

Impa ipiwphi-m. Dikhni 'im tu ingigi. Tatthe upniph em'inph-m tu nisaphi. I'ikhe 'im ma pham thni'i.

The rains are coming. I see them over the mountains. Dark clouds running towards us bringing water and life.

The historic writting mediums for *Put Digi* were stone and velum while the printed medium uses mixed fibre paper with increasing recylcled paper pulp as the cost decreases.

Bu Dituy-I

The *Nursabay Dituy-I* continued to use predominately the logography and as a very conservative culture stuck in their glory days, the rebus characters were fossilised to represent the same sounds as when they were used when the *Nursabay Dituy-I* were pushed inland by the invading *Qaqimzhechléimy* and the *Nusee Siyee-hi* split from the *Nursabay Dituy-I*. This results in the syllabry shown below but you would never see a sentence written using the syllabry. It is used by mostly illiterate commoners to sign thir names or for lexical borrowings.

𐌆 𐌆𐌆 𐌆𐌆𐌆

Wi mam hi pa.

The rains are coming.

The literate upper class and scribes do away with rebus characters generally and use the logography except for lexical borrowings but this represents less than 1% of the population. The rebus characters are mostly written on wax or clay tablets, while the logography is predominatly carved in to stone or etched with the grain in to velum like animal hides.

But Siyee-hi

The *Nusee Siyee-hi* split far later from the *Nursabay Dituy-I* than the *Niysapi Digi* so their syllabary reflects both the fossilised syllabary of the *Nursabay Dituy-I* and common innovations of the *Niysapi Digi*. The syllabary was written top to bottom and left to right with each syllable on a separate line as seen to the right.

Most *But Siyee-hi* text seen in general life consists of names of places and vessels carved in wood or stone. There are few books written in the script, most long form writing takes the form of historic family records kept by the one or two family members a generation who were literate.

With the invention of moveable type, new books printed using the *Put Digi* script became more available to the *Nusee Siyee-hi* and people started working out how to produce *But Siyee-hi* using the *Put Digi* script. This resulted in a scrip know as *Ame Dikezde*, or Book Writing, which can be produced using the same type faces as *Put Digi* with minimal additions.

| | | | |
|-----|------|-------|--------|
| 𐌆 | 𐌆𐌆 | 𐌆𐌆𐌆 | 𐌆𐌆𐌆𐌆 |
| 𐌆𐌆𐌆 | 𐌆𐌆𐌆𐌆 | 𐌆𐌆𐌆𐌆𐌆 | 𐌆𐌆𐌆𐌆𐌆𐌆 |
| 𐌆 | 𐌆𐌆 | 𐌆𐌆𐌆 | 𐌆 |
| 𐌆 | 𐌆 | 𐌆𐌆𐌆 | 𐌆𐌆𐌆 |
| 𐌆 | 𐌆 | 𐌆𐌆𐌆 | 𐌆𐌆𐌆 |
| 𐌆 | | 𐌆 | 𐌆𐌆𐌆 |
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| | | 𐌆 | |

3. refine those shapes to have consistent angles, a basic height or width to the glyph etc.
4. covert the basic simple line shapes to pretend to reflect brush width, serifs if that's appropriate to how the script would be produced etc.

with all of this process done in a vector program before I pull the glyphs into BirdFont and further refine glyph shape, kerning and specific ligatures.

The Qamonté font as presented is a script I wasn't happy with step 2a but put through step 3 to see if it would miraculously improve because at least it wasn't as ugly and awful as my first attempt.

The intended in universe process of writing development was for the *Qaqimzhechléimý* to take a syllabary of the rebus characters which were incised on wax tablets by students or into clay and simple fired by teachers as cheap teaching aides assign their values to individual phonemes and then write with them on something similar to palm leaves.

The tables below show the modern romanisation, how the rebus characters were originally assigned to the phonemic inventory of proto-Qamonté¹ and the modern orthography.

Vowels

| | Front | | | Central | | | Back | | |
|---------|-------|--|--|---------|--|--|------|--|--|
| High | i | | | | | | u | | |
| Mid | e | | | | | | o | | |
| Low Mid | ä | | | | | | ö | | |
| Low | | | | a | | | | | |

First is the modern romanisation, middle is the rebus symbol, last is the modern glyph

¹ Proto-Qamonté's phonology is wild. The in-universe proposed method for this is that a load of unstressed Vj/Vʃ sequences reduced to palatalising or pharyngealising the preceding consonant as part of unstressed vowel loss and through analogy all other Cj/Cʃ sequences became C/Cʃ leaving #Vʃ#/V sequences to become h right before the intial introduction of writing. IRL, I wanted it to contrast with CVN/A syllable structure of Bu Dituy-I have a lot of foriegn to English speakers sounds without pulling on any specific real world stereotypes.

| | Labial | | Alveolar | | | Palatal | | Uvular | | Phar. |
|----------|--------|------|----------|-------|-------|---------|------|--------|------|-------|
| | Pal | Phar | Pal | Plain | Phar | Pal | Phar | Pal | Phar | |
| Plosive | py/by | p/b | ch/j | t/d | t̥/d̥ | ch/j | k/g | k/g | q | |
| | | | | | | | | | | |
| | | | | | | | | | | |
| Nasal | my | m | ny | n | ɲ | ny | ng | ng | nq | |
| | | | | | | | | | | |
| | | | | | | | | | | |
| Trill | | | zh | r | | | | | r | |
| | | | | | | | | | | |
| | | | | | | | | | | |
| Sib | fy/vy | f/v | sh/zh | s/z | | sh/zh | | | | h |
| | | | | | | | | | | |
| | | | | | | | | | | |
| Lat Fric | | | | ʃ | ʃ | | | | | |
| | | | | | | | | | | |
| | | | | | | | | | | |
| Approx | w | | ll | l | ! | y | | | | |
| | | | | | | | | | | |
| | | | | | | | | | | |

Top is modern romanisation, middle is rebus glyph, bottom is modern glyph

The two phonemes highlighted in yellow currently remain in the modern font by could probably be collapsed as they don't affect the declension patterns. The pharyngealised palatal series and palatalised uvular series both become velar in the modern language but they result in two different declension patterns which can be predicted by knowing the historic forms. Collapsing the declension series for velars is one of the features of the vernacular.

The two glyphs highlighted in pink represent w and u respectively, while they are coming from the same protoglyph, /wä/ in proto Bu Dituy-I, they really ought to differentiate early similarly to u, v, w in the latin alphabet.