WiP Savon AaBbCcDdEe (5@r*!g€*ffi?S)*

Savon Regular
Savon Italic

Text samples

Savon Regular | 300 pt

Dean

Savon Regular | 206 pt

Sunsets

Black & Tan Coonhound

I do not mean by this a criticism of books and

The measurements in the shop may, in general, be divided into measurements of length and angles. The length measure-

Savon Regular | 28 pt

Savon Regular | 14 pt

Each block that is added to the blockchain, starting with the block containing a given transaction, is called a confirmation of that transaction. Ideally, merchants and services that receive payment in the cryptocurrency should wait for at least one confirmation to be distributed over the network, before assuming that the payment was done. The more confirmations that the merchant waits for, the more difficult it is for an attacker to successfully reverse the tra

As regards certitude, I have fully convinced myself that, in this sphere of thought, opinion is perfectly inadmissible, and that everything which bears the least semblance of an hypothesis must be excluded, as of no value in such discussions. For it is a necessary condition of every cognition that is to be established upon a priori grounds that it shall be held to be absolutely necessary; much more is this the case with an attempt to determine all pure a priori cognition, and to furnish the standard–and consequently an example–of all apodeictic (philosophical) certitude. Whether I have succeeded in what I professed to do, it is for the reader to determine; it is the author's business merely to adduce grounds and reasons, without determinin

Savon Regular | 10 pt

Savon Regular | 8 pt

Sparrows are of many kinds, and in a general way the different kinds look so much alike that the beginner in bird study is apt to find them confusing, if not discouraging. They will try his patience, no matter how sharp and clever he may think himself, and unless he is much cleverer than the common run of humanity, he will make a good many mistakes before he gets to the end of them. One of the best and commonest of them all is the song sparrow. His upper parts are mottled, of course, since he is a sparrow. His light-colored breast is sharply streaked, and in the middle of it the streaks usually run together and form a blotch. His outer tail-feathers are not white, and there is no yellow on the wi

And that exhausts the direct consequences of the relativity principle. I shall turn to those problems which are related to the development which I have traced. Already Newton recognized that the law of inertia is unsatisfactory in a context so far unmentioned in this exposition, namely that it gives no real cause for the special physical position of the states of motion of the inertial frames relative to all other states of motion. It makes the observable material bodies responsible for the gravitational behaviour of a material point, yet indicates no material cause for the inertial behaviour of the material point but devises the cause for it (absolute space or inertial ether). This is not logically inadmissible although it is unsatisfactory. For this reason E. Mach demanded a modification of the law of inertia in the sense that the inertia should be interpreted as an acceleration resistance of the bodies against one another and not against "space". This interpretation governs the expectation that accelerated bodies have concordant accelerating action in the same sense on other b

Savon Italic | 300 pt

Dean

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Sunsets

Black & Tan Coonhound

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Weights and alternates

Savon Regular, Italic | 28 pt

A little investigation shows us that the use of rope is older than *history itself.* Back beyond the time of any authentic record of events, beyond even the range of tradition, the first *rope-makers* did their work. In his very earliest days man must have had something to serve for cords or lines,—*strips of hide or of bark, pliant reeds and rushes, witches of tough woods, fibrous roots, hair of animals,*—then, as the need arose for longer, larger and stronger lines, it was

Savon Regular, Italic | 14 pt

The purpose of *proof-of-work algorithms* is not proving that certain work was carried out or that a computational puzzle was "solved", but deterring *manipulation of data* by establishing large energy and hardware-control requirements to be able to do so. Proof-of-work systems have been criticized by environmentalists for their energy consumption. Computer scientist Hal Finney built on the proof-of-work idea, yielding a *system that exploited reusable proof of of work* (RPoW). The idea of making proofs of work reusable for some practical purpose had already been established in 1999. Finney's purpose for RPoW was as *token money.* Just as a gold coin's value is linked to gold mining cost, the value of an RPoW token is guaranteed by the val

