

Riccardo Olocco

Type design

ábcđëfghijklmnopqrst

Zenon Regular

uvwxyz+0123456789→

ABCČDEFGHIJKLMNOP

QRSTUvwxyz (&-»],}?

Zenon is a compact text font in four weights. It appears as a Renaissance revival with modernish proportions. A closer look reveals that it is a typographic potpourri. It covers all the European languages that use Latin script and supports Cyrillic, Greek and Bengali.

Zenon Regular

Italic

Русский Regular

Ελληνικά Regular

বাংলা Regular

Zenon Medium

Italic Medium

Русский Medium

Ελληνικά Medium

বাংলা Medium

Zenon Bold

Italic Bold

Русский Bold

Ελληνικά Bold

বাংলা Bold

Zenon Black

Italic Black

Русский Black

Ελληνικά Black

For an overview of Zenon see [here](#).
For the Reading MATD specimen see [here](#).

The Architecture of Theories by Charles Peirce

THREE QUESTIONS, AT LEAST, I THINK IT MUST be admitted, ought to form the subject of studies preliminary to the formation of any philosophical theory; namely, 1st, the purpose of the theory, 2nd, the proper method of discovering it, 3rd the method of proving it to be true. I think, too, it can hardly be denied that it will be safer to consider these questions concerning the particular theory which is to be sought, in the light of whatever we can ascertain regarding the functions, the discovery, and the establishment of sound theories in general. But these are questions of logic; and thus, no matter whether we ultimately decide to rest our philosophy upon logical principles as data, or upon psychological laws, or upon physical observations or upon mystical experiences, or upon intuitions of first principles, or testimony, in any event these logical questions have to be considered first.

BUT IF LOGIC IS THUS TO PRECEDE PHILOSOPHY, will it not be unphilosophical logic? *Perhaps logic is not in much need of philosophy.* Mathematics, which is a species of logic, has never had the [Regular, SMALL CAPS, *Italic* 11/17 pt]

If we do not know how to express relations of virtue, honor, and love, in diagrams, those ideas do not become rubbish; any more than red, blue, and green are rubbish. But just as the relations of colors can be expressed diagrammatically, so [Regular 12/15]

τί ουν; εαν εγω καλώ οτιουν τών οντων, οιον ο νυν καλουμεν άνθρωπον, εαν εγω τουτο ίππον προσαγορεύω, ο δε νυν ίππον, άνθρωπον, έσται δημοσία μεν ονομα άνθρωπω αυτω, ιδία δε ίππο; κά ιδία μεν αυ άνθρωπω, δημοσία δε ίππο; ούτω λέγΕ; [Ελληνικά Regular 12/15]

The two words logic and reason take their origin from two opposite views of the nature of thought. Logic, from logos, meaning word and reason, embodies the Greek notion that reasoning cannot be done without language. Reason, from the Latin ratio, originally meaning an account, implies that [Regular 10/15]

Diagrams have constantly been used in logic, from the time of Aristotle; and no difficult reasoning can be performed without them. Algebra has its formulae, which are a sort of diagrams. And what are these diagrams for? They are to make experiments upon. The results of these experiments are often quite surprising. Who would guess beforehand that the square of the hypotheneuse of a rightangled triangle was equal to the sum of the squares of the [Bold 11/17]

Очередные проблемы русской науки о литературе и языке требуют четкости теоретической платформы и решительного отмежевания от участвовавших межлических склеек новой методологии со старыми изжитыми методами, от контрабандного

But if logic is thus to precede philosophy, will it not be unphilosophical logic? Perhaps logic is not in much need of philosophy. Mathematics, which is a species of logic, has never had the least need of philosophy in doing its work. Besides, even if logic should require subsequent remodelling in the light of philosophy, yet the unphilosophical logic with which we are obliged to [Regular 9/13]

The object of a theory is to render something intelligible. The object of philosophy is to render everything intelligible. Philosophy thus postulates that the processes of nature are intelligible. Postulates, I say, not assumes. It may not be so; but only so far as it is so can philosophy accomplish its purpose; it is therefore committed to going upon that assumption, true or not. It is the forlorn hope. But as far as the process of nature is intelligible, so far is the process of nature identical with the process of reason; the law of being and the law of thought must be practically [Italic 11/17]

