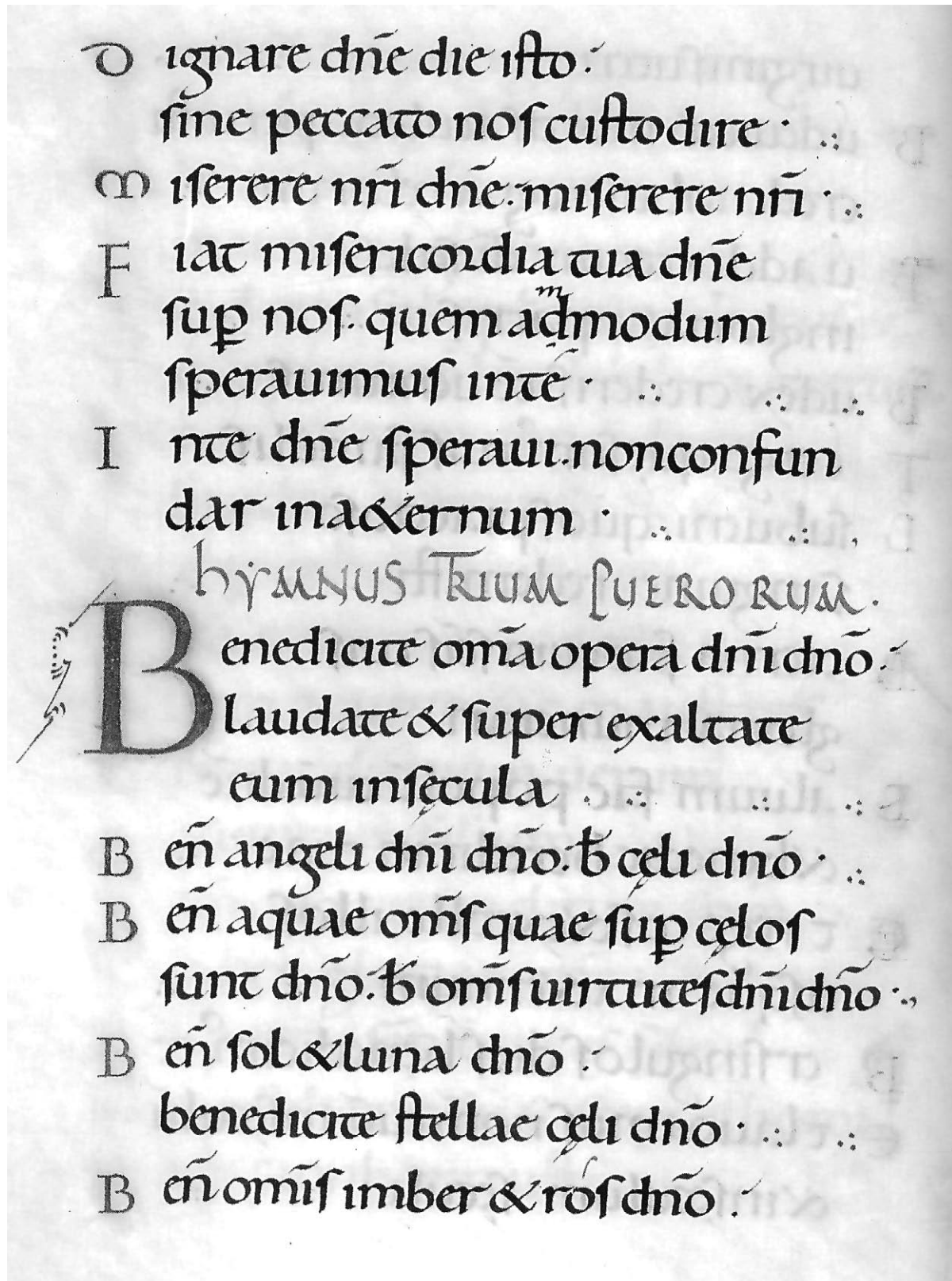
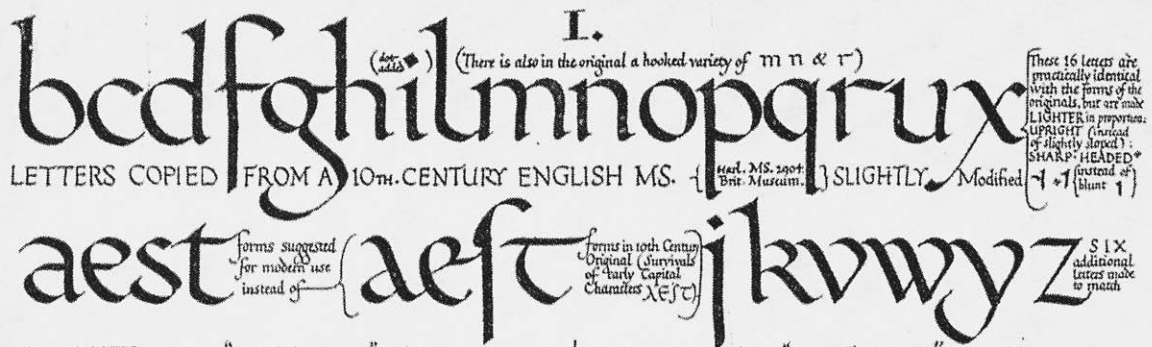


