

Lorem ipsum dolor sit amet, consectetur adipiscing elit...
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Charter 24pt, 26pt leading, 4pt tracking

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Charter 18pt, 20pt leading, 4pt tracking

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Charter 16pt, 18pt leading, 4pt tracking

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Charter 14pt, 16pt leading, 4pt tracking

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Charter 12pt, 14pt leading, 4pt tracking

Charter was designed by Matthew Carter in 1987 as a body text font that would hold up well on low-resolution output devices of the day—fax machines and 300 dpi laser printers. Though 300 dpi printing is long gone, most of today’s computer displays operate far below 300 dpi. Charter, unsurprisingly, holds up admirably well as a screen font. (Matthew would go on to design the quintessential screen fonts verdana and georgia for Microsoft.)

In 1992, Bitstream contributed PostScript versions of the basic Charter family to the X Consortium. These original files are still available and can be freely downloaded and modified. But they can be hard to find. So I tracked them down and converted them into a new package of OTFs, TTFs, and webfonts.

Charter 10pt, 12pt leading, 4pt tracking

HEX	: #212121	HEX	: #FAFAFA
CMYK	: (81, 76, 71, 59)	CMYK	: (1, 1, 1, 0)
RGB	: (33, 33, 33)	RGB	: (250, 250, 250)

Et harum quidem rerum facilis est et expedita distinctio. (Semi Bold)
 Et harum quidem rerum facilis est et expedita distinctio. (Medium)
 Et harum quidem rerum facilis est et expedita distinctio. (Regular)
 Et harum quidem rerum facilis est et expedita distinctio. (Light)

Inter 18pt, 20pt leading, 0pt tracking

Et harum quidem rerum facilis est et expedita distinctio. (Semi Bold)
 Et harum quidem rerum facilis est et expedita distinctio. (Medium)
 Et harum quidem rerum facilis est et expedita distinctio. (Regular)
 Et harum quidem rerum facilis est et expedita distinctio. (Light)

Inter 16pt, 18pt leading, 0pt tracking

Et harum quidem rerum facilis est et expedita distinctio. (Semi Bold)
 Et harum quidem rerum facilis est et expedita distinctio. (Medium)
 Et harum quidem rerum facilis est et expedita distinctio. (Regular)
 Et harum quidem rerum facilis est et expedita distinctio. (Light)

Inter 14pt, 16pt leading, 0pt tracking

Et harum quidem rerum facilis est et expedita distinctio. (Semi Bold)
 Et harum quidem rerum facilis est et expedita distinctio. (Medium)
 Et harum quidem rerum facilis est et expedita distinctio. (Regular)
 Et harum quidem rerum facilis est et expedita distinctio. (Light)

