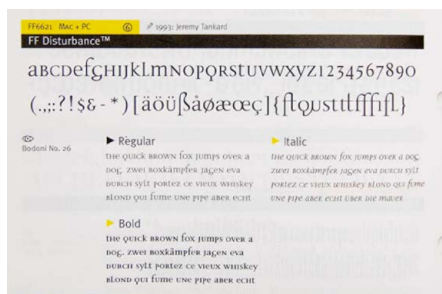




Redisturbed sample booklet on press, 21 October 2010

Disturbance

Whilst studying at the Royal College of Art in London, I designed a unicasé typeface named Disturbance. This was inspired by the Bradbury Thompson's experiments produced for Westvaco Inspirations in the 1950s. In 1993 FontShop International released the typeface as part of their FontFont range.



FF Disturbance shown in the 1993 FontBook

Designing Redisturbed

Over the years I became less satisfied with the original design. I considered revisiting the idea first in 2000, then again in 2003. However, other projects got in the way and I didn't seem to have enough drive to rework a past design. In 2009 I made the commitment to go ahead.

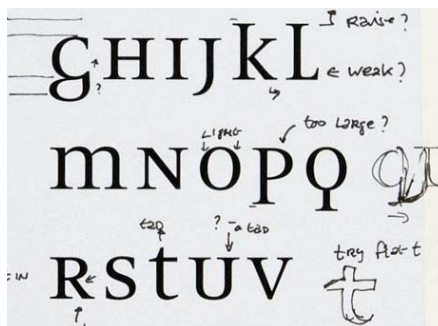
After a nostalgic read through of my original material from the early 1990s, I started making

notes as to what I wanted to achieve with the new design. One aim was to take the idea of a unicasé alphabet much further and treat it as a conventional text type. Another intention was that the new version should set continuous text as evenly and as readably as possible. The initial design stages raised some unexpected problems. In the example of the

aaaaaaa

The original Disturbance letter a is on the left with various developments leading to the final form in black

letter a, it became apparent that moving too far from the original form, resulted in a very different feel. The early designs were uncomfortable and I found that the original pattern of Disturbance was being lost.

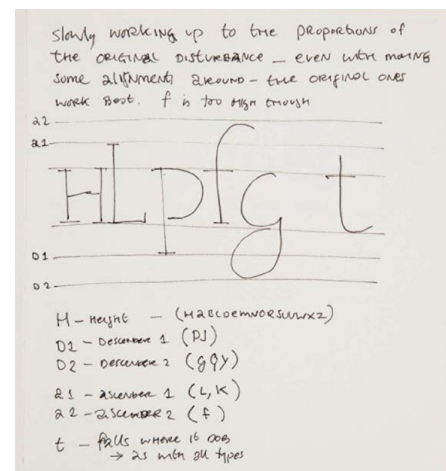


Notes on an early trial version of Redisturbed

The character set of Redisturbed reflects that of a conventional text type. There is accent support for Central European languages, full number sets, fractions, a-z superiors as well as the addition of swash characters. The range of weights is from Light to Heavy with italics for each weight.

Fooling the mind

Increasing the character set was only one aspect of the project. A core part was to improve the functionality of the unicasé in text setting. A problem with Bradbury Thompson's experimental typeface, Alphabet 26, was the lack of vertical movement in a block of text. This gave the reader the impression that the text was set in small capitals. With Disturbance I introduced vertical movement by putting back ascenders and descenders. The intention was to try and fool the mind into accepting the unicasé alphabet by simulating the overall appearance of traditional text.



Ascenders and descenders in Redisturbed

How the core 26 letters in Redisturbed align follows a similar pattern to that of Disturbance. There are two ascender heights and two descender depths. The letter t finds its own height as it generally does in a typeface.

With Redisturbed I wanted to make the legibility and readability better. I decided to produce optical size versions of the typeface. This would go a long way to improving the type for use in text setting.

Optical sizes

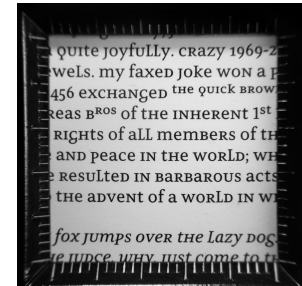
In the days of metal type, each font size was different. The proportions, stroke weights and details were all corrected to improve the type image at a particular size. A concern with digital type is that it is one design that scales up or down to its required size of use. This scaling can have a detrimental effect on the visual perception of the forms. When scaled down for use at small sizes, thin strokes often appear too thin, with spacing that is too tight. Conversely, when scaled up to larger sizes, the forms appear heavy, with spacing that is often too loose.