Foundational founda

The Foundational hand was devised by Edward Johnston (1872-1944) based on his studies of 9th and 10th Century manuscripts, in particular the "Ramsey Psalter" – which is a Carolingian script –, in the time when minuscules were invented.



The Carolingian minuscule from the Ramsey Psalter.



CONSTRUCTION OF "SLANTED-PEN" HANDS:

1. The position of the thick and thin strokes is approximately thus—
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 fig. 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 Half-Uncial) forms modified by the French 9th Century "Caroline" hands & (to which it is closely related)

Et luminare minus: ut p. eet. nocti. et stellat

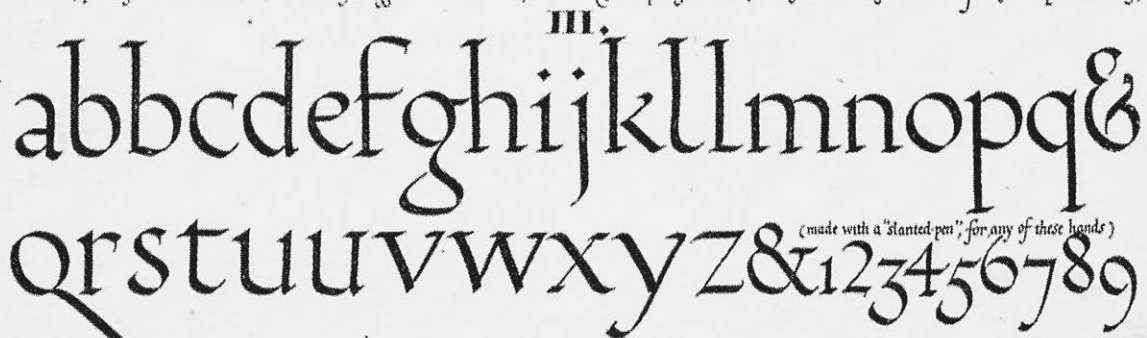
and it is representative of the ancestral type from which have been developed THREE distinct and important TYPES—(two of which may be regarded by us as permanent),

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



AN ITALIC HAND directly derived from the Foundational hand (I.) above. The chief characteristics of the ITALIC Hands are 1. lateral compression, 2. branching of the parts (n i 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).