Inter 12pt, 14pt leading, 0pt tracking

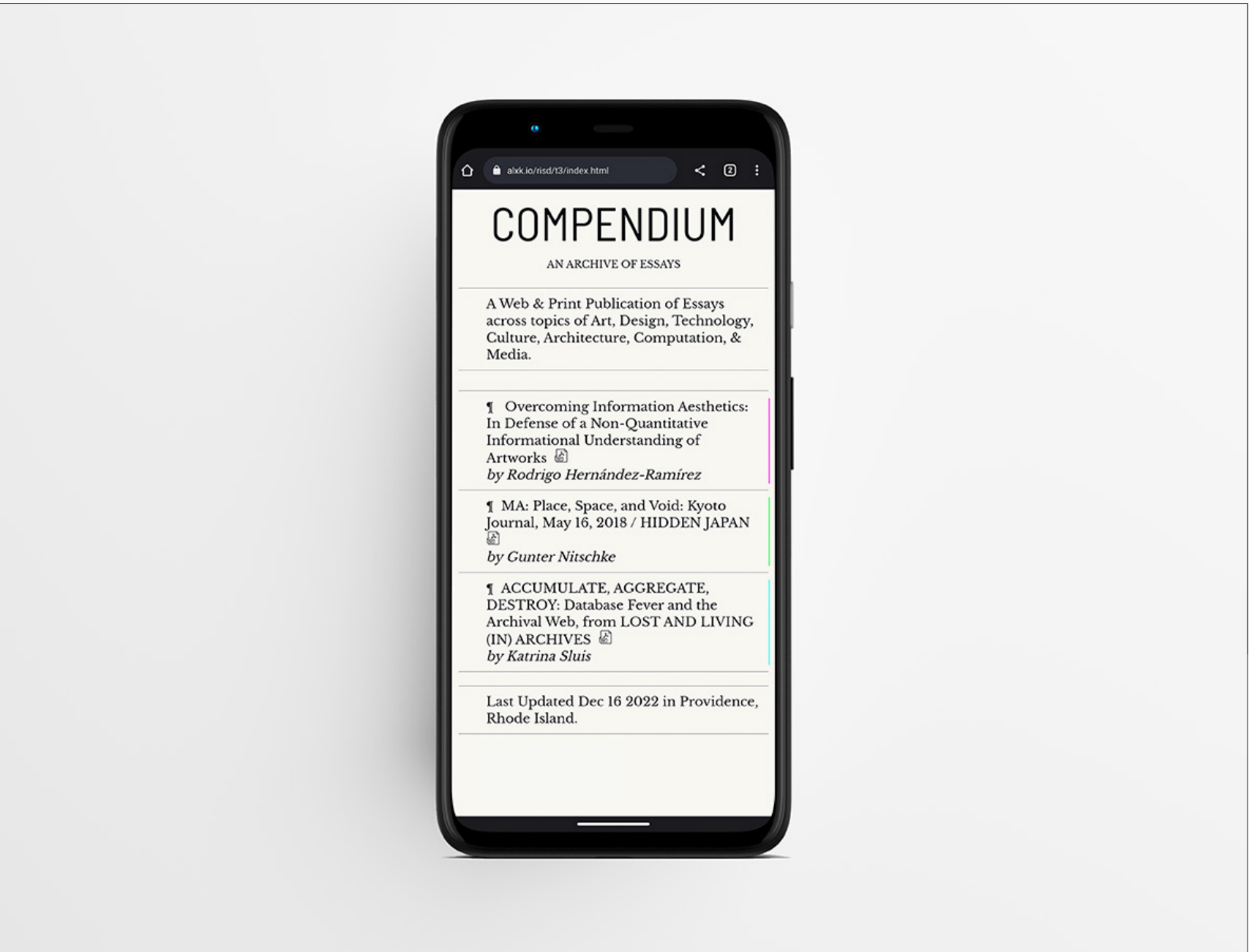
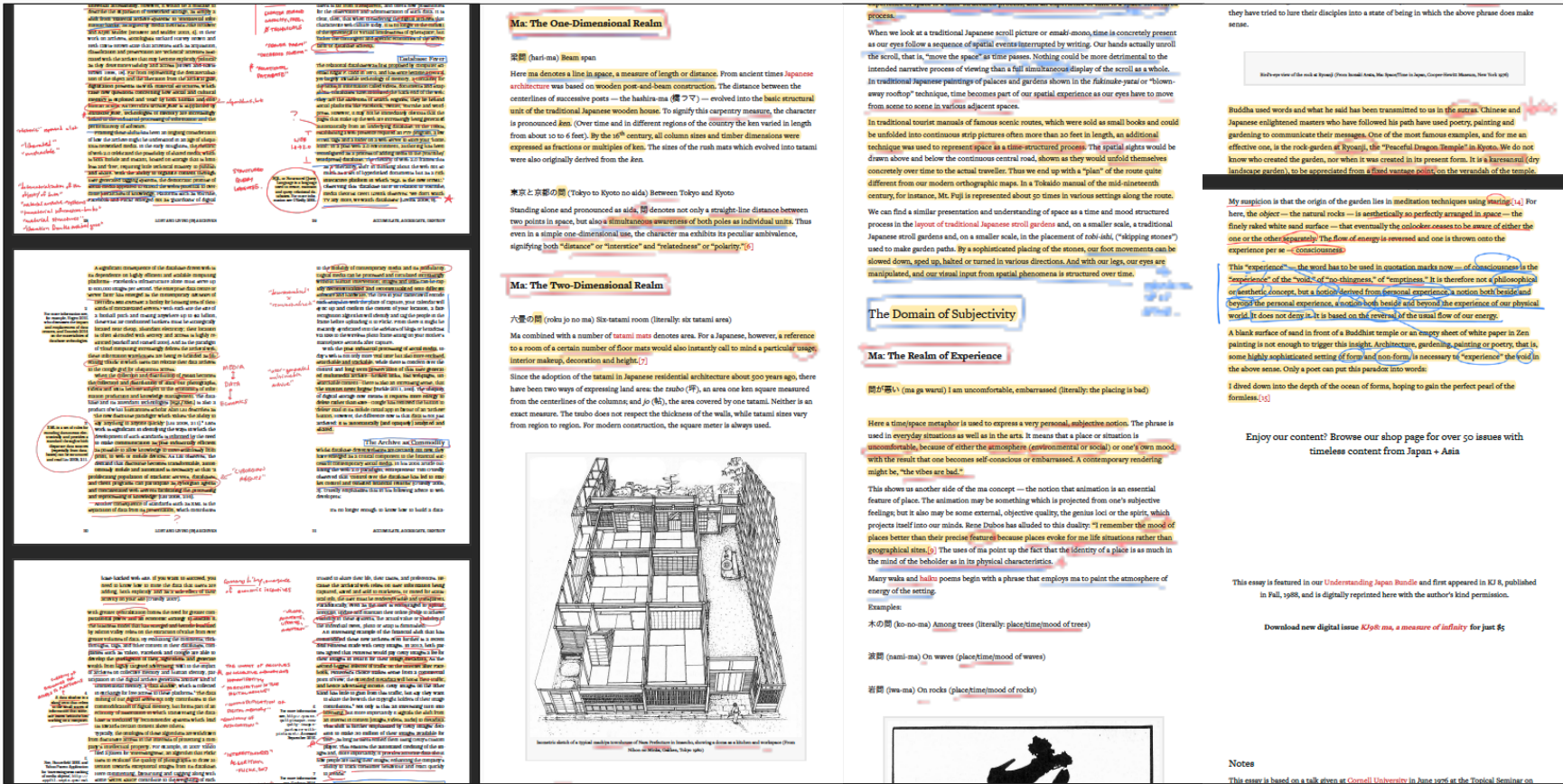
Inter Font is a highly legible and versatile sans-serif typeface designed with the specific needs of user interfaces in mind. Developed by Rasmus Andersson, specifically for small and medium-sized text on computer screens. The font family is comprised of 18 different styles, each with a tall x-height that greatly improves the readability of mixed-case text.

