

**ПОЧЕМУ**  
**В СОВРЕМЕННОМ**  
**МИРЕ ТАК**  
**ЛЮБЯТ ШРИФТЫ**

*Согласны ли вы с тем, что «мы живем в эру беспрецедентной безопасности»?*

*Да*

*Нет*

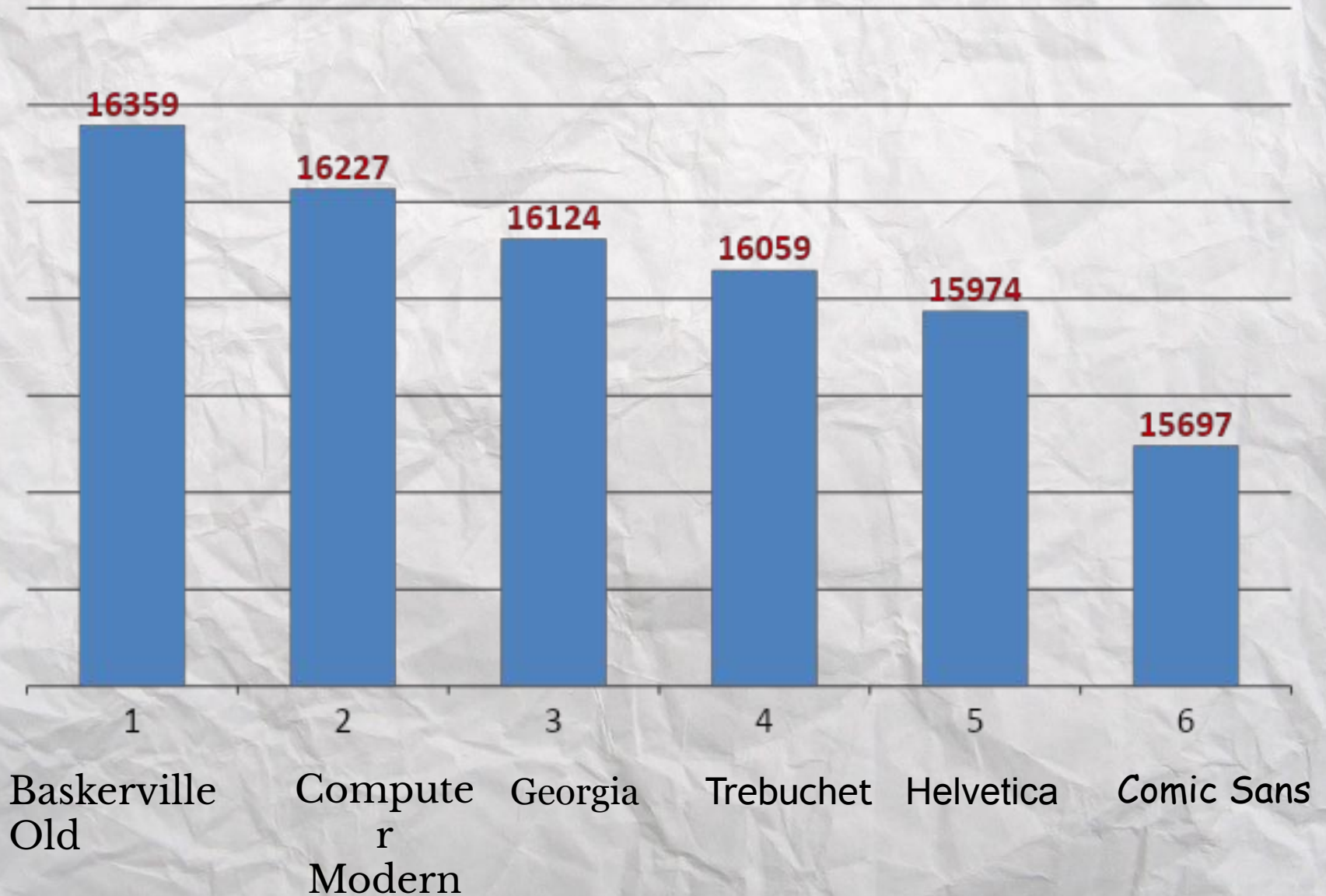
*Насколько вы уверены в своём ответе?*

*Не очень уверен*

*Довольно-таки уверен*

*Полностью уверен*

# Согласие



The page from June 9-10, 1855, is notable because the handwriting changes suddenly, halfway down the page. On first inspection it appears to be written by two different people or perhaps someone with multiple personality disorder. The writing on the top half of the page is elegant but unreadable, the writing on the bottom half, awkward but entirely legible. The reason for the abrupt change becomes clear only through reading the journal.

