



## Source Material

*Trajan Column Rubbing by Edward Catich, 1970 [113 AD]*

I.

bcd fghilmnoprux

(There is also in the original a hooked variety of m n & r)

LETTERS COPIED FROM A 10TH-CENTURY ENGLISH MS. { Harl. MS. 290. Brit. Museum. } SLIGHTLY Modified

These 16 practical with the originals, LIGHTER UPRIGHT or slightly SHARP.

aest

Forms suggested for modern use instead of

[aeſt] Forms in 10th Century Original Survivals of early Capital Characters AEſT]

j k v w y z

CONSTRUCTION OF "SLANTED-PEN" HANDS:

1. The position of the thick and thin strokes is approximately thus
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 ghi &c.), except in T & L where the hooks are essential parts (g. l.t., with their originals L.T.).

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

DEVELOPMENT OF "SLANTED-PEN" HANDS:

This writing of the 10th. Century is derived from the early Roman (and Ha-

forms modified by the French 9th. Century "Caroline" hands &c. to which it is close-

*Et luminare minus. ut p-eet. nocti. ex. CAROLINE R.S. &*

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-

II.

abcdefghijklmnoprstuvwxyz

AN ITALIC HAND directly derived from the Foundational hand (I.) above. This example is made heavy to show the control of the pen (see General). The chief characteristics of the ITALIC Hands are 1. lateral compression, 2. branching of the parts (n u &c.). Secondary characteristics are 1. elongated stems, 2. a slight SLOPE (This latter, probably the least essential, has been unduly exaggerated in modern use).

Various characters can be developed from it by (a) making lighter (b) making

(c) lengthening stems (d) flourishing e.g. bdhklp (semi-form

III.

abcdefghijklmnoprstuvwxyz

## Source Material

Edward Johnston's Foundational Hand, 1906+

tor meus  
in meū ingaudiū  
accum meum  
ne lacūtia  
a mea & non

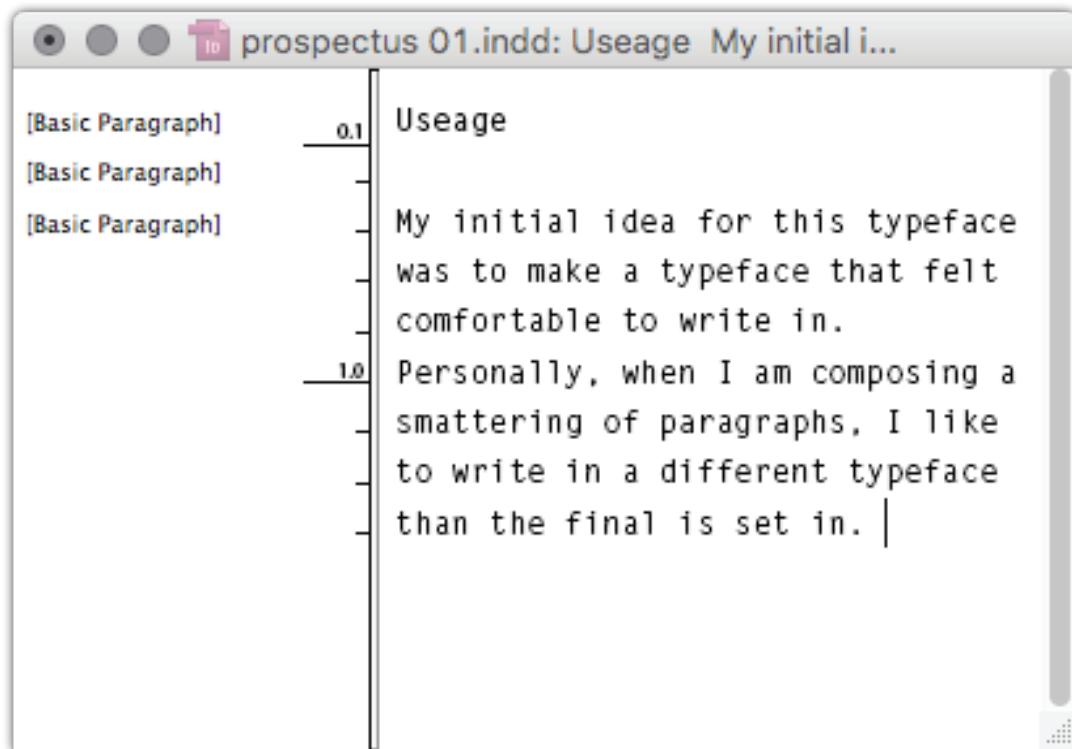
apud te est  
A bonnib; iniq  
ob̄prium in  
O b̄mutui & nor  
qm̄ tu fecisti a

