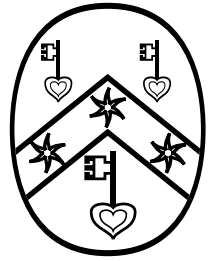


# An Interview with Our Font and Layout Designer



Saturday 31 October 2015  
published 25 September 2016

*In recording the origins, history, and progress of the Research Group on Manuscript Evidence (RGME), we conduct interviews with people involved in these stages.*

*I invited our expert Font and Layout Designer, Dr. Leslie J. French, to describe the directions in the creation of the distinctive style of Research Group page-layout and publications. His digital designs for the Research Group begin at the beginning, with our logo and original letterhead, and extend throughout our publications, from pages and posters to booklets and books, including our copyright multilingual font **Bembino**.*

**Question.** What were the steps through which our design approach developed?

## Special Characters

My first recollection of applications to RGME-like work was adding the Old-English characters to your Epson<sup>1</sup> dot-matrix printer<sup>2</sup> for Wordstar.<sup>3</sup> Maybe that was for the British Museum Colloquium,<sup>4</sup> or the work for the Corpus 144 facsimile.<sup>5</sup>

Then there was the Apple LaserWriter<sup>6</sup> in the Computer Lab. We looked at TeX<sup>7</sup> and Metafont<sup>8</sup> as an option for setting Old English, and decided TeX wasn't going to be very user-friendly (for you). We'd already rejected MacWrite.<sup>9</sup>

So I looked at the 'raw' format used by the LaserWriter, which was PostScript.<sup>10</sup> That was about the time

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1 [https://en.wikipedia.org/wiki/Seiko\\_Epson](https://en.wikipedia.org/wiki/Seiko_Epson) .

2 [https://en.wikipedia.org/wiki/Dot\\_matrix\\_printing](https://en.wikipedia.org/wiki/Dot_matrix_printing) .

3 <https://en.wikipedia.org/wiki/WordStar> .

4 Colloquium on "Continuity or Discontinuity in the Ninth Century in Anglo-Saxon England", organized by Mildred Budny and held at the British Museum (1987).

5 *The Epinal, Erfurt, Werden, and Corpus Glossaries*, edited by Bernhard Bischoff, Mildred Budny, et al. Early English Manuscripts in Facsimile, 22 (Copenhagen, 1988).

6 <https://en.wikipedia.org/wiki/LaserWriter> .

7 <https://www.tug.org/whatis.html> and <https://en.wikipedia.org/wiki/TeX> .

8 <https://en.wikipedia.org/wiki/Metafont> .

9 <https://en.wikipedia.org/wiki/MacWrite> .

10 <https://en.wikipedia.org/wiki/PostScript> .

we designed the logo for the fledging Research Group.<sup>11</sup>

## The Logo

I remember we had Times Roman<sup>12</sup> as the basic font – because it was available on all Postscript printers. We wanted the logo to print well on those (by now!) low-resolution printers, also to photocopy well, since laser printing was much more expensive than photocopying for bulk mailings. So the logo had sharp lines and simple curves – no color at that time.

Then we got that HP<sup>13</sup> laser printer<sup>14</sup> – the same as the one at Data General — and I was adding characters to Times Roman for the *Palaeographical Handbook*.<sup>15</sup> That was an attempt to copy font characters before I had the documentation for the font spec, so they were always a little heavy. Then I added the few Japanese characters for the Japan Trip,<sup>16</sup> again to match Times Roman.

The *Handbook* used raw Postscript to position glyphs on a page in an attempt to reproduce the layout of the manuscript, including different fonts for different layers and glosses. The *Handbook* also contained transcriptions that normalized the layout, editions that normalized the text, and translations as well as catalog and palaeographic descriptions of the selected pages. It was tedious in raw Postscript, and we had only the red-black photocopier to produce bichrome pages. It would look quite different 20+ years on with full-color printing and PDF.

## Font Design

Somewhere about this time you'd switched from WordStar to WordPerfect<sup>17</sup> and we'd also acquired a copy of Adobe Garamond<sup>18</sup> at the time when it shipped as multiple font files with the 'Expert' set as a separate font.

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- 11 The stages leading to the completed design for the logo extended for several weeks before its adoption in late 1989. With it came the choice of form for setting our name in print. The first appearances of the logo occurred on the letterhead, then the business cards, then the covers for reports and booklets. The letterhead carried all the invitations to the Seminars and Workshops on “The Evidence of Manuscripts”. <http://manuscriptevidence.org/wpme/seminars-on-the-evidence-of-manuscripts/> .

