

→ *Re/DISCOVER*

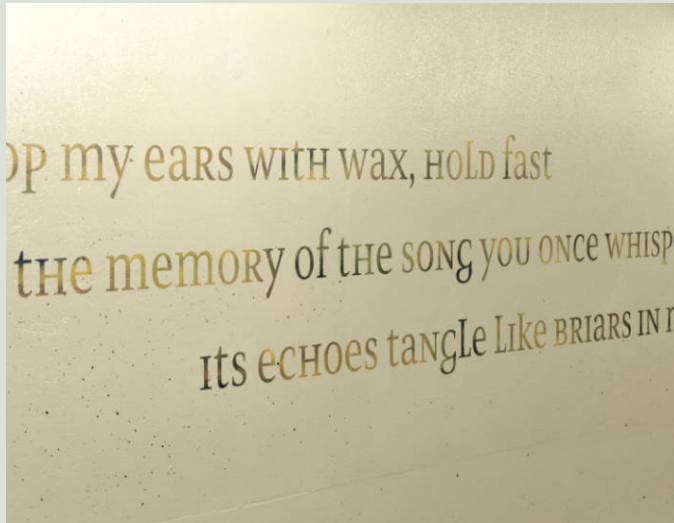
Re DISTURBED ed

IN THIS ISSUE we're focusing ON THE REDISTURBED typeface

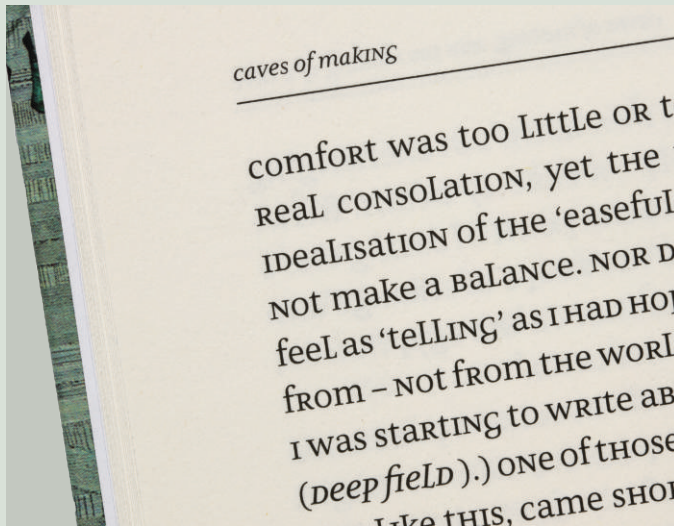
for the new decade

Footnote 36

October 2020



the poem *eurydice* by sue HUBBARD, waterLoo, LONDON (see [footNote 14](#))



caves of making by PHILIP GROSS (see our [publications](#) section)



dieu point d'interrogation by BENOIT MARCHON

REDISTURBED

OUR VENTURE INTO UNICASE TYPEFACE DESIGN STARTED IN 1993 WITH THE RELEASE OF DISTURBANCE. REDISTURBED TAKES THE CONCEPT MUCH FURTHER.

new textures

WE ACCEPT THE SYMBOLS OF THE ALPHABET WITHOUT QUESTION AND RARELY STOP TO THINK ABOUT A LETTER'S SHAPE, LET ALONE ITS ORIGIN. HAVING THE FREEDOM TO PLAY WITH THESE SYMBOLS IS ONE OF THE JOYS OF DESIGNING TYPE; BEING ABLE TO PUSH THEM IN DIFFERENT DIRECTIONS TO SHAPE AND TWIST AN IDEA, OR PROVOKE A REACTION. SOMETIMES THIS CAN BE SUBTLE; OTHER TIMES IT CAN BE BRASH.

ANOTHER SIDE TO TYPE DESIGN IS NOT TO TRY AND REINVENT THE SHAPES OF THE LETTERS, BUT TO QUESTION THE STRUCTURE AND RHYTHM OF THEIR USE. REDISTURBED WAS DESIGNED TO CREATE NEW WORD SHAPES AND TEXTURES BOTH INDIVIDUALLY AND EN MASSE. UNLIKE A USUAL TYPEFACE WHERE THE CAPITAL LETTERS SHOW SOME VISUAL DIFFERENCE TO THE LOWER CASE (FOR EXAMPLE G g g), A UNICASE DESIGN SHARES THE SAME SYMBOL FOR BOTH THE CAPITAL AND THE LOWER CASE. REDISTURBED'S CHARACTER SET HAS BEEN CAREFULLY SELECTED AND DESIGNED TO CREATE AN EVEN RHYTHM AND SET CLEAR, IDENTIFIABLE WORD SHAPES.

Levels of appearance

REDISTURBED HAS APPEARED LARGE ALONG THE WALLS OF A WATERLOO UNDERPASS IN LONDON. IT'S BEEN USED TO SET THE WHOLE TEXT IN THE BOOK *caves of making* BY PHILIP GROSS, AND ITS SWASH LETTERS ENHANCE TITLE WORDS IN THE BOOK *dieu point d'interrogation* BY BENOIT MARCHON.

