redisturbed

eyecatching, unique, unicase

Introduction

abcdeffghijkLmnopqrstuvwxyz

About

Redisturbed is a unicase design developed from the long history of alphabetical reform. It's been designed in the same manner as a more traditional typeface and offers a wide range of typographic details. The full character set makes it capable of handling complex typography. The family includes specially designed size-specific versions which have been developed to allow the unique individuality of the type to function at its best.

Redisturbed families

Redisturbed has four variant families; Small, Standard, Large and ExtraLarge. Each family comprises of 10 fonts. (5 weights in 2 styles)

Light   Light Italic
Regular   Italic
Medium   Medium Italic
Bold   Bold Italic
Heavy   Heavy Italic

Features

The text you set can be modified and crafted through the use of OpenType features built into the font file. These allow access to;

Swashes
Ligatures
Alternative glyphs
Superiors
Figure sets
Fraction sets

Language support

The character set includes support for many languages that use the Latin script. Those often grouped under West, Central and East European, such as;

Croatian   Maltese
Czech   Norwegian
Danish   Polish
Dutch   Portuguese
Finnish   Romanian
French   Slovak
German   Slovenian
Hungarian   Spanish
Icelandic   Swedish
Italian   Turkish
Lithuanian   Welsh

Further information

Test the fonts online or download a demo at **typography.net**
Read about the design at **studiotype.com**
These fonts are available for license on desktop, web and app.

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Redisturbed Small, Standard, Large and ExtraLarge families

Light	Regular	Medium	Bold	Heavy
Kg	fç	vø	mɪ	Hé

Light Italic	Italic	Medium Italic	Bold Italic	Heavy Italic
mf	*Řa*	*Dẜ*	*ùẹ*	*ŊĪ*

Glyphs shown above are from Redisturbed Large
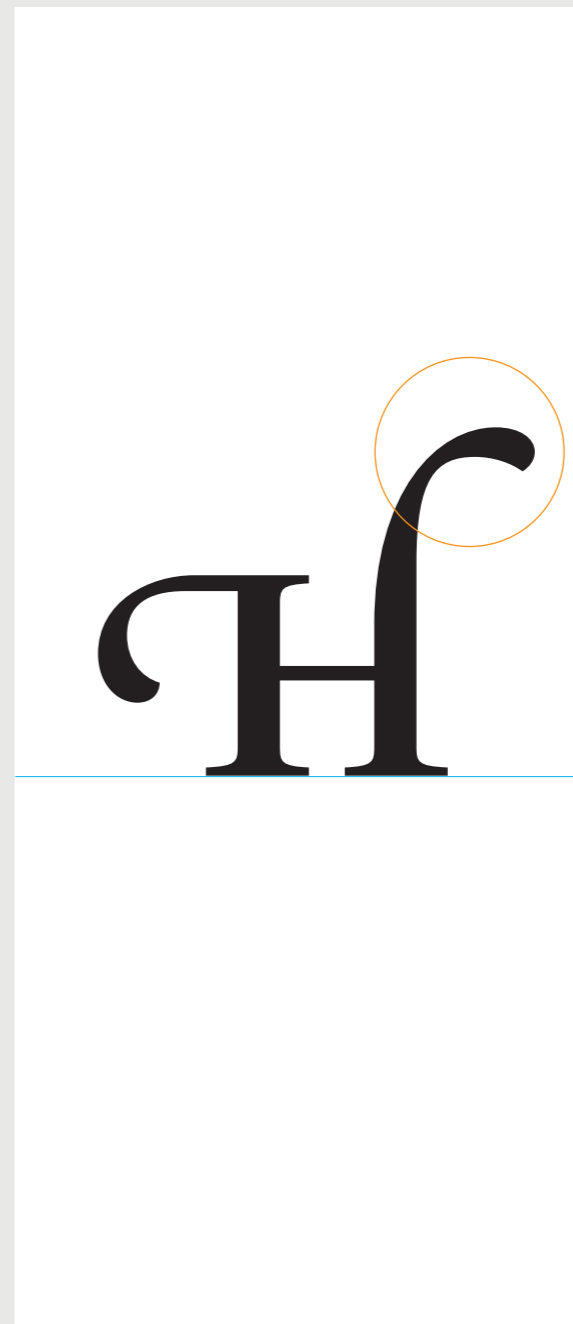
Key details

