

parentem interrogauimus, &
ea re satis instructi, ac cū doct
ntium sententiā nostrā in hu
imus. CHRISTI NOM
notorem Curiaē nostræ Episc
his, quæ cōtra venerabilem v
Collegij Societatis nominis I

18th century English Roundhand
employs straight, even-flexed strokes
which are consistent and parallel.

Spencerian script, on the
other hand, is very fluid
and omits parallel swelled
strokes wherever possible.

English



Edward Johnston

NO!

I.
 b c d f g h i l m n o p q r u x
 (dot added) (There is also in the original a hooked variety of m n & r)

LETTERS COPIED FROM A 10TH-CENTURY ENGLISH MS. {Harl. MS. 2904. Brit. Museum.} SLIGHTLY Modified

These 16 practical with the originals LIGHTER UPRIGHT of slightly SHARP.

a e s t {forms suggested for modern use instead of} æ e s t {forms in 10th Century Original (Survivals of Early Capital Characters æ e s t)} i k v w y z

CONSTRUCTION OF "SLANTED-PEN" HANDS:
 1. The position of the thick and thin strokes is approximately thus — X
 It may be varied for different hands, but in any one hand should be nearly constant.
 2. The STRONG oblique stroke should generally be emphasized & dominate the curves, the WEAK oblique stroke should generally be suppressed and show only as a point.
 3. The letters are practically un-coupled and their foot-hooks — as in the 10th. C. MS. — are SMALL, HEAVY finishing-strokes (see feet of dhi &c.), except in t & l where the hooks are essential parts (cf. l, t, with their originals L, T).

DEVELOPMENT OF "SLANTED-PEN" HANDS:
 This writing of the 10th. Century is derived from the early Roman (and Hal) forms modified by the French 9th. Century "Caroline" hands & (to which it is close)
 Et luminare minus. ut p̄. eēt. nocti. et
 EX. CAROLINE MSS. &
 and it is representative of the ancestral type from which have been developed distinct and important TYPES — (two of which may be regarded by us as per.)

black letter {The early forms of this in Eng. & Ital. 12. C. MS are the best to study} and italic and "roman" small letter

II.
 a b c d e f g h i j k l m n o p q r s t u v x y z



Gerrit Noordzij

NO!