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20%

РАЗНИЦЫ



Несмотря на то, что отличить  
*Baskerville* от *Georgia*  
не может почти никто!

♦ ШРИФТЫ  
РАБОТАЮТ  
ПОМИМО  
СОЗНАНИЯ. ♦

*Если вы не можете отличить один  
шрифт от другого, это не значит,  
что разница на вас не влияет!*





Но  
ПОЧЕМУ?



# ❧ ТИПОГРАФИКА ❧

• СОЗДАЕТ  
ЭМОЦИОНАЛЬНУЮ  
СВЯЗЬ •

**ТИПОГРАФИКА**  
**СОЗДАЕТ**  
**ЭМОЦИОНАЛЬНУЮ**  
**СВЯЗЬ**

Типографика  
создает  
эмоциональную  
связь



***ΚΟΦΕ***

***30 ρυβ.***

Κ Ο Φ Ε

300 ₺

I love you

I love you

**Arial**

**Helvetica**





## Changing the world, one letter at a time...



Helvetica is a documentary film about typography, graphic design and global visual culture. It looks at the proliferation of one typeface as part of a larger conversation about the way type affects our lives. An exploration of urban spaces and the type that inhabits them, *Helvetica* invites us to take a second look at the thousands of words we see every day.

Interviewees in *Helvetica* include some of the most illustrious and innovative names in the design world: Erik Spiekermann, Matthew Carter, Massimo Vignelli, Wim Crouwel, Hermann Zapf, Neville Brody, Stefan Sagmeister, Michael Bierut, David Carson, Paula Scher, Jonathan Hoefler, Tobias Freni-Jones, Experimental Jetset, Michael C. Place, Norm, Alfred Hoffmann, Mike Parker, Bruno Steinert, Otlar Hoefler, Leslie Saven, Rick Poyner, and Lars Müller.

\*\*\*\*\* "A thoroughly engaging and gleefully funny investigation into the world's most ubiquitous typeface. This is one of the wittiest, most diligently researched, slyly intelligent and quietly captivating documentaries of the year." – *Time Out London*

"Blissful...the real achievement of the picture is the way it sharpens your eye in general and makes connections between form and content, and between art and life." – *Chicago Tribune*

"Beautiful cinematography, a kickass soundtrack, and one quotable interview after another. *Helvetica* is truly a work of art." – *Austin Chronicle*

DVD extra features: 95 minutes of bonus interviews, English & German subtitles.



# Helvetica

A documentary film  
by Gary Hustwit

A documentary film  
by Gary Hustwit



# Helvetica

Helvetica  
Helvetica  
Helvetica  
Helvetica  
Helvetica

WIDESCREEN FORMAT PRESENTED IN THE WIDESCREEN ASPECT RATIO OF THE FILM'S ORIGINAL THEATRICAL EXHIBITION



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Handelsbanken



Hapag-Lloyd

Health o meter®



HOMELITE®

HOOVER



Humana® Hospital

Husqvarna



intel®

IIPPRRAA

JCPenney



JOCKEY

Knoll



Kartell



Kimberly-Clark



LAGERFELD

Leitner\_

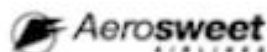
LASALLE Bank

3M

Aer Lingus



aeromexico



AGFA



aprilia



Agip

alta vista:

AmericanAirlines®



ARMOR ALL



auping

AVCORP



AVIACO



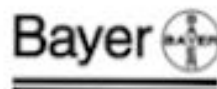
Bank of America

BayBanks®

BASF

BancOhio  
National Bank

BANK ONE



BDF  
Beiersdorf



bergamin

B&G



BOMBARDIER  
AEROSPACE

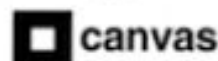
● BLAUPUNKT

bilde&lyd



BELLSOUTH

BLESS



cappellini



CATERPILLAR®

Нельзя создать хорошую  
типографику шрифтом Arial.