আমাদের বঙ্গসাহিত্যে নানা অভাব আছে সন্দেহ নাই; দর্শন বিজ্ঞান এবং বিবিধ শিক্ষণীয় বিষয় এ পর্যন্ত বঙ্গভাষায় যথেষ্ট পরিমাণে প্রকাশিত হয় নাই; এবং সেই কারণে রীতিমতো শিক্ষালাভ করিতে হইলে বিদেশীয় ভাষার সাহায্য গ্রহণ করা ব্যতীত উপায়ান্তর দেখা যায় না। কিন্তু আমার অনেক সময় মনে হয় সেজন্য আক্ষেপ পরে

абвгдеёжзийклмноп

Suedtirol Pro Русский

рстуфхчцшщяьъыэю

АБВГДЕЁЖЗИЙКЛМНОП

РСТУФХЧЦШЩЯЬЪЫЭЮ

Suedtirol Pro Cyrillic is a custom font
commissioned by the South Tyrol Autonomous
Province, Italy.

It is a 'Cyrilization' of an existing Latin design,
designed by Jürgen Huber for Meta Design,
in 2005.

abcdefghijklmnopqrstuvwxyz@{,]}?

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Latin designed by Jürgen Huber for Meta Design, in 2005

**Триста солнечных дней в году, идеально ухо-
женные трассы и величественные пейзажи**

Южный Тироль

Для поездки на Сицилию предпочтительны весенние и осенние месяцы

**In Campania ragùs are often prepared from substantial
quantities of large, whole cuts of beef and pork, and**

**альпийской и средиземно-
морской кулинарных
традиций рождает изыски**

á b ç d e f g h i j k l m n ñ ö p q r s t

Parmigiano Text Regular

u v w x y z + 0 1 2 3 4 5 6 7 8 9 →

A B C D E F G H I J K L M N O P

Q R S T U V W X Y Z (& - »] , } ?

Parmigiano is a large font family designed as a tribute to the compulsive work of Giambattista Bodoni. Parmigiano is not a revival. It grew out of research into Bodoni's Typographic manuals, but tries to synthesize the many alphabets and alternative letterforms Bodoni designed.

Parmigiano was designed with Jonathan Pierini.

Four serifed styles plus Sans

Parmigiano Piccolo
Parmigiano Caption
Parmigiano Text
Parmigiano Sans
Parmigiano Headline

Each in 6 weights plus italics

Thin, *Thin Italic*, Light, *Light Italic*,
Regular, *Italic*, Medium, *Medium Italic*,
Bold, ***Bold Italic***, **Black**, ***Black Italic***

For a complete specimen of the Parmigiano Typosystem see [here](#). For an overview of the project see [here](#). For the the process of designing Parmigiano, an article from Typoteque, see [here](#).

Parmigiano is an extraordinary cheese with amazing aromas and a unique texture and taste. Parmigiano is produced exclusively in the provinces of Parma, Reggio Emilia, Modena and parts of the provinces of Mantua and Bologna, on the plains, hills and mountains enclosed between the rivers Po and Reno. The cheese makers are the custodians and interpreters of the secrets of processing milk. The result of their work is inextricably linked to their personal experience and sensitivity giving an pleasing diversity of taste and aromas. Every day, the milk from the evening milking is left to rest until morning in large vats, where the fats rise to the surface. These are used for the production of butter. As soon as the whole milk of the morning milking arrives from the farm, the skimmed milk from the night before is

Delicious, easy to digest and with a host of nutritional benefits, Parmigiano-Reggiano always exceeds expectations. The unique taste of a product made without additives, with its concentration of proteins, vitamins, calcium and mineral salts makes it perfect for all ages and for all situations; a ready source of

These are used for the production of butter. As soon as the whole milk of the morning milking arrives from the farm, the skimmed milk from the night before is poured into the typical bell-shaped copper cauldrons where calf rennet and fermented whey, rich in natural lactic ferments obtained from the processing of the day before, are added. The milk coagulates in around ten minutes, and the curd which is formed is then broken down into minuscule granules using a traditional tool called 'spino'. After the cooking process, which reaches 55 degrees centigrade, the cheesy granules sink to the bottom of the cauldron, forming a single mass. After resting for around thirty minutes the cheese is removed, with deft movements, by the cheese maker. Cut into two parts and wrapped in its typical cloth, the cheese is then placed in a mould which will give it its final shape. Each cheese is given a unique, progressive number using a casein plate and this number remains with it just like an identity card. After a few hours, a special marking tool engraves the month and year of production into the cheese, as

