

DESIGNER COMMENTARY

2017-2018

L063.0 M13.2 G02.6

Jeremy Banka

AUTO-CUT SHEET

TWO-HAND WEAPON

Halberd

★ 4

Jab
MELEE ATTACK
1 +2
Blad

Q,R

TWO-HAND WEAPON

Halberd

★ 4



BATTLEGRIDS

Tranquil Woods

MELEE POSITION

Can you find a path to safety through the trees?

To switch to Ranged mode, win a **WISDOM** Trial.



AREA CARDS



PVP MAP

This symmetrical player-versus-player map was designed to host combat between teams of three or four units. The use of the control zone was inspired by Blizzard Entertainment's Overwatch. The King of the Ring match was won by stealing an opponent's flag and running it out of the small zone, while keeping your flag in.

WAIFARER

ENCOUNTER MANUAL

This manual covers everything you need to know to play the third alpha revision of the game.

It features visual briefings of cards.

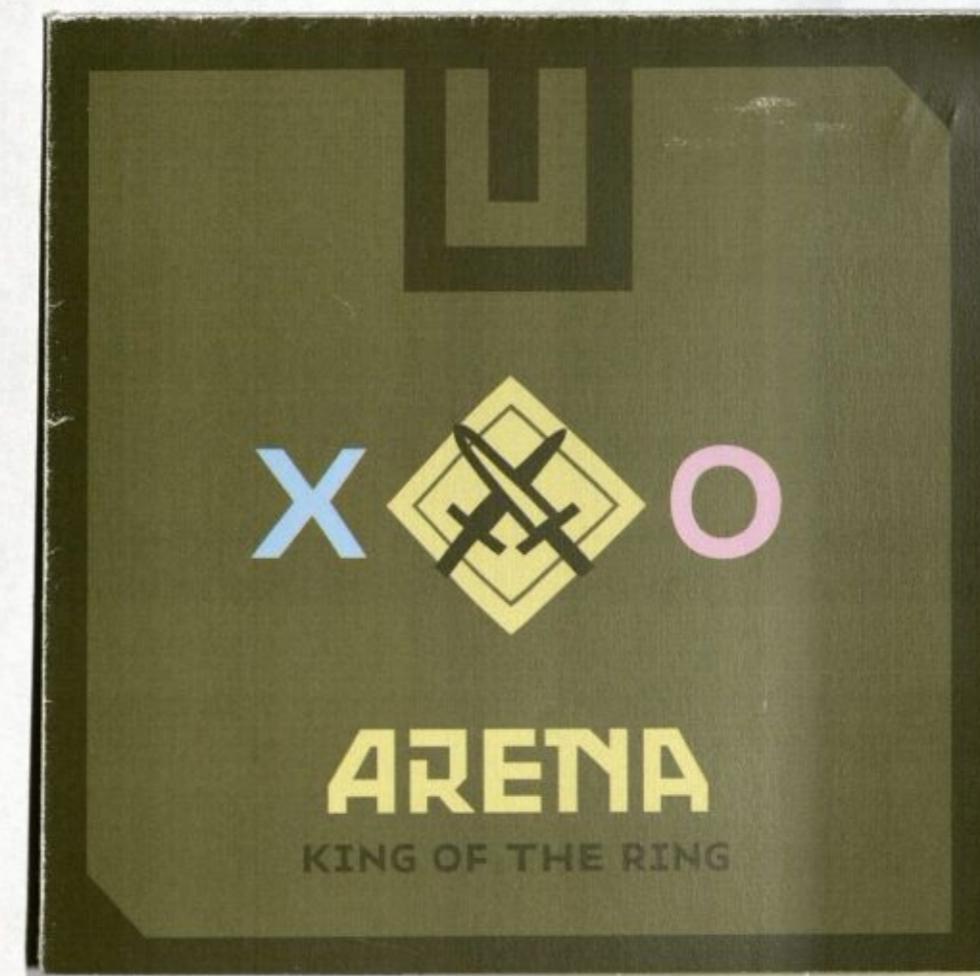
Particular attention is given to Player-versus-Player

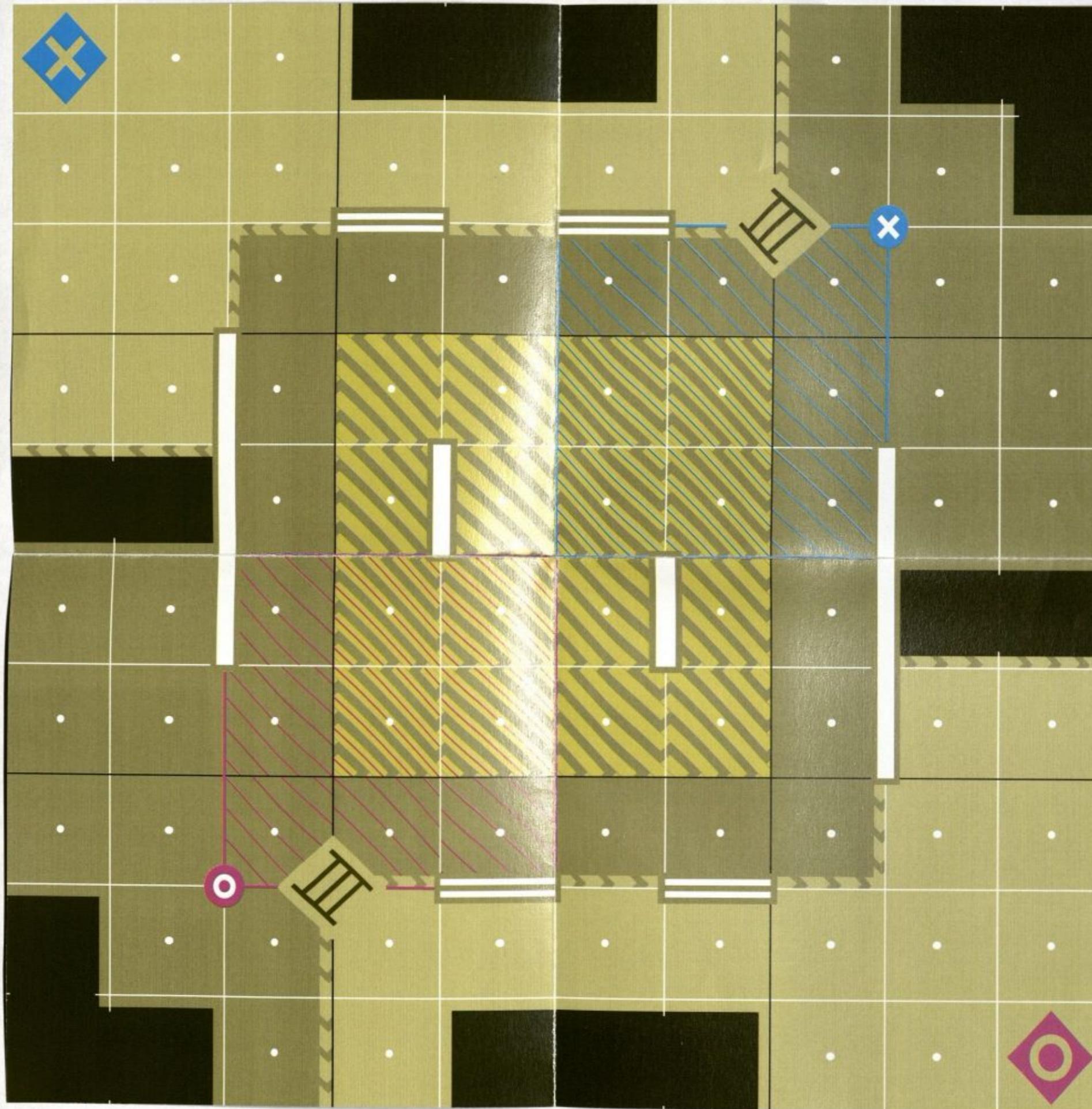
ALPHA LOOT PACK

These I handed out to the players as they progressed through the stages of a dungeon. Divvying up the loot from each room and hoping for interesting drops proved a fun, engaging dynamic.

DELVE
2017.2

ARENA
2017.3
KING OF THE RING





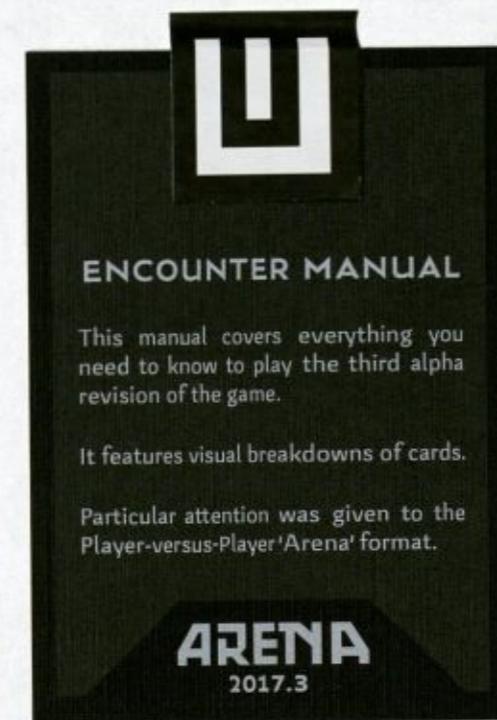
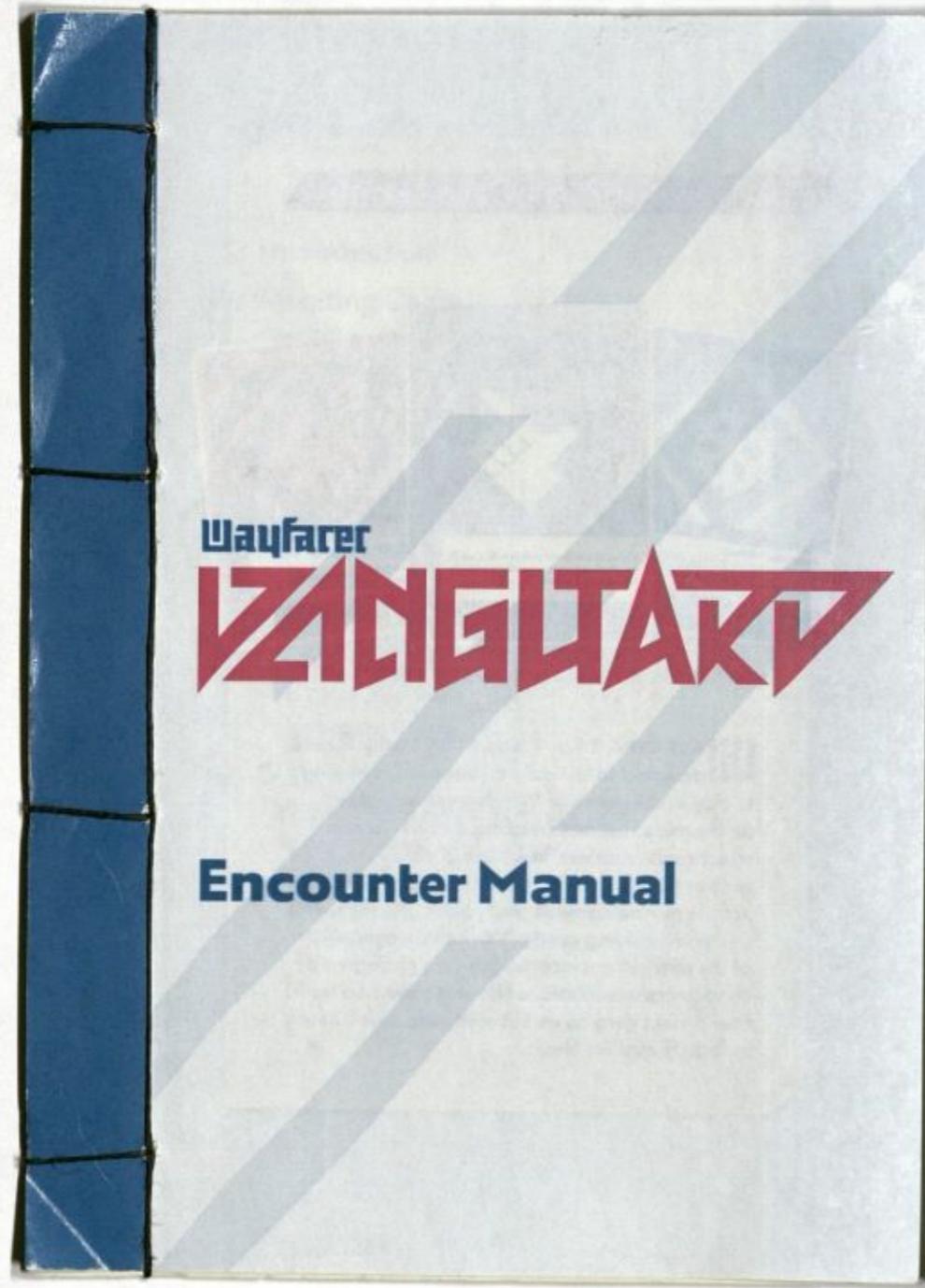
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ARENA
2017.3







02

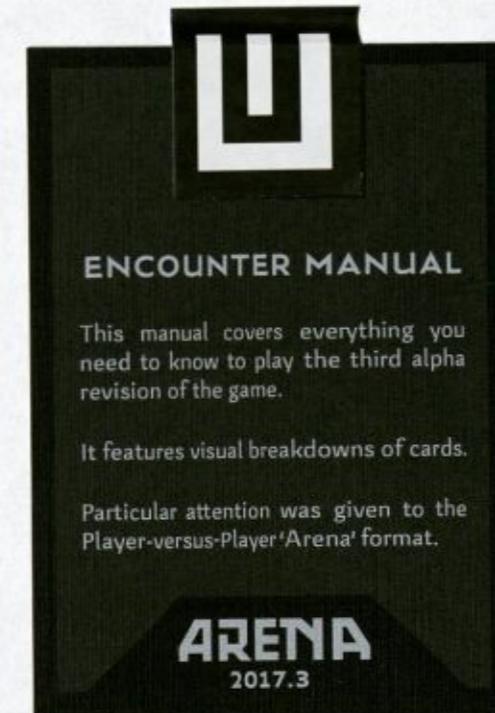
A New Kind of Card Game

WAYFARER IS A TABLETOP CARD GAME designed to be easy to learn and engaging to play. In the game of Wayfarer, players take on the role of heroes battling their way across treacherous frontiers in search of riches and glory. Over the course of their adventures, Wayfarers acquire new equipment and abilities, represented by colorful trading cards. The interchangeability of the card game system allows a high degree of character customization, allowing players to build their perfect hero to quest alongside their friends or face off against them.

Table of Contents

- 02 Introduction**
- 04 Reading Cards**
 - 04 Action Card
 - 09 Condition Card
 - 10 Unit Card
 - 12 Item Card
 - 15 Trackers
- 16 Tabletop**
 - 16 Card Zones
 - 18 Grid Map
 - 20 Targeting and Cover
- 20 Game Modes**
 - 20 Character Construction
 - 24 Encounter Mode
- 26 Formats**
 - 28 Dive (Player versus Environment)
 - 30 Arena (Player versus Player)
- 34 Glossary**

03



04 Action Card

Represents something a character can do.

1 TITLE

The name of the action.

2 ASPECT

A symbol that shows which of your character's traits—**specialty skills**—an action comes from.

Force: An action that forcefully affects your surroundings. Useful for chasing, attacking, and arresting units.

Resist: An action that defies force. Useful for absorbing damage and defending allies.

Intellect: An action based in creativity and mental quickness. Useful for accessing specific cards and drawing.

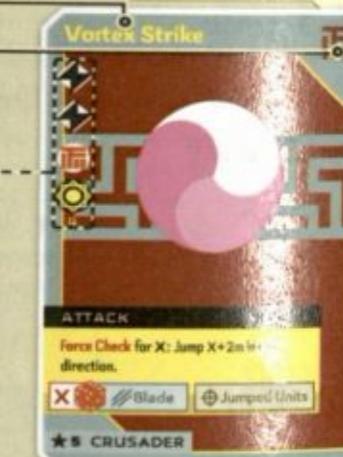
Dexterity: An action of fast and precise motion. Used to escape attacks and deal extreme damage.

Wisdom: An action based in your character's practical experience under pressure and mental self-control.

1 TITLE

2 ASPECT

3 COST AREA



05

S Spell: A mortal forces a spirit to bend the physical plane to their will.

E Evocation: A mortal prays to a noble spirit to restore justice.

G Gadget: A tool kept on your person to be used.

3 COST AREA

Lists resources that must be consumed in order to play the action.

Energy: Most Action Cards cost 1–4 Energy; wayfarers receive 4 Energy when their Action Phase begins.

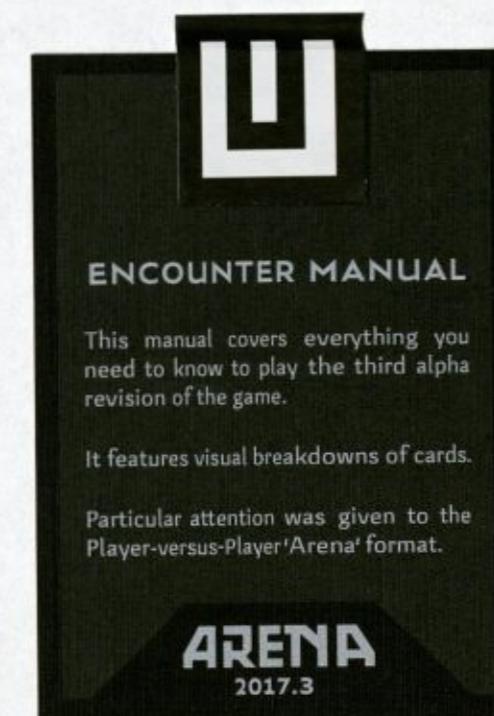
Light, Cold, & Void Mana: Spell and Evocation Actions cost mana. Some items store mana for this purpose.

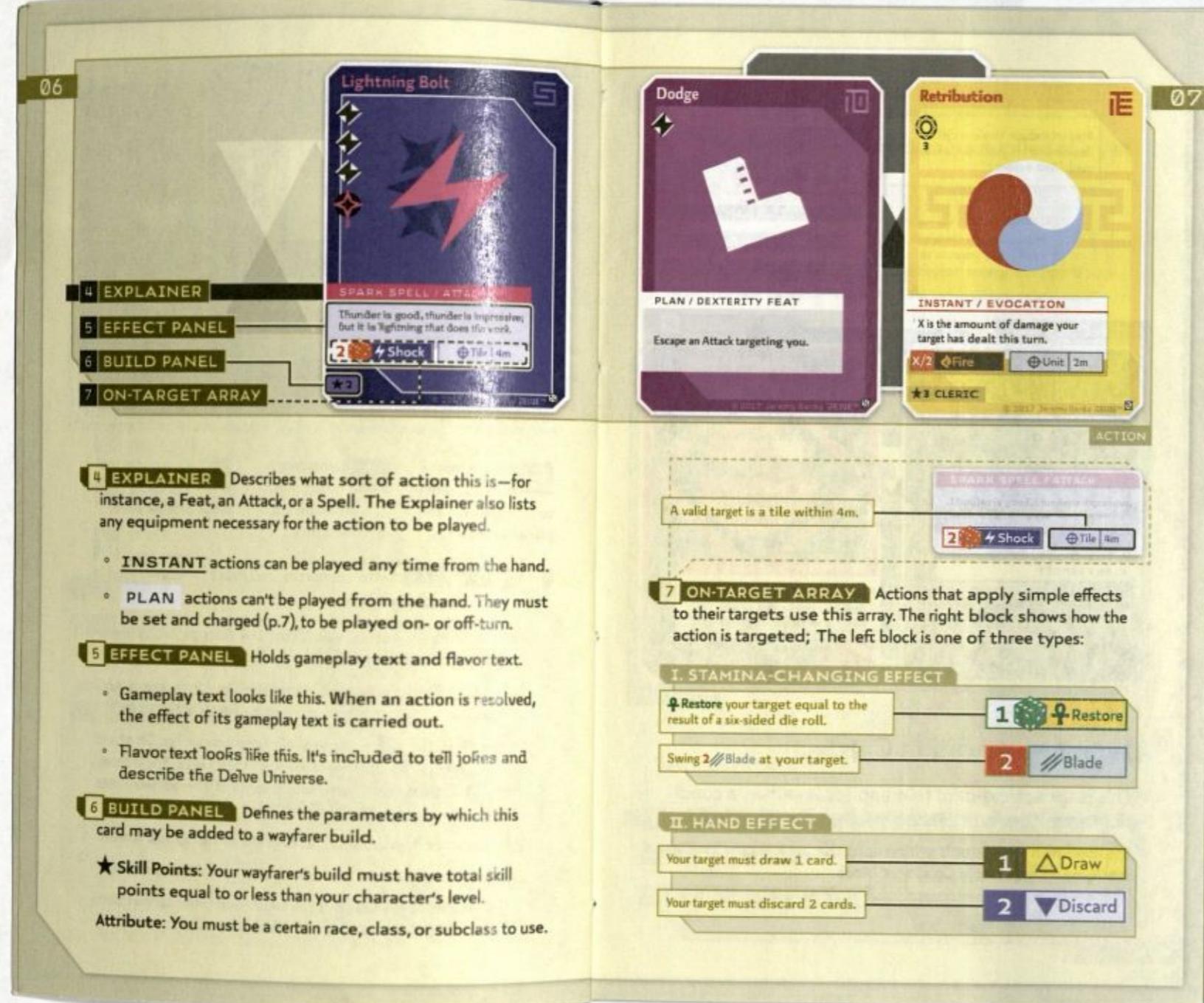
TRIAL: A trial judges some quality of a character. To stand trial, a player picks up five cards from their Deck, then from these discards one or more action cards of the appropriate Aspect. There are three kinds of Trials:

Check: Self-imposed trial to grant some bonus if won.

Save: Imposed on a target on threat of some setback.

Contest: The player of the action and their target compete to determine how an effect is applied.





08

III CONDITIONAL EFFECT

May introduce the condition segment in an Action-Condition card. (See below.)

PLAN / GADGET
Turtled Self

STATUS / +3 Armor. You cannot act.
Remove when the turn ends.

May assign a Condition card from your cache.

EXO FUNCTION
Until your turn begins, place up to 1 you own on top of your deck instead discarding them.
Any Tile

ACTION-CONDITION

Plated Shell
PLAN / GADGET
Turtled Self
STATUS / +3 Armor. You cannot act.
Remove when the turn ends.
★1 STALWART

Forcefield
CONDITION / AURA
Resist 1 2 3. If you would take damage, remove this instead.
Remove when you begin your turn.

CONDITION

09

Condition Card

A continual benefit or malady to be applied to a unit.

1 TITLE
The name of the condition.

2 STACK NUMBER
The number of copies of this card that may be assigned to a single unit or stored in a cache slot.

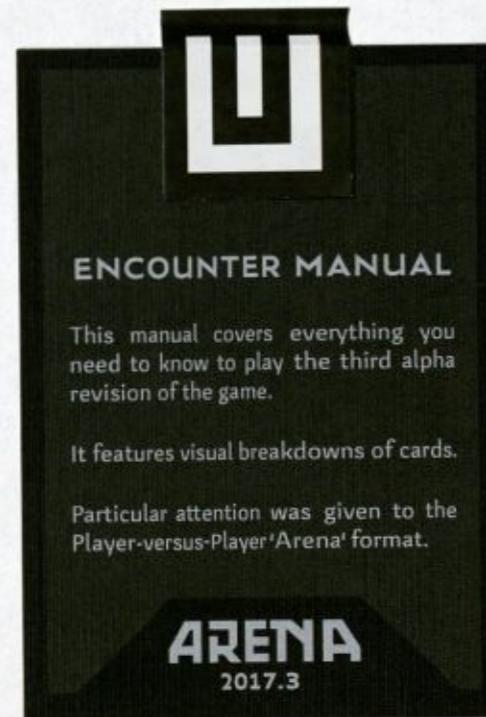
3 EXPLAINER
Clarifies the condition's type.

4 EFFECT PANEL
Explains in gameplay text how the condition affects a unit to which it is assigned.

5 ASSIGNMENT CLAUSE
Explains in gameplay terms any context in which this condition can be automatically assigned from the cache. Few conditions have this besides wounds.

1 TITLE
2 STACK NUMBER
3 EXPLAINER
4 EFFECT PANEL
5 ASSIGNMENT CLAUSE

Recovery
CONDITION
Assign per 1 Heal.
Heal when you end turn.
Remove when you have full Health.



10 Unit Card

Represents a living or mechanical being.

1 TITLE

The name of the unit.

2 EXPLAINER

Shows what sort of unit this is—their race, class, and size. Some actions require a certain race or class.

3 FACTION INSIGNIA

Shows which faction this unit is affiliated with. Heroes cannot carry faction items outside of their faction.

4 LV

The unit's level. For a unit card to represent your Hero, its LV cannot exceed your Hero Level.

5 CASUAL ACTION

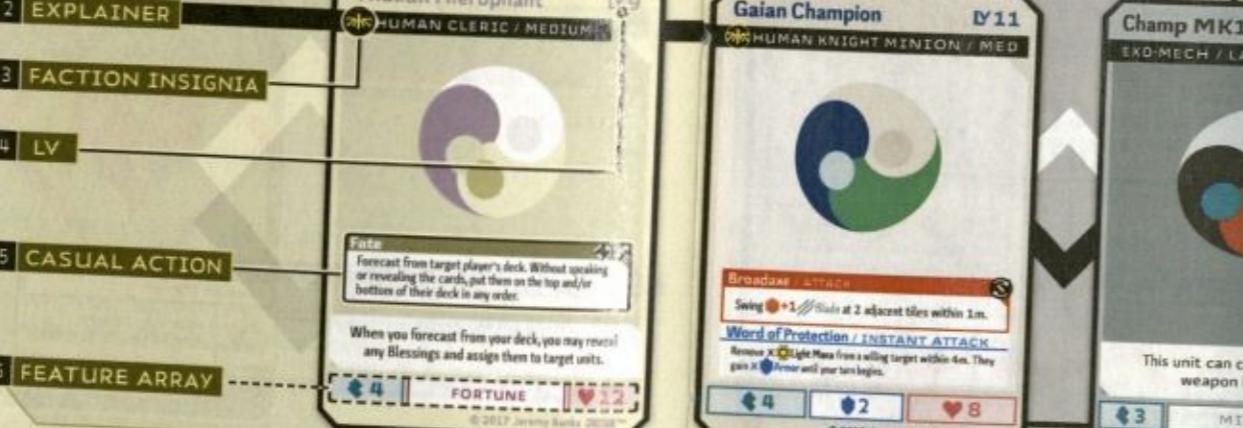
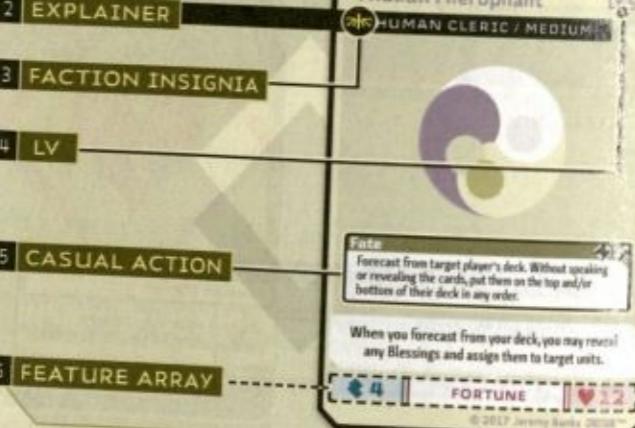
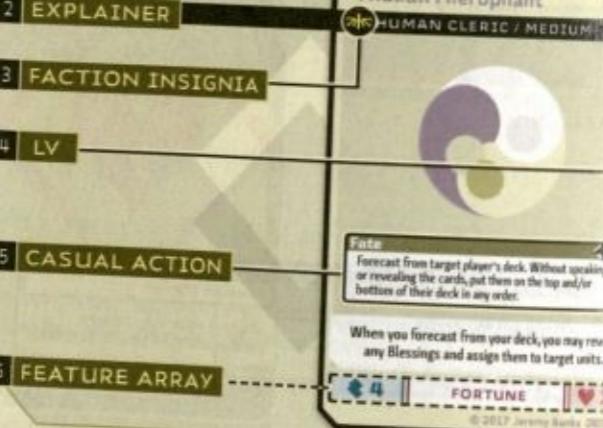
An action this unit can do at will, usually for Energy or Mana. Only INSTANT Casuals can be played off-turn or chained.

1 TITLE

Thalian Hierophant

D9

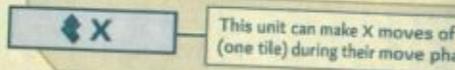
HUMAN CLERIC / MEDIUM



6 FEATURE ARRAY

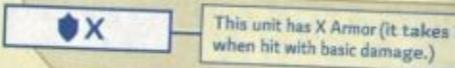
Lists features of the unit in a row of 2-3 blocks.

SPEED BLOCK



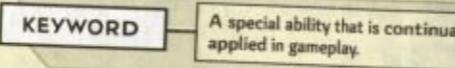
This unit can make X moves of 1m (one tile) during their move phase.

ARMOR BLOCK



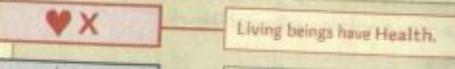
This unit has X Armor (it takes X less when hit with basic damage.)

PASSIVE

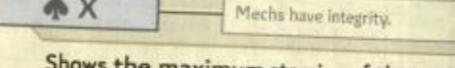


A special ability that is continually applied in gameplay.

STAMINA BLOCK



Living beings have Health.



Mechs have integrity.

Shows the maximum stamina of the unit.

11



12 Item Card

Represents an object a character would wear or carry.

1 TITLE

The name of the item.

2 EXPLAINER

Shows which gear slot the item equips to, and who can equip it.

3 BUILD PANEL

Shows the ★ Skill Points needed to equip this item. Your Hero Build cannot have skill points exceeding your Hero Level.

4 FEATURE ARRAY

Lists various qualities of an item in a row of one to three blocks according to their nature. A sword's nature is to strike and wound, and so its array contains a Power Block.

POWER BLOCK



Power is how physically dangerous a weapon is.
Used in many weapon-based attacks.

