

ПОЧЕМУ
В СОВРЕМЕННОМ
МИРЕ ТАК
ЛЮБЯТ ШРИФТЫ

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

Да

Нет

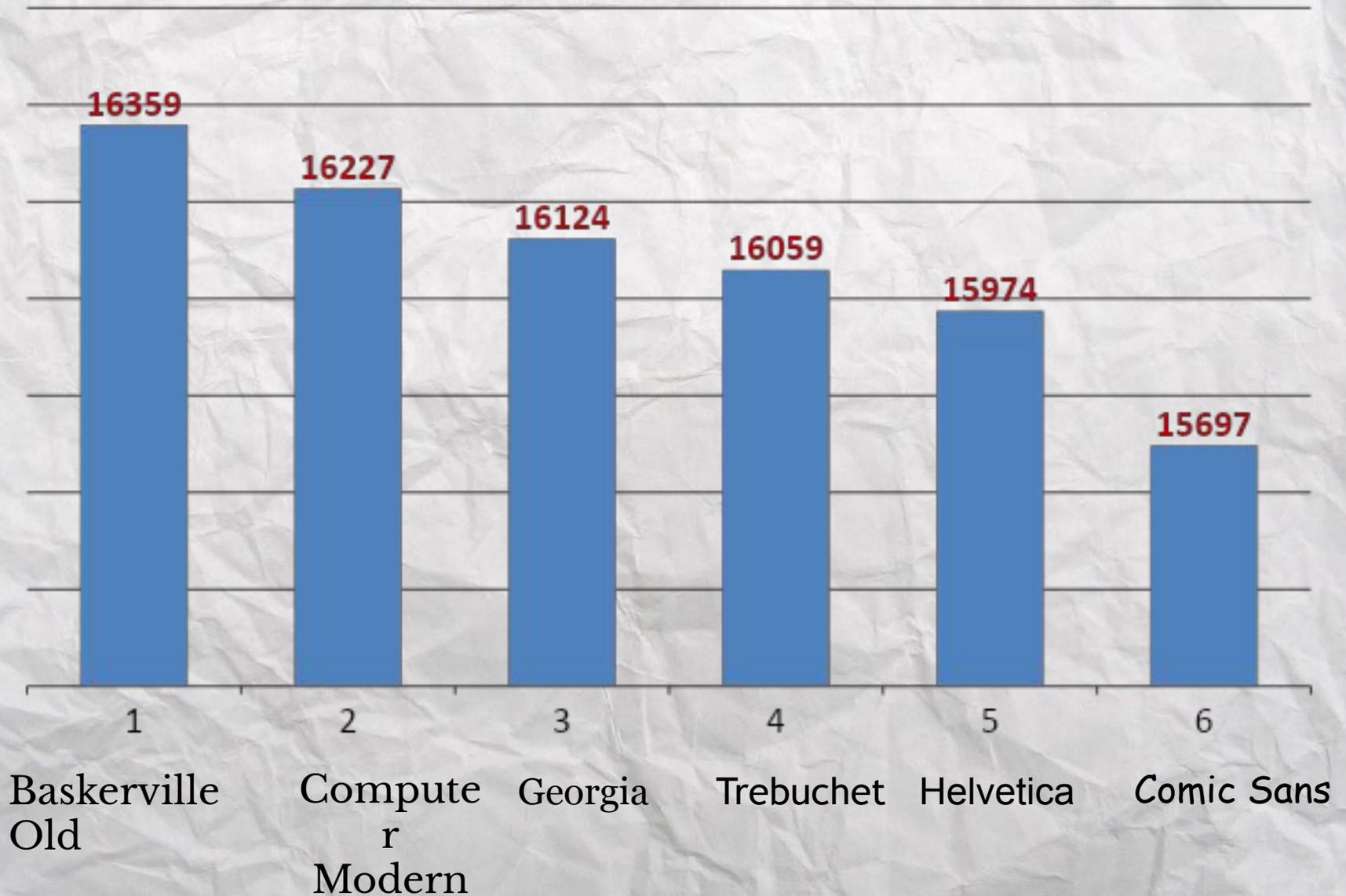
Насколько вы уверены в своём ответе?

