

Table of Contents

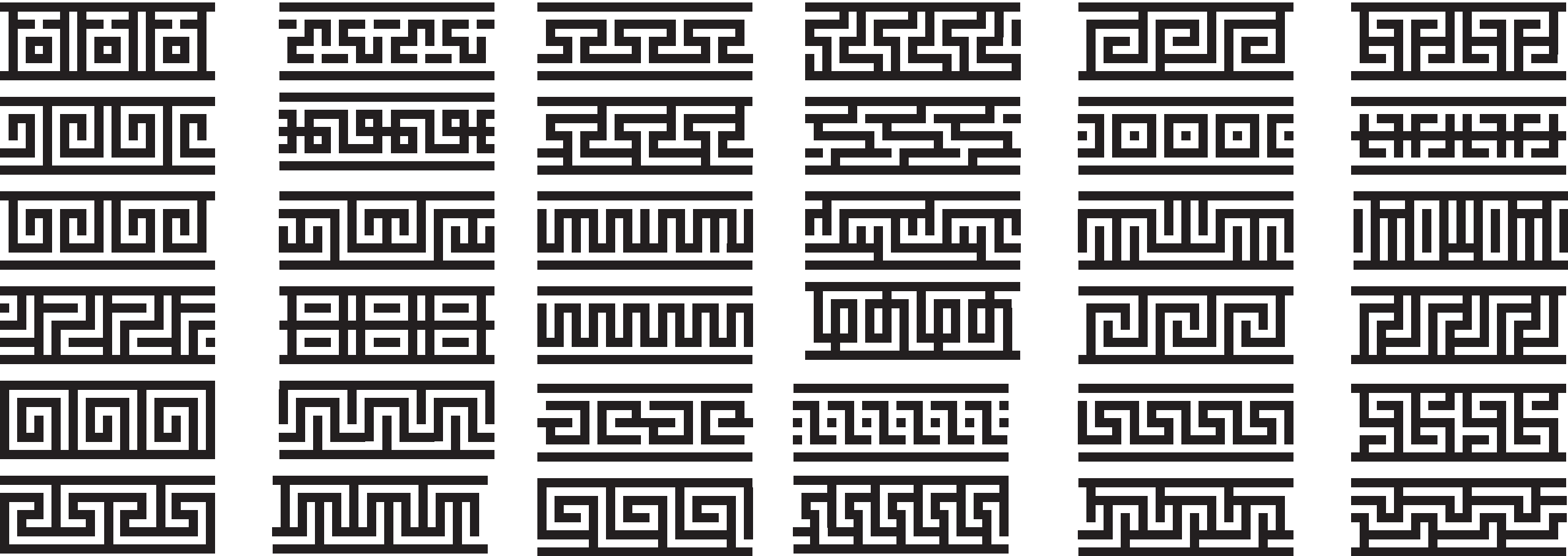
05 Pattern

13 Type

