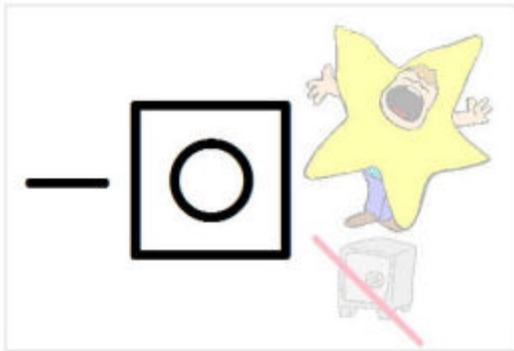


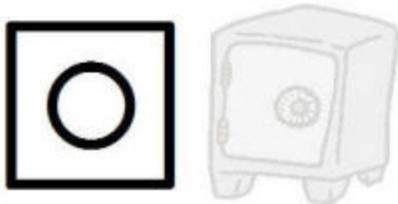


SuttonGlyphs

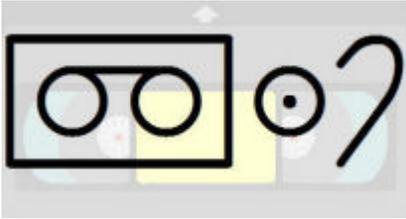


Notice the circle in a box as part of the glyph on the left? It means secret. The circle means speech so the glyph indicates speech in a closed box. The full glyph including the negative sign means 'not secret'. The augmentation from the cartoon image makes intuitive and obvious the meaning of the glyph. It also makes it more colorful and fun. If this were a chatroom, you could get the sense of this entire paragraph just from the augmented glyph.

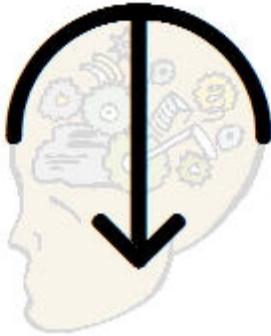
And later, browsing the chat archive would be a breeze because you could get essential recall just by scanning the pictures with glyphs. And of course, you could find the chat messages you're looking for in a snap.



DoD may only be interested in Bliss for research before designing their own visual language system. But I will assume the interest is real and plan very substantial work especially this first year. You make hay when the sun shines, and it's never shined on bliss like this!



I finally viewed the VaIL video, a month after the conference. It's been a busy summer for me with the blissymbolics think-tank and also new projects at Symbols.Net and blissymbolics.us. But it's been extremely rewarding and synergistic.



In fact, VaIL following so closely after the think-tank triggered ideas in me which have led to the beginnings of 3 new projects related to both endeavors including the beginning conceptualizations for a computer application which could revolutionize the composing of visual language glyphs and messages.

I believe that for blissymbolics to be of benefit to DoD, it must break free of the linear-rut it's been in since inception. We need to compose the bliss glyphs more like real diagrams or natural scenes. This means arranging them into natural scenes and coloring them appropriately. It means coloring and resizing glyph elements to create nonlinear pictures of situations that can produce a quick orientation for the warfighter or peacekeeper when needed most. We need to use color to help distinguish between glyphs which **MUST NOT** be mistaken for each other. They may want to look at IFF (identification friend or foe) indicators and representations.

When bliss first arrived on the scene, it tended to imitate linear language, trying to replace every word in a document. A linear bliss sentence would replace a linear english sentence. But my experience with bliss is revealing that a single nonlinear bliss-knowledge-glyph could replace (augment) a paragraph of text, not just one word. A glyph can be worth several sentences.



Blissymbolics, through its inventor, Charles Kaisel Bliss, established a wonderfully transparent (to those who use it), set of glyphs which integrate together with each other systematically and seamlessly according to a well defined set of principles to generate complex meanings. However, the full potential of his system has yet to emerge.

The Language has been stunted in its use and development by technological hurdles which must be overcome before bliss glyphs can effortlessly fly off a user's keyboard into cyberspace.

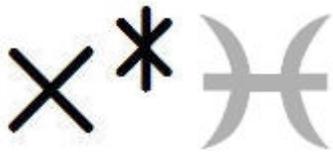


Bliss has long needed a dream Input Method that can unleash glyph writers' freedom to innovate, while also stabilizing and refining the visual language as it freely evolves. I believe now I have that dream Input Method sufficiently conceptualized to begin rolling out the details here at SuttonGlyphs.com.

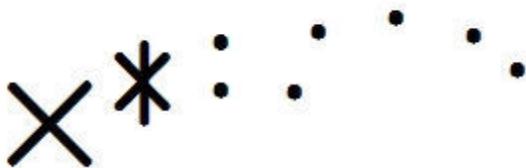
The new application will be able to output the perfectly standardized original blissymbolics faster than we can type equivalent english, but also, by checking a preference checkbox near the top-right of the screen, the user will be able to choose nonlinear-bliss which is what I am beginning to display here at SuttonGlyphs.com. This new software will be so powerfully flexible in expressing visual information that every user could have their own style of glyphs, yet the software will help guide the user to continually refine and clarify the visual language. I know this sounds like a paradox, and it was.