Redisturbed has four optical sizes; Small, Standard, Large and ExtraLarge. In the examples shown here, the differences between Small and ExtraLarge are clearly seen.

- 1 enable rights of all members of justice and peace in the world; wts have resulted in barbarous act
- 2 enable rights of all members justice and peace in the worldts have resulted in barbarous



Illustration 1 shows Redisturbed ExtraLarge set at 6 pt. At this size the type appears too thin, small and tight. Illustration 2 shows Redisturbed Small set at 6 pt. Here the type is more clear and readable.



The picture above show a printed sample of 6 pt Redisturbed Small seen through an eyeglass.

RIGHTS of all member

Redisturbed ExtraLarge set at 60 pt. Here the contrast is high and the spacing tight.

RIGHTS of all memb

Redisturbed Small set at 60 pt. When set at this size the type appears heavy, wide and loosely spaced. All these concerns work to the type's advantage when set at 8 pt and below.

alphabet	extraLarge (36 pt and above)
alphabet	Large (16 to 35 pt)
alphabet	standard (9 to 15 pt)
alphabet	small (8 pt and below)

The word 'alphabet' set in 36 pt for visual comparison of the four optical sizes

Park House

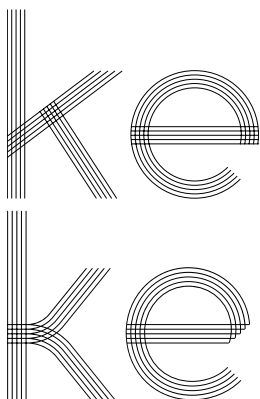
Park House is a new development in the Marble Arch area of London. NB: Studio created the identity and core to this was the design of a bespoke display typeface. Inspiration for the letterforms lay in the building's architecture. The type is based on a group of parallel lines that twist, turn and overlap. A moiré pattern is created which begins to shine and glisten.

Information about the Park House development can be seen at www.landsecuritieslondon.com/properties/park-house.

Design process

NB: Studio supplied an Adobe Illustrator file showing the base idea for the letter style. This was perfect for reference but Illustrator can't handle the level of detail or the technology required for type design. Using the FontLab application, a master grid was established to fix the line weight and the distance between the lines. Various tests were carried out to review the optical effects of size reduction and rotation. It was felt that the geometry of a circle should be retained and not optically corrected as is generally done in a type design.

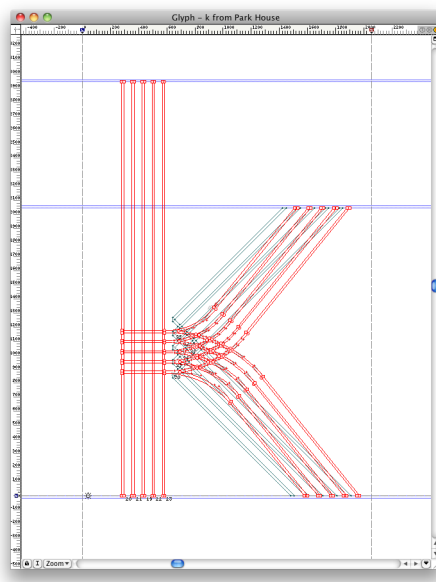
Once the line structure was fixed it was applied to the letterforms. Many forms changed during the type design process to become more fluid and dynamic in their construction.



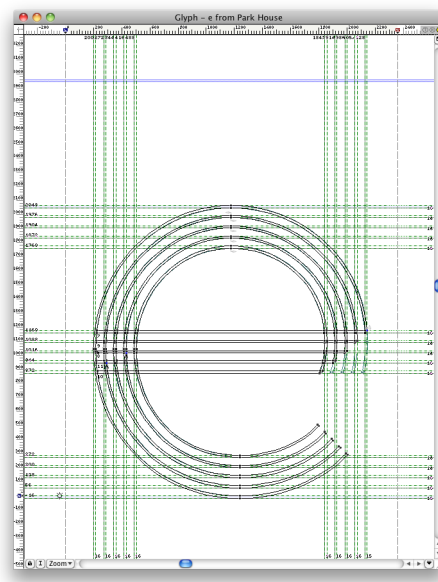
Original k and e shown at the top with the final k and e shown below

Park House typeface wins an award

The typeface was a winner in the D&AD Awards 2010. Further information regarding this can be found at www.typography.net.



Design of the lowercase k



Lowercase e with hinting technology applied