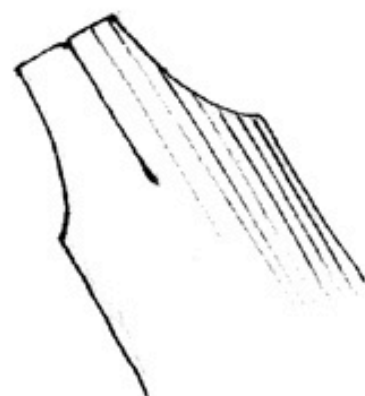
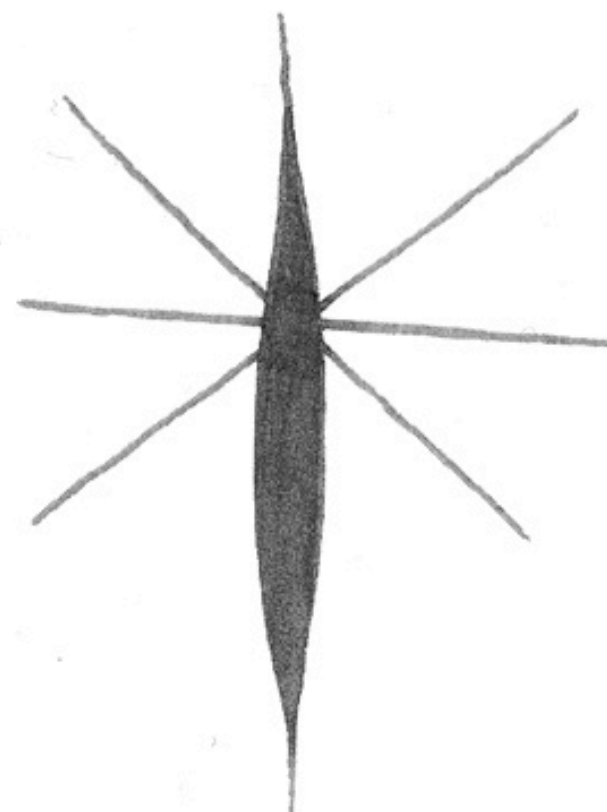
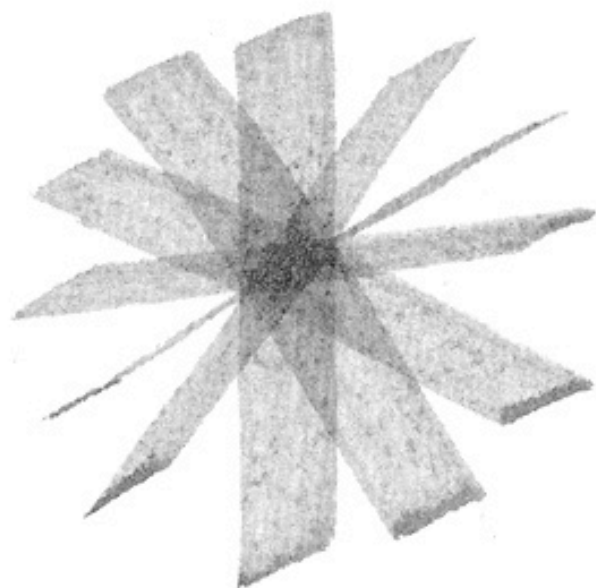
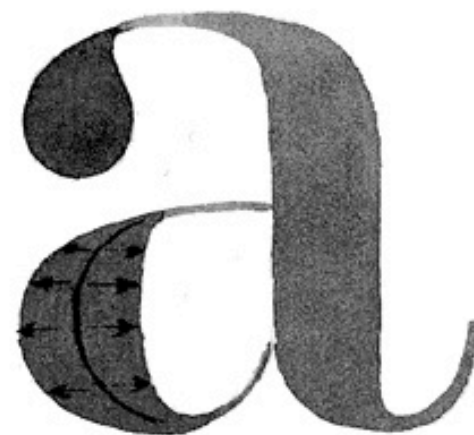


