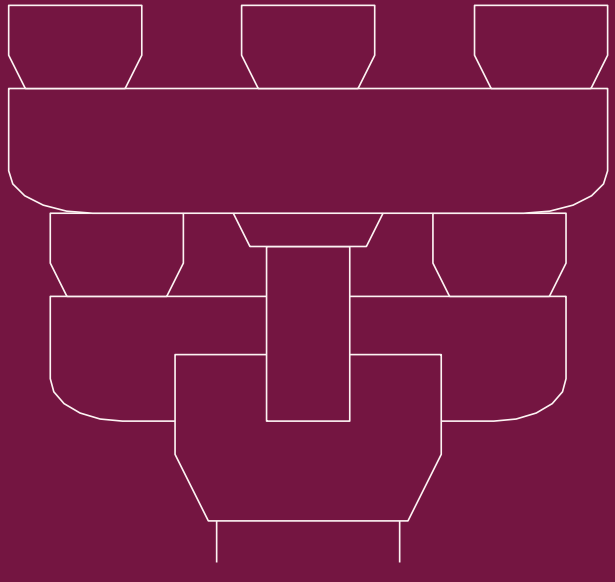
A QUARTERLY ON HOW THINGS ARE HELD

[Bracket]

NO. 09 AUTUMN 2026 HOLDING



The bracket that holds the roof
A short history of the aside
Ruskin on the corbel, 1851

A STUDIO HELPER CONCEPT

bracket

NOUN

1 A support that projects from a wall to carry a weight: a shelf, a cornice, the eaves of a roof.

2 Either of a pair of marks, [and], that close around words a sentence holds without being built from them.

Bracket is a self-initiated concept by Studio Helper. It is not a published title, and it has no advertisers or outside contributors.

Every fact in this issue was checked against at least two independent sources or against the primary text itself. Where a claim rests on one writer, the text says whose claim it is. The drawings are original and computed; none is traced or reproduced.

CONTENTS

09

03 **Held**
Letter. Why a journal about structure is named after a punctuation mark.

04 **The bracket that holds the roof**
Feature. A Song-dynasty manual sized every timber in a hall from one cross-section. Nine centuries on, it reads like a design system.

11 **A short history of the aside**
Essay. Parentheses, square brackets and the footnote: the marks that let a sentence carry a second voice.

14 **The bracket, 1851**
From the archive. John Ruskin on the corbelled cornice, and why it has a giddy look.

16 **Notes**
A bridge demonstrated with people and bricks. A dome with no frame to hold it. Twenty years at Ise.

18 **Next issue · Colophon**

S **The system**
Grid, type, colour, covers and motion behind the issue.

LETTER

Held

A bracket does its work where you are not looking. It comes out of a wall and carries what the wall cannot reach: a shelf, a cornice, the eaves of a roof. When it works, you notice the roof.

The other bracket does the same work in a sentence. It holds out a thought the sentence could not carry in a straight line (a qualification, a date, a second opinion) and hands the reader back without dropping anything.

We named the journal after both because they are one idea. Structure is whatever lets a thing carry more than its own weight, whether that thing is a timber hall, a paragraph or the page in front of you, which sits on a grid you are not supposed to see.

This issue is about holding. It goes to Song-dynasty China for a building manual that sized every timber from one cross-section, follows the parenthesis to the footnote, reprints John Ruskin on the corbel, and ends with a bridge explained by three people and some bricks.

Bracket

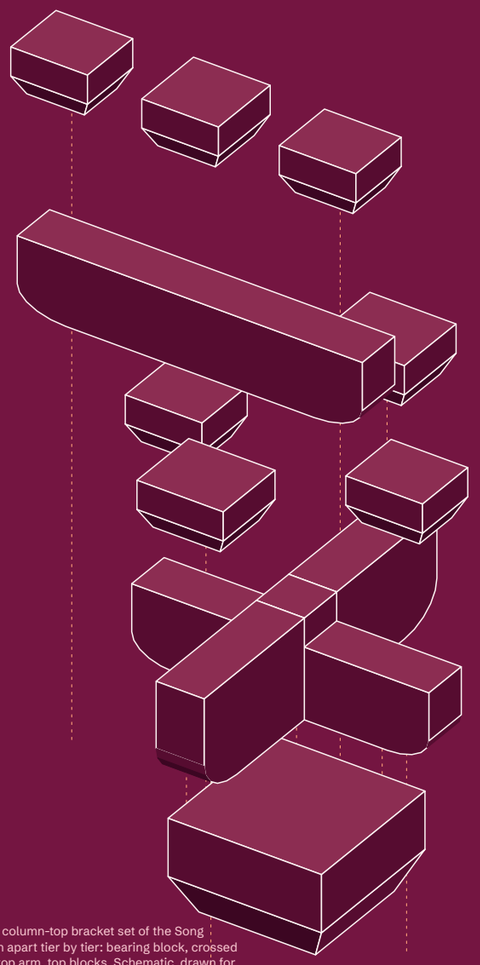


Fig. 1 A simple column-top bracket set of the Song dynasty, drawn apart tier by tier: bearing block, crossed arms, blocks, top arm, top blocks. Schematic, drawn for Bracket.

