



A font by Jason Theodor

You Can Key
Everything

A timetable. An uneven line.

The hours are divided precisely. The marks refuse to become a grid: a hook catches, an arch narrows, a tall line bends into its exit.

4:00 AM - rise & thank God. ~~most~~ most things are not logical.
4:00-4:15 - wash face, change.
4:15-4:45 - meditate, clear mind.
4:45-5:20 - work out.
5:20-6:20 - change, shower, shave, perfect.
6:20-6:30 - pray
6:30-6:45 - breakfast (bananna, whey)
6:45 - drive to THE
lunch: salad w/ tofu & tabouleh & green drink
dinner: broccoli, w/ quinoa (garlic soy/balsamic)

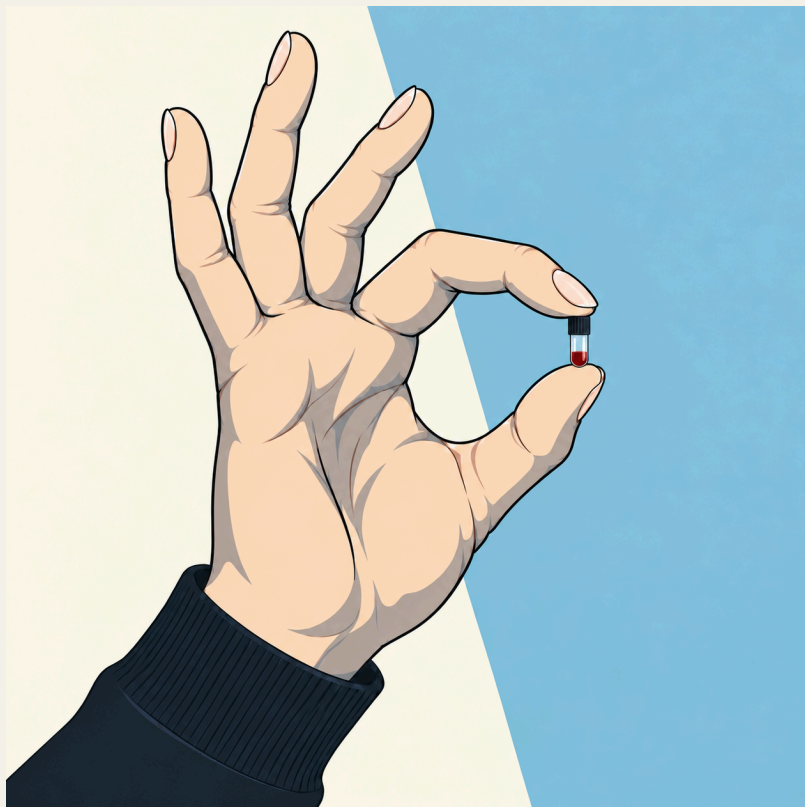
ENTRY FROM THE SAME PAGE

I do everything I say - word for word.
I am never a minute late.

SOURCE SCAN / DEFENSE EXHIBIT 7731

Elizabeth Holmes identified this page as her handwriting from 2005–2009. The hotel stationery is evidence of the paper, not the place it was written.

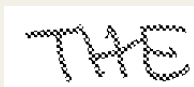
HOLMES002063 · Attribution: trial transcript 39, pp. 7856–7857.



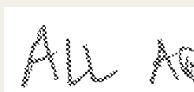
I am never
a minute late.

Newly typeset from Exhibit 7731. This is an entry on the page; the spacing here belongs to the font.

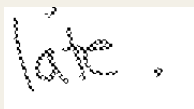
The gesture comes first.



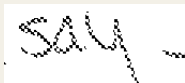
One turn in each stem entry. Round ink follows the gesture.



The clearer ALL form, adapted to 66% height with the same ink weight.



The full l keeps its long curve and distinctive returning entry.



A tiny pear: one fluid route closes the bowl and carries into the exit.

A contact can belong to the word.

These pairs come from whole source groups. Their contact is part of the captured writing, rather than a generic joining stroke.

CAPTURED

SEPARATE

Close is not the same as touching. These two groups retain visible white space; no connector is invented.

SEPARATE WRITTEN OCCURRENCES

a / a.ss01

l / l.ss01 / l.ss02



Selected phrases from Exhibit 7731, retypeset on an imagined notebook. The page and setting are an illustration.

SOURCE PHRASES / NEW EDITORIAL APPLICATION

Why would I
deceive you?

I had just seen the twisted documentary You Can See Everything. What stayed with me was the feeling that Holmes was giving up her voice, with the intention of avoiding accountability. She was letting others speak for her, perform her or edit her actions. When I saw her handwritten notes from the Theranos trial, it felt like another terrible opportunity.

Now anyone can put their own words into her hand. Manipulating a manipulator. The discomfort is part of using the font, and part of making it.

Holmesy offers the opposite of homey. Comfort and safety gives way to awkwardness and performative manipulation. It's as dark as the turtlenecks she used to wear.

Holmesy

119 encoded characters. Complete English repertoire.

A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z

a b c d e f g h i j k l m
n o p q r s t u v w x y z
0 1 2 3 4 5 6 7 8 9

\$25.00 | €19.91 | "Yes!"

58 source characters + 58 explicitly extrapolated characters; space, nonbreaking space and the maker. 12 genuine alternates and four captured groups. Full punctuation/symbol inventory in the specimen. Accented languages are outside this edition.



Source handwriting: Elizabeth Holmes, Exhibit 7731 (HOLMES002063).
Letterforms refined and extended by Jason Theodor / Utypeia. U+F8FF: Jason's
maker. Companion: Helvetica.

Attribution/period: transcript 39, pp. 7856–7857. The schedule was described as prescribed by Balwani. Balwani handwriting is excluded. Illustrations are editorial interpretations. Local edition / unpublished.