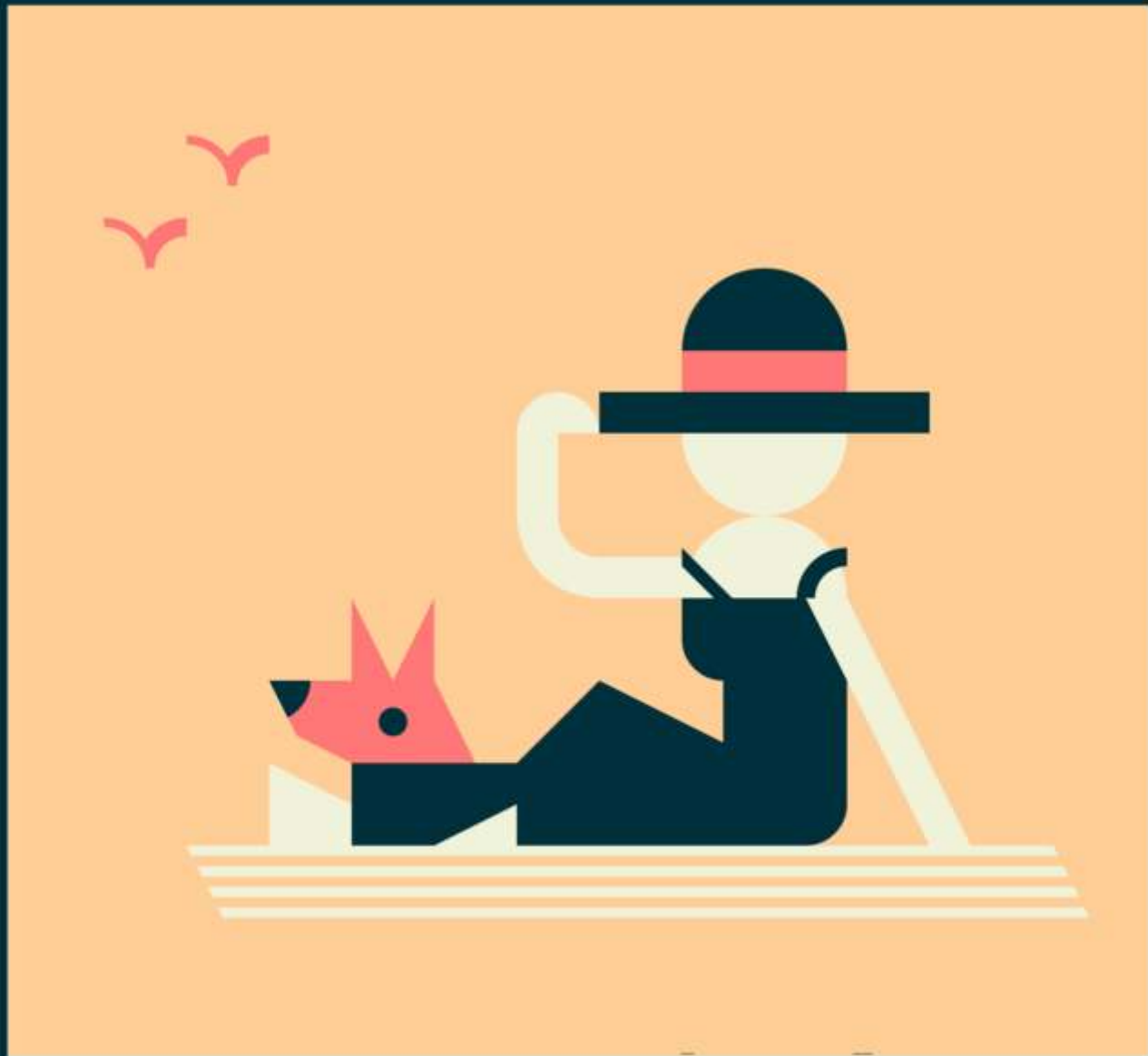
It still has a set of kinks, but it's usable to the point that we've been using it to make a few designs.

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.







