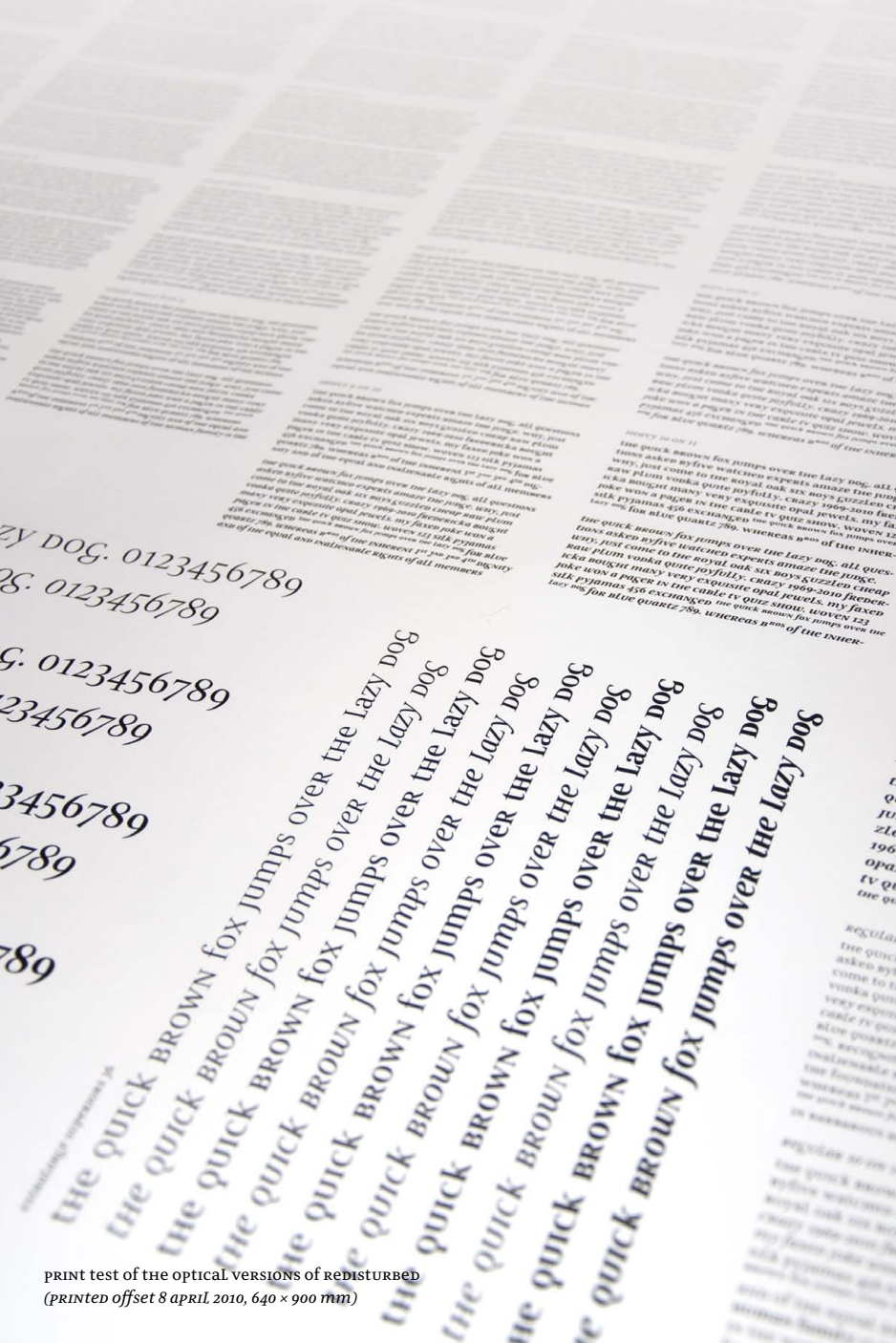




reDISTURBED



a b c d e
f g h i j k
l m n o p
q r s t u
v w x y z

ALPHABET 26

THROUGHOUT THIS BOOK, ONLY ONE SYMBOL FOR EACH OF THE 26 CHARACTERS OF THE ALPHABET IS USED. ORDINARILY, 19 OF THESE CHARACTERS ARE REPRESENTED BY TWO SYMBOLS QUITE UNLIKE IN APPEARANCE. THE OTHER SEVEN CHARACTERS ARE ESSENTIALLY IDENTICAL IN BOTH UPPER- AND LOWER-CASE DESIGN. THIS EXPERIMENT IS BASED ON THE LOGIC, REPRESENTED BY THESE SEVEN LETTERS AND BY THE ILLUSTRATION AT RIGHT, THAT A SYMBOL OR TRADE-MARK OF ANY KIND, TO BE EFFICIENT, SHOULD BE CONSTANT.

