



ТИПОГРАФИ

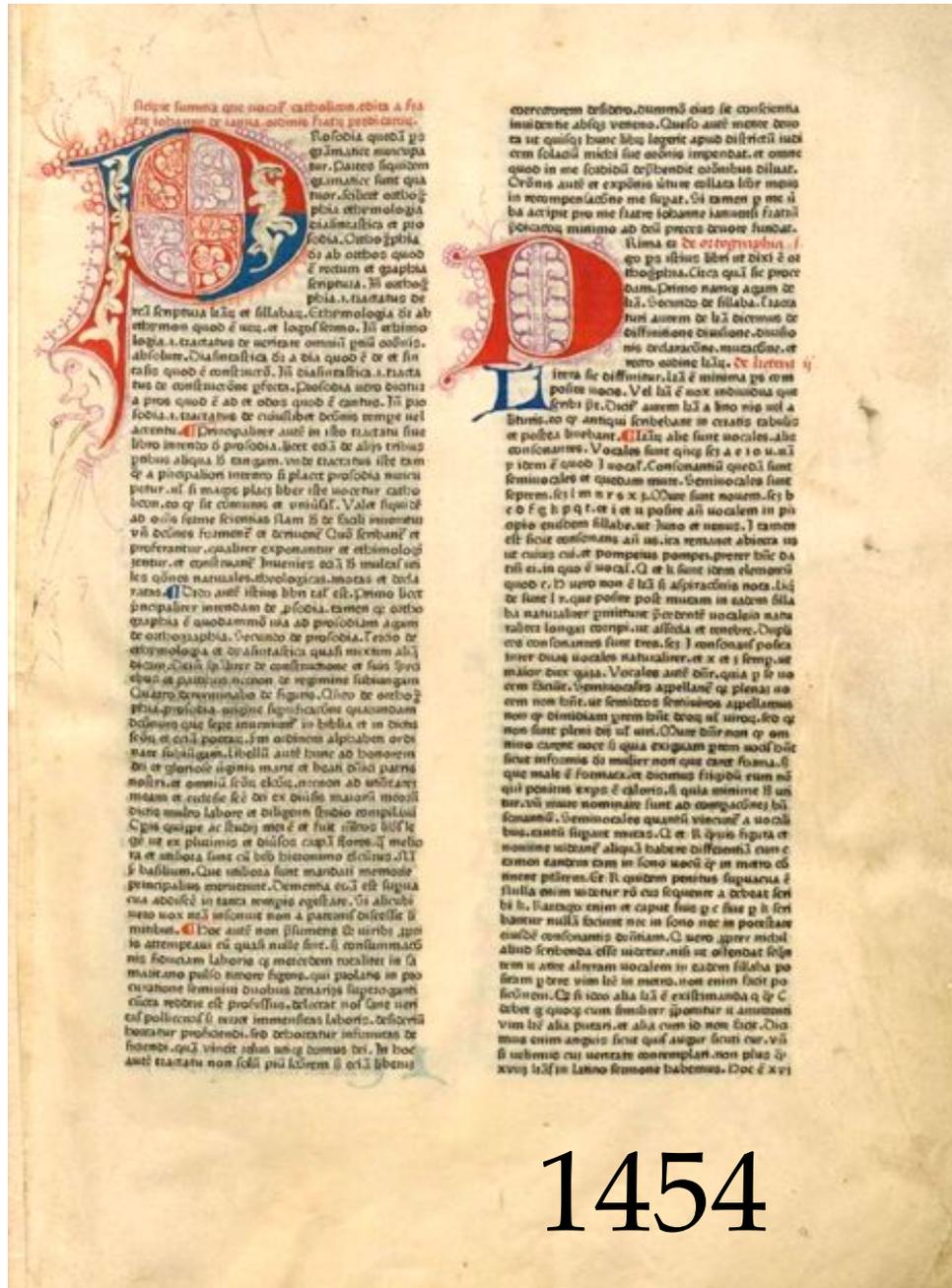
КА

Типографика (от греческого τύπος — отпечаток + γράφω — пишу)
Искусство оформления печатного текста посредством набора и вёрстки.