trūas inimicū & u  
lebo celos tuos: op  
lunā & stellas que  
t homo quod mer  
iū hominis qm̄ ui

dificat hominē clau  
rit. Omne malum o  
nstruit. Excelsa dem  
i regni caelestis dat  
ous & animam facit

## Source Material

Ramsey Psalter Manuscript, 980-1000



## Concept

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  
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 &  
1 2 3 4 5 6 7 8 9 0

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn  
Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz

Bella

Bell

ABCDEFGHIJKLM  
N PQRSTUVWXYZ  
abcdefghijklm  
n pqrstuvwxyz

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

Caneletter Script

*NOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz*

qrstuvwxyzabcdefghijklmnopqrstuvwxyz  
0123456789  
.,;[]?@\*%\$)(\N\`)

!&'0\*,./0123456  
789;;?@ABCDEFGHIJKLMNOPQR  
STUVWXYZ[\]^\_`a  
bcdefghijklmnopqr  
stuvwxyz{}()

*Frases queridas del país del norte*  
*Hybrid ghost nights*  
*Lovely and sombre fragrance*  
*My Affair*  
*The darwin Letters*  
*stars fallin*

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  
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  
1 2 3 4 5 6 7 8 9 0

A B C D E F G H I J K L  
N O P Q R S T U V W X Y  
a b c d e f g h i j k l n

સિદ્ધાંતનાનુભૂતિઓ  
અનુભૂતિઓનાનુભૂતિઓ

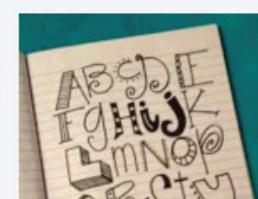
! " # \$ % & ^ @ \* + , - / 0 1 2  
3 4 5 6 7 8 9 ; : < = ? @  
A B C D E F G H I J K L M N  
O P Q R S T U V W X Y Z ! ! !  
\_ a b c d e f g h i j k l m n o  
p q r s t u v w x y z ( ) ? . -  
- ? !

AaBbCcDdEeFfGgHh  
JjKkLlMmNnOoPpQq  
SsTtUuVvWwXxYyZz  
1234567890

ABCDEFGHIJKLM  
NOPQRSTUVWXYZ  
abcdefghijklm  
nopqrstuvwxyz  
0123456789!?

*Aa Bb Cc Dd Ee Ff Gg Hh  
Ii Jj Kk Ll Mm Nn Oo Pp Qq  
Rr Ss Tt Uu Vv Ww Xx Yy Zz*  
*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 Å Ä Ë Ì Ö  
a b c d e f g h i j k l m n o p q r



Aa Bb Cc Dd Ee Ff Gg Hh Ii  
Jj Kk Ll Mm Nn Oo Pp Qq Rr  
Ss Tt Uu Vv Ww Xx Yy Zz

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

## Existing

28 February 2016

Google Search: Font for Writing

Shannon Miwa

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

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

**Existing**

28 February 2016

*Optima by Herman Zapf*

Shannon Miwa

```
# III. DOOBS {tag: 'from vanilla import *  
from defconAppKit.windows.baseWindow import *  
from mojo.events import addObserver, removeObserver  
import math  
  
class ShowMouseCoordinatesTextBox(TextBox):  
    """  
        A vanilla text box with some goodies about mouse coordinates.  
    """  
    def __init__(self, *args, **kwargs):  
        self.observers = {"mouseMoved": "mouseMoved", "mouseDragged": "mouseDragged"}  
        # initialize the parent object, and add the observers  
        super(ShowMouseCoordinatesTextBox, self).__init__(*args, **kwargs)  
        addObserver(self, "mouseMoved", "mouseMoved")  
        addObserver(self, "mouseDragged", "mouseDragged")  
        self._lastMousePosition = None
```