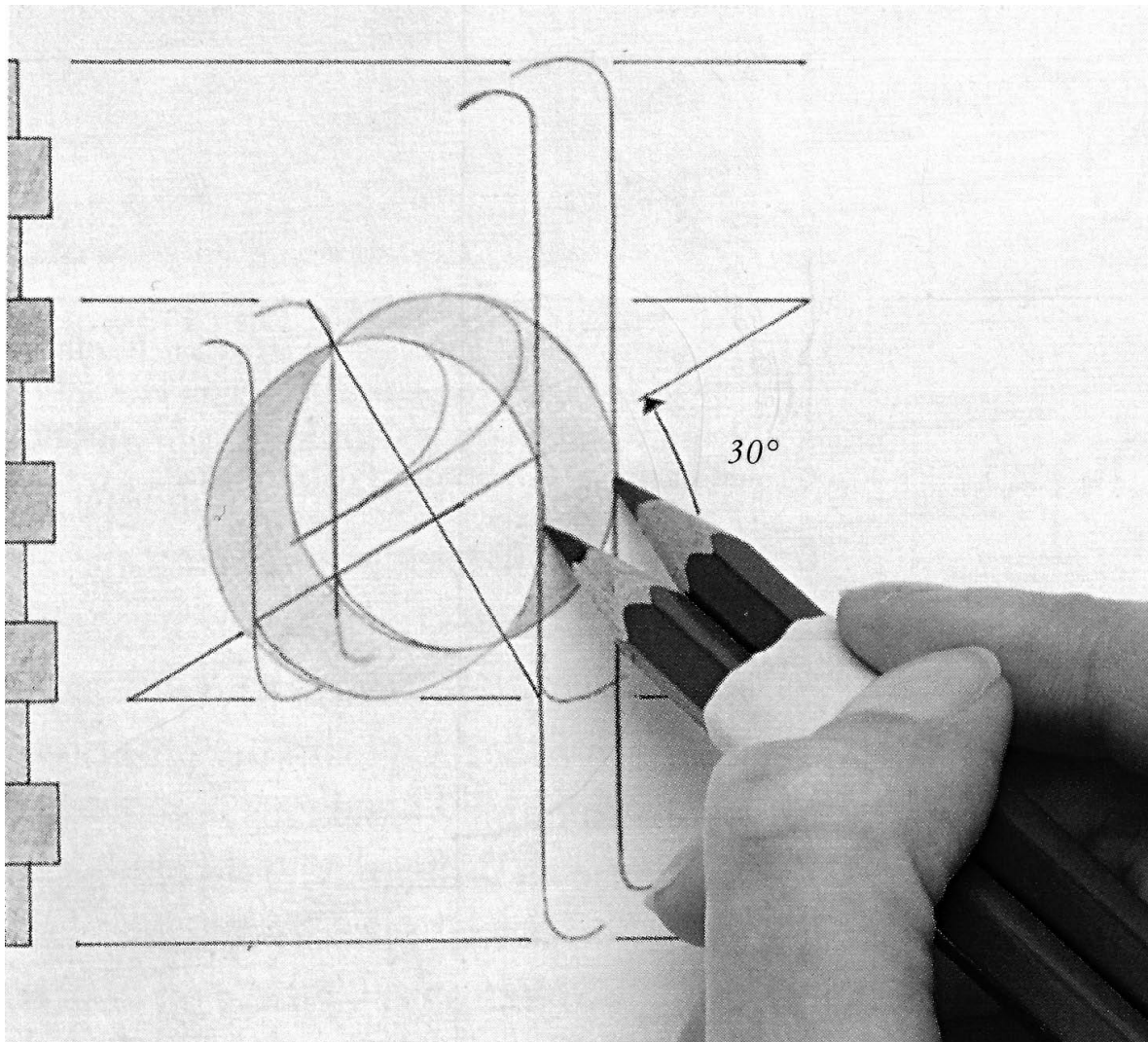
This example is made heavy to show the control of the pen (see General Note); Various characters can be developed from it by (a) making lighter (b) making rounder (c) lengthening stems (d) flourishing stems (e) coupling the letters (in less formal writing) b d h k l p (semi-formal 16th C.)



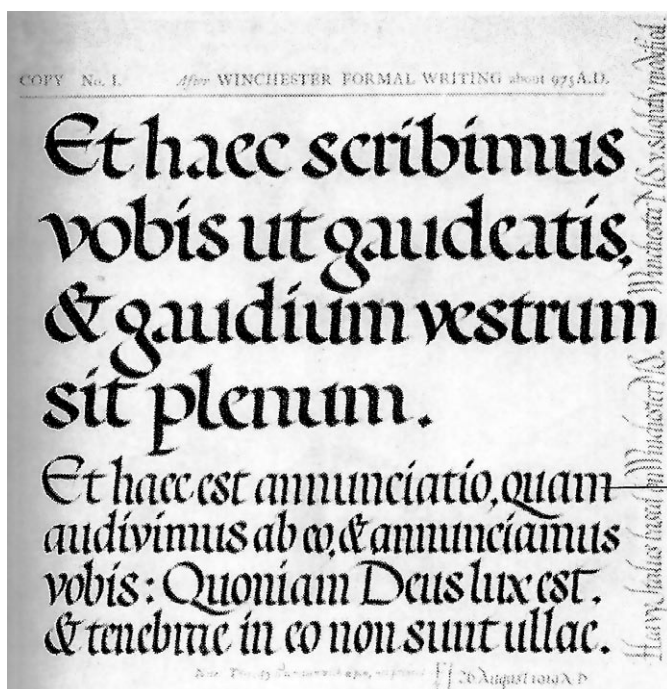
A ROMAN-SMALL-LETTER HAND derived from the Foundational hand (I.) above, and assimilated to the Italian Formal 15-16 Century MSS. Various characters may be developed from this example by varying the weight & direction of PEN (e.g. the roman in plate 14, q.v., is a nearly straight-pen type).

GENERAL NOTE § A very broad nib strongly controls the letter & tends to give it a "gothic" character—due to the abrupt change from thick to thin. A narrow nib is more under the control of the writer and its (gradually changing) stroke will give a more "roman" character to letters (the height being equal) nb/nb

- PLATE 6.—"SLANTED-PEN" SMALL-LETTERS. Note: a "straight pen" form may be developed from these: cf. Plates 10, 14.
- I. Foundational Hand: an excellent formal hand for MS. work and to develop into later forms (Ref. W. & L. collo. VIII. & pp. 305-310).
 - II. Italic Hand: a rapid and practical hand for modern MSS. (Ref. W. & L. collo. XXI. & pp. 311-315).
 - III. Roman-Small-Letter Hand: suitable for the most formal modern MSS. (Ref. W. & L. collo. XX. & pp. 310, 481).
- II. and III. may be taken as MS. models for practical adaptation to printing, painting, carving, &c.: cf. Pls. 10, 11, 14, 16.