Savon Regular, Italic | 10 pt

And that exhausts the direct consequences of the *relativity principle.* I shall turn to those problems which are related to the development which I have traced. Already Newton recognized that the law of inertia is *unsatisfactory in a context so far unmentioned in this exposition,* namely that it gives no real cause for the special physical position of the states of motion of the inertial frames relative to all other states of motion. *It makes the observable material bodies responsible for the gravitational behaviour of a material point, yet indicates no material cause for the inertial behaviour of the material point but devises the cause for it (absolute space or inertial ether).* This is not logically inadmissible although it is unsatisfactory. For this reason E. Mach demanded a modification of the law of inertia in the sense that the inertia should be interpreted as an acceleration resistance of the bodies againstone anotherand not against "space". This interpretation governs the expectation that accelerated bodies have *concordant accelerating action in the same sense on other bodies (acceleration induction).* This interpretation is even more plausible according to general relativity which eliminates the distinction between *inertial* and *gravitational* effects. Mach's stipulation can be accounted for in the general theory of relativity by regarding the world in spatial terms as *finite* and *self-contained.* This hypothesis also makes it possible to assume the mean density of matter in the world as finite, whereas in a spatially infinite (quasi-Euclidian) world it sh

AEK
OQR
SXY

AEK
OQR
SXY

Blackjack's immediate precursor was the English version of twenty-one called vingt-un, a game of unknown provenance. The first written reference is found in a book by the Spanish author Miguel de Kervantes. Cervantes was a gambler, and the protagonists of his "Rinconete y Cortadillo", from Novel as Ejemplares, are card cheats in Seville. They are proficient at cheating at veintiuno (Spanish for "twenty-one") and state that the object of the game is to reach 21 points without going over and that the ace values 1 or 11. Yet, the game is played with the Spanish baraja deck. Rinconete y Quortadillo was written between 1601 and 1602, implying that ventiuno was played in Castile since the beginning of the 17th century or earlier. Xenon later references to this game are found in France and Spain. The first record of the game in France occ

According to popular myth, when vingt-un was introduced into the United States (Yet Early 1800s, during the First World War, or in the 1930s, depending on the source), gambling houses offered bonus payouts to stimulate players' interests. One such bonus was a ten-to-one payout if the player's hand consisted of the ace of spades and a black jack (either the jack of clubs or the jack of spades). This hand was called a "blackjack", and the name stuck even after the ten-

gy *gy*

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OpenType features

All Caps	→

evidence of words at all

EVIDENCE OF WORDS AT ALL

Case Sensitive Forms	→ case

(H-O) [¿M–S?] {¡G@E!} «N•D»

(H-O) [¿M–S?] {¡G@E!} «N•D»

Small Capitals	→ smcp

Regular Bold

Regular Bold

Small Capitals From Capitals	→ c2sc

MEDIUM BOLD

medium bold

Superiors / Superscripts	→ sups

H0123 0123

H^{01234} ^{01234}

Inferiors / Subscripts	→ subs

H01234 01234

H$_{01234}$ $_{01234}$

Fraction	→ frac

1/2 3/4 875/609

½ ¾ $^{875}/_{609}$

Old Style Figures	→ onum

0123456789

0123456789

Lining Figures	→ lnum

0123456789

0123456789

Tabular Figures	→ tnum

0123456789
0123456789

0123456789
0123456789

Proportional Figures	→ pnum

0123456789
0123456789

0123456789
0123456789

Standard Ligatures	→ liga		Contextual Alternates	→ calt

sufbird offbeat
stuffing
selfheal offhand
finder official
fjord cliffjumper
kafka offkey
reflect offline
after offtrack

sufbird offbeat
stuffing
selfheal offhand
finder official
fjord cliffjumper
kafka offkey
reflect offline
after offtrack

gymnastics
-> <- ^\ /^ <->
^| |v v/ \v ^|v

gymnastics
→ ← ↘ ↗ ↔
↑ ↓ ↙ ↘ ↕

Stylistic Set 17	→ Circled Figures

1 Garden 186

① Garden ①⑧⑥

Stylistic Set 18	→ Negative Circled Figures

2 Stairs 547

❷ Stairs ❺❹❼

Discretionary Ligatures	→ dlig		Stylistic Set 02 (Italic only)	→ Swashes

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Aim Earn Kilo
Ouest Qatar Riz
Salt Xenon You

Aim Earn Kilo
Ouest Qatar Riz
Salt Xenon You

Stylistic Set 01	→ Roman Numerals

19e siècle
Year 1876

xixe siècle
Year mdccclxxvi

Stylistic Set 03 (Italic only)	→ Alternate g y

burglary

burglary

Glyphset

Uppercase

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 Æ Œ Á Ă Â Ä À
Ā Ą Å Ã Ǽ Ć Č Ç Ċ Đ Ď Đ É Ĕ Ě Ê Ë
Ė È Ē Ę Ğ Ģ Ġ Ħ Í Ĭ Î Ï İ Ì Ī Į Ķ Ĺ Ľ Ļ
Ł Ń Ň Ņ Ŋ Ñ Ó Ô Ö Ò Ő Ō Ø Õ Þ Ŕ
Ř Ŗ Ś Š Ş Ș Ŧ Ť Ţ Ú Ŭ Û Ü Ù Ű Ū Ų
Ů Ũ Ẃ Ŵ Ẅ Ẁ Ý Ŷ Ÿ Ỳ Ź Ž Ż

