

Tengwar Annatar – A Tengwar Type Family

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| | Upright | <i>Italic</i> |
|---------|------------|---------------|
| Regular | ḡṇṇṇ ṇḡṇṇṇ | ḡṇṇṇ ṇḡṇṇṇ |
| Bold | ḡṇṇṇ ṇḡṇṇṇ | ḡṇṇṇ ṇḡṇṇṇ |

Table 1: Four samples of the elvish phrase “sinome maruvan”.

1 Introduction

In the Second Age of Middle Earth, Sauron the abhorred, under the fair name of Annatar, Lord of Gifts, deceived the elven smiths of Eregion and created the One Ring to rule them all. On this ring he made an engraving with the elvish Tengwar, and, though the text is all too horrid to be reproduced here, the script itself was fair and beautiful.

Annatar is also the name I have given to this Tengwar type family of mine, consisting of four styles of which the italic has been inspired by the ring inscription. May this name remind you, that much evil can be disguised by a fair appearance, and to not follow in the steps of Sauron by using these fonts for evil purposes.

The fonts in question are exemplified in table 1.

1.1 Hey, not so fast! What is this all about?

The Tengwar (one *tengwa*, two or more *tengwar*) is a script, a writing system, created by the well known writer and philologist J. R. R. Tolkien. In his rich fantasy world, in which his most known book, *The Lord of the Rings*, takes place, the Tengwar was the main script used when writing with a brush or pen. Well, this is not the place to explain all the finer details of the Tengwar; instead, I heartily recommend the web page Amanye Tenceli at <http://web.comhem.se/~u86023928/at/>.

This is simply a computer font which enables you to write with the Tengwar using your computer.

1.2 What's new?

Version 1.20, February 2 2005

In this new version, published almost exactly one year after the initial release, a complete revision of the MetaFont source has caused most of the characters to changed in one way or another. What's more important is that the encoding has changed at some points, and that a completely new font family, Tengwar Annatar Alt, has been added, which contains more additional signs.

A detailed changelog with illustrating examples is available from the homepage.

For their help, encouragement and suggestions, I want to thank Per Lindberg, J. 'Mach' Wust, Måns Björkman, and many others as well.

Version 1.10, April 7 2004

This version includes many changes from 1.00, of which the most important are that several tengwar have been added, that the kerning is vastly improved, that the ascent and descent of the telcor have been decreased, and in general that several tengwar and tehtar have gotten a much improved design.

I would like to thank Per Lindberg, to whom I am much indebted for his invaluable help and suggestions during the development of version 1.10.

Version 1.00, February 1 2004

The first public release. Well, everything is new.

1.3 License and contact information

The Tengwar Annatar type family, henceforth referred to as font, is the property of the creator, Johan Winge, copyright © 2004–2005. It is distributed as freeware, meaning that you may download it, free of charge, and use it in any non-commercial publication or product. The following limitations apply:

Even though the scenario is highly unlikely, I take no responsibility what so ever should the use or attempted use of this font cause any damage to your computer system. All use of this font is at your own risk.

You may redistribute this font under the following terms: That all files, without exceptions, in the original distribution are included in unmodified form, and that no fee is charged, (except at most to cover private personal expenses, e.g. the cost of a single floppy disk).

In the case of commercial use, this font may be used in a commercial project of yours, as long as I am provided, at your expense, with a free copy of the final product. This also applies, but is not limited, to share- or freeware compilations.

Please note that for you to use J. R. R. Tolkien's tengwar script in a commercial production you may have to have permission from the Tolkien Estate.

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2 How to use these fonts

2.1 Installation

Tengwar Annatar is distributed as eight TrueType font (TTF) files. How to install these files naturally differs greatly between different systems. Here I only describe how to do it in Microsoft Windows.

The font installation procedure in Microsoft Windows has been almost unchanged since at least Windows 95, and although minor differences may have been introduced in some versions, the following guide should hopefully be helpful, if not exact, for everyone:

1. Unpack the four TrueType files (*.ttf) to a temporary folder.
2. Open the Control Panel: Start, Settings, Control Panel.
3. In the Control Panel, open the Fonts folder.
4. In the window that appears, choose “Install New Font” in the File menu.
5. Browse to the temporary folder where you unpacked the files.
6. Select the four Tengwar Annatar TrueType fonts that are found.
7. Make sure the “Copy fonts to Fonts folder” checkbox is checked.
8. Click Ok.