The design of the logo remains unchanged, while a later alternate (2000) adds color to its parts.

- 12 [https://en.wikipedia.org/wiki/Times\\_New\\_Roman](https://en.wikipedia.org/wiki/Times_New_Roman) .

- 13 <https://en.wikipedia.org/wiki/Hewlett-Packard> .

- 14 [https://en.wikipedia.org/wiki/Laser\\_printing](https://en.wikipedia.org/wiki/Laser_printing) .

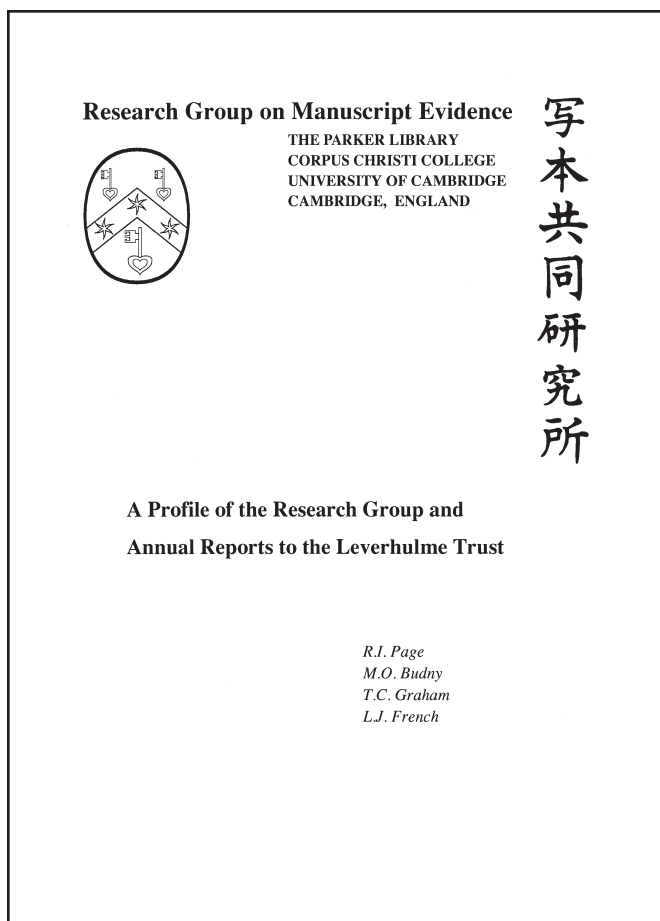
- 15 Showcased in one of the first Research Group Seminars on the Evidence of Manuscripts, devoted to “Facsimilies, Diplomatic Texts and Editions”:  
<http://manuscriptevidence.org/wpme/seminar-on-manuscript-evidence-march-1990> .

- 16 With Seminars and Photographic Exhibitions in November and December 1992, listed here:  
<http://manuscriptevidence.org/wpme/seminars-on-the-evidence-of-manuscripts/> .

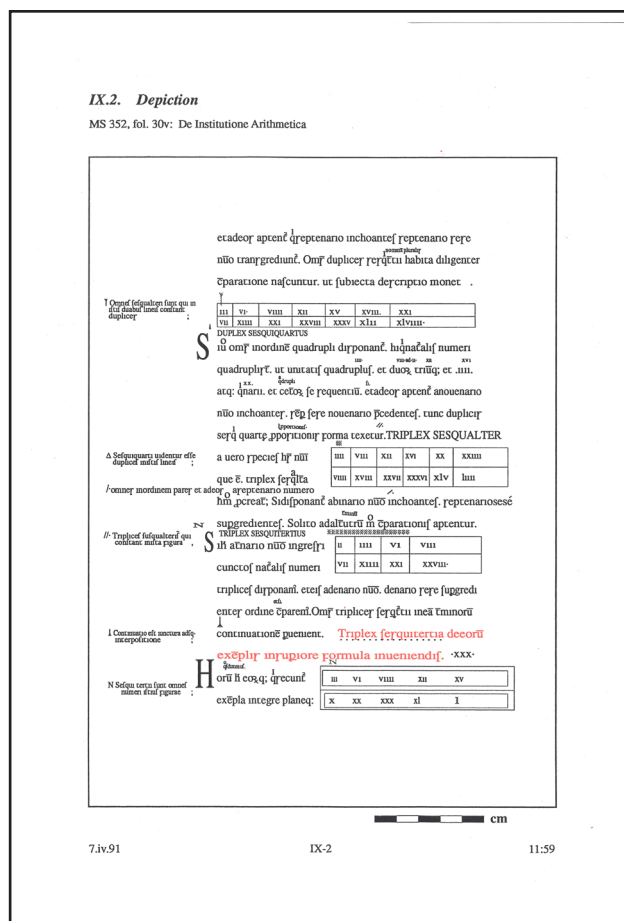
The Japanese characters appeared on the Research Group letterhead, business cards, and title pages from then onward for some years, beyond the duration (to 1994) of the Research Project from which the Group arose. The move of the principal base to the United States in October 1994 began a new phase for the organization as an entity, leading to its incorporation as a nonprofit educational corporation in November 1999.