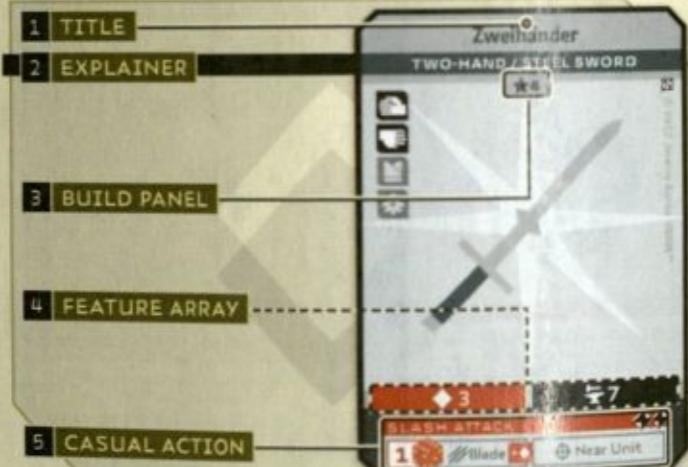
1 TITLE

2 EXPLAINER

3 BUILD PANEL

4 FEATURE ARRAY

5 CASUAL ACTION



MORE ITEMS



13

SPELLPOWER BLOCK



Spellpower is how magically potent an item is.
Your total spellpower is used in some spells.

ARMOR BLOCK



Armor is continually granted to the wearers of
some outfits.

DURABILITY BLOCK



Durability is the damage an item must take in one
turn to break. A broken item has no effects.

PASSIVE



A special ability that is continually applied in
gameplay.

KEYWORD

5 CASUAL ACTION

Casual actions on items can be played by the items' holders,
usually at the cost of energy or mana.



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need to know to play the third alpha
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It features visual breakdowns of cards.

Particular attention was given to the
Player-versus-Player 'Arena' format.

ARENA

2017.3

14 Magical Items

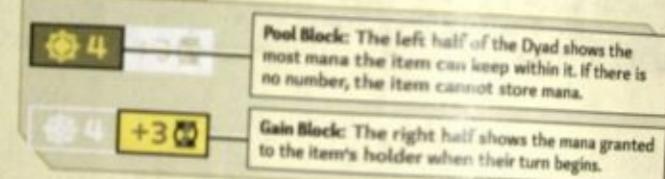
Some items are sources of magical power. Such items generate and/or store a mysterious magical energy known as 'Mana.'

Mana comes in three types, each with its own symbol and color:



The two-part block, or 'Mana Dyad,' is read like so:

MANA DYAD



Trackers

15

These cards are used to keep track of persistent quantities in the game, such as a unit's Health, or the Mana stored in an item.



Card Sleeves are advised for ease of use.



ENCOUNTER MANUAL

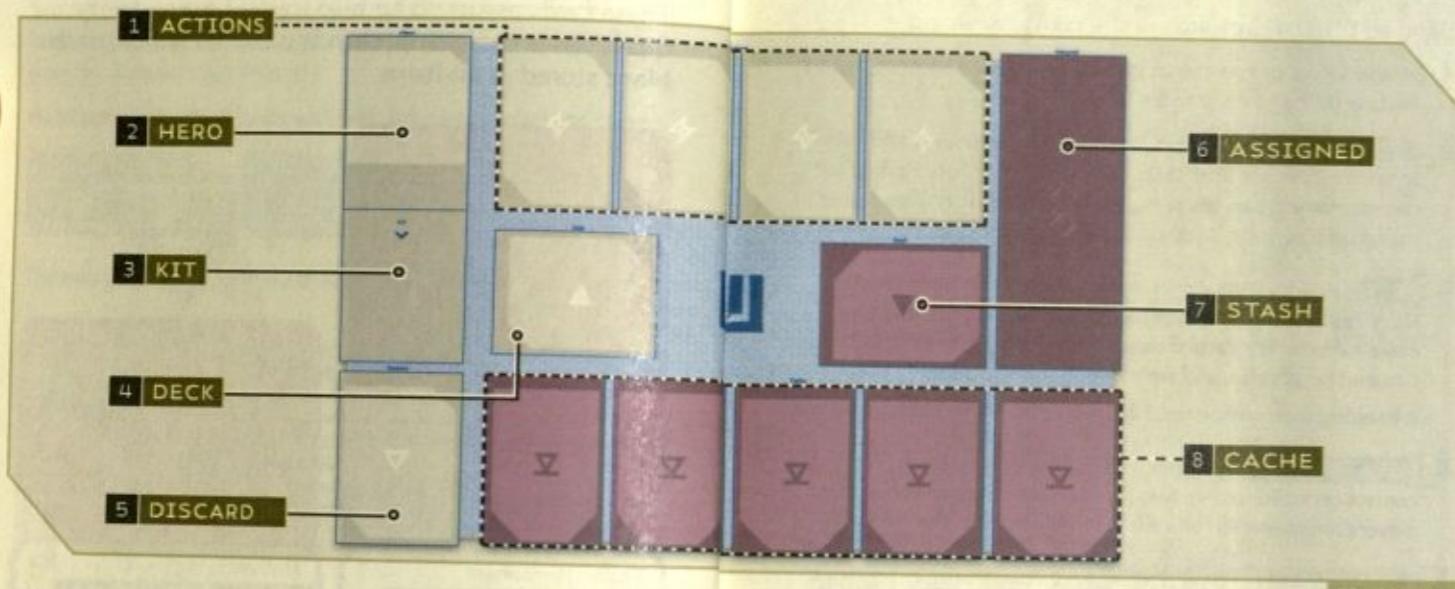
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ARENA
2017.3

16 Card Zones



1 ACTIONS Place recently discarded actions here to track your character's remaining Energy.

2 HERO Place your character's hero unit here, with a tracker inserted into the card sleeve to record their stamina.

3 KIT Beneath your hero, stack any items equipped to them.

4 DECK A set of 40 Action and Condition Cards that represent the skills your hero knows how to use. In most modes of play, the deck is shuffled and hidden from all players.

5 DISCARD PILE When a card is 'discarded' or 'removed' the card is sent to its owner's discard pile. Cards in a player's discard pile are revealed to all players. When your deck runs out of cards, shuffle your discard pile to replace your deck.

17



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18 Grid Map

Used to portray an area in the game's world.

A tile represents one meter of space. References to 'm' or 'meters' in effects refer to tile distances.

1 TOPOGRAPHY Light zones are 'high ground' and dark zones are 'low ground.' Units can move from high to low, but cannot move from low to high except by flying. Tiles higher than a unit cannot be considered 'near' or 'close.'

2 PIT A unit that moves or is pushed onto a pit tile dies. However, if the pit is close to a passable tile, the unit may make a dexterity save. If they fail, they die. If they pass, they occupy the pit tile, and are 'hanging' from the close tile.

A hanging unit can spend 2 Energy to climb to the close tile.

3 SPAWN TILES During setup, players place all units they control on valid spawn tiles (See p20). In an Arena match, players must spawn on a tile that belongs to their team.

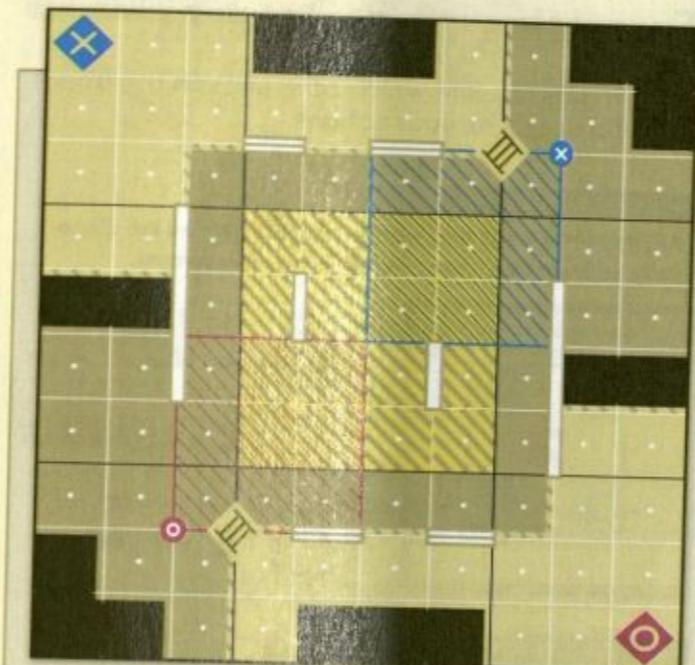
4 CONTROL ZONE ARENA ONLY Your team wins a round in an Arena match when your Team Flag is the only one in the Control Zone.

5 LADDER Allows movement from low to high ground.

6 BONUS ZONE ARENA ONLY When you defeat a unit in an Arena match, hide an item from your team's Warchest in a loot box in your team's bonus zone.

7 HIGH WALL A high wall blocks sight. You cannot pass over a high wall except by flying.

8 LOW WALL A unit close to and with their back to a low wall cannot be targeted through the wall. To move over a low wall, except by flying, a unit must expend an extra move.



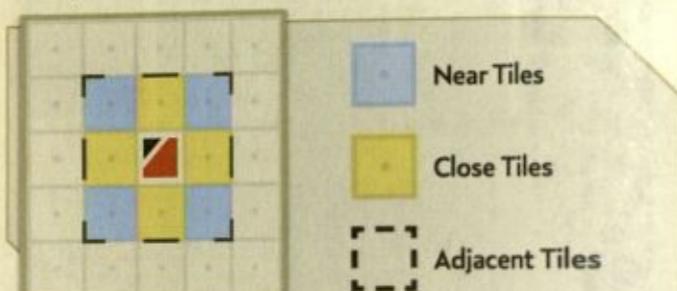
19

Targeting and Cover

Certain rules regulate which other units on the board are valid targets for your actions.

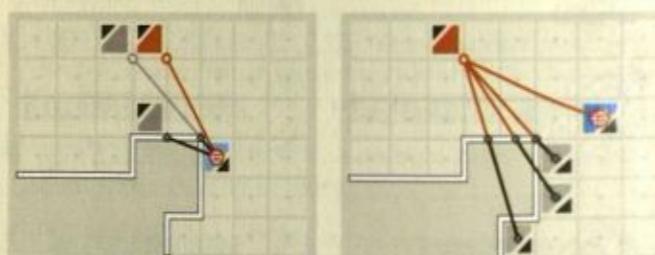
MELEE TARGETING

Adjacent tiles are all tiles within 1 meter. Near tiles are diagonally adjacent tiles; close tiles are crossways-adjacent.

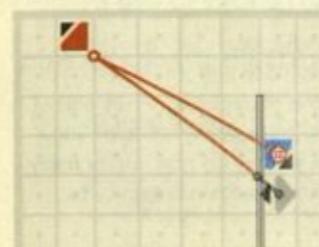


RANGED TARGETING

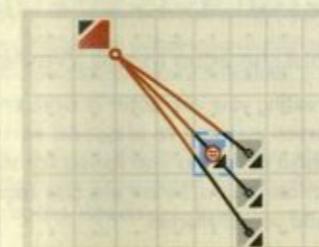
To target a unit at range, draw an imaginary line from the closest corner of the tile you occupy to the center of their tile. If the line is broken by a high wall, this unit cannot be targeted.



This mechanic allows units to take cover from enemies, yet remain able to attack them at range. Corners are especially useful for this.



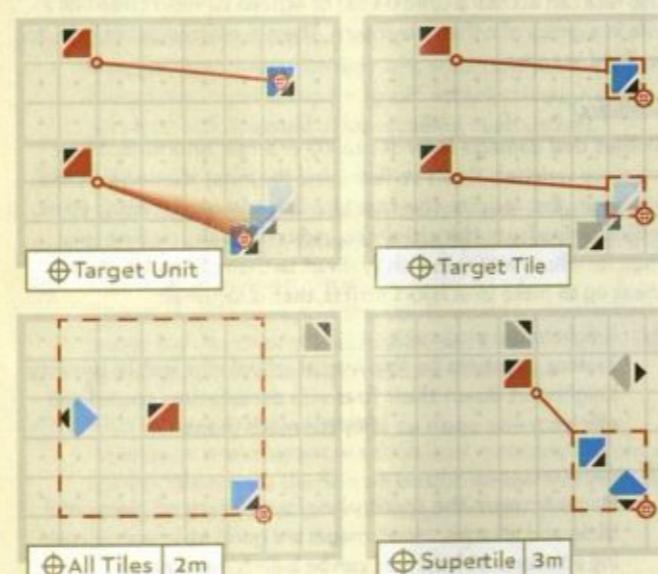
Low walls shelter units with their backs against them.



If a unit occupies a tile between you and your target, this unit becomes your new target.

TILE-TARGETING

A tile can be targeted if any part of it is visible to the targeter. A tile-targeted attack cannot be dodged like a unit-targeted attack, but it can be evaded with a quick movement action.



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Character Construction

Your character in the Wayfarer TCG is made of cards. Creating your character is first a matter of deciding what sort of person you want to play, and second, strategically assembling a toolkit of actions and items for them so they do not suffer many terrible deaths. Below are the four components necessary to build your character.

- HERO x 1 Hero Unit Card
- KIT x 3-4 Item Cards
- SKILLSET x 40 Action and Condition Cards
- EXTRA SET x 5 Cards of any type. (Optional)

HERO One hero unit card.

When selecting a hero unit to represent your character, class and race are the two most important considerations. Each class and race can access a unique set of actions to help them fill a role in a group of other wayfarers. There are three main roles to be filled in a party:

Strikers

Strikers deal damage in order to KO or arrest enemies. There are three varieties: Rush strikers deal the most damage at melee ranges, but require the most healing and protection; Flank strikers snipe from the sidelines, and continually dodge any enemies whose attention they divert to them. Stealth strikers sneak up to make precision strikes, then disappear.

Knight [RUSH STRIKER]

Zealous devotees to the martial school of a noble dynasty, Knights cut down their foes with devastating speed and efficiency—as soon as they can reach them.

Mage [SPELLCASTER]

Mages harness the spirit plane for a variety of elemental tricks and attacks. Most mages are good at keeping rushing attackers at bay, but can be built for any role.

Rogue [FLANK STRIKER]

Streetwise survivalists with uncanny aim and a sixth-sense for danger, rogues distract from the sidelines and dance out of harm's way as soon their targets are provoked.

Hunter [STEALTH STRIKER]

Mercenary assailants and masters of stealth, hunters step softly from the shadows to prey on isolated targets, disappearing as soon as their deadly deeds are done.

Protectors

Protectors keep damage off of their team. There are two varieties: Stoic protectors have high armor and stamina but are difficult to heal; Vital protectors have low armor, but high stamina, which they automatically restore to stay alive.

Pilot [STOIC PROTECTOR]

Expert operators of heavy combat machinery, mech pilots are deployed by military corporations to ward off damage from knights and other less durable strikers.

Barbarian [VITAL PROTECTOR]

Rugged and outlandish warriors who terrify their foes with fearsome warcries and shrug off attacks through sheer force of will. Talented at foisting rush strikers.

Healers

Healers patch up damage taken by their friends. This role is typically supplemented by a secondary ability to attack or defend.

Cleric [HEALER/PROTECTOR]

These faithful envoys of the spirit world exchange light mana for the favor of the holy Devas. Directing their divine power, priests protect and restore their allies.

Witch [HEALER/SPELLCASTER]

Ingenious brewmasters, witches hurl nurturing and toxic concoctions onto the field of battle. At the first sign of danger, witches flee on their magic broomsticks.



24 KIT Up to four item cards.



Your kit represents the equipment that your character carries and wears. Your kit has 4 slots:

Main-Hand + Off-Hand

Some items specifically require your main- or off-hand. However, you can hold 'one-hand' items in either hand. 'Two-hand' items require both.

Outfit

Outfits are worn by your character to grant Armor, Spell-power, Mana Gain, or special passive abilities.

Trinket

Trinkets are carried on your character's person to grant them various benefits. Unlike other items, trinkets can be dropped on an adjacent tiles as a free action.

GENERAL CONSTRUCTION CONSIDERATIONS

★ Skill Points — While you are building your character, pay attention to the total number of skill points in your Kit, Action Deck, and Stash. Your character's total number of skill points—'skill level'—cannot exceed their Adventurer Level.

Attributes: Some cards list a race, class, or subclass attribute in their build panel. You may only include such a card in your Build if the particular attribute is listed in the Title or Explainer of your Hero Unit.

Specialty Emblem: Placed in the build panel of actions to signify the requirement of a certain specialty, such as Medicine or Tech.

SKILLSET Forty action and condition cards.

These cards represent everything that your character is prepared to do besides the casual actions listed on their hero unit and item cards.



EXTRA SET Five additional cards of any type.

Select the five cards based on any references to your extra set on other cards you've chosen for your hero, kit, and skillset. For a mage, this would include the demons they summon. If you include 'Inspiration' in your skillset, you might put a few useful actions in your extra set.

25

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26 Encounter Mode

Represents a dangerous combat situation.

STARTING AN ENCOUNTER

Preparation

When Encounter Mode begins, shuffle your action deck and draw ten cards. From these, pick an opening hand of five, and store any conditions in your cache for free. Place the rest on the bottom of your deck in any order.

Initiative

After preparation, each party (group of allied units) makes an initiative roll to determine their place in the turn order. The highest roll goes first; the lowest goes last.

Spawn

In turn order, each player places their hero unit and any minion units on valid Spawn tiles. Then, the first turn begins.

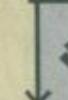
YOUR TURN

Your turn is broken into four phases:

OPENING PHASE

 Remove all remaining Energy from your hero.
Apply 'when-turn-begins' conditional effects.

MOVE PHASE

 During your move phase, units you control can move meters (m) equal to their Speed rating. Each meter is treated as an individually declared move.

ACTION PHASE

 Your hero gains 4 Energy and your minions recharge. During your action phase you can play action cards and casual actions.

CLOSING PHASE

 Apply 'when-turn-ends' conditional effects and remove any mana you haven't stored in items.

Cache Functions

You can use these functions during your action phase.

STORE A CONDITION

 Store a condition card in your hand face-up in a cache slot. A cache slot can store copies of one condition equal to its Stack Number.

SET A CARD

 Set a card in your hand face-down in a cache slot.

- A set card is hidden from everyone, including its owner.
- You can add a card you've set to your hand instead of drawing.

CHARGE A SET ACTION

 You add 1 Charge to a set card for 1 Energy. Charges are kept indefinitely.

- A set action card can be played as if it were in its owner's hand.
- An action played this way pays its Energy cost with its charges.

OFF-TURN These things can be done as long as no actions are currently resolving.

HAND MAINTENANCE

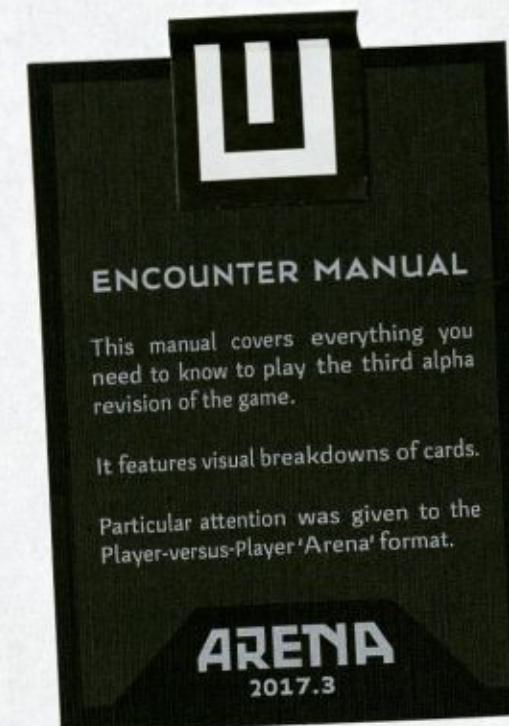
 Off-turn, you must draw or discard cards until your hand contains five cards.

QUICK ACTIONS AND RESPONSE

 Only 'quick actions' (instant actions and plan actions set in your cache) can be played off-turn.

- Quick actions may be played in response to a target unit's declared action or move.
- If an action is played this way, it is 'linked' to its target's action or move event. A series of linked events is called a 'chain'.
- When no players have further chain links to declare, each link is resolved, starting with the most recent, and proceeding up the chain to the first played.

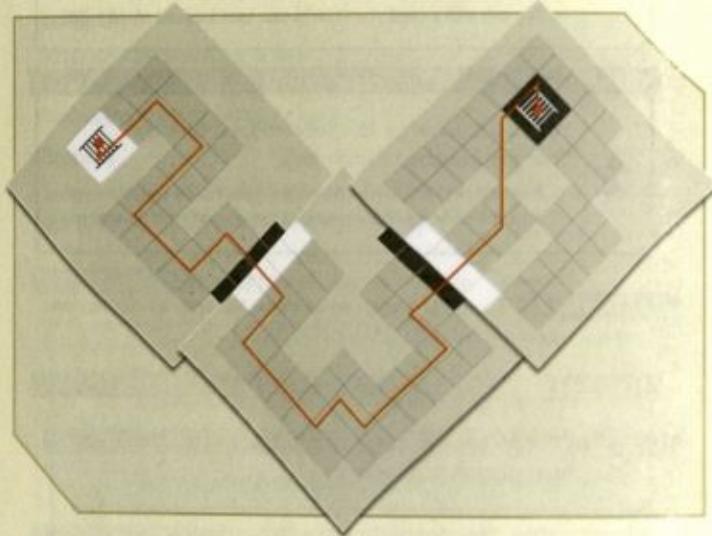
27



DELVE

Delve is a cooperative format for up to four player characters and a game master.

In Delve, players proceed from room to room, entering from the white doors, KOing all enemies in sight, and proceeding to the black doors once they have vanquished them.



BEGINNING A GAME

Players can start this game with characters of any level, but beginning in the 10-15 range is recommended.

The game begins in a room with a white ladder tile. This tile is the spawn zone of the first room. After the players spawn, the game master places up to six enemy minions anywhere in the room, depending on the room's difficulty rating.

PROGRESSION

After clearing a room, the players gain XP equal to the combined LVs of that room's enemies.



Track your character's XP and your level using the Wayfarer interlocking card system.

To clear a room, the player party must KO all enemies present. Once they have done so, they are given a choice: Rest, healing the party to full health before the next room; or Hasten, enter the next room without healing, and skip the Preparation phase of the encounter.

If players have Hastened into a room, they gain twice the XP from defeating the enemies there.

For the players to proceed to a new room, the GM overlays the white entrance tiles of a new room on one of the black exits zones of the completed room.

ENDLESS

This mode can be played for as long as the players survive the GM's incrementally more difficult challenges. How many rooms can you complete without resting?



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2017.3

ARENA

A competitive format in which 2–6 players pit their heroes and an entourage of minions against each other in contests of tactical combat.



In Arena, players choose a team (X or O) for their units.

1 ARENA FLAGS Some games award points or round wins when the enemy team's flag is captured.

2 SPAWN TILES Players must spawn their units on a tile that belongs to their team.

3 CONTROL ZONE Some games award points based on your team's ability to hold an exposed position in a control zone.

4 BONUS ZONE Some games let you deposit items in these zones as a prize.

1x1 King of the Ring

An intense zone domination contest for two players.

MINION SELECT

Before beginning a match, each player privately selects an entourage of two minion units to spawn with their hero.

HOW TO WIN

When a turn ends, if your opponent's flag is out of the control zone and one of your units holds your flag, you win the round.

The first player to win two rounds wins the match.

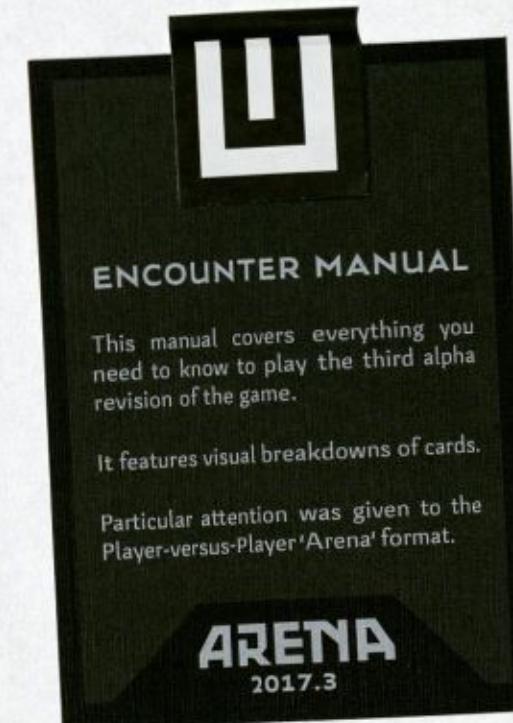
SPECIAL RULES

FLAGBEARER: Before starting, each player must equip one of their units with the arena flag of their team.

HONOR: The player who goes first cannot use attack actions during their first turn.

RESPAWN: If your unit is KO'd, remove them from the game when you end turn. Place them anywhere in your spawn zone when your next turn begins.

PRIZEFIGHT: When you KO an enemy unit, hide an item from your stash in your team's bonus zone.



32 2x2 Doubles Royale

A tactical zone domination contest for four players.

MINION SELECT

Before beginning a match, each player privately selects an entourage of two minion units to accompany their hero.

HOW TO WIN

At the beginning of their turn, a team gains 1 point for each unit in the control point that is controlled by its players.

When a team gains their twentieth point, they win the game.

No points can be acquired during each team's first two turns.

SPECIAL RULES

RESPAWN: If your unit is KO'd, remove them from the game when you end turn. Place them anywhere in your spawn zone when your next turn begins.

1x1 Three-for-All

A chaotic brawl/control hybrid for three players.

MINION DRAFT

Before beginning a match, each player provides five minion units to be shuffled together in a stack. Players take turns privately drawing up to three random cards from the deck, selecting one of these to be added to their secret bench, and then shuffling the remaining cards, until no cards remain.

From their bench, each player then selects a starting entourage of two minion units to spawn with their hero.

HOW TO WIN

At the beginning of your turn, gain 1 point for each unit of yours in the control point.

Steal a point from a player when you KO their unit.

When a player gains their twelfth point, they win the game.

SPECIAL RULES

HERO RESPawn: If your hero is KO'd, remove them from the game when you end turn. Place them anywhere in your spawn zone when your next turn begins.

REINFORCEMENTS: If your minion is KO'd, remove them from the game and place a minion from your bench anywhere in your spawn zone. When you end turn, send the KO'd unit to your bench.

33



ENCOUNTER MANUAL

This manual covers everything you need to know to play the third alpha revision of the game.

It features visual breakdowns of cards.

Particular attention was given to the Player-versus-Player 'Arena' format.

ARENA
2017.3

34 Glossary

KEYWORDS

Aggress X ATTACK Before swinging, you may move Xm.

Assign: Apply the effect of a condition card to a unit until it is removed. The unit a condition card is assigned to must keep the card face-up in their Assigned Zone.

Remove: Discard a condition card assigned to you.

Backstab +_ ATTACK If your target cannot see you while you make this attack, add more damage or a special effect.

Draw X cards: Add X card on top of your deck to your hand.

Escape: Withdraw yourself as a valid target of an action.

Forecast: Pick up five hidden cards from the top of a deck. When the effect of the action has finished, replace the remaining cards in their original order.

Lifesteal ATTACK Gain Stamina equal to damage dealt.

Move: Change the position of your character by some number of tiles (m). Catchword for 'run' and 'fly'.

Jump: Pass over pits, walls, and low-to-high topography.

Mount: Remove your character token from the board and control this unit instead. While mounted, you may treat your mount as 'you.' During the move phase, you may dismount, placing your character on a close tile.

Recover: Add to your hand from your discard pile.

Stagger ATTACK End the move phase of a unit dealt damage by this attack during their move phase, otherwise cancel an action they are playing.

Skirmish ATTACK After swinging, you may move 1m.

Stealth: When your unit enters stealth, remove their token from the board. When your turn begins, place this unit on a tile no unit can see who is not your willing ally.

Swing/Throw: Send some amount of damage at a target to be dealt. Factors like armor may prevent swung/thrown damage from being dealt.

STAMINA

Every Unit in Delve has stamina, a tracked quantity (see p15) that comes in two types.

Heart is used by living organisms like humans.

Integrity is used by machines.

Knocked Out: A unit that has 0 stamina or less is KO'd, and cannot move or act unless their stamina is restored to 1 or more. A unit with -13 stamina or less has died.

- ♡ Restore: Replaces either type of lost stamina.
 - ♥ Heal replaces health only.
 - ♣ Repair replaces integrity only

DAMAGE

When hit by a weapon or volatile spell, a unit is dealt damage.

When some amount of damage is dealt to a unit, they lose that much stamina.

BASIC DAMAGE TYPES (reduced by armor)

- ⚔ Blade is preferred by lethal characters, since it assigns the deadly Bleed condition.
- ⚔ Impact is preferred by non-lethal characters, since its Fracture condition restricts movement at the cost of Stamina.

SPECIAL DAMAGE TYPES (ignores armor)

- ♦ Fire, heat-based damage. Assigns Burn.
- ⚛ Frost, freezing cold damage. Assigns Chill.
- ⚛ Shock, electrifying damage, may Stun.
- ☣ Toxic, chemical damage. Assigns Poison.

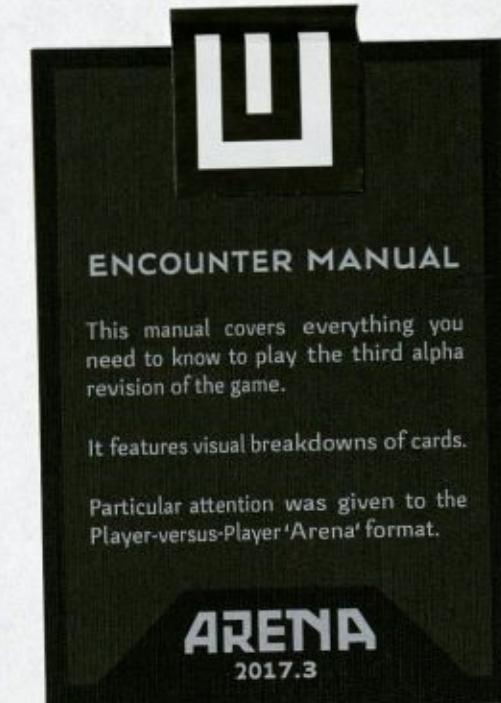
DAMAGE FEATURES

Armor: An attribute of a unit that cancels a flat amount of basic damage. A unit with 2 Armor, for example, would take only 3 damage from an attack swinging 5 Impact, but would block no damage from fire.