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fi fl ff ffi an es qu

a variety of Ligatures

swash Letters

a collection of swash Letters

âçéğñōþųž

support for a wide range of Languages

107 318 417 834 ⁸ 5/6

proportional and tabular as well as reduced size for notation and fraction use

Light regular medium **BOLD** heavy

Light, regular, medium, bold, heavy

small

regular

Large

extraLarge

the four optical sizes of redisturbed

aaaaa

Letter 'a' from extraLarge, Large, regular, small

a fully functioning text typeface

many, if not all, uncase typefaces are principally designed to function in display use where their quirky patterning can be seen and appreciated (and it would be silly to ignore the stylistic benefits of this). However, redisturbed was designed principally for setting continuous text and in this respect it continues the long tradition of fiddling with the structure of the alphabetic.

the character set is extensive to provide the designer with a typeface that can tackle the requirements of setting detailed typography. Included are a multitude of swash Letters to help craft a title or product name, extensive Ligatures, several variations of number sets, superior Letters, and fraction styles all in a range of weights from light to heavy, in roman and italic.

an important part of the functionality of redisturbed are its optical variants. these designs are modified to allow the texture of redisturbed to perform well across a range of type sizes, especially the challenging smaller ones.

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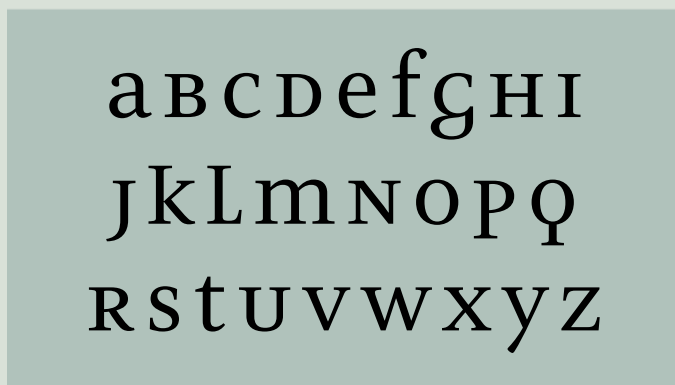
October 2020



the thinking behind alphabet 26, westvaco inspirations 180 (1950)



descender depths and ascenders heights



the 26 letters of redisturbed

questioning convention

dURING my studies at the royal college of art i came across bradbURY thompson's aLphabet 26 and his wider experiments related to the rhythm and structure of the aLphabet. thompson developed his ideas in reaction to watching his son learning to read. he questioned the reasoning for the different symbols used for capital and lower case letters. the foundation of his argument rested in the confusion caused through multiple symbols representing the same sound.

through researching the development of the alphabet i found that attempts to modify its structure crop up regularly throughout history. many suggest adding new symbols to represent the multitude of different sounds; others suggest simplifying the character set by reducing the alphabet to a single case.

thankfully our alphabet is very flexible and we adapt to its structure and accept its changing form easily. the visual texture created by a unicast alphabet presents an unusual image (albert one made of recognisable and known shapes). the trick is to fool the mind into accepting this different image and not to see it as a barrier to readability.

there are two descender depths and two ascender heights which allow for more vertical movement across the type image. this adds visual interest and helps to knit the text block together vertically. it also reduces the impression of reading all capital setting.

the core 26 letters were selected and developed to avoid confusion across the alphabet; for example b d p q are visually different shapes. whilst the designs of g and q move away from their traditional shapes and lend a degree of uniqueness when used.

a challenge for you

where a classic serif is needed, try redisturbed. be bold, don't let the designer's of the sixties be the last to challenge alphabetic convention. of course you have to convince your editor, which might prove more difficult today than in the past.

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the redisturbed explorer

explore redisturbed and discover more

there are many resources available online where you can find out about the typeface, its families and weights.

visit the redisturbed [explorer](#) and glide over the typeface, click on any of the [+](#) icons to discover more. explorer is best experienced through a desktop, laptop or tablet. a link to it can be found on the redisturbed page.

try the fonts

all the fonts can be viewed and [tested](#) through the website. you can also download each font with our [demo licence](#) allowing you to try them locally in your applications.

specific information

the [font info pdf](#) gives an overview of the detailing of the typeface; its families, weights, features and abilities.

design notes

historical examples and the story behind the design of redisturbed is shown at [studiotype.com](#).

redisturbed specimen

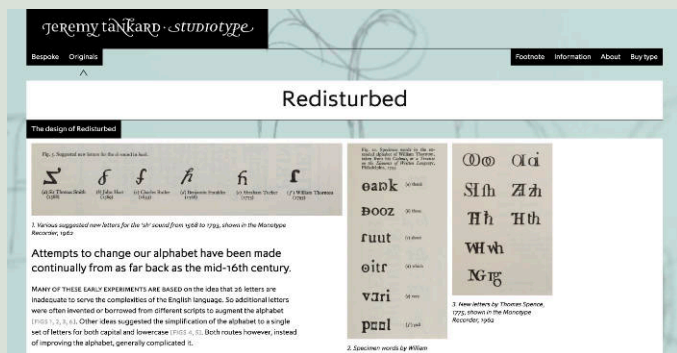
the pdf specimen available at [typography.net](#) tells the history of the design in greater detail.



try the fonts



font info pdf



studiotype.com



redisturbed specimen