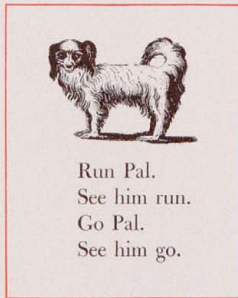
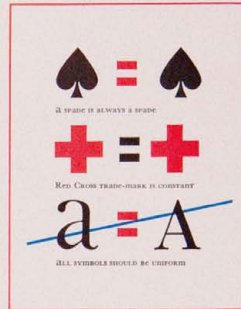
IN OBSERVING THE EARLIEST READING EFFORTS OF CHILDREN TODAY WHO ARE TAUGHT TO RECOGNIZE WORDS EVEN BEFORE MEMORIZING INDIVIDUAL LETTERS OF THE ALPHABET, ONE MAY SEE A FALLACY IN SINGLE CHARACTERS HAVING TWO DESIGNS. [SEE BELOW.]

A PREVIOUS EXPERIMENT IN ISSUE 152 ENTITLED THE "MORAL PHRASE" SUGGESTED THE EXCLUSIVE USE OF THE LOWER-CASE DESIGN FOR ALL CHARACTERS. TO PROVIDE LARGE LETTERS PERFORMING THE FUNCTION OF CAPITALS, THAT PLAN REQUIRES THE RESORT TO TRADITIONAL LETTERS WITH ACCIDENTS OR DESCENDERS TO ENABLE THEM TO FIT IN THE CUSTOMARY TYPE BODY. WITH "ALPHABET 26," IN THIS PRESENT EXPERIMENT IS CALLED, THE PROBLEM IS AVOIDED BY ELIMINATING DESIGNS HAVING ACCIDENTS OR DESCENDERS. THE ALPHABET AT LOWER RIGHT EMPLOY ONLY SOME UPPER-CASE AND SOME LOWER-CASE VERSIONS.

OF IMPORTANCE CONSIDERATION ARE THE LETTERS "a, e, m, and n." THE LOWER-CASE DESIGN IS SELECTED BECAUSE THEY DO NOT

CONTINUED ON FOLLOWING PAGE

DESIGN AND TYPOGRAPHY OF THIS ISSUE: BRADBURY THOMPSON



FROM THE ABOVE PAGE OF A FIRST READER, A CHILD LEARNS TO RECOGNIZE THE WORDS "Run" and "Go" ONLY TO BE CONFUSED IN THE LINES BELOW BECAUSE THE SAME WORDS ARE DIFFERENT IN APPEARANCE, AS UPPER- AND LOWER-CASE "R" and "G" ARE UNLIKE.

a B C D E
F G H I J K
L m n O P
Q R S T U
V W X Y Z

● UPPER-CASE DESIGN IS USED FOR THESE CHARACTERS
● LOWER-CASE DESIGN IS USED FOR THESE FOUR CHARACTERS
● ONLY ONE DESIGN EXISTS FOR THESE SEVEN CHARACTERS

BACKGROUND

WHILST STUDYING AT THE ROYAL COLLEGE OF ART IN 1991, I CAME ACROSS BRADBURY THOMPSON'S ALPHABET 26, HIS PLAN TO SIMPLIFY AND IMPROVE OUR EXISTING ALPHABET. HE NOTED THAT THE ALPHABET WE USE CAUSES CONFUSION AS THERE ARE MULTIPLE SYMBOLS FOR THE SAME LETTER. MY FURTHER STUDIES REVEALED THAT THERE HAVE BEEN MANY ATTEMPTS TO MODIFY THE ALPHABET OVER THE YEARS, FROM AS FAR BACK AS THE MID-16TH CENTURY. MANY OF THESE EARLY EXPERIMENTS WERE BASED ON THE IDEA THAT 26 LETTERS WERE INADEQUATE. ONE SOLUTION WAS TO ADD SEVERAL STRANGE HYBRID FORMS, SO THAT EVERY SOUND WOULD HAVE ITS OWN SYMBOL. SOME EVEN SUGGESTED THAT THE LETTERFORMS WE USE BE REPLACED ALTOGETHER.

IT SEEMS THAT EVERY 30 YEARS OR SO THERE IS A SUGGESTION AS TO HOW THE LATIN SCRIPT SHOULD BE CHANGED. THE 20TH CENTURY HAS SEEN ITS FAIR SHARE. ONE STARTLING EXAMPLE WAS IN 1961 WHEN AROUND 70 SCHOOLS AGREED TO INTRODUCE HUNDREDS OF SCHOOLCHILDREN TO PITMAN'S AUGMENTED ALPHABET.¹ HERE 19 NEW CHARACTERS WERE ADDED, TYPE WAS CAST AND BOOKS WERE PRINTED FOR EDUCATIONAL USE.

