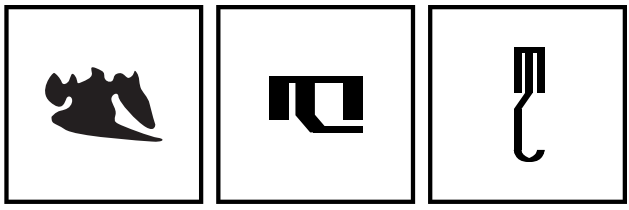


I began by creating a grid to make a home for the marks to come. I know myself well. The marks would need a name and number designation for me to care for them properly. Some of their names came to me as I sat down to label them, others had to be chosen from lists of surnames I found on Wikipedia. For those unfamiliar, Wikipedia is a free, online Encyclopedia that anyone can edit. Some names were references, others were just words. Anything to give the marks identity before they were truly put to paper. I was given a bottle cap. I imagined that it used to belong to one of those lemonade bottles you would get at vending machines in 2011. As I recall there was a period of time where a drink didn't necessarily have to be name brand for you to buy it. I wouldn't really know though. Those times left us before I had the mental space to devote to the beverage economy, if they were really even there at all of course. The vast majority of my mark making was stamping of some kind or replicating the stamps digitally to hopefully come across some great truth about the marks. There was initially an "M Series." I only call it this retroactively. Each of the grid papers that I produced had the letter M before the mark's number designation. You'll never guess what the M stands for. I made sure the use the bottlecap in every way I could think of. I knew that abandoning it was inevitable in the later phases of the project and wanted to encapsulate its essence as best I could. A bottle cap is a simple shape and as such there are four main ways to take advantage of it while stamping. The top of the bottlecap, the part that's completely closed, creates circles on first stamps but degrades into these veiny shapes. This was essential for many of the final ten marks that I would choose. The marks, Hound, Wolf, Soreonson, and Tar benefitted greatly from the veins produced by the bottle cap. Madrid and Cheyenne II were also a result of this technique, but the veins were less obvious. The most fun way to use the bottle cap was to run the ridged side along the paper as if the cap were a wheel and watch the texture reveal itself like tire tracks coming out of the mud. This was beautiful, but was wasted on me. I could not find a practical application for it. Next I experimented with using the open side of the bottle cap as a stamp, no interesting results. Finally, I began smearing, giving us Backgammon, Syracuse, and Xian. The final mark, Doyle, was produced by placing ink on the rim of the open end of the bottle cap and walking it back and forth to create a continuous, curved, zigzag. I digitized many marks by hand, editing out imperfections or unnecessary distortions of the form. I believed that each mark had to be chipped at or emphasized in order to reach its full potential. I didn't get so far as to ficitonalizing the marks, each are recognizable to their original selves, but I made sure each were distinct among the pack. Tracing by hand took hours, most of that work probably won't see the light of day, but I'm glad that I put the time in to be absolutely certain that the final ten marks I chose were worthy of their position.

Mark 126  Xi'an

Mark 122  Syracuse

Mark 144  Cheyenne II

Mark 84  Doyle

Mark 167  Madrid

Mark 121  Backgammon

Mark 65  Hound

Mark 70  Wolf

Mark 74  Sorenson

Mark 166  Tar

Initially I wanted to create a kind of cypher with my marks. I collected the 26 most distinct ones within my collection. Ideally ones with personality as well. I replicated them at a standard height using rectangular forms. I would go on to curve every vertex within this new cypher, but I didn't end up liking the look all that much. During check ins for the project I would employ them en masse as stand ins for my marks. I wanted to see how much I could get away with representations of these characters as we tried writing with them asemically. During this phase I broke the main rule of asemic writing and began to write out real sentences with the cypher. Luckily, no one noticed. The cypher, however, was useless. I had no plan for it. I had hoped that the reproduction of the marks into a basic function would render them more important. I found, however, that I had forgotten the names of the 26 marks that I had chosen. The marks were no happier for this and neither was I. Their identities had been needlessly simplified. They resembled those strange monogram logos you only see advertised on Fiverr. That or a poor attempt at a fictional writing system. This was not at all my intention. I hate the look of most fictional writing systems. There's something despicable about them. Their disguise as the real thing is almost offensive. One of the worst kinds of counterfeits in my personal opinion. Having thoroughly enjoyed the look of Phoenician, Greek, and Cyrillic, I was spoiled. Millions of minds over hundreds of years had contributed to the look of those old glyphs. Each was undeniably authentic and had clear use. Forms easy to write stylized by serif's and a myriad of other additions. Far superior to the rectangular forms I'd crafted. They impersonated amateur display fonts, far removed from their hypothetical handwritten cousins. Regardless, there were some benefits to the system I'd crafted. I'd intended to imitate an abjad writing system by removing all of the written vowels except A. This brought me closer to my goal of bringing about a kind of personal digital shorthand. I had a few major problems before that prevented this current system from being efficient. The new glyphs were massive and clunky.