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After a few hours, a special marking tool engraves the month and year of production into the cheese, as well as its cheese dairy registration number and the unmistakable dotted inscriptions around the complete circumference of the cheese wheel which is then, after a few days, immersed in a water and salt-saturated solution. It is a process of salting by absorption which, within less than a month, closes the production cycle and opens the no less fascinating cycle of maturation. The cheese wheels are laid out in long

The minimum maturation duration is twelve months and only at this point it can be decided if each individual cheese is worthy of the name it was given at its birth. During maturation, Parmigiano gains its typical granular structure, and when cut into slivers, it becomes crumbly. Delicious, easy to digest and with a host of nutritional benefits, Parmigiano-Reggiano always exceeds expectations. The unique taste of a product made without additives, with its concentration of proteins, vitamins, calcium and mineral salts

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á b c d è f g h i j k l m n ö p q r s t

Italica

u v w x y z + 0 1 2 3 4 5 6 7 8 9

A B C D È F G H I J K L M N O P

Q R S T U V W X Y Z (& - »] , } ?

Inspired by the writing tradition of the Italian Renaissance, Italica reproduces the cursive hand of Monica Dengo to teach children how to write with simplicity and self-confidence.

For an overview of the project (in Italian) see [here](#).

a b c d d e e n f g h i j n o o n p q r e s s s t t a u v

a b c d d e e n f g h i j n o o n p q r e s s s t t a u v

Default letterforms and final shapes, plus some ligatures.

Charles Perrault
BLUEBEARD

Translation Andrew Lang

There was once a man who had fine houses, both in town and country, a deal of silver and gold plate, embroidered furniture, and coaches gilded all over with gold.

But this man was so unlucky as to have a blue beard, which made him so frightfully ugly that all the women and girls ran away from him. One of his neighbors, a lady of quality, had two daughters who were perfect beauties. He desired of her one of them in marriage, leaving to

her choice which of the two she would bestow on him. Neither of them would have him, and they sent him backwards and forwards from one to the other, not being able to bear the thoughts of marrying a man who had a blue beard. Adding to their disgust and aversion was the fact

that he already had been married to several wives, and nobody knew what had become of them. Bluebeard, to engage their affection, took them, with their mother and three or four ladies of their acquaintance, with other young people of the neighborhood, to one of his country hous-

es, where they stayed a whole week. The time was filled with parties, hunting, fishing, dancing, mirth, and feasting. Nobody went to bed, but all passed the night in rallying and joking with each other. In short, everything succeeded so well that the youngest daughter

began to think that the man's beard was not so very blue after all, and that he was a mighty civil gentleman. As soon as they returned home, the marriage was concluded. About a month afterwards, Bluebeard told his wife that he was obliged to take a country journey for

six weeks at least, about affairs of very great consequence. He desired her to divert herself in his absence, to send for her friends and acquaintances, to take them into the country, if she pleased, and to make good cheer wherever she was. «Here,» said he, «are the keys to the two great wardrobes,

wherein I have my best furniture. These are to my silver and gold plate, which is not everyday in use. These open my strongboxes, which hold my money, both gold and silver; these my caskets of jewels. And this is the master key to all my apartments. But as for this little [Italica 15/18]

á b c d e f g h i j k l m n ñ ö p q r s t

Gramma Regular

u v w x y z + 0 1 2 3 4 5 6 7 8 9 →

A B Č D E F G H Ĩ J K Ł M N Ø P

Q R S T ù V W X Y Z (& - »] , } ?

Gramma is a compact sans with big x-height, a robust and balanced typeface, originally built out from a few well-defined geometric modules which were later polished into more organic forms. The letters' arches are quite squared, and the counters and other internal negative spaces push outward, creating a tension that balances the forms' compression.

For an overview of Gramma see [here](#).

Gramma Light

Gramma Book

Gramma Regular

Gramma Medium

Gramma Bold

In the age of Archimedes and Euclid science as we know it was born and gave rise to sop

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Archimedes and Euclid

The building of automata goes back to the third century B.C.

