

ПОЧЕМУ
В СОВРЕМЕННОМ
МИРЕ ТАК
ЛЮБЯТ ШРИФТЫ

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

Да

Нет

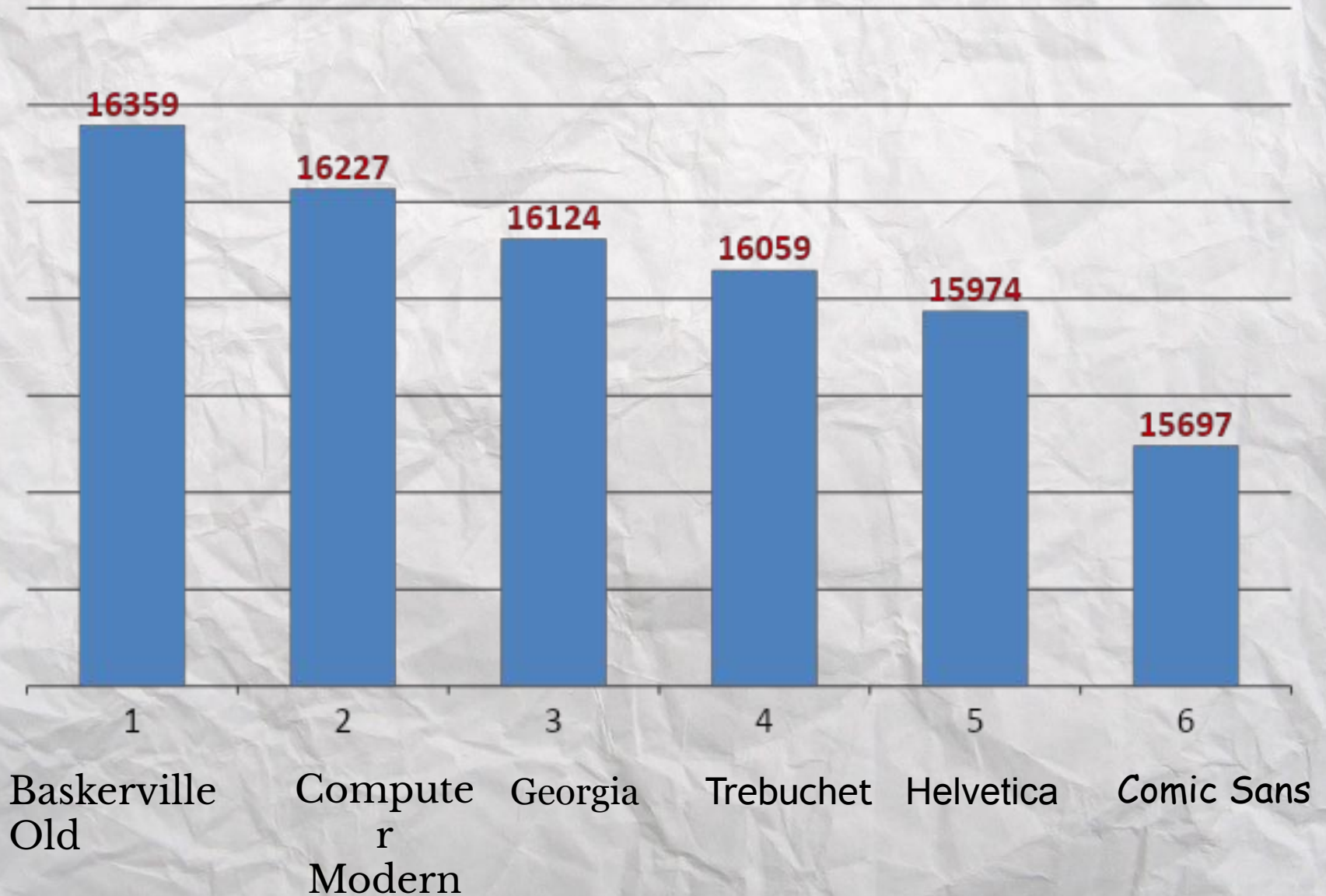
Насколько вы уверены в своём ответе?

