



Restored poem using Redisturbed

Type in use

Back in 2000 I was told that my typeface Disturbance was emblazoned all over the walls of a tunnel running from Waterloo station to the IMAX cinema. Hot footing it over to Waterloo to see for myself I was pleasantly surprised to discover that the typeface had been used to convey Sue Hubbard's poem Eurydice. This work was commissioned by Avery Architects, the Arts Council and the BFI as part of the renovation of the South Bank.

Time passes and in late 2009 I heard that the poem had been painted over. There was much discussion in the press about this, leading to a Facebook campaign to raise money and restore this piece of public art. This all coincided with my working on Redisturbed (a fresh look at the Disturbance typeface). I contacted Sue Hubbard and introduced myself as the designer of Disturbance and also that I was working on an updated version.

Eurydice restored

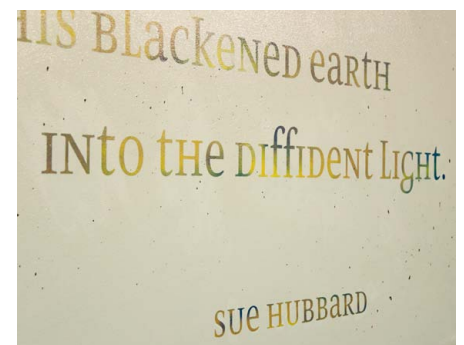
In September 2010 as Redisturbed was nearing completion, I offered this new version for any possible restoration of the poem. Happily this all went ahead and Eurydice was restored in late January 2011.

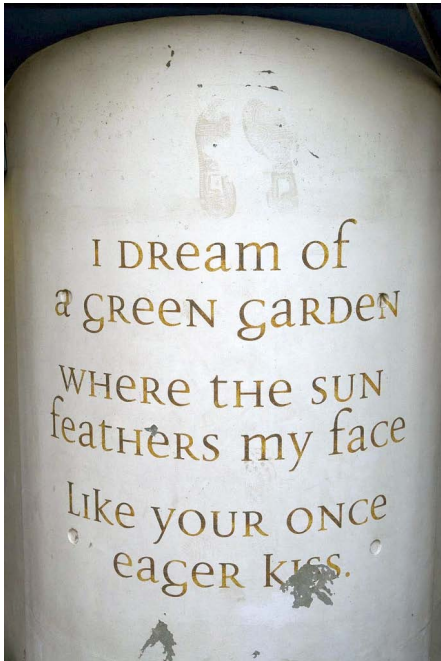
A short film has been made of the restoration.

I went to see the restored work on 10 February and took these photographs. It all works very well and the forms of Redisturbed have held up to the production technique used. There are a few of gripes that I highlight on the next page.

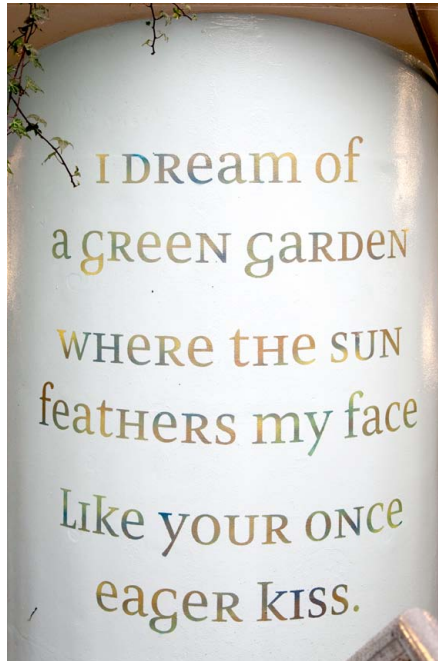


Redisturbed Regular was used





The original Eurydice painted along the Waterloo underpass in 2000 (Photo © 2008 Chris Pittock)



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Spray painted letterform

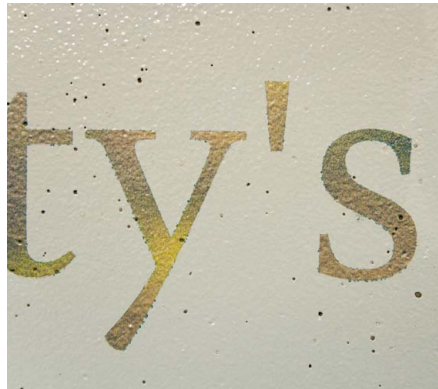
Production detail

Stencils were made of the text which were then applied to the walls. Spray paint was used to build up the colour and texture.

The interline spacing on the title column is more generous now. This slightly reduces the clarity of the three-line stanzas.

It's a shame that after so much debate leading to the restoration that basic typographic errors have been made. Using the prime mark instead of an apostrophe is a much seen error and basically unforgivable. Not using a ligature to remove the visual clash created by 'fl' is subjective, but here it would have helped.

For me this deflates the final result and all the efforts that people have put into the project. The detail is of equal importance and often defines the result, especially when the subject is language itself.



There's little excuse for bad punctuation in the 21st century



Not using the ligature makes an awkward shape



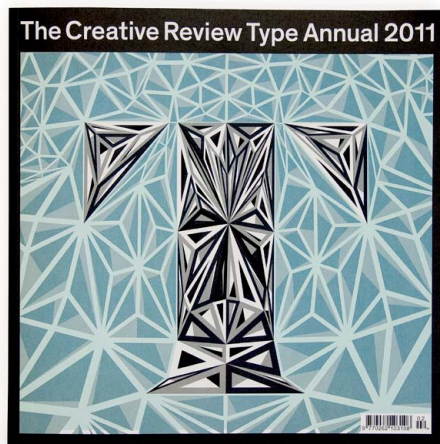
Apostrophe



Ligature



Page spread from the Type Annual 2011 showing the Park House type



The Creative Review Type Annual 2011 cover

Creative Review Type Annual

The February 2011 issue of Creative Review also doubles as the magazine's first Type Annual.

I am pleased to say that the Park House typeface garnered a 'Best in Book' award. The typeface was designed for a mixed-use building in the Marble Arch area of London. The design company NB Studio created the Park House identity and came to Jeremy Tankard Typography to solve the letters and make it work as a typeface. More can be read about the design in Footnote 12.

This is the second award for the typeface and follows a D&AD award in 2010.

You can read more about the Type Annual awards at the Creative Review CR Blog.