- 17 <https://en.wikipedia.org/wiki/WordPerfect> .

- 18 <https://en.wikipedia.org/wiki/Garamond> and  
<https://www.myfonts.com/fonts/linotype/adobe-garamond/> .



Sample 1: Cover Page in Times with Japanese Kanji



Sample 2: Depiction from the Palaeographical Handbook

At this point I must have found the Adobe Type 1 Font<sup>19</sup> specification, because I was able to add characters into Garamond. I also added the Old English set into Trump Mediaeval<sup>20</sup> for the **Catalog**.<sup>21</sup>

I think the first real major font design work was adding Hebrew, Greek and Cyrillic into Garamond for Vivien's book.<sup>22</sup> That was typeset in WordPerfect, and we got CUP to accept Garamond instead of the font that they originally wanted.

19 Version 1.1 (1990) = [https://partners.adobe.com/public/developer/en/font/T1\\_SPEC.PDF](https://partners.adobe.com/public/developer/en/font/T1_SPEC.PDF) .

20 [https://en.wikipedia.org/wiki/Trump\\_Mediaeval](https://en.wikipedia.org/wiki/Trump_Mediaeval) and <https://www.myfonts.com/fonts/linotype/trump-mediaeval/> .

21 In its early design stages (from 1990) by its co-publisher, Medieval Institute Publications of Western Michigan University.

Subsequently, designed, set in Adobe Garamond, and prepared in camera-ready copy by the Research Group on Manuscript Evidence (from May 1994) for its printing, binding, and distribution by Medieval Institute Publications, it was published as *Insular, Anglo-Saxon, and Early Anglo-Norman Manuscript Art at Corpus Christi College, Cambridge* (1997). Information here:

<http://manuscriptevidence.org/wpme/profile/publications/insular-anglo-saxon-and-early-anglo-norman-manuscript-art-at-corpus-christi-college-cambridge-1997/> .

22 Vivien A. Law, *Wisdom, Authority and Grammar in the Seventh Century: Decoding Virgilius Maro Grammaticus* (Cambridge University Press: Hardback, 1995; Paperback 2005).

<http://www.cambridge.org/us/academic/subjects/literature/european-and-world-literature-general-interest/wisdom-authority-and-grammar-seventh-century-decoding-virgilius-marogrammaticus?format=HB> .

Insular, Anglo-Saxon, and Early Anglo-Norman  
Manuscript Art at  
Corpus Christi College, Cambridge

An Illustrated Catalogue

by Mildred Budny

with a Foreword by David M. Wilson  
and an Introduction by R.I. Page

Photography by Mildred Budny

Medieval Institute Publications  
WESTERN MICHIGAN UNIVERSITY

Kalamazoo, Michigan  
in association with

Research Group on Manuscript Evidence  
The Parker Library  
Corpus Christi College, Cambridge

1997

Sample 3: Title Page for the Catalog

36

No. 1. MS 286

crosses in front of the hand instead. This lengthy shaft extends from behind Soldier 3's right knee to some distance above Soldier 1's head and ends in a lanceolate tip. Soldier 3's shorter weapon comprises a band-like blade or shaft which rises to a point behind the top of his head; its flat-bottomed base descends a short distance below his hand, to stop short beside his shield.

Across the foreground extend the two acanthus-type elements: the central acanthus-type motif and the frieze-like segment at the right. Both are wedged along the lower edge and lean toward the right. The central motif rises from beneath the soldiers' plateau, while the tapered tip of the frieze-like segment nestles beneath the underside of the motif. Both elements contain veining.

A spidery penline shrub rises from the cusp between the two rightmost segments. Its stem curves toward the right and comes close to the right-hand edge of the panel.