Lowercase

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 æ œ á ă â ä à ā ą å ã ǽ ć č ç
ċ ð ď đ é ĕ ě ê ë ė è ē ę ğ ġ ģ ħ ı í ĭ î ï
i ì ī į ķ ĺ ľ ļ ł ń ň ņ ŋ ñ ó ô ö ò ő ō ø õ
þ ŕ ř ŗ ś š ş ș ß ŧ ť ţ ú ŭ û ü ù ű ū ų ů
ũ ẃ ŵ ẅ ẁ ý ŷ ŷ ỳ ź ž ż

Small Capitals

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 Æ Œ Á Ă Â Ä À Ā Ą Å Ã Ǽ
Ć Č Ç Ċ Đ Ď Đ É Ĕ Ě Ê Ë Ė È Ē Ę Ğ Ģ Ġ Ħ
Í Ĭ Î Ï İ Ì Ī Į Ķ Ĺ Ľ Ļ Ł Ń Ň Ņ Ŋ Ñ Ó Ô Ö Ò
Ő Ō Ø Õ Þ Ŕ Ř Ŗ Ś Š Ş Ș Ŧ Ť Ţ Ú Ŭ Û Ü Ù
Ű Ū Ų Ů Ũ Ẃ Ŵ Ẅ Ẁ Ý Ŷ Ÿ Ỳ Ź Ž Ż

Ligatures

fb ff fh fi fj fk fl ft ffb ffh ffi ffj ffk ffl
fft www

Diacritics

.. . ` ´ ʺ ^ ˇ ˘ ° ~ –
ʹ ʻ

Punctuation Marks

. , : ; … - - ¡ ¡ ! ¿ ¿ ? ' ' " " , „ ' " ‹ › ‹ › « »
« » / \ | ¦ – − _ — ― • • · · ( ) ( ) [ ] [ ] { }
{ } *

Numerators

0 1 2 3 4 5 6 7 8 9

Denominators

0 1 2 3 4 5 6 7 8 9

Symbols

& † ‡ § ¶ @ @ © ® ™ #

Fractions

% ‰ ½ ¼ ¾ ⅛ ⅜ ⅝ ⅞

Proportional Lining Figures

0 1 2 3 4 5 6 7 8 9

Superiors

0 1 2 3 4 5 6 7 8 9

Proportional Old Style Figures

0 1 2 3 4 5 6 7 8 9

Inferiors

0 1 2 3 4 5 6 7 8 9

Tabular Lining Figures

0 1 2 3 4 5 6 7 8 9

Currencies

¢ $ € ƒ £ ¥

Tabular Old Style Figures

0 1 2 3 4 5 6 7 8 9

Mathematical Symbols

$+ \quad - \quad \pm \quad \times \quad \div \quad = \quad \neq \quad \sim \quad \approx \quad \wedge \quad < \quad > \quad \leq \quad \geq \quad \neg \quad \cdot / \varpi \quad \Diamond \quad ° \quad \Pi \quad \mu$

Arrows

$\uparrow \quad \nearrow \quad \rightarrow \quad \searrow \quad \downarrow \quad \swarrow \quad \leftarrow \quad \leftrightarrow \quad \updownarrow$

Roman Numerals

I II III IV V VI VII VIII IX X M L D C XX

XXX XL LX LXX LXXX XC CC CCC CD DC

DCC DCCC CM MM MMM

Other Symbols

⓪ ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ❶ ❷ ❸ ❹

❺ ❻ ❼ ❽ ❾

Uppercase

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 Æ Œ Á Ă Â Ä À Ā Ą
Å Ã Ǽ Ć Č Ç Ċ Đ Ď Ð É Ĕ Ě Ê Ë Ė È
Ē Ę Ğ Ģ Ġ Ħ Í Ĭ Î Ï İ Ì Ī Į Ķ Ĺ Ľ Ļ Ł Ń
Ň Ņ Ŋ Ñ Ó Ô Ö Ò Ő Ō Ø Õ Þ Ŕ Ř Ŗ Ś
Š Ş Ş Ŧ Ť Ţ Ú Ŭ Û Ü Ù Ű Ū Ų Ů Ũ Ẃ
Ŵ Ẅ Ẁ Ý Ŷ Ÿ Ỳ Ź Ž Ż