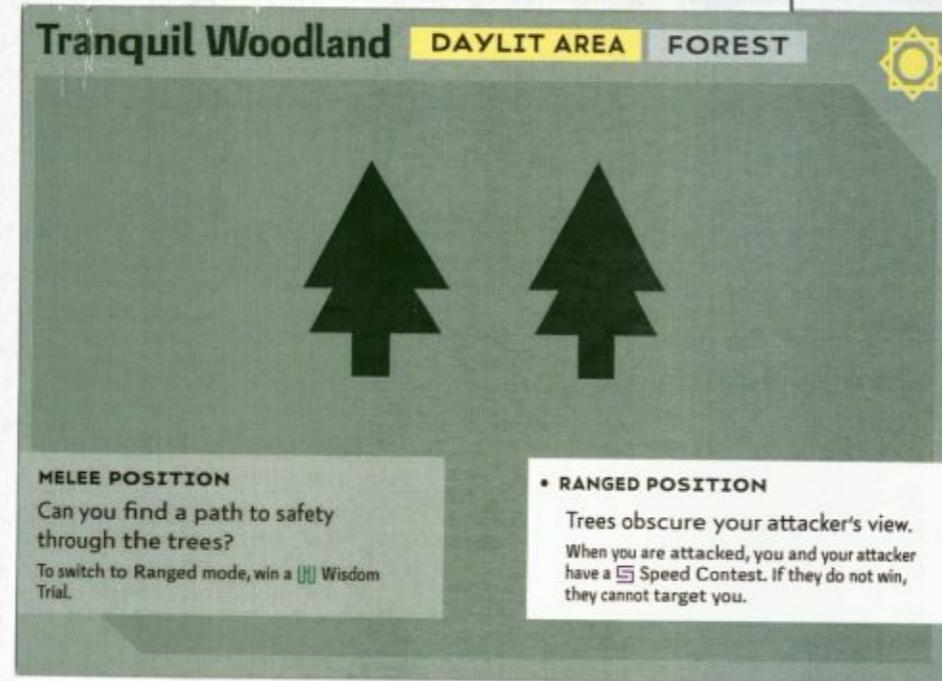
Breakthrough: If this attack deals damage to a unit, add more damage of another type.

35





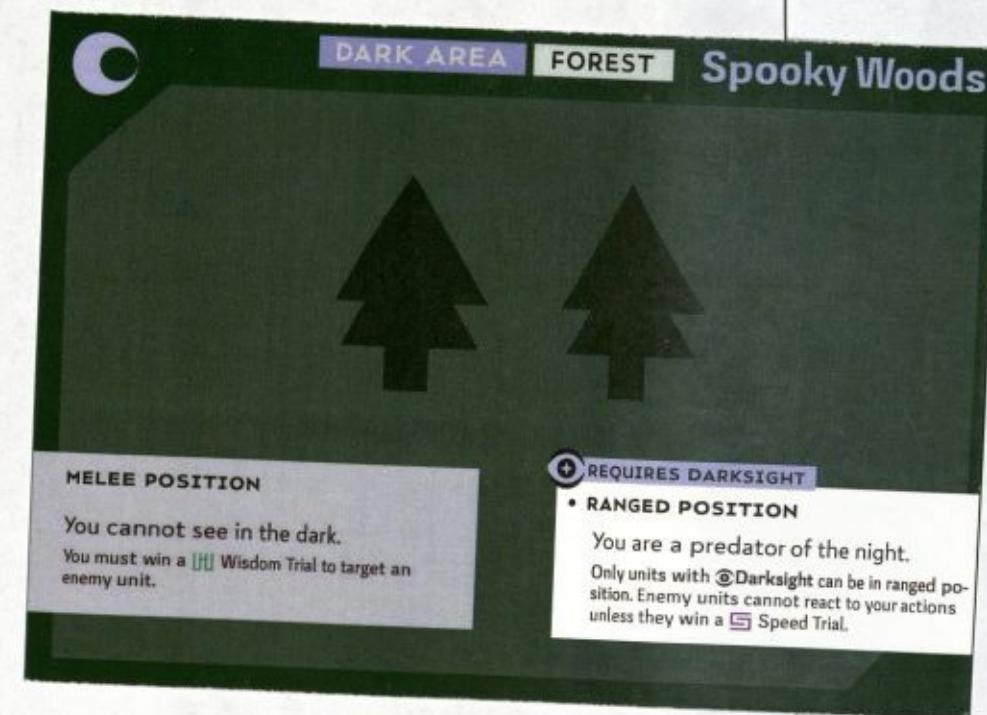


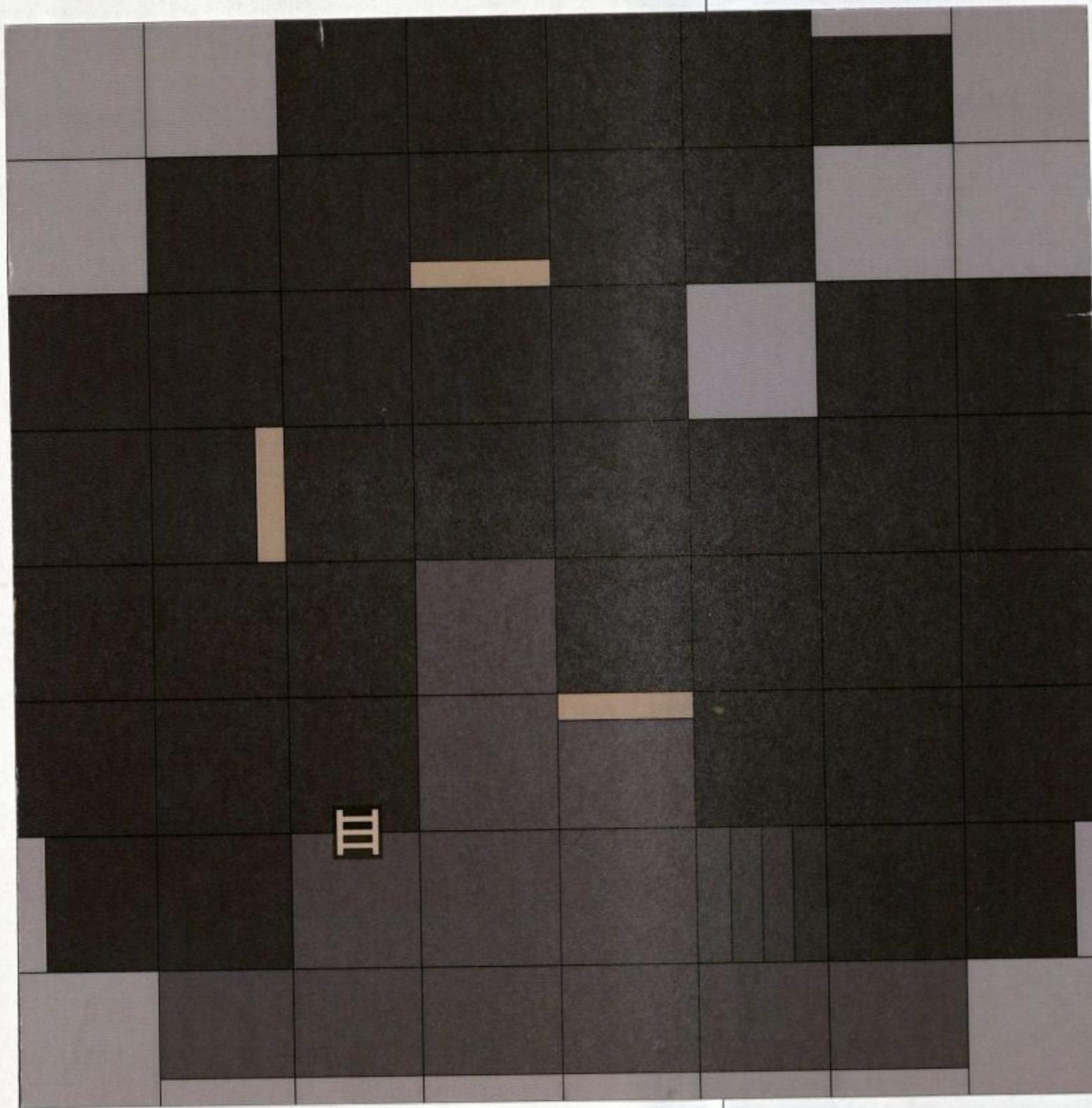


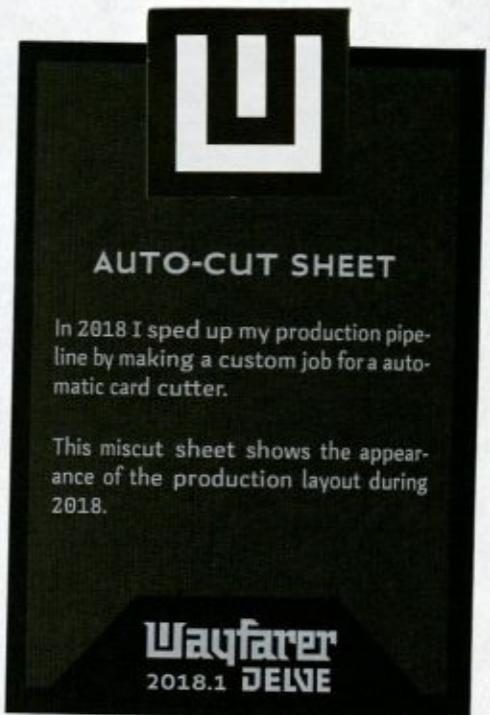
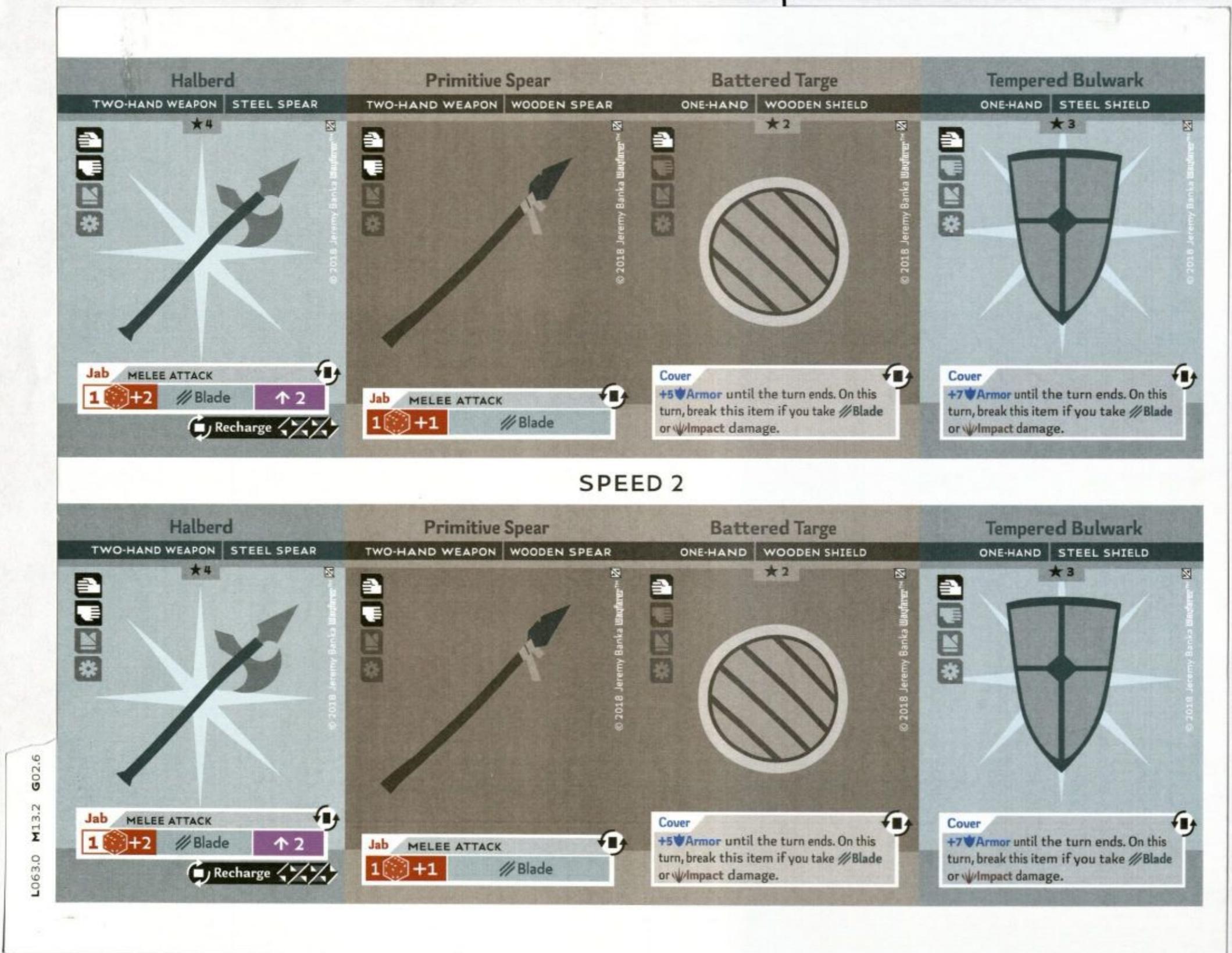
AREA CARDS

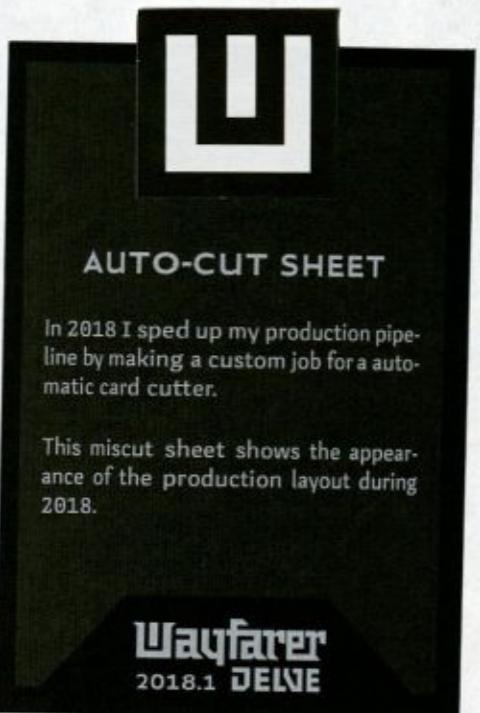
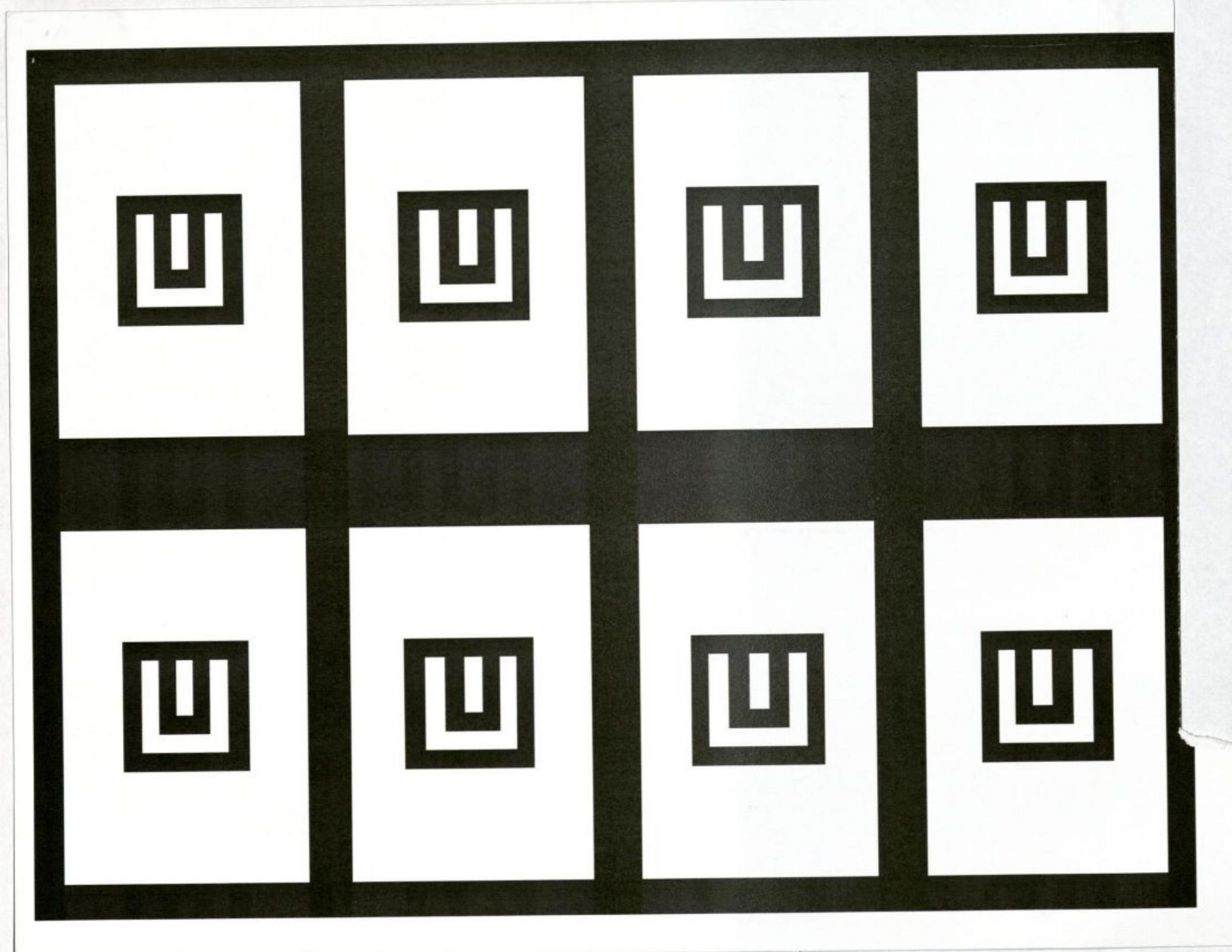
These cards have replaced the battle-grid system. Most Area cards allow two positions, one of which has the advantage. These positions (melee and ranged) determine what kinds of moves you use. Some characters stay in one always, others alternate. Rules for protection are based on positions.

Wayfarer
2018.1 JEWIE









Wayfarer
2018.1 DELVE

AUTO-CUT SHEET
In 2018 I sped up my production pipeline by making a custom job for a automatic card cutter.

This miscut sheet shows the appearance of the production layout during 2018.

Jeremy Banks

I began the DELVE project (later renamed Wayfarer) in high school. The initial concept was a board game linking conventions of the Multiplayer Online Battle Arena genre to the tabletop role-playing genre. I observed that role-playing systems like Dungeons and Dragons wasted players' time due to their reliance on reference books and paper-and-pencil data entry. For a new player, learning the character creation system and creating a new character could take over an hour, and your character's abilities would have to be either copied from the handbook, continually looked up, or memorized in order to play them. I imagined that a game which streamlined these processes could provide a more immersive gaming and role-playing experience, so my first self-imposed parameter was no pencils.

MOBAs like DotA and League of Legends provided a promising model of the streamlined role-playing game. These small-team-based games follow many conventions of videogame RPGs, but apply systems such as equipment acquisition, power gain, and skill specialization to a 15–45 minute strategic battle format, much like a game of chess, but for ten players controlling each a single chess piece with a range of powers in real time.

Because the character you build in a MOBA is not persistent between games, the process of building them is far faster. To begin a game, you must choose a champion from a pantheon of preconceived personalities. As the match progresses, you are awarded access to branching-path upgrades for your champion. Though only experience or study will teach you how to build a character in these games effectively, the procedural nature of character assembly and graphical user interface of MOBAs provides an efficient assembly process.

I was also inspired by the modular visual system of trading card games such as Magic: The Gathering, or its Konami clone, Yu-Gi-Oh Duel Monsters. Aside from the most basic rules, these games load all gameplay information onto small cards which can be randomly shuffled or stowed in neat stacks for quick reference. Each card has artwork to remind users of its role in the game as well as create a sense of place in the game's world.

Wayfarer Check System

One reason characters in D&D require so much pencil-and-paper setup is to assign them ratings in several essential traits: strength, constitution, intelligence, wisdom, charisma, and dexterity. The semi-random 'ability scores' a character is assigned influence the odds of their success in various tasks, such as making an acrobatic leap, or staving off the effects of poison. In these situations, a die roll is made by the character's player to overcome a certain unknown threshold. Their relevant ability score yields a 'modifier' number to be added or subtracted from

the result of the roll, bolstering or diminishing their prospects.

The Wayfarer system turns this paradigm on its head. During character construction, players design a deck of action cards to suit the role they prefer to play. Every action card a player chooses is designated under one of five traits: Intelligence, Wisdom, Force, Resist, and Dexterity. When a character makes a check or save to demonstrate their prowess in one of these domains, they simply pick up the next five cards on their deck and discard one with the appropriate trait marker.

This system has two main advantages over the D&D system. First, character creation is centered around results—‘doing’ rather than ‘being.’ Your character’s traits are viewed as an emergent result of what you, the player, require them to do [put in their action deck], rather than a baseline that determines a range of feasible future options. This creates a second layer of strategy in character design, where players must consider their character’s likelihood to pass crucial checks based on their action deck composition.

The second advantage is more subtle. Because the cards you pull when making a check are replaced on top of your deck and not reshuffled into it, passing a check ‘exhausts’ your character, making them less likely to pass the same check in the immediate future.

Skill Points

Not all cards are made equal. This is of course unavoidable in a game design of Wayfarer’s complexity, but it is also desirable in a deck-building game as it incentivizes player experimentation to discover the best cards and card synergies. The ★ skill point system is included as a way of indicating the power level of any card. Totalled up, the skill points of a character’s kit and action deck yield the ‘skill level’ of that character, a coarse estimate of their value in combat. Not only does the skill point system allow players to set weight-class-like level caps in Arena matches, it also encourages level advancement in the Delve and Quest formats.

The skill-point system’s best feature is the freeform approach to progression paths it enables players to take. A player’s skill points are theirs to allocate, however they want to do so, creating a tense choice between many lower-skill cards and few higher-skill cards.

Attributes

Attribute distinctions were added as a straightforward way of dividing the universal set of actions in the game into a system of partially overlapping domains. For instance, the knight class has certain exclusive actions, as does the barbarian class. These action sets are mutually exclusive, because no character has two classes. The same is true of races, of which each character has only one. These exclusivities provide me the opportunity to design extremely powerful cards in a specific niche—for example, the barbarian’s Vital Surge, which heals a whopping 7 Health average. While this card would be overpowered in the hands of a deadly but fragile spellcaster, it enables the less explosive

barbarian to fill the role of protector for the party.

Class and species sets, however, have little mutual exclusivity and contain powerful synergies to be discovered by players.

The Cache

One of the notable improvements Kazuki Takahashi’s Yu-Gi-Oh: Duel Monsters system boasted over Richard Garfield’s design for MTG was the trap card system. In both of these games, players can use a special class of card in response to their opponent’s actions. In Magic, these cards are known as ‘Instants’ and are activated from the hand in exchange for the main resource. In Yu-Gi-Oh, ‘Trap Cards’ (as well as Quick-Play Spell Cards) are used for a similar purpose. Unlike MTG Instanta, however, Yu-Gi-Oh’s Trap Cards must be set face down in a spell & trap zone before it is activated. This is a way

In Wayfarer, plan-action cards and condition cards are kept in a special zone called the cache before they are activated or assigned. The cache can use each of its five slots to hold a hidden action (plans must be activated this way) or a revealed stack of conditions. Conditions have maximum stack sizes that vary from one to

Information Density and Scaling

Linguists use the word ‘morpheme’ when analyzing linguistic structures to refer to a grammatical component of a phrase that adds to the phrase’s meaning—for example, the ‘-ning’ in the word “running.” The component ‘run-,’ on the other hand, would be classed as a ‘lexeme.’ A lexeme is a vocabulary component. It also has meaningful value, but refers to a person, place, thing or action rather than a grammatical abstraction. If lexemes are linguistic muscles and bone; morphemes are the tendons and ligaments that let them do work.

If we consider Wayfarer cards as linguistic phrases, we can look on components that are defined in the rulebook (like symbols and keywords) as lexemes, and all other elements (like names, numbers, booleans) as morphemes. This lens provides helps me measure the quantity of linguistic content in one segment of an information system.

Below is a list of the 7 gameplay **lexemes** and 10 morphemes on the 'Hierophant' card, an example of a complex unit:



Neophyte
ELITE | SMALL | AVE | CLERIC
Tier V

equip-slots [main-hand | off-hand | outfit | gadget]

feature [Light 2]

feature [Stamina 12]

The unit card proved uniquely challenging to design due to the extreme variation in information load. My solution was a layout that placed consistent fixtures of the design at the top, while stacking the variable components up from the bottom. Numerical features, such as Health and Power, sit at the base of the stack in a cluster known as the 'Feature Array'. There is enough room in this cluster for two or three blocks. The rightmost is always Health and the leftmost is either Power or Spellpower. If there are three blocks, the middle block may contain Spellpower, Armor, or a Passive keyword.

On top of the Feature Array is room for one or two larger blocks containing casual actions. If the Feature Array contains a Passive keyword, the lower block is a panel describing its effect.

The advantage of this system is that it has adaptive information density that scales to complexity of any card design, while leaving the maximum possible room for artwork

Trackers



One major use of pencil entry in tabletop games is to record numerical quantities such as Hit Points (which stands for a character's physical wellbeing). Magic: The Gathering's system cleverly employs a twenty-sided die with a spin-down layout to fill this role instead. Wayfarer's solution makes it easier to track multiple quantities at once, since its 'slide-down' tracker bars stay attached to relevant unit or item card, rather than being free-floating on the table.

Tracker bars are also more readable across the table than dice, as they allow players to estimate another unit's health based on size.

Resource Systems

In many card games, such as Magic: The Gathering or Blizzard Entertainment's Hearthstone, each player's capacity to play actions increases over the course of play. This mechanic suits these one-on-one games well, as it keeps them from getting too long and lets players design decks that use this to win in the long term or optimize for extreme speed.

In Wayfarer, players' access to their Δ seconds and Δ charge resource does not increase over the course of play. Instead, they receive $\Delta 4$ every turn, which they can invest in Δ charge actions, such as Causals (actions inherent to items) or Plans (face-down actions). However, the size of their discard pile does increase in an interval that scales with level.

L063.0 M13.2 G02.6

DESIGNER COMMENTARY



AUTO-CUT SHEET

TWO-HAND WEAPON

★ 4

Halberd

ONE-HAND WEAPON

★ 4

Jab

+2

MELEE ATTACK

Blade

TWOHAND WEAPON

★ 4

Halberd



BATTLEGRIDS

MELEE POSITION

Can you find a path to safety through the trees?

To switch to Ranged mode, win a WISDOM Trial.

Tranquill Woods

AREA CARDS



PVP MAP

This symmetrical player-versus-player map was designed to host combat between teams of three or four units. The use of the control zone was inspired by Blizzard Entertainment's Overwatch. The King of the Ring match was won by stealing an opponent's flag and running it out of the small zone, while keeping your flag in.

AR

ARENA

2017.3

KING OF THE RING

Wayfarer



ALPHA LOOT PACK

These I handed out to the players as they progressed through the stages of a dungeon. Divvying up the loot from each room and hoping for interesting drops proved a fun, engaging dynamic.

DELVE

2017.2

2017-2018

Battered Targe

ONE-HAND WOODEN SHIELD

★ 2

Cover

+5 ARMOR until the turn ends. On this turn, break this item if you take //Blade or //Impact damage.

Primitive Spear

TWO-HAND WEAPON WOODEN SPEAR

Blade

Jab

MELEE ATTACK

1 +1

//Blade

Heavy Attack

iFi

BASIC MOVE

Hit them. Hard.

Use a Heavy Attack, but skip the trial.

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Shield Bash

FORCE TRIAL 1

3

Blade

PLAN MELEE ATTACK

Stagger a unit you damage.
(Cancel their action.)

1

Impact

★ 1

SHIELD KNIGHT

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Dodge

Stickshot

S SPEED TRIAL 1



RANGED ATTACK

Shoot at a target. Pin your target if you deal damage.

1 +2

//Blade

★ 1

BOW

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Silent Strike

Give up Stealth



MELEE ATTACK

Target a unit in melee position.