INSTEAD OF AUGMENTATION, OFTEN DESIGNERS HAVE SUGGESTED SIMPLIFICATION. THE 20TH CENTURY SAW SEVERAL OF THESE 'SINGLE' OR 'UNICASE' ALPHABETS. PROPOSALS HAVE INCLUDED THOSE FROM HERBERT BAYER IN 1926, JAN TSCHICHOLD IN 1929, SJOERD DE ROOS IN 1938 AND 1939, AND WIM CROUWEL'S NEW ALPHABET OF 1967. IN THE 1960S, REGINALD PIGGOTT DEvised NATIONAL ROMAN, WHICH AIMED TO REDUCE THE NUMBER OF

¹ 'easing the adventure into literacy' (1962-3)

Letters from 56 (upper and lowercase) to only 25, *q* being seen as unnecessary and therefore removed from the set.² In this rich history of alphabetic simplification all the proposed solutions radically alter the letter shape. Instead of making the structure more simple they obfuscate it. This is most dramatically seen with Wim Crouwel's new alphabet, which is more of a graphic experiment than a typeface.³

Bradbury Thompson first started to look closely at possible changes to the alphabet in 1944. In *Westvaco Inspirations 145* (a periodical for the graphic arts community) Thompson followed the Bauhaus idea of only using lowercase letters. Over the following years he presented different experiments. In *Westvaco Inspirations 180* (1950), Thompson presented a plan to simplify and improve the alphabet, entitled Alphabet 26. This was a less stylistic approach being based upon tactical, historical and practical reasons. The plan showed how misleading it was for a letter, or any graphic symbol, to have two different designs. The Alphabet 26 idea was to use only one symbol for each letter by combining the most distinct forms from both the uppercase and lowercase sets into a single set. As this approach rested on using existing letterforms, there was no need to introduce new letter designs; the reader has no new symbols to learn. In *Westvaco Inspirations 213* (1960) the plan was revived. In this version, the four lowercase letters (*a e m n*) used in Alphabet 26 were specially redesigned to harmonise with the other letters in the set.

Contemporary handlettering often reflects the influence of the idea in its production of aesthetically interesting, although typographically indiscriminate, mixtures of upper- and lower-case letters.

detail of alphabet 26 in *Westvaco Inspirations 213*, Bradbury Thompson (1960)

When I saw Alphabet 26 I immediately took to its structure. It was both familiar and fresh. However, I became aware that I was looking at and appreciating the individual words. I was not actually reading the text as a whole. Some words suffered from their letter combinations, especially the use of the lowercase *n* following the uppercase *i*. In this case the result was the appearance of a badly printed *m*. These anomalies hindered the flow and readability of the text. This was intensified in the redesign published in 1960. The 1960 version works better in display sizes than its 1950 predecessor, but its handling of lengthy passages of text seems worse. Thinking on this I also came to the conclusion that if I were to make my own version ascenders and descenders would be needed to knit the text block together and try to avoid the experience of reading long sequences of small capitals. By doing this the intention was to try and fool the eye and brain into accepting the uncase alphabet by simulating the overall appearance of traditional text.

Alphabet 26 was only shown for roman type. Italic was never mentioned. It seemed strange to me that Bradbury Thompson should ignore italic – after all, the proposed idea was intended to be universal. Thompson's original argument rested on the difference between uppercase and lowercase, yet there is also difference between roman and italic. So should the italic be a sloped roman? Or are cursive forms allowed in the scheme?

There were enough questions and observations to justify an attempt to make some improvements. I decided to produce a typeface as part of my college thesis based on Bradbury Thompson's ideas but aiming to make a typeface family comprising of regular, italic and bold. At the same time I wanted to try and make the typeface better for reading continuous text.

² Regina Ld Piggott (1964)

³ Kees Broos and David Quay (2003)

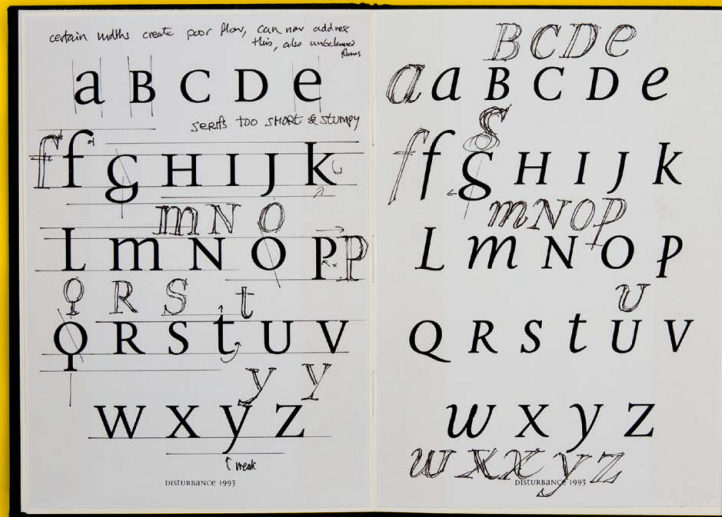
I designed a Leaflet for DISTURBANCE and sent it out to various type companies. the recently established fontshop international were positive about the type and were keen to add it to their new and growing fontfont library. of course there were corrections to be made. in the end the whole typeface was redrawn for its reRelease in 1993 as ff DISTURBANCE.