FEATURE

The bracket that holds the roof

Around 1100 a court official wrote down how to size every timber in a hall from one cross-section. Nine centuries later, the manual reads like a design system.

Look up under the eaves of an old Chinese hall and the roof seems to rest on clusters of wooden fists. Blocks sit on arms, arms cross other arms, and each cluster steps outward from the top of its column until the eaves hang well beyond the wall. The clusters are called dougong, from *dou*, a block, and *gong*, an arm. They are brackets in the oldest sense: they carry a weight from where it can be supported to where it is needed.

They are also a system, and that is the part worth attention. In the Song dynasty their proportions, like those of every timber in an official building, were not left to the eye of a master carpenter. They were written down.

The book that did the writing is the *Yingzao Fashi* (營造法式), whose title means, roughly, methods and standards for building. It was compiled by the official Li Jie, who was ordered to rework an earlier version in 1097. He finished in 1100, and the court approved it for printing in 1103. It runs to thirty-four *juan*, or chapters.

Li Jie's brief was practical. The earlier manual had been too loose to police: materials and labour could not be checked against it. The complaint is usually quoted in eight characters, 工料太寬，關防無術: materials and labour too loosely set, and no means of keeping watch.[1] A standard that could be audited needed numbers, and numbers needed a unit.

ONE SECTION, EIGHT SIZES

The unit was the *cai* (材), a cross-section of timber fifteen parts high by ten wide. Each part is a *fen* (分). A smaller piece of six *fen* by four, set on top of a *cai*, made a *zucai* (足材), a full timber of twenty-one *fen*. Dimensions across an official building were then given in *fen*: the depth of a beam, the length of an arm, the height of a block.

What made it a system rather than a table was the next step. The *cai* came in eight grades. The first measured nine *cun* by six, a *cun* being a traditional Chinese inch; the eighth, four and a half by three. A builder chose the grade from the kind and size of the building, the first for a hall of nine to eleven bays and the eighth for ceiling coffers and small pavilions,[2] and every *fen* in the design scaled with it. Change the grade and the whole building changed size in proportion, without one dimension being worked out again by hand.

Every grade keeps the same 3:2 shape. Draw all eight to one scale from a shared corner and a single diagonal runs through the opposite corner of each. That drawing is overleaf.

WOODEN FISTS

The bracket set is where the module becomes visible. A large bearing block, the *lúdǒu* (櫨枓), sits on the head of the column, thirty-two *fen* square and twenty high. Two arms cross in its slot. One, the *nídàogǒng*, runs along the line of the wall. The other, the *huāgǒng*, projects out from it, made to the full twenty-one *fen*. Smaller blocks sit on the ends of the arms, and on those sit more arms, each tier reaching a little further than the one below.

The parts interlock through notched joints held with hidden wooden dowels, and the bracket sets use no metal fasteners. That is not the popular claim that such buildings contain no nails. The manual itself says where iron nails go, on rafters and corner beams.[3] The bracket set is simply a place where none is needed.

Larger sets add a long, slanting timber, the *áng* (昂). It works as a lever, with purlins bearing on it at both ends.

WHAT THE JOINTS DO

Laboratory studies suggest the stacked joints do more than carry weight. When a bracket set is shaken, its blocks and arms slip against one another, and that friction absorbs energy. The engineers are careful about how far to take it. One shake-table study found that most of the energy in its model frame went into the frame's own mortise-and-tenon joints, with the bracket sets taking a smaller share.[4] The bracket is part of a building's answer to an earthquake, not the whole of it.

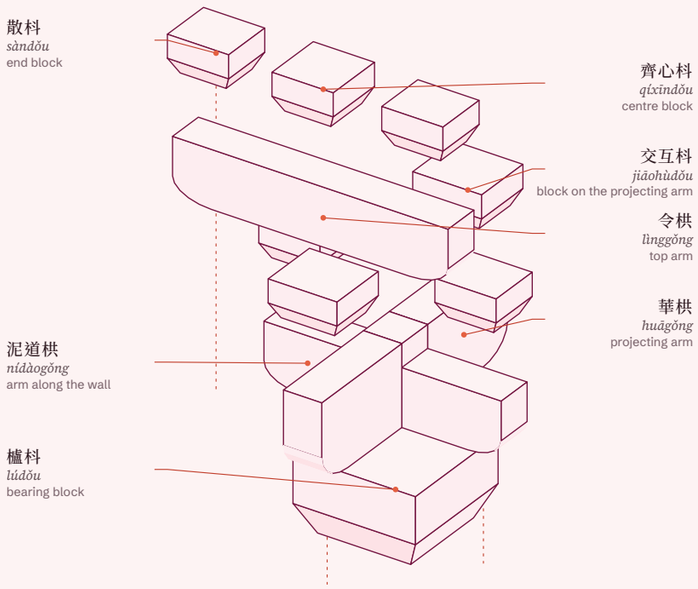


Fig. 2 The same set closed up, with the Song name of each part in characters, pinyin and English. The Song text writes the block character as 枓. Schematic.

