

Edith is reading the latest issue of Arts Magazine. It contains Jane's article about the Poetry through the Language Barrier evening and about localizable sentence technology. Edith is very pleased with what she reads. Jane's article is very different in content from the article that Edward wrote. Jane includes paragraphs about the design of the symbols as works of art, about the history of the Petra Sancta system of representing colours using monochrome lines, vertical lines for red, horizontal lines for blue and so on and of how that technique from long ago has been applied to the design of some of the symbols.

A knock at the door.

"Enter please."

John enters.

"Good morning John, I have been reading Jane's article in Arts Magazine. It is very good."

"Excellent."

"She makes an interesting suggestion, suggesting that an afternoon matinée performance, perhaps on a Saturday, would be good."

"Well we could do that if you wish."

"Yes, I think that that is a good idea. Yes. I will need to ask Julia first, but in principle if she is willing to have a matinée performance on a Saturday afternoon, then we will go ahead and do it."

Later that morning. Edith has walked along to the computing laboratory to see John.

"I have spoken with Julia on the telephone and she is happy for the matinée performance to take place on the day I suggested, provided that we are finished by five-thirty, six at the very latest. There is a Country Music Event in the evening, so she needs to get the room reset and the bands will be arriving and needing to set up. She did say though that she has some tickets left for the Country Music Event and if people want to stay for that and want a meal in the meantime that she can serve that in the smaller dining room."

"Good, I'll produce some posters and some tickets."

"Excellent."

"By the way, Margaret, the editor of Arts Magazine, has rung me to say that she has had a number of emails with symbol designs and suggestions for new localizable sentences. She seemed quite enthusiastic. Jane mentioned in her article about the designs that we have already all being in a twenty-three wide by seven high cell so that they would fit in a twenty-four wide by eight high space with white space at the top and the right of the design and that the designs need to be bold so that they are clearly distinguishable when displayed in a small size. Most of the designs that she has received so far fit in with that size. And Jane took care to mention that for each horizontal place in the glyph that there must be some ink at some height so that the glyph cannot be mistaken for two glyphs

side by side with a gap between them. Though pointing out that the ink throughout the glyph does not need to be contiguous. She explained that well, with examples.”

“Good.”

“Margaret is intending to forward copies to me. A lot of the people who sent them in specifically asked for the designs to be sent on to us. Could you possibly have a look at them and work out which of them, if any, would be suitable to include in the system, perhaps after a little adaptation please?”

Some time later an email from Margaret arrives onto Edith’s computer. There are a number of attachments, mostly images, together with a few PDF documents. Edith has a look through them and forwards a copy of the email and the attachments through to John.

John is looking at the designs sent on by the editor of Arts Magazine and is impressed. Many of the glyphs in the project so far have been based on a 7-1-7-1-7 grouping horizontally across the glyphs: many of these new designs do not follow that pattern at all. John looks at the designs thinking about how they can be added into a font to produce designs with the general look of the existing glyphs as regards thickness of lines and the sizes of spaces. Many of the designs could go straight in. The readers of Arts Magazine who have sent in designs clearly understand what is needed.

John has found one design that he particularly likes and wonders what localizable sentence it might represent.



John has the design on the screen when Edith enters the computing laboratory.

“That is an interesting design.” says Edith.

“Yes, one of the readers of Jane’s article sent it in.”

“What localizable sentence does it represent?”

“None at present, the gentleman who sent it in just sent a design he did not suggest a sentence. It is a very interesting design. There are five separate parts to it, of three different shapes, yet the design does satisfy the criteria that Jane mentioned in the article.”

“It reminds me a bit of a square root sign at the left.” says Edith.

“Yes, I had thought that too. I wonder if the artist did, consciously or subconsciously.”

“It is certainly very different from the symbols that were drawn for the original localizable sentence experiment. We will need to think quite carefully as to what localizable sentence such an artistic symbol can best represent.”

“The thing is it is a very stylish design yet it cannot be easily and quickly sketched.”

“Is that important?” asks Edith.

“Well, it could be in some circumstances. For example, if a localizable sentence is asking for urgent assistance of some sort then it would be a good idea for a symbol to be easily and quickly sketched. Though as you know most localizable sentences do not have a symbol at all, so maybe there is a sentence where having a symbol would be useful but where the symbol would not need to be sketched.”

“Do you have any particular sentence in mind?”

“No, not at present but the symbol is there so it may well be that when a suitable sentence comes up in some way that we can assign the symbol to it.”

“Yes.”