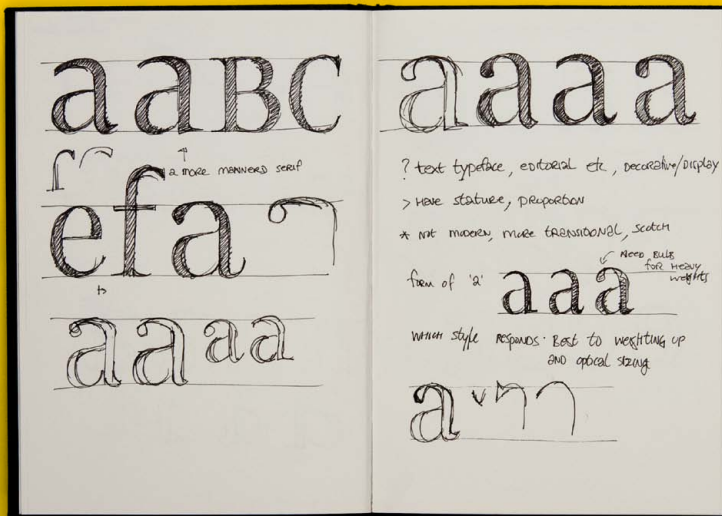
front of Leaflet produced at college introducing DISTURBANCE
(a2 poster folded down to a4, jeremy tankard, 1992)



cover and spread of fontzine 5 showing the launch of ff DISTURBANCE
(fsi gmbh, BERLIN, may 1993)



making notes on ff DISTURBANCE



some initial sketches for REDISTURBED

REDISTURBED (2010)

OVER TIME I BECAME LESS SATISFIED WITH DISTURBANCE AND SAW AN OPPORTUNITY TO REVISIT THE IDEA. INITIALLY THE PLAN WAS TO REDESIGN IT IN 2000, THEN IN 2003, BUT I DIDN'T GET ROUND TO IT BOTH TIMES. 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 DECISION TO GO AHEAD. HOWEVER, THE IDEA NEEDED TO BE TAKEN A LOT FURTHER IN ORDER TO JUSTIFY THE TIME NEEDED TO BE SPENT ON IT.

I WANTED TO FOCUS ON TWO PRINCIPAL AIMS. ONE WAS TO TAKE THE IDEA OF A UNICASE ALPHABET MUCH FURTHER AND TREAT IT AS A CONVENTIONAL TEXT TYPE. AS A RESULT THE NEW CHARACTER SET HAS BEEN EXPANDED TO COVER CENTRAL EUROPEAN LANGUAGES, FULL NUMBER SETS, FRACTIONS, A-Z SUPERIORS AND SWASH CHARACTERS, TOGETHER WITH A BROAD RANGE OF WEIGHTS RANGING FROM LIGHT TO HEAVY. THE TYPEFACE IS NOW EQUIPPED TO SUIT MANY NEEDS.

MY OTHER INTENTION WAS THAT THE NEW VERSION SHOULD SET CONTINUOUS TEXT AS EVENLY AND AS READABLY AS POSSIBLE, WITHIN THE CONSTRAINTS OF IT BEING A UNICASE TYPEFACE. MY THINKING HERE WAS THAT IF ALL ASPECTS OF LEGIBILITY, READABILITY AND FUNCTIONALITY OF THE LETTERFORMS ARE ADDRESSED, THEN THE ONLY POTENTIAL DIFFICULTY WOULD BE THE UNFAMILIAR COLLECTION OF LETTERS. I SEE THIS AS LESS OF A CONCERN TODAY, AS THE IDEA OF A UNICASE HAS BEEN AROUND FOR QUITE A LONG TIME. TO SOME PEOPLE IT IS, PERHAPS, NO LONGER 'RADICAL'.