EXPERIMENTAL METHOD

The idea that Archimedes' was a geocentric planetarium probably arose because the testimonia are unanimous in saying that his device showed the motion of the sun and the planets around the earth. But what does this mean? First note that the aim of explaining planetary motions as seen from the earth is not achieved by a machine that shows only the earth

HEROPHILUS WAS THE FIRST TO DESCRIBE THE ANATOMY OF THE BRAIN; MOST IMPORTANT HE DISCOVERED THE NERVES, WHOSE EXISTENCE WAS PREVIOUSLY UNKNOWN AND, HAVING UNDERSTOOD THEIR FUNCTION, HE DISTINGUISHED BETWEEN SENSORY AND MOTOR NERVES.

Aristarchus was not the first person to say that the earth moved. Already Heradides of Pontus, in the 4th century B.C., asserted the daily rotation of the earth and the same is said of the Pythagoreans Hicetas and Ecphantus.

Another reason to delve into Hellenistic science is historical. As we shall argue, the rise of the scientific method was part of a more general trend: roughly speaking, in Hellenistic times the creation of culture became a conscious act. Not only do we see physicians conducting controlled experiments, scientists using mathematics and mechanics to build better weapons, painters applying geometry to their art, but even the notion of language changes: poetry becomes a playground for experimentation, while words are consciously assigned precise new meanings in technical fields, a procedure that would not become familiar again until the nineteenth century. The material component of prescientific societies is largely defined by their technology; but once technology starts to be consciously developed through science, the two become inseparable,

and science takes on a vital role, down to the very way a society sees itself. In sum, an appreciation of the original scientific revolution is essential for the understanding of Hellenistic civilization; in turn, the role it played in that civilization can help us better analyze key historical questions, such as Rome's legacy, the causes of urban and technological decline in the Middle Ages, and the origins, features and limitations of what is called the early modern scientific renaissance. In this sense the subject of this book is not so much History of Science as simply History – 'history via science', so to speak, just as one may study history through the 'material civilization', speak, just as one may study history through the material civilization, or through literature, or, more traditionally, through a political and military lens. In the [Book 10/13]

á b c d e f g h i j k l m n ñ ö p q r s t

Brevier Regular

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A B Č D E F G H Ĩ J K Ł M N Ø P

Q R S T Ù V W X Y Z (& - »] , } ?

Brevier is ideal for setting long texts in small or very small type sizes: for packaging, instruction booklets, drug information leaflets and anything else that has to be legible at very small sizes. Lean and rhythmical, designed ideally to be used at less than 8 points (Brevier was the old typefounders' name for 8-point type), Brevier holds up well even under adverse printing conditions.

Brevier Regular

Brevier Regular

Brevier Medium

Brevier Bold

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According to the hypothesis that visual span is

According to the hypothesis that visual span

Spacing of letters in text influences reading speed in normal central and peripheral vision (Arditi, Knoblauch, & Grunwald, 1990; Chung, 2002; Legge, Rubin, Pelli, & Schleske, 1985) and in low vision (Legge et al., 1985). Increasing letter spacing beyond separations normally found in text slows reading speed (Chung, 2002; Legge et al., 1985). This is surprising because increased letter spacing reduces crowding, the interference with letter recognition from adjacent letters, and improves letter-identification performance (Bouma, 1970; Chung, Levi, & Legge, 2001). In this study, we show that the size of the visual span (the number of letters in text that can be recognized without moving the eyes) can account for the observed effects of letter spacing on reading speed. Chung (2002) measured rapid serial visual presentation (RSVP) reading speed for five letter spacings at the fovea and 5° and 10° eccentricities in the lower visual field. Her results showed that reading speed [Regular 8/11]