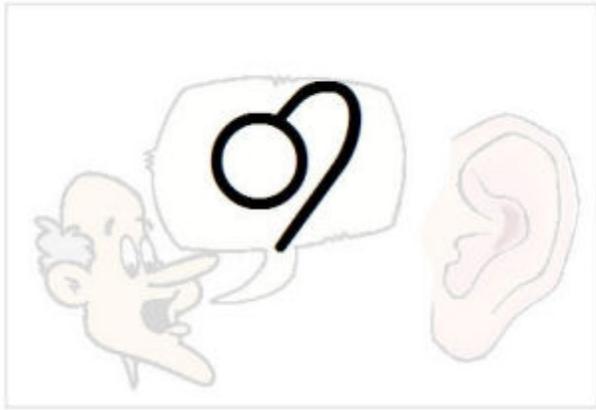
SuttonGlyphs is my version of morphing bliss into a dynamic, flexible and powerful tool that could flourish using my proposed software application. I put my name on the new glyph style I am about to introduce to you, so I could assume responsibility and not confuse users about what is bliss and what is not. I will be breaking some taboos and experimenting, so I felt I shouldn't call my version of the bliss glyphs, blissymbolics. But I want to be clear how I feel, Charles Kaisel Bliss wrote the bible on this, and anything we do is just standing on his shoulders.



In standard bliss, we add english to the end of some symbols to add more information. If english, why not chinese? And if chinese, why not use astrological glyphs with bliss glyphs when identifying star constellations?



And if that's okay, why not arrange standard bliss dots in the shape of star constellations and add that to the end of bliss glyphs for 'group of stars'. And of course, why not augment each glyph as soon as we find or create a matching image? Picture a soft blue sky displaying the actual dipper. What a perfect balance to the initially cryptic looking glyphs.



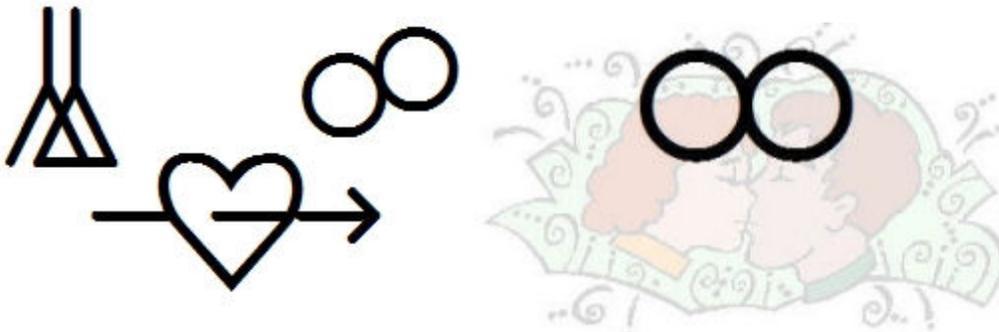
Bliss' original vision was a flexible, developing visual language, not one frozen in time as it has been now for 60 years. In the beginning he seemed to trust that the bliss writers could compose glyphs themselves from the elemental, small parts available in his system. But then exaggerated fears of chaos creeping into his language seemed to lead to naive attempts to control spelling by copyright enforcement. But how can you copyright a language without killing it?

Oh! I can't misspell the word dog because somebody in France might sue me. :-) :-) :-) :-0 :-)

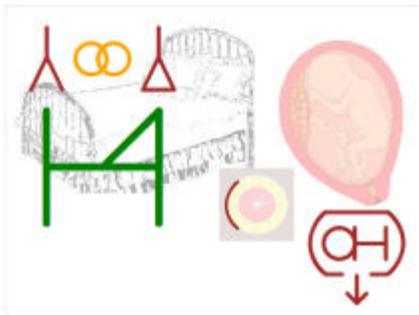
Charles didn't seem to realize as we do today, that verbal languages are inherently unstable but written and visual languages are not. As long as the respective written or visual language has had its gutenber moment, stability is assured and creativity can be unleashed. That moment is now on the horizon for bliss.

We should all feel free to play with the language to our hearts content! There is no support in law for perpetual copyrights anyway. And there is nothing you can do to harm the language. The software will protect and nourish it even in conditions of complete freedom of use.