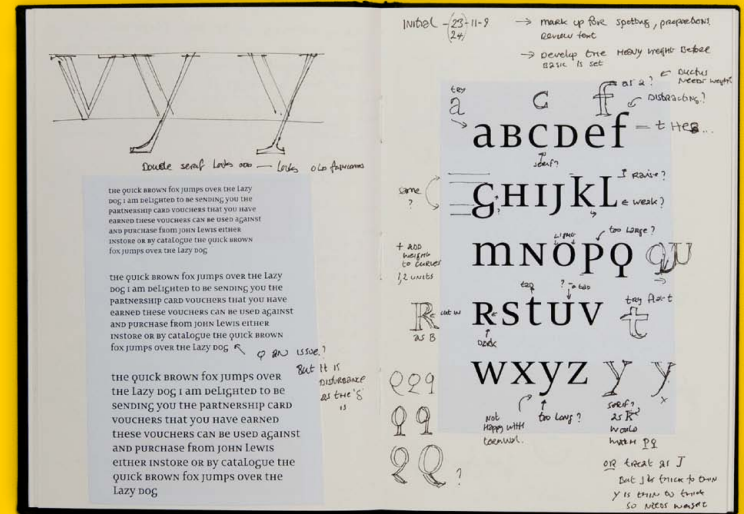
THE INITIAL DESIGN STAGES RAISED SOME UNEXPECTED PROBLEMS. I ORIGINALLY WANTED TO MAKE THE LETTERFORMS OF THE NEW VERSION SHARPER AND HAVE MORE BITE TO THEM. HOWEVER, THE EARLY DESIGNS WERE UNCOMFORTABLE. I FOUND THAT THE ORIGINAL PATTERN OF DISTURBANCE WAS BEING LOST, RESULTING IN A VERY DIFFERENT TYPE WHICH, TO MY EYE, WAS FAR REMOVED FROM ITS PARENT. AS THE DESIGN PROGRESSED, I REALISED THAT I NEEDED TO RETAIN CERTAIN PARTS OF THE ORIGINAL DISTURBANCE, SMALL ELEMENTS THAT ARE CORE TO ITS FLOW AND RHYTHM. THIS NOW SEEMS OBVIOUS. THE SUCCESS OF DISTURBANCE WAS NOT SO MUCH A MATTER OF THE INDIVIDUAL LETTERS BUT OF THEIR OVERALL PATTERN, RHYTHM AND FLOW.

IN ORDER to make the readability of the new type better, I DECIDED to PRODUCE optical size versions. THIS WOULD GO a LONG way to IMPROVING the type for USE in TEXT setting, WHICH was a CORE part of the REDESIGN. a CONCERN WITH digital typefaces has BEEN that GENERALLY they are ONE design WHICH is scaled DOWN or UP for use at ALL point sizes. THIS scaling CAN have a DETRIMENTAL effect on the VISUAL perception of the forms, especially with a serif typeface. WHEN scaled DOWN for use at SMALL sizes, THIN strokes often appear TOO THIN, with spacing that is TOO tight. CONVERSELY, WHEN scaled UP for use at LARGER sizes, the forms appear OVERLY heavy, with spacing that is often TOO loose.

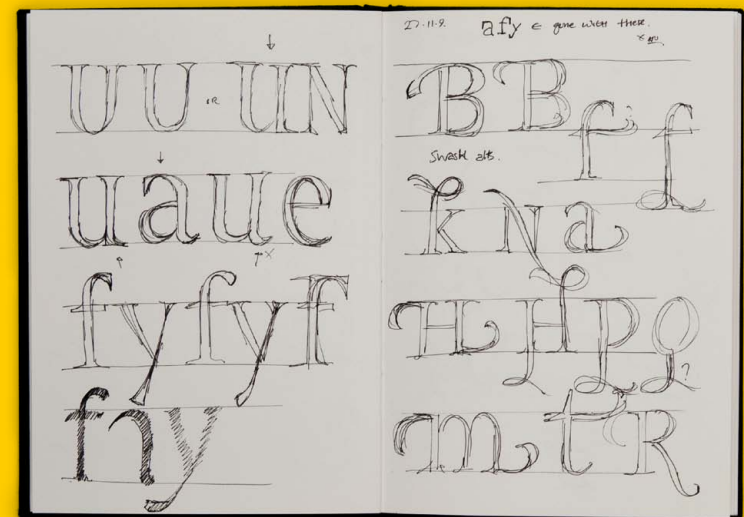
IN ADDITION to the STANDARD REDISTURBED types, THREE further optical versions are INCLUDED. these are SMALL, Large and extraLarge. the ILLUSTRATION BELOW shows the same word set in 36 point in the regular weight of ALL four optical sizes. here the differences can easily be seen. they help maintain the legibility of the typeface across a wide range of point sizes. the sizes of use for the various optical versions are given as a guide ONLY. it may be that the ROBUSTNESS of the small version is preferred at Larger sizes. THIS is up to the USER.

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

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



marking up an early trial version for the new design



some sketches showing the new swash forms of redisturbed

REDISTURBED ROMAN

UNICase

[illegible]

UNICase swash & alternates

a b c d e f f h h h h l l l j k k k
k k k k l l l m m n n n n n n p
r r r s t t u u v v v w w w x x y y z
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Ligatures

ff fff ffi fki fkl fkl fll fll flp flp
ff fff ffi fki fkl fkl fll fll flp flp

SUPERIORS

abcdefghijklmnopqrstuvwxyz

redISTURBED italic

UNICase

a b c d e f f g h i j k l m n o p q r s t u v w x y z
à á â ã ä å æ ç è é ê ë ì í î ï ð ñ ò ó ô õ ö ø ù ú û ü ý ÿ ž ŷ ß
Œ Š š Ĥ Ħ İ İ ĩ İ ĵ Ķ Ł Ł Ł Ł Ń Ń Ņ
ò ó ô õ ö ø ù ú û ü ý ÿ ž ŷ ß
ù ú û ü ý ÿ ž ŷ ß