МЭТЬЮ БАТТЕРИК  
*Typography for Lawyers, автор*

I love you

*Arial*

I love you

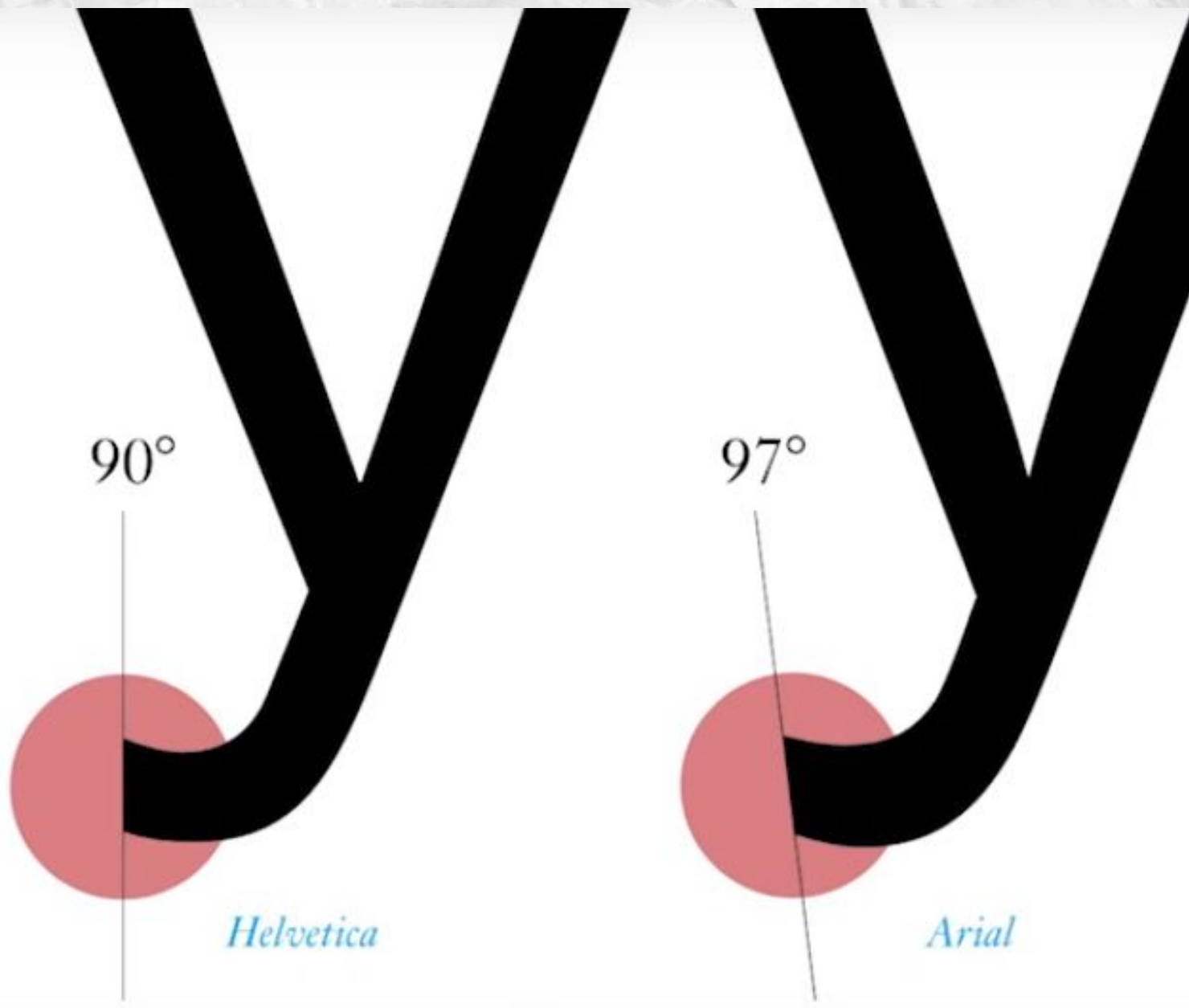
*Helvetica*

A large, bold, black lowercase letter 'y' in the Helvetica font. The letter has a clean, sans-serif design with a straight vertical stem and a sharp, pointed top. The tail of the letter curves slightly to the left at the bottom. A soft, pinkish-red glow surrounds the bottom curve of the letter.

*Helvetica*

A large, bold, black lowercase letter 'y' in the Arial font. The letter is very similar to the Helvetica version but has a slightly different tail curve. A soft, pinkish-red glow surrounds the bottom curve of the letter.

*Arial*



90°

97°

*Helvetica*

*Arial*

**Jeep**

**Jeep**

Распознавание шрифтов — одно из  
самых элементарных знаний эксперта  
по преступлениям.