3 +2

//Blade

★ 1

KNIFE ROGUE

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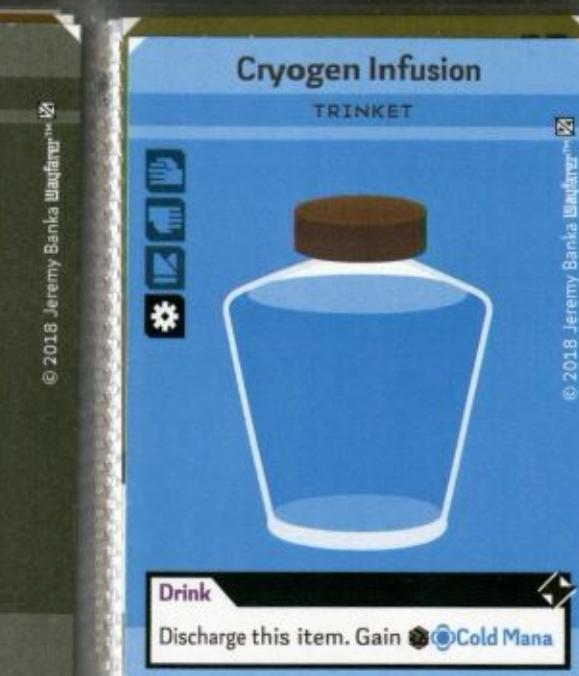
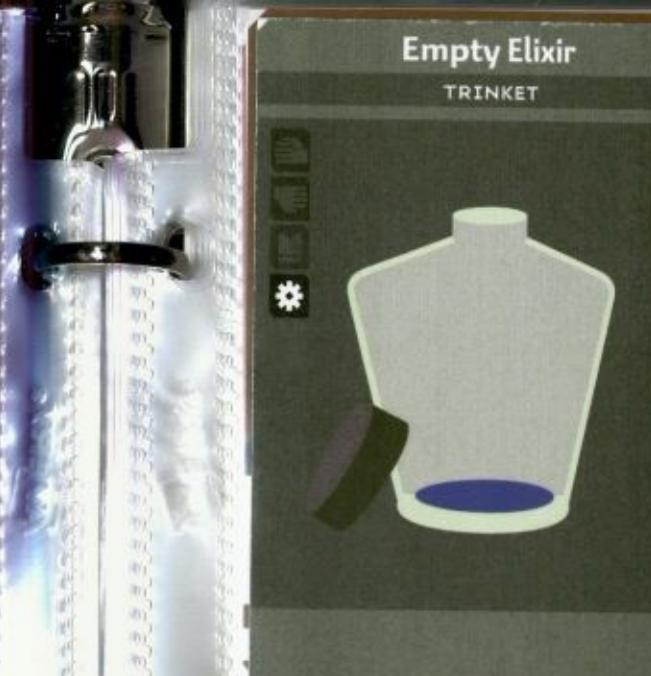


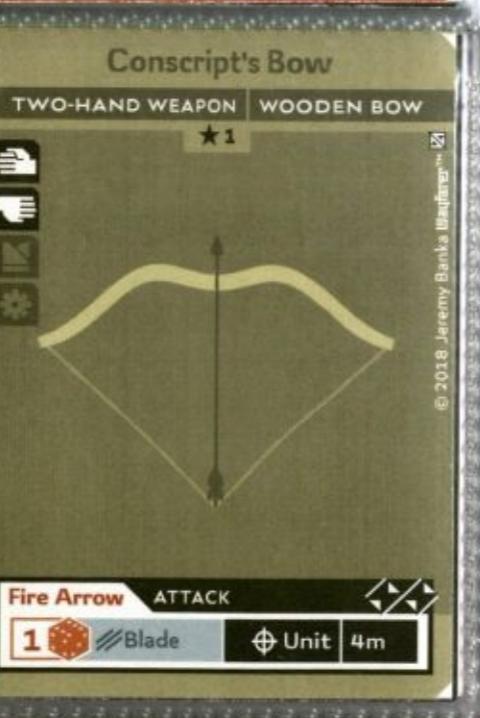
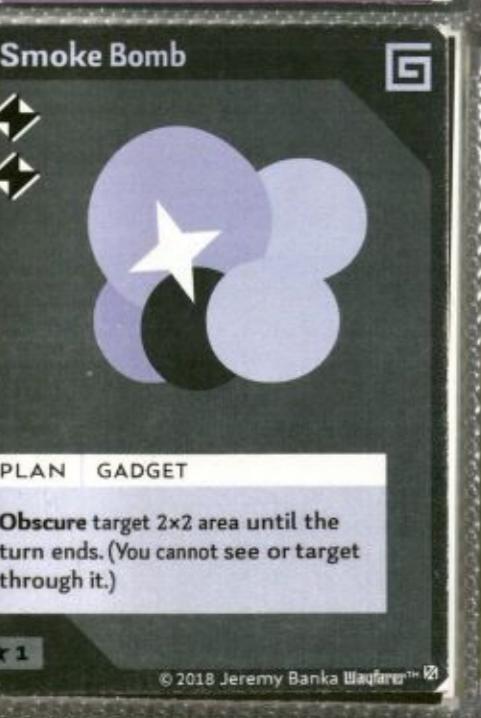
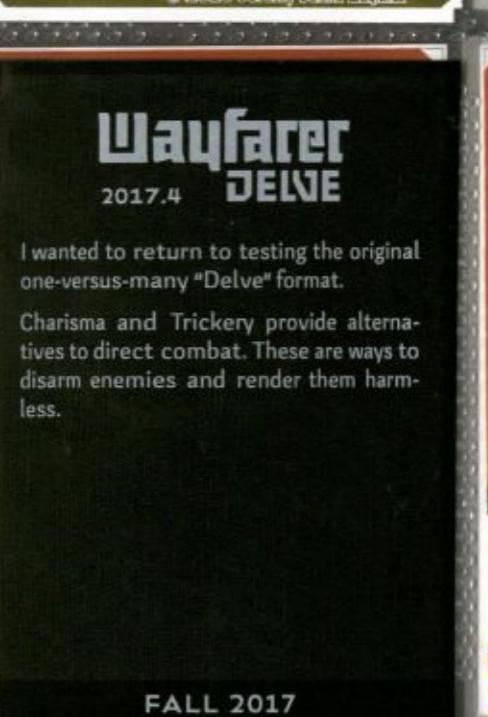
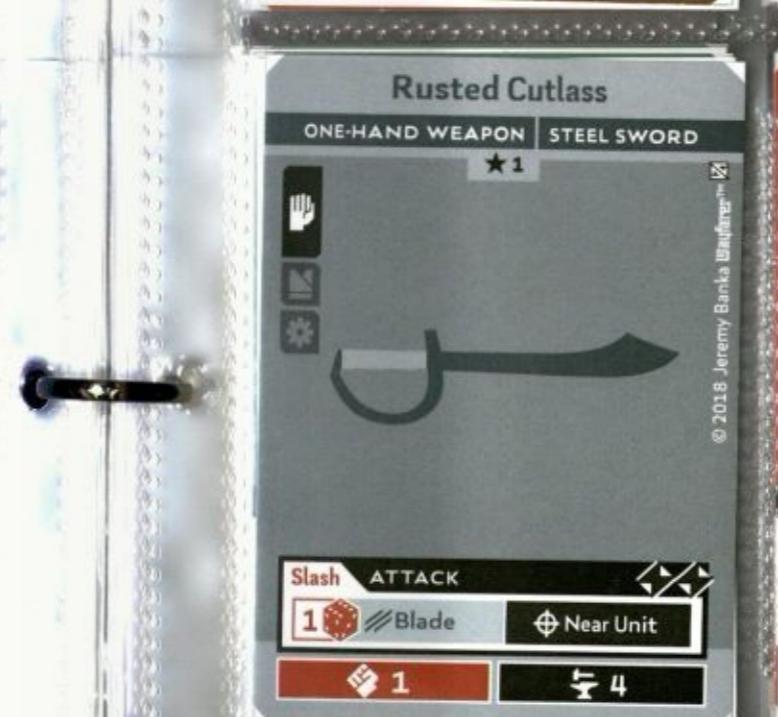
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AUTO-C



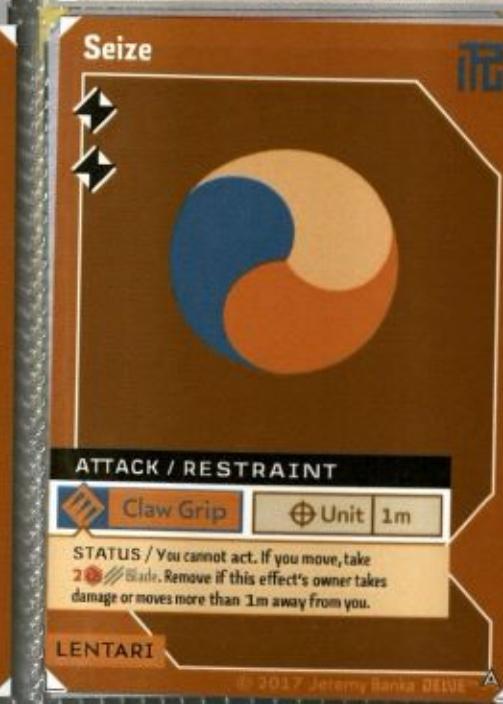
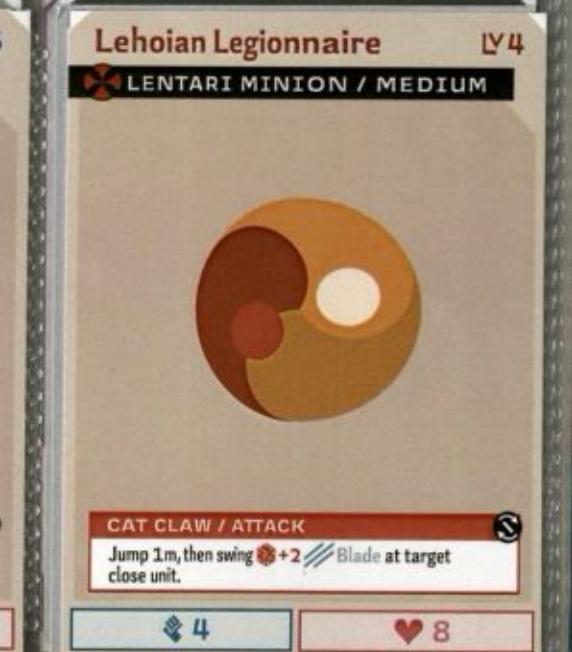
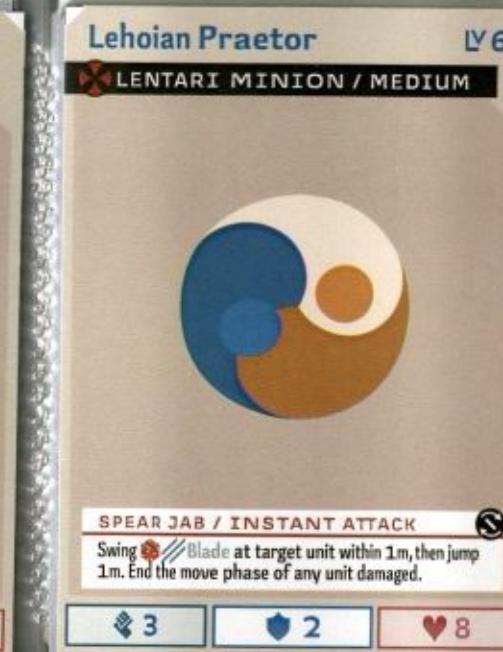
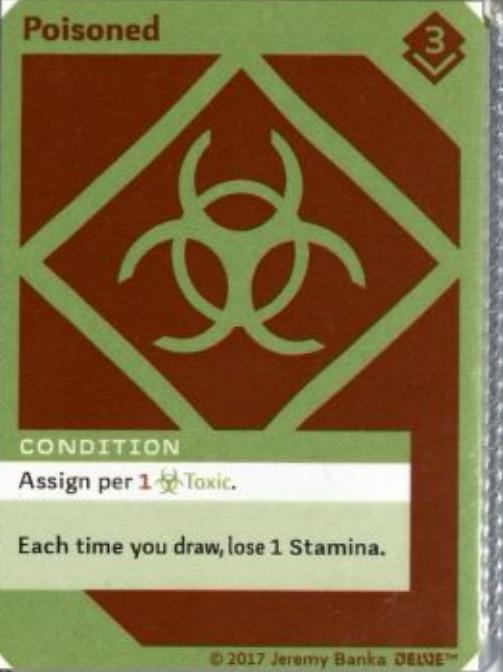
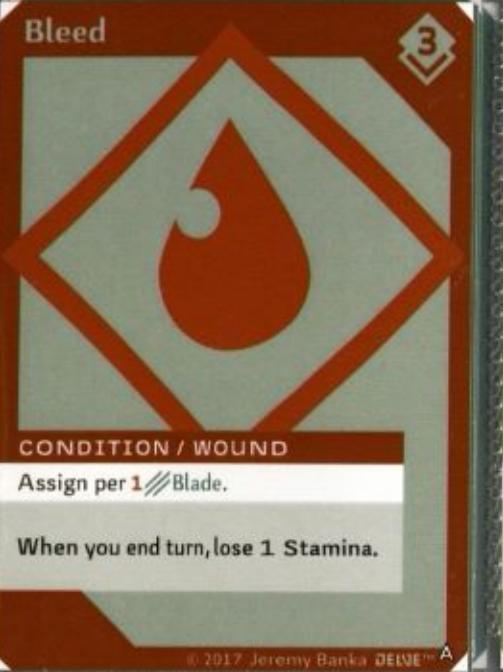






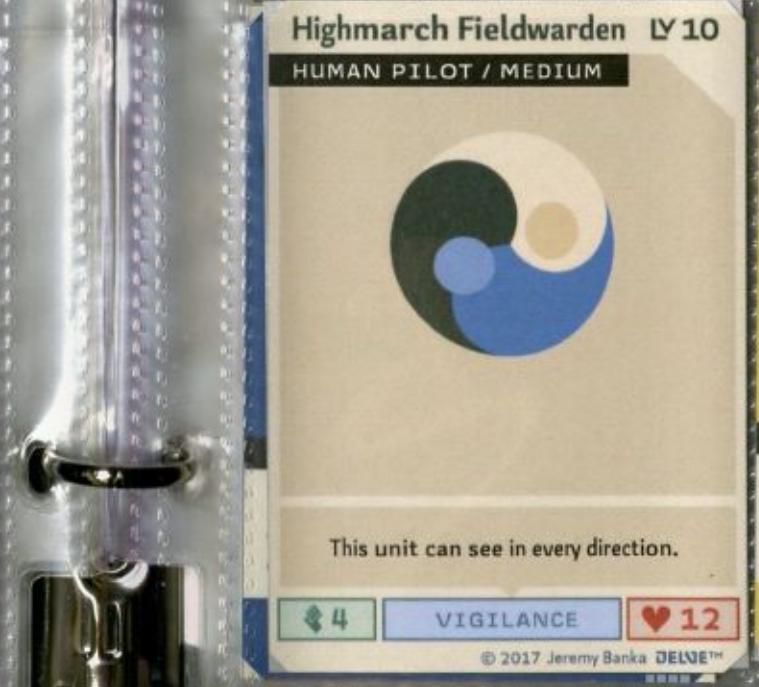
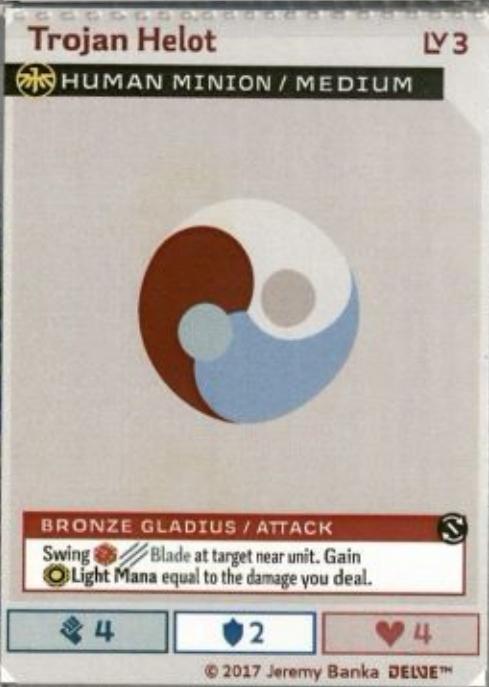
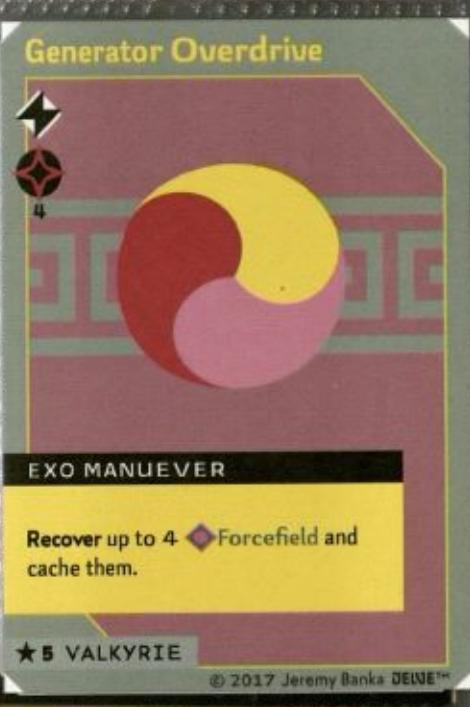
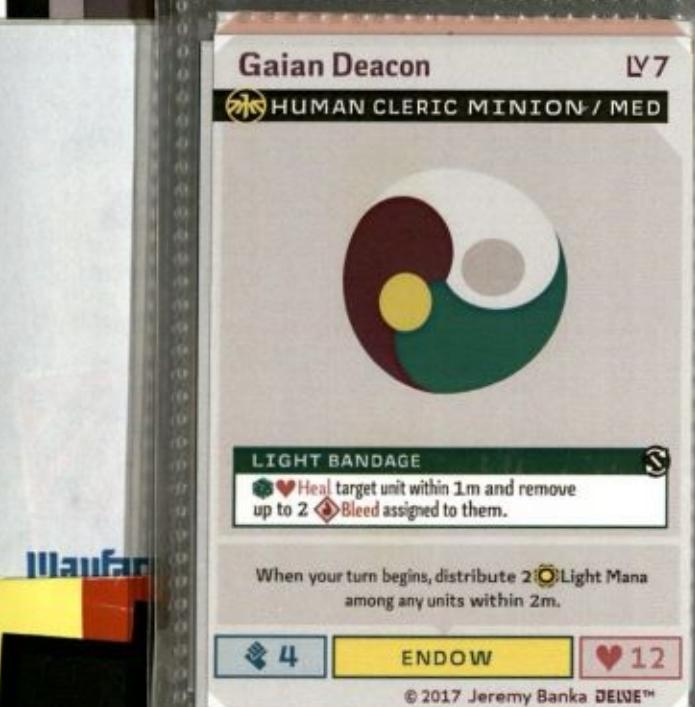
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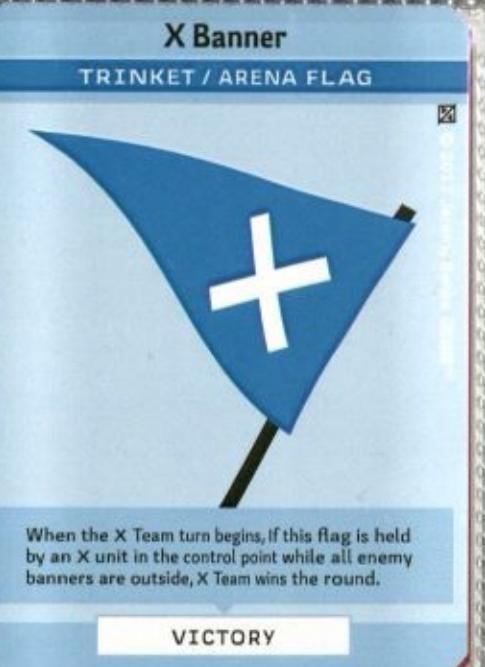
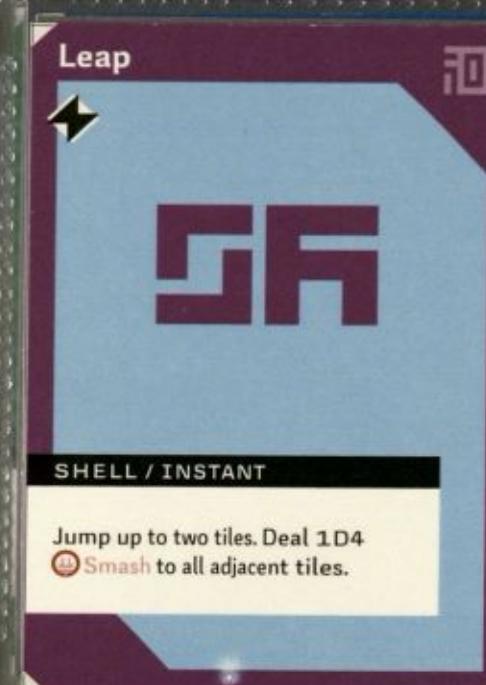
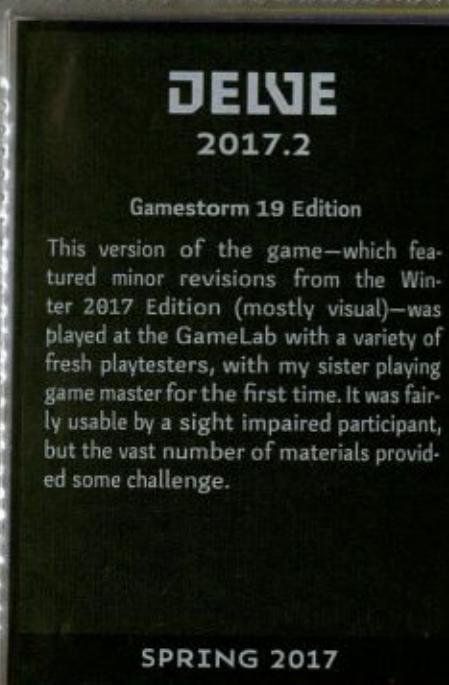
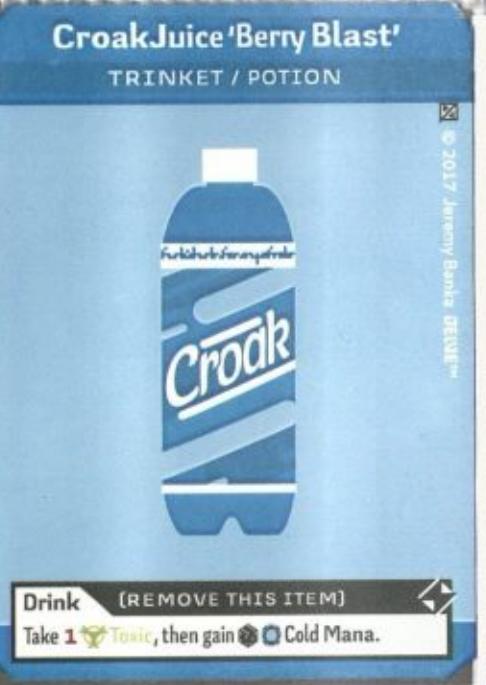
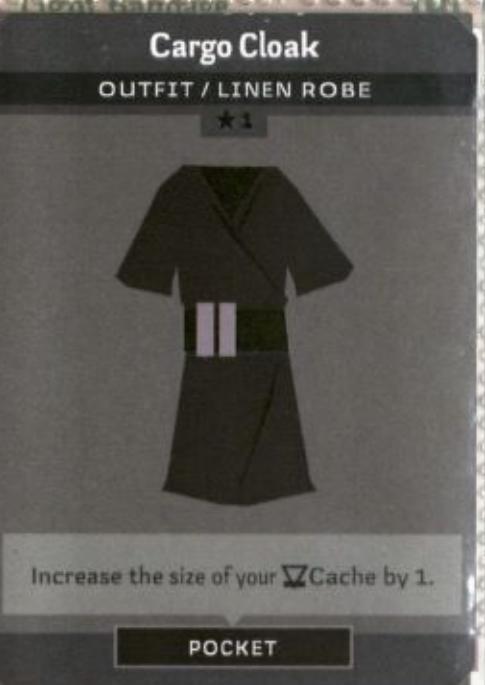
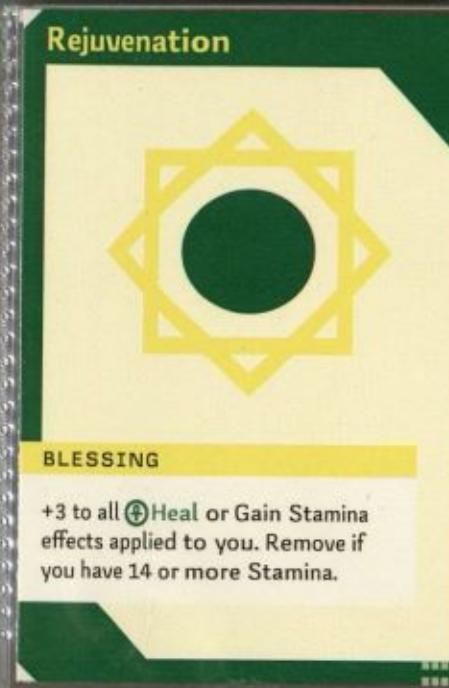
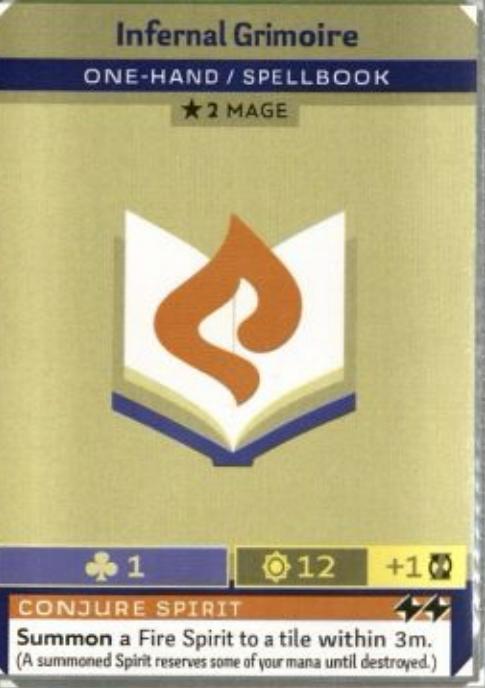
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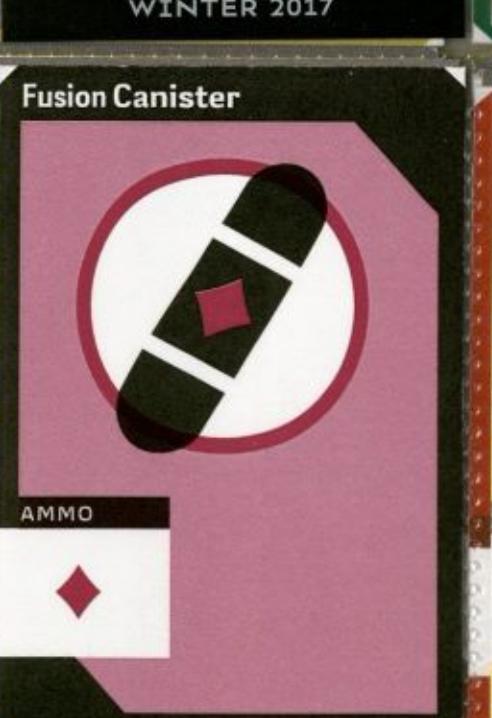
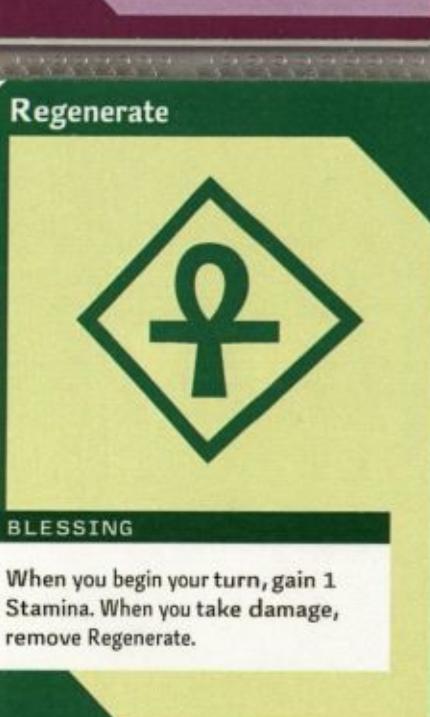
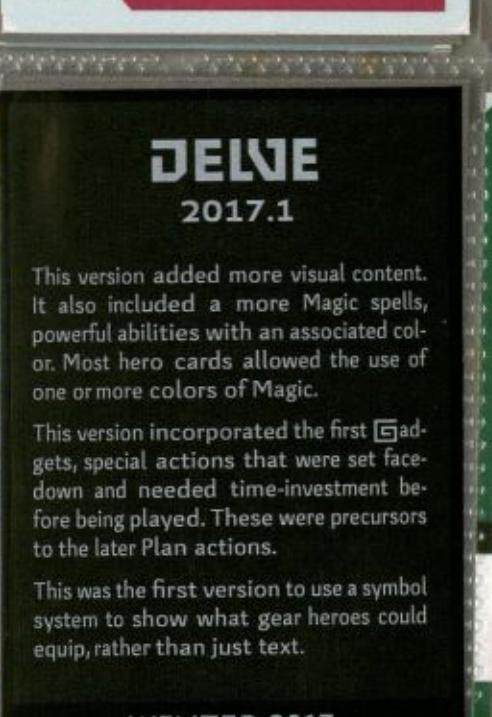
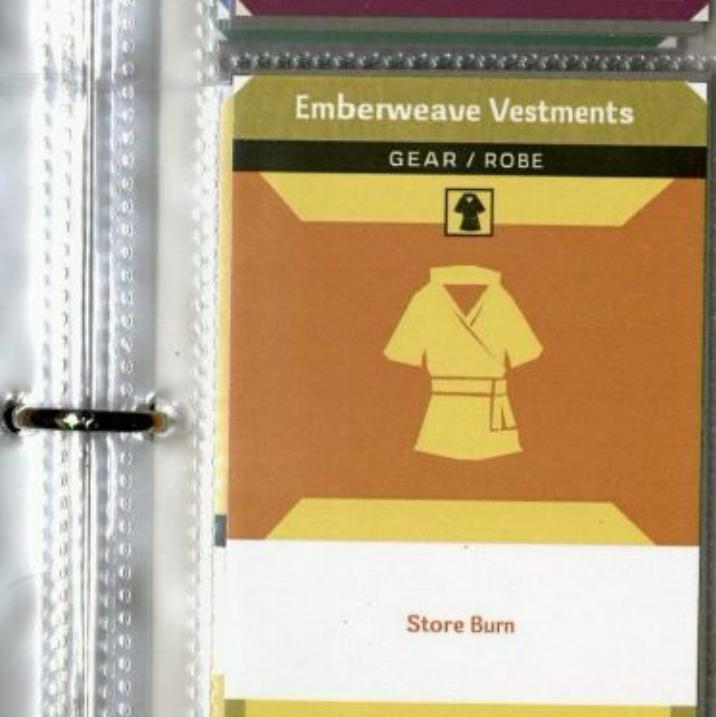
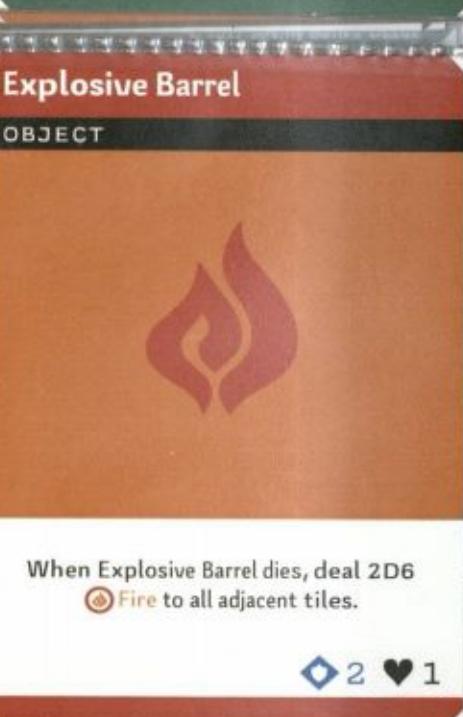
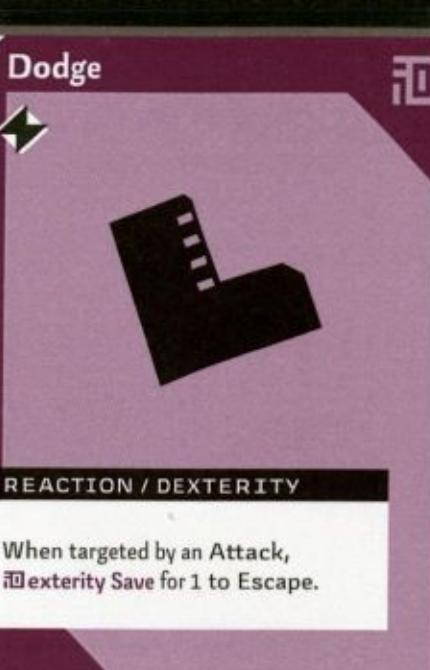






L063.0 M13.