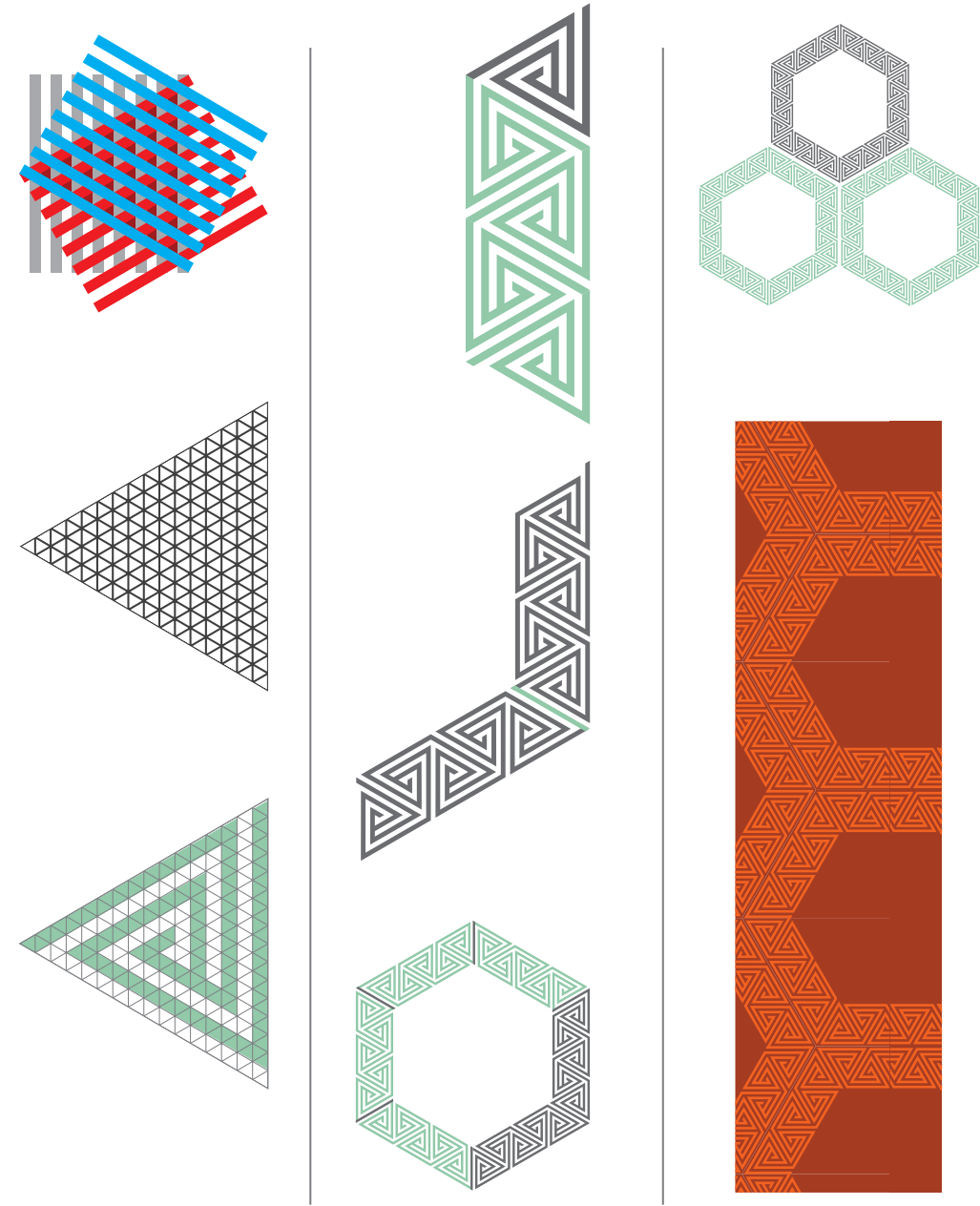
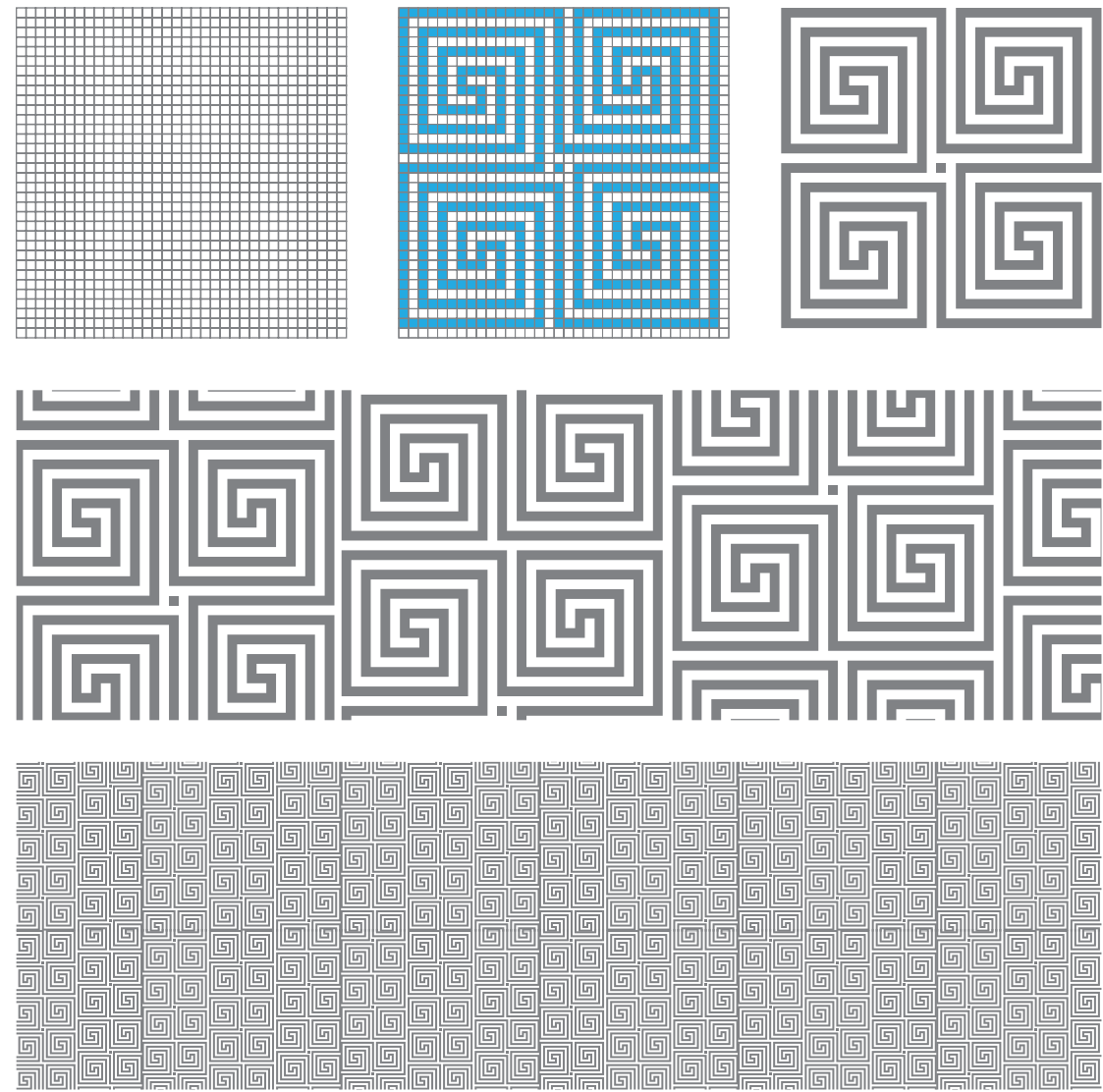
31 Icon