The fonts should now be installed correctly and be available for use in any Windows application. To check this, open a fairly advanced text editor of your choice, for example Microsoft Word, and try to change the font. If everything is all right you will find at least one Tengwar Annatar font. If you only find one, that is not an error: the other variants should be available by choosing italic and/or bold text. (In some editors, like Word 2000, the font name is written with the font itself, which when it comes to a non-Latin font like this one makes it impossible to read the name, which can be an unfortunate annoyance.)

If everything is working okay, it is now safe to delete the files you unpacked into a temporary folder in the beginning.

2.2 The font encoding

The absolutely most important thing for the novice to realize when it comes to these fonts, is that the characters are all in the wrong places! To exemplify, if you write a text in English, and then simply change to one of these fonts, the result will not be correct in any way at all – instead you will probably

get something, which to a person familiar with Tengwar will look something similar to “iT5^t\$ t#7UyE5”: a meaningless mixture of random characters. Incidentally, that particular string was what I entered to create the short tengwar phrases in table 1! A tengwar reader will, of course, transcribe from the tengwar to Latin characters in the correct way, and get the phrase “sinome maruvan”, blissfully ignorant of the mess the writer had to input.

Why is this? The answer, to make a complicated matter short, is that there is no one-to-one correspondence between the Tengwar and the Latin alphabet. Furthermore, the Tengwar don’t have any fixed values – a particular tengwa can for example stand for the consonant /s/ when writing in one language, and another time for the vowel /y/, depending on what “mode” is used. That is not to say that a more natural font encoding is impossible to devise, but it will never be perfect, and will in all cases favour one particular mode at the expense of others.

To avoid these problems, Daniel Smith, the creator of the fonts Tengwar Quenya, Tengwar Sindarin and Tengwar Noldor, devised an encoding scheme based, not on the possible sound values of the tengwar at all, but instead on the physical layout of a standard US qwerty keyboard: The Tengwar table found in the appendices of *The Lord of the Rings*, with four columns, is mapped to the keyboard which has four rows, so that the first row in the table is mapped to Latin characters “l”, “q”, “a” and “z” etc., completely disregarding the fact that these tengwar never have the meaning of “l”, “q” etc. This mode-neutral encoding has become the de facto standard for TrueType windows fonts, and Tengwar Annatar is no exception in this regard (though there are some small divergences, as described in table 2).

2.3 Writing with the fonts

As may guess, it may be rather tiresome procedure to enter a moderately long text in tengwar using only the keyboard. There are alternatives though: One solution is to have a program that enables you to select the right tengwa by sight. There is also transcribing software that converts from roman text to tengwar, and even customized keyboards that enables you to write directly to tengwar using the keyboard in the normal way.

An overview of these solutions can be found in a document on writing with tengwar fonts by Harri Perälä, which may be found at the following URL: <http://www.sci.fi/~alboin/tengwartutorial.htm>.

The rest of this document presumes that you are familiar with the Tengwar script and the way computer fonts work, so if you haven’t already, I strongly suggest you read Mr Perälä’s tutorial now!

2.4 Divergences from Daniel Smith’s encoding

Tengwar Annatar is at some points not fully compatible with Daniel Smith’s original encoding. Table 2 displays the differences and compares it with Tengwar Quenya. The corresponding character in Tengwar Parmaite (by Måns Björkman) is included for reference.

| Code | Tengwar Quenya | Tengwar Parmaite | Tengwar Annatar |
|---------|------------------------|---------------------|-----------------------|
| <, 60 | Alt. letter for Hwesta | Alt. Esse Nuquerna | Alt. Esse Nuquerna: ʒ |
| 174 | Modern question mark | Alt. numeral 12 | Alt. numeral 12: 9 |
| 196 | Alt. letter for Quesse | Alt. form of Rómen | Alt. form of Rómen: ɸ |
| 199 | Modern exclam. mark | Downward curl | Downward curl: ʘ |
| 131–134 | Double under-stroke | Double under-stroke | Grave accent: ` |
| 224–227 | Reverse over-curl | Superscript Yanta | Superscript Yanta: ^ |

Table 2: Divergences from Daniel Smith’s encoding.