AUTO



2 Hexen 16

PILOT MOUNT / CARAPACE

Enter / Eject

Blocking: Sight and targeting vectors cannot reach through this unit's tile.

Phase Cannon ♦ Instant
Throw 1D6 ♦ Laser at target unit. If you roll <6, restore your Fusion Canister.

Shields Up / Instant
Assign Forcefield to Hexen.

Templar

HERO / KNIGHT



Swift Justice
Death Strike costs ↛ 0.

Sword Battledress

Mechfighter
HERO / PILOT

Dwarf
PILOT MOUNT / CARAPACE

Enter / Eject

Wrench ↛ Swing 1D6 ♦ Impact at close target unit or + Heal close target Carapace 1D6.

Switch Weapon

Gun

Blocking
Sight and targeting vectors cannot reach through this unit's tile.

Hammer

4

20

1 Assassin 15

HERO / HUNTER



Backstab
Deal 2x ♦ Blade to units that cannot see you.

Dagger Battledress

Druid
HERO / PRIEST



Bless ↛ Assign a Blessing in your hand to target unit.

Wooden Instrument Robe

Assault Armor

GEAR / BATTLEDRESS

Sneaking Suit

GEAR / BATTLEDRESS

Emberweave Vestments

GEAR / ROBE

Overshield
Assign Forcefield to yourself.

1

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AUTO

PILOT MOUNT / CARAPACE

Gunslinger 14

HERO / HUNTER



Dual Pistols

Switch Weapon

Rifle

Battledress

ION

GUN / BEAM RIFLE



Particle Beam ♦ Far Range
Exertion Check: Throw (2) 2D6 (3) 3D6
Laser at target tile. Deal damage to all intersected tiles.

Fusion Bay

5

Frag Grenade

PILOT MOUNT / CARAPACE

Enter / Eject

GUNSLINGER GDT / RANGE 3

Throw 2D6 ♦ Impact at target tile, then deal 1D6 ♦ Impact at surrounding tiles.

Templar

HERO / KNIGHT

Shimmer

Blink

Foresight

MAGIC
Warp to target visible tile. At the end of your turn, warp back to your location when your turn began.

MAGIC
Warp to a tile within range 2.

Pick up five cards from your deck.
Add one to your hand.

Bleed

Kindling

Burn

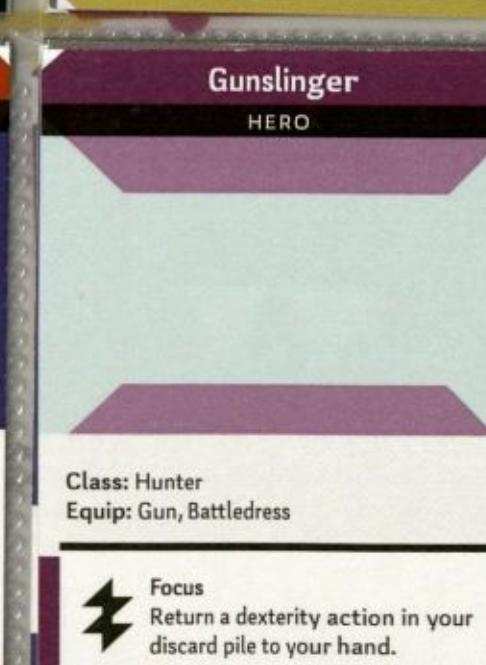
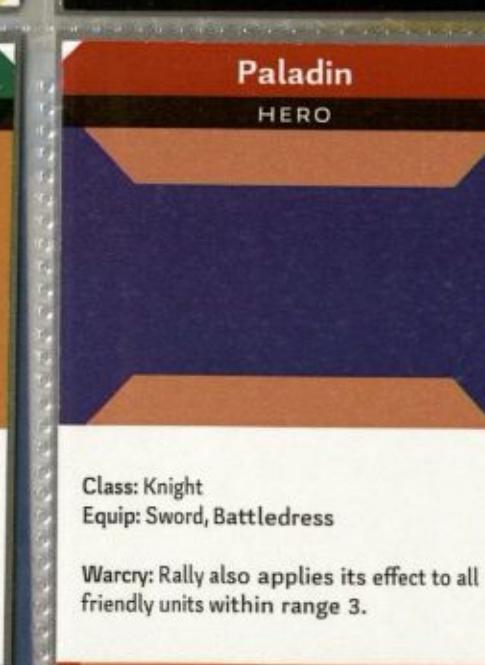
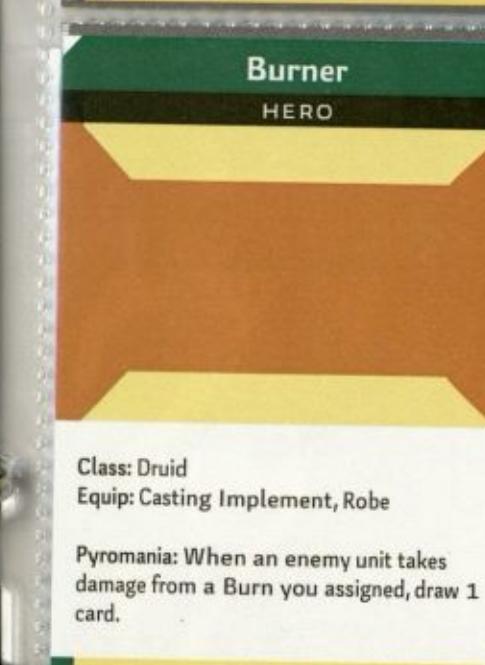
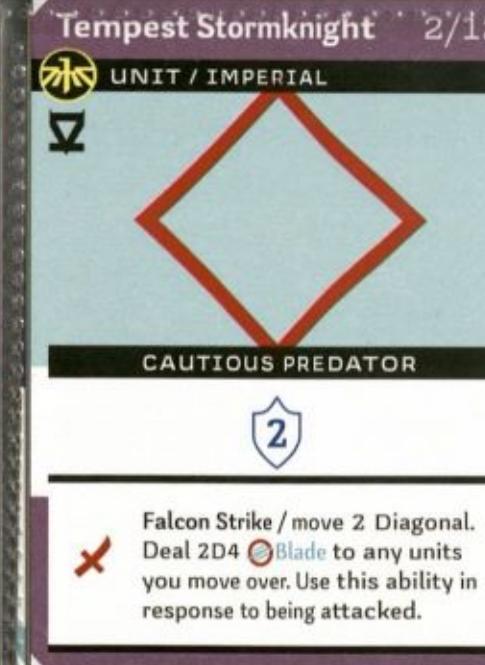
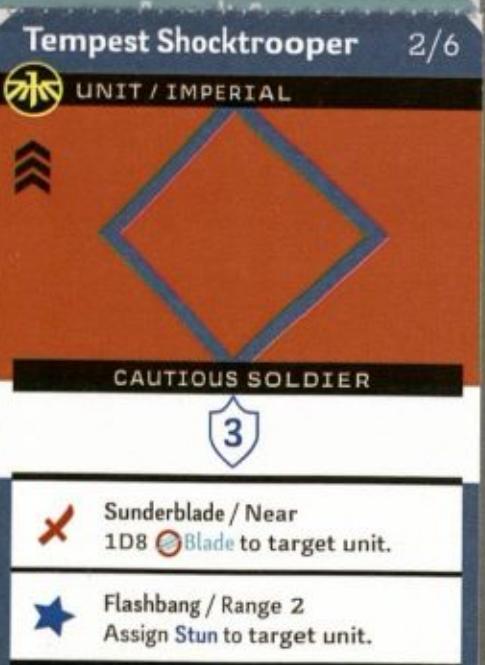
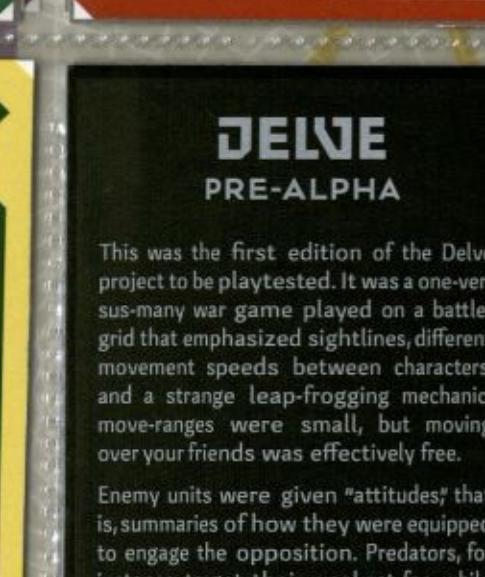
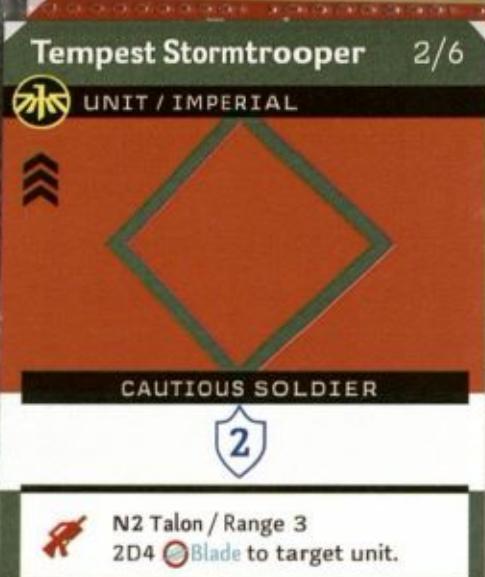
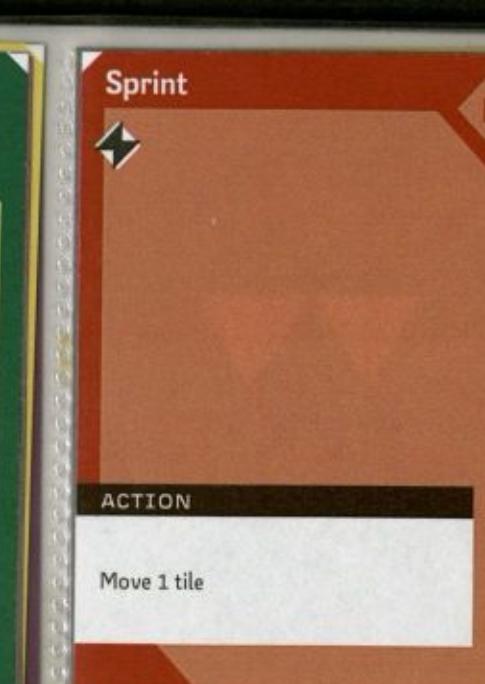
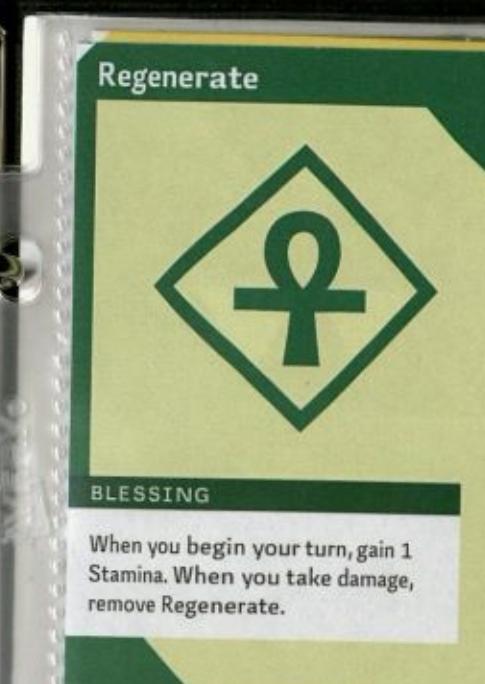
WOUND
Assign with ♦ Blade. When you end your turn, lose 1 Stamina.

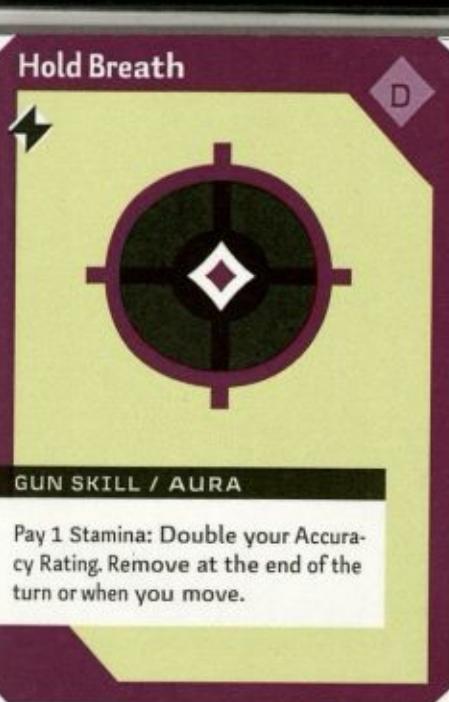
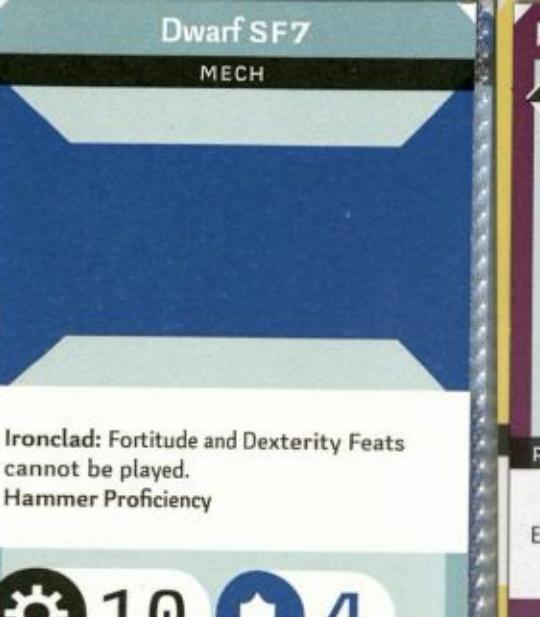
PYROMANCY
Discard 1 Card: Pick up 6 cards from your deck. Reveal any copies of Burn and add them to your hand.

WOUND
Assign with ♦ Fire. When you take damage, lose 1 additional Stamina.

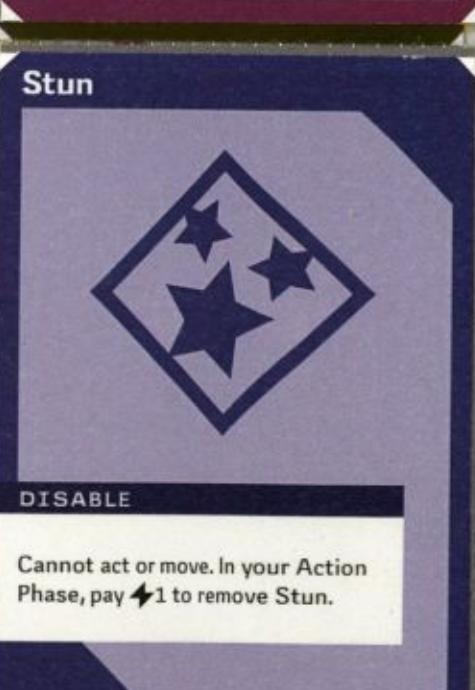
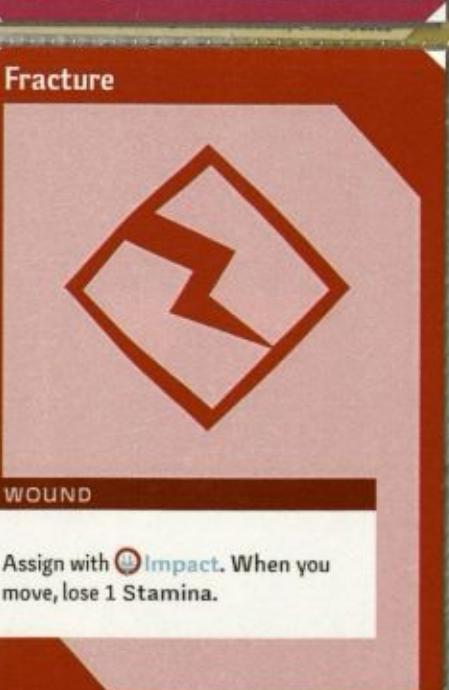
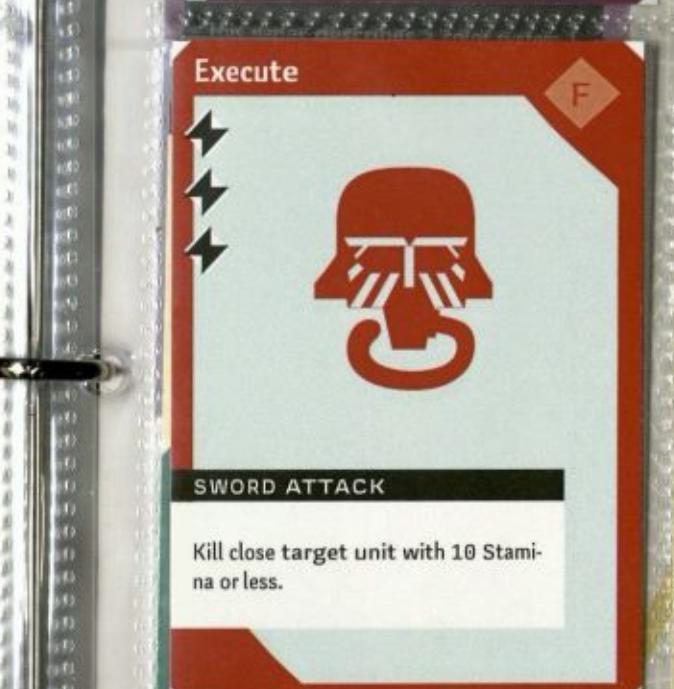
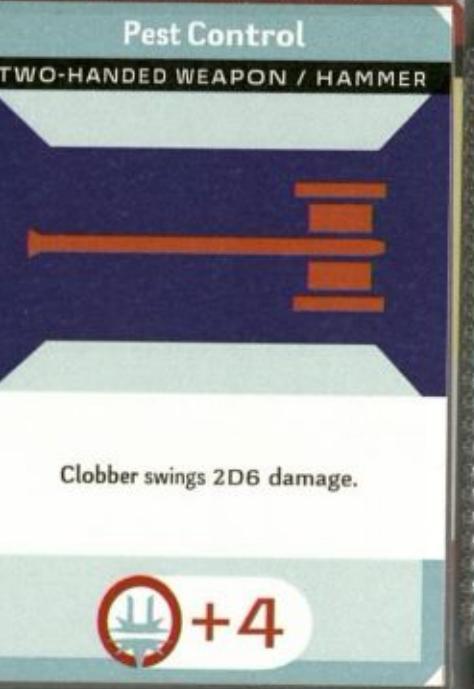
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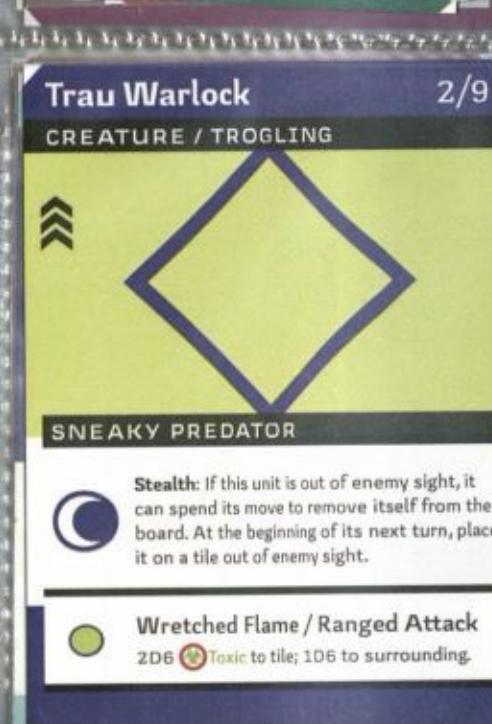
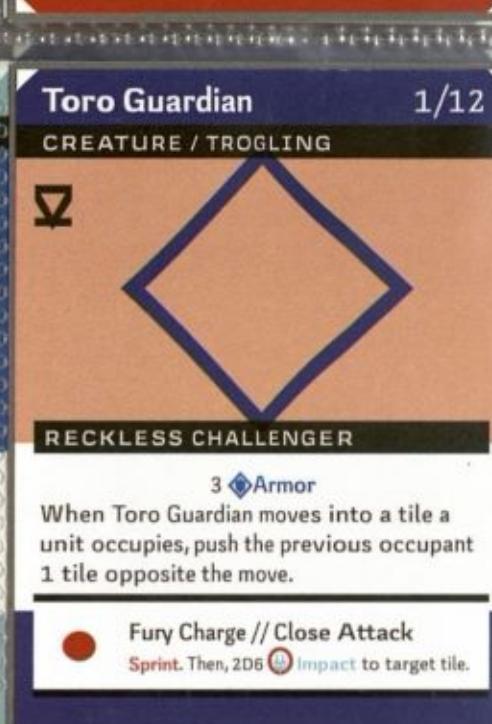
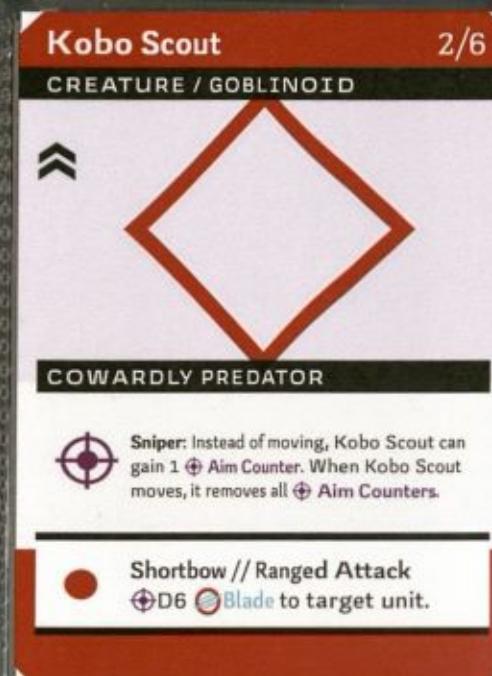
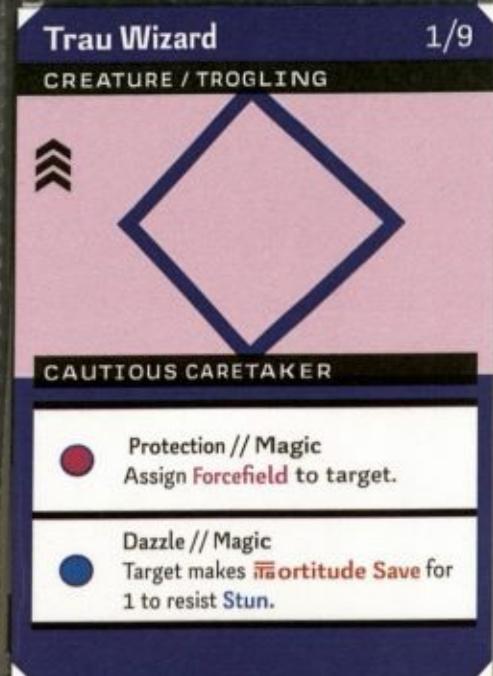
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AUTO



Tengu Assassin

3/9



Maufer

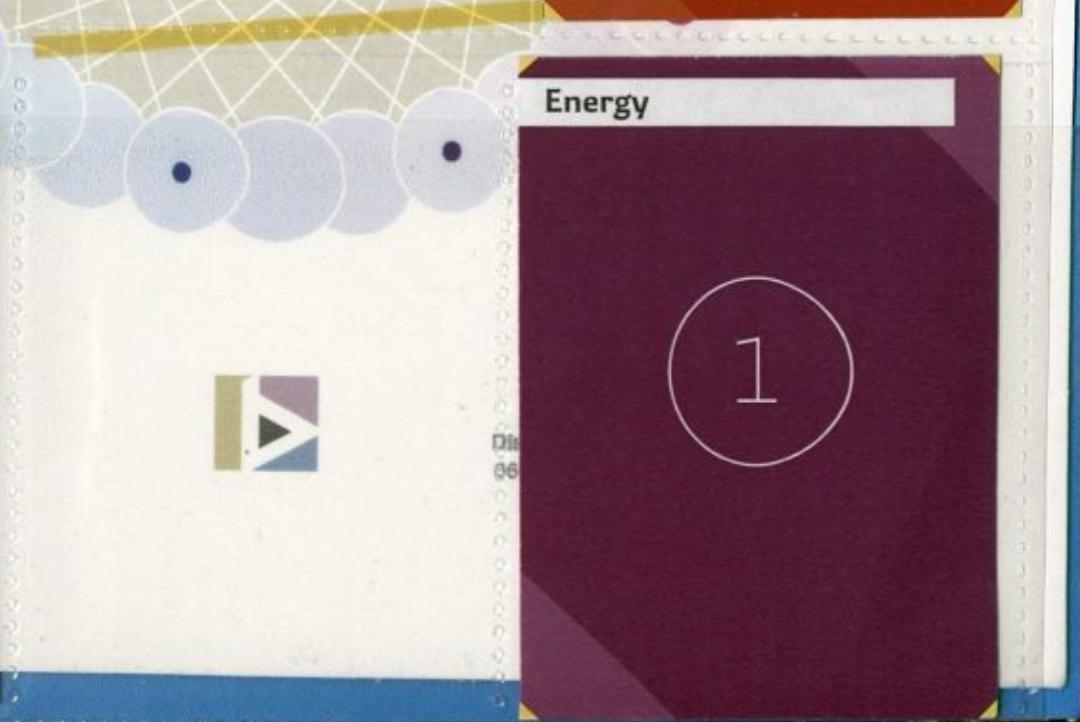
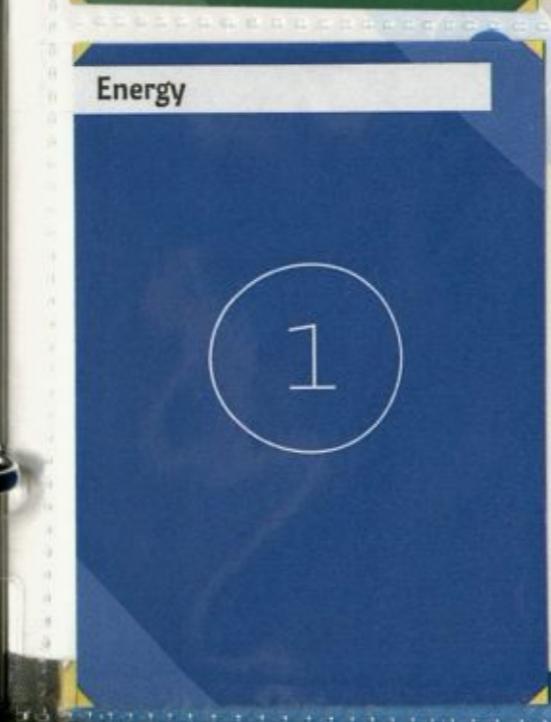
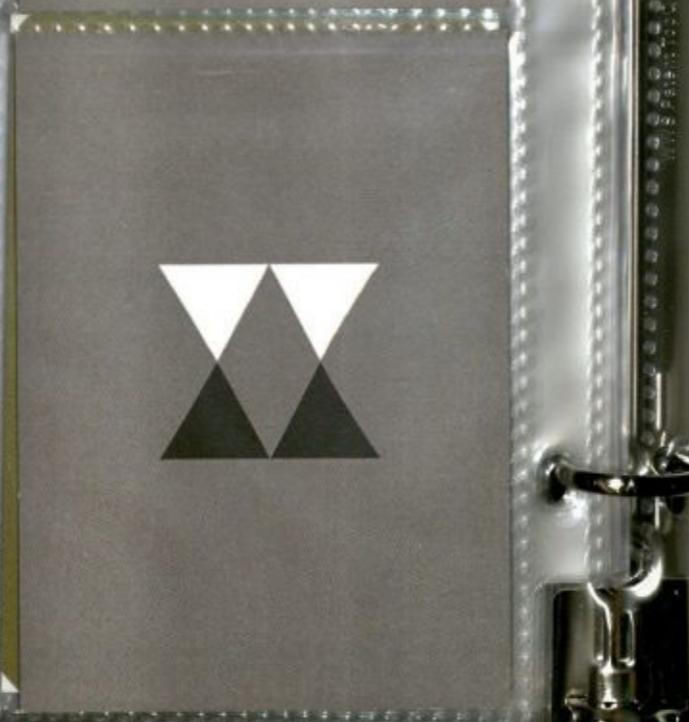
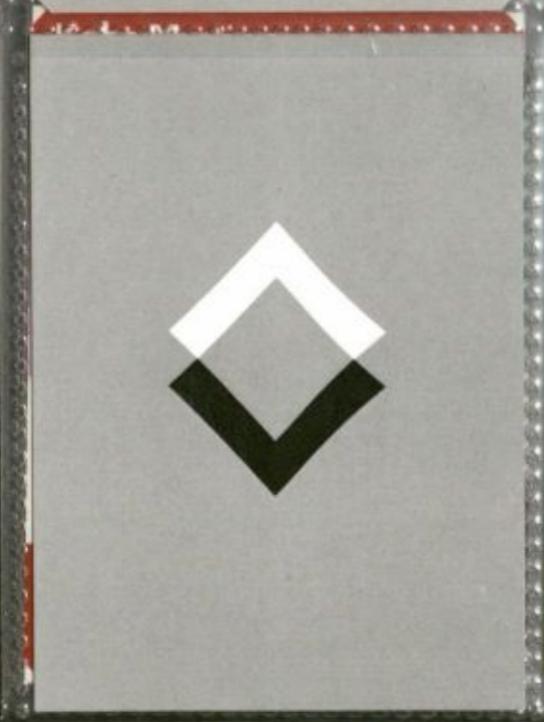
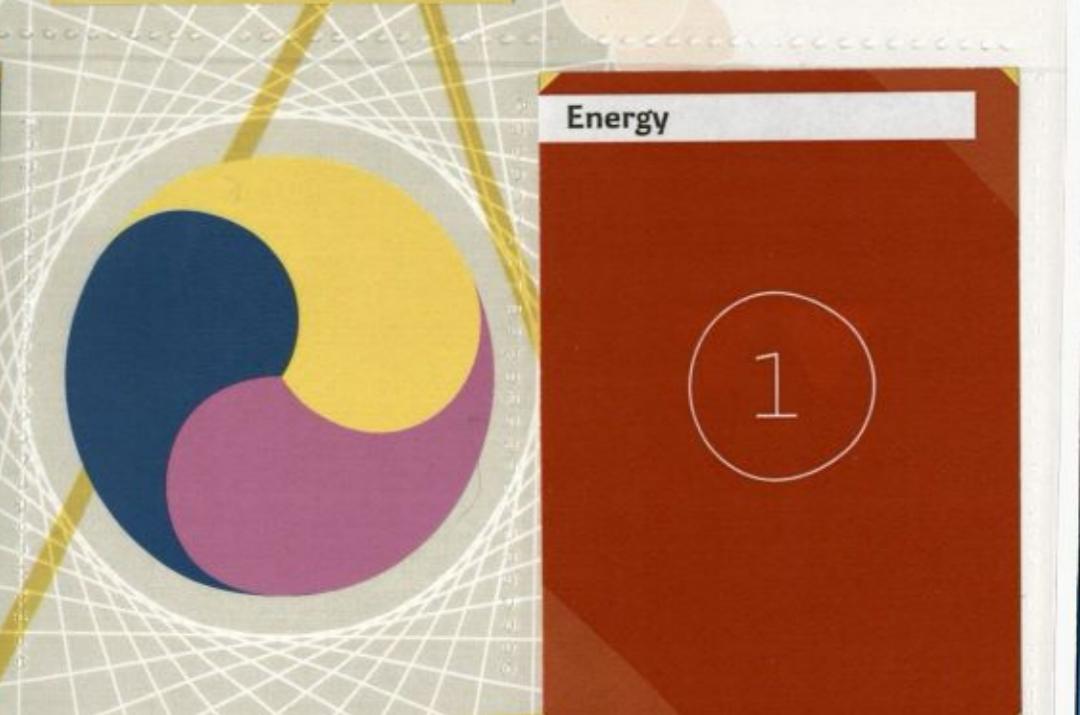
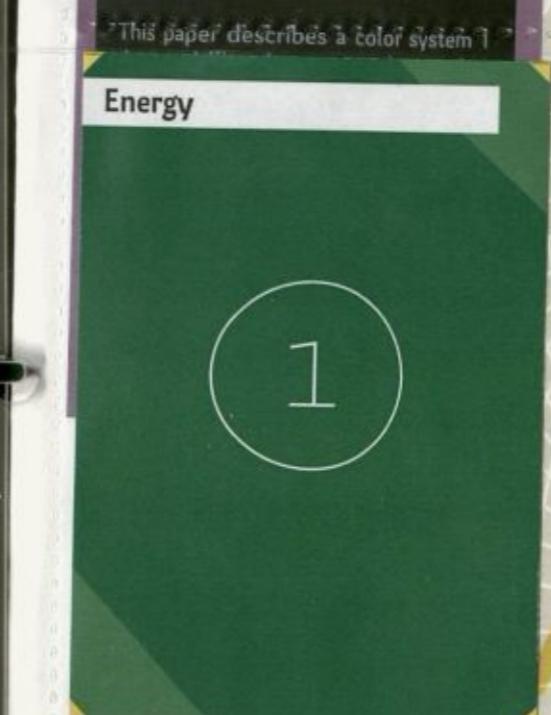
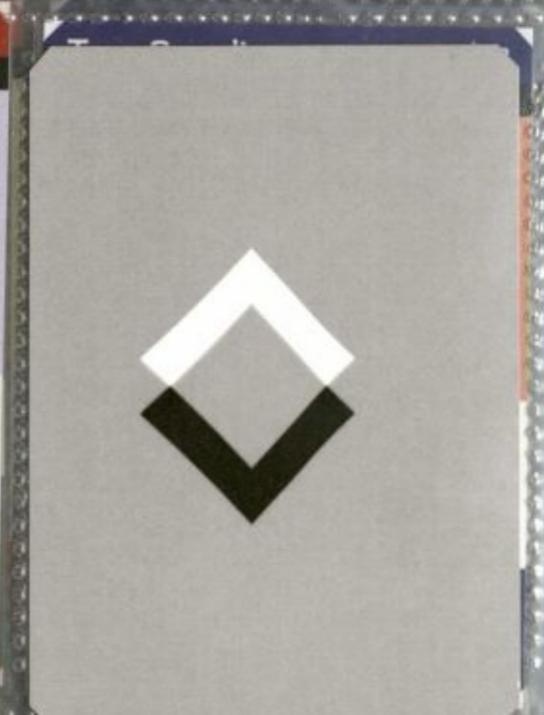
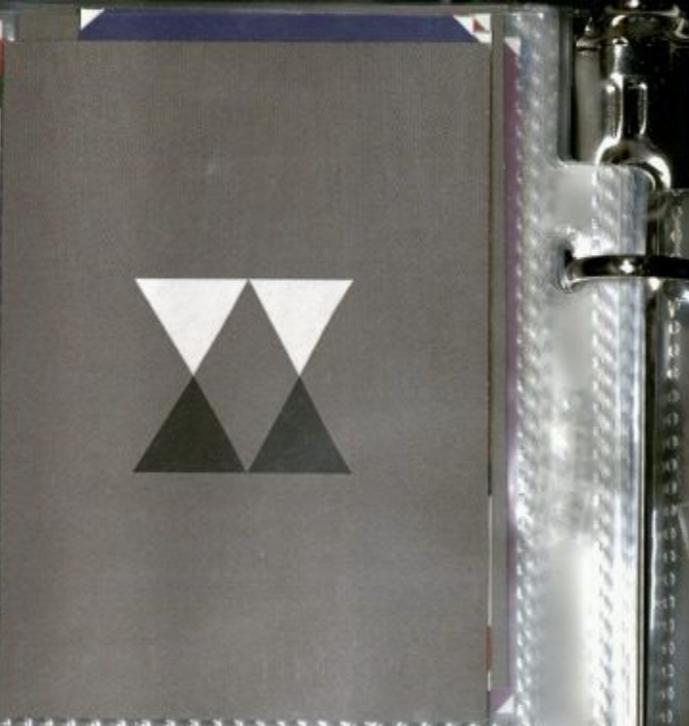
ALPH