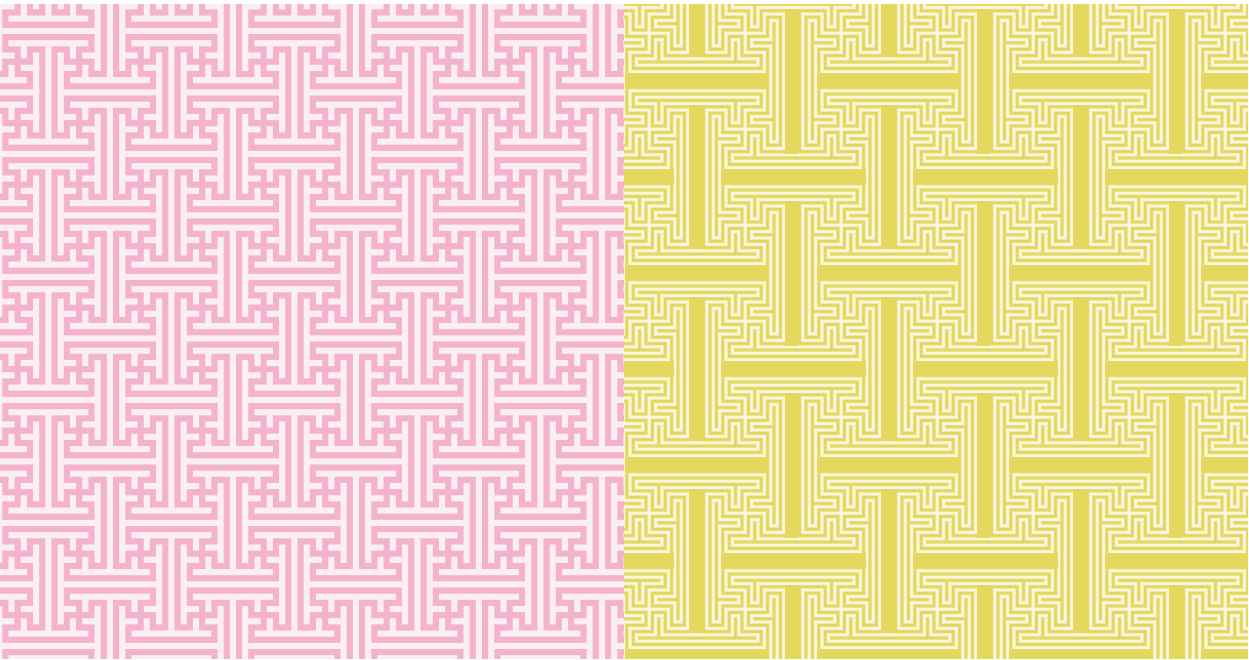
34 Color

Linear



Planar



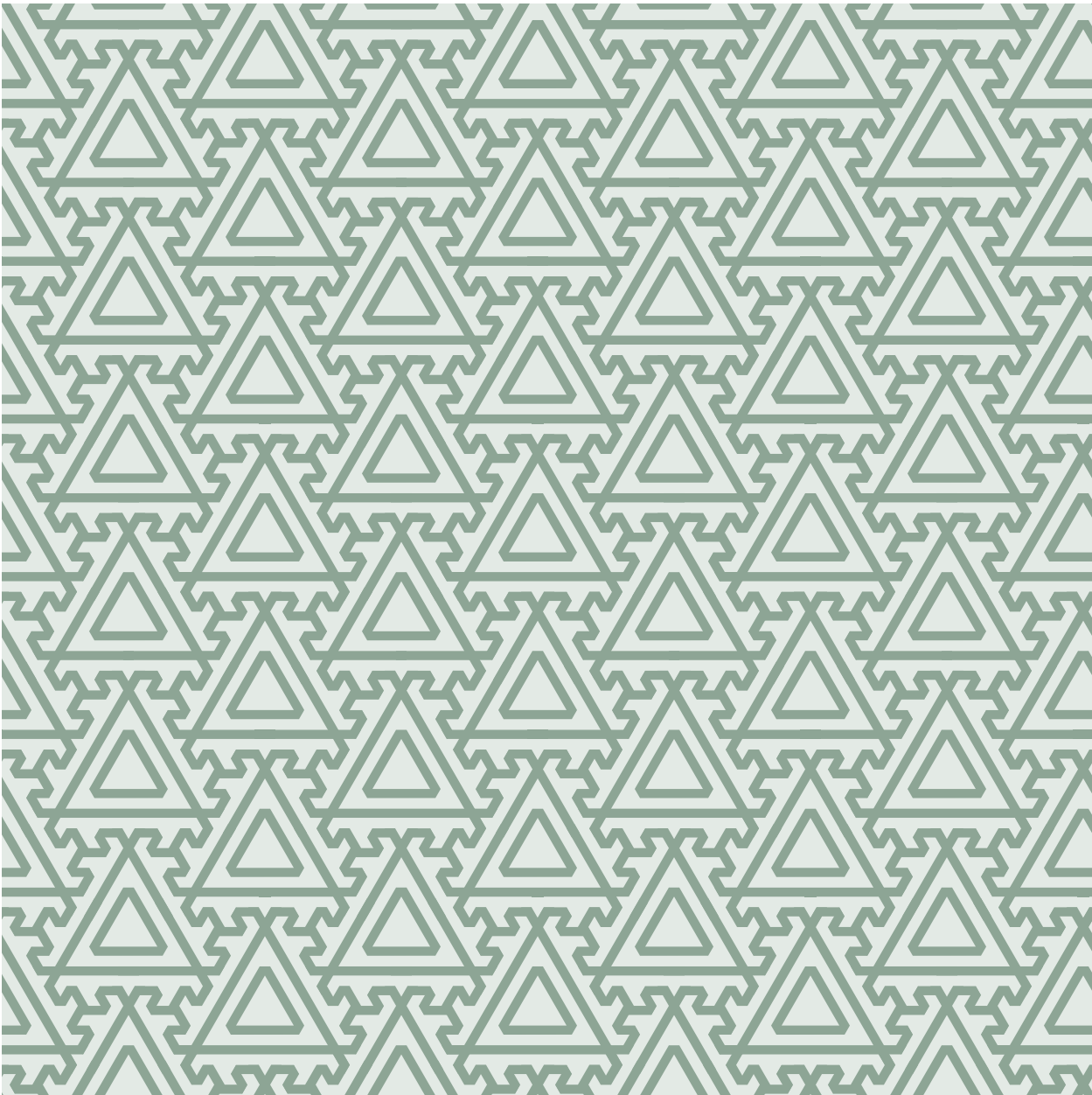
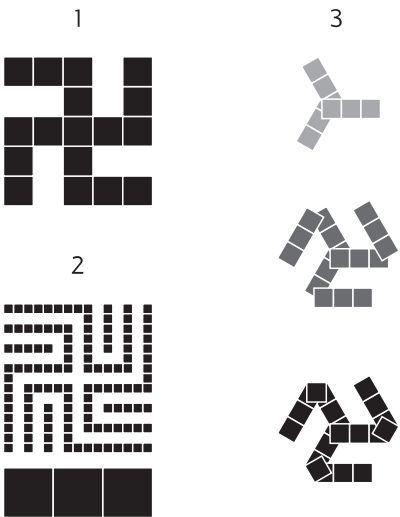


Jeremy Banka

DHE161 Winter 2015
Section 14
Pre-Graphic Design

My country of choice is Korea. Having enjoyed work in the past with Greek meander I decided to base my pattern on an angular, two-dimensional weave of this aesthetic – centered around the pervasive swastika or *man* motif. This form is built from the primitive element of the square. Observe how the square is employed in a traditional pattern, at two scales in a more intricate weave,, and lastly in a reoriented “tripartite” pattern of my own design.

Colors are taken from examples of the bright Korean *hanbok* garb. A very light tint is used in lieu of the typical white.



Type

Ergata Text System

Ergata (derived from the Greek Ergates, meaning “worker”) is the name of the family of typefaces used in the game of Delve. The Ergata system contains three proportionally compatible faces: Ymirsson, a contrasted Gothic, Antoinette, a geometric Transitive, and Runa, a glyphic Slab Serif.

a The five boxing wiz-
ards jump quickly.

The third firststuff is stonestuff, with three firstbits, three bernstonebits, and its own share of neitherbits. And so it goes, on through such everyday stuffs as coalstuff (six firstbits) or iron (26) to ones more lately found. Ymirstuff (92) was the last until men began to make some higher still.