Lowercase

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 æ œ á ă â ä à ā ą å ã ǽ ć č ç ċ
ð ď đ é ĕ ě ê ë ė è ē ę ğ ģ ġ ġ ħ ı í ĭ î ï i ì ī
į ķ ĺ ľ ļ ł ŧ ń ň ņ ŋ ñ ó ô ö ò ő ō ø õ þ ŕ ř
ŗ ś š ş ş ß ŧ ť ţ ú ŭ û ü ù ű ū ų ů ũ ẃ ŵ
ẅ ẁ ý ŷ ŷ ỳ ź ž ż

Small Capitals

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 Æ Œ Á Ă Â Ä À Ā Ą Å Ã Ǽ Ć Č
Ç Ċ Đ Ď Ð É Ĕ Ě Ê Ë Ė È Ē Ę Ğ Ģ Ġ Ħ Í Ĭ Î Ï
İ Ì Ī Į Ķ Ĺ Ľ Ļ Ł Ń Ň Ņ Ŋ Ñ Ó Ô Ö Ò Ő Ō Ø
Õ Þ Ŕ Ř Ŗ Ś Š Ş Ş Ŧ Ť Ţ Ú Ŭ Û Ü Ù Ű Ū Ų
Ů Ũ Ẃ Ŵ Ẅ Ẁ Ý Ŷ Ÿ Ỳ Ź Ž Ż

Ligatures

fb ff fh fi fj fk fl ft ffb ffh ffi ffl ffk ffl fft
www

Swashes

A E K Ø Q R S X Y Á Ă Â Ä
À Ā Ą Å Ã É Ĕ Ě Ê Ë Ė È Ē Ę Ķ
Ó Ô Ö Ò Ő Ō Õ Ŕ Ř Ŗ Ś Š Ý Ŷ Ÿ Ỳ
£ ¥

Diacritics

¨ · \ ´ ˝ ^ ˇ ˘ ° ~ ‾ ˛ ¸

Punctuation Marks

. , : ; … - - ¡ ¡ ! ¿ ¿ ? ' ' " " , „ ' " ‹ › ‹ › « » « »
/ \ / ¦ - - _ — — • • · · ( ) ( ) [ ] [ ] { } { } *

Symbols

& † ‡ § ¶ @ @ © ® ™ #

Proportional Lining Figures

0 1 2 3 4 5 6 7 8 9

Proportional Old Style Figures

0 1 2 3 4 5 6 7 8 9

Tabular Lining Figures

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Currencies

¢ $ € ƒ £ ¥

Mathematical Symbols

+ − ± × ÷ = ≠ ~ ≈ ^ < > ≤ ≥ ¬ ·/ ¤ ◊ ° π ℽ

Arrows

↑ ↗ → ↘ ↓ ↙ ← ↔ ↕

Roman Numerals

I II III IV V VI VII VIII IX X M L D C XX

XXX XL LX LXX LXXX XC CC CCC CD DC

DCC DCCC CM MM MMM

Other Symbols

⓪ ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ❿ ❶ ❷ ❸ ❹

❺ ❻ ❼ ❽ ❾

Information

About Savon

Savon is a work in progress. It is a classic Garamond inspired typeface. In additionto a few anachronistic details present in the Regular, the fancy Italic with its generous Swashes will give it a modern and offbeat look.

Designer

Fanny Hamelin (Regular)
Loan Bottex (Italic)
Léo Guibert (Italic)

Font engeneering	Design date
Léo Guibert, Fanny Hamelin	2017-2019

Font Version	Specimen Version
1.00 (January 2025)	1.0 (January 2025)

Glyphs	Styles
657 Roman	Savon Regular
710 Italic	Savon Italic

OpenType features

[aalt] Access All Alternates
[locl] Localize
[case] Case Sensitive Forms
[smcp] Small Capitals
[c2sc] Small Capitals from Capitals
[sups] Superiors / Superscripts
[subs] Inferiors / Subscripts
[sinf] Scientific Inferiors
[frac] Fractions
[onum] Old Style Figures
[lnum] Lining Figures
[pnum] Proportional Figures
[tnum] Tabular Figures
[liga] Standard Ligatures
[calt] Contextual Alternates
[dlig] Discretionary Ligatures
[swsh] Swashes