Fig. 1. Translation

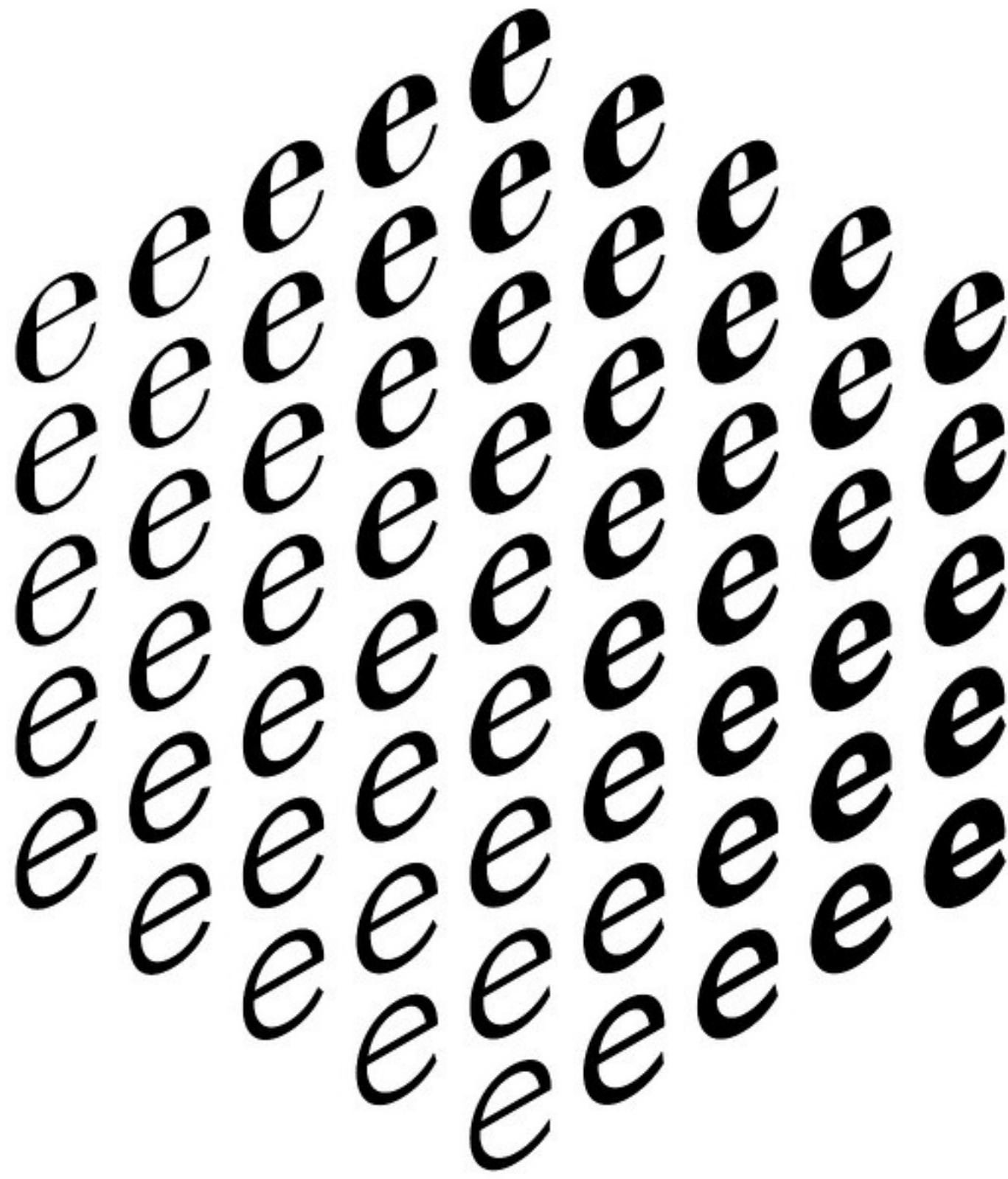
Fig. 2. Expansion

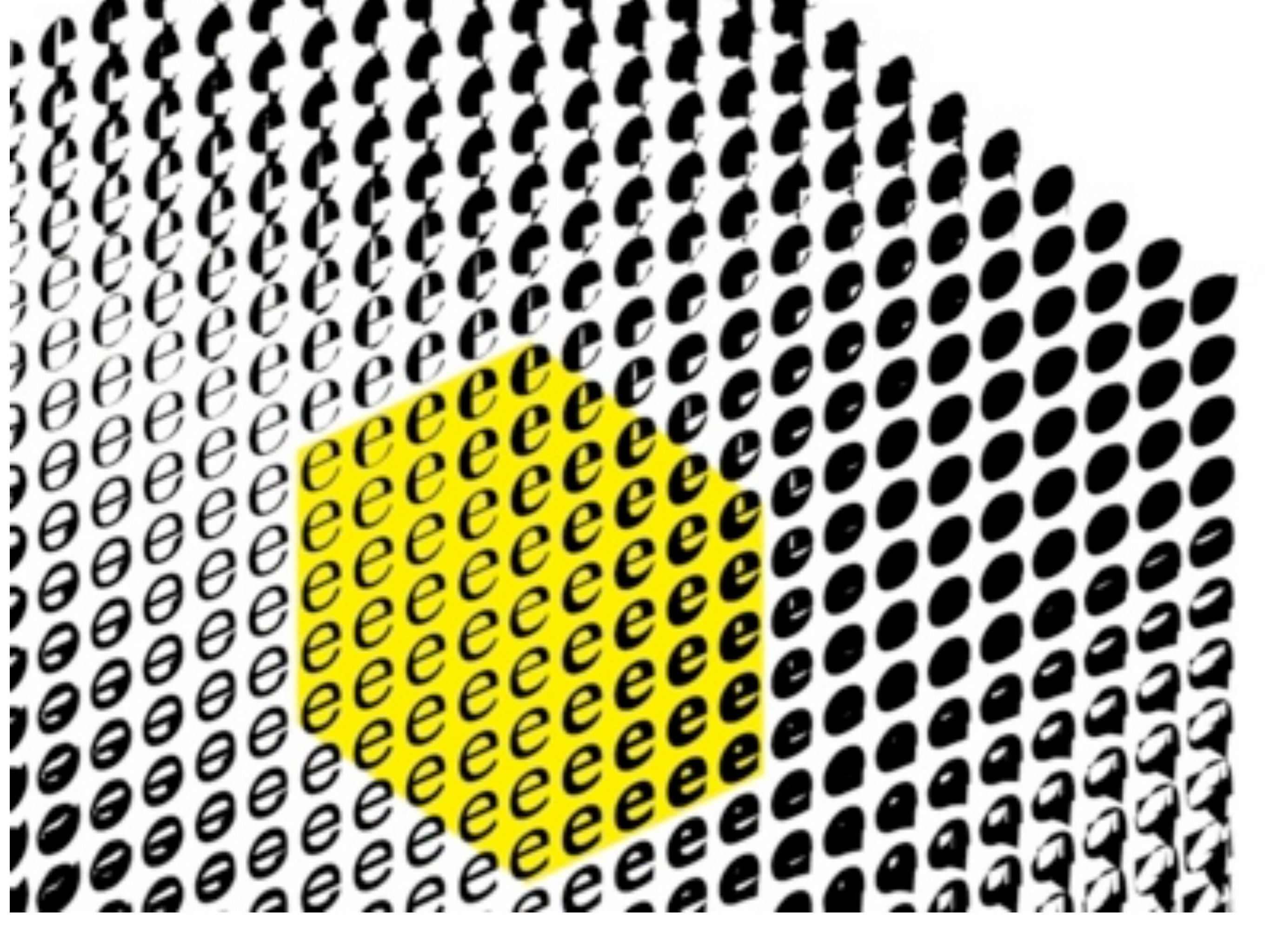