Antoinette 2

a
The five box-
ing wizards
jump quickly.

Antoinette 0

a The five boxing wiz-
ards jump quickly.

The third firststuff is stonestuff, with three firstbits, three bernstonebits, and its own share of neitherbits. And so it goes, on through such everyday stuffs as coalstuff (six firstbits) or iron (26) to ones more lately found. Ymirstuff (92) was the last until men began to make some higher still.

Antoinette 3

a
The five box-
ing wizards
jump quickly.

Antoinette 1

a The five boxing wiz-
ards jump quickly.

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Ymirsson 4

a The five boxing wiz-
ards jump quickly.

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Antoinette 4

a The five boxing wiz-
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Runa

a The five boxing wiz-
ards jump quickly.

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Ymirsson 5

a The five boxing wiz-
ards jump quickly.

The third firststuff is stonestuff, with three firstbits, three bernstonebits, and its own share of neitherbits. And so it goes, on through such everyday stuffs as coalstuff (six firstbits) or iron (26) to ones more lately found. Ymirstuff (92) was the last until men began to make some higher still.

Antoinette 5

a The five boxing wiz-
ards jump quickly.

The third firststuff is stonestuff, with three firstbits, three bernstonebits, and its own share of neitherbits. And so it goes, on through such everyday stuffs as coalstuff (six firstbits) or iron (26) to ones more lately found. Ymirstuff (92) was the last until men began to make some higher still.

Ymirsson 6

a The five boxing wiz-
ards jump quickly.

The third firststuff is stonestuff, with three firstbits, three bernstonebits, and its own share of neitherbits. And so it goes, on through such everyday stuffs as coalstuff (six firstbits) or iron (26) to ones more lately found. Ymirstuff (92) was the last until men began to make some higher still.

Ymirsson 7

While the Ergata faces are proportionally compatible, they differ significantly in form structure and style. One face is not strictly “based” on another—rather, they are a symbiotic triad, in which each is acclimated to a separate niche in the Delve ecosystem.

Runa

Antoinette 0

Ymirsson 4

Ymirsson

AaBbCcDdEeFfGgHhIiJjKkLlMm
 NnOoPpQqRrSsTtUuVvWwXxYyZz
 1234567890 & @a / @A (*) [%] {#} : ! ?

Boxy, but Good.

Ymirsson is a squarish humanist face designed for maximum readability at small sizes and in paragraphs. Broad apertures and a flat, squarish design help the typeface achieve this goal.

Like Yanone's little-known Noname Sans, Ymirsson strongly blunts all apices and vertices, replacing the sharp points on glyphs like A or V with a short bar. Like DIN, Ymirsson fully flattens sections at the extremes of its curved shapes, especially horizontal glyph exteriors.

These subtle flattish features create an interesting gestalt effect in paragraphs: characters in a string appear to "band" together, and the vertical interval of the x-row becomes particularly distinct in a paragraph. Paired with the Ergata system's medium-low x-height, longform writing is particularly easy to parse with little lead added between the lines.

Ymirsson also employs several unconventional glyph treatments to this end. The simplified 'r' resembling Cyrillic Г (Ge) participates in two unique ligature groups: 'rf, rt;' and 'rv, rw, ry.' The hard 'u' is similarly designed.

Handgloves

The third firststuff is stonestuff, with three firstbits, three bernstonebits, and its own share of neitherbits. And so it goes, on through such everyday stuffs as coalstuff (six firstbits)

Ymirsson 4

Handgloves

The third firststuff is stonestuff, with three firstbits, three bernstonebits, and its own share of neitherbits. And so it goes, on through such everyday stuffs as coalstuff

DIN Pro Regular

Handgloves

The third firststuff is stonestuff, with three firstbits, three bernstonebits, and its own share of neitherbits. And so it goes, on through such everyday stuffs as coalstuff (six firstbits)

Noname Sans Web

Antoinette

AaBbCcDdEeFfGgHhIiJjKkLlMm
NnOoPpQqRrSsTtUuVvWwXxYyZz
1234567890 (X) [%] {#}:! ?

Intense and Alive

Antoinette is an stylish text and display face with geometric and humanist influences. With a monoline design, wide, spacious letters, and smaller apertures, Antoinette is perfect for headings and short text applications. She pairs well with Ymirsson as a pseudo-italic in rich text environments.

Like Museo, Antoinette adjoins transitive serifs to an essentially geometric model. Unlike Jos Buivenga’s contemporary classic, however, Antoinette has a more angular architecture, bringing a sense of grit and intensity to the transitive genre that Museo decidedly lacks.

The transitive slab is a modern genre of type—a remembrance of the renaissance Italic hand that forgets its original telos of speed and efficiency. Today it is most often found as the unsung middle-child of three, as in TheMix—Lucas de Groot’s semi-serifed extension of Thesis, his superb slab/sans superfamily. Antoinette strives to breathe new vitality into the transitive slab genre by fusing the half-slab into the skeleton of her letters, not just their skin. Like a classical chancery, Antoinette gives her ascenders and descenders an indulgent treatment, allowing them to extend horizontally into the interlinear white space.

Handgloves

The third firststuff is stonestuff, with three firstbits, three bernstonebits, and its own share of neitherbits. And so it goes, on through such everyday stuffs as coalstuff (six firstbits)

Antoinette 3

Handgloves

The third firststuff is stonestuff, with three firstbits, three bernstonebits, and its own share of neitherbits. And so it goes, on through such everyday stuffs as

Museo 300

Handgloves

The third firststuff is stonestuff, with three firstbits, three bernstonebits, and its own share of neitherbits. And so it goes, on through such everyday stuffs as coalstuff (six

TheMix Semilight

06 Character Kit

Hero Card
KIT CARD
Your Hero card describes the character you control in the Delve universe. In gameplay, it is kept face-up on the table with your Kit.

1 CLASS
Every Hero in Delve has a class, such as Knight, Priest, or Barbarian. This provides you access to a set of Class Actions beyond the Basic Action set.