Иоганн Генсфляйш цур Ладен цум
Гутенберг

1400 — 1468



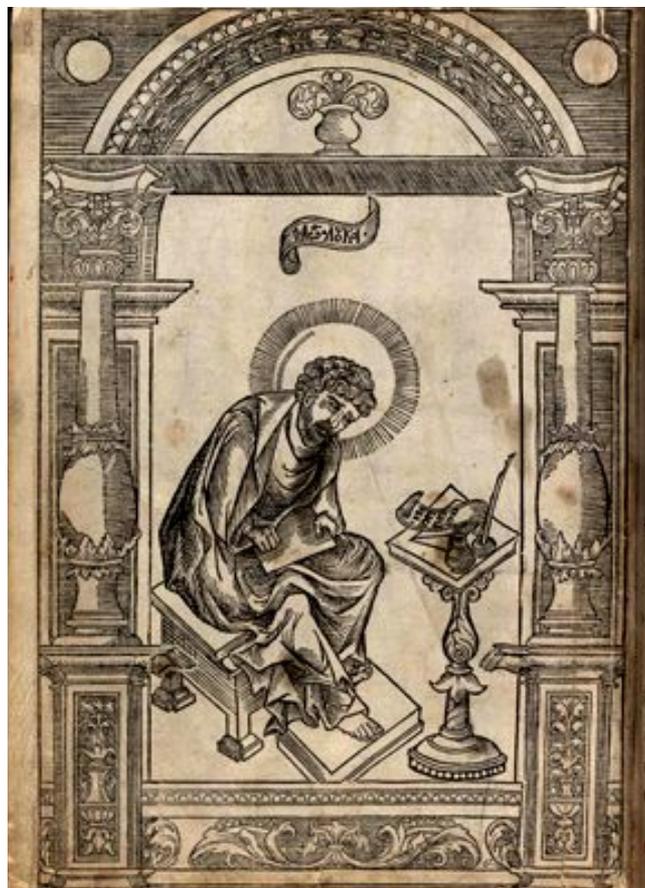
1454



Иван Фёдоров

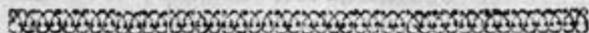
1520 - 1583

1564



ТРУДОЛЮБИВАЯ
ПЧЕЛА.

Генварь 1759 года.



ВЪ САНКТПЕТЕРБУРГѢ

Abecedarium

vnd der Klein Catechismus
In der Windischen
Sprach.

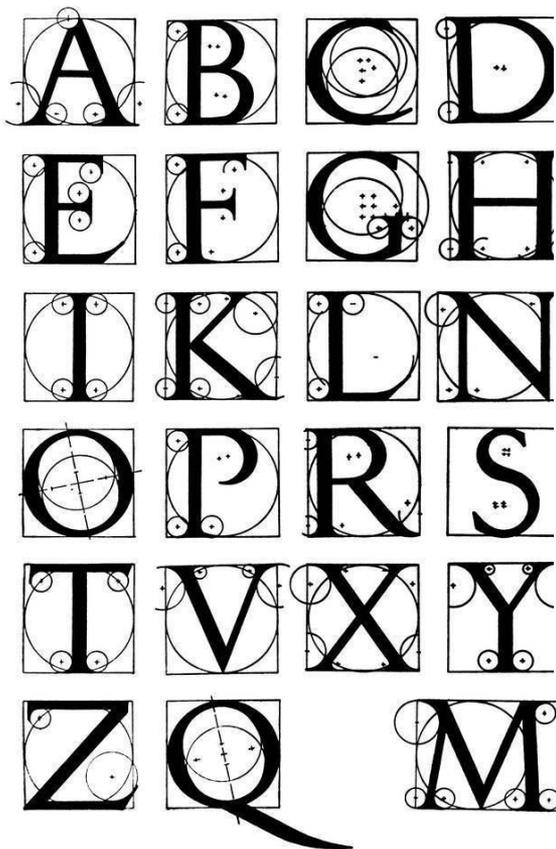
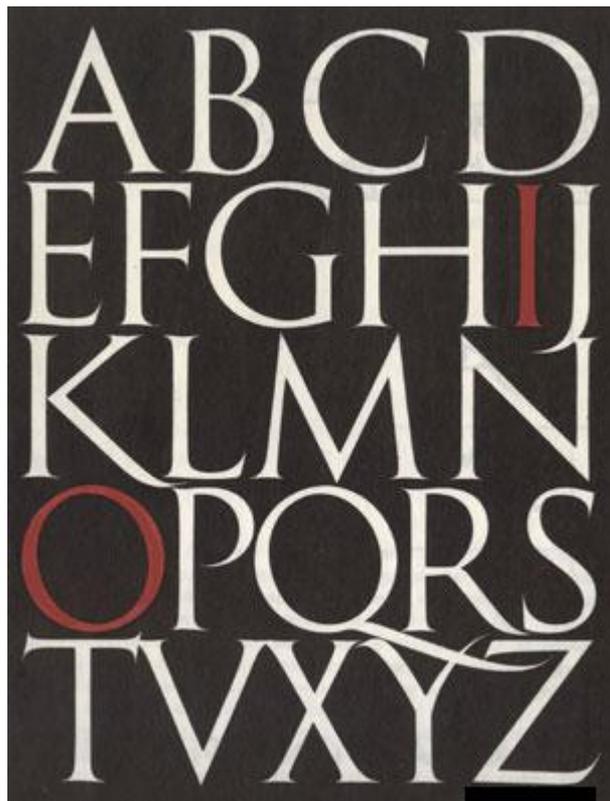
Ane Buquice / is rib se ty
Wladi inu preprosti Siouenci
mogo lahku vfiarkim zhasu
beati nauzbiti / Vrih so tudi
ty vegshy stuki te ferszhanste
Vere inu ane Wolyruc /
te so prepisane od anto
go Peryatila vseh
Sloucnzon.