These I have
they progress
a dungeon.
each room
drops prove



Troll Grenadier

D



L063.0 M13.

AUTO



Sound & Vision



SOUND & VISION

This paper describes a color system I designed based on music theory. This system, the **Chromonomicon**, was adopted in the Wayfarer design language in version 2017.3, and is still used in the artwork of the game.

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Sound & Vision



SOUND & VISION

This paper describes a color system I designed based on music theory. This system, the Chromanomicon, was adopted in the Wayfarer design language in version 2017.3, and is still used in the artwork of the game.



TYPE SPECIMEN 2018

I started designing type so I would something unique to set Delve in. This specimen contains Ymirsson, Magescule, and Talhertz, the three typefaces used in the design of the game.

jeremy
banka

Office DEPOT
2018 Type Specimen

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Sound & Vision

Read online:

www.jeremybanka.com/sound-and-vision.html

AS GRAPHIC DESIGNERS, we should strive to make the world around us a better place for people through convenience and aesthetics. Color is a powerful conduit for aesthetic joy, so we should strive to be as sophisticated in our use of color as possible. For people with good aesthetic sense (which most all designers are) choosing color intuitively yields good results—it's easy enough to play with the color mixing UI until a pleasant combination reveals itself. However, as the complexity of a job increases, a purely intuitive approach will prove more tedious and frustrating. In the case of a deep brand system with a modular color set used in multiple subordinate combinations, an algorithm to help designers safeguard against unaesthetic, system-breaking coincidences is extremely helpful.

The project that inspired my in-depth research into color was *Delve*, a card game with a very complicated color system. I realized that the cards I had designed were beautiful in an isolated context, but could produce ugly combinations with one another. I decided to return to the drawing board and invent a system that would use aesthetic combinations of color as its foundation, and would control as much as possible against disharmonious coincidence.

To design such a system, I started with the basics. I was working in print, so I experimented by mixing colors with different combinations of process hues and catalogued the results. I learned that a full measure of only one process hue yields a primary color. I learned that a full measure of two process hues yields a secondary color, and I learned that a full measure of one process hue and a half measure of another yields a tertiary color that falls exactly between an adjacent primary and secondary in hue. I also discovered that colors created through this method were maximally saturated, and that colors were less saturated when they (1) did not have 100% in a process hue, (2) had more than 0K, or (3) had some of all three process hues. I devised a simple mathematical algorithm to design a color of a hue at a specific darkness value through proportional reduction of its constituents or the addition

of K, then devised a regular nomenclature for colors generated through this process.

I then realized that the extraction of twelve regularly spaced intervals from a spectrum and a theory of their interaction was not new: this is what music theory is. I imagined that my twelve colors were notes, and then began to play chords. A tritone is equivalent to a direct complement. Fourth and fifth intervals are akin to indirect complements, and also have pronounced aethetic resonance in the visual medium. An augmented chord is analogous to a perfect trine, while a diminished chord is analogous to a half-square. Diatonic scales function wonderfully as the kind of rationally-constructed but deeply complex palette system architecture I had originally envisioned.

While this system helped me create excellent hue architectures, some combinations of colors whose hues were diatonically related still looked awful together. The principles of disharmony are quite different between sound and vision: sounds close in tone or with certain tone relationships are ugly, while colors close in darkness are ugly.

Finally, I designed a series of "palette modes" to which any hue structure could be applied, each specifically devised to control against any instances of colors of the same darkness competing. Gay palettes use loud colors and a dynamic darkness range. Dour palettes use quiet colors clustered around medium darkness. Soft palettes are light and unobtrusive, favoring pale colors and making its darkest colors relative to the background the most desaturated. Bold and Accent palettes cluster most of their colors at the extremes of the darkness scale, clearing the floor to one maximally saturated color somewhere in the middle. Bold palettes are dark-dominant, while Accent palettes are light-dominant.

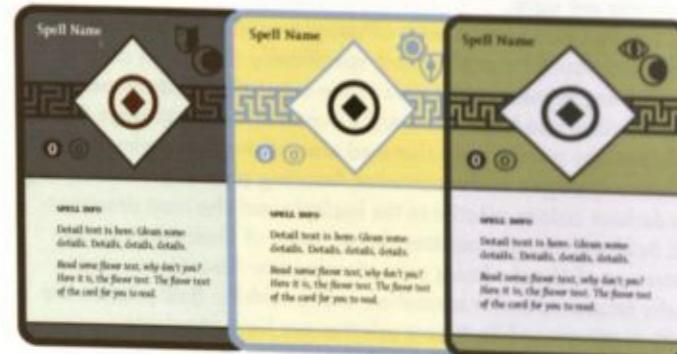
The adoption of this system has led to vast improvement in the aesthetics and functional coherence of *Delve* system. The Chromata Colortuner system is a powerful piece of visual design technology.

Jeremy Banka

Abstract

In my sophomore year of college during the Spring of 2016 I became interested in the study of color. At the time, I was in the late planning phases of Delve, a trading card game based on an elaborate color system. Yearning to build into Delve the depth of choice and customization found in other trading card games, I had taken a step back from my previous aesthetic experiments to consider how I might conceive of Delve as a holistic system of color-coded cards with broad visual inter-compatibility.

The problem was that I had designed a color palette for each of the game's thirty-six class concepts purely by intuition. They independently looked beautiful, and any given two might look compatible together, but the color choices were intuitive, not deeply structured or semantic. My system had not sought to control against unaesthetic combinations, so some pairings that were practical within gameplay might appear ugly. This was unacceptable, so I sought a more sophisticated approach. The new system would need to unify practical and aesthetic compatibility from the ground up.



Early Delve prototypes—a color catastrophe!

To meet the complex needs of the Delve system, I developed a theory of aesthetic color-printing over the course of a year. Through my development process, I created a palette-making algorithm inspired by the systems of harmony in Western music theory. Through understanding and applying this model, a designer can effortlessly achieve sublime beauty in the color palettes they craft and easily plan color systems that scale to a job of any complexity.

Terminology

Before expounding the principles of Sound and Vision Theory (S&VT) itself, I will explicitly define the meanings of some of the concepts I reference later on. First I shall cover the three experiential aspects of color before moving on to the aesthetic qualities of color.

HUE

Hue is the experiential aspect of color that lets us estimate the wavelength of light. "Red" is distinct from "Green" by this aspect, even if the two are alike in other aspects (as above, where they are equally saturated and dark). Hue is comparable to pitch in sound (Red:F, Green:C#, etc).



Red and Green differ in hue.

DARKNESS

Darkness is the experiential aspect of color that lets us estimate the amount of light we receive from a source. The darkness of a color is comparable to the octave of a note in sound—the same pitches:hues occur within each darkness-gradation:octave. However, there is a range of darkness gradation within which the hues of colors tend to be most perceptible to us.



A darkness gradient in the red hue.

VIBRANCY

Vibrancy (commonly, "saturation") is the experiential aspect of color that describes the intensity of a color's hue. Vibrancy is comparable to volume in sound.

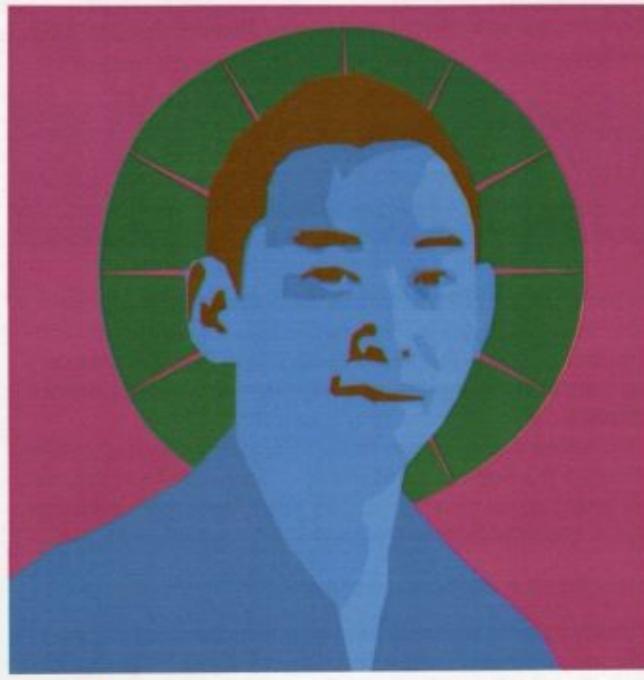


Three colors of the green hue with full, half, and one-fourth vibrancy, and 70K grey.



CONSONANCE

Consonance, concord, and harmony are terms for an aesthetic sensation of satisfaction. This feeling originates from the subconscious recognition of order and balance within something we perceive. We call objects that evoke this sensation "beautiful." The figure above provides an example. Logically, consonance can be understood to "symbolize" order. Better yet, "order" and "beauty" can be respectively understood as conscious and unconscious impressions of structure.



DISSONANCE

Dissonance and discord are terms we use for aesthetic discomfort. This feeling originates from an arrangement of forms from which we perceive "ugliness" or "clash." Dissonance arises subconsciously in reaction to forms that are "out of order" and intense. The above figure provides an example.

Beautiful forms evoke consonance while ugly forms evoke dissonance. Through careful attention to their aesthetic sense, fine artists, designers, musicians, and other craftsmen assemble consonant configurations intuitively.

But the structure that underlies aesthetic consonance, can be analyzed and modeled through rational means, or rationalized. The unconscious can be made conscious through analysis and synthesis, which is what I shall do here. A rationalized framework should allow the creation of complex color systems without frustration.

For an explanation of the diagrams below the images, see page 11.

Color Mixing and Classification

In this section, we'll investigate how colors are mixed in the printer process system and colors formed through process can be classified.

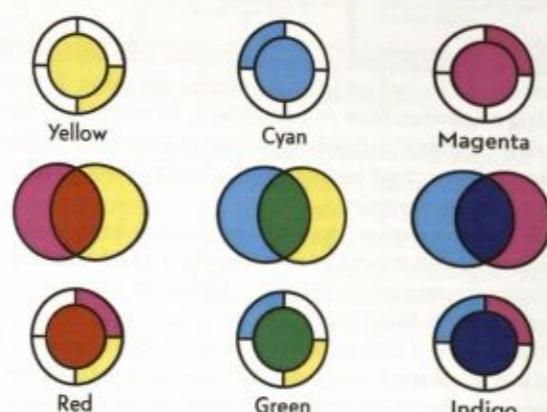


In process print, each color is made from a layered application of four inks: Cyan, Yellow, Magenta, and blackK. A process printer reproporsitions these four inks in a colormix to produce whatever color necessary. Changing the CYMK quantities in a mix results in a different color.

K is unlike the other inks. Unlike C, Y, and M, black contributes nothing to the hue of a mixed color, but only adds to its darkness, while reducing its vibrancy. Thus, K's role in colormixing is unique, and it is excluded from references to the "process hues" (CMY).

PRIMARYS & SECONDARIES

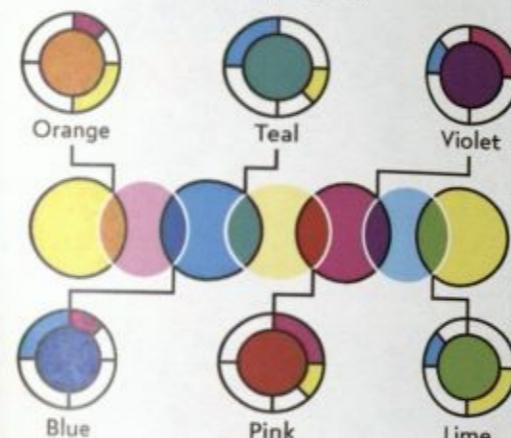
A Primary color results from a colormix incorporating only one of the process hues. The primary colors are Cyan, Magenta, and Yellow. A secondary color results from a colormix incorporating two hue constituents in 1:1 proportion. The secondary colors are Red (MY), Indigo (CM), and Green (CY). Note that the secondaries are darker than the primaries.



Colormixes for True Primary and Secondary colors

TERTIARIES

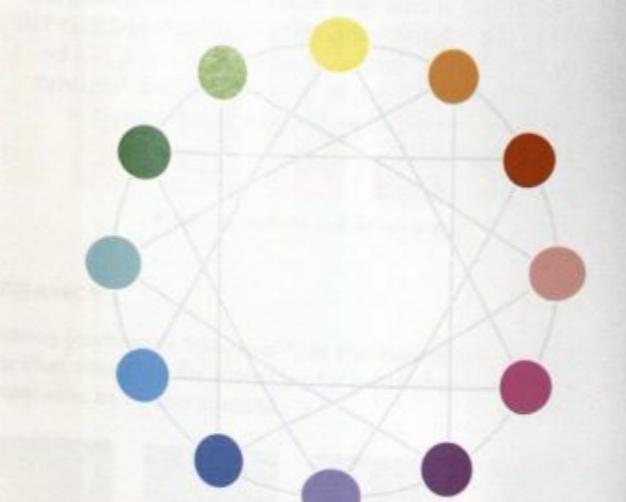
A tertiary color is found between each adjacent primary and secondary color. A tertiary is made by combining two process hues in 1:2 proportion—a full-measure of one, and a half-measure of the other. Violet, for example, incorporates a full-measure of Magenta (100M) and a half-measure of Cyan (50C).



Colormixes for the True Tertiary Colors

COLORCLOCK

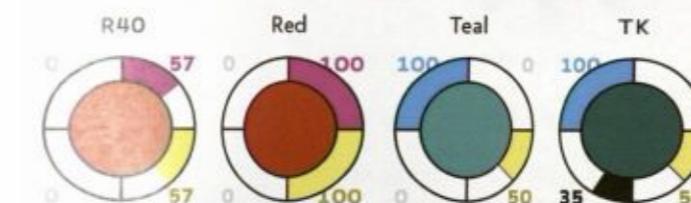
Together, the three Primaries, three Secondaries and six Tertiaries form a scale spanning the color spectrum in twelve discontinuous, evenly spaced steps, much like the chromatic scale in Western music. Arranged about a wheel—like hours on an analog clock—the continuous gradient of the color spectrum can be seen. I call this arrangement the "Colorclock." It will be used to analyse color palettes in the next section, Chromata.



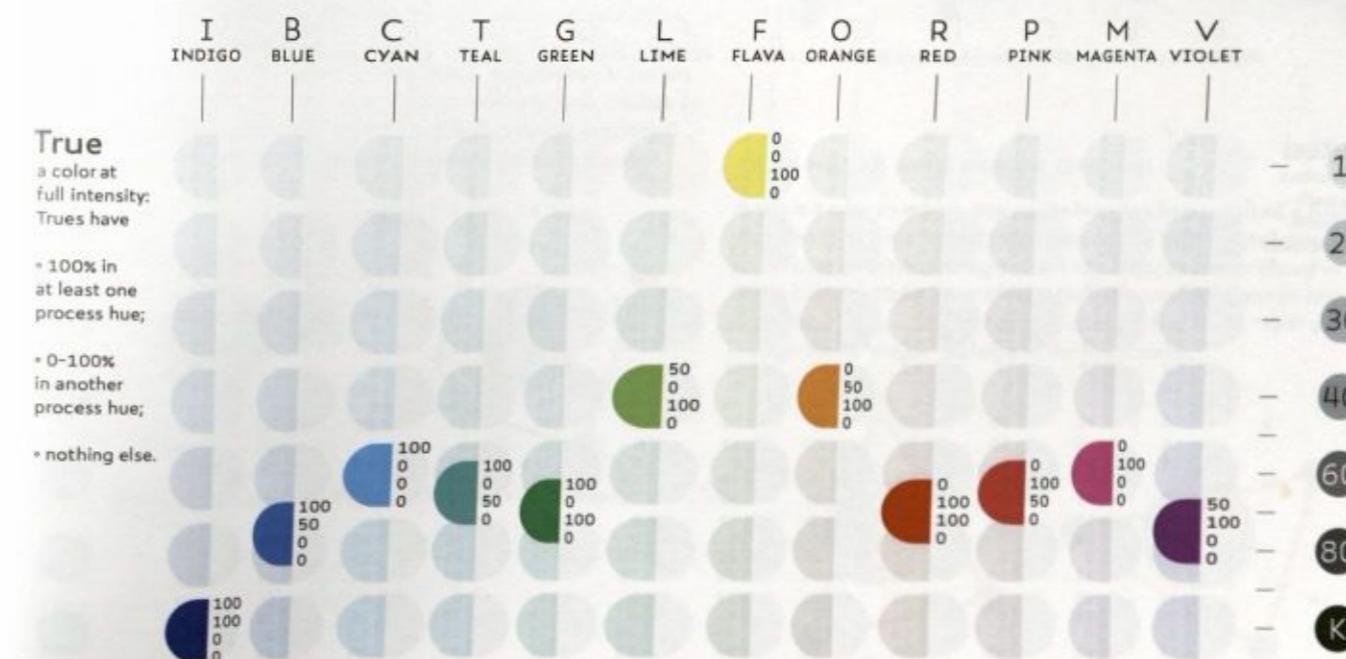
LOUD COLORS: TRUE, PALE, AND RICH

A True color is as vibrant as it can possibly be. True colors are made from a colormix that includes 100% of one primary hue, 0–100% of another primary hue, and nothing else. In print, most true colors are darker than 60K. Orange and Lime (40K) and Yellow (10K) are the exceptions. The name of a True color is the same as the true color's hue—e.g., "Red." However, in most contexts, the affix "True" ("True Red") should be used for the sake of clarity.

A "Pale" color incorporates less than 100% of up to two process hues and nothing else. A "Rich" color incorporates 100% of one hue constituent, 0–100% of another hue constituent, and 1–99K. Refer to Pale and Rich colors with a letter-number format. The letter, placed first, is the initial of the color's hue. The number following the letter should equal the color's grayscale equivalent. For example, a Red as dark as 40K would be named "R40." If the color in question is as dark as 100K, "K" can be used in place of the number.



R40 (a pale Red as dark as 40K), True Red, True Teal, TK (a rich Teal as dark as black)



Collectively, True, Pale and Rich colors are called "Loud" colors. Loud colors are derived as directly as possible from True colors, and thus display their hues as close as possible to maximal vibrancy at the darkness level they were designed for.

The inherent darkness (K-value) of a true color is a function of the inherent darkness of the hue constituents that form it and their proportions. The chart below plots the inherent darkness of every True color. Note that the darkness of a color is not always equivalent to the summed K-values of its constituents. For example, True Indigo results from a colormix of 100C (=60K) and 100M (=60K). However, Indigo is equivalent to 100K, not 120K.

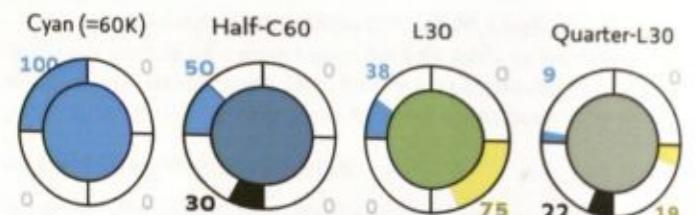
For a full chart showing all Loud colors arranged by inherent darkness, see page 12.

QUIET COLORS: DRAB AND MUTED

Quiet colors are less vibrant than loud colors. A drab color has roughly half the vibrancy of a loud color, while a muted color has roughly one quarter the vibrancy of a loud color. The colormix of a quiet color should be derived directly from the mix of the corresponding loud color. Quiet colors are named after their loud equivalent, but add a prefix signifying their relative vibrancy—e.g., "Half-" or "Quarter."

To derive a drab or muted color from a pale or true color, first multiply the values of all the process hues in its colormix by the vibrancy ratio (.5 for a drab color, .25 for a muted color), then add K equal to the darkness value lost in the reduction. Were I to derive a drab equivalent to True Cyan, I would change the C component from 100 to 50, then add 30K to make up the darkness lost.

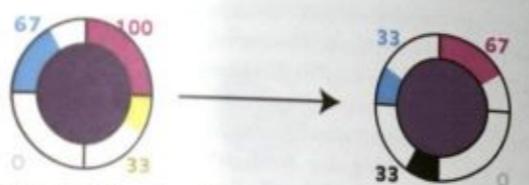
To derive a muted or drab color from a rich color, derive the appropriate quiet version of its true color by the above process, then add K until you reach the desired darkness value. By adding 20K to the Drab Cyan formula above, I would make Half-C80.



True Yellow, True Violet, Drab Cyan, Muted Lime

TIP: MIX WITH TWO PROCESS HUES ONLY

Adding the third primary hue to a colormix that includes two primary hues results in a darker, less vibrant color. In the example below, a third of Yellow is added to a mix of two-thirds Cyan and a full measure of Magenta. A third of each of the primary hues roughly equates to a third of K (33%).



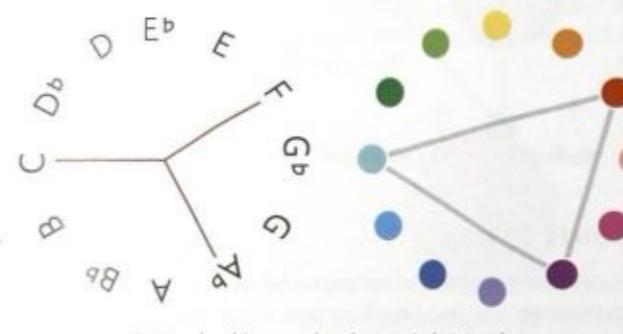
A quantity of all three primary hues is much like the same amount of black.

I INDIGO	B BLUE	C CYAN	T TEAL	G GREEN	L LIME	F FLAVA	O ORANGE	R RED	P PINK	M MAGENTA	V VIOLET	
Muted these colors only reach one-fourth hue intensity.	3 3 0 0 15 7 10 7 0 22 10 10 0 30 15 15 0 45 20 20 0 60 25 25 0 75	3 2 0 0 15 7 10 5 0 22 13 10 7 0 30 25 10 0 45 25 13 0 61 25 25 0 81	4 0 2 0 15 7 12 15 0 22 15 17 7 0 30 25 0 45 25 25 0 85	4 0 2 0 15 7 11 15 0 22 11 19 6 11 30 25 0 50 25 25 0 84	3 4 6 6 25 7 9 18 0 28 13 15 13 19 25 28 0 50 25 25 0 90	0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0	0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0	0 4 2 4 0 7 0 0 0 15 15 15 15 11 22 0 22 13 12 0 22	0 4 2 4 0 7 0 0 0 15 15 15 15 11 22 0 22 13 12 0 22	0 4 2 4 0 7 0 0 0 15 15 15 15 11 22 0 22 13 12 0 22	2 3 0 3 0 7 15 15 15 15 15 15 15 15 15 15 15 15 15 15 15 15 15	10 20 30 40 50 60 70 80 K

Jeremy Banks

Chromata

I made my second discovery during the summer of 2016. I realized that the intervals I had put into practice were twelve evenly distributed points along a spectrum of continuous variation—the direct visual equivalent of the musical chromatic scale. When my friend Nevan showed me how his guitar worked, I noticed that the "fourth" and "fifth" intervals he played were equivalent to a split complement in color. Then, an epiphany occurred: could the principles of music theory be translated to my chromatic color system?

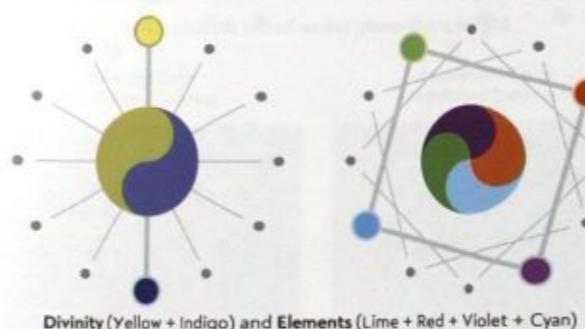


F minor chord in sound and an equivalent in color.

I assembled my twelve "color-notes" into a radial configuration much like a clock, and began to draw shapes much like pitch constellations—a way of visually mapping chords in music. The results of this experiment were spectacular—by using geometric forms to model the structure and balance of palettes, I discovered that tone and hue share much of their aesthetic logic.

OPPOSITION AND TETRANE

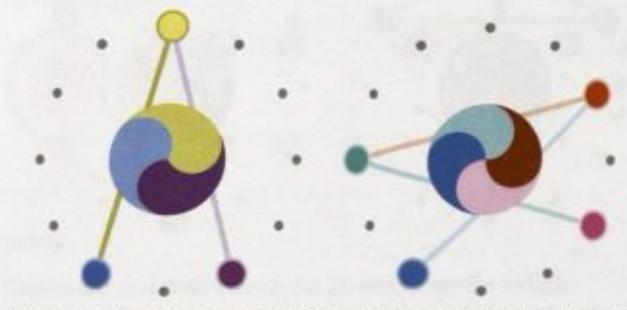
The opposition relationship is the visual equivalent of the musically discordant diminished fifth or tritone. Such colors strike a potent, dynamic balance, but do not necessarily clash as in sound. Because Opposition is a super-symmetrical relationship between two notes, it occurs six times in a twelve-note spectrum. Colors in tetraene would be adjacent corners on a perfect square inscribed upon the colorclock. Four colors in tetraene are called a Square.