*The identity of Scene 12.* As in all four Gospel accounts, Christ and his cross proceed to the place of his crucifixion. Although John reports that Christ carried the cross himself, the Synoptic Gospels report that those leading him to crucifixion compelled Simon of Cyrene to carry it. Matthew and Mark imply that Simon was made to carry the cross instead of Christ, while Luke states that he carried it after Christ, perhaps by turn(s) or behind him at the same time. The scene combines their labor. It shows them bending under the burden, although their upright heads perhaps express their determination and resilience. The setting suggests some progress and ascent from that in Scene 11.

5b. [Fol. 125v cont.] *Added titles* for the scenes. Added English Uncial titles identifying the subjects of the scenes, placed variously within the scenes, on the frame above or beside them, in the margins beside them, or in a combination of these places: both on the frame and either in the scene or in the margin. On the frames, the titles occur in single horizontal lines at the top or a vertical row along one side. In the margins, where discernable, the titles span four short lines. Within the scenes, the titles occur in one to three lines, usually at the top.

5b.1. Scene 1: *Qaenna filo David benedictus qui venit* (Matthew 21:9 in an Old Latin Version) both on the frame above and within the Entry into Jerusalem, with most of the statement placed on the frame and the final *-ni* placed within the unpainted rooftop of the walled enclosure.

5b.2. Scene 2: *Cena Domini* (John 13:2-4) on the frame above the Last Supper, offcentered to the left.

5b.3. Scene 3: *Hic oravit ad patrem* (derived from Matthew 26:42) on the frame above and *Iesu*

(Matthew 26:36) within the Agony in the Garden, with the statement of action offcentered to the left and the identifying name placed above the figure of Christ in Scene 3b, within the crest of the uppermost hill of the principal groundline.

5b.4. Scene 4: *Maria et Martha rogabant Dominum* and *Iesu Lazarum suscitavit* (derived from John 12:1, 9, or 17) to the left of the Raising of Lazarus, with the first statement placed in the inner margin and the second vertically on the frame.

5b.5. Scene 5: *Iesu lavit pedes discipulorum* (derived from John 13:5) within the Washing of the Feet, spaced in two lines across the top, flanking the top of the candelabrum.

5b.6. Scene 6: *Iudas Iscariot osculo tradidit* (derived from Luke 22:48) placed in the margin to the right of the Betrayal.

5b.7. Scene 7: *Innocent manus in Iesum* (derived from Matthew 26:50) in the margin beside and both *Petrus* (John 18:10) and *Cedron* (John 18:1) within the Arrest of Christ, with the statement of action placed in the inner margin to the left of the scene and the two identifying names placed respectively in its upper and lower left-hand corners.

5b.8. Scene 8: *Caiphas* (Matthew 26:57) within the High Priest Rending his Garments, with the name placed below the groundline beneath both Attendant 1 and the High Priest's left-hand side.

5b.9. Scene 9: *Hic alapii caedebant eum et pugnati* (corresponding to a variant reading attested elsewhere for Mark 14:65) in the margin to the left of the Mocking of Christ.

5b.10. Scene 10: *Pilatus lavit manus suas* (derived from Matthew 27:24) in the margin to the left of Christ before Pontius Pilate.

5b.11. Scene 11: *Duxerunt ut crucifigerent* (Matthew 27:31) within Christ Led Away to be Crucified, spaced mostly in one line across the top, flanking the cloudline, with shorter extensions into two further lines at the right beside it.

5b.12. Scene 12: *H . . .* (with the rest of the title mostly lost through rubbing) in the margin to the right of Christ and Simon of Cyrene Bearing the Cross.

♦ Late seventh century or first half of the eighth. The titles were added by the same hand as those accompanying the cycle of Gospel illustrations on fol. 129v (item 6b below).

5c. *Subsequent sketches.* Set of two ink drawings in the upper right-hand corner of Scene 2 (item 5a.2b)