## Existing

*Input by Font Bureau*

```
67 const styles = require('./Selector.css');
68 const toggleClasses = classNames({
69   [styles.Base]: true,
70   [styles['Base--isOpen']]: isOpen,
71   [styles['Base--isDisabled']]: isDisabled || items.length === 0
72 });
73
74 return (
75   <div className={toggleClasses} ref="selector" onMouseDown={this._onMouseDown}>
76     <div className={styles.Label} onMouseUp={this.toggleSelect}>
77       { currentFont || labelText }
78     </div>
79     { this.state.isOpen &&
80       <clickOutHandler onClickOut={this.onClickOut}>
81         <div className={styles.ScrollArea}>
82           <ul className={styles.List}>
83             .....
84             { items && items.map((item, index) => {
85               const itemClasses = classNames({
86                 [styles.Item]: true,
```

## Existing

*Operator by Hoefler & Co.*

HOVM  
verbsggo  
human

## Samples

28 February 2016

## *A Few Characters*

Shannon Miwa

10pt/14pt

Monos sue amanuenses mures sasarara smearer harbrough bass mau  
bus unharshness ensober generous sub genevas bang me anno buras  
reserves hoogaars hem ogre Vornes Horsebush monos sue amanuenses  
mures sasarara smearer Harborough bass mau bus unharshness ensober  
generous sub genevas bang me Vanno buras reserves hoogaars hem  
ogre Ornes horsebush Monos sue amanuenses mures sasarara smearer  
harborough bass mau bus unharshness ensober generous sub genevas  
bang me anno buras reserves hoogaars hem Ogre ornes horsebush

12pt/16pt

Monos sue amanuenses mures sasarara smearer  
harborough bass mau bus unharshness ensober generous  
sub genevas bang me anno buras reserves hoogaars hem  
ogre Vornes Horsebush monos sue amanuenses mures  
sasarara smearer Harborough bass mau bus unharshness  
ensober generous sub genevas bang me Vanno buras  
reserves hoogaars hem ogre Ornes horsebush

14pt/18pt

Monos sue amanuenses mures sasarara smearer  
harborough bass mau bus unharshness ensober  
generous sub genevas bang me anno buras reserves  
hoogaars hem ogre Vornes Horsebush monos sue  
amanuenses mures sasarara smearer Harborough  
bass mau bus unharshness ensober generous sub  
genevas bang

## Samples

Paragraph Settings

## Usage

My initial idea for this typeface was to make a typeface that felt comfortable to write in. Personally, when I am composing a smattering of paragraphs, I like to write in a different typeface than the final is set in.

There is an interesting divide that used to happen between setting type and composing a written piece that doesn't necessarily happen anymore. Any writer that has access to a basic word processing application can choose to write in whatever typeface they feel comfortable with, or whatever the default typeface might be. There is also a certain nostalgia that exists for typewriters and the idea of composing writing on paper with monospaced typefaces.

I'd like to combine this nostalgia and combat the preciousness of typesetting with a typeface that makes the writer comfortable.

## Proposed Modifications

I'm beginning with the Trajan Column inscription letters as the foundation for my capital letters. I like the rhythms created by the largely proportioned rounded characters and the thinner letters like E and L.

I'll be exploring removing much of the formality of the letter and making it bolder and more friendly. I'd like to pair it with minuscule letters inspired by the Ramsey Psalter and Edward Johnston's Foundational hand. I think the minuscules will be fairly loosely inspired since they'll have to tie in with the capitals, but the wideness of some of the forms will lend themselves well to the wide spacing I'm planning on using in the typeface.

In order to achieve a more "writerly effect", I'm planning on moving the letterforms to a more monoline distribution of weight on the strokes and will be experimenting with different styles of serifs to unite the two styles.

## Extension into a Family

I'd like to experiment with including some of the rubrication found on manuscripts created around the time of the Ramsey Psalter. I love the decorative and somewhat random nature of the rubrication and I think it would tie in nicely with some sort of reference to editor's marks.

I'm also interested in playing with the punctuation of the typeface. Punctuation, I think, means something slightly different when you're writing/editing rather than reading, so I'm interested in emphasizing those in some way. I'd be interested in bringing in the interpoint from the Trajan column as a style of punctuation and also the under/overlined numbering.

I'd also like to create an italicized version and possibly a bold version. I'd be interested in extending the larger sizes into more display character sets.

## Etc.