Translation



Expansion

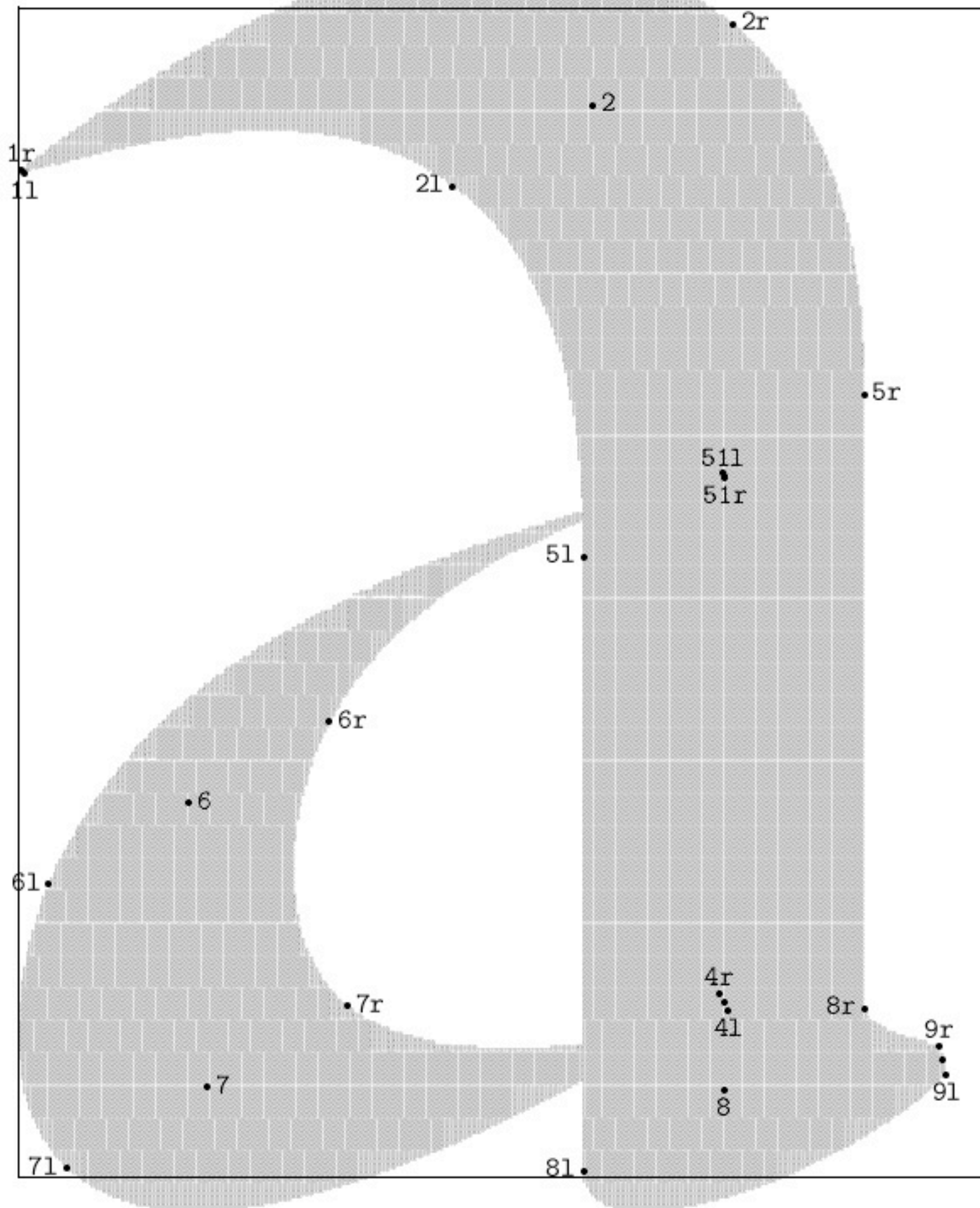






Python

**Related: The
original
METAFONT**







NO!

Today's sketching method



Jerry Leonidas

NO!

**imaginary
tool**

**That is
everything
right?**



NO!