[ss01] Roman Numerals
[ss17] Circled Figures
[ss18] Negative Circled Figures

Italic only
[ss02] Swashes
[ss03] Alternate g y
[ss04] Alternate j

Charset

Latin Extended-A

Languages once updated to 2.0 (not necessarily supported by Demo)

Afaan Oromo, Afar, Albanian, Alsatian, Amis, Anuta, Aragonese,
Aranese, Aromanian, Arrernte, Arvanitic, Asturian, Atayal, Aymara,
Bashkir, Basque, Belarusian (Latin), Bemba, Bikol, Bislama, Bosnian,
Breton, Cape Verdean Creole, Catalan, Cebuano, Chamorro, Chavaca-
no, Chichewa, Chickasaw, Cimbrian, Cofan, Corsican, Creek, Crimean
Tatar (Latin), Croatian, Czech, Danish, Dawan, Dholuo, Drehu, Dutch,
English, Esperanto, Estonian, Faroese, Fijian, Filipino, Finnish,
French, Frisian, Friulian, Gagauz (Latin), Galician, Ganda, Geno-
ese, German, Gikuyu, Gooniyandi, Greenlandic (Kalaallisut), Guade-
loupean Creole, Gwich'in, Haitian Creole, Hän, Hawaiian, Hiligaynon,
Hopi, Hotcak (Latin), Hungarian, Icelandic, Ido, Ilocano, Indone-
sian, Irish, Istro-Romanian, Italian, Jamaican, Javanese (Latin),
Jèrriais, Kala Lagaw Ya, Kapampangan (Latin), Kaqchikel, Karakalpak
(Latin), Karelian (Latin), Kashubian, Kikongo, Kinyarwanda, Kiriba-
ti, Kirundi, , Kurdish (Latin), Ladin, Latvian, Lithuanian, Lombard,
Low Saxon, Luxembourgish, Maasai, Makhuwa, Malay, Maltese, Manx,
Maori, Marquesan, Megleno-Romanian, Meriam Mir, Mirandese, Mohawk,
Moldovan, Montagnais, Montenegrin, Murrinh-Patha, Nagamese Creole,
Ndebele, Neapolitan, Ngiyambaa, Niuean, Noongar, Norwegian, Occitan,
Oshiwambo, Ossetian (Latin), Palauan, Papiamento, Piedmontese, Pol-
ish, Portuguese, Potawatomi, Q'eqchi', Quechua, Rarotongan, Romani-
an, Romansh, Rotokas, Sami (Inari, Lule, Northern & Southern Sami),
Samoan, Sango, Saramaccan, Sardinian, Scottish Gaelic, Serbian (Lat-
in), Seri, Seychellois Creole, Shawnee, Shona, Sicilian, Silesian,
Slovak, Slovenian, Somali, Sorbian (Lower & Upper Sorbian), Sotho
(Northern & Southern), Spanish, Sranan, Sundanese (Latin), Swahi-
li, Swazi, Swedish, Tagalog, Tahitian, Tetum, Tok Pisin, Tokelauan,
Tongan, Tshiluba, Tsonga, Tswana, Tumbuka, Turkish, Turkmen (Latin),
Tuvaluan, Tzotzil, Uzbek (latin), Venetian, Vepsian, Voro, Walli-
sian, Walloon, Waray-Waray, Warlpiri, Wayuu, Welsh, Wik-Mungkan,
Wiradjuri, Wolof, Xavante, Xhosa, Yapese, Yindjibarndi, Zapotec,
Zulu, Zuni

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About Proof of Words

Proof of Words is a digital type foundry established in 2023 by Léo Guibert and Fanny Hamelin between Paris and Helsinki. Our type design practice is driven by our careful attention to detail and our love for unconventional design and typographic curiosity. While we are constantly expanding our retail catalogue, we are also offering a range of type-related services.

Proof of Words is born out of the many print proofs that have been exchanged between us over the past years. It started in our classroom, and then we kept this habit of sharing our ongoing work and providing each other support and advice. Gradually, the idea came up to have a space of our own on the internet where we could publish the results of our collaboration. We consider Proof of Words as a meeting point to publish our typefaces or research and invite other type designers to collaborate!

Contact

www.proof-of-words.com
proof.of.words.typefaces@gmail.com
@proof_of_words_typefaces