Divinity (Yellow + Indigo) and Elements (Lime + Red + Violet + Cyan)

COMPLEMENT: QUINTAL STACKS

A Complement is a pair of notes a half step away from Opposition. A Split Complement is the hue equivalent of the musical perfect fifth interval. A group of three or more hues interconnected by split complement relationships is called a Quintal Stack, or simply, "Quintal." These palettes are extremely consonant, but express a sensibility more "narrow" or "specific" than most other sets of three. This is because the hues within a Quintal stack tend to cluster together on either side of the spectrum.



Glory (Yellow + Violet + Blue) and Steel & Magnum (Blue + Red + Teal + Magenta)

TRINE: AUGMENTED CHORD

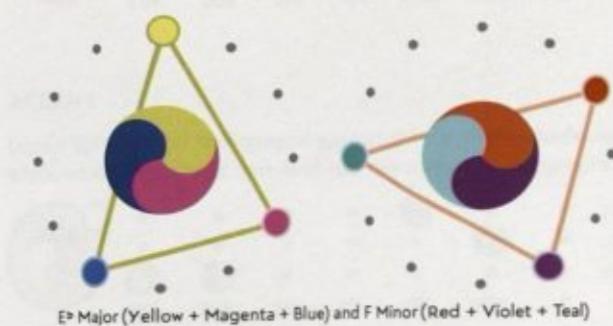
Colors in trine together would be the corners of an equilateral triangle overlaid on the colorclock. Three colors in a completed trine are called a Season, a structure equivalent to a musical augmented chord. There are four different seasons on the colorclock.



Complete Trines: Winter, Spring, Summer, and Autumn

TRIO: MAJOR AND MINOR CHORDS

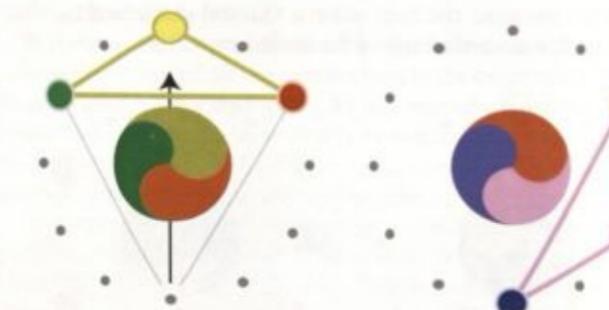
A trio is a trine in which one of the hues has been shifted a half-step. The result is a set of three hues related by trine, tetrane, and split. These palettes are equivalent to a major or minor chord in music; however, they do not carry the same connotations in terms of feeling. That is, a "minor" palette does not feel more "sad" on average than a "major" palette in this scheme.



E Major (Yellow + Magenta + Blue) and F Minor (Red + Violet + Teal)

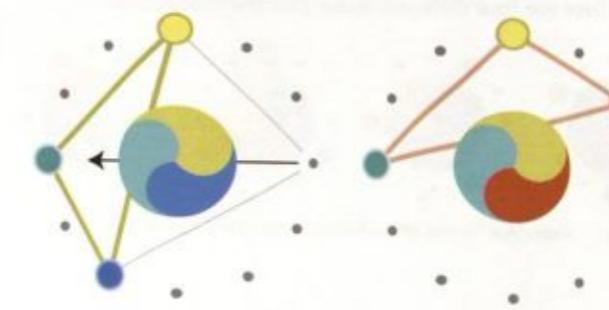
INVERSE TRINE

An Inverse Trine is a Trine hue structure with one of its hues swapped for its opposition. This structure is stable, but narrow in scope, spanning only five hue steps. The inverse trine is a densely clustered analogous palette—it tends to lack a sense of movement and dynamicism that comes with a jump across the spectrum.



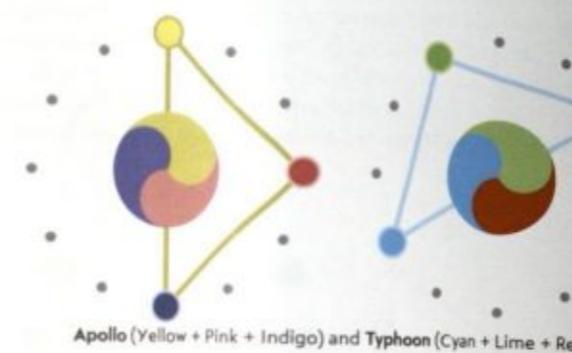
INVERSE TRIO

An Inverse Trio is a trio hue structure in which the hue replaced by its opposition, leaving the complement of the original structure intact. Like the Inverse Trine, the Inverse Trio is an analogous palette, however the inclusion of the complement adds a sense of energy that the inverse trine lacks.



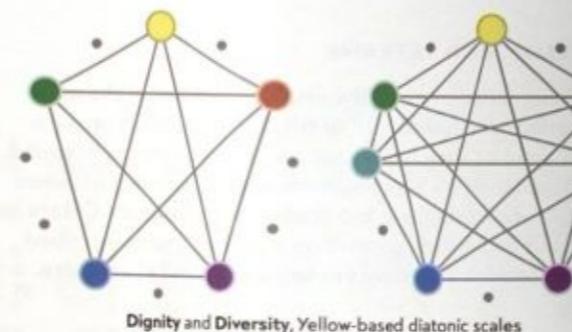
TRIFECTA: DIMINISHED CHORD

A trifecta is a group of three hues related by tetrane and opposition. It is equivalent to a diminished chord in music.



DIATONIC SCALES

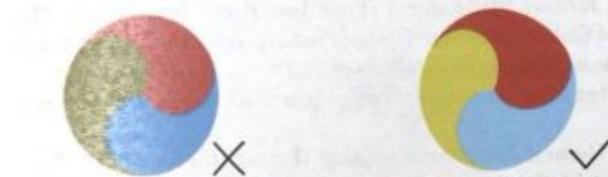
When designing a system of colors to be used in modular combination through a series of applications, a diatonic scale structure is an ideal tool. Diatonic scales are sets of notes—generally five (pentatonic) or seven (heptatonic)—spread as far apart as possible from each other among the scale of 12. Less complex arrays are better served by a pentatonic scale, which contains two trios. A heptatonic scale contains six trios and one trifecta, yielding lots of well balanced palettes and pairings that could be used throughout a massive style system. In both a pentatonic and a heptatonic scale, all hues are contained in a single quintal stack.



Darkness and Dissonance

While these hue-structuring models helped me rethink the way color was used in Delve, I observed as I worked with the system that some combinations whose hue were related through the scheme still looked awful together. The principles of disharmony are quite different between sound and vision: sounds close in tone or with certain special tone relationships sound ugly, while colors too close in overall darkness look ugly.

When two touching colors are too similar in brightness and different in hue or saturation, a clash occurs. Clashing colors appear to vibrate on the page, an effect that intensifies with greater hue difference. Colors should be at least 10K away from each other in order to sit comfortably side-by-side.



This quality represents a major difference between color and sound aesthetics: sonic discord comes from notes of analogous pitch (compare to hue); visual discord comes from colors of analogous darkness (compare to octave).

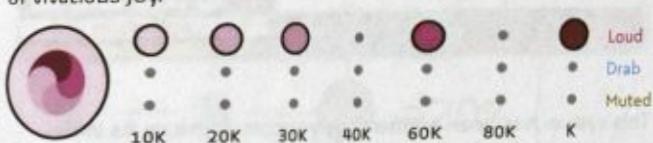


Palette Modes

For the final leg of my research, I attempted to build a typology of darkness and saturation arrangements (which I termed "palette modes") to which a hue structure of up to five colors could be applied. I identified five types which demonstrated the range of the system well.

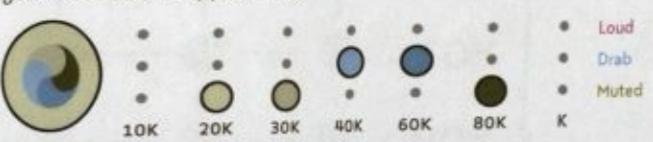
GAY

Uses loud colors across the full darkness range to convey a sense of vivacious joy.



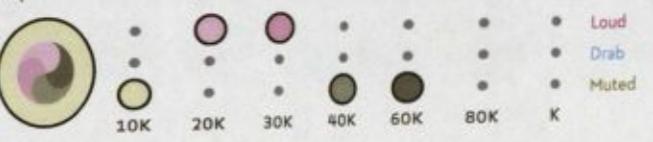
DOUR

Uses muted and drab color in the 20-80K range for a distinguished or mature appearance.



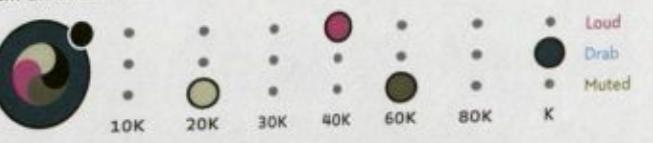
SOFT

Uses Muted and Pale color in the 10-60K range to make a gentle impression on the eyes.



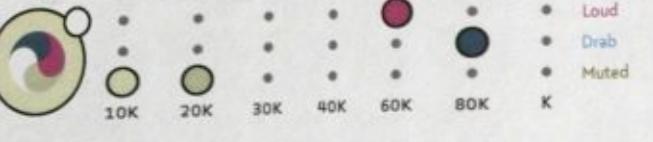
BOLD

Uses a dark, drab background dressed with muted colors, a medium-darkness loud color and black to assert confidence and power.



ACCENT

Uses a light, muted background supported by a slight shade and white, while a loud and dark-drab pair dominate the foreground.





This system has been tremendously successful since its implementation in the design of Delve. The Colortuners I employ in my design process are laid out on the following pages. For each color, process values are given in descending CMYK order. I highly recommend using this system for complex jobs.

Bibliography

Albers, Josef. *Interaction of color*. Starnberg: Keller, 1973. Print.
An art education text covering fundamental principles of color interaction. The original 1963 edition contained ten color studies by Albers; this 2013 edition adds fifty more to supplement the original text.

Itten, Johannes, and Faber Birren. *The elements of color: a treatise on the color system of Johannes Itten*, based on his book *The art of color*. New York: Wiley, 2003. Print.

A condensed version of the *Art of Color*, written by renowned Bauhaus designer and color theorist Johannes Itten. Includes Itten's basic theories as well as some exercises for students.

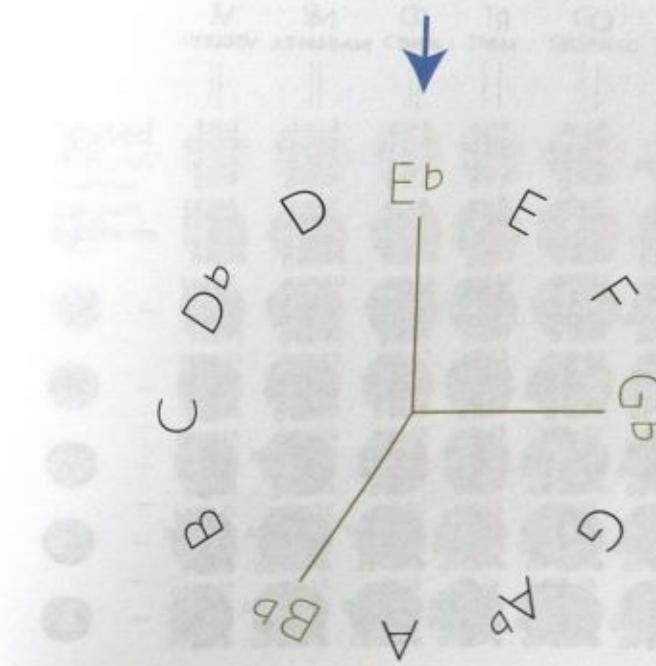
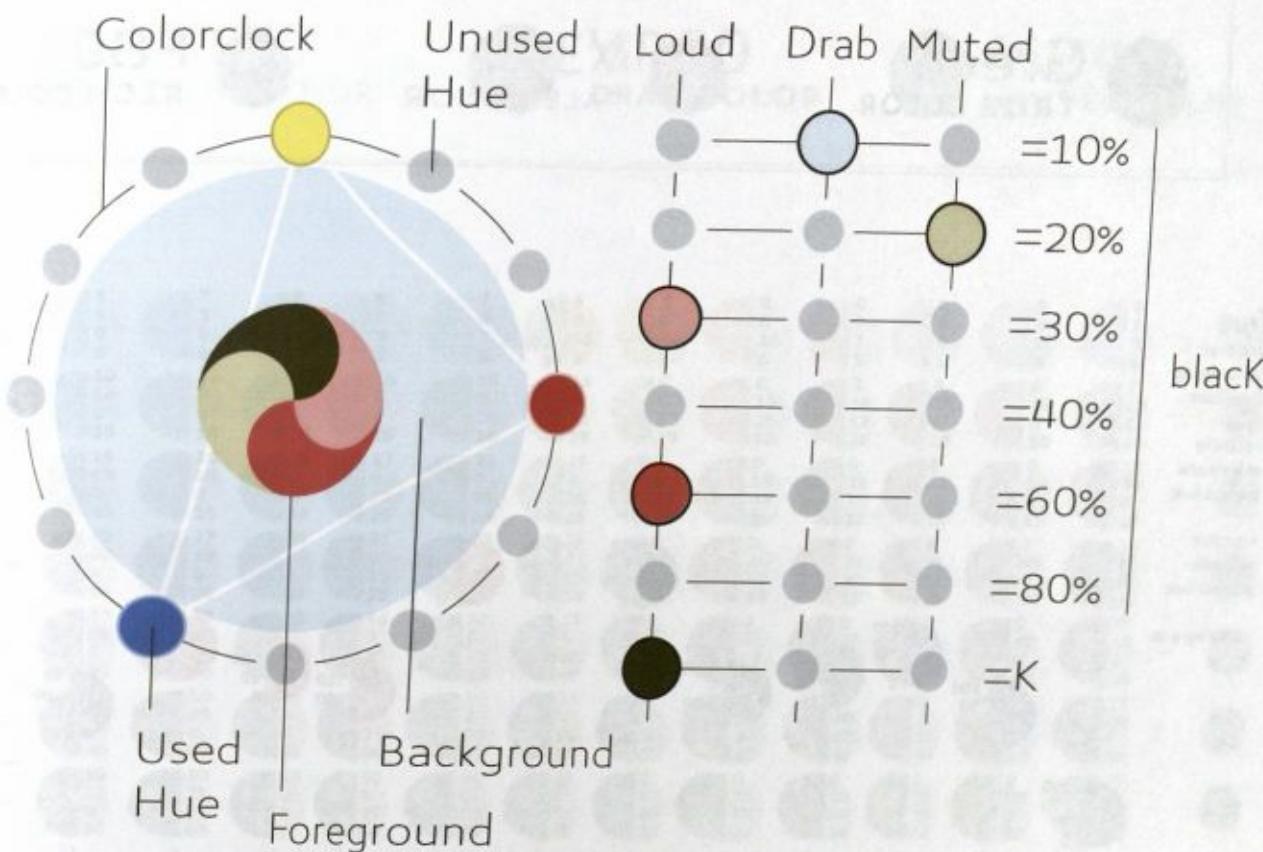
Kargon, Jeremy. "Harmonizing These Two Arts: Edmund Lind's *The Music of Color*." *Journal of Design History*, vol. 24, no. 1, 2011, pp. 1-14. www.jstor.org/stable/23020257.

Relates ideas of music and color together. Published by Oxford.

"Music Theory: Arts and Humanities Through the Eras, edited by Edward I. Bleiberg, et al., vol. 2: Ancient Greece and Rome 1200 B.C.E.-476 C.E. Gale, 2005, pp. 219-228. Gale Virtual Reference Library, go.galegroup.com.ezproxy.proxy.library.oregonstate.edu/ps/i.do?p_GVRL&sw_w&u_s8405248&v_2.1&it_r&id_GALE%7CCX3427400275&asid_9086b631dc0d25b4fce0592a-52b83a29. Accessed 2 May 2017.

A history reference text from the Gale virtual library.

PALETTE EXPLAINER EXPLAINER



Compare to
E^b Minor Chord

LOUD COLORS

COLORTUNER

**True**

a color at full intensity:
Trues have

- + 100% in at least one process hue;

- + 0-100% in another process hue;

- + nothing else.

**Pale**

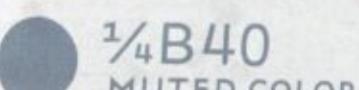
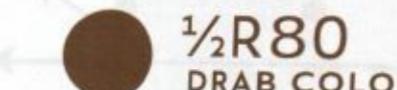
contains 8K, and less than 100% in any process hue

• Rich

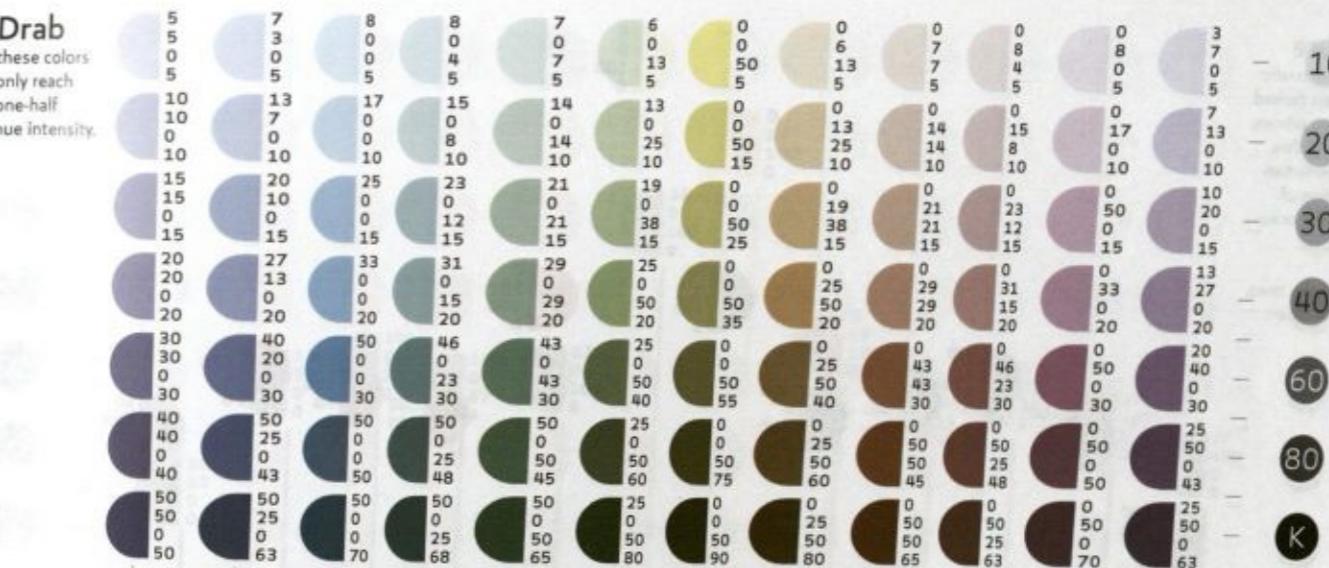
True with K added

QUIET COLORS

COLORTUNER

**Drab**

these colors only reach one-half hue intensity.

**Muted**

these colors only reach one-fourth hue intensity.



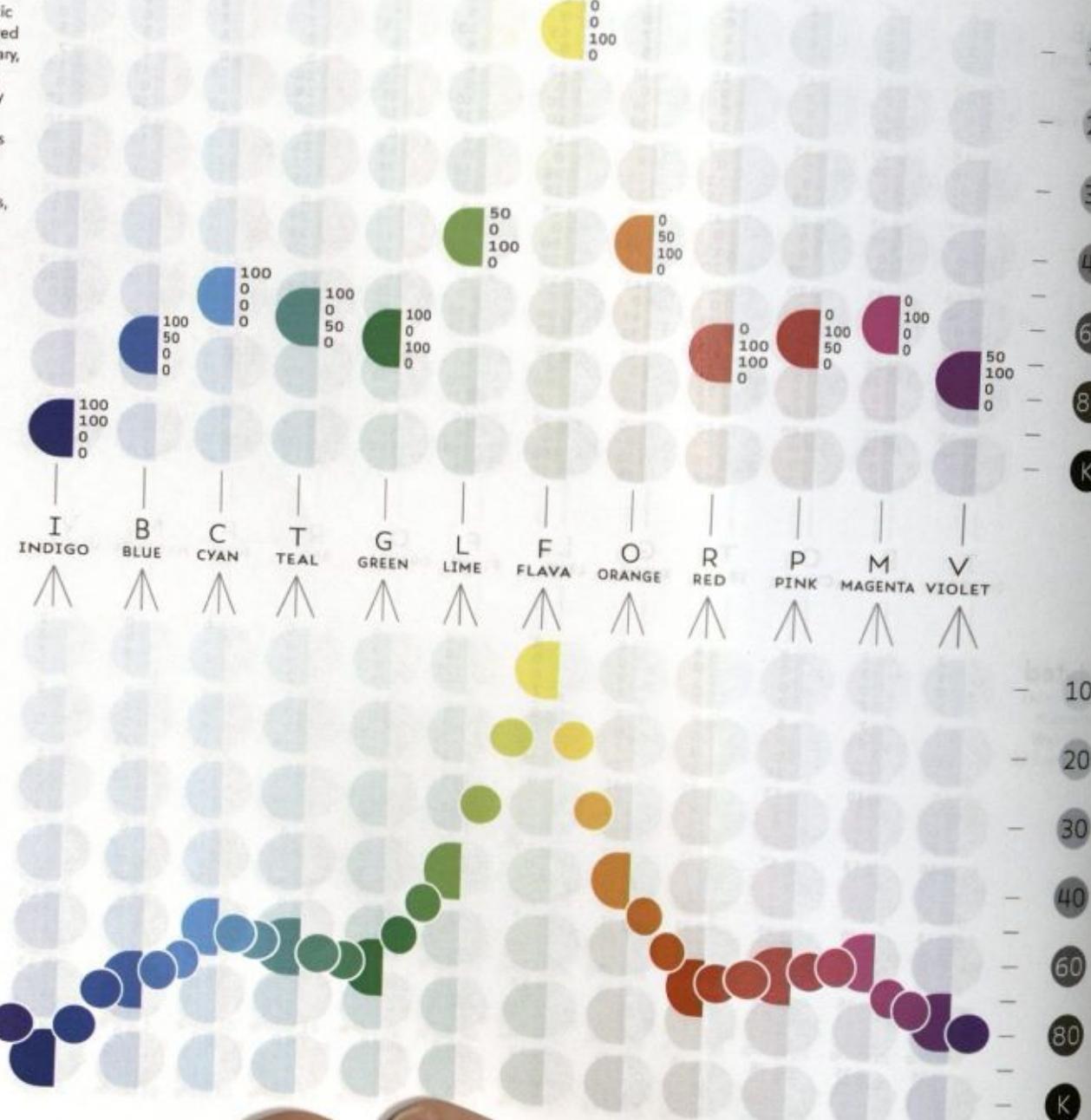
TRIPLE INTERVAL



Pure

A chromatic scale derived from primary, secondary, and tertiary mixes of the process hues.

Twelve hues, 30° apart.

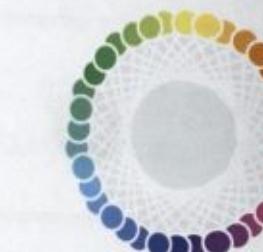


Triple

Three times as many steps.

Thirty-six hues, 10° apart.

ALIGNMENT



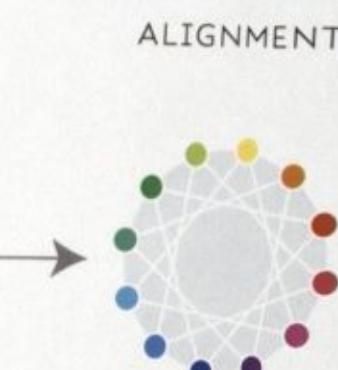
CHROMATIC ALIGNMENTS



BACK
-10°

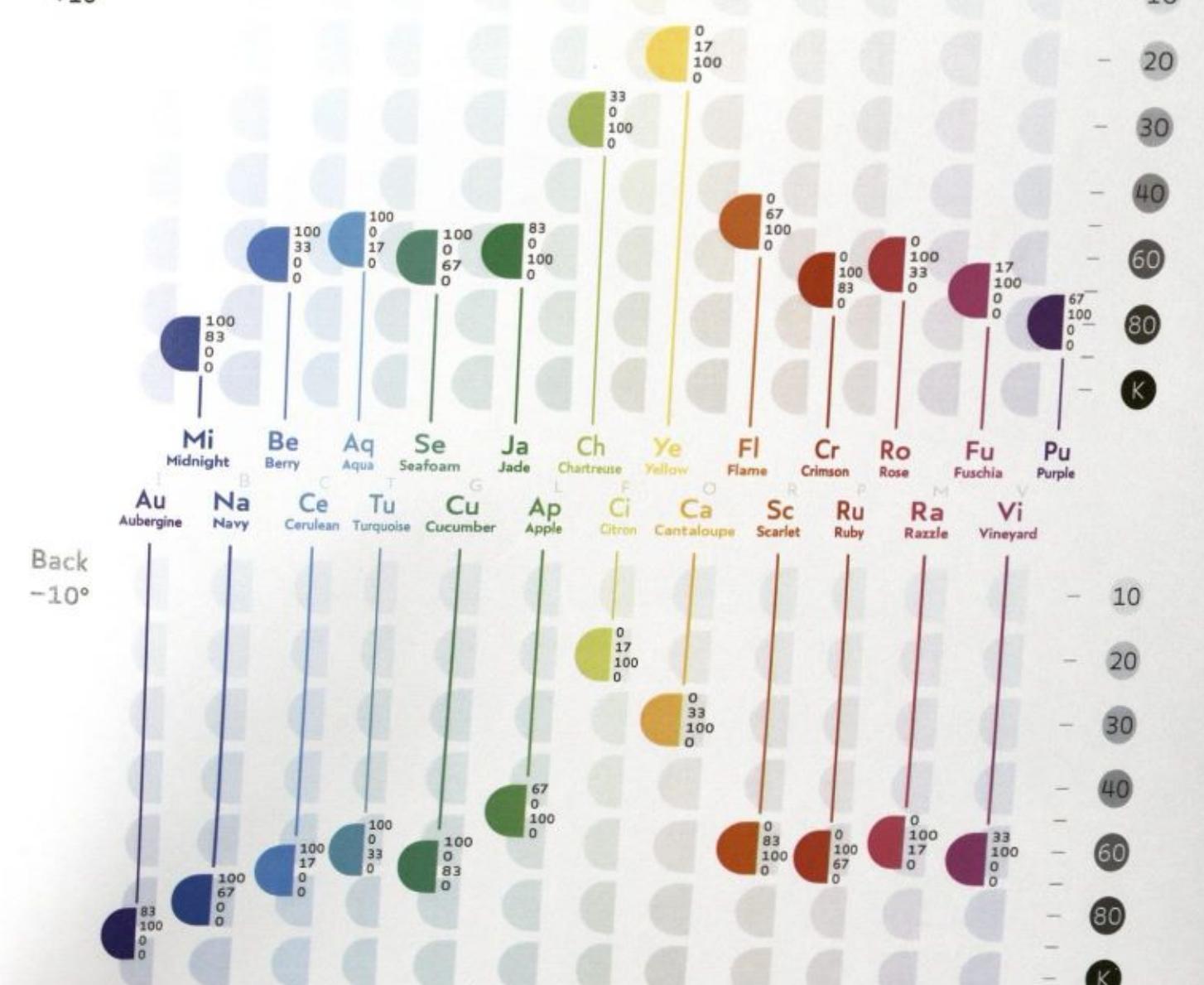


PURE



FORE
+10°

Fore
+10°

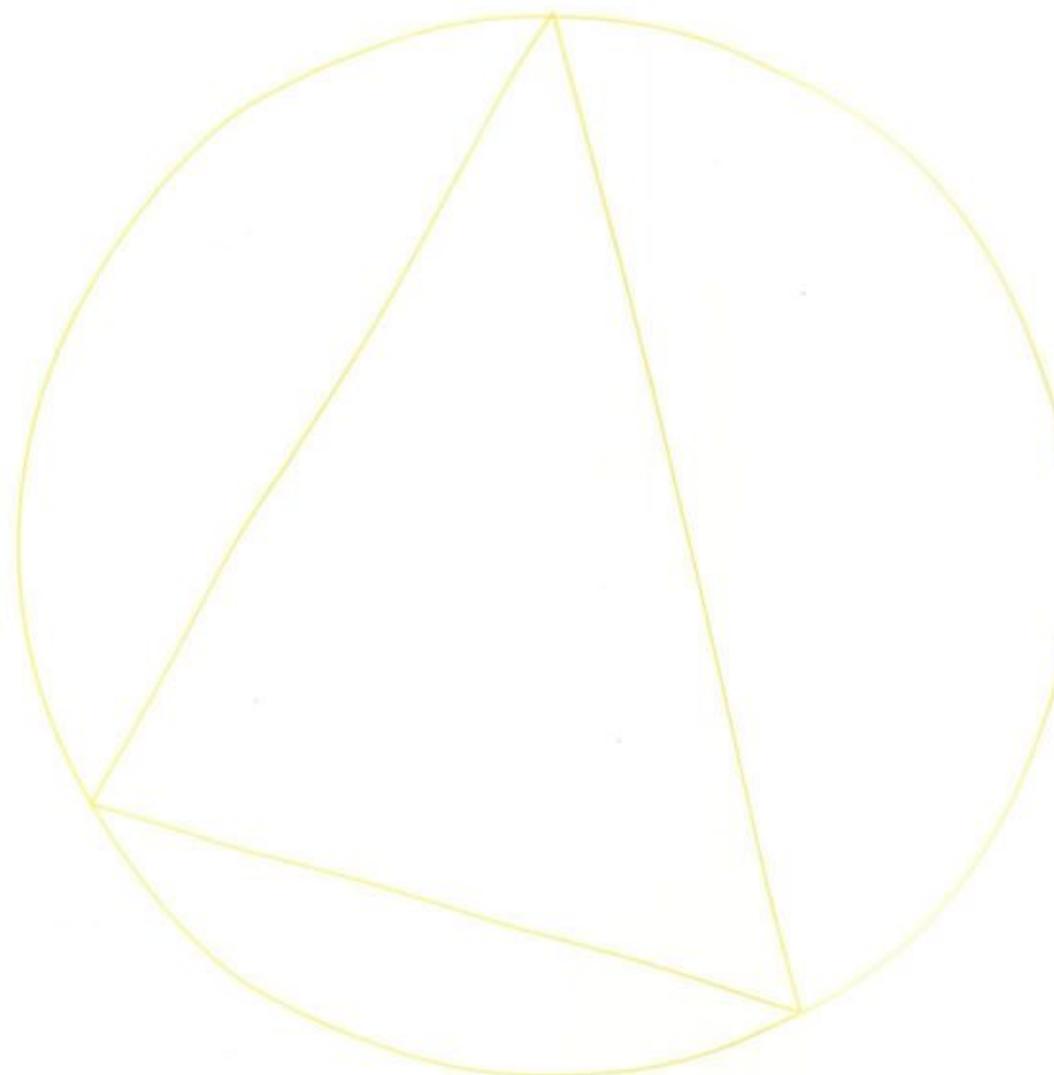


jeremy
banka



TYPE SPECIMEN 2018

I started designing type so I would something unique to set *Delve* in. This specimen contains Ymirsson, Magescule, and Talhertz, the three typefaces used in the design of the game.