Structure

aLpfy

There are two ascender heights and two descender depths. These add structure and rhythm as well as knit the text block together.
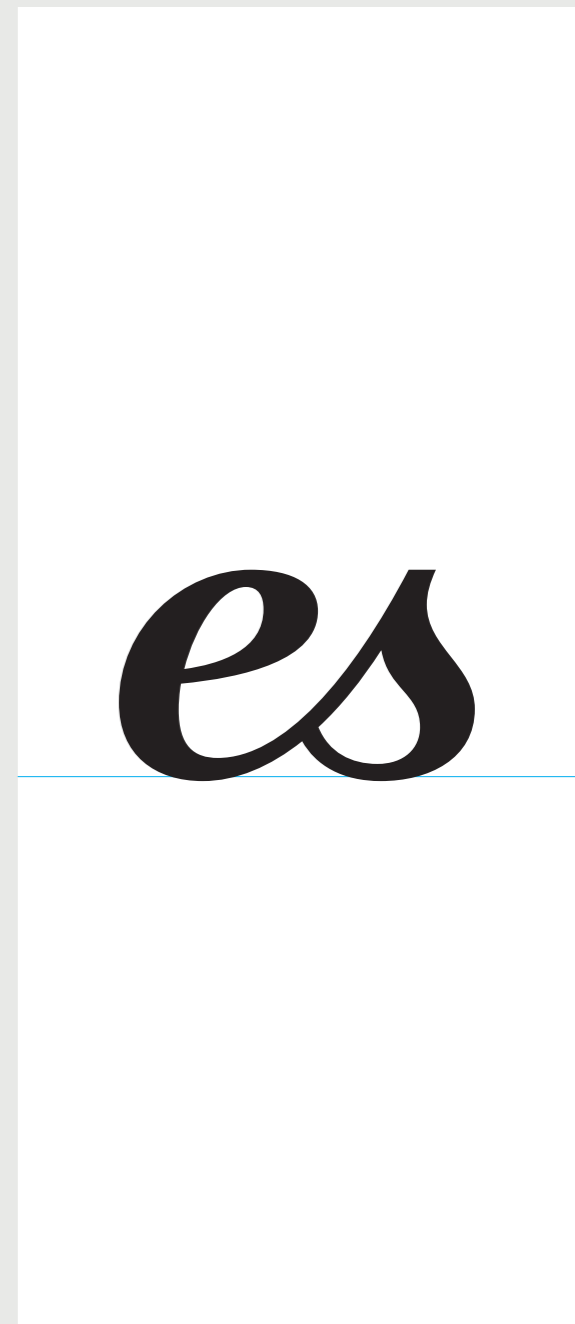
Hybrid

gq

The unique letter shapes of g and q have been developed by combining capital and lowercase.

Swash

H
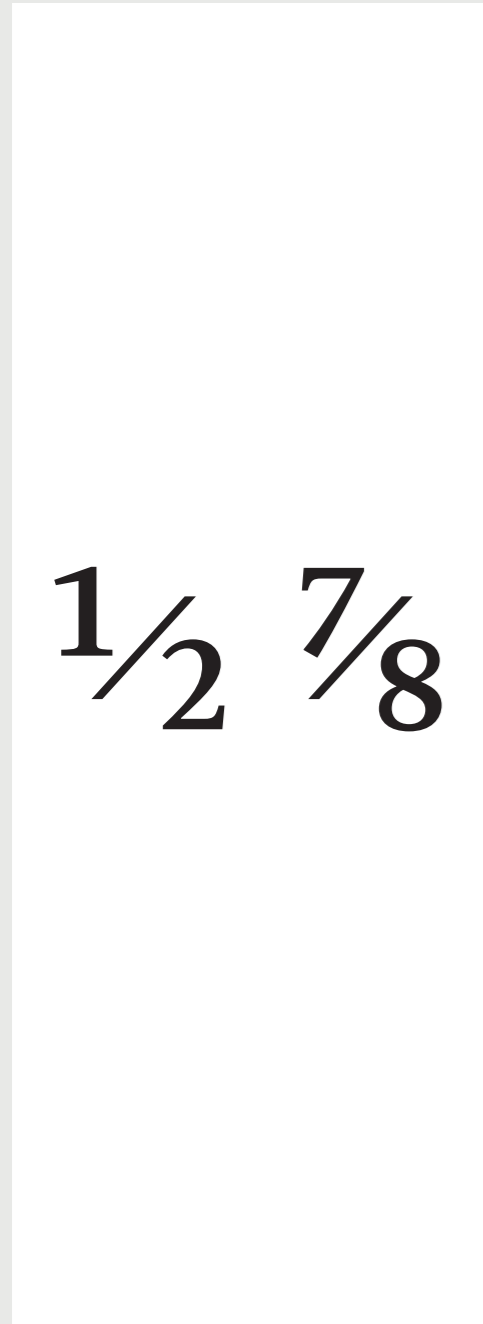
Extensive swash variants are available.

