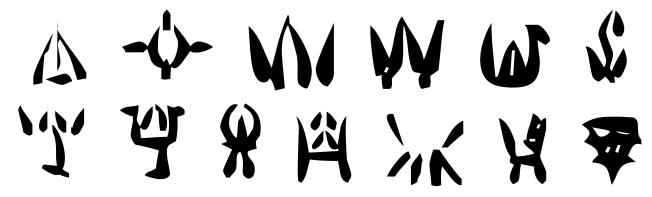
Universal Multiple-Octet Coded Character Set International Organization for Standardization Organisation Internationale de Normalisation Международная организация по стандартизации

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Doc Type:Working Group DocumentTitle:Considerations regarding a normalized Cypro-Minoan reference fontSource:Michael EversonStatus:Liaison ContributionAction:For consideration by JTC1/SC2/WG2 and UTCDate:2020-10-03
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The standard modern glyphs for Linear B were first drawn by architect Michael Ventris, who had training in careful lettering and indeed whose ordinary handwriting was meticulously neat. Standard shapes for Linear B, and for Cypriot and for Linear A, follow the style which he set and are implemented in fonts with a crisp monoline and with regularity between related characters.

It appears that before now, no one has tried to apply such a technique to Cypro-Minoan. This is not surprising, since most work hitherto has been focused on discerning what signs are characters and what are glyph variants. Nevertheless, as I was making some requested changes to the code chart using a font provided by the late Jean-Pierre Olivier's, it became clear that some sort of typographic order had to be imposed if the script is to be encoded in an international Standard. Olivier's Cypro-Minoan fonts, it must be admitted, are not very clear, tending towards a representation of the rounded "blobbiness" of a stylus pressed into clay, but often failing to do this well in font outlines. Since the other Aegean scripts have a clear typographic form, it makes good sense now to apply typographic conventions to Cypro-Minoan. Here is an example of some of the glyphs in Olivier's font:



Earlier this year I prepared a simple monoline font on the basis of what I could glean from Olivier's chart font. This was reviewed by some of our Cypro-Minoanist colleagues. The more conservative preferred the glyphs they are used to, which is fair enough. It is not good enough for the Universal Character Set, however. My saying so is not an indictment of Olivier's work; not everyone is a font designer and font design was not Jean-Pierre's intent. (Nor were his glyphs intended to be displayed at 60 points.) I misread the ductus and strokes that I tried to glean from Olivier's glyphs, but if that font were to be used in the code charts, the errors which I made—and worse ones—could easily be made by other designers trying to follow the same model. It's simply unavoidable that we devise a typographically reasonable font for Cypro-Minoan. The charts below show Olivier's original font, my attempt at normalizing it, Maurizio Del Freo and Massimo Perna's hand-written chart, and my final font which I recommend for use in the standard.

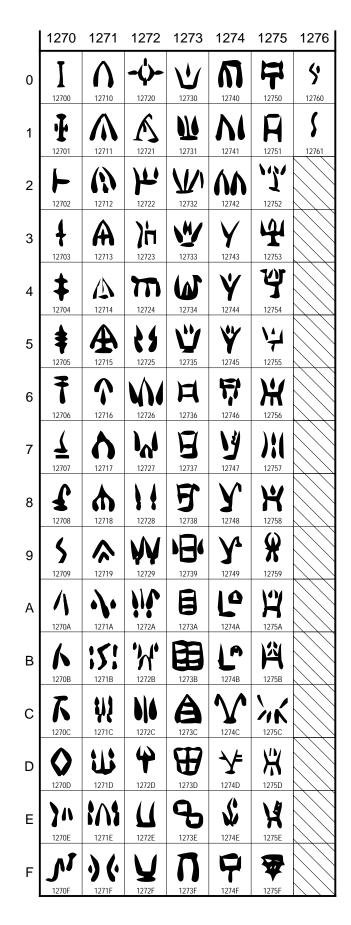


Figure 1. Code chart using a font provided by Jean-Paul Olivier.

	1270	1271	1272	1273	1274	1275	1276
0	<u>Т</u> 12700	12710	- <b>-\</b> - 12720	<u>لا</u> 12730	12740	<b>म</b>	<b>5</b> 12760
1	<u>Т</u> 12701	<b>A</b> 12711	<b>A</b> 12721	<u>الا</u>	<b>∧</b>   12741	H 12751	<b>\$</b> 12761
2	12702	A 12712	<b>ү</b> 12722	<u>ا</u> ⊥۲ 12732	12742	<b>1</b> 2752	
3	+ 12703	A 12713	<b>\</b> 12723	<b>ک</b> لار 12733	Y 12743	<b>년</b> 12753	
4	<b>‡</b> 12704	<b>A</b> 12714	12724	12734	<b>۲</b> 12744	<b>۲</b> 12754	
5	<b>‡</b> 12705	<b>A</b> 12715	\ / \ / 12725	<b>ک</b> ے 12735	¥ 12745	<b>쒸</b> 12755	
6	<b>T</b> 12706	12716	12726	H 12736	1 <b>1</b> 12746	<b>Ж</b> 12756	
7	<u>_</u> 12707	<mark>ل</mark> 12717	<b>\/</b> 12727	12737	<b>1</b> 2747	)¦( 12757	
8	<u>_</u> 12708	Ь 12718	12728	12738	<u>ک</u> 12748	<b>)Ң</b> 12758	
9	<b>\$</b> 12709	12719		<b>1</b> ]12739	<u>ک</u> 12749	<b>H</b> 12759	
А	1270A	<b>برر</b> <sub>1271A</sub>	1272A	<b>H</b> 1273A	<b>لا</b> 1274A	<b>)''(</b> 1275A	
в	<u>к</u> 1270В	<b> </b>   1271B	1072B	1273B	L <b>A</b> 1274B	)A 1275B	
С	<u>Г</u> 1270С	1271C	<b>\ /</b> 1272C	A 1273C	1274C	\ / /II\ 1275C	
D	1270D	1271D	<b>4</b> 1272D	H 1273D	1274D	<b>);;(</b> 1275D	
Е	<b>)//</b> 1270E	<b>¦∕∖¦</b> 1271E	<b>(</b>	1273E	<b>\$</b> 1274E	1275E	
F	1270F	<b>i) (i</b> 1271F	1272E	1273F	1274E	1275E	