In addition to its high legibility, Inter font also includes a wide range of OpenType features that allow for further customization of the typeface to suit specific needs. These features include contextual alternates, tabular numbers, fractions, case alternates, compositions, ligatures, numerators, denominators, superscripts, subscripts, stylistic sets, and character variants. The typeface also includes a unique slash in zero feature, which helps to distinguish the number 0 from the letter “o” for improved clarity.

With a total of 2548 characters and the ability to combine multiple OpenType features, Inter font offers an unparalleled level of flexibility and design options for any user interface. Whether you’re looking to improve the legibility of your text or add some aesthetic flair, Inter font has everything you need to create a polished and professional look.

Inter 10pt, 12pt leading, 4pt tracking

COMPENDIUM, an Archive of Essays (Print & Web - 2022)



COMPENDIUM, an Archive of Essays

A project working with multiple complex long-form texts to design readable, engaging, and typographic interpretations of the text across three surfaces: mobile, desktop, and print with the aim of maintaining a consistency for the everyday multi-platform reader, approaching the design & typography to make the most of each medium and its affordances and virtues.

This series is called “COMPENDIUM” and lives as both printed issues and a website.

URL : <https://alxx.io/risd/t3/index.html>
GRAPH-3223-02 : Typography III, Anastasiia Raina
NOVEMBER 03 2022

Design Cognition Symposium (Branding - 2022)

1. LOGO EXPLORATION (SEE NOTES - 1.-)

2. FINAL FORM WITH COLOR

NOTES

1.

TESLER'S LAW : also known as the Law of Conservation of complexity, states that for any system there is a certain amount of complexity which cannot be reduced.

ORIGINS : While working for Xerox PARC in the mid-1980s, Larry Tesler realized that the way users interact with applications was just as important as the application itself. The book Designing for Interaction by Dan Saffer, includes an interview with Larry Tesler that describes the Law of conservation of complexity. The interview is popular among user experience and interaction designers. Larry Tesler argues that, in most cases, an engineer should spend an extra week reducing the complexity of an application versus making millions of users spend an extra minute using the program because of the extra complexity. However, Bruce Tognazzini proposes that people resist reductions to the amount of complexity in their lives. Thus, when an application is simplified, users begin attempting more complex tasks.

<http://humanist.co/blog/law-of-conservation-of-complexity/>

2.

Law of Prägnanz : People will perceive and interpret ambiguous or complex images as the simplest form possible, because it is the interpretation that requires the least cognitive effort of us.

The human eye likes to find simplicity and order in complex shapes because it prevents us from becoming overwhelmed with information. Research confirms that people are better able to visually process and remember simple figures than complex figures.

The human eye simplifies complex shapes by transforming them into a single, unified shape.

ORIGINS : In 1910, psychologist Max Wertheimer had an insight when he observed a series of lights flashing on and off at a railroad crossing. It was similar to how the lights enacting a movie theater marquee flash on and off. To the observer, it appears as if a single light moves around the marquee, traveling from bulb to bulb, when in reality it's a series of bulbs turning on and off and the lights don't move at all. This observation led to a set of descriptive principles about how we visually perceive objects. These principles sit at the heart of nearly everything we do graphically as designers.

<https://lawsofox.com/law-of-praegnanz/>

HEX : #F8F7F1
RGB : (248, 247, 243)
CMYK : (2, 2, 4, 0)

HEX : #D9EAD3
RGB : (217, 234, 213)
CMYK : (14, 3, 16, 0)

HEX : #D0D0F3
RGB : (208, 223, 227)
CMYK : (17, 6, 6, 0)

HEX : #D9D2E9
RGB : (217, 210, 233)
CMYK : (14, 14, 2, 0)

HEX : #303030
RGB : (48, 48, 48)
CMYK : (81, 70, 71, 41)

HEX : #D8D8D8
RGB : (216, 216, 216)
CMYK : (0, 0, 0, 0)

HEX : #D8D8D8
RGB : (216, 216, 216)
CMYK : (0, 0, 0, 0)

HEX : #D8D8D8
RGB : (216, 216, 216)
CMYK : (0, 0, 0, 0)

HEX : #D8D8D8
RGB : (216, 216, 216)
CMYK : (0, 0, 0, 0)

HEX : #D8D8D8
RGB : (216, 216, 216)
CMYK : (0, 0, 0, 0)

HEX : #D8D8D8
RGB : (216, 216, 216)
CMYK : (0, 0, 0, 0)



Design Cognition Symposium

A dynamic typographic identity system dealing with hierarchy, flexibility, modularity, screen, and print in interior, urban, and public spaces. A project engaging a critical research, analytical, and interpretative abilities with consideration of the contextual realities of a contemporary typographic practice.

This piece considers an imagined week-long summer speaker series event for a hybrid design x cognitive neuroscience symposium in San Diego, California.

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GRAPH-3223-02 : Typography III, Anastasiia Raina
DECEMBER 04 2022