Ligature

es

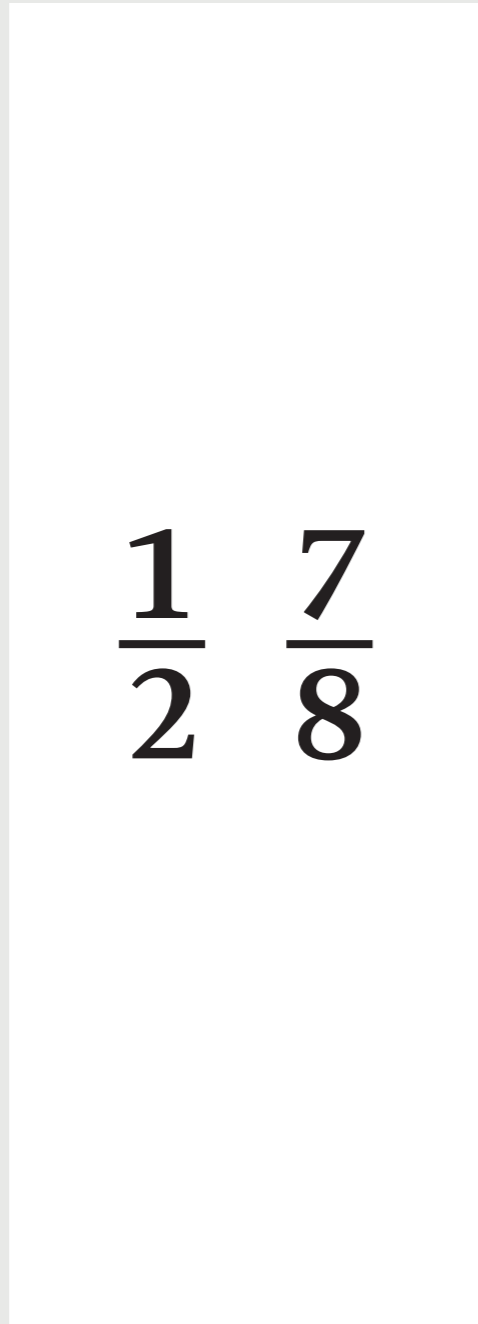There are several ligatures derived from natural handwritten combinations.

Glyphs shown above are from Redisturbed ExtraLarge

Some specific OpenType features

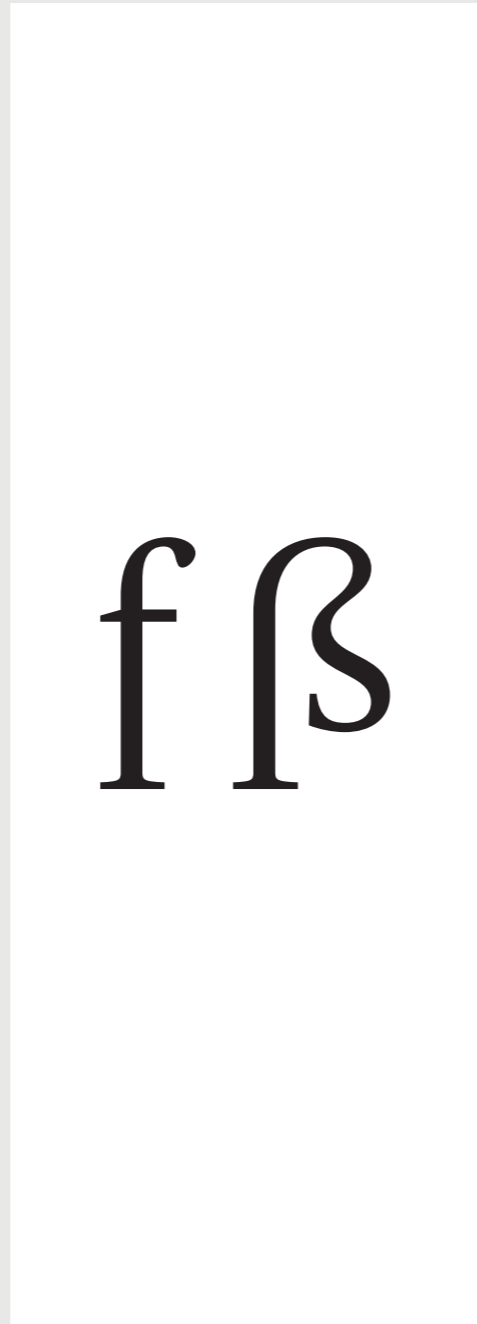| Fractions	Nut fractions	Long f and ß	Swashes	Alternate swashes	Arrows

½ ⅞ $\frac{1}{2}$ $\frac{7}{8}$ f ß   *and*   *and*   →

Use the **Fractions** feature to make standard fractions.

Use **Stylistic Set 1** or **Stylistic Alternates** to make nut fractions.