2.5 Tables of characters

The following tables show all characters in Tengwar Annatar. Some typical cells in the tables may look like this:

| | | | | | | | | |
|-----------|-----------|---|---|-----------|---|---|--|---|
| 106 j ʃ ʃ | 68 D ʒ ʒ | <table> <tr> <td>A</td><td>154 š ʒ ʒ</td><td>A</td></tr> <tr> <td>A</td><td></td><td>A</td></tr> </table> | A | 154 š ʒ ʒ | A | A | | A |
| A | 154 š ʒ ʒ | A | | | | | | |
| A | | A | | | | | | |

The numeric code found to the left is the position in the font. The roman character is what the code corresponds to in normal fonts. Then comes the corresponding tengwa, shown in both the upright and italic style.

If you are using Windows and want to input a character that you don’t know how to make with your keyboard, you can use the numeric code instead, by holding down Alt while writing the code preceded by 0 (zero). So, to input the tengwa “ʃ”, which is called *lambe*, and stands for the sound /l/, you may press “j” on your keyboard, or you may enter “0106” while holding down the Alt key.

The second cell is an example of how the tehtar (the diacritical signs) are presented. The code and roman character refer to the tehta “ʒ”. A suitable tengwa, in this case “ʒ”, is placed below the tehta, to show how much the tehta is shifted and what kind of tengwar it fits best with.

Finally, some cells in the tables have small “A”s in the corners. This signifies that it applies to the alternative font (Tengwar Annatar Alt) instead of the standard one.

| | | | |
|-----------------------|-----------|-----------|-----------|
| 49 1 p p | 113 q p p | 97 a ɥ ɥ | 122 z ɣ ɣ |
| 50 2 p p | 119 w p p | 115 s ɥ ɥ | 120 x ɥ ɥ |
| 33 ! p p | 81 Q p p | 65 A ɥ ɥ | 90 Z ɥ ɥ |
| 64 @ p p | 87 W p p | 83 S ɥ ɥ | 88 X ɥ ɥ |
| 51 3 b b | 101 e b b | 100 d d d | 99 c d d |
| 52 4 h h | 114 r h h | 102 f ɥ ɥ | 118 v ɥ ɥ |
| 53 5 m m | 116 t m m | 103 g ɥ ɥ | 98 b ɥ ɥ |
| 54 6 n n | 121 y n n | 104 h ɥ ɥ | 110 n ɥ ɥ |
| 55 7 ɣ ɣ | 117 u ɣ ɣ | 106 j ɥ ɥ | 109 m ɥ ɥ |
| 56 8 ɥ ɥ | 105 i ɥ ɥ | 107 k ɥ ɥ | 44 , ɥ ɥ |
| 42 * ɥ ɥ | 73 I ɥ ɥ | 75 K ɥ ɥ | 60 < ɥ ɥ |
| 57 9 λ λ | 111 o d d | 108 l λ λ | 46 . o o |
| 189 $\frac{1}{2}$ l l | 126 ~ j j | 96 ` ɥ ɥ | 93] c c |

Table 3: The tengwar.