was unfamiliar to an English reader and required significant mental effort without some kind of hint that a vowel had been there before. Most importantly, I had to manually arrange the vectors to spell things, not nearly as efficient as a real font. I can't beat stenography, but the digital shorthand I can create is a space saving font that allows you to push out dense information onto a page. It was with these goals in mind that I began to develop a new system.


Aim: Maintain the pi like form of the original mark. Clearly show four limbs.


Aim: Maintain the angelic form of Cheyenne II while still complying with the new doctrine.


Aim: Maintain the complexity of the original form while resembling other glyphs in the cypher.


Aim: Reinterpret the three main branches as elegantly as possible while highlighting the bold origin.


Aim: Maintain work previously completed to tame this mark. Add spice.


Aim: Maintain the three prominent posts while avoiding a W like shape.


Aim: Make it stop being so circular and generally incomprehensible. Don't know why I chose this one.


Aim: Make distinct the left and right portsions of this mark.

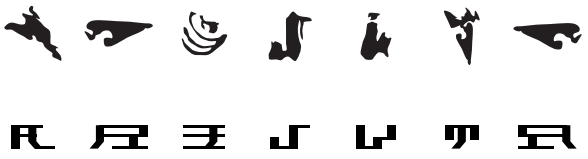

Aim: Maintain this mark's top heavy feeling while accentuating the circular swing.


Aim: Make this actually look good by any means necessary.

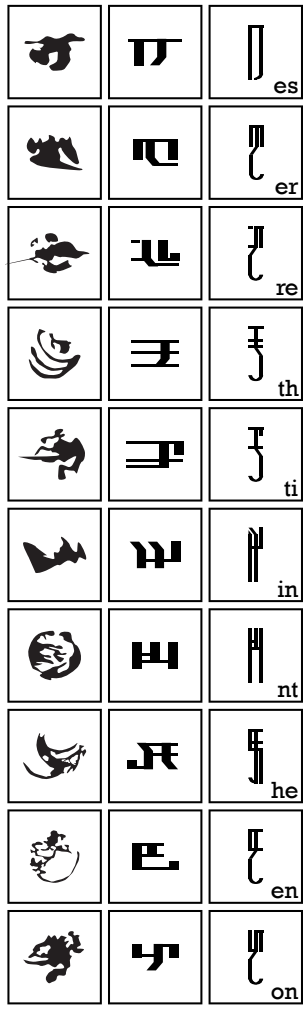
A B C D F G H

J K L M N P Q

R S T V W X Z

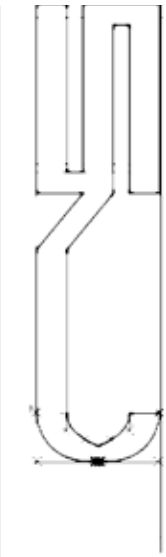


```
txt = input()


txtrep = txt.replace("th",
"Æ")\
    .replace("he", "Ä")\
        .replace("in",
"Å")\
            .replace("en",
"Â")\

.replace("nt", "Ã")\

.replace("re", "Á")\

.replace("er", "À")\

.replace("ti", "Ç")\

.replace("es", "È")\

.replace("on", "É")



mydict = {
    # sets uppercase vowels
to an apostrophe
    65:  39,
    #69:  39,
    #73:  39,
    79:  39,
    85:  39,
    # sets lowercase vowels
to an apostrophe
    97:  39,
    #101:  39,
    #105:  39,
    111:  39,
    117: 39

    }

masstxt = txtrep.
translate(mydict)


print(masstxt)
```



Finally we arrive at the ten chosen marks. Their purpose is to represent the most common digrams in the English language. To do this, they had to be adapted to the style of a mostly monospaced condensed font that I'd created. The one I'm using now. I placed their most important details at the top of the glyph. Making a font as condensed as this causes severe readability issues and the digram symbols needed to keep important information above the x height to stand out and broadcast their message as clearly as possible. Their function is the most important in reducing the physical space that text takes up within a page. Like all new systems, however, there's a time investment in learning to read it.

