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The

FETAMONT

Typeface

Design and Constructions
April 15, 2017

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1 Introduction

The logo font, known from logos like METAFONT or METAPOST, has been very limited in its collection of glyphs. The new typeface Fetamont extends the logo typeface in two ways:

- Fetamont consists of 256+ glyphs, such that the T1 (a.k.a. EC, a.k.a. Cork) encoding table is complete now.

- Fetamont has additional faces like “light ultracondensed” or “script”.

The fetamont package provides \LaTeX{} support for the Fetamont typeface. Both the package and the typeface are distributed on CTAN under the terms of the \LaTeX{} Project Public License (LPPL).

This document describes the design and the constructions of the typeface itself. The \LaTeX{} support for the Fetamont typeface is described in [Romer17]. For Greek, the use of Lua\TeX{} or XƎ\TeX{} is recommended.

2 Comparison With Existing Logos

The following picture shows the METAPOST and the METAFONT logos written in Fetamont (gray) and Taco Hoekwater’s Type 1 version of the logo font (outlined).

There are hardly any differences; only the “S” is significantly different, because its shape was changed by D. E. Knuth in 1997. The other faces of Hoekwater’s Logo are also very similar to their corresponding Fetamont faces. Widths and kernings may rarely differ by one unit (except for the “A” in Logo 9, which has a strange width).

A comparison with the METATYPE1 logo from [Jackowski01] shows virtually no differences as well.1

The following picture compares Fetamont Bold Condensed 40 with a traced version of the Title Font from manfnt.mf.

1I have never seen the original sources of the “Y” and the “1” but I think that my imitated “Y” and “1” are extremely close to the original.
3 Compiling The Sources

Since version 2017/03/13, Fetamont contains more than 256 glyphs, but METAFONT is only capable of storing 256 glyphs. Therefore, METAFONT has been replaced by METAPOST for compilation. Additionally, a special base file called mf2outline.mp has to be used. There is a Python script called mf2outline (github.com/linusromer/mf2outline) that can produce the necessary outline font formats. Store mf2outline.mp and mf2outline.py in the same place you can make outline fonts in your terminal with something like: ./mf2outline.py --encoding=unicode ffmr10

4 The Fetamont Faces

Fetamont comes in 36 different faces, including script faces and condensed faces.

The file name of every face begins with the prefix ffm, which stands for «free typeface fetamont». The suffixes normally contain a symbol for the weight: l for light, r for regular, b for bold and h for heavy. The number at the end stands for the optical size (e.g. 10 pt). Depending on the face, the suffix is made of additional symbols:

<table>
<thead>
<tr>
<th>Upright</th>
<th>Oblique</th>
</tr>
</thead>
<tbody>
<tr>
<td>r8</td>
<td>o8</td>
</tr>
<tr>
<td>b8</td>
<td>bo8</td>
</tr>
<tr>
<td>h8</td>
<td>ho8</td>
</tr>
<tr>
<td>r9</td>
<td>o9</td>
</tr>
<tr>
<td>b9</td>
<td>bo9</td>
</tr>
<tr>
<td>h9</td>
<td>ho9</td>
</tr>
<tr>
<td>l10</td>
<td>lo10</td>
</tr>
<tr>
<td>r10</td>
<td>o10</td>
</tr>
<tr>
<td>b10</td>
<td>bo10</td>
</tr>
<tr>
<td>h10</td>
<td>ho10</td>
</tr>
<tr>
<td>lc10</td>
<td>lco10</td>
</tr>
<tr>
<td>c10</td>
<td>co10</td>
</tr>
<tr>
<td>bc40</td>
<td>bco40</td>
</tr>
<tr>
<td>Condensed Upright</td>
<td>Condensed Oblique</td>
</tr>
<tr>
<td>lq10</td>
<td>lqo10</td>
</tr>
<tr>
<td>lw10</td>
<td>lwo10</td>
</tr>
<tr>
<td>w10</td>
<td>wo10</td>
</tr>
<tr>
<td>bw10</td>
<td>bwo10</td>
</tr>
<tr>
<td>hw10</td>
<td>hwo10</td>
</tr>
</tbody>
</table>

The number of possible faces is theoretically endless. Anyone wishing to design a new face for Fetamont can do so by just redefining the parameters of ffmr10.mf, saving the file under a new name and compiling this file with mf2outline.
5 Special Techniques

Fetamont uses some special techniques. The following subsections will document these techniques.