UNICase swash & alternates

a b c d e f f h H H h i l j K k k
k k k k l l l m m n n n n n n p
r r r s t t u v v v w w w x x y y z
à á â ã ä å Æ Ç Ç Ç Ç Ð
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Ligatures

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a\an f f f f f i f f i f k f k f f k f f k f l f l f f l f f l f p f p

SUPERIORS

abcdefghijklmnopqrstuvwxyz

REDISTURBED ROMAN

figures, currency & related forms

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[tabular] 00123456789€\$£¥

[LINING] 00123456789€\$£¥

[tabular] 00123456789€\$£¥

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punctuation & marks

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arrows & accents

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5 6 ,

REDISTURBED *italic*

figures, currency & related forms

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[LINING] 00123456789€\$£¥

[tabUlar] 00123456789€\$£¥

[SUPERIOR] 0123456789+ -=() [INFERIOR] 0123456789+ -=()

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punctuation & marks

— — — ^{III} “ ” „ „ < > « » . , : ; ... ! ; ? ;

ε ε () [] {} * † ‡ § ¶ • @ © ® ™ # \ /

ARROWS & ACCENTS

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1 / 8 V / ~ . . - 0 0 // .

5 6 7

redisturbed small Light 6 on 6.75

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redisturbed small Heavy 6 on 6.75

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1 a siren sang
2 beautiful and free
3 carried on the tide
4 drowned by the sea.
5 everyone stood
6 far away on the shore
7 gazing at the rocks where
8 her voice echoed no more.
9 instinct dragged me
10 jealously away
11 keen for me to
12 love another day.
13 mountains ahead
14 nearer the light
15 over the land
16 protected by night.
17 quicker i ran
18 rarely did i
19 stop.
20 talisman
21 utter the way
22 vanquish my mind and
23 with you i'll stay.
24 xenolith
25 yield to me my
26 zenith concealed.

REDISTURBED LIGHT 9 ON 10

VESTIBULUM CURSUS NISI. NON MASSA RHONCUS ET BLANDIT NISI. EUISMOD.
PHASELLUS TINCIDUNT VARIUS NUNC, IN FACILIS MI VOLUTPAT EGET. LOREM
IPSUM DOLOR SIT AMET, CONSECTETUR ADIPISCING ELIT. ETIAM PURUS QUAM,
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volutpat quam, a ornare ipsum commodo at. curabitur in volutpat mi.
quisque sollicitudin diam in dui tincidunt ut rhoncus magna ultrices.

REDISTURBED REGULAR 9 ON 10

FUSCE LAOREET FACILIS MAGNA MATTIS PULVINAR. NAM SEMPER, NULLA UT
PHARETRA FRINGILLA, VELIT DOLOR PORTITOR MAGNA, A SOLLICITUDIN LEO
DIAM VEL URNA. MAECENAS ID TEMPOR NISI. PRAESENT UT ANTE NON VELIT
dictum posuere. nulla imperdiet, dolor nec luctus vehicula, libero
lectus semper risus, eget gravida velit mi ac diam. nulla congue mi
eget turpis gravida tempor. mauris sagittis lectus et mi elementum ut

REDISTURBED MEDIUM 9 ON 10

PRAESENT PLACERAT ALIQUAM TORTOR, VEL MALESUADA NULLA SUSCIPIT
COMMODO. DUIS PRETRIUM MAGNA SAPIEN, AC PHARETRA LIGULA. DONEC
URNA ODIO, CONSEQUAT SIT AMET LACINIA QUIS, PULVINAR AT NISI. PHASELLUS
placerat lacinia lectus et dapibus. vestibulum eget nisi hendrerit
neque aliquet fermentum viverra id sem. proin pulvinar vulputate
odio sit amet malesuada. donec aliquam, nulla eu pellentesque

REDISTURBED BOLD 9 ON 10

**NAM AUCTOR, JUSTO BLANDIT PRETIUM GRAVIDA, JUSTO DUI CURSUS ODIO,
NEC TINCIDUNT PURUS RISUS IN VELIT. SED DIGNISSIM, QUAM VITAE
PELLENTESQUE SEMPER, LOREM IPSUM SUSCIPIT ERAT, NON SUSCIPIT NUNC
MAGNA SIT AMET DUI. MORBI SOLLICITUDIN MATTIS URNA, EU SEMPER
LOREM FACILIS CONGUE. DUIS SAGITTIS PURUS AUGUE. CURABITUR AC NUNC
TELLUS, EGET COMMODO ELIT. ALIQUAM IPSUM MAGNA, PHARETRA PRETIUM**