Letter parts

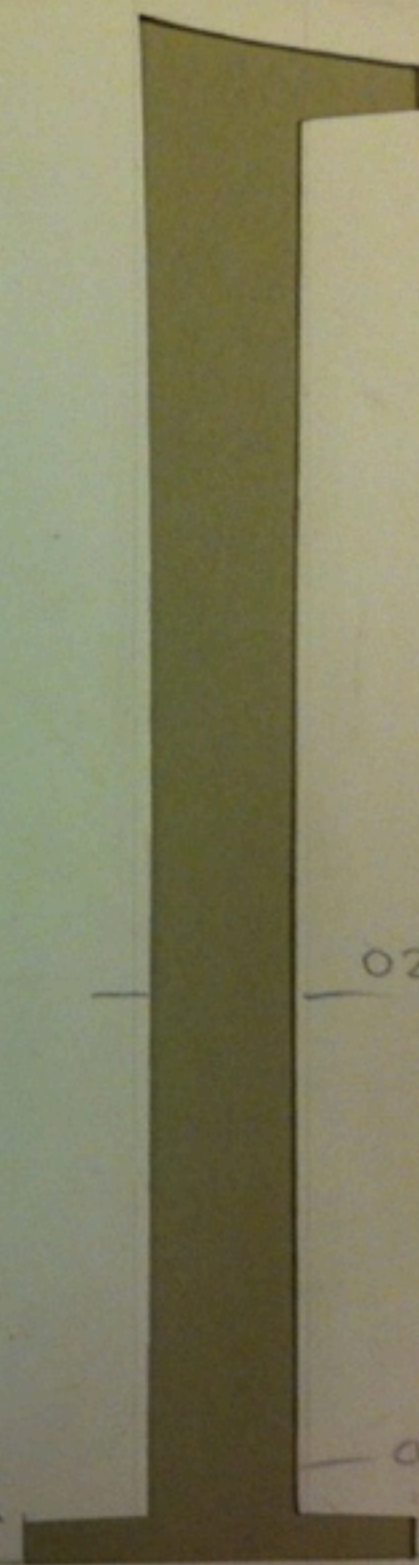
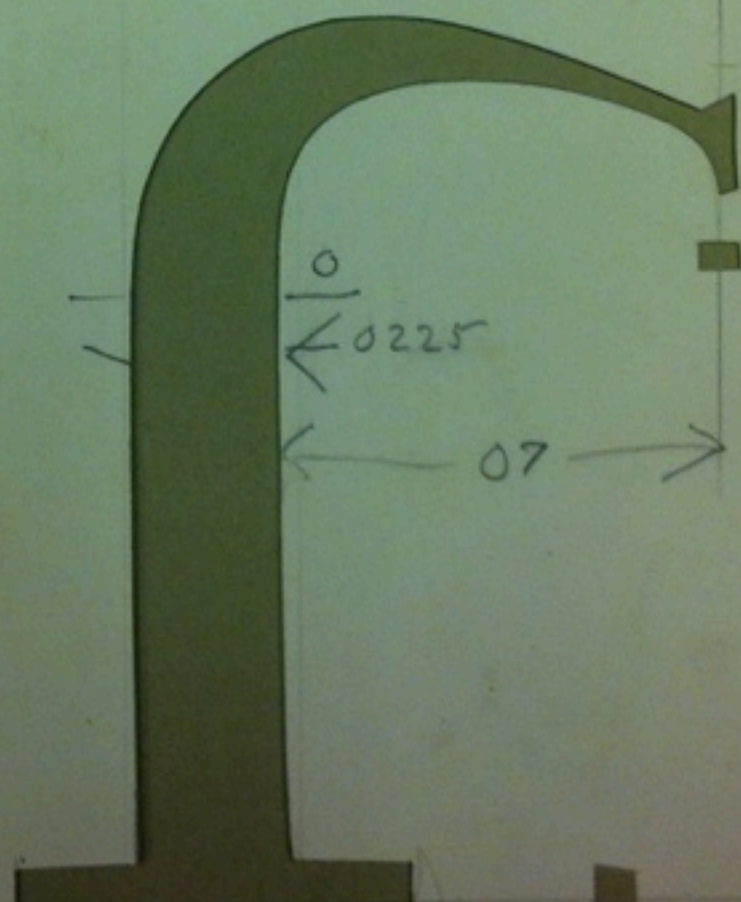
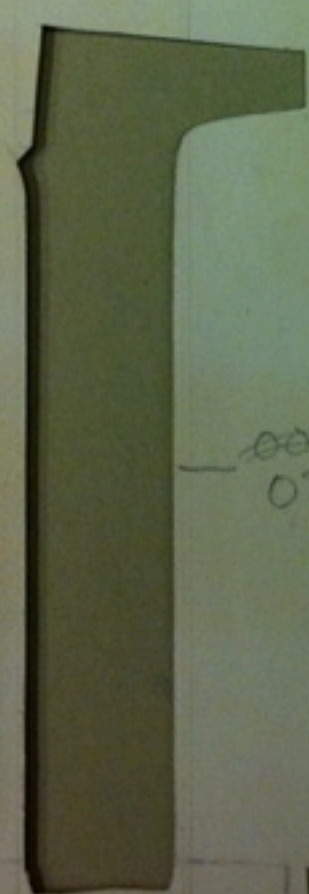


W. A. Dwiggins

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