STILL STANDING

The East Hall of Foguang Temple, on Mount Wutai, was built in 857 under the Tang, nearly two and a half centuries before the manual was printed. A team led by the architectural historian Liang Sicheng identified it in 1937. The timber pagoda at Yingxian, built in 1056 under the Liao, rises 67.31 metres, with five storeys outside and nine levels within, and uses more than fifty kinds of bracket set.[5]

THE MODULE

Eight grades, one shape

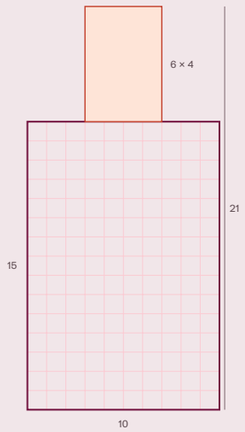


Fig. 3 One *cai*, 15 × 10 *fen*. The 6 × 4 piece above it makes the *zucai* of 21.

GRADE	SECTION, *CUN*	USED FOR
1	9 × 6	Halls of nine to eleven bays
2	8¼ × 5½	Halls of five to seven bays
3	7½ × 5	Halls of three to five bays
4	7.2 × 4.8	Three-bay halls
5	6.6 × 4.4	Small three-bay halls
6	6 × 4	Pavilions, small halls
7	5¼ × 3½	Small halls and pavilions
8	4½ × 3	Ceiling coffers, small pavilions

Uses abbreviated. Halls here are *diàn*; the manual also sets grades for the smaller *tīngtáng*.

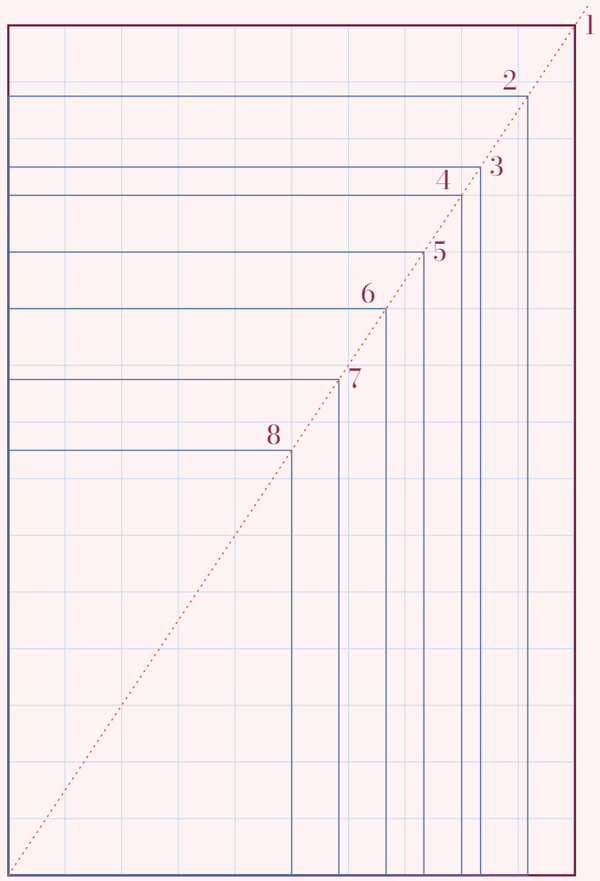


Fig. 4 The eight grades drawn to one scale from a shared corner, with the *fen* grid of the first. Every grade is 3:2, so one diagonal meets every opposite corner.

REDISCOVERY

In 1919 the scholar Zhu Qiqian found a manuscript copy of the manual in Nanjing. In 1930 he founded the Society for Research in Chinese Architecture in Beiping, and Liang Sicheng joined it in 1931. Liang's annotated edition of the text appeared in part in 1983 and complete in 2001.[6]

A SYSTEM YOU CAN SEE

It is tempting to call the *Yingzao Fashi* modern. It is something more useful than that: proof that a module is not a style. The *fen* did not tell a carpenter what a hall should look like. It told him how the parts of any hall related to one another, so that one decision, the grade, could travel through every timber without being made again.

"A module is not a style."

That is the job of any good system, on a building site or on a page. This journal is set on a grid of ten columns, because the *cai* is ten *fen* wide, and on a baseline of five millimetres. You are not meant to notice either. You are meant to notice the roof. ■

NOTES

1 Quoted in Zhong Xiaoqing, lecture in the *Journal of Architectural History* (2025), and in Ulrich Theobald, ChinaKnowledge. Translation ours.

2 *Yingzao Fashi*, *juan* 4; grades and uses as tabulated on page 8.

3 *Yingzao Fashi*, *juan* 28. Joinery: *BioResources* (2026); *npj Heritage Science* (2026).

4 Zhang et al., *Structural Engineering and Mechanics* (2011). On friction between parts: *Scientific Reports* (2024).

5 Published counts differ: UNESCO's Tentative List gives 54 kinds, Britannica 56, the Yingxian county government 59. Heights and dates: UNESCO; Yingxian county.