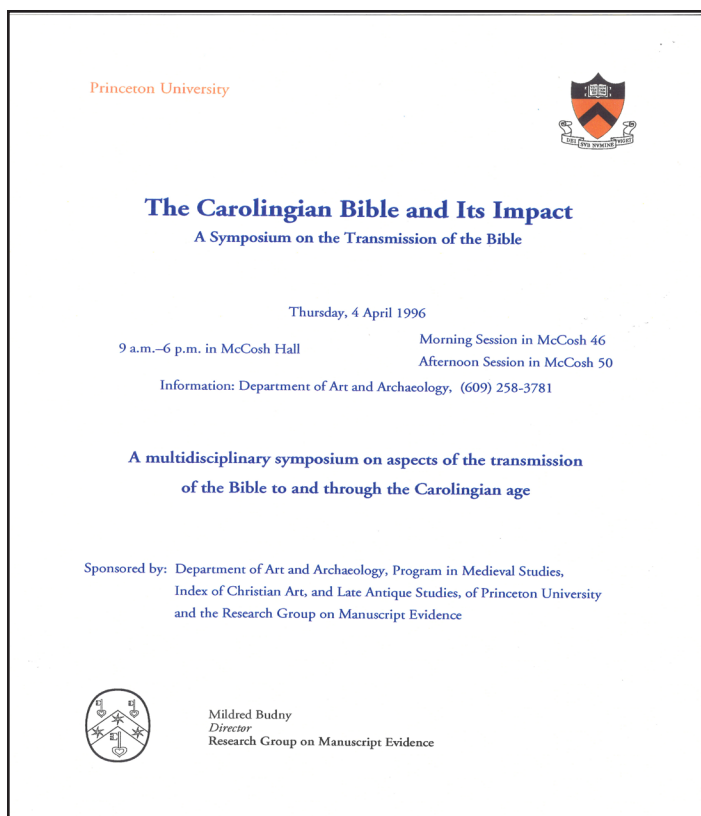
Sample 4: Two-Column layout for the Catalog

## The Catalog

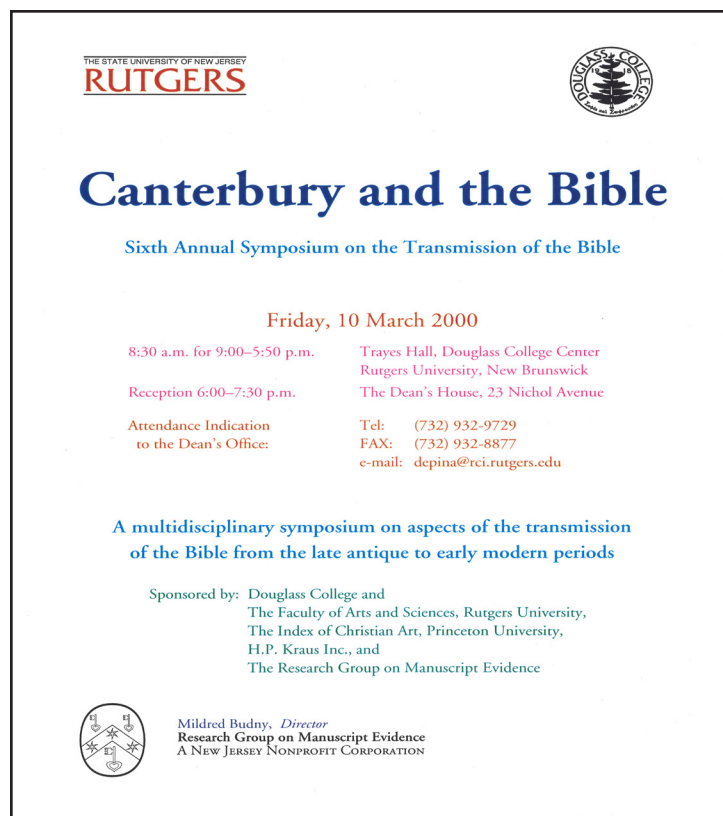
Then came the Catalog. Here's what I remember of that design:

- o The original MIP layout was \*huge\*, way over the 1" binding limit, and boring.
  - o It was going to be printed on good paper that would support fairly small font sizes and still be legible.
- o Once we took over the layout, we could change to Garamond, and the added Old English characters we'd already designed.
- o To get the page-count down, we had to drop the point size, to the point where single long lines were unreadable.
- o So we needed two-column layout.
- o But there was enough space then to have introductory text set larger in single columns.
- o That also gave important clues that whichever page was part of the text or part of the actual catalogue entry.
- o We also codified and implement the style rules about 'more space before headings than after' etc.
- o And used kerns and ligatures properly; and recto-verso facing page layout.
- o The other novel features were the <> style group-markers to indicate how much of the catalogue entry was being described without needing a very complex section-numbering scheme.