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 Poyntor, 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

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

Aerosweet

AGFA

AlliedSignal

aprilia

AMERICAN CONTINENTAL CORPORATION

Amtrak

Agip

alta vista:

AmericanAirlines®

ARCO

A&S

ARMOR ALL

AT&T Communications

ASKO

auping

AVCORP

azs

AVIACO

asc

Bank of America

BayBanks®

BASF

BancOhio National Bank

BANK ONE

Bayer

BDF Beiersdorf

Bogner

bergamin

B&G

Bikuben

British Gas

BOMBARDIER AEROSPACE

BLAUPUNKT

bilde&lyd



BELLSOUTH

BLESS

Bell Atlantic



canvas

Cassina

cappellini

CBS cable

Cesna

CATERPILLAR®

Нельзя создать хорошую
типографику шрифтом Arial.



МЭТЬЮ БАТТЕРИК
Typography for Lawyers, автор

I love you

Arial

I love you

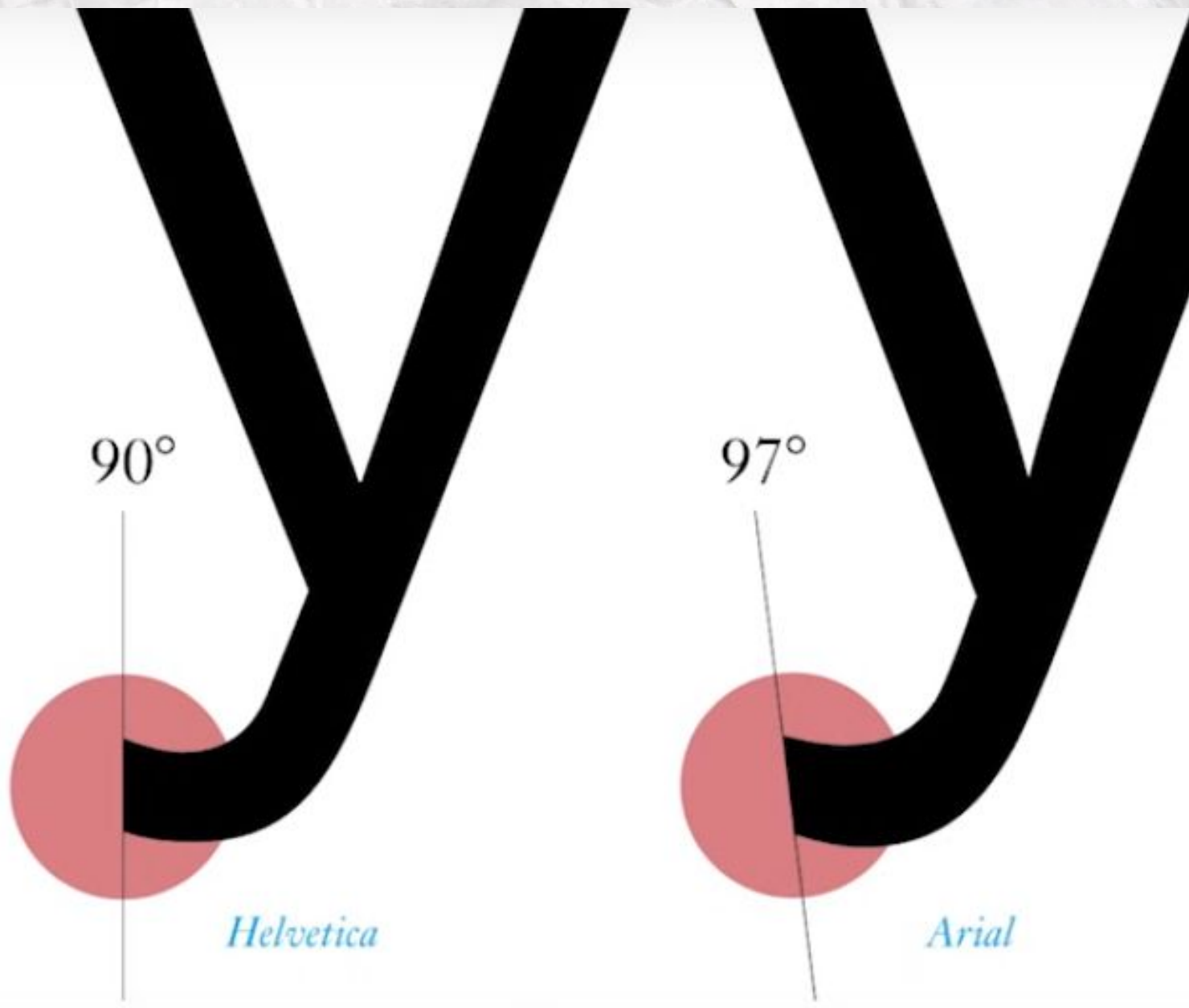
Helvetica

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. A soft, pinkish-red glow is visible at the bottom 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 more rounded and uniform appearance. The tail of the letter curves slightly to the left. A soft, pinkish-red glow is visible at the bottom of the letter.