АРТУР КОНАН ДОЙЛЬ  
*«Собака Баскервильей»*







• КОРОЧЕ,  
КАКОЙ  
НАДО  
ШРИФТ,  
ЧТОБЫ  
КРАСИВО? •

*Классика*

**СОВРЕМЕННОСТЬ**

Text  
Text

Display  
DISPLAY


ПРАГМАТИКИ

*Текстовый набор*

С ХАРАКТЕРОМ

*Набор в крупном размере*

*Логотипы*



Читаемые  
шрифты

Шрифты с  
характером

# ЧИТАЕМОСТЬ

*самая важная характеристика шрифта*

*Читаемость*

САМАЯ ВАЖНАЯ ХАРАКТЕРИСТИКА ШРИФТА

*Слышим*  
*Красиво — запоминается*

**СЛЫШИШЬ**  
*Практично — читается*



# ЧИТАЕМОСТЬ

- ❖ Не существует «самого читаемого шрифта», сори
- ❖ На бумаге — с засечками, с экрана — без засечек
- ❖ *Хорошо*: переходная антиква, гуманистический гротеск
- ❖ *Плохо*: антиква нового стиля, геометрический гротеск
- ❖ Если можно померить — лучше померить

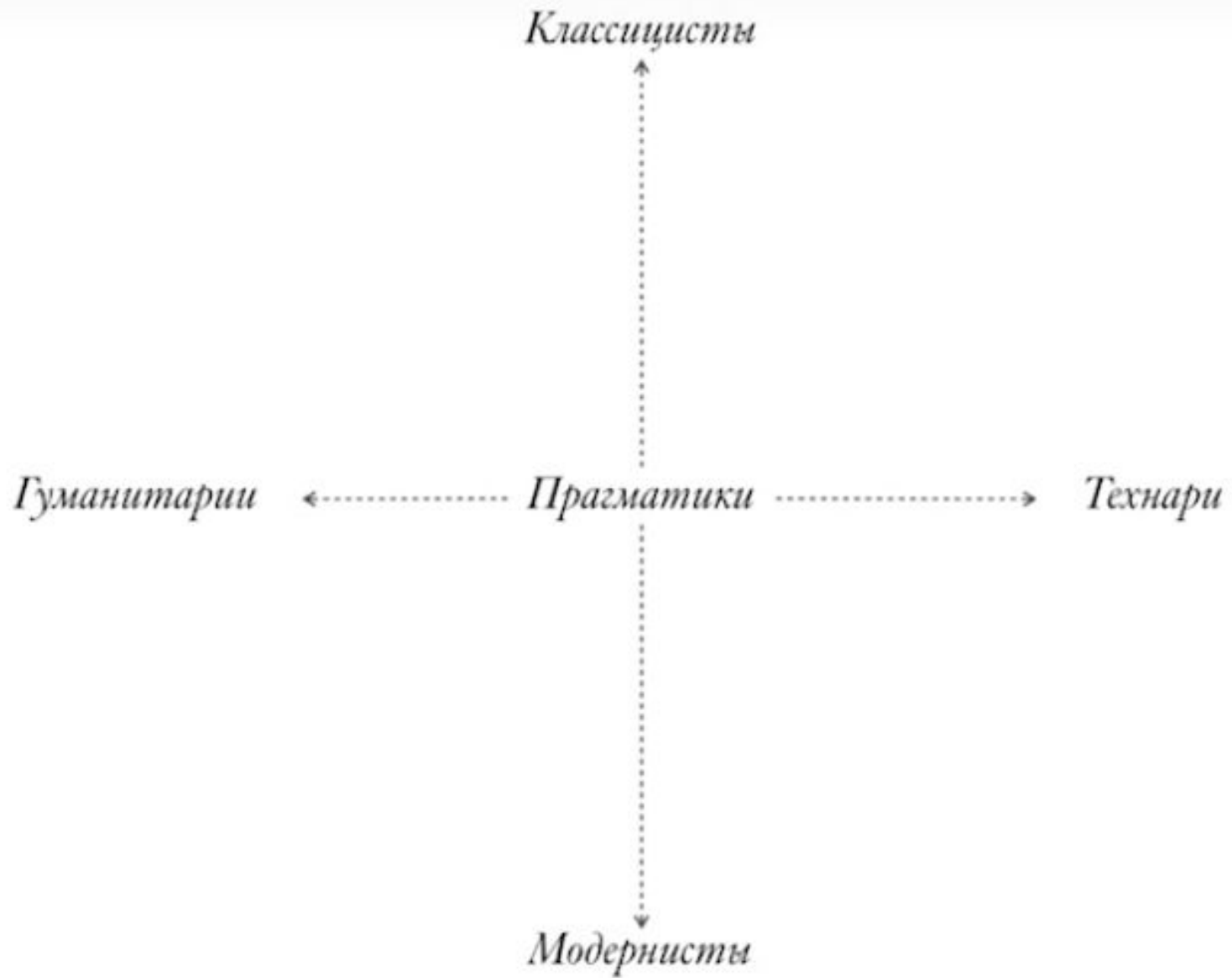
*Классицисты*

*Гуманитарии*

*Прагматики*

*Технари*

*Модернисты*









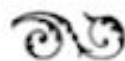
*Часть №*

**1**

Антиквенные  
шрифты

*С засечками*

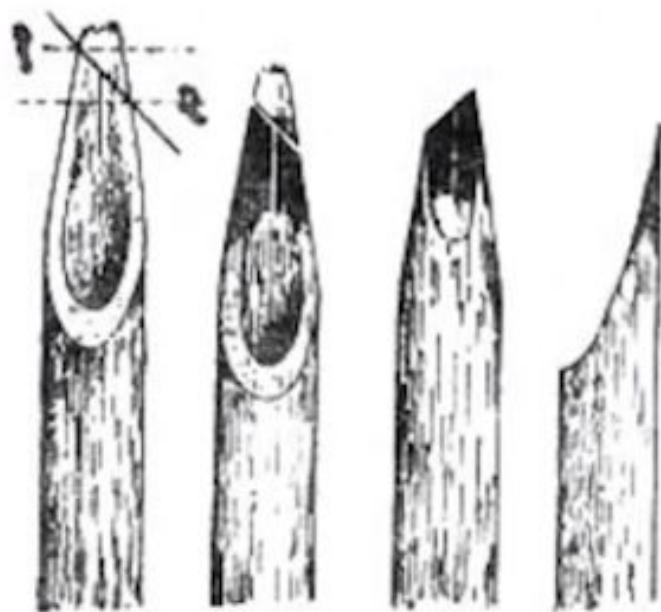
*Откуда взялись*  
**ЗАСЕЧКИ**  
*и затем они нужны?*



Handwritten Phoenician script, consisting of five lines of characters enclosed within a curved line. The script is a form of the Phoenician alphabet, used in the 16th century BCE.

Финикийское письмо, 16-й век д.н.э.





*Тростниковое перо*

CAPITALIS·RUSTICA  
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

*Латинская рустика*

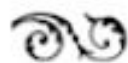
ЗАСЕЧКИ СОЗДАЮТ

ЛИНИИ И ЭТО УДОБНО

*(когда бумага или камень)*

*Откуда взялись*  
**СТРОЧНЫЕ**

*и почему они такие?*



**I**ncipit epistola sancti iheronimi ad  
paulinum presbiterum de omnibus  
diuine historie libris. capitulum primum.

**H**actec ambrosius  
tua michi murul-  
cula pfectis. detulit  