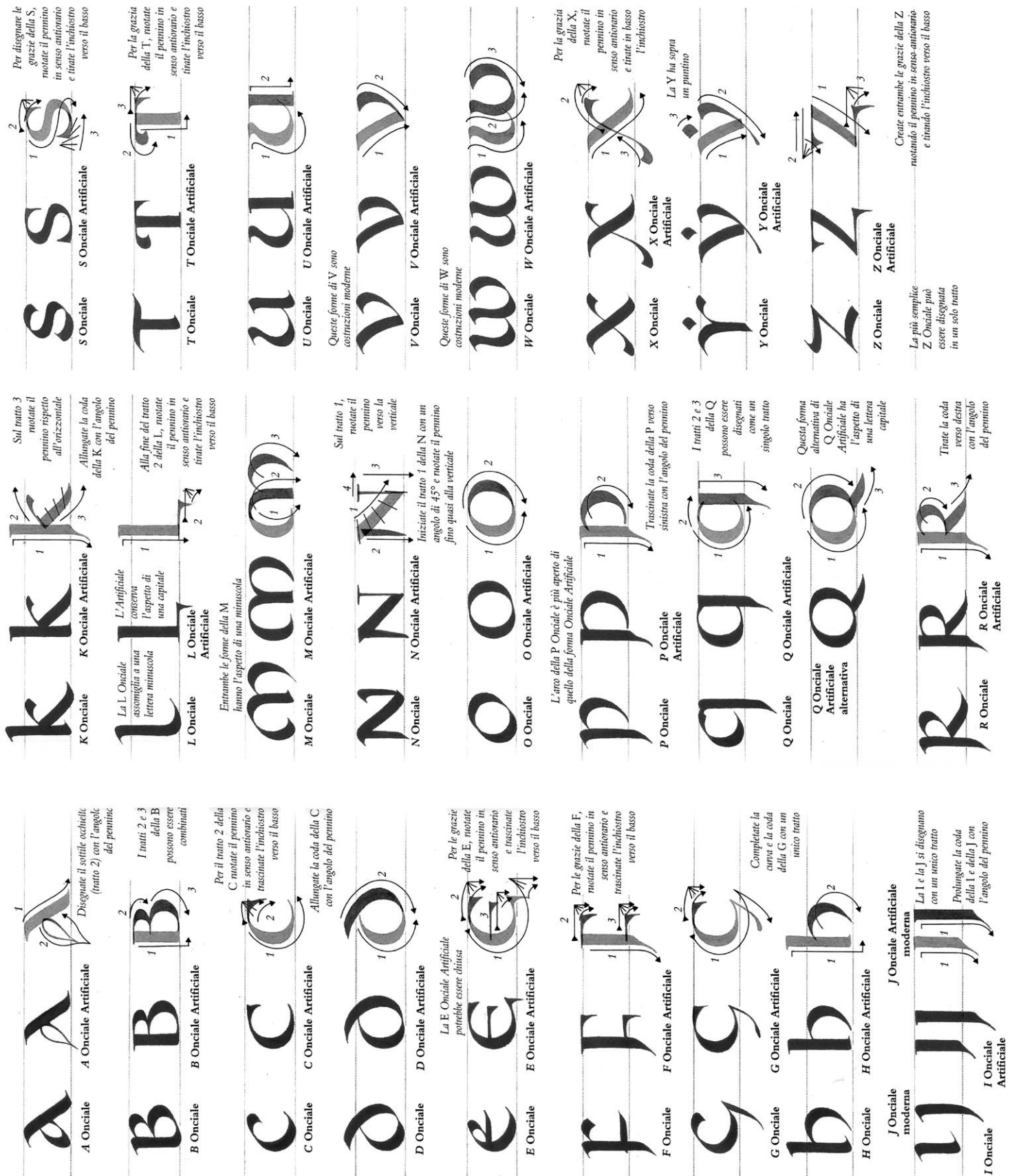
Pen angle and weight (how many times the pen enters the body of the letter).



Study by Edward Johnston on the definitive Foundational hand.



Shape and ductus (movement/direction & stroke order) of the Foundational hand.



Shape and ductus (movement / direction & stroke order) of the Uncial and Artificial Uncial hand (*Littera Uncialis*, II–III Century).