Office DEPOT
2018 Type Specimen

PRINTED ON 100% RECYCLED PAPER
9801 W. ALAMEDA HIGH RATES, SEATTLE, WA 98103 USA
© 2018 Office Depot Inc.
Made in Mexico
07017

L063.0 M13
H
AUT
**jeremy
banka**



2018 Type Specimen

AUT

ALPH

These I have
they progress
a dungeon.
each room
drops prove

Display Type

⁰² **aktivoster**

⁰⁴ **Magescule**

⁰⁶ **Dolorus**

⁰⁸ **Neurune**

Body Type

¹² **Talhertz**

¹⁴ **Ymirsson**

¹⁶ **Canticle**

¹⁷ **Antoinette**

¹⁸ **Regular**

¹⁹ **Runa**

²⁰ **Willamette**

of ymer's flesh
the earth was made,
and of his sweat the seas
rocks of his bones,
trees of his hair,
and the sky of his skull
but of his eyebrows
the blithe powers
made midgarde for the sons of men

aktivo poster is a lowercase typeface that i designed in the summer of my junior year for a student health services program. aktivo's design includes no curves at all, giving its letterforms a tense, electric quality. it is intended to catch and command the attention of passersby.

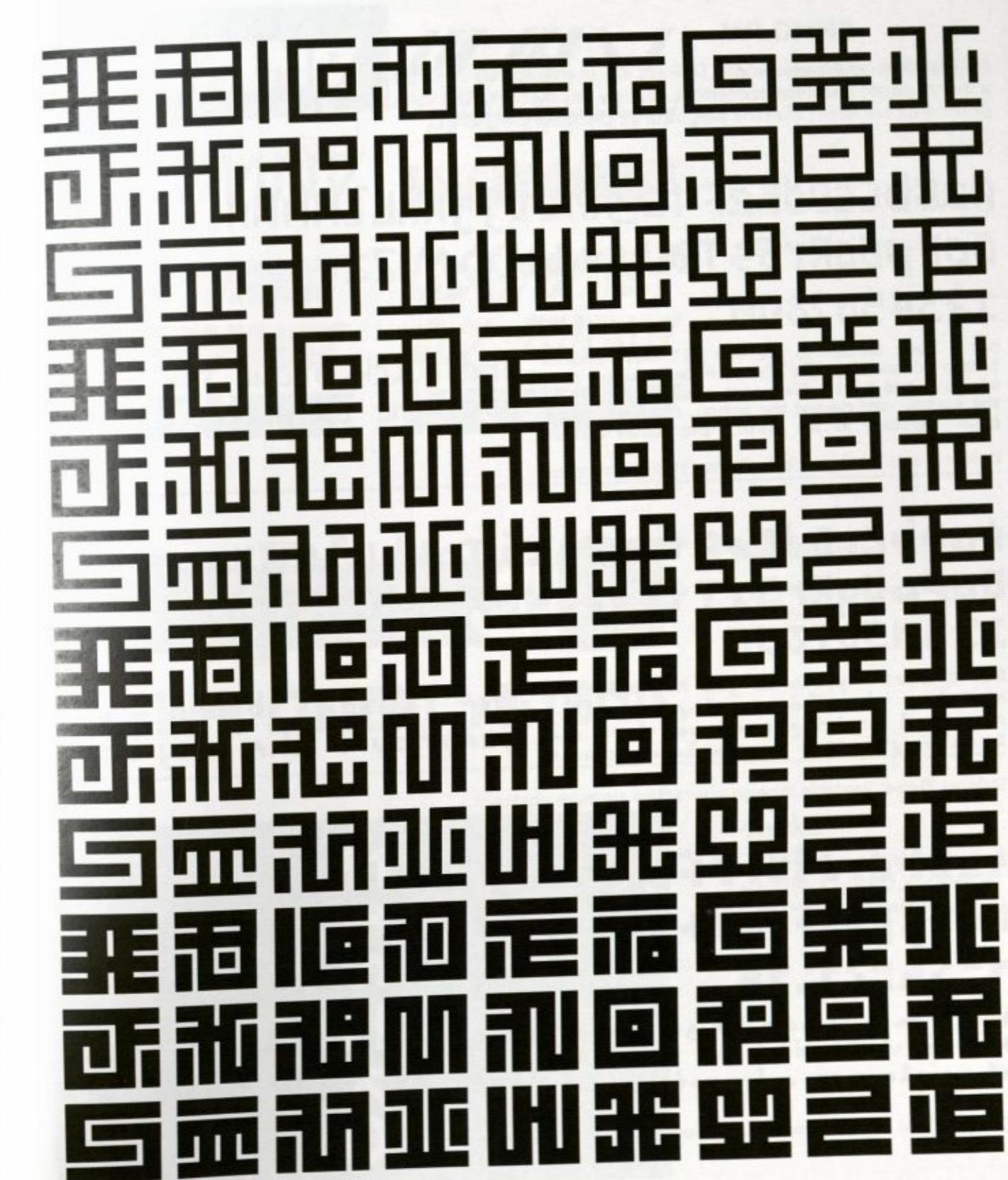


4

Jeremy Banks

These I have
they progress
a dungeon. D
each room an
drops prove

The Magescule sets are geometric minimalist interpretations of the uppercase alphabet with highly abstract but aesthetically alluring results. This set, the 'Kapitali', are based on the spatial principle of the Greek meander, which, by disallowing diagonal pixels to share the same binary value, produces an optically even distribution of dark and light space.



5



AUT

Wayfarer

ALPH

These I hand
they progress
a dungeon. In
each room an
drops proved

My first typographic experiment, Dolores was an attempt to construct a monospaced pixel typeface within absurdly tiny metrics. The styles of Dolores are named after the height of its lowercase x in pixels.

AaBbCcDdEeFfGgHhIiJjKkLlMmNn
OoPpQqRrSsTtUuVvWwXxYyZz
1234567890

But I must explain to you how all this mistaken idea of denouncing of a pleasure and praising pain was born and I will give you a complete account of the system, and expound the actual teachings of the great explorer of the truth, the master builder

Dolores Five: Totally readable. Some stylistic inflection.

AaBbCcDdEeFfGgHhIiJjKkLlMm
OoPpQqRrSsTtUuVvWwXxYyZz
1234567890

But I must explain to you how all this mistaken idea of denouncing of a pleasure and praising pain was born and I will give you a complete account

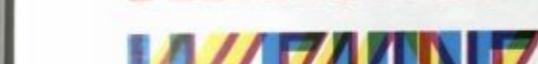
Dolores Three: Readable, though characters are more abstract.

HhBbCcDdEeFfGgHhIiJjKkLlMm
OoPpQqRrSsTtUuVvWwXxYyZz
1234567890

But I must explain to you how all this mistaken idea of denouncing of a pleasure and praising pain was born and I will give you a complete account

Dolores Two: Some characters are identical, but still readable if you try.

Logotypes



WLDMNND

Commissioned for a friend's music/art label.

Wayfarer



A board game project of my own design.

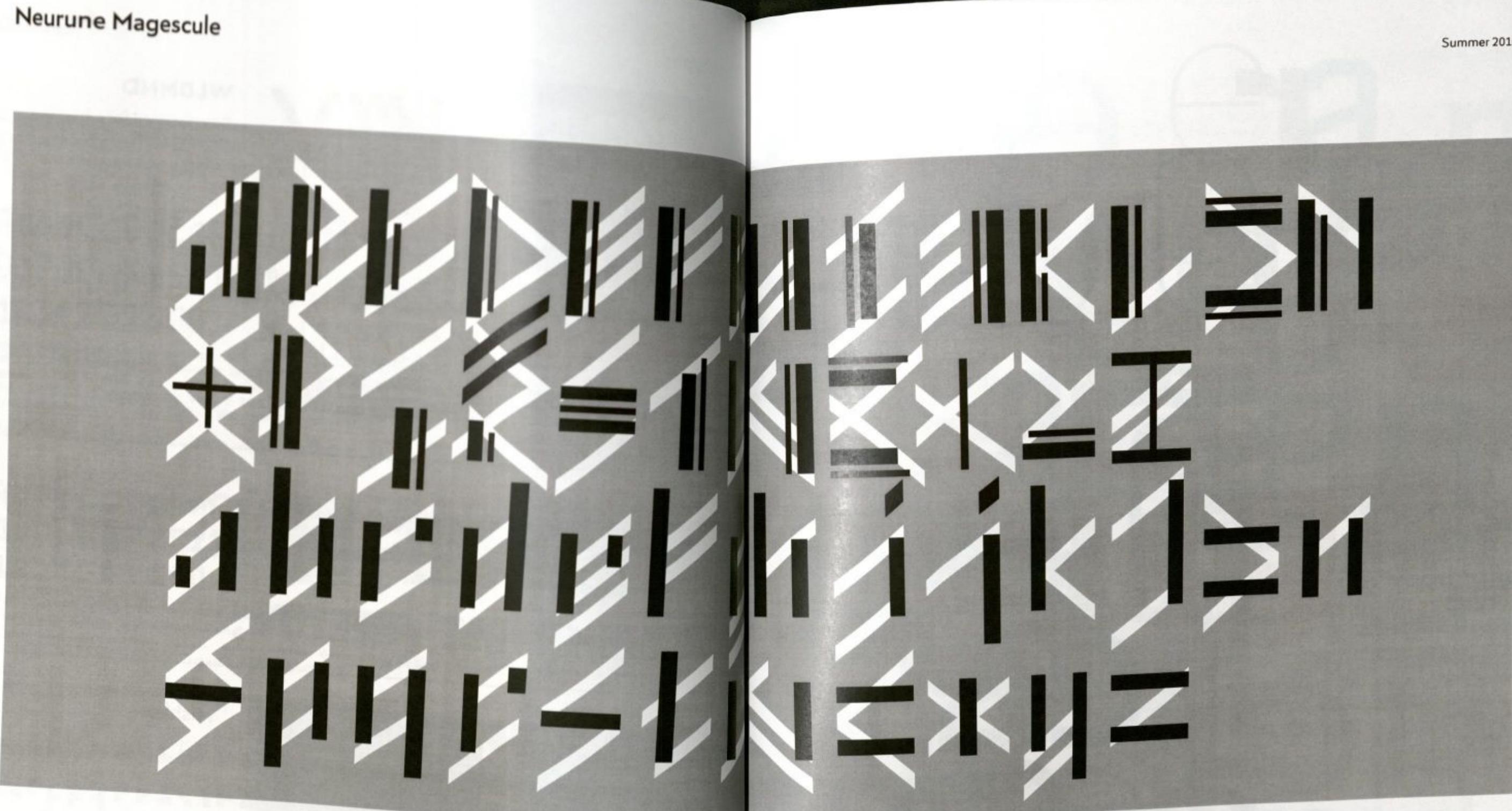


DELVE QUEST ARENA

Mishko

A customization of my typeface, Ergata Talhertz, for Nevan Doyle (Mishko Visuals).





Neurune is a geometric display typeface I designed with a hyperminimalist approach. The result is a challenging abstract face that can be used in posters and as symbols.

Ergata

Type
System
for body
text





Ergata Talhertz

AaBbCcDdEeFfGgHhIjKkLlMmNn
OoPpQqRrSsTtUuVvWwXxYyZz
1234567890 !?@#\$¢€%&*±~/:

COR-VALLIS (latinate) = Heart-Valley: TAL-HERTZ (germanic) = Valley-Heart



Talhertz 3
p13/19

ADAPTIVE CAPITALS

RUNIC → RUNCIC

HxtfH

If the LIGATURE feature is enabled, a string of capital letters in set in Talhertz automatically shifts into the wider, optically balanced SMALL CAPITAL form.

PRACTICALITY

Unlike most idealists, Talhertz' promise pans out. Words link into lines, and lines into paragraphs, without losing the reader in a labyrinth of alike forms. Meaning is not lost in the race to geometric similitude: with a fundamentally humanist structure and subtle formal asymmetries, Talhertz' paragraphs are realized in stunning relief.

ADAPTIVE SYMBOLS

13:30 → 13:30
@find → @FIND
[hope] → [HOPE]
"refer" → "REFER"

Numbers and caps automatically adjust adjacent symbols and punctuation into visually compatible forms.

LIGATURES

fluffy → fluffy
fifth → fifth
devilry → devilry
earth → earth

Talhertz includes two unique groups of ligatures based on the lowercase 'f':

Crossbar Group
rt rt rf rf

Kern Group

rv rv rw rw ry ry

These ligatures take a minimalistic shortcut to reduce the obtrusive whitespace between the r and other lowercase letters with an open left side.

Talhertz 4
p9/11

TEXT SAMPLES

But I must explain to you how all this mistaken idea of denouncing of a pleasure and praising pain was born and I will give you a complete account of the system, and expound the actual teachings of the great explorer of the truth, the master-builder of human happiness. No one rejects,

Talhertz 3
p9/11

But I must explain to you how all this mistaken idea of denouncing of a pleasure and praising pain was born and I will give you a complete account of the system, and expound the actual teachings of the great explorer of the truth, the master-builder of human happiness. No one rejects,

Talhertz 4
p9/11

But I must explain to you how all this mistaken idea of denouncing of a pleasure and praising pain was born and I will give you a complete account of the system, and expound the actual teachings of the great explorer of the truth, the master-builder of human happiness. No one rejects,

Talhertz 5
p9/11

Winter 2017

But I must explain to you how all this mistaken idea of denouncing of a pleasure and praising pain was born and I will give you a complete account of the system, and expound the actual teachings of the great explorer of the truth, the master-builder of human happiness. No one rejects,

Talhertz 6
p9/11

Ælfá Břavo Charlie Delta Echœ Foxtrot Gôlf Hotel Índia Juliett Kilð Líma Mafže November Óscar Pápà Qüebeç Romeô Sierra Tænþó Uniförm Victør Whíjskeý Xråy Yañkée Zulú

Talhertz 1–7
p21/24



WEIGHTS

Talhertz 0
p36

Handgloves

Talhertz 1
p36

Handgloves

Talhertz 2
p36

Handgloves

Talhertz 3
p36

Handgloves

Talhertz 4
p36

Handgloves

Talhertz 5
p36

Handgloves

Talhertz 6
p36

Handgloves

Talhertz 7
p36

Handgloves

Talhertz 8
p36

Handgloves

Talhertz 9
p36

Handgloves

Talhertz 5
p36

Handgloves

Talhertz 6
p36

Handgloves

Talhertz 7
p36

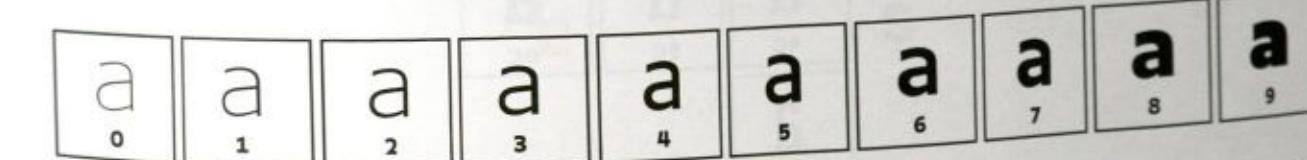
Handgloves

Talhertz 8
p36

Handgloves

Talhertz 9
p36

Handgloves



A Specimen of Type

Ergata Ymirsson

AaBbCcDdEeFfGgHhIiJjKkLlMmNn
 OoPpQqRrSsTtUuVvWwXxYyZz
 1234567890 !? @ # \$ ¢ € % & ± ~:/

AESTHETIC

Ymirsson is a realist typeface, designed for ideal readability in the worst conditions at the smallest sizes. His glyphs walk in orderly file, clad in moderate contrast and harshly flattened into linear conformity. Uprightly walking and gloomy-browed, these square-built creatures do not find their ideals in geometric truth, but only in the even texture of the emergent whole.

The five boxing wizards jump quickly.

Ymirsson 7 @p81

The five boxing wizards jump quickly.

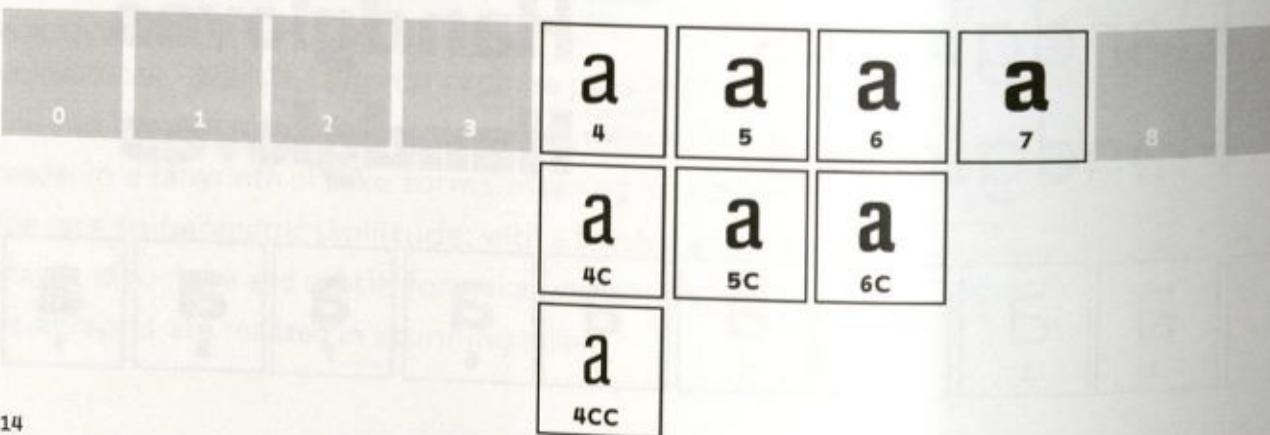
Ymirsson 6 @p32

But I must explain to you how all this mistaken idea of denouncing of a pleasure and praising pain was born and I will give you a complete account of the system, and expound the actual teachings of the great explorer of the truth, the master-builder of human happiness. No one rejects,

Ymirsson 4 @p9/11

But I must explain to you how all this mistaken idea of denouncing of a pleasure and praising pain was born and I will give you a complete account of the system, and expound the actual teachings of the great explorer of the truth, the master-builder of human happiness. No one rejects,

Ymirsson 5 @p9/11

SEVEN WEIGHTS

Surt from the south,
 With blazing flames,
 The sun of the war-god.
 Racks dash together,
 And witches collapse,
 And the heavens are clef.*
 5. Said Ganglere: What took place before the races came into
 existence, and men increased and multiplied? Replied Har,
 explaining, that as soon as the streams, that are called the
 Elivogs, had come so far from their source that the venomous
 yeast which flowed with them hardened, as does dross that
 runs from the fire, then it turned into ice. And when this ice
 stopped and flowed no more, then gathered over it the driz-
 zling rain that arose from the other clear into Ginungagap.
 Then said Jafnhar: All that part of Ginungagap that turns
 toward the north was filled with thick and heavy ice and rime,
 and everywhere within were drizzling rains and gusts. But
 the south part of Ginungagap was lighted up by the glowing
 sparks that flew out of Muspelheim. Added Thride: As cold
 as the ice was hot and bright, and Ginungagap
 was mild as windless air. And when the heated
 air sent the heat, the drops
 man, who got
 Thus

Here, Ymirsson has been captured in an ill-lit photograph,
 badly edited, compressed, and printed at 50% opacity.

DISCIPLINE

The rule of the lines is stringently enforced among the Ymirsson fonts. Any sharp or curved glyph that overshoots an alignment boundary is flattened into a short bar.* In the case of curved glyphs like s, the exterior is flattened, but the counterform is not. Through the ubiquitous conformity of its subjects, Ymirsson's lowercase appears to form a strip or band along the x-row, making the interval of lines in a paragraph especially distinct.

a **r** **s** **n**

a **c** **s** **o**

Ergata Canticle

Spring 2017

AaBbCcDdEeFfGgHhIiJjKkLlMmNn
OoPpQqRrSsTtUuVvWwXxYyZz

Aesthetic

Canticle is a spindly serif face with a Baroque-inspired humanist frame. Its substantial, unfilleted quasi-slab serifs extend generously from its stems. The result is a traditional structure in a practical skin, with a hint of playful self-awareness.

The five boxing wizards jump quickly.

Canticle 3 p31

The five boxing wizards jump quickly.

Canticle 3 p15

But I must explain to you how all this mistaken idea of denouncing of a pleasure and praising pain was born and I will give you a complete account of the system, and expound the actual teachings of the great explorer of the truth, the master-builder of human happiness. No one rejects, dislikes, or avoids pleasure itself, because it is pleasure, but because those who do not know how to pursue pleasure rationally encounter consequences that are extremely painful. Nor again is there anyone who loves

Canticle 3 p10/12 reversed

But I must explain to you how all this mistaken idea of denouncing of a pleasure and praising pain was born and I will give you a complete account of the system, and expound the actual teachings of the great explorer of the truth, the master-builder of human happiness. No one rejects, dislikes, or avoids pleasure itself, because it is pleasure, but because those who do not know how to pursue pleasure rationally encounter consequences that are extremely painful. Nor again is there anyone who loves or pursues or desires to obtain pain of itself, because it is pain,

Canticle 3 p9/11

ONE STYLE**Ergata Antoinette**

AaBbCcDdEeFfGgHhIiJjKkLlMmNn
OoPpQqRrSsTtUuVvWwXxYyZz
1234567890 !? X:

Aesthetic

Antoinette is a 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.

The five boxing wizards jump quickly.

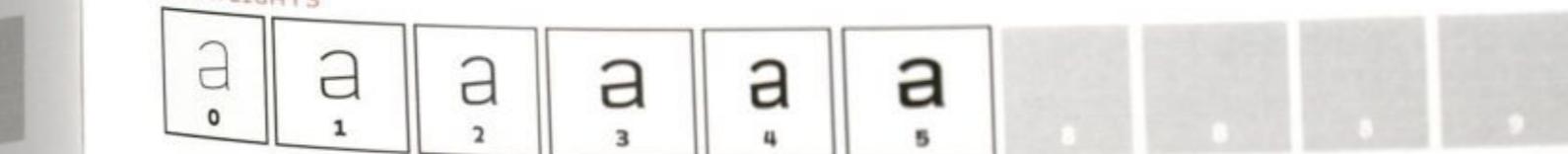
Antoinette 0 p31

The five boxing wizards jump quickly.

Antoinette 1 p15

But I must explain to you how all this mistaken idea of denouncing of a pleasure and praising pain was born and I will give you a complete account of the system, and expound the actual teachings of the great explorer of the truth, the master-builder of human happiness. No one rejects, dislikes, or avoids pleasure itself, because it is pleasure, but because those who do not know how to pursue pleasure rationally encounter consequences that are extremely painful. Nor again is there anyone who loves or

Antoinette 3 p10/12

SIX WEIGHTS

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 five boxing wizards jump quickly.

Antoinette 2 p15

But I must explain to you how all this mistaken idea of denouncing of a pleasure and praising pain was born and I will give you a complete account of the system, and expound the actual teachings of the great explorer of the truth, the master-builder of human happiness. No one rejects, dislikes, or avoids pleasure itself, because it is pleasure, but because those who do not know how to pursue pleasure rationally encounter consequences that are extremely painful. Nor again is there anyone who loves or

Antoinette 4 p9/11

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Antoinette 5 p9/11



AaBbCcDdEeFfGgHhIiJjKkLlMm
NnOoPpQqRrSsTtUuVvWwXxYyZz

Purpose

Ergata Regular is the typeface I use for utilitarian tasks when another Ergata typeface is on display. ‘Messy Text’—filenames, serial numbers, and other machine outputs are ideal. It is designed to have a metallic, grating voice.

The five boxing wizards jump quickly.

p31

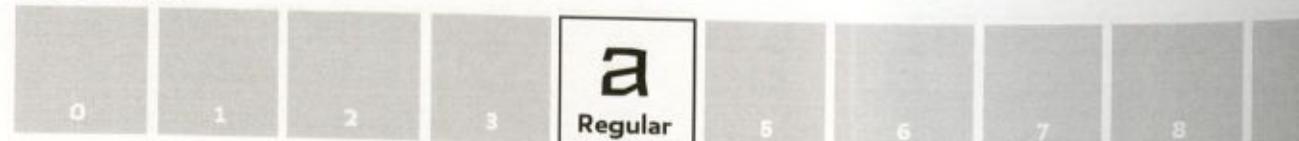
The five boxing wizards jump quickly.

p15

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p10/12 reversed

TWO STYLES



AaBbCcDdEeFfGgHhIiJjKkLlMmNn
OoPpQqRrSsTtUuVvWwXxYyZz

ABCDEFGHIJKLMNOPQRSTUVWXYZ

1234567890 !? @ # \$ € % & * /:

Origin

Runa was my third attempt to draw a text typeface, and was the first typeface to use what later became the Ergata proportion model. Runa is clad in a rough, ‘wrought iron’ texture. Runa remains one of my most powerful workhorses for small sizes.

Hxlp Hxlp Hxlp

The five boxing wizards jump quickly.

Runa p31

The five boxing wizards jump quickly. The five boxing wizards jump quickly.

Runa p15

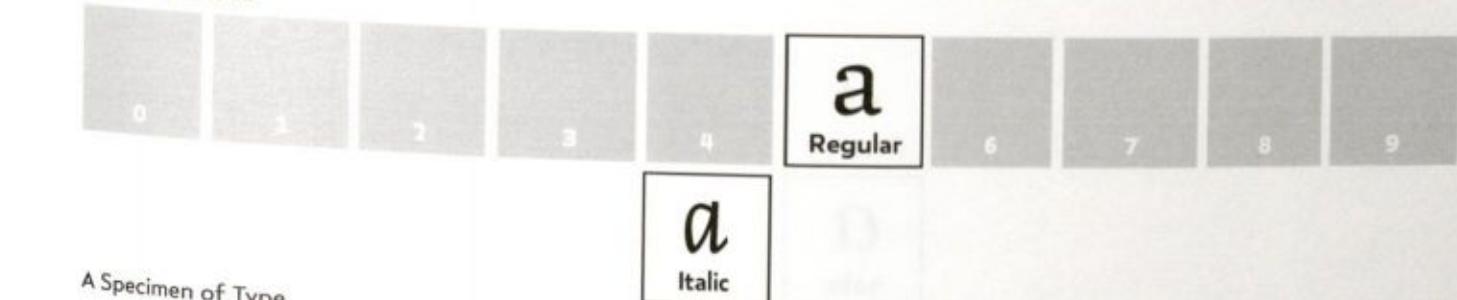
But I must explain to you how all this mistaken idea of denouncing of a pleasure and praising pain was born and I will give you a complete account of the system, and expound the actual teachings of the great explorer of the truth, the master-builder of human happiness. No one rejects, dislikes, or avoids pleasure itself, because it is pleasure, but because those who do not know how to pursue pleasure rationally encounter consequences that are extremely painful. Nor again is there anyone who loves or pursues or desires to obtain pain of itself, because it is pain, but occasionally circumstances occur in which toil and pain

Runa p10/12

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Runa p9/11

TWO STYLES



AaBbCcDdEeFfGgHhIiJjKkLlMmNn
 OoPpQqRrSsTtUuVvWwXxYyZz
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 1234567890 !? @ # /:

Purpose

Willamette was my second attempt to design a typeface suited for text. I targeted a more traditional neoclassical style in the vein of Baskerville. The italic is one of my best early technical works, but lacks artisitic originality.

The five boxing wizards jump quickly.

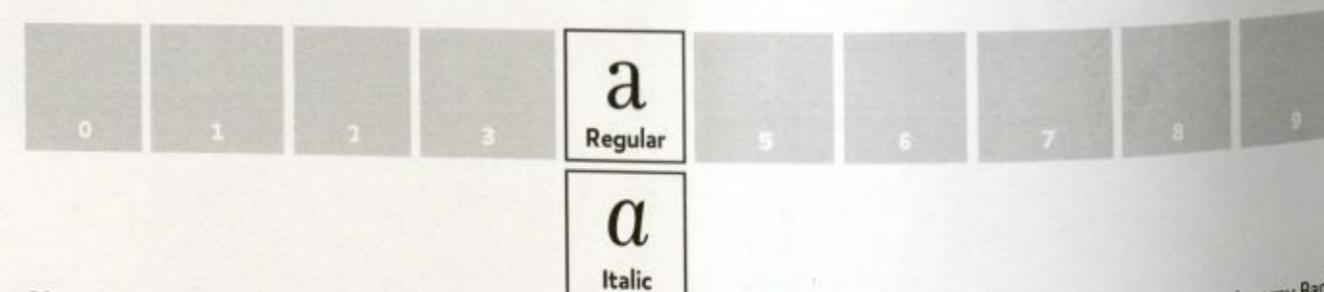
Willamette p31

The five boxing wizards jump quickly.

p15

But I must explain to you how all this mistaken idea of denouncing and despising pain as though it were the chief evil of life is really a delusion. It is a delusion that leads to suffering and to短命. No one rejects, dislikes, or avoids pleasure itself, because it is pleasure, but because those who do not know how to pursue pleasure rationally encounter consequences that are extremely painful. Nor again is there anyone who loves or pursues or desires to obtain pain of itself, because it is pain, but occasionally circumstances occur in which toil and pain can procure him some great pleasure. To take

p10/12



20

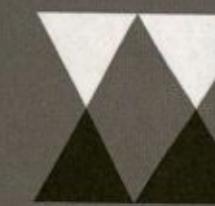
Jeremy Banka



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Manufactur

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sign language
is still used in


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