Rom. xiiii.

Erois lingua confitebitur Deo.



Группа шрифтов АНТИКВА



ABCDEFGHIJKLM
NOPQRSTUVWXYZ
abcdefghijklm
nopqrstuvwxyz

АБВГДЕЁЖЗИЙКЛМНОП
РСТУФХЦЧШЩЪЫЬЭЮЯ

абвгдеёжзийклмноп
рстуфхцчшщъыьэюя

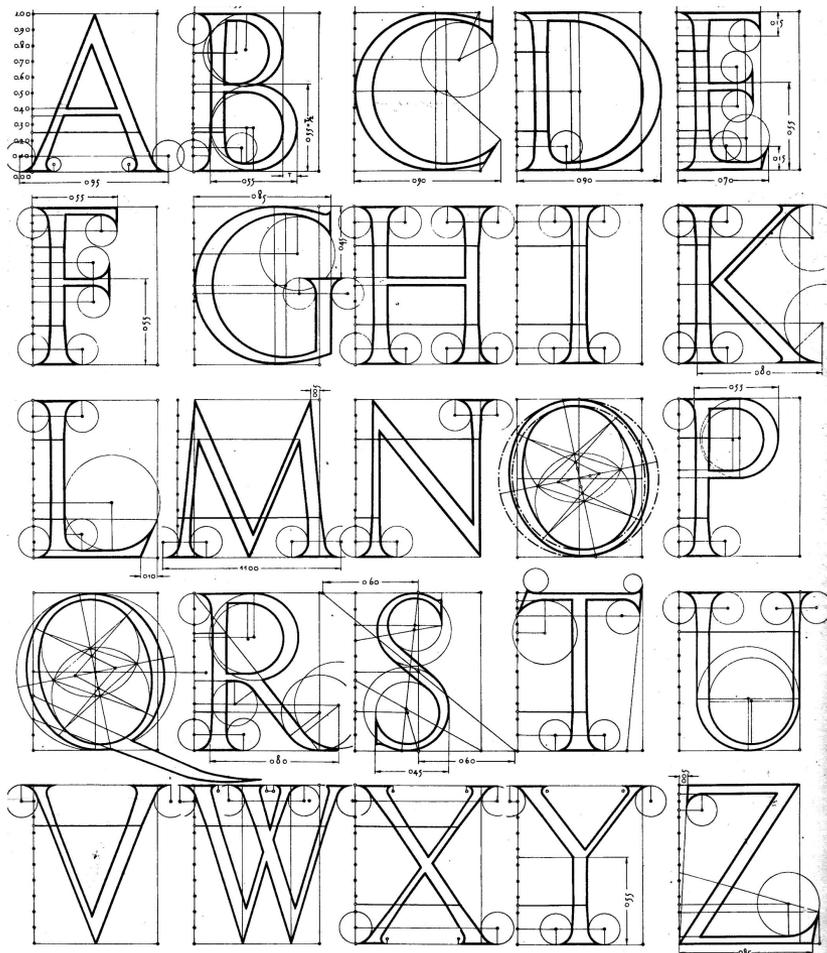
1234567890
(" * # % & @ `)