6 Wang Guixiang, *Journal of Architectural History* (2023); Harvard CAMLab. Foguang: Architectura Sinica, Vanderbilt University.

ESSAY

A short history of the aside

Parentheses, square brackets and the footnote are the load-bearing marks of written English. They let a sentence carry a second voice without collapsing under it.

The word is older than the mark. *Parenthesis* comes from the Greek *parentithenai*, to put in beside,[1] and for a long time it named the thing put in, a clause dropped into a sentence that would have stood without it, rather than the curves around it. According to the Online Etymology Dictionary, the word reached English in the 1540s and had come to mean the marks themselves by 1715.

The marks appear in manuscripts in 1399.[2] Florence Hazrat, a historian of punctuation, traces them to the Florentine humanist Coluccio Salutati, whose marks, she writes, were "half-angular, half-pointy".[3] It is a fitting start for a mark that would soon ask its reader to lower their voice.

By the sixteenth century the habit was settled enough for Erasmus to describe it rather than invent it. In a dialogue on the right pronunciation of Latin and Greek, first published in 1528, he notes that some writers mark such an aside *lunulis duabus dimidiatis*, with two half-moons, and that it is spoken in a lower voice.[4] The instruction about the voice is the interesting part. The aside was a change of volume before it was a change of shape.

Square

The square bracket has a less tidy past. Accounts do not agree on where its editorial use began, and this essay will not pretend to settle it. Its job is clear, though. Round brackets belong to the writer. Square brackets belong to someone else: the editor who supplies a missing word, the translator who explains a term, the transcriber who admits that a figure has been left out. Printers once called them crotchets.[5] In this issue they appear in the reprint of John Ruskin, where his illustration is not reproduced.

Down the page

A long aside does not fit between two curves, so it moved to the foot of the page. In 1568 Richard Jugge's printing of the Bishops' Bible set notes at the bottom of some pages, keyed with letters, which Chuck Zerby, in his history of the footnote, counts among the earliest examples.[6]

The footnote as scholars know it took another century to settle. Anthony Grafton, in *The Footnote: A Curious History*, argues that it reached its definitive form in the late seventeenth century, with Pierre Bayle's *Historical and Critical Dictionary*.[7] By the time Edward Gibbon began publishing *The Decline and Fall of the Roman Empire* in 1776, the foot of the page had become a place where a second, drier voice could run under the first.[8]

"The aside was a change of volume before it was a change of shape."

What they carry

Seen side on, all three marks do one structural job. A sentence has a line of argument, the way a wall has a line of load. The aside projects from it. The brackets keep the projection attached: they show where it starts, where it stops, and that the main line carries on beyond it. Take them away and the aside falls either into the sentence, where it muddles the argument, or out of it, where it is lost.

That is also why they are easy to overload. A paragraph with three parentheses reads like a wall with too many shelves. A page whose notes outgrow its text is a building held up mostly by its brackets.

The notes in this essay are real ones. Each points to where its claim came from, and where only one writer makes a claim, the text says who. A bracket is only as good as what it is fixed to.

1 Online Etymology Dictionary, "parenthesis"; EBSCO Research Starters, "Parentheses" (2023).

2 Christopher Ricks, "High Punctuation", *London Review of Books* 14:9 (1992); Florence Hazrat in *Time* (2020).

3 Florence Hazrat, in *Aeon*. The attribution to Salutati is hers; we did not find it made independently.

4 Erasmus, *De recta Latini Graecique sermonis pronuntiatione* (1528). Translation ours.

5 Wiktionary, "crotchet"; Ricks, *LRB* (1992).

6 Chuck Zerby, *The Devil's Details*, as cited in *The Millions* (2021).

7 Anthony Grafton, *The Footnote: A Curious History* (Cambridge, Mass.: Harvard University Press, 1997); JSTOR Daily, "History's Footnotes".

8 JSTOR Daily; *The Engines of Our Ingenuity*, University of Houston.

FROM THE ARCHIVE

1851

The bracket

The first volume of John Ruskin's *The Stones of Venice*, subtitled *The Foundations* and published in 1851, is a patient account of how walls, piers, arches and roofs work. In the chapter on the roof cornice he stops to describe the bracket, beginning with the military kind on castle walls.

The passage opposite follows the Library Edition text transcribed by Project Gutenberg, eBook 30754. Ruskin died in 1900 and the text is in the public domain. His reference to his own figure is replaced by a note in square brackets, and the drawing below is ours, made from his words.

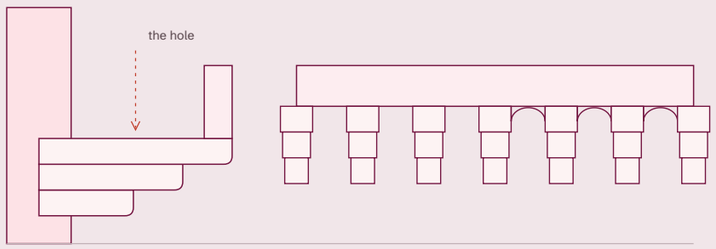


Fig. 5 Brackets of stepped stones carrying a parapet, holes left between them. Section and elevation, drawn for Bracket from Ruskin's description; not his figure.