Chung (2002) measured rapid serial visual presentation (RSVP) reading speed for five letter spacings at the fovea and 5° and 10° eccentricities in the lower visual field. Her results showed that reading speed in both central and peripheral vision did not increase with letter spacing beyond the standard spacing (the spacing used in normal Courier text: 1.16 times the width of the lowercase x). In fact, reading speed in central vision declined at larger spacings. Legge et al. (1985) obtained similar results by using the drifting-text method. They measured reading speed with three different letter spacings (1X, 1.5X, and 2X standard) for two normal and four low-vision participants. For all participants, reading speed was highest for the standard spacing and decreased for larger spacings. The visual span for reading refers to the number of adjacent letters that can be recognized reliably without moving the eyes. Legge, Ahn, Klitz, and Luebker (1997) hypothesized that shrinkage in the size of the visual span could account for slower reading for low-contrast text. They measured reading time as a function of the length of the words used in RSVP reading at different luminance contrast levels. From these reading time versus word length functions, Legge, Ahn, et al. (1997) estimated that the visual-span size decreased from 10 characters to 2 characters as contrast decreased from 100% to 5%. Legge, Mansfield, and Chung (2001) introduced a more direct meth [Medium 6/10]

THE ROLES OF THESE FACTORS IN DETERMINING THE SIZE OF THE VISUAL SPAN HAVE BEEN REVIEWED BY LEGGE (2007). INCREASED LETTER SPACING REDUCES CROWDING, BUT IT ALSO EXTENDS THE TEXT FURTHER INTO PERIPHERAL VISION, WHICH HAS REDUCED ACUITY AND REDUCED POSITIONAL ACCURACY. A PRIORI, IT IS NOT CLEAR HOW AN INCREASE IN LETTER SPACING WOULD AFFECT THE SIZE OF THE VISUAL SPAN FOR READING. ACCORDING TO THE HYPOTHESIS THAT VISUAL SPAN IS THE PRIMARY SENSORY LIMITATION ON READING SPEED, WE PREDICTED THAT READING SPEED SHOULD SHOW THE SAME DEPENDENCE ON LETTER SPACING AS VISUAL-SPAN SIZE. THE PRIMARY GOAL OF THIS STUDY WAS TO TEST THIS PREDICTION IN CENTRAL VISION BY MEASURING BOTH THE SIZE OF THE VISUAL SPAN AND READING SPEED AS A FUNCTION OF LETTER SPACING. ARDITI ET AL. (1990) HAVE ARGUED THAT CROWDING OCCURS IN CENTRAL VISION NEAR THE ACUITY LIMIT. IF SPACING EFFECTS ARE DUE TO CROWDING, WE WOULD EXPECT MORE PRONOUNCED SPACING EFFECTS FOR PRINT SIZES NEAR THE ACUITY LIMIT. TO TEST THIS IDEA, CHUNG (2002) USED TWO PRINT SIZES IN HER STUDY: ONE LARGER AND ONE SMALLER THAN THE CRITICAL PRINT SIZE (CPS). THE CPS IS THE POINT ABOVE WHICH PRINT SIZE IS NOT A LIMITING FACTOR FOR READING SPEED. CHUNG FOUND AN INTERACTION EFFECT BETWEEN LETTER SPACING AND PRINT SIZE FOR RSVP READING SUCH THAT A LETTER SPACING THAT IS SMALLER THAN THE STANDARD ADVERSELY AFFECTS SMALLER PRINT SIZE MORE THAN THE LARGER PRINT [Regular 3/6]

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This general idea has been widely accepted as a qualitative limitation on reading from the work of Javal in the 19th century, who recognized that saccadic eye movements functioned to move this sampling window along a line of text (for a review, see Huey, 1908/1968). Until recently, nobody has quantified this limitation on reading. Three sensory mechanisms almost certainly affect the size of the visual spanVdecreasing letter acuity outward from the midline, crowding between adjacent letters, and decreasing accuracy of position signals in peripheral vision. The roles of these factors in determining the size of the visual span have been reviewed by Legge (2007). Increased letter spacing reduces crowding, but it also extends the text further into peripheral vision, which has reduced acuity and reduced positional accuracy. A priori, it is not clear how an increase in letter spacing would affect the size of the visual span for reading. According to the hypothesis that visual span is the primary sensory limitation on reading speed, we predicted that reading speed should show the same dependence on letter spacing as visual-span size. The primary goal of this study was to test this prediction in central vision by measuring both the size of the visual [Medium 7/10]