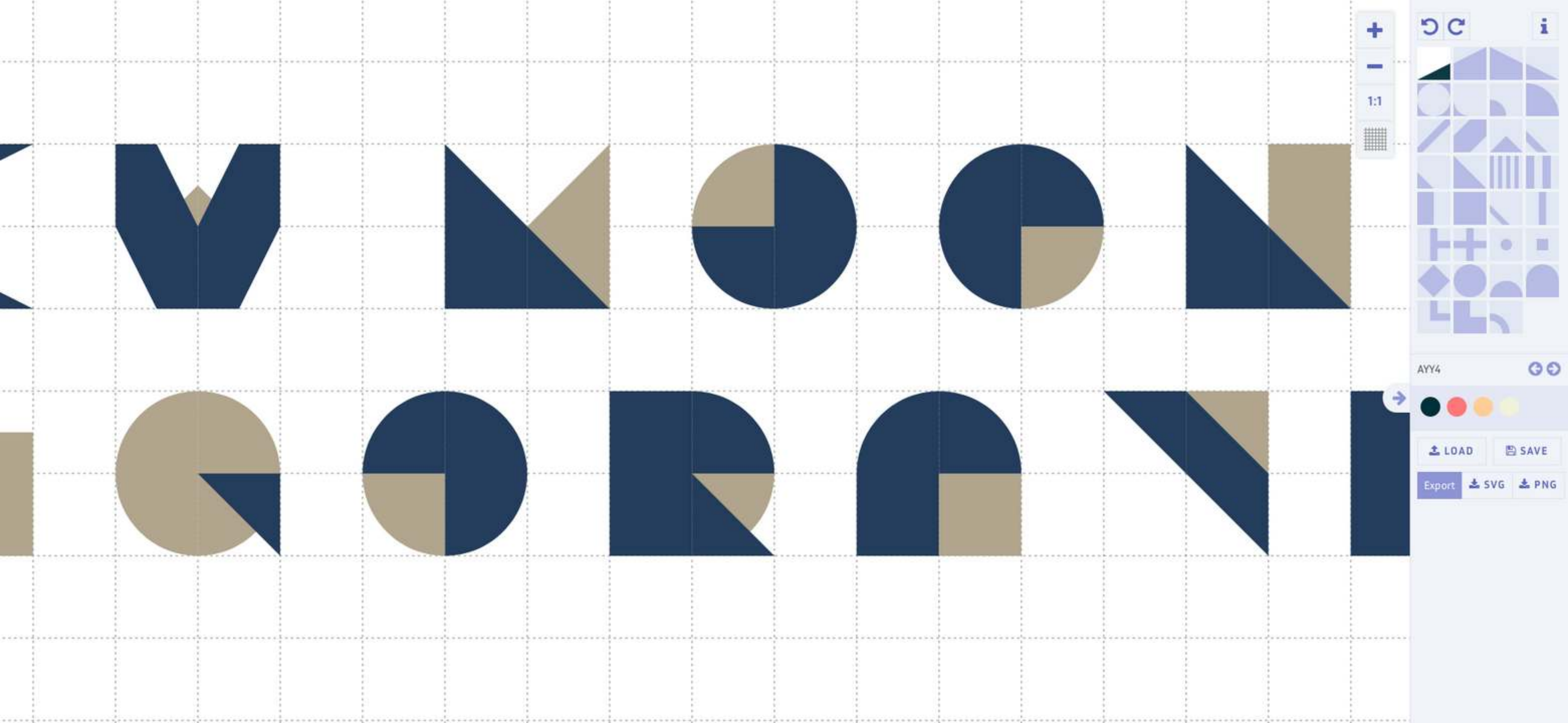
polyducks





broccoli;









**Squarish** is a simple design tool for vector grid-based designs. It's developed by [Manufatura Independente](#) and made available as **free software**.

Start drawing!

## 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 [Manufatura 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





# Squarish

Project ID: 15554071

🔔 Star 0 🍴 Fork 0

🔗 183 Commits 🌿 1 Branch 🏷️ 0 Tags 📁 2.3 MB Files 📦 2.3 MB Storage

Design with grids and bézier tiles in the browser



master | squarish / + | History | Find file | Web IDE | 📄 | Clone

📁 Upload File | 📄 README | 📄 GNU AGPLv3 | 📄 Add CHANGELOG | 📄 Add CONTRIBUTING | 📄 Set up CI/CD

Name	Last commit	Last update
📁 assets	Switched favicon colors	7 months ago
📁 css	Switched favicon colors	7 months ago
📁 fonts	Updated font; updated arrow keys in "How to..."	1 year ago
📁 js	Fix dirs with move to /play/	7 months ago
📄 LICENSE		1 year ago
📄 Makefile	Fix dirs with move to /play/	7 months ago
📄 README.md	Update README	10 months ago
📄 favicon.ico	Updated favicon	4 days ago
★ 📄 favicon.png	Updated favicon	4 days ago
📄 icon.png	Updated favicon	4 days ago
📄 index.html	Updated layout for load drawing modal wind...	1 year ago
📄 tile-wide.png	Updated favicon	4 days ago



Thank you!

<https://manufacturaindependente.org/libreplanet>