Stylistic Set 2 or **Stylistic Alternates** will substutite long stem designs of f and ß.
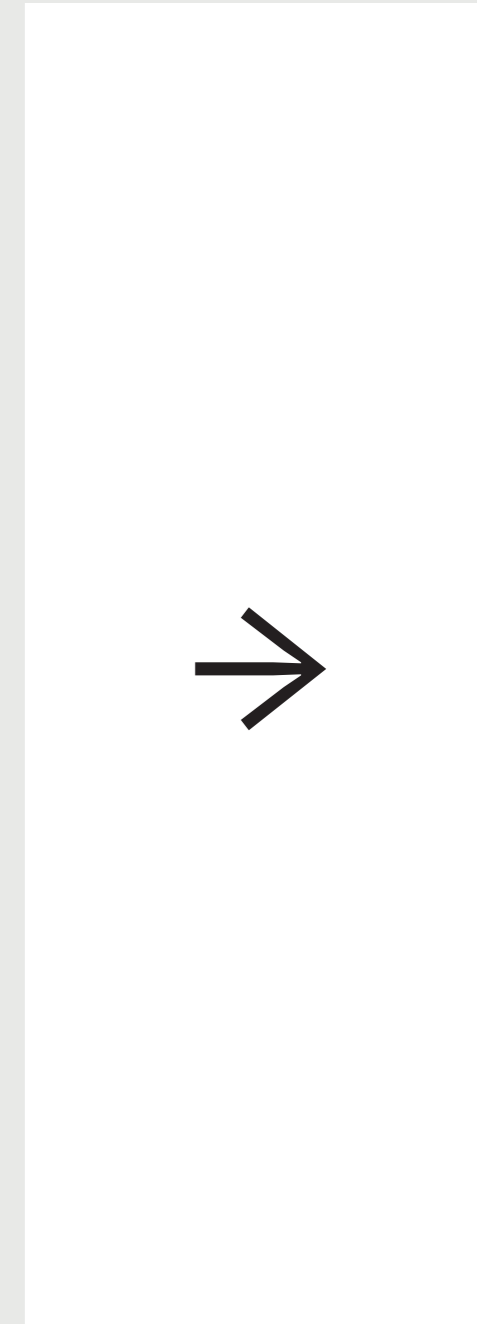
Apply **Swash** to enhance a word or text. Turning on **Discretionary Ligatures** will also apply swash ligatured glyphs.

Stylistic Set 3 or **Stylistic Alternates** will substitute several swash glyphs with alternate designs.

A selection of arrows are accessible through the application's **Glyph palette**.

Glyphs shown above are from Redisturbed

Example

typographic good manners = clear communication

[1] the overall design and balance of a piece of typography can either draw the reader in, or, if badly handled, repel them. it is good writing and an attention [1] to the details of text setting that will hold the person's attention.

[2] once the target audience and method of delivery have been agreed, the format of a text will suggest the general typographic approach. this means not only format in the traditional terms of size and proportion, but also in the newer sense: is the text fixed like print [3] and some e-publications, or flexible (and probably responsive), such as for the web, e-readers, smartphones and tablets?

[4] in terms of readability, i would argue that the critical factor is not necessarily the typeface itself, but the relationship between type size, line length and leading (or line feed). badly handled combinations of these three elements can make any typeface uncomfortable to read. for continuous text in books, around 10–12 words are considered the optimum amount in terms of line length. however, we can read more words in a line if we use more leading; and we make do with less in other formats because of the advantages and constraints of those formats.

related to these considerations are alignment and paragraph treatment. for running text, alignment is a choice of ranged-left or justified. if in doubt, set anything on a narrow measure (8 words or less), or, for an electronic platform, ranged left. justified text [3] works well in print for longer texts and with lines of optimum length. some editing of the hyphenation and justification settings will need to be done.

paragraphs are units of thought and, as such, need to be clearly distinguishable from each other. the typographic norm in running text is to use a simple indent on the first line. a value equal to the leading – the dominant vertical increment of measure – is a suggested minimum. the first paragraph in a chapter or section does not need an indent. if the text is not as linear as a novel, a space may be preferred: a line space is easy to use but can create a gappy page; a half-line is just as clear but more economical.

Key

1. Discretionary ligatures
2. Alternate letter shapes
3. Standard ligatures
4. Oldstyle figures

Example

głęboko w kraju

château lafon rochet

piazza della città

Key

1	Large Bold
2	Large Regular, swashes
3	Large Heavy Italic

Example

mistērija

sequence

About

illumination

Jeremy Tankard Typography

Since 1998 Jeremy Tankard Typography has been innovating award-winning type and producing typographic solutions for clients across the world. We create type that embraces technology and the changing use of typefaces and fonts. With a high attention to detail and quality, our collection offers diverse possibilities for all aspects of design. Our bespoke typefaces also reflect this same approach and attention to detail, as a result many have won awards based on their originality, design excellence and functionality.

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Further information

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Legal

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