2 MODULES
Shows what colors of Magic, Gadget, or Psionic Actions your character may equip.

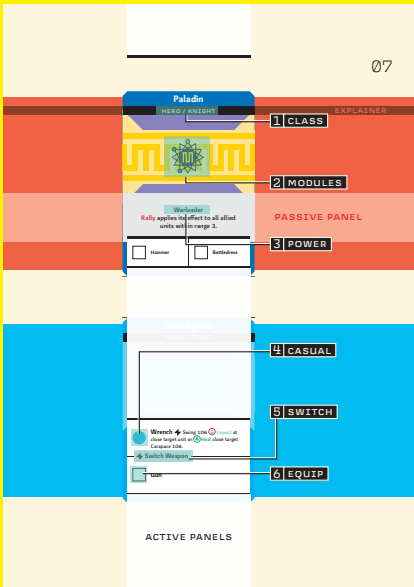
3 POWER
Advanced Heroes usually have a Passive change the effect of one of their Class Actions to reflect the niche they fill in a group.

4 CASUAL
Casuals or Casual Actions are things your character can do at will, without having to draw a card. All Casuals cost Energy.

5 SWITCH
Active Pane items with Switch Actions between them represent mutually exclusive States: (You are in only one Switch State at a time, and may only change to adjacent Switch States by using the Switch Action.) You may only use the Active Pane item of your current Switch State.

6 EQUIP
Allows you to Equip Gear of the given type.

07



08 Gear Card

KIT CARD
A Gear Card describes an item your character is carrying on their person. In gameplay, it is kept face-up on the table with your Kit.

Gear functions as an extension of the Hero Card, and its use/instrumentality may be subordinate to its owner's Switch State. Gear may grant Heroes access to further modules, and contain both Active and Passive Panes.

1 TYPE
The sort of item that it is. For example, a sword, hammer, or wooden instrument.

2 RATING
Adds to your Hero's baseline score in Ratings such as **Armor**, or Rolls such as **Heal** or **Fire**.

Action Deck

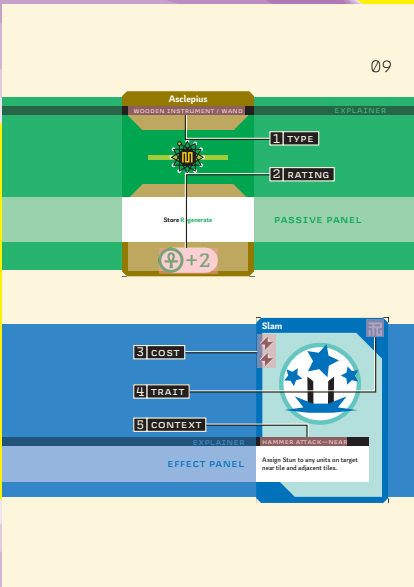
Action Card
PLAYING CARD
An Action card is a Playing Card with a black Explainer. In your deck, an Action Card represents something your character might do. In your hand, an Action Card represents something that your character may do.

The Energy necessary to play this action.

4 TRAIT
The Check value of this action.

5 CONTEXT
The situation in which this Action can be played. This section will also reference any Gear Type or Hero Class necessary to use this action in your deck.

09



10 Special Action Card

PLAYING CARD
A Special Action Card is an action card with the **SIGNATURE** of a specific Hero. A Special Action names the only Hero that can use it in its explainer. Special Action cards cannot be spent for points in Checks.

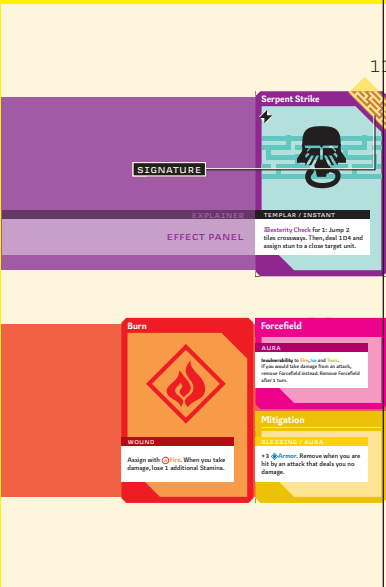
Condition Card
PLAYING CARD
A Condition Card is a Playing Card with a colored explainer panel. A Condition is Assigned to a Unit, to which it then passively applies its effect.

Wound
You may Assign these cards to Units as you deal them damage of the corresponding type. Wounds contain a damage-based Assignment clause, and no removal clause. They are removed by Actions like First Aid.

Aura
Various cards call for Auras to be Assigned. Auras can be positive or negative. Aura cards always contain a removal clause.

Blessing
Blessings are Assigned by Priest-class Heroes. Keep them for as long as you can!

11



12 Encounter Deck

Creature Card
PLAYING CARD
A creature card describes a being you might encounter in the Delve universe. In PvE (Player vs. Environment) game formats, Creature Cards are shuffled into the Encounter Decks of the Levels the players traverse.

1 SPEED/HEALTH
Every creature has a rating in both Speed and Health. The Speed Rating refers to the number of moves this creature can make during the nonplayer move phase. The Health Rating refers to the unit's maximum amount of Stamina.

2 TYPE
Shows what manner of being the creature is.

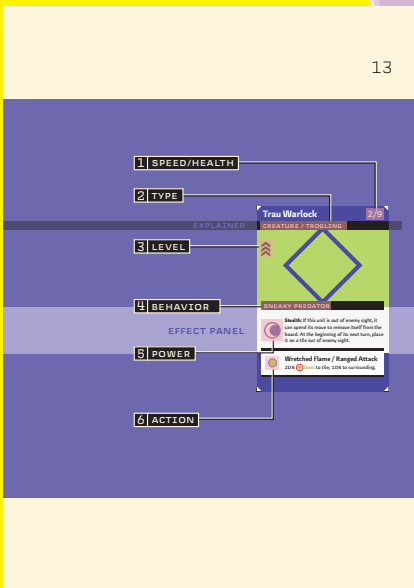
3 LEVEL
Interacts with the spawning and loot mechanics of most PvE formats.

4 BEHAVIOR
Gives the Game master an idea of how this Unit acts relative the friends and foes surrounding it.

5 POWER
Like Heroes and Gear, some creatures have a persistent passive effect known as a Power.

6 ACTION
Something this unit might do during the nonplayer action phase.

13



14 Encounter Mode

Setup
Requires Battlegrid, shuffled Action Decks, and dice.

Draw
When Encounter Mode begins, each player draws (or discards down to) a five-card hand.

Initiative
After drawing, each party—including NPC groups—makes a roll for initiative. (See Tempo below) The party with the highest initiative score goes first, and proceeds in order downward to the party with the lowest initiative.

