

# Get me there

A new typeface commissioned by [Hemisphere Design & Marketing Consultants](#). Together with illustrations by [Stanley Chow](#), the type is part of the visual identity for Manchester's new smart ticketing system – [Get me there](#).



Illustrations by Stanley Chow



Development sheets

### Get me there script

Homework was given to Hemisphere's Creative Director, Grant Windridge. This involved writing out many sheets of letters, words and phrases. From these core character shapes were selected together with several alternates for each.

A few interesting personal quirks became evident in Grant's own handwriting. The formation of the lowercase d and p to name a couple. These, along with the lively and sporadic joining of characters became the backbone to the typeface. The script also became the starting point for the stand alone logo 'get me there'.

### Adding life

The font is programmed to simulate a level of randomisation. This helps to reflect the individuality and character of handwriting. Ligatures, alternates as well as arrows, scribbles and cross outs are all included and accessed automatically as text is set.

### Variety of characters

AAABBBCCDDDEEEFFF

000111222333444555

@@!!!???\$£\$

←←→→ ~~~~~

establish

establish establish establish

addenda

addenda addenda

transport

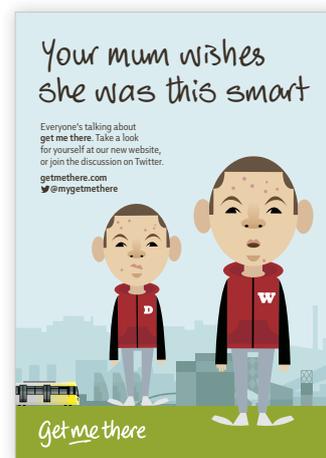
transport transport

Font

Writing



Posters designed by Hemisphere also use [Trilogy Sans Condensed](#) to compliment the informality of the script.



## Ocarina Workshop

Back in 2005 I redrew the icon-based typefaces used in the production of music scripts and books for *Ocarina Workshop*. On 5th November 2013 a new Guinness World Records™ for the largest ocarina ensemble was set. The previous record of 831 ocarina players was smashed by 3,081 children and adults, with their World Premiere Performance of Douglas Coombes 'Ode to a Joyful New Star' accompanied by the Royal Albert Hall Grand Organ. Read more at <http://www.ocarina.co.uk/largest-ocarina-ensemble/> and at <http://life.royalalberthall.com/2013/11/06/world-record-smashed-at-charity-event-at-the-hall/>. Congratulations to David Liggins and all involved.



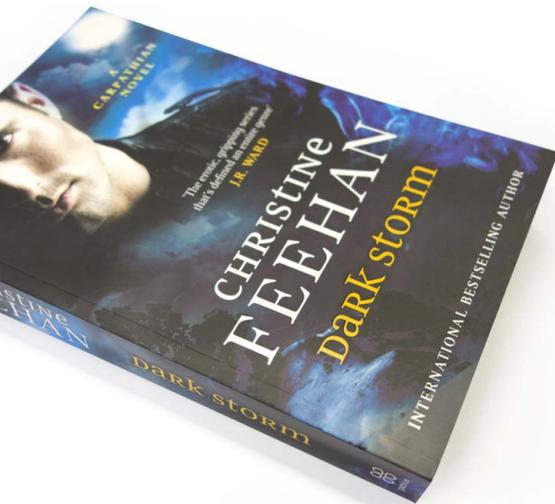
Picture diagram from the font showing finger covering for note A



Simplified icon for note A used in conjunction with a music score



A ceramic ocarina

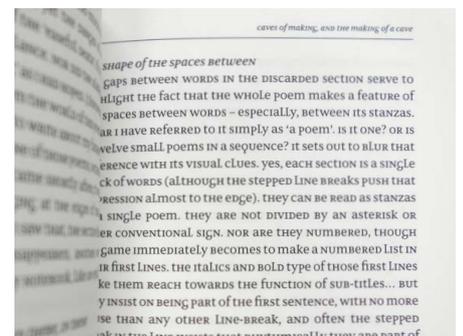
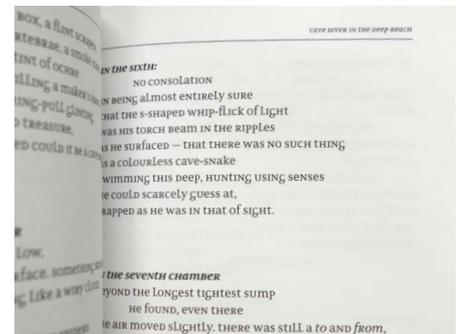
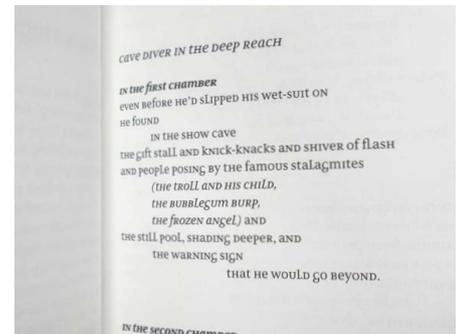


## Redisturbed in print

Redisturbed has been used to add a subtle difference to the covers of several Christine Feehan novels. Moving from cover to inside, the typeface has recently been used to set a whole book. The book, *Caves of Making* by Philip Gross uses Redisturbed throughout. From its first appearance in 1993 as ff Disturbance, this typeface was always considered for continuous text. Updated, extended and re-released as Redisturbed in 2010, the face continues to question our perceptions of how a text appears. For the setting of long passages it requires an open mind from the publisher and editor. It also sets a challenge to the typographic designer to think again about how text is handled and how it is read.

Look inside at <http://www.amazon.co.uk/Caves-Making-Creative-Writing-Studies/dp/1907076743>

The book provides a unique opportunity to see how Redisturbed functions in use. If you wish you can order a copy of the book at <http://typography.net/books>



Pages from *Caves of Making*