So in that spirit, let's have some fun:



This is actually a tasteful but non-linear glyph of a couple being romantic. Only the two circles need augmenting with a cartoon to get the idea across. Now if they continue this way:



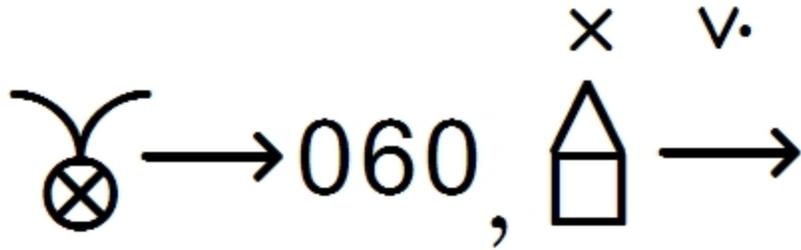
Well, you figure it out :-)

Basically, the strategy for creating these glyph patterns is to lay the glyphs out in a pattern resembling the appearance of real life situations.

Glyph patterns augmented by natural images can serve two purposes at once:

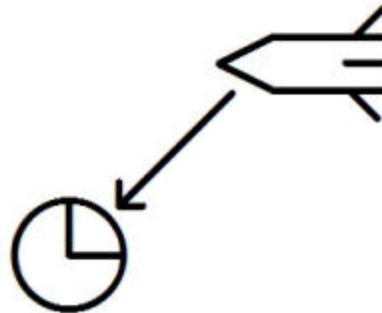
1. Convey the meaning intended across linguistic barriers, and
2. Teach the glyphs of the visual language system.

Notwithstanding my remarks above about how a nonlinear bliss-knowledge-glyph could replace (augment) a paragraph of text, some messages are inherently linear and straight to the point:



AIRCRAFT HEADING 060, ROCKETS FIRED.

By writing this message in CAPS text and linear glyphs, both lines read precisely together, word for glyph, glyph for word. Sometimes we don't want pretty pictures, although we could announce such emergency messages with an attention getting glyph:



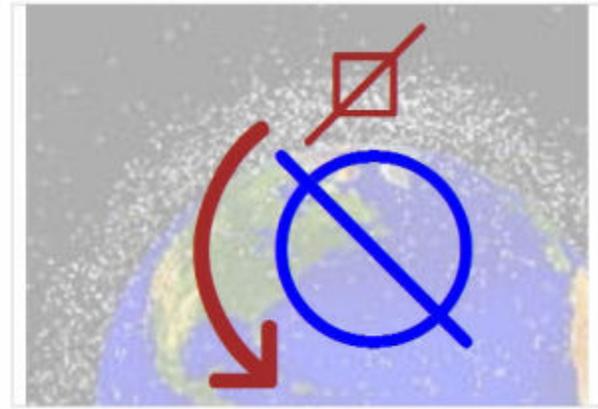
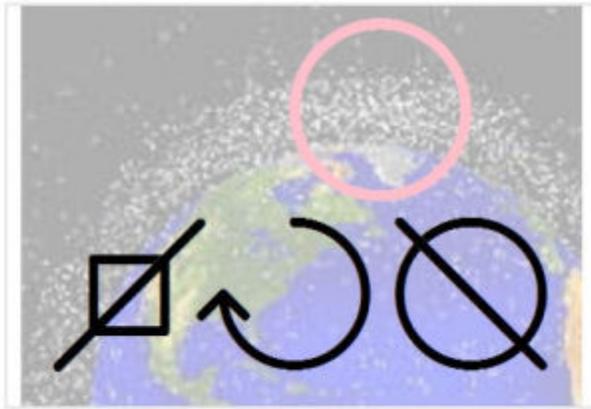
ROCKET INBOUND FROM YOUR 1 O'CLOCK

Now on to a discussion of what nonlinear representations can do for us.....

Linear Glyphs

vs

Nonlinear



Compaction of information into more concise forms was discussed at Vall 2007.

The augmented glyph on the left above was composed using the standard bliss method of combining elemental ideas: **waste** + **circling** + **earth**.

But these ideas, being strung out in a line need assembling in the mind of the reader. A bliss reader knows that the first glyph on the left is the thing itself and that the remaining glyphs are modifiers adding more information. But the uninitiated reader would be clueless as to how to assemble the meanings of the glyphs into a picture of what is going on here.

So why not assemble them!

The advantages are:

- The nonlinear glyph on the right above explains itself with the help of the natural image augmentation.
- The nonlinear glyph can be larger in its rectangle because it is not strung out in a line, so it reduces to a smaller, recognizable icon for use in a chatroom:



A lot of space junk orbits the earth!

- Even though the natural image augmentation is not recognizable in the small icon, the glyph is. The glyph could enlarge in a chatroom when clicked or hovered over, depending on preference. The small size when not hovering for enlargement could help ween the user of dependence on the natural image augmentation, thus teaching the knowledge glyph system during use.

18 September 2007.....

more later.....