| | | | |
|---|---|---|---|
| 35 # ၵံ ၵံ | 69 E ၵံ ၵံ | 68 D ၵံ ၵံ | 67 C ၵံ ၵံ |
| 36 \$ ၵံ ၵံ | 82 R ၵံ ၵံ | 70 F ၵံ ၵံ | 86 V ၵံ ၵံ |
| 37 % ၵံ ၵံ | 84 T ၵံ ၵံ | 71 G ၵံ ၵံ | 66 B ၵံ ၵံ |
| 94 ^ ၵံ ၵံ | 89 Y ၵံ ၵံ | 72 H ၵံ ၵံ | 78 N ၵံ ၵံ |
| 38 & ၵံ ၵံ | 85 U ၵံ ၵံ | 74 J ၵံ ၵံ | 77 M ၵံ ၵံ |
| 170 ≡ ၵံ ၵံ | 173 ၵံ ၵံ | 175 - ၵံ ၵံ | 181 μ ၵံ ၵံ |
| 212 ô ၵံ ၵံ | 213 õ ၵံ ၵံ | 214 ö ၵံ ၵံ | 215 × ၵံ ၵံ |
| 216 ø ၵံ ၵံ | 217 ù ၵံ ၵံ | 218 ú ၵံ ၵံ | 219 û ၵံ ၵံ |
| ^A _A 216 ø ၵံ ၵံ ^A _A | ^A _A 217 ù ၵံ ၵံ ^A _A | ^A _A 218 ú ၵံ ၵံ ^A _A | ^A _A 219 û ၵံ ၵံ ^A _A |
| 220 ü ၵံ ၵံ | 221 ý ၵံ ၵံ | 222 þ ၵံ ၵံ | 223 ð ၵံ ၵံ |
| 224 â ၵံ ၵံ | 225 á ၵံ ၵံ | 226 â ၵံ ၵံ | 227 ã ၵံ ၵံ |
| ^A _A 224 â ၵံ ၵံ ^A _A | ^A _A 225 á ၵံ ၵံ ^A _A | ^A _A 226 â ၵံ ၵံ ^A _A | ^A _A 227 ã ၵံ ၵံ ^A _A |
| 232 è ၵံ ၵံ | 233 é ၵံ ၵံ | 234 ê ၵံ ၵံ | 235 ë ၵံ ၵံ |
| ^A _A 232 è ၵံ ၵံ ^A _A | ^A _A 233 é ၵံ ၵံ ^A _A | ^A _A 234 ê ၵံ ၵံ ^A _A | ^A _A 235 ë ၵံ ၵံ ^A _A |
| 131 ၵံ ၵံ | 132 „ ၵံ ၵံ | 133 ... ၵံ ၵံ | 134 † ၵံ ၵံ |

Table 4: The tehtar above the tengwar.

| | | | |
|-----------|-----------|-----------|---|
| 208 Đ đ đ | 209 Ñ ñ ñ | 210 Ò ò ò | 211 Ó ó ó |
| 137 % % % | 138 Š š š | 139 < < < | 159 Ÿ Ÿ Ÿ |
| 200 È è è | 201 É é é | 202 Ê ê ê | 203 Ë ë ë |
| 204 Î î î | 205 Í í í | 206 Î î î | 207 Ï ï ï |
| 145 ‘ ‘ ‘ | 146 ’ ’ ’ | 147 “ “ “ | 148 ” ” ” |
| 228 ä ä ä | 229 å å å | 230 æ æ æ | 231 ç ç ç |
| 252 ü ü ü | 253 ý ý ý | 254 þ þ þ | 255 ÿ ÿ ÿ |
| 152 ~ ~ ~ | 153 ™ ™ ™ | 168 | 169 © © © |
| 76 L L L | 180 ´ ´ ´ | 130 , , , | ^A _A 130 , , , ^A _A |

Table 5: The tehtar below the tengwar.

| | | | |
|-------------------------------------|--------------------------------------|---------------------------------------|-------------------------------------|
| ^A _A 35 # ð ð | ^A _A 69 E ð ð | ^A _A 68 D ð ð | ^A _A 67 C ð ð |
| ^A _A 36 \$ ð ð | ^A _A 82 R ð ð | ^A _A 70 F ð ð | ^A _A 86 V ð ð |
| ^A _A 94 ^ ð ð | ^A _A 89 Y ð ð | ^A _A 72 H ð ð | ^A _A 78 N ð ð |
| ^A _A 38 & ð ð | ^A _A 85 U ð ð | ^A _A 74 J ð ð | ^A _A 77 M ð ð |
| ^A _A 137 % ð ð | ^A _A 138 Š š š | ^A _A 139 < < < | ^A _A 159 Ÿ Ÿ Ÿ |
| ^A _A 131 ð ð | ^A _A 132 ,, ð ð | ^A _A 133 ... ð ð | ^A _A 134 † ð ð |