The primary goal of this study was to test this prediction in central vision by measuring both the size of the visual span and reading speed as a function of letter spacing. Arditi et al. (1990) have argued that crowding occurs in central vision near the acuity limit. If spacing effects are due to crowding, we would expect more pronounced spacing effects for print sizes near the acuity limit. To test this idea, Chung (2002) used two print sizes in her study: one larger and one smaller than the critical print size (CPS). The CPS is the point above which print size is not a limiting factor for reading speed. Chung found an interaction effect between letter spacing and print size for RSVP reading such that a letter spacing that is smaller than the standard adversely affects smaller print size more than the larger print size. In this study, we also used two print sizes (one above and one below the CPS) to test the interaction effect of letter spacing and print size on reading speed and visual-span size. Because crowding is more prominent at the smaller print size, we expected that small letter spacings would limit the visual span and reading speed more for the smaller print size than for the larger print size. The primary evidence that links visual span and reading speed has been obtained with the RSVP method in which eye movements are minimized (Chung et al., 1998; Legge et al., 2001; Legge, Cheung, Yu, Chung, Lee, & Owens, in press). RSVP presents words one at a time in the same position in the visual field. However, most everyday reading requires saccadic eye movements. It is possible that a linkage between reading speed and visual-span size for RSVP reading would not generalize to reading with saccades. Characteristics of eye-movement control may influence the relationship between visual span and reading speed for everyday reading. Legge, Klitz, and Tjan (1997) and Legge, Hooen, Klitz, Mansfield, and Tjan (2002) have formulated a computational model (BMR. Chips!) to simulate saccade planning with different visual-span sizes. In general, [Regular 5/9]

For all participants, reading speed was highest for the standard spacing and decreased for larger spacings. The visual span for reading refers to the number of adjacent letters that can be recognized reliably without moving the eyes. Legge, Ahn, Klitz, and Luebker (1997) hypothesized that shrinkage in the size of the visual span could account for slower reading for low-contrast text. They measured reading time as a function of the length of the words used in RSVP reading at different luminance contrast levels. From these reading time versus word length functions, Legge, Ahn, et al. (1997) estimated that the visual-span size decreased from 10 characters to 2 characters as contrast decreased from 100% to 5%. Legge, Mansfield, and Chung (2001) introduced a more direct method for measuring the visual span, based on plots of letter-recognition accuracy as a function of distance left and right of the midline. These plots were termed visual-span profiles. (This method is described in the Methods section.) These authors showed that visual-span profiles shrink in size in peripheral vision, potentially accounting for the corresponding decline of reading speed in peripheral vision (Chung, Mansfield, & Legge, 1998). Legge et al. (2001) also formulated a computational model that links the size of the visual-span profiles to RSVP reading speed and proposed that the size of the visual span imposes a bottle-neck on reading speed. The concept of visual span expresses the intuitively plausible idea that reading speed is influenced by the number of letters that can be recognized on one glance; it is a kind of Bwindow size[limitation or sampling limitation on reading. This general idea has been widely accepted as a qualitative limitation on reading from the work of Javal in the 19th century, who recognized that saccadic eye movements functioned to move this sampling window along a line of text (for a review, see Huey, 1908/1968). Until recently, nobody has quantified this limitation on reading. Three sensory mechanisms almost certainly affect the [Regular 5/9]

Spacing of letters in text influences reading speed in normal central and peripheral vision (Arditi, Knoblauch, & Grunwald, 1990; Chung, 2002; Legge, Rubin, Pelli, & Schleske, 1985) and in low vision (Legge et al., 1985). Increasing letter spacing beyond separations normally found in text slows reading speed (Chung, 2002; Legge et al., 1985). This is surprising because increased letter spacing reduces crowding, the interference with letter recognition from adjacent letters, and improves letter-identification performance (Bouma, 1970; Chung, Levi, & Legge, 2001). In this study, we show that the size of the visual span (the number of letters in text that can be recognized without moving the eyes) can account for the observed effects of letter spacing on reading speed. Chung (2002) measured rapid serial visual presentation (RSVP) reading speed for five letter spacings at the fovea and 5° and 10° eccentricities in the lower visual field. Her results showed that reading speed in both central and peripheral vision did not increase with letter spacing beyond the standard spacing (the spacing used in normal Courier text: 1.16 times the width of the lowercase x). In fact, reading speed in central vision declined at larger spacings. Legge et al. (1985) obtained similar results by using the drifting-text method. They measured reading speed with three different letter spacings (1X, 1.5X, and 2X standard) for two [Bold 6/10]

ÁBCDĚFGHIJK

CORDIAL BOLD

ŁMNŎPQRŠTU

VWXYZ (&- , ?)