ABCDEFGHIJKLM
NOPQRSTUVWXYZ

EIGHT LINES PICA ROMAN.

BRIDGE
ashford.

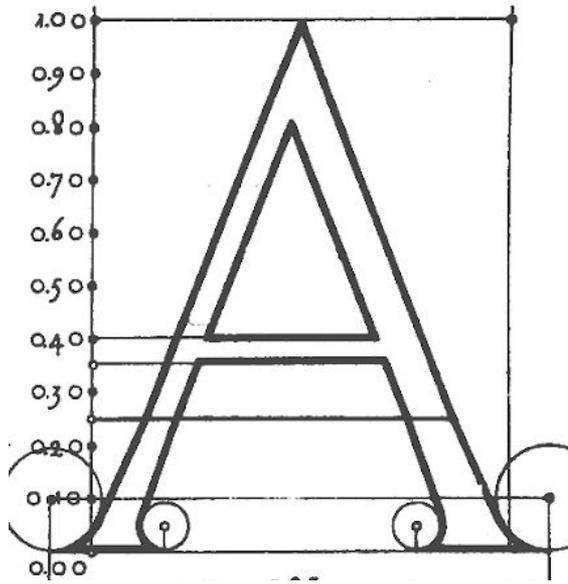
ABCDEF
EGHJK
ILMNR
QPSTU
WXYZ



**АБВГДЕ
ЖЗИЙКЛ
НОПРСТ
УФХЦЧ
ТЬЭЮЯ**

Антиква классическая (Ф. Дидо)