Table 6: Doubled tehtar.

| | | | |
|---|---|---|---|
| 80 P $\overline{\text{n}} \overline{\text{n}}$ | 112 p $\overline{\text{n}} \overline{\text{n}}$ | 58 : $\overline{\text{m}} \overline{\text{m}}$ | 59 ; $\overline{\text{n}} \overline{\text{n}}$ |
| 123 { $\overline{\text{m}} \overline{\text{m}}$ | 91 [$\overline{\text{n}} \overline{\text{n}}$ | 34 " $\overline{\text{m}} \overline{\text{m}}$ | 39 ' $\overline{\text{n}} \overline{\text{n}}$ |
| 41) $\overline{\text{h}} \overline{\text{h}}$ | 48 o $\overline{\text{h}} \overline{\text{h}}$ | 63 ? $\overline{\text{p}} \overline{\text{p}}$ | 47 / $\overline{\text{p}} \overline{\text{p}}$ |
| 236 ì $\overline{\text{f}} \overline{\text{f}}$ | 238 î $\overline{\text{f}} \overline{\text{f}}$ | 237 í $\overline{\text{f}} \overline{\text{f}}$ | 239 ï $\overline{\text{f}} \overline{\text{f}}$ |
| 176 ° $\overline{\text{c}} \overline{\text{c}}$ | 184 , $\overline{\text{c}} \overline{\text{c}}$ | | |

Table 7: Bars and tildes.

| | | | |
|---|---|---|---|
| 43 + $\overline{\text{p}} \overline{\text{p}}$ | 95 - $\overline{\text{c}} \overline{\text{c}}$ | 124 $\overline{\text{g}} \overline{\text{g}}$ | 125 } $\overline{\text{g}} \overline{\text{g}}$ |
| 161 ; $\overline{\text{p}} \overline{\text{p}}$ | 162 ¢ $\overline{\text{p}} \overline{\text{p}}$ | 163 £ $\overline{\text{p}} \overline{\text{p}}$ | 165 ¥ $\overline{\text{c}} \overline{\text{c}}$ |
| 197 Å $\overline{\text{p}} \overline{\text{p}}$ | 198 Æ $\overline{\text{p}} \overline{\text{p}}$ | 199 Ç $\overline{\text{p}} \overline{\text{p}}$ | |

Table 8: S-hooks.

| | | | |
|---|---|---|---|
| 61 = $\text{n} \cdot \text{n}$ | 45 - $\text{n} : \text{n}$ | 136 ^ $\text{n} \text{;} \text{n}$ | 186 ° $\text{n} \cdot \text{n}$ |
| 185 ¹ n, n | 195 ã $\text{n}; \text{n}$ | 140 € ((| 156 œ)) |
| 92 \ $\sim \sim$ | 194 Â $\sim \sim$ | 172 ¬ ≈ ≈ | 155 > $\text{p} \text{p}$ |
| 177 ± $\text{n}' \text{n}'$ | 178 ² $\text{n}' \text{n}'$ | 187 » $\text{n}'' \text{n}''$ | 171 « $\text{n}'' \text{n}''$ |
| 192 Æ $\text{p} \text{p}$ | 193 Á $\text{p} \text{p}$ | ^A _A 187 » $\approx \approx$ ^A _A | ^A _A 171 « $\approx \approx$ ^A _A |
| ^A _A 174 ® ? ? ^A _A | ^A _A 199 Ç ! ! ^A _A | ^A _A 162 ¢ $\text{p} \text{p}$ ^A _A | ^A _A 198 Æ $\text{p} \text{p}$ ^A _A |

Table 9: Punctuation and ornamentals.

| | | | |
|-----------|-----------|-----------|-----------|
| 240 ð ɔ ɔ | | | |
| 241 ñ ɾ ɾ | 244 ô ʟ ʟ | 247 ÷ ʝ ʝ | 250 ú ʂ ʂ |
| 242 ò ɹ ɹ | 245 õ ʟ ʟ | 248 ø ʞ ʞ | 251 û ʃ ʃ |
| 243 ó ɿ ɿ | 246 ö ʟ ʟ | 249 ù ʞ ʞ | 174 ® 9 9 |