As the work for the Catalog was being completed, the Research Group moved its principal base to America,



Sample 5: An early color poster in Garamond



Sample 6: A color poster on a better printer

and for the printing of the camera-ready copy for the Catalog, we got the HP LaserJet<sup>23</sup> 4Plus printer, which had to support downloadable fonts, and have enough memory to layout a single page with many glyphs at camera-ready resolution.<sup>24</sup>

## Next Steps

Once established here in Princeton, I remember the annual series of Symposia, for which I had designed posters and programs.<sup>25</sup> I remember getting the logos for the collaborating institutions (Princeton, Rutgers, Fordham, etc.) and we worked to get the balance (and quality) right between their various formats and our RGME logo, still in PostScript. I'm fairly sure that those small posters and programs were designed directly in PostScript.

We had a lot of problems trying to move away from WordPerfect as we moved up successive versions of Windows<sup>26</sup> and their different approaches to font loading. Microsoft Word<sup>27</sup> never gave the same level of layout control as WordPerfect, and the 'patches' I had applied to the WordPerfect printer drivers stopped working, so we had a time when layout was not easy.

I think the next big step was starting to use Adobe InDesign,<sup>28</sup> with Adobe Garamond. I think that was

23 [https://en.wikipedia.org/wiki/HP\\_LaserJet](https://en.wikipedia.org/wiki/HP_LaserJet) .

24 A next interview considers the design choices for the Catalog in detail.

25 <http://manuscriptevidence.org/wpme/symposia-on-the-transmission-of-the-bible/> .

26 [https://en.wikipedia.org/wiki/Microsoft\\_Windows](https://en.wikipedia.org/wiki/Microsoft_Windows) .

27 [https://en.wikipedia.org/wiki/Microsoft\\_Word](https://en.wikipedia.org/wiki/Microsoft_Word) .

28 [https://en.wikipedia.org/wiki/Adobe\\_InDesign](https://en.wikipedia.org/wiki/Adobe_InDesign) .





## Research Group on Manuscript Evidence

### Style Manifesto

The Research Group on Manuscript Evidence promotes a principled, unified approach to its publications. Foremost among these principles is that form and content must be appropriate for function and audience.

#### Spelling, Punctuation, Citations, and the Like

There is no single set of rules concerning such practices as spelling, punctuation, abbreviations, or bibliographical citations. For a given publication, they may be better determined, for example, by the intention of a primarily English or American usage. Once adopted, however, such conventions should be consistent throughout a single publication. Unless otherwise specified, *The Chicago Manual of Style* is followed for American usage, and *Hart's Rules for Composers and Readers* for English.

#### Fonts

The Research Group has selected Adobe Garamond as its preferred font in which to set its publications. The choice of a traditional serifed font maximizes legibility. Avoiding potential confusion, Garamond offers distinct forms for the glyphs uppercase-I, lowercase-l, and digit-1, and distinguishes between uppercase-O and digit-0. The three weights (**bold**, **semi-bold**, and **regular**), two styles (upright and *italic*), and extended character set (fi-ligatures, en – and em — dashes, ø and other multinational characters) give sufficient range for professional-quality publishing.

Except for examples used to demonstrate particular letter-forms, the Research Group avoids fake or pseudo-archaizing fonts (especially in titling and display work). For setting Old or Middle English, the Research Group has commissioned a set of additional characters designed to work with Adobe Garamond (for example, ꝑ, ꝛ and Ꝟ, ꝟ) that are available to Associates.

#### Justification and Word-Spacing

In keeping with a principled approach to clarity of comprehension, the Research Group recognizes that both horizontal and vertical white space play an important rôle in visual perception. Following this principle, we use letter kerning to preserve the visual integrity of individual words, single spaces between words, and increased space only between sentences or following colon punctuation.

Our publications employ justification only at a single margin: usually left, but right for Hebrew, Arabic, and so on. Three related aspects of perception underlie this decision. 1) The non-uniform right margin aids the eye in moving from line to line, thereby reducing errors in eye-skip caused by loss of registration. 2) Right justification introduces falsely variable spaces between words, and these random differences impose meaningless disruptions both to perception and to syntactic analysis. 3) Large gaps correlated across multiple lines give the appearance of “rivers” of white space which further distract from the content of the text.

#### Line- and Paragraph-Spacing

As a Group, we seek to make the best use of modern technology in conveying our message. This dedication extends to the use of computer-based desktop-publishing tools. In particular, the typewriter-based approach of uniform line spacing is no longer a constraint. We favor varying vertical white space, especially to emphasize groupings. Thus, paragraph spaces should be less than a full line-height, and more white space should be placed *above* a section title than *below* it. Conversely, a caption below a figure should be set closer to the figure than to any following text.