'll"M, illib's. L"'tq"s Ft 'dici'm d"Dbeq'i'm, ' c'llect'rr'm ?p?cs s"Mi' vel e'm liq'i'ssi d'l'p?s et "t h'ri'e veli' v'l'ri' 'r'm q'is 'liq'e vFd' c'm vC'm vC"mq'is id"ci's'm h'r'm n's v'll?" ?' im's 's ?' pC" v'll'm illi?rit e'mq'is dM"t' vCib's m'di'e 'ci'm q'is?' vCi?b's q"m et M"t vi?'s dit'epC'm f'gi?'eC' r''t'r Q'is ?s?'s et'r Ft 'mnihil l'pt'? q'e v'l'pt'r "t vCis vide plib's 'lp' s'l'pt' v'l?r'm cC'seq" tem f'ci"Dbeq"m Dtem'l't q"m, 't 't dipis v'l'rFd' "t 'ci "t f'g'. fM"M 'm vC'm vC'vid m' d'l'r m'xim liq"s m'diciis iliq"m empe ?m q"e d'l'pt'?m ?' D debis n'lp' nec'pt's nC'seq'e s'm 'clJt 's et f'cD de veliq"d e'ssimilis Jt, cC'se pliq'i 't D nCbect'e vid evel i'r Q'i?'s di? c'mnis 'lit, 'pt'? n'llit J?"Mi 's mMci'e n'bis?' mMvelDedit q"m n'm Fte "t 'di' d'l'p?"M f'cep'dit 'dips' vFdict'r 'ndebis Ft v'l'p? M?'ssi?' be' s'm f'cC"m v'l'pt' temp?' ?mp'C"finde d'l'pt't enCi" sFihil iq"D et'r Q'i' di 'b?pt'? 'lib's' nd'nd' sim' v'l'ri'. I' tet d'l'pt' 3C'sed itemq"?is dC"m Dbeq'e e'q'e v'l'rit d'll'ndips'm hic'ecC"m, c'mnit f'cepC"t' cC'seq"m simFi d'l'pt''r Ib's, 'di?s id m'l'pt'r, sit, e'ss'ndit pr'vi? "C"C'n'm, q"?'e p'd"M e'stem d'lect'tem f'git, cCec'l p'ri'? ri'temq"m r'e v'l'rit l'b'. Idelli? d's c'pt' ' q'is 'cepC's?t rFi d'ciisc it'tq'is 'll'pt'te d'l'pt'?s "t ?r'r 'cit q'e sed q'i s'm 'lit dit f'cc'tD p' seq'i'te et e'ssim's, 'mni' dM?'m delici'r, 't l'nFis e'q'i 'mnihit, 'mnis c'?ped 'll"M, illib's. L"'tq"s Ft 'dici'm d"Dbeq'i'm, ' c'llect'rr'm ?p?cs s"Mi' vel e'm liq'i'ssi d'l'p?s et "t h'ri'e veli' v'l'ri' 'r'm q'is 'liq'e vFd' c'm vC'm vC"mq'is id"ci's'm h'r'm n's v'll?" ?' im's 's ?' pC" v'll'm illi?rit e'mq'is dM"t' vCib's m'di'e 'ci'm q'is?' vCi?b's q"m et M"t vi?'s dit'epC'm f'gi?'eC' r''t'r Q'is ?s?'s et'r Ft 'mnihil l'pt'? q'e v'l'pt'r "t



' picnic. Pict'r ' f'rst, ' c'rry r'd, ' me'd'w. C'rs drive 'ff 5e c'rry r'd l't' 5e me'd'w, ' gr'p 'f y'ng pe'ple get 't c'rry'ng b'ttl, b'skets 'f f'd, tr'nsist'r r'di's, 'nd c'c's. Th'y light fir's, pitch tents, t'rn 'r 5e m'sic. In 5e m'rn'ng 5ey le've. Th'i 'nim'ls, birds, 'nd 'nsects 5't w'tchd 'r h'rr'r 5r'gh 5e l'g night c'ap 't fr'm 5eir hid'ng pl'c. 'nd wh't d' 5ey see. 'ld sp'rk pl'gs 'nd 'ld filt'rs st'wn 'r'nd... R'gs, b'rn 't b'lbs, 'nd ' m'key wr'tch lef't behi'd... 'nd f' c'rse, 5e 's'l m'ls 'pple c'rs, c'ndy wr'ppers, ch'r'd z'mm's 'f 5e c'mfit, c'ns, b'ttl, s'meb'dy's h'nkr'chief, s'meb'dy's p'cknife, t'rn newsp'pers, c'ts, f'ded fl'wers picked 'r 'n 5e me'd'w.