5.1 Arc Constructions

Practically all curved paths in Fetamont are made out of so-called arcs. An arc is a kind of a quarter of a skewed superellipse. The skew is only needed if the arcs have to look randomized like in the script style of fetamont.

In order to draw such an arc, the user defines the starting points $z_i$, the starting direction $\text{dir}_i$, the ending point $z_j$, the ending direction $\text{dir}_j$ and a so-called $\text{superness}$. The macro $\text{arc}(z_i,\text{dir}_i,z_j,\text{dir}_j)$ then defines the path as follows:

- Compute the point $z_{ij}$, which is at $\text{center} + \text{superness} \cdot (\text{corner} - \text{center})$ in vector terms. So if e.g. $\text{superness} = 0.8$, $z_{ij}$ is reached after travelling 80% of the straight path from corner to center. One can see easily, that $z_{ij}$ can also be computed by
  
  $$z_{ij} = z_i + \text{superness} \cdot (\text{corner} - z_i) + (1 - \text{superness}) \cdot (z_j - \text{corner})$$

- Now make a nice curve, that leaves $z_i$ in the direction $\text{dir}_i$, passes $z_{ij}$ in the direction $z_j - z_i$ and ends in $z_j$ heading for the direction $\text{dir}_j$.

Here is the METAFONT translation of this construction report:

```metafont
vardef arc(expr zi,diri,zj,dirj) =
  zi{diri}...
begingroup
  save corner,zij;
  pair corner,zij;
  corner=zi+whatever*diri=zj+whatever*dirj;
  zij=zi+superness*(corner-zi)+(1-superness)*(zj-corner);
  zij
endgroup{zj-zi}
  ...zj{dirj}
enddef;
```
Everything in between `begingroup` and `endgroup` is just the computation of $z_{ij}$.

Note that Donald E. Knuth used a little different approach to draw randomized arcs for his «crazy shapes» of the Logo typeface.

### 5.2 Combined Characters

In order to draw accented and other combined characters, it is helpful to use anchors. The concept of anchors is common in type design outside of the META斐FONT/-POST world. However, anchors rarely have been seen in META斐FONT/-POST up to now.

The idea is easy: Put an anchor at a given point in a base glyph and in the accent glyph; then overlay the two glyphs such that the anchors coincide, producing the pre-composed accented character.

Normally there are several kind of anchors needed. E.g. «Å» and «Ą» need two different anchors and so do «Ĺ» and «Ľ». Fetamont needs five kind of anchors: «top», «topright», «bot» and «cedilla».

### 5.3 Italic Corrections

Letter spacing is unproblematic if two upright letters are combined, like «NN». But if the first letter is italic, the letters will get too close (like «NN») and need additional space (like «NN»). This additional space is called italic correction.

D. E. Knuth has already defined an italic correction for the letter «T», because this is the last letter of the logos META斐FONT and META斐POST. As for the Computer Modern typeface he found \texttt{italcorr ht\#*slant+.5u\#} to be a suitable italic correction. However, this is not a perfect idea because the italic correction should tend to 0 (and not .5u\#) when the slant tends to 0. Hence, every character in Fetamont different to «T» has an italic correction proportional to the slant and the letter height. E.g. the letter «A» has an italic correction of .8ht\#*slant.
5.4 Randomize Feature

Normally, the randomization of the script faces has a fixed seed. However, for the OpenType versions of the script faces I have additionally included five variants with random seeds. LuaTeX can access these variants via the Randomize feature.

\begin{verbatim}
Eben schließt in sanfter Ruh
Lämpel seine Kirche zu;
Und mit Buch und Notenheften
Nach besorgten Amtsgeschäften,
Lenkt er freudig seine Schritte
Zu der heimatlichen Hütte,
Zündet er sein Pfeifchen an.
\end{verbatim}

The text shown above is the product of the following source:

\documentclass[11pt]{article}
\usepackage{fontspec}
\setmainfont[Letters=Random]{Fetamont Script}
\begin{document}
\noindent Eben schließt in sanfter Ruh\big
Lämpel seine Kirche zu;\big
Und mit Buch und Notenheften\big
Nach besorgten Amtsgeschäften,\big
Lenkt er freudig seine Schritte\big
Zu der heimatlichen Hütte,\big
Zündet er sein Pfeifchen an.\end{document}

References


[Romer17] Linus Romer. The Fetamont Package. 2017