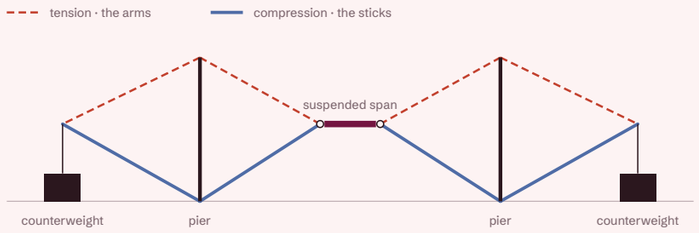
CHAPTER XIV · THE ROOF CORNICE · § X

IN THE SIMPLEST FORM of military cornice, the brackets are composed of two or more long stones, supporting each other in gradually increasing projection, with roughly rounded ends [Fig. XXXVIII, not reproduced], and the parapet is simply a low wall carried on the ends of these, leaving, of course, behind, or within it, a hole between each bracket for the convenient dejection of hot sand and lead. This form is best seen, I think, in the old Scotch castles; it is very grand, but has a giddy look, and one is afraid of the whole thing toppling off the wall. The next step was to deepen the brackets, so as to get them propped against a great depth of the main rampart, and to have the inner ends of the stones held by a greater weight of that main wall above; while small arches were thrown from bracket to bracket to carry the parapet wall more securely. This is the most perfect form of cornice, completely satisfying the eye of its security, giving full protection to the wall, and applicable to all architecture, the interstices between the brackets being filled up, when one does not want to throw boiling lead on any body below, and the projection being always delightful, as giving greater command and view of the building, from its angles, to those walking on the rampart.

John Ruskin, *The Stones of Venice*, vol. I, *The Foundations* (1851), chapter XIV, "The Roof Cornice", § X, "1. The Bracket."

NOTES

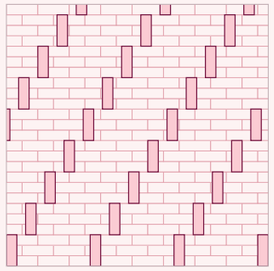
The living model



In 1887, to show how the cantilevers of the Forth Bridge would carry their load, the engineers made a photograph with people in place of steel. Two seated men form the cantilevers. Their arms are in tension and the sticks they hold are in compression, while piles of bricks at the outer ends act as counterweights. Between them sits a third man, in the place of the girder that the bridge would hang between its cantilevers.

The man in the middle was Kaichi Watanabe. The two men either side of him are said to be the bridge's engineers, John Fowler and Benjamin Baker, though the National Library of Scotland, which holds the photograph, does not name them. The bridge opened on 4 March 1890 and was inscribed as a UNESCO World Heritage Site on 5 July 2015.

Sources: National Library of Scotland; University of Glasgow Library; *Journal of Civil Engineering and Architecture* (2019); UNESCO UK.



A dome with no frame

The dome of Florence Cathedral was built between 1420 and 1436 without the temporary wooden frame, or centring, that masons used to hold a vault in shape until its mortar set. Part of Filippo Brunelleschi's answer was a pattern. Bricks set upright were laid into the horizontal courses in rising diagonal bands, the *spina di pesce*, or fishbone. Engineers who have modelled the pattern, a team at Princeton among them, argue that it let each new course lean on the brickwork already in place, so the dome carried itself as it rose. The lantern came later.

Sources: Princeton Engineering (2020); Finestre sull'Arte.

2013
62nd

2033
63rd

Twenty years at Ise

Every twenty years the sanctuaries of Ise Jingu, the Ise Grand Shrine in Japan, are rebuilt and the deity is moved to the new building, in the ceremony of Shikinen Sengu. The sixty-second rebuilding was completed in 2013. The sixty-third is already under way: its cycle of rites began in May 2025 and ends in 2033 with the move to the new sanctuary. What the shrine keeps is not its timber but the skill of cutting and joining it.

Sources: Ise-Shima Tourism Federation; National Geographic; Tokyo National Museum.

NEXT ISSUE

No. 10
Weight

Winter 2026. On what presses down, and what is built to take it: stone, snow, water and the word.



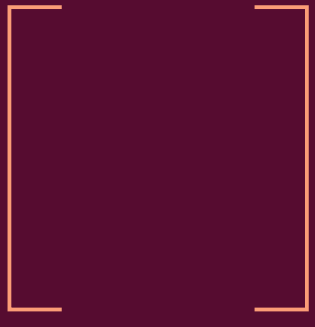
COLOPHON

How this issue is made

ISSUE	Bracket Quarterly No. 09, Autumn 2026: Holding. Twenty pages, a single sixteen-page section inside a four-page cover.
FORMAT	200 × 300 mm, so every page is a *cai* of ten units by fifteen. Spreads 400 × 300 mm.
GRID	Ten columns of 11.5 mm with 5 mm gutters, seventeen rows, a 5 mm baseline. Margins 20 mm head, 30 mm foot, 15 mm inner, 25 mm outer.
TYPE	Bodoni Moda, Source Serif 4, Schibsted Grotesk and Noto Serif TC, all under the SIL Open Font License 1.1. Optical sizes are set to the printed point size, with old-style figures and true small caps.
COLOUR	Three pigments, Tyrian, Vermilion and Ultramarine, with a neutral tinted by Tyrian. Computed in OKLCH, every step solved to a contrast target and checked against a SWOP CMYK gamut.
PRINT	Proposed: text on 120 g/m² uncoated warm white, cover on 350 g/m²; four-colour process with Tyrian as a special on the cover; section-sewn with an open spine, so the issue lies flat.
DRAWINGS	Computed from their data and set as vector. No stock imagery; nothing traced or reproduced.
SOURCES	Listed with each piece. The Ruskin text is in the public domain.