REDISTURBED HEAVY 9 ON 10

**VESTIBULUM EGET ENIM NEC ANTE VENENATIS VESTIBULUM. ETIAM SEMPER
TINCIDUNT FELIS FAUCIBUS EGESTAS. PHASELLUS FELIS EROS, FEUGIAT SIT AMET
LAOREET AC, VARIUS NON NUNC. PRAESENT IN TELLUS VEL MAGNA
fermentum accumsan vel a enim. donec ornare metus vitae eros
placerat et accumsan nunc sollicitudin. nunc scelerisque arcu in
neque eleifend vitae ornare purus venenatis. suspendisse ac magna**

PRINTERS AND DESIGNERS

IT IS A WELL-WORN PLATITUDE THAT THE PURPOSE OF THE PRINTED WORD IS TO BE READ. THIS IS A GROSS UNDERSTATEMENT. THE PURPOSE OF ALL PRINTING, WHETHER OF WORDS OR OF PICTURES, IS TO COMMUNICATE – IDEAS, INFORMATION, INSTRUCTIONS OR EMOTIONS. THE PRINTED MESSAGE SHOULD BE NOT MERELY READ BUT UNDERSTOOD. OFTEN ITS PURPOSE IS TO SPARK OFF IDEAS OR ACTIVITIES.

SOCIETY WILL, IN THE LONG RUN, USE PRINTING ONLY FOR THOSE TASKS WHICH PRINTING CAN FULFIL MORE EFFECTIVELY, RELIABLY AND ECONOMICALLY THAN COMPETING MEDIUMS OF COMMUNICATION.

THE PRESENT DECADE IS A FASCINATING AND EXCITING PERIOD IN PRINTING AND PUBLISHING. A WIDE RANGE OF TECHNICAL DEVELOPMENTS IS WAITING TO BE EXPLOITED BY IMAGINATIVE PRINTERS, DESIGNERS AND AUTHORS AND BOLD PUBLISHERS WILLING TO ADOPT ENERGETIC (AND NOT NECESSARILY CONVENTIONAL) METHODS OF SELLING AND DISTRIBUTING THEIR PRODUCTS. IN A CENTURY SO PACKED WITH IMPORTANT DEVELOPMENTS IN SCIENCE AND TECHNOLOGY AND MAN'S POLITICAL IDEAS AND SOCIAL OUTLOOK, THE BOOK AS A TOOL OF CIVILIZATION HAS AN INVALUABLE FUNCTION TO PERFORM. IF ALL THE ACHIEVEMENTS OF SCIENTISTS, SCHOLARS AND TECHNOLOGISTS IN THIS CENTURY ARE NOT SUDDENLY TO COLLAPSE LIKE A HOUSE OF CARDS, SPECIALISTS IN ONE FIELD MUST SOMEHOW KEEP IN TOUCH WITH THE THOUGHTS AND AIMS AND ACHIEVEMENTS OF OTHER MEN WORKING IN OTHERS. TELEVISION, FILMS, RADIO ALL HAVE AN IMPORTANT PART TO PLAY IN ANSWERING THIS CHALLENGE. BUT THE BOOK STILL HAS UNIQUE ADVANTAGES: IT IS PASSIVE; IT IS PERMANENT; IT IS PORTABLE. THE OWNER OF A BOOK CAN TAKE WHAT IT HAS TO OFFER WHEREVER AND WHENEVER HE WISHES — AND AT HIS OWN PACE. HE CAN CONSULT SEVERAL BOOKS ON THE SAME SUBJECT AT THE SAME TIME, AND SO TRY TO ARRIVE AT A BALANCED PERSONAL JUDGMENT. NO OTHER METHOD OF COMMUNICATION OFFERS ALL THESE ADVANTAGES. AND WHAT IS TRUE OF THE BOOK IS EQUALLY TRUE OF MANY OTHER KINDS OF PRINTING.

example using REDISTURBED small and regular
(after HERBERT SPENCER, a talk given to the DOUBLE CROWN CLUB, tuesday 3 december 1963)

redisturbed Large Light 16 ON 17

ALIQUAM vulputate mi tristique sem
rutrum a eleifend turpis elementum.
*Nulla facilisi. Donec in diam et justo
auctor euismod. In consequat ligula et*

redisturbed Large 16 ON 17

NUNC ARCU Dui, egestas quis sodales
vitae, vulputate posuere augue.
*Curabitur non arcu nisl, non viverra
sapien. Vivamus blandit, quam quis*

redisturbed Large medium 16 ON 17

sed aliquet, massa non tincidunt
gravida, augue turpis aliquam
*mauris, eget porta sapien leo quis
ante. aenean viverra, lacus quis*

redisturbed Large Bold 16 ON 17

**mauris dignissim tellus non sapien
aliquet elementum. Integer magna
libero, volutpat vel mattis sit amet,
fringilla in dolor. vestibulum ante**

redisturbed Large Heavy 16 ON 17

**vestibulum pharetra, nisi bibendum
luctus bibendum, est velit facilisis
ligula, nec malesuada ante risus
tincidunt massa. phasellus mollis,**

JUSTIFICATION

*reprinted from
the first edition of Edward Fitzgerald's
translation:*

RUBÁIYÁT || of || OMAR KHAYYÁM, ||
the astronomer-poet of persia. ||
translated into english verse. ||
[RULE] || LONDON: || BERNARD QUARITCH, ||
castle street, leicester square. ||
1859.