## Style Manifesto



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There is no single set of rules concerning such practices as spelling, punctuation, abbreviations, or bibliographical citations. For a given publication, they may be better determined, for example, by the intention of a primarily English or American usage. Once adopted, however, such conventions should be consistent through a single publication, or portion thereof by a single author (who may have reasons to prefer one or other usage). Unless otherwise specified, *The Chicago Manual of Style* is followed for American usage, and *Hart's Rules for Composers and Readers* for English. Publications in, or also in, other languages similarly follow their established standards.

#### Fonts

The Research Group has selected **Bembo** as its preferred font in which to set its publications. The font was developed for, and donated to, the Group specifically to meet its requirements for Style and Layout.

The choice of a traditional serifed font maximizes legibility. Avoiding potential confusion, **Bembo** offers distinct forms for the glyphs uppercase-I, lowercase-l and digit-1, and distinguishes between uppercase-O and digit-0. **Bembo** is available in five weights (**bold**, **semibold**, **halfbold**, **medium** and **regular**), and three styles (upright, *italic* and *curative*). Together with extended character sets (fi-ligatures, en – and em — dashes, ø and other multinational characters) and script systems (latin, Ελληνικὴ, العربية, עברית, Русский, fonetiki), these features give sufficient range for professional-quality academic or other publishing.

Among commercially-available fonts, **Adobe Garamond** remains the Research Group's preferred alternative when **Bembo** cannot be used. When used with the 'Expert' additional fonts, that font contains many of the features required by the *Style Manifesto*.

Except for specimens used to demonstrate particular letter-forms, the Research Group avoids fake or pseudo-archaizing fonts (especially in titling and display work). For setting Old or Middle English, **Bembo** contains the additional characters (including ꝑ, ꝛ, Ꝟ, ꝟ) needed accurately to transcribe them, rather than, say, forcing the anachronistic use of w (for ꝑ).

#### Justification and Word-Spacing

In keeping with a principled approach to clarity of comprehension, the Research Group recognizes that both horizontal and vertical white space plays an important rôle in visual perception. Following this principle, we use letter kerning to preserve the visual integrity of individual words, single spaces between words, and increased space only between sentences or after colon punctuation.

We favor double spaces between sentences. In a proportionally-spaced font, the width of a single space is usually less than the width of most glyphs, so the extra space helps guide the reader to the correct end of the sentence. The second space is not added following abbreviations within sentences (*i.e.*, *e.g.* and the like) which also aids

Sample 7: Early Style Manifesto in Garamond

Sample 8: Current Style Manifesto in Bembo

point at which the “Style Manifesto” appeared, properly typeset.<sup>29</sup> With it came *ShelfLife*.<sup>30</sup>

**Q.** Could you say something about what it enabled in terms of design? For example, how it brought together the layout of text and images upon given pages?

In terms of text layout, the major advantage of InDesign was its support of all of the font-features in Adobe fonts. For example, we didn't have to manually ‘find-and-replace’ all instances of ‘ffi’ in the text with the single ‘ffi’ ligature, nor did we have to manually kern character pairs. Also WordPerfect's ability to insert graphics into a page layout was quite primitive compared to InDesign. I remember we also looked at, and tried to use, QuarkExpress<sup>31</sup> at the same time, and just found Indesign more natural.

However, InDesign also brought its challenges. For the earlier work, I'd designed ‘parallel’ fonts, so we would pick some glyphs from AdobeGaramond (up to 256 glyphs) and some glyphs from my OEGaramond, by explicitly changing fonts. With OpenType,<sup>32</sup> and removal of the 256-glyphs-per-font limit, things

29 The 2-page monochrome version of October 1999: <http://manuscriptevidence.org/wpme/download/4652> .

30 *ShelfLife: A Meeting Place for Scholars, Collectors & Connoisseurs of Manuscripts, Books & the Written Word*. The Bulletin of the Research Group on Manuscript Evidence (ISSN 1528-7971). <http://manuscriptevidence.org/wpme/shelflife/> .

An illustrated version of the *Style Manifesto* forms a double-page opening in double columns on pages 8–9 of Issue 1.

31 <https://en.wikipedia.org/wiki/QuarkXPress> .

32 <https://en.wikipedia.org/wiki/OpenType> .

became easier and harder at the same time. It was easier to use glyphs outside the usual Latin-1<sup>33</sup> range, but switching fonts was harder.