Bracket is a self-initiated concept by Studio Helper. It is not a published title.

Studio Helper
Founder, Sulman Ahmad Cheema
https://studio-helpers.com/
@studio_helpers
WhatsApp +92 346 6616118



A bracket is only as good as what it is fixed to.

BRACKET QUARTERLY · NO. 09 · AUTUMN 2026
A STUDIO HELPER CONCEPT · STUDIO-HELPERS.COM

THE SYSTEM · 1

A page is a *cai*

Bracket is designed as a system rather than a set of layouts. Page, grid, type scale, colour and motion are generated from a handful of decisions written as code, so every page follows from them and none has to be adjusted by eye.

The founding decision borrows the module in the feature. The *Yingzao Fashi*'s *cai* is fifteen *fen* high and ten wide, a 3:2 rectangle. So is the page, at 200 × 300 mm. The text block is divided into ten columns, as the *cai* is into ten *fen*, and the type scale steps by the square root of 3:2, so every second size is exactly half as large again as the one below it.

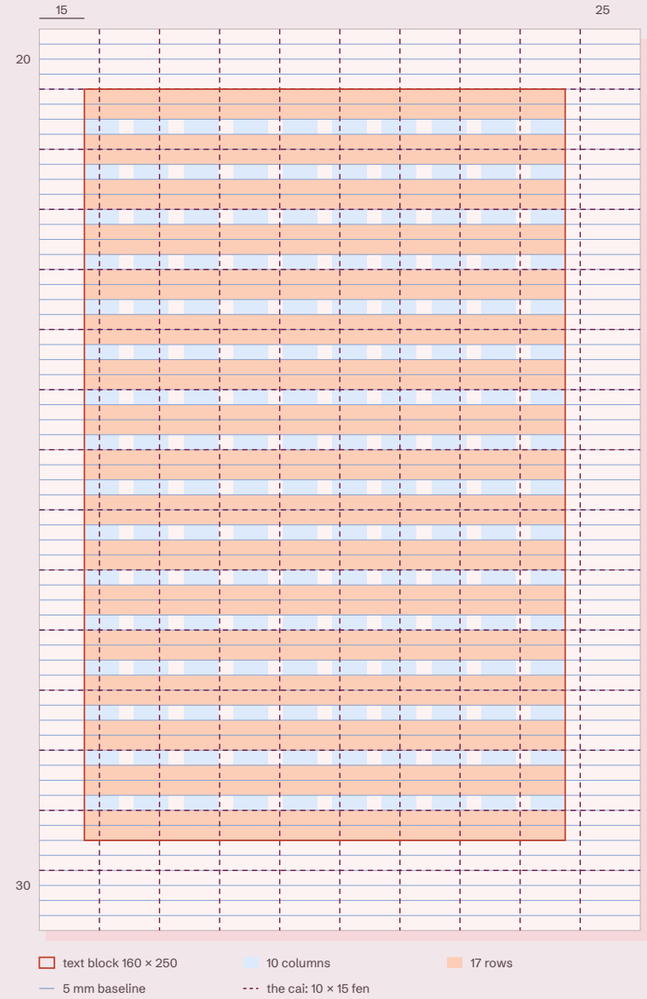
The analogy is a design decision, not a historical claim.

Everything sits on a 5 mm baseline. Margins are whole baselines, deepest at the foot, where the folio lives, and smallest at the inner edge, because a sewn journal that lies flat loses almost nothing to the spine.

Small type cannot share the body's leading without looking loose, so captions and notes run on three-quarters of it. Four of their lines equal three of the body's, which brings them back onto the grid every few lines instead of letting them drift.

TRIM	SPREAD	BLEED	BASELINE
200 × 300 mm	400 × 300 mm	3 mm	5 mm · 14.17 pt

COLUMNS	ROWS	MARGINS	TEXT BLOCK
10 × 11.5 mm, 5 mm gutter	17 × 10 mm, 5 mm gutter	20 · 30 · 15 · 25 mm	160 × 250 mm



THE SYSTEM · 2

Three faces, three jobs

Aa

HEADLINES · BODONI MODA

A Didone with an optical-size axis from 6 to 96. Set at its printed point size, so the hairlines stay alive from caption to masthead.

Hold — OPSZ 6

Hold — OPSZ 28

Hold — OPSZ 96

Aa

READING · SOURCE SERIF 4

Optical sizes from 8 to 60. Set with old-style figures, which sit in a line of lower case the way capitals do not, and true small caps drawn for their size.