Arial



90°

Helvetica

97°

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

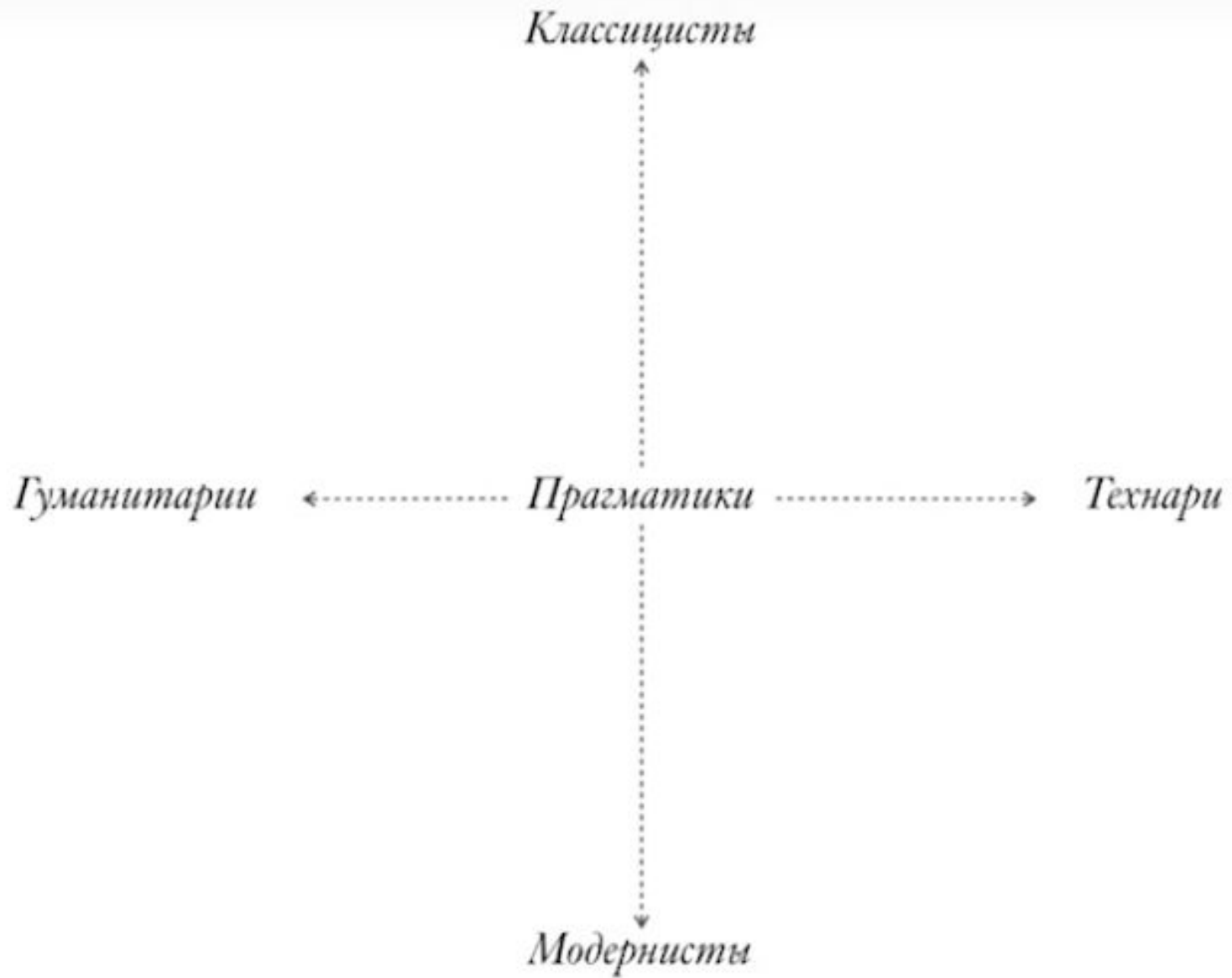
Классицисты

Гуманитарии

Прагматики

Технари

Модернисты









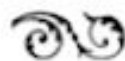
Часть №

1

Антиквенные
шрифты

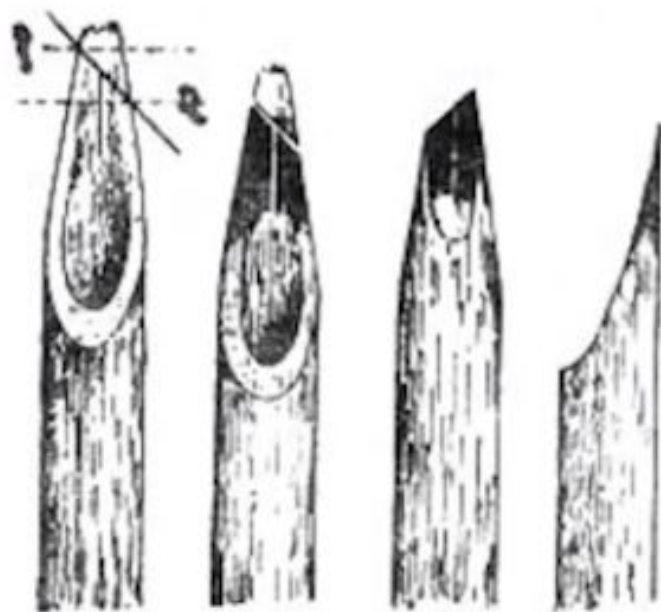
С засечками

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

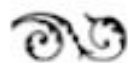
ЗАСЕЧКИ СОЗДАЮТ

ЛИНИИ И ЭТО УДОБНО

(когда бумага или камень)

Откуда взялись
СТРОЧНЫЕ

и почему они такие?



Incipit epistola sancti iheronimi ad
paulinum presbiterum de omnibus
diuine historie libris. capitulum primum.

Hecce ambrosius
tua nichil murul-
cula pferens. detulit
sibi et suauissimas
lras. q̄ a principio
amiciatay. sic pbe-

te iam hida et veteris amicitie noua:
p̄tebant. Et ea cui illa necessitudo e-
et epi glucino copulata. q̄m 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 uates. sic plato egyptū. et archita
tarentinū. tandemq̄ orani ytalie. que
sup̄ d̄ magna cetera dicitur. ab-

ingressis. 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 docerent.
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.

Quid loquar de seculi hominibz.
cū ap̄tus paulus: vas electōnis.
et magister gentiū. qui de conscientia
tān i se hospitiis loquebat. dicens. An
experimentū quatinus cūis qui in me

Иоганн Гутенберг, 1439

acquarunt gignana pronabat. nec
p̄gnus atq̄ discipulus. males aliena