**АБВГДЕЖ
ЗИКОЛМН
ПРУЦФХ
ЧТЫЩШ
ЪЭЮЯ**



Book Antiqua



Times New Roman



Constantia

Группа шрифтов АНТИКВА

Book Antiqua

Группа шрифтов АНТИКВА

Bookman Old Style

Группа шрифтов АНТИКВА

Century

Группа шрифтов АНТИКВА

Constantia

Группа шрифтов АНТИКВА

Garamond

Группа шрифтов АНТИКВА

Georgia

Группа шрифтов АНТИКВА

Times New Roman

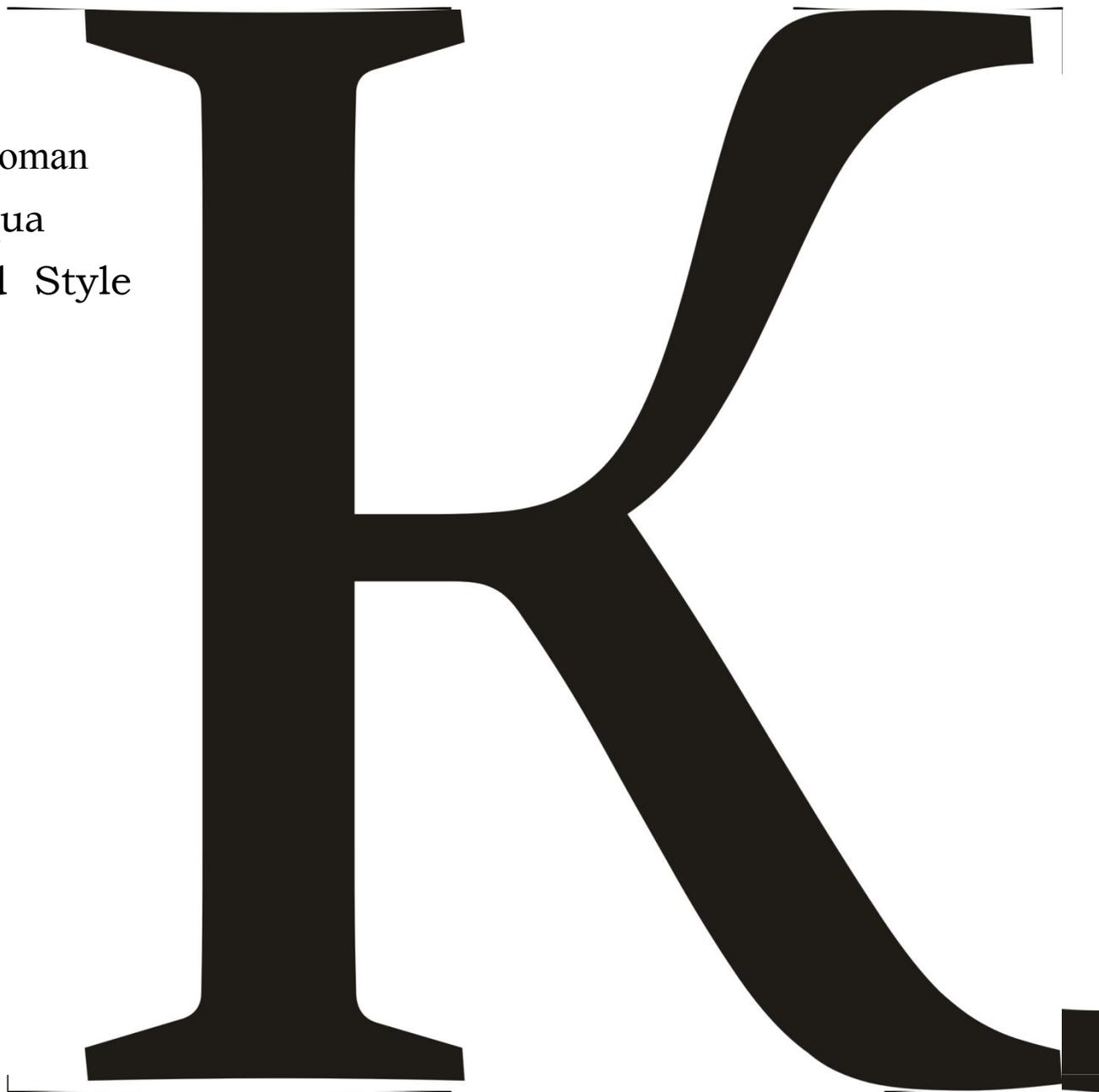
Группа шрифтов АНТИКВА

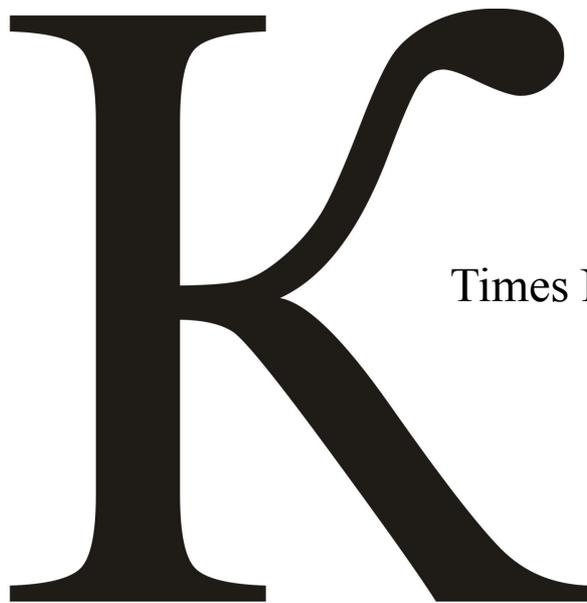
Times New Roman

Book Antiqua

Bookman Old Style

Garamond



A large, black, serif capital letter 'K' in the Times New Roman font. The letter has a classic, slightly condensed design with a prominent vertical stem and a curved arm that ends in a rounded terminal.

Times New Roman

A large, black, serif capital letter 'K' in the Bookman Old Style font. This version is more condensed and features a more pronounced, almost horizontal top bar and a sharper, more angular arm.

Bookman Old