1103 · 1056 — LINING

1103 · 1056 — OLD-STYLE

Small caps — SMCP

Aa

APPARATUS · SCHIBSTED GROTESK

Folios, captions, labels and tables. Tables take tabular lining figures, so columns of numbers align; running captions keep proportional ones.

4½ × 3 7.2 × 4.8 67.31 m 1056

THE SCALE

Each size is the one below it multiplied by √(3:2), 1.2247. Two steps make the *cai*'s own ratio. Leading is always a whole baseline or three-quarters of one.

display-xl — 159.47 u · 113.0 pt · lead 99.2 pt · opsz 96

Hold

display — 106.31 u · 75.3 pt · lead 70.9 pt · opsz 75.3

Holding

head — 70.87 u · 50.2 pt · lead 42.5 pt · opsz 50.2

Holding

head-s — 47.25 u · 33.5 pt · lead 28.4 pt · opsz 33.5

Holding the roof

pull — 38.58 u · 27.3 pt · lead 28.4 pt · opsz 27.3

A module is not a style

stand — 25.72 u · 18.2 pt · lead 21.3 pt · opsz 18.2

Nine centuries later, it reads

lede — 17.15 u · 12.2 pt · lead 14.2 pt · opsz 12.2

Look up under the eaves of an old hall

body — 14 u · 9.9 pt · lead 14.2 pt · opsz 9.9

Look up under the eaves of an old Chinese hall and

note — 11.43 u · 8.1 pt · lead 10.6 pt · opsz 8.1

Zhang et al., Structural Engineering and Mechanics (2011)

caption — 11.43 u · 8.1 pt · lead 10.6 pt

Fig. 4 The eight grades drawn to one scale

label — 11.43 u · 8.1 pt · lead 10.6 pt

THE BRACKET THAT HOLDS THE ROOF

THE SYSTEM · 3

Three pigments, solved, not picked

DOMINANT

Tyrian

The dye of imperial purple. Deep, red-leaning, never violet.

OKLCH	0.377 0.133 358.2
sRGB	#741541
CMYK	47 95 45 28
On paper	10.01:1

ACCENT

Vermilion

The red-orange of cinnabar. Used in quantities you could count.

OKLCH	0.650 0.172 34.8
sRGB	#E45F40
CMYK	2 81 81 0
On paper	3.21:1

SECONDARY

Ultramarine

Lapis blue. Carries structure: drawings, diagrams, rules of evidence.

OKLCH	0.434 0.102 266.1
sRGB	#364E88
CMYK	88 69 9 2
On paper	7.41:1

Perceptual space. Authored in OKLCH, where equal steps look equal, so lightness can be held while hue changes.

Contrast, not lightness. Each tonal step is solved for a contrast ratio against the paper. Step 700 is 7.4:1 in every family, so any 700 can carry body text.

Hue that bends. Darken an orange at a fixed hue and it turns brown. Vermilion's deep steps turn toward crimson instead, keeping chroma a straight ramp loses; Tyrian's pale steps turn to rose, not lilac.

Screen and press. Chroma is the lesser of a share of the sRGB boundary and what LittleCMS's gamut check passes against a SWOP CMYK profile. No step is more saturated than its pigment's anchor, which keeps the pale tints adult.

RAMPS · CONTRAST AGAINST PAPER

Tyrian

50	100	200	300	400	500	600	700	800	900	950
1.0	1.1	1.3	1.9	2.4	3.2	4.8	7.4	10.0	12.9	15.5

Vermilion

50	100	200	300	400	500	600	700	800	900	950
1.0	1.1	1.3	1.9	2.4	3.2	4.8	7.4	10.0	13.0	15.6

Ultramarine

50	100	200	300	400	500	600	700	800	900	950
1.0	1.1	1.3	1.9	2.4	3.2	4.8	7.4	9.9	12.9	15.5

Neutral

50	100	200	300	400	500	600	700	800	900	950
1.0	1.1	1.3	1.9	2.4	3.2	4.8	7.5	10.0	13.1	15.5

ROLES · MEASURED ON THE GROUND EACH IS SET ON

rule	1.89	rule	paper
ink-mute	4.84	AA	paper
ink-soft	7.45	AAA	paper
ink	15.51	AAA	paper
tyrian	10.01	AAA	paper
tyrian-deep	12.94	AAA	paper
tyrian-text	7.38	AAA	paper
vermilion	3.21	large	paper
vermilion-text	4.77	AA	paper
vermilion-lume	5.29	AA	Tyrian

ultramarine	7.41	AAA	paper
ultramarine-line	4.79	AA	paper
on-tyrian	10.01	AAA	Tyrian
on-tyrian-mute	7.57	AAA	Tyrian
ink-mute-on-deep	6.65	AA	deep paper
vermilion-text-on-deep	6.63	AA	deep paper
on-ultra	9.95	AAA	Ultramarine
on-ultra-mute	7.49	AAA	Ultramarine
vermilion-lume-on-ultra	5.26	AA	Ultramarine

COLOUR VISION · BRETTEL MODEL (1997)

Typical	Protan	min ΔE_{ok} 15.1	Deutan	min ΔE_{ok} 12.3	Tritan	min ΔE_{ok} 18.2

The three pigments stay distinct under every simulation of dichromacy. The smallest separation, Tyrian against Ultramarine under deuteranopia, is still several times a just-noticeable difference.