Spawning
On each player's first turn, their character is Summoned onto a valid Spawn tile. They must use the move phase of their first turn to move from the Spawn Tile into a targetable tile on the battlegrid.

Time
Broken into turns for each party present to act.

Tempo
Encounter mode offers two paces for combat, the traditional, planning-focused, Andante pace, and the brisk, easy Allegro pace. Most PvE formats use both modes at different times.

Andante: Players roll initiative as separate parties and take individual turns in initiative order.

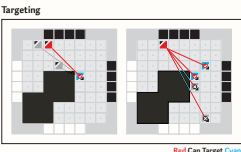
Allegro: Players roll initiative as a united party and play in any order on a collective turn.

15

- YOUR TURN**
- Apply begin-turn conditional effects.
 - **Move Phase**
During the Move Phase, a Wayfarer may Move to a Near or Close tile.
 - **Action Phase**
When their Action Phase begins, a Wayfarer loses all Energy then gains 3. During the action Phase you may play Action Cards.
 - **Cycling:** You may also pay 1 to discard a card, then draw a card.
 - Apply end-turn conditional effects.

- OFF-TURN**
- **Draw/Discard**
As long as it is not your turn, you must draw or discard until your hand contains five cards.
 - **Reactions, Instants, and Stacks**
Off turn, you may play Instant Actions at any time, and Reactions if their when clause is fulfilled.

Space



A unit can target at range any unit to whose tile center they have a clear vector from their closest tile corner.

16 Other Modes

Preparation
Requires Battlegrid, shuffled Action Decks, and dice.

Draw
When Preparation Mode begins, each player draws (or discards down to) a ten-card hand.

Setting
Metaspace—between Rooms of a Level.

Rest
In Rest Mode, players have access to their full Action Decks, and may play Actions as if it were their Action Phase. However, playing Action Cards with high costs increases the likelihood of a Wandering Encounter.

Setting
Metaspace—players are treated as functionally adjacent.

17

Keyword Glossary

Card Management

Check
A test of a character's aptitude in a given Trait. When making a check, Pick up the top five cards of your Action Deck. From these, Discard cards with the appropriate Trait to gain points in the check.

Draw
Add the top card of your deck to your hand. Discard: (of a card in your hand) send to your Discard Pile.

Load
(of an Ammo card in your hand) attach to a gun equipped to you.

Remove
(of a Condition Card attached to you) send to the owner's discard pile.

Save
A Check, but with implication of avoiding danger. Pick up: (of the top X cards of a deck) treat these cards as if they were in your hand until this effect is resolved. Assign: (of a Condition Card in your hand) attach to a unit.

Store
While in your hand, cards can be left face up on the table. Keep this way, this card does not contribute to your hand size.

Runa

AaBbCcDdEeFfGgHhIiJjKkLlMm
 NnOoPpQqRrSsTtUuVvWwXxYyZz
 1234567890 1234567890 又 @ (*) [%] {#}

Rugged

Runa is a text face I designed in 2015. A precursor to the “Heldin” family which later developed into Ymirsson, Runa was the first face to use the four ninths proportion system upon which the Ergata Type System is based.

Runa is most at home in longform text printed in ink. With room to spread out the page, Runa reveals an extremely uniform distribution of grey.

Runa is named for the tendency of her serifs to band together at range, creating thin bars of black reminiscent of engraved roman numerals or viking runes. This effect is reinforced by Runa’s harsh, glyphic counters, which coerce the curved letters’ interior strokes out of the center of the x-space.

Handgloves

The third firststuff is stonestuff, with three firstbits, three bernstonebits, and its own share of neitherbits. And so it goes, on through such everyday stuffs as coalstuff (six firstbits)

Runa Regular

Magescule Display

Magescule 4

我 回 回 回 正 正 回 我 正 正 和 和 和 回
和 回 和 回 和 与 正 和 正 此 我 望 三

Magescule 6

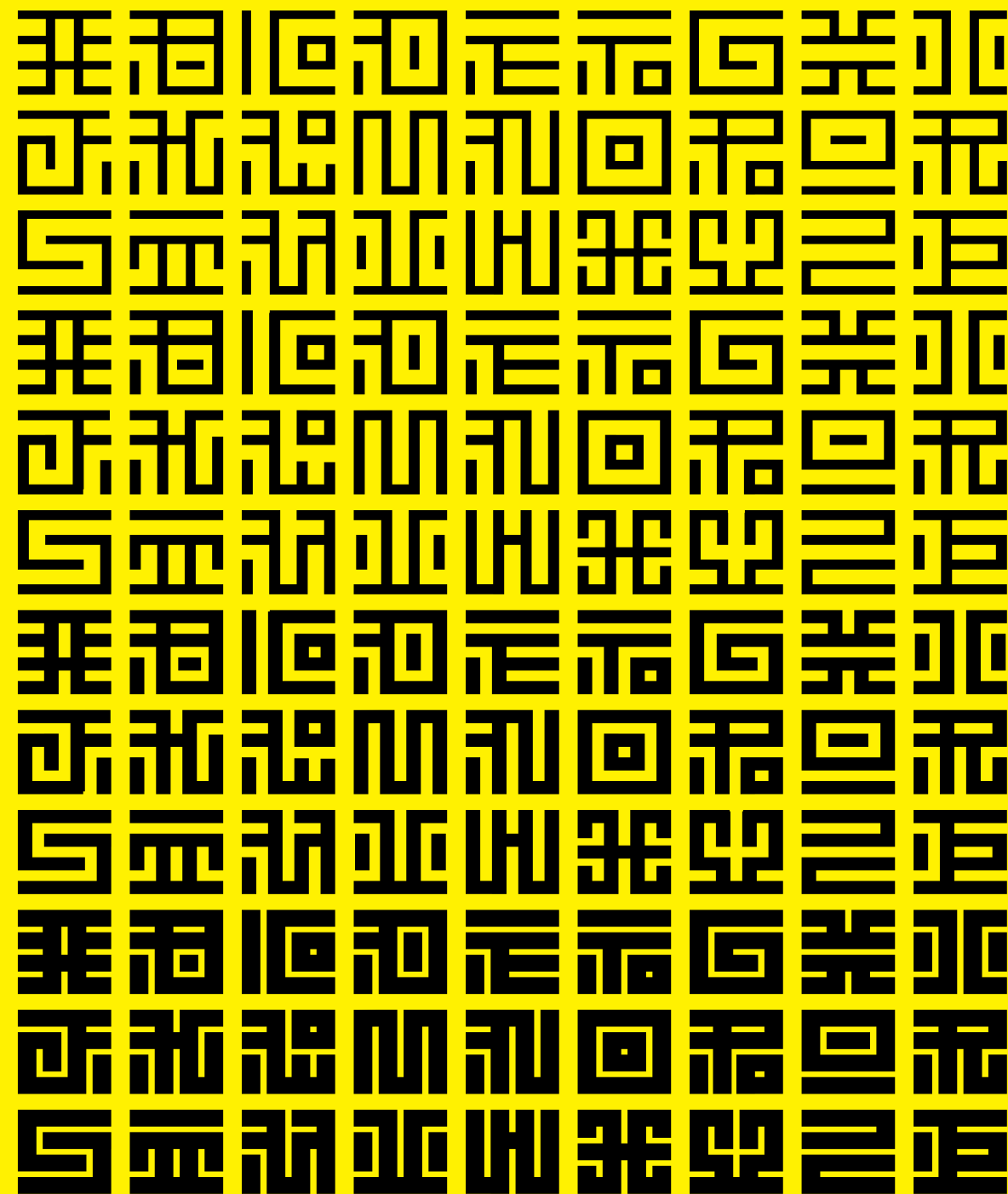
我 同 同 同 同 同 同 同 同 同 同 同 同
利 同 同 同 同 同 同 同 同 同 同 同 同