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

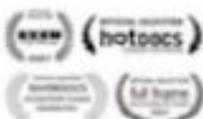
300 ₺

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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www.plexifilm.com www.plexi.co.uk

Handelsbanken



Hapag-Lloyd

Health o meter®



HOMELITE®

HOOVER



Humana® Hospital

Husqvarna



intel®

IIPPRRAA

JCPenney



JOCKEY

Knoll



Kartell

Kawasaki

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

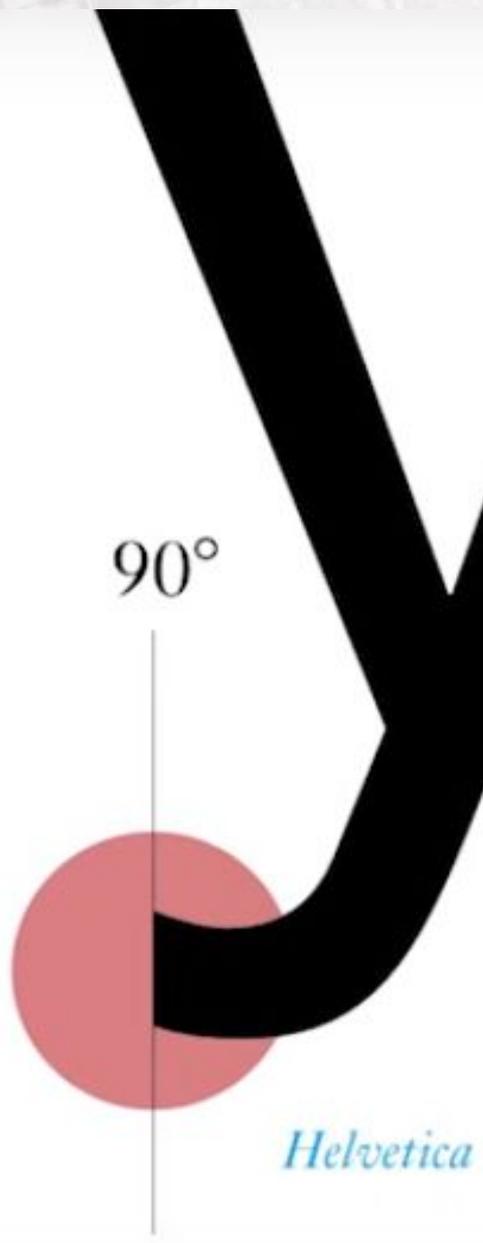
Helvetica

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 bottom. A soft, pinkish-red circular highlight is visible at the bottom left of the letter's base.

Helvetica

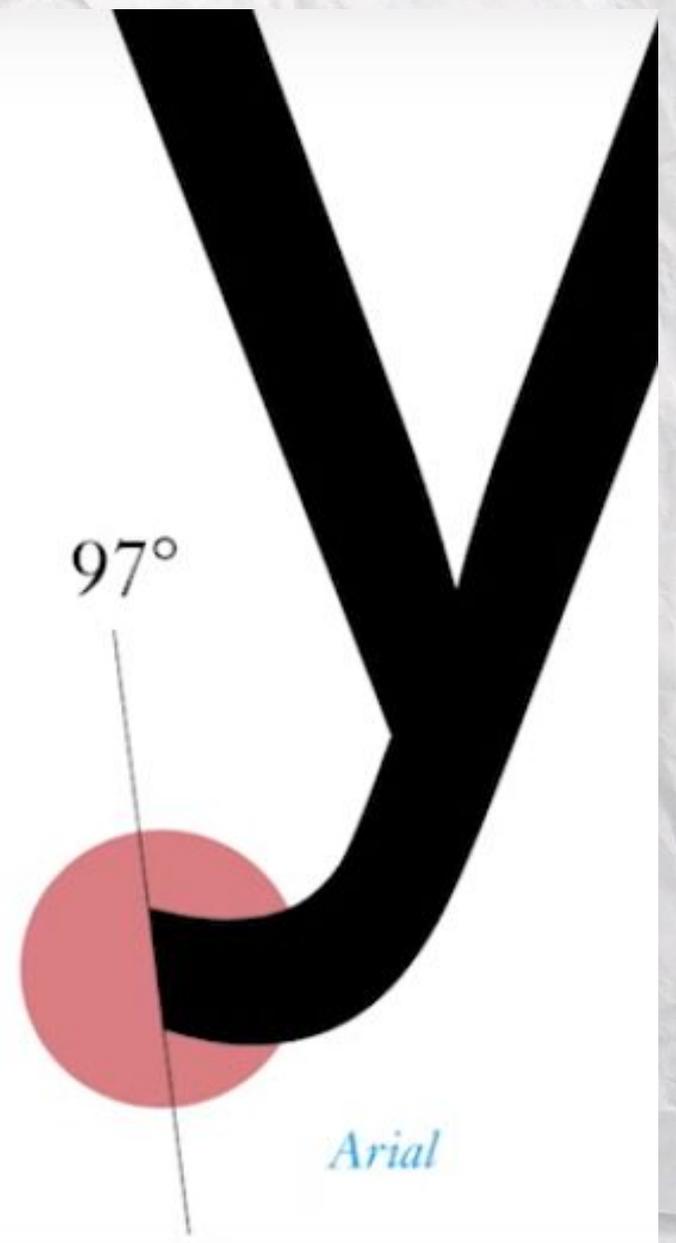
A large, bold, black lowercase letter 'y' in the Arial font. The letter is very similar to the Helvetica version but has a slightly more rounded and wider appearance. A soft, pinkish-red circular highlight is visible at the bottom left of the letter's base.