0123456789

Cordial is a large all-caps family that draws inspiration from Italian art deco display typography. The standard, rounded and extended styles come in a full range of weights (Light, Regular, Medium, Semibold and Bold) and they come with three decorative styles: cherry, inline and inline rounded.

CORDIAL LIGHT
CORDIAL REGULAR
CORDIAL MEDIUM
CORDIAL SEMIBOLD
CORDIAL BOLD

CORDIAL CHERRY
CORDIAL INLINE

ROUNDED LIGHT
ROUNDED REGULAR
ROUNDED MEDIUM
ROUNDED SEMIBOLD
ROUNDED BOLD

EXTENDED LIGHT
EXTENDED REGULAR
EXTENDED MEDIUM
EXTENDED SEMIBOLD
EXTENDED BOLD

SMOOTHNESS

GUSTO AND AROMA

FLAVOURED WITH AROMATIC HERBS AND SPICES

CELEBRATED BY CONNESIUR

APERITIVO ROBUSTO

FROM THE RENAISSANCE ONWARDS, CORDIALS WERE USUALLY BASED ON ALCOHOL IN WHICH CERTAIN HERBS, SPICES OR OTHER INGREDIENTS WERE ALLOWED TO STEEP. THE FIRST CORDIALS ARRIVED IN ENGLAND IN THE LATE 15TH CENTURY AND WERE CALLED DISTILLED CORDIAL WATERS. THESE WERE STRICTLY USED AS ALCOHOLIC MEDICINES, PRESCRIBED IN SMALL DOSES TO INVIGORATE AND REVITALISE THE HEART, BODY AND SPIRIT AS WELL AS CURE DISEASES.

THE GOOD EFFECTS OF INTERCROPPING

ON FERTILITY OF SOIL - FURNISHING

AND LOW FERTILITY

ON FERTILITY OF SOIL - FURNISHING

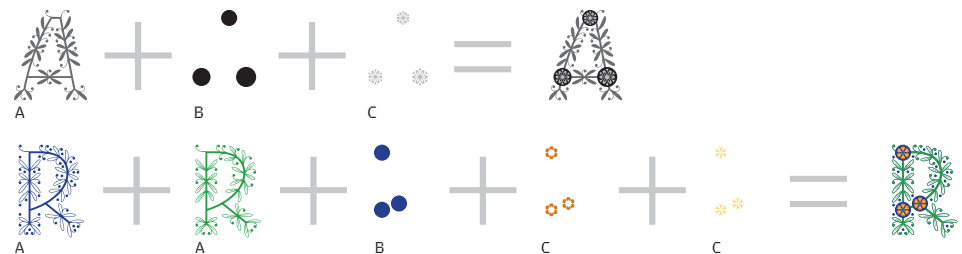
ON FERTILITY OF SOIL - FURNISHING

ON FERTILITY OF SOIL - FURNISHING

Cordial Bloom is a decorative typeface system consisting of 3 layers. Every layer presents different Opentype Stylistic Sets, for a total of 12 styles that can be superimposed on top of each other, therefore making it possible to have many different combinations. The 3 layers represent the different parts of a flower: stem, petal and pistil.

Designed with Daniele Zanoni.

Cordial Bloom Samples



abcdefghijklmnopqrst

Mondo Sans Regular

vwxyz-0123456789

ABCDEFGHIJKLMNOP

QRSTUVWXYZ (&-»],?

Mondo Sans was commissioned by Mondadori as a display font for Cosmopolitan magazine. Designed under direction by Mondadori art-director Richard Kust.

15 Hairline

16 Hairline Italic

25 Ultralight

26 Ultralight Italic

45 Light

46 Light Italic

55 Regular

56 Italic

65 Medium

75 Bold

ARE YOU LETTING YOUR DREAM LIFE GET AWAY?

**WITH A MAN WHO
DOESN'T TALK MUCH?**

Cosmo has a cure for that

Weird little
love rule

So you ate a cupcake? Fust Moves to Burn it

THE FOXIEST NEW

10 SONGS PROVEN TO BOOST HAPPINESS

One simple philosophy has scored Heidi Klum everything from her breakout modeling gigs to Project Runway to her hot, talented husband. Seems to us like that's a philosophy worth stealing.