Magescule 5

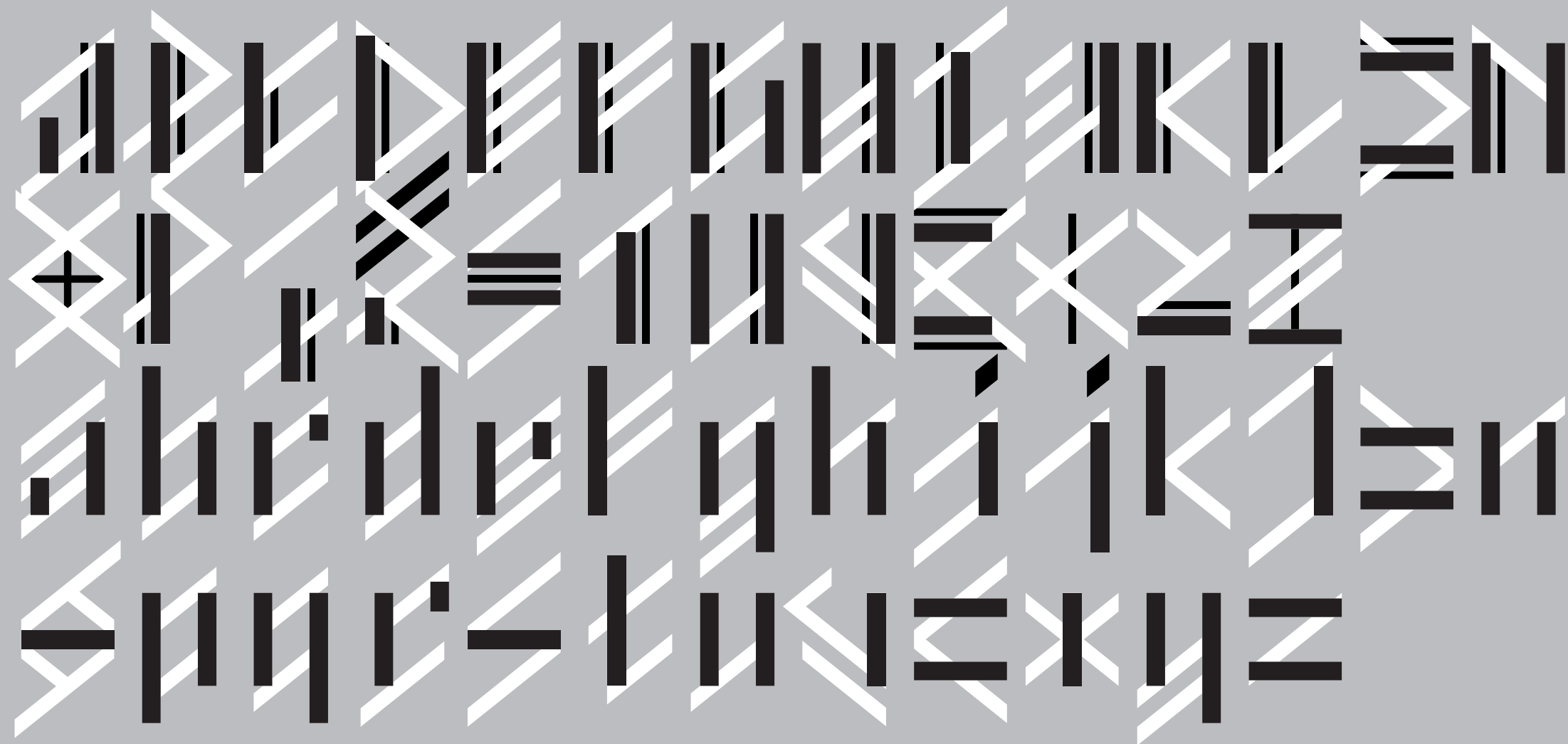
我 同 同 同 同 同 同 同 同 同 同 同 同

Magescule 7

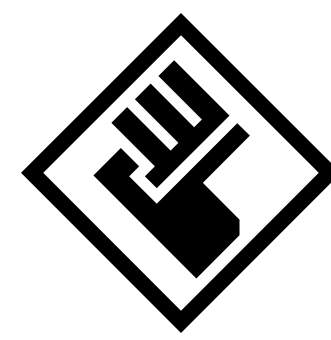
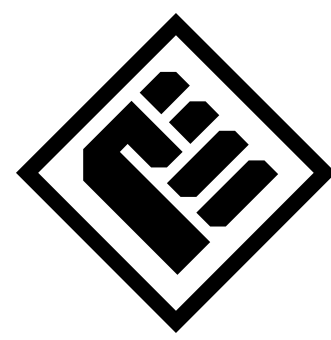
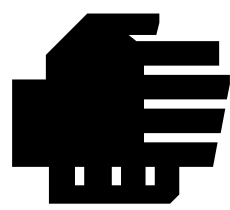
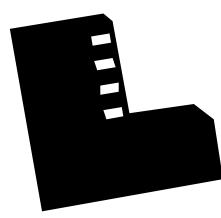
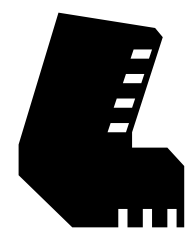
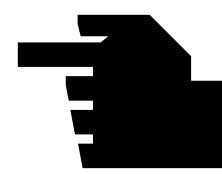
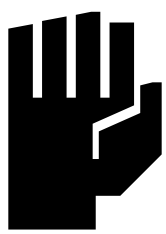
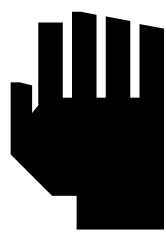
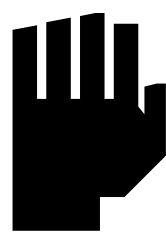
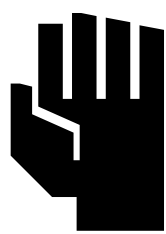
我 同 伍 和 志 同 共 進 步 同 共 進 步 同 共 進 步



Neurone Display



Ymirsson Manicules



Color

Chromata Color System

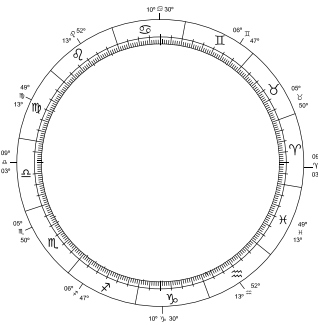
Sound & Vision

The human experience of color—like our experiences of sound and time—is organized in a continuous, self-repeating spectrum. To understand experiential phenomena like these better, we humans divide them into discrete intervals, which we label and assign meanings. In the case of time, we may refer to milliseconds, seasons, or kalpas. In Western music, we refer to the “Chromatic Scale.”

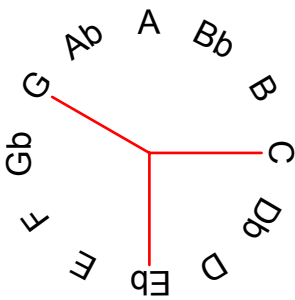
The Chromatic Scale contains twelve notes—a convenient number due to its divisibility and thus compatability with many possible subordinate schema, such as the widely used heptatonic and pentatonic scales. Arranging the chromatic scale in two dimensions as a clock allows us to visualize these schema—and, generally, the aesthetic logic of sound. Musicians call renderings of this visual methodology “pitch constellations.”

In 2016, I realized that color can be looked on much the same way as pitch. The Colorclock was my first attempt to generalize the logic of the pitch constellation to the color spectrum.

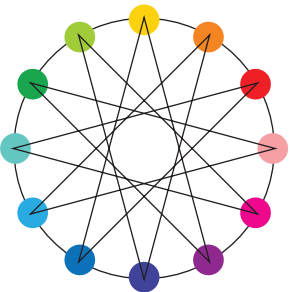
To my astonishment, I discovered that many of the same principles underlie the aesthetic forms of both domains. Chromata is the palette system resulting from my research.



Time



C Flat Chord Constellation



The Colorclock

Heptatonic Scales

Major



B



D



F



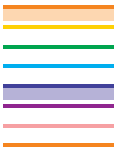
A-



E



G



B-



D-



A



C



E-



F+

Minor



g+



b



d



f



c+



e



g



b-



f+



a



c



e-

Absolute Symmetries



Truth (Augmented Chord)
Absolute Trine (333)