Table 10: Numerals.

| | | | |
|-------------------------------------|------------------------------------|-------------------------------------|-------------------------------------|
| 179 ³ 2 2 | 190 ¾ 2 2 | 191 ı 2 2 | 149 • ʞ ʞ |
| 135 ‡ ɿ ɿ | 188 ¼ ɾ ɾ | ^A 191 ı 2 2 ^A | ^A 149 • ʞ ʞ ^A |
| ^A 104 h u u ^A | 150 - ʞ ʞ | 166 ı ʞ ʞ | 167 § ʞ ʞ |
| ^A 46 . ɹ ɹ ^A | 151 - ɿ ɿ | 154 š ʞ ʞ | ^A 154 š ʞ ʞ ^A |
| ^A 117 u ʞ ʞ ^A | 196 Ä ʞ ʞ | ^A 60 < ʞ ʞ ^A | ^A 196 Ä ʞ ʞ ^A |
| ^A 106 j ʞ ʞ ^A | ^A 57 9 ʞ ʞ ^A | | |

Table 11: Some rare tengwar and/or alternative glyph shapes.

2.6 Some assorted notes and advice

- Apart from all these characters shown above, the Alt fonts contain alternative versions of the standard tengwar in témar I, II and IV, which look like this: ʞ ʞ ʞ. These are designed to work better together with the s-hooks than those in the standard font. With the standard font, the s-hooks don't attach that well to the tengwar, while the alternative glyph shapes connect much more smoothly:

Standard font only With alternative glyph shapes

ʞ ʞ ʞ ʞ ʞ ʞ

- In the upright style, tehtar can be doubled by writing two tehtar in sequence. For example, by inputting “2^H” we get $\text{þ}^{\text{þ}}$. However, in the italic style, the result is not always as pleasing: $\text{þ}^{\text{þ}}$. Therefore, doubled tehtar have been included as separate characters, as can be seen in table 6. Using them, we get $\text{þ}^{\text{þ}}$, which looks much better.

In general, the italic styles demand much more tweaking and manual corrections to get satisfactory results. *Carefully go through the output of automatic transcribers if you intend to use Tengwar Annatar Italic!*

- As you know by now, Tengwar Annatar comes both in both a regular and a bold version. My intention behind this is *not* that the bold version should be reserved for emphasized words, or the like. Rather, the bold style should be regarded as a font in its own right. Personally, I prefer the upright bold style to the regular one, and I would rather have named them “thin” and “regular” instead of “regular” and “bold” to emphasize this. Think of the choice between the two variants simply as the choice between two pens of different widths.

A tip, by the way: If you want to simulate that you use one and the same pen to write tengwar of different sizes, you can do so by using the regular style at a size 30% larger than you use the bold style. This way you can achieve effects such as this:

$\text{þ}^{\text{þ}}\text{þ}^{\text{þ}}$

- Tengwar Annatar contains kerning data, which produce a subtle correction of the space between certain pairs of characters:

| | |
|--|--|
| With kerning disabled | With kerning enabled |
| $\lambda\rho\lambda\rho\lambda\text{þ}^{\text{þ}}$ | $\lambda\rho\lambda\rho\lambda\text{þ}^{\text{þ}}$ |

Note that font kerning may be disabled as default in some word processors, for example in some versions of Microsoft Word. Refer to the documentation of your word processor for information on how to turn this on.

- Finally, a note that applies to all tengwar fonts: Normal typography dictates that punctuation marks, like full stop and comma, should be placed directly after a word, and followed by a space, and it is not uncommon to see the tengwar punctuation used in the same way, like this $\text{þ}^{\text{þ}}\text{þ}^{\text{þ}}$. However, while this usage occurs in Tolkien’s own inscriptions, it seems that the normal way is to write either $\text{þ}^{\text{þ}}\text{þ}^{\text{þ}}$, or $\text{þ}^{\text{þ}}\text{þ}^{\text{þ}}$.