We also faced a dilemma, because Adobe Garamond was a commercial font, so that we licensed its use, we didn't own it. As the quality of our printing increased, the small differences between my attempts to match the Garamond glyphs and the 'real' ones were more apparent. There was no way I could design a perfect Old English 'that' glyph (*thorn*<sup>34</sup> with bar) without access to Adobe's design for thorn, and that was close to breaching copyright on the font program. I certainly could not reproduce Adobe's serif algorithm without looking at their code. Equally we couldn't distribute our additions to anyone else.

Even 'free' fonts were often marked as copyright (as is our own **Bembino**), and they rarely matched the quality of commercial fonts, so I started to look into what it would take to build our own font from scratch. I knew it was going to be OpenType, and have all the tables that InDesign needed, it has to support Normal and Italic forms, and it had to appear in multiple weights. I didn't want to copy Garamond.

## Bembino

I remember we looked again and again at the *Atlas of Typeforms*<sup>35</sup> and every time my eye stopped at Bembo.<sup>36</sup> That just had to be the one. Palatino<sup>37</sup> was my second choice, but we decided that we wanted a book-style font with a lower x-height, again Bembo won over Palatino. We picked "Bembino" as a nice pun on "Bembo" and "Bambino" for our font child.

I looked at examples of Bembo from published originals, and the various fonts with that name, to get a sense of how I wanted it all to fit together, and came up with the basic design grid:

descender, x-height, smcap-height, uppercase-height and ascender-height,  
and the stem widths for lowercase and upper in five weights.

The weight widths were chosen so that I only had to design the two extreme values (Regular and **Bold**) and the other three weights were generated automatically by linear interpolation. I designed the foot and head serif as PostScript subroutines, so they would be consistent across all the glyphs, and wrote my own design language to express the outlines. This also guaranteed that the font program could not be accused of reproducing copyright code, since the implementation language was clearly my own.

The implementation started with the letter 'l', using the foot-serif subroutine, a head (top of the l) subroutine, the stem widths for lower case and the top at the ascender height. Then lower-case 'i', with a 'dot' subroutine and upper-case 'I'. Then 'n' and 'h' to get the overall character widths about right. I also remember creating "HBMadhilprty" specifically to set "Happy Birthday Milly" in for your birthday that first year that I started the implementation.

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33 <http://casa.colorado.edu/~ajsh/iso8859-1.html> .

34 [https://en.wikipedia.org/wiki/Thorn\\_\(letter\)](https://en.wikipedia.org/wiki/Thorn_(letter)) .

35 James Sutton and Alan Bartram, *An Atlas of Typeforms* (1988).  
<http://www.worldcat.org/title/atlas-of-typeforms/oclc/18859650> .

36 <https://en.wikipedia.org/wiki/Bembo>.

37 <https://en.wikipedia.org/wiki/Palatino> .

Then came the launch of our font **Bembino**<sup>38</sup> and the various booklets<sup>39</sup> — mostly just following the principles of the *Manifesto* (now set in **Bembino**<sup>40</sup>). And *ShelfMarks*.<sup>41</sup> Then the illustrated Posters and more booklets.<sup>42</sup>

And that's where we are today.

—— Dr. Leslie J. French

We've come a long way.

Thank you. You have taught me much over the years. I admire the clarity, crispness, accuracy, and beauty of your designs. They have progressed according to particular occasions, requirements, opportunities, and visions of design possibilities, on the path toward their distinctive style. We look forward to the next steps.

—— Dr. Mildred O. Budny

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- 38 <http://manuscriptevidence.org/wpme/bembino> . Years in the making, this multilingual font was issued in Versions from 1.0 in 2006 onward. The upgraded and redesigned website of the Research Group incorporated Bembino as its font (2014–).
- 39 Setting Posters, booklets, and other materials in Bembino began with some of our and others' events, for example the 2012 Poster for "In a KnotShell".
- 40 The 4-page illustrated version of May 2015, both with Bembino and the polychrome logo = <http://manuscriptevidence.org/wpme/download/4660/> .
- 41 <http://manuscriptevidence.org/wpme/shelflife/shelfmarks-newsletter> . It appears in 2 formats, in print and email, each appropriately with its own ISSN.
- 42 Galleries on the Research Group's website exhibit milestones in the sequence of our layout designs, including Posters, covers, title-pages, invitations, and more.  
<http://manuscriptevidence.org/wpme/ghent-seals-gallery/rgme-posters-display> and  
<http://manuscriptevidence.org/wpme/ghent-seals-gallery/layout-designs> .

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