A complementary triad: three colors spaced equally around the wheel. Each is in trine with each other. There are four truths: Up, Down, Left, and Right.



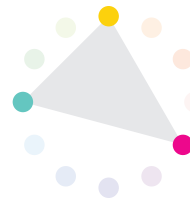
Paradigm
Absolute Square (2222)
Four colors spaced equally around the wheel, or two Syntagms in opposition. There are three paradigms: Upright, Clockwise, and Counterclockwise.

Relative Asymmetries

PERSPECTIVE

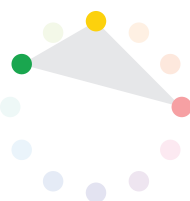


Miracle (Major Chord)
Major Trio (243)
Truth with one of its values shifted one step counterclockwise.

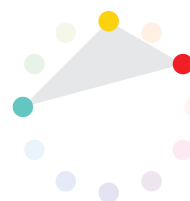


Tragedy (Minor Chord)
Minor Trio (342)
Truth with one of its values shifted one step clockwise.

MOTIVE



Love
Sliver (261)
An analogous triad, a Goal that becomes a Syntagm.



Fear
Sliver (162)
An analogous triad, a Syntagm that becomes a Goal.

SYLLOGISM



Deduction
Trinity (351)
An oppositive triad, a Syntagm with its center shifted one step counterclockwise.



Discovery
Trinity (153)
An oppositive triad, a Syntagm with its center shifted one step clockwise.

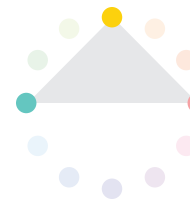
Relative Symmetries



Goal
Leafhat (171)
An analogous triad formed from two adjacent sextiles. A Goal is relative and can be drawn from any value.



Principle
Wizardhat (414)
A direct complement with one value split into a sextile. A Principle is relative and can be drawn from any value.



Syntagm (Diminished Chord)
Trifecta (252)
An oppositive triad formed from two adjacent square aspects. A Syntagm is relative and can be drawn from any value.



Tactic
Small Trapezoid (1151)
An analogous tetrad formed from Goals and Syllogisms. A Tactic is relative and can be drawn from any value.



Theorum
Rectangle (3131)
A direct complement with both values split into sextiles, forming two new direct complements in trine.



Dialectic
Large Trapezoid (1232)
A tetrad formed from Perspectives and Motives, or a Truth with one value split in sextile. A Dialectic is relative and can be drawn from any value.



Compromise
Kite (1331)
A tetrad formed from Truth, Goal, and Syllogisms. A Compromise is relative and can be drawn from any value.



Ethic
Medium Trapezoid (4121)
A tetrad formed from Principles and Motives. An Ethic is relative and can be drawn from any value.