THE SYSTEM · 4

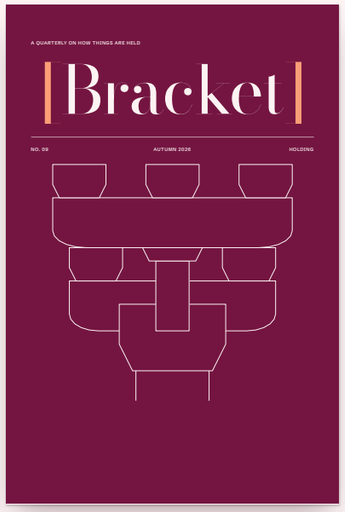
One cover, four seasons

The masthead, its brackets and the issue line never move. What changes is the field and the drawing. The field is a pigment at step 800, or the paper itself, so the masthead keeps close to 10:1 against it on every issue, 9.95:1 at the lowest. The drawing is the issue's subject, in one weight of line.

The seasons are a rotation, not a mood board: Vermilion for summer, Tyrian for autumn, Ultramarine for winter, paper for spring. A reader who has seen two issues can place a third on the shelf by colour alone.



No. 08 Summer 2026 · Span



No. 09 Autumn 2026 · Holding



No. 10 Winter 2026 · Weight



No. 11 Spring 2027 · Joint

MASTHEAD

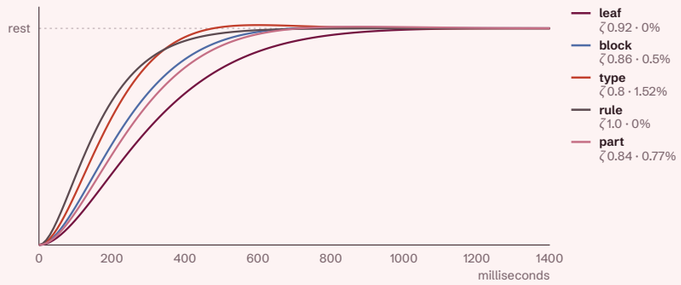
The word is set in Bodoni Moda at 159 units, its optical size at the maximum. The brackets are the one element in Vermilion, lightened to step 300 so they hold 5.3:1 on Tyrian. On the edition's first screen they slide in from either side and close on the word.

DRAWING

Each cover drawing is an orthographic elevation, inked back to front so that nearer parts cover further ones by paint rather than by clipping. Every issue's drawing is generated from the same code, so its line weight matches every other.

THE SYSTEM · 5

Things with weight



Everything has mass. Nothing moves on a duration and an easing curve. Pages, figures, type and rules are damped springs in five mass classes, compiled to CSS linear() so the browser runs them without script.

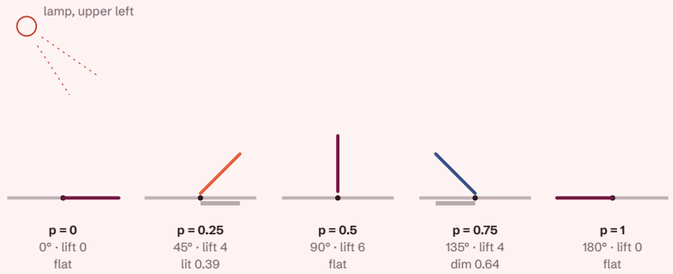
Nothing bounces. The heaviest class comes to rest with no overshoot; the lightest overshoots by 1.5% and settles.

The light is placed. One lamp, upper left. A page turning toward it brightens, turning away it darkens, and its shadow shortens across the page beneath.

Depth only where the content has depth. The bracket set assembles tier by tier and its tiers part as the journal tilts. Body text never floats. Ink on paper does not.

Structure first. Rules and grids draw before words arrive on them, as the bracket goes up before the roof.

Stillness is the default. When the reader stops, everything settles and stops. With reduced motion, every final state appears at once.



One spring on one number, p. Angle, lift, the light on both faces and the shadow beneath are all functions of it, so a drag, a flick and a key press are the same motion.

PRINT

One document, two presses

READER PDF
Spreads at trim, 400 × 300 mm; cover and back cover as single pages.

PRESS PDF
Single pages, 3 mm bleed, crop marks and slug, from the same document with ?mode=press.

COLOUR
CMYK within a SWOP-checked gamut. Tyrian as a special on the cover. Ink separated as a rich black.

STOCK
Proposed: 120 g/m² uncoated warm white for text, 350 g/m² for cover. The paper tint on screen stands in for the stock; it is not printed.

BINDING
Section-sewn, open spine. Sixteen text pages in one section inside a four-page cover.

EDITION
The same file is the digital edition: drag, flick, wheel or arrow keys to turn; R to read; G for the grid.