**Figure 2.** Code chart using a font by Michael Everson, attempting to follow the ductus used in Jean-Paul Olivier's font as shown in Figure 1.

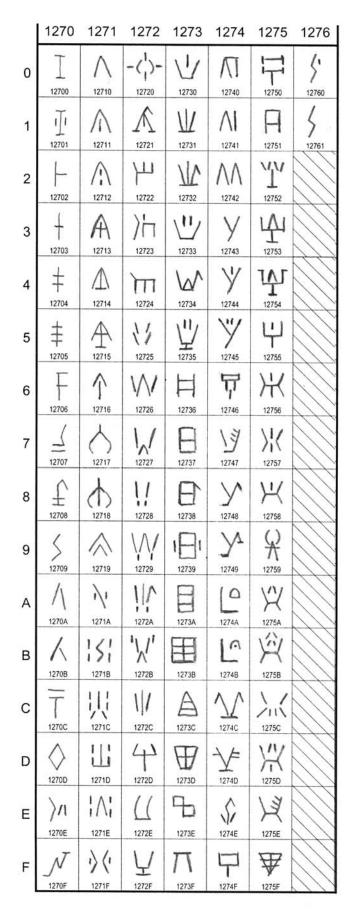


Figure 3. Code chart with glyphs drawn by hand by Maurizio Del Freo and Massimo Perna.

	1270	1271	1272	1273	1274	1275	1276
0	Ι	$\wedge$	-(' <mark>)</mark> -	Ч	Л	Ŧ	<u>\</u>
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1	Ŧ	Λ	λ	Ш	ΛΙ	A	\$
	12701	12711	12721	12731	12741	12751	12761
2	F	Λ	Щ	小	Μ	Ϋ́Υ	
	12702	12712	12722	12732	12742	12752	$\left\{ \right\}$
3	+	A	λμ	Ш	У	ĿД	
	12703	12713	12723	12733	12743	12753	$\frown$
4	‡	$\Lambda$	ш	W	У	ਘ	$\langle \rangle \rangle$
	12704	12714	12724	12734	12744	12754	$\longrightarrow$
5	ŧ	A	34	型	ÿ	Ψ	$\left  \right\rangle$
	12705	12715	12725	12735	12745	12755	$\left\{ \right\}$
6	F	Ŷ	W	Ħ	Ψ	Ж	$\langle \rangle \rangle$
	12706	12716	12726	12736	12746	12756	$\longrightarrow$
7	7	6	Ŵ	Θ	\ <b>∛</b>	Ж	
	12707	12717	12727	12737	12747	12757	$\longrightarrow$
8	£	Ψ	17	Ð	٣	Ж	$\langle \rangle \rangle$
	12708	12718	12728	12738	12748	12758	$\left\langle \cdot \right\rangle$
9	5	$\land$	W	ıΒı	У	¥	$\langle \rangle \rangle$
	12709	12719	12729	12739	12749	12759	
А	4	λį	\I/	目	Ľ	Ж	
	1270A	1271A	1272A	1273A	1274A	1275A	$\longrightarrow$
в	Κ	:S:	'\/'	⊞	L	Ж	$\left  \right\rangle$
	1270B	1271B	1272B	1273B	1274B	1275B	$\left\langle \cdot \right\rangle$
с	Ŧ	贝	\ <b> </b> /	А	1	λ.(	$\langle \rangle \rangle$
	1270C	1271C	1272C	1273C	1274C	1275C	$\bigcirc \bigcirc$
D	$\diamond$	Ш	4	$\mathbb{A}$	¥	Ж	
	1270D	1271D	1272D	1273D	1274D	1275D	$\left\{ \right\}$
Е	۸	١٨٢	Ľ	4	\$	Ŕ	$\left \right\rangle$
	1270E	1271E	1272E	1273E	1274E	1275E	$\left\langle \right\rangle \right\rangle$
F	$\mathcal{N}$	i><́i	¥	Л	P	$\forall$	$\langle \rangle \rangle$
	1270F	1271F	1272F	1273F	1274F	1275F	$\land \land \land$

Figure 4. Code chart using a font by Michael Everson,

attempting to follow the ductus used by Maurizio Del Freo and Massimo Perna as shown in Figure 3.