scl et suauissimas  
lras. q̄ a principio  
amiciatay. sic pbe-

te iam hda et veteris amicitie noua:  
p̄tebant. Et ea cu illa necessitudo e-  
et epi glucino copulata. qm non vali-  
tas et familiaris. no p̄na tantum  
corpor. no s̄bdola et palpās adula-  
sed dei amor. et diuinae scripturarū  
studia conciliant. Regiu⁹ in veteribz  
historijs. quosdā lustrasse. p̄uina af-  
nouos adijisse p̄fos. maria trāsisse.  
ut eos quos et libris nouerant. corā  
q̄ viderēt. Sicut pythagoras menphi-  
nicos vates. sic plato egyptū. et archita  
tarentinū. tandemq̄ oram ytalie. que  
sup̄ d̄ magna cetera dicitur. ab-

ingressit. aliud terra urbem quecerent.  
Apolloni⁹ siue ille mag⁹ ut vulgus  
loquitur. siue phis. ut pythagora tra-  
dunt. intravit p̄sas. p̄trāsuit caucasiū.  
albanos. sachas. massageras. opulē-  
tissima indie regna p̄uerrauit. et ad  
tetratum lacissimo phison arripue  
r̄thuisso puenit ad braguanas. ut  
hyarcam in throno sedente aureo et de  
caucali fonte potantem. inter paucos  
discipulos. de natura. de moribz. ac de  
cursu diei et hodie audiret docentem.  
Iude p̄ danitas. babilonios. chalde-  
os. medos. assyrios. parthos. syros.  
phenices. arabes. palestinos. raris  
ad alleaudriā. p̄cegit ad ethiopiā.  
ut gignosophistas et famosissimam  
solis mensam videret in sabulo. Iu-  
uenit ille vir ubiq̄ q̄ disceret. et semp  
proficiēs. semp se melior fieret. Scrip-  
sit super hoc plenissime octo volumi-  
nibus: phylotracus.

**Q**uid loquar de seculi hominibz.  
cū ap̄tus paulus: vas electōnis.  
et magister gentiū. qui de conscientia  
tān i se hospitiis loquebat. dicens. An  
experimentū quicūq̄ cūo qui in me

*Иоганн Гутенберг, 1439*

acquarunt gignana pronabat. nec  
p̄gnus atq̄ discipulus. males aliena