*printed by
JOH. ENSCHÉDÉ, ENZONEN
HAARLEM
for
a. a. BALKEMA,
amsterdam
1945*

redisturbed extraLarge Light 36

PROIN *vul*putate NISI

redisturbed extraLarge 36

NULLam *diam* LOrem

redisturbed extraLarge medium 36

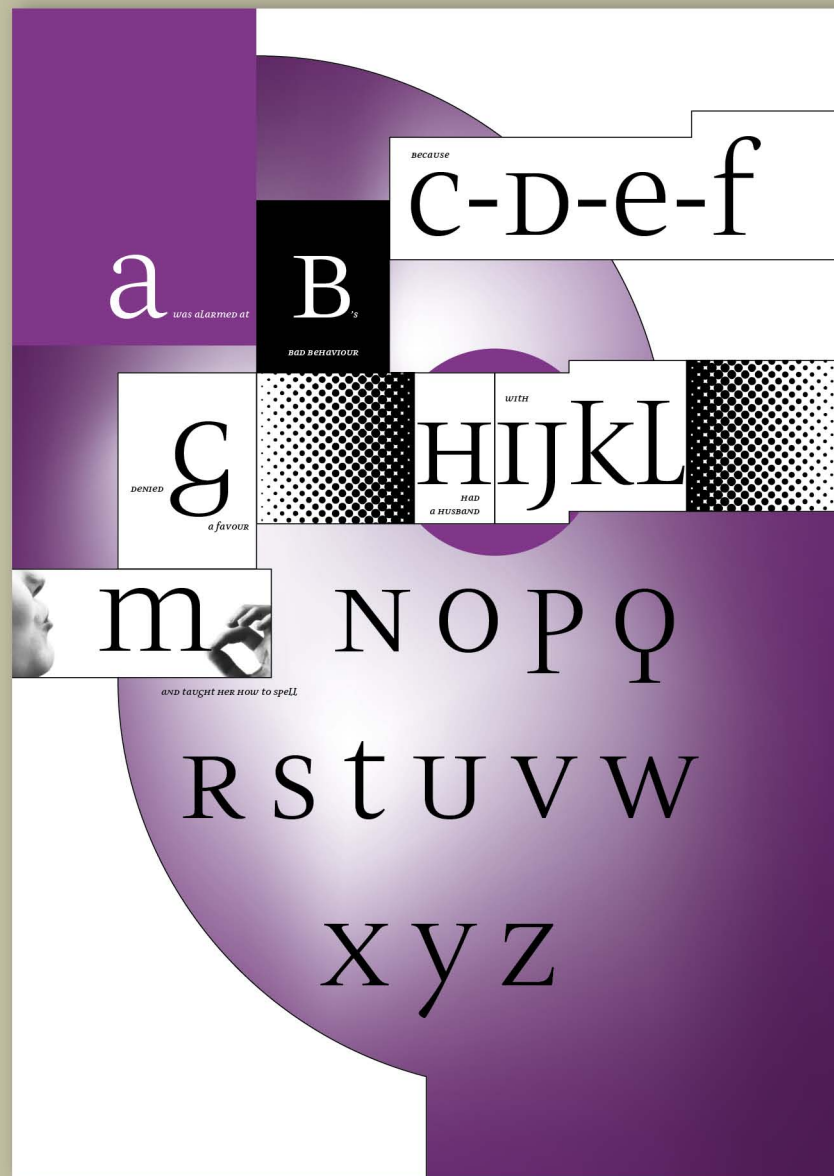
Nam et *mi* vel RISUS

redisturbed extraLarge bold 36

PHaseLLus *Luctus* mi

redisturbed extraLarge heavy 36

sed pretium *enim* a



redisturbed extraLarge Light and small

form *space* content INTEGRITY

CONTRAST theatre culture *CONFIRMATION*

ORDER *RHYTHM* belief faith

movement simplicity *complexity* interest

VISIBILITY structure COLOUR

weight time reason freedom SOUND feel PITCH

decoration COMMUNICATION

beauty point *CONSIDERATION* purpose

ARCHITECTURE

ILLUMINATION

INTERRUPTION proportion balance emotion *HARMONY*

necessity sight *EFFECT* cause RESULT

symbol concept *RECOGNITION* RESPONSIBILITY

meaning *METHOD* thought power

SEQUENCE expression

stimulation *METAPHOR*

difference narrative *ARRANGEMENT*

attitude quality phrase *ART* logic humanity

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