Arial



90°

Helvetica



97°

Arial

Jeep

Jeep

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



АРТУР КОНАН ДОЙЛЬ
«Собака Баскервиль»





• 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

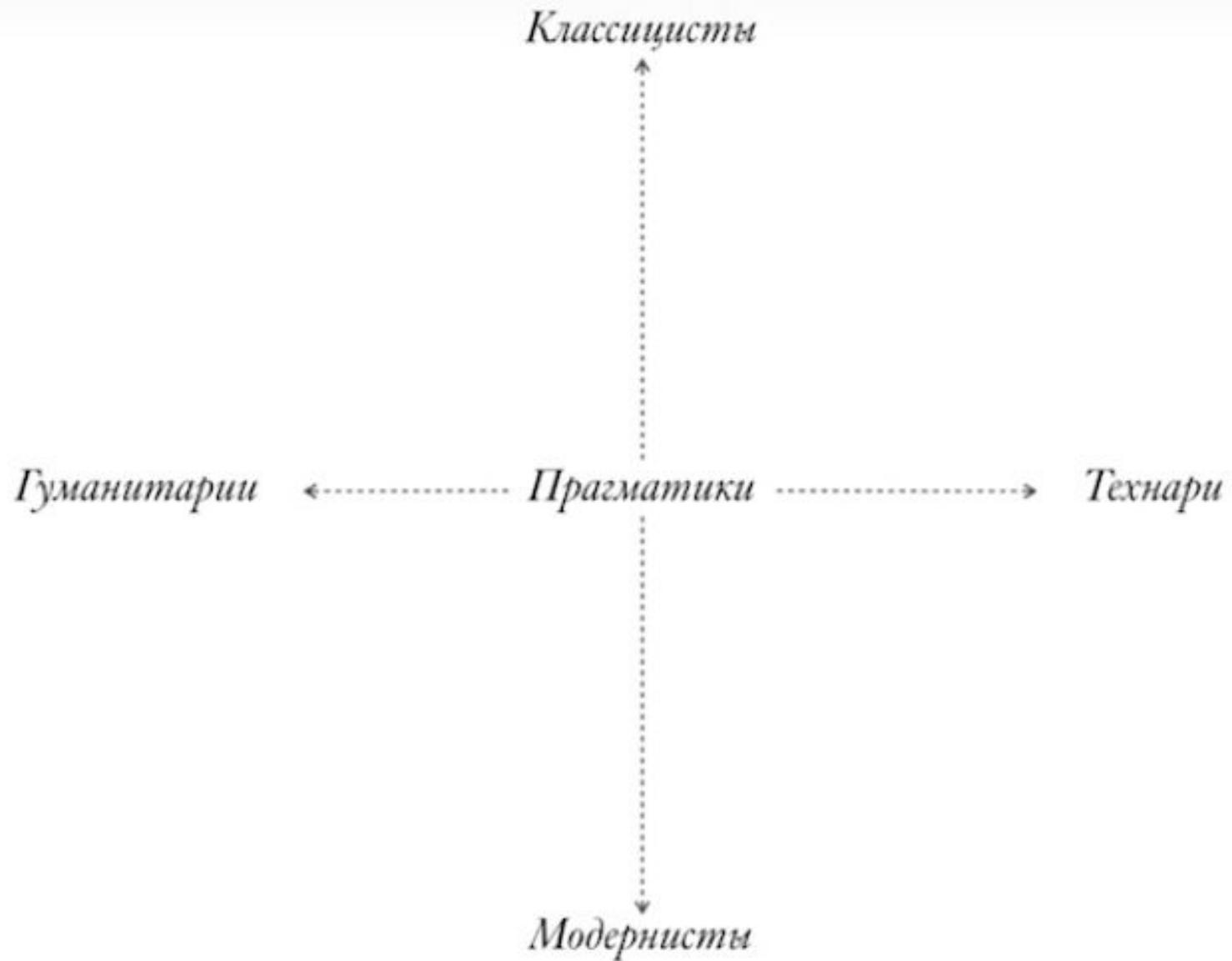
САМАЯ ВАЖНАЯ ХАРАКТЕРИСТИКА ШРИФТА

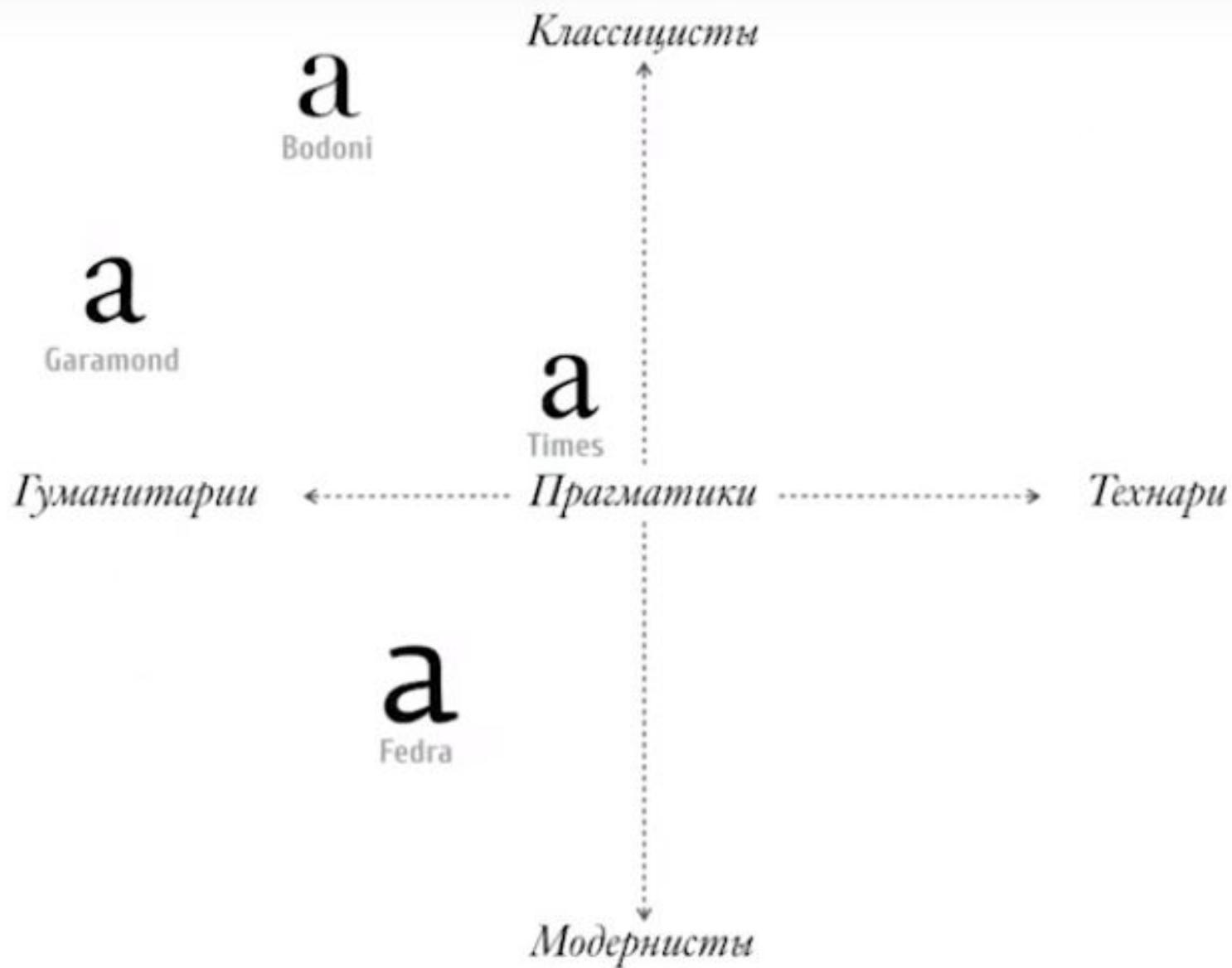
Слышим
Красиво — запоминается

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









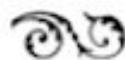
Часть №

1

Антиквенные
шрифты

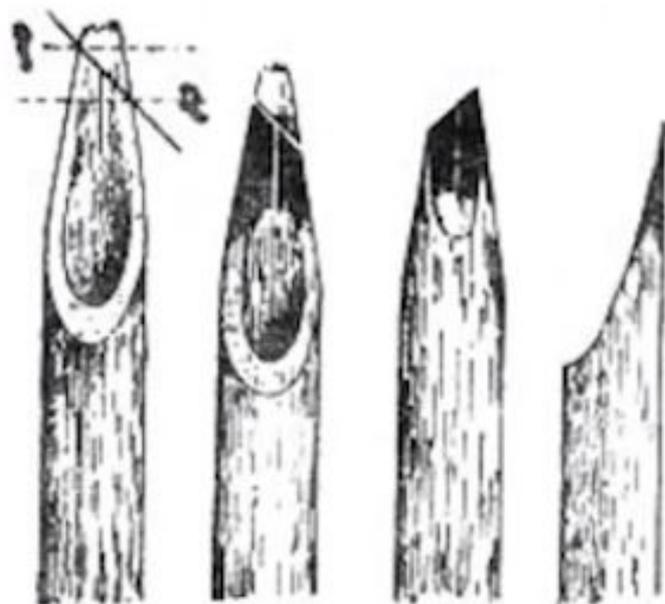
С засечками

Откуда взялись
ЗАСЕЧКИ
и затем они нужны?



Handwritten Phoenician script, consisting of five lines of characters enclosed within a curved line. The characters are stylized and represent the Phoenician alphabet.

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

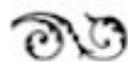
ЗАСЕЧКИ СОЗДАЮТ

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.



Itae ambrosius tua michi murul- tula pferens. detulit sis et suauissimas lras. q̄ a principio amiciae. sic pbe-

te iam hdā et veteris amiciae noua: p̄cebant. Et ea cui illa necessitudo ē. et ep̄i glucino copulata. q̄m non ualidas et familiares. nō p̄na cauent corporē. nō s̄bida et palpās adulaō. sed dei amor. et diuinae scripturarū studia conciliant. Regiu⁹ in veteribz historijs. quosdā lustrasse. p̄uina af. nouos adisse p̄fos. maria trāsisse. ut eos quos ex libris nouerant. corā q̄ uiderēt. Sicut pythagoras menphinos uates. sic plato egyptū. et archita tarantū. eandemq̄ oram ytalie. que

ingressi. aliud terra urbem quecerent. Apolloni⁹ siue ille mag⁹ ut uulgus loquitur. siue phis. ut pythagora tradunt. intrauit p̄sas. p̄trāsuit caucasi. albanos. sachas. massagetas. opulētissima indie regna p̄etrauit. et ad tetrauum latissimo phison arupne n̄suillo puenit ad braguanas. ut hyarcam in throno sedente aureo et de caucali fonte potantem. inter paucos discipulos: de natura. de moribz. ac de casu diei et hodie audiret docerent. Inde p̄ danicas. babilonios. chaldeos. medos. assyrios. parthos. syros. phenices. arabes. palestinos. raris ad alleaudriā: p̄cegit ad ethiopiā. ut gignosophistas et famosissimam solis mensam uideret in sabulo. Iuuenit ille uir ubiq̄ q̄ disceret. et semp̄ proficiēs. semp̄ se melior fieret. Scripsit super hoc plenissime octo uoluminibus: phylotracus.

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

Иоганн Гутенберг, 1439

acquarunt gignana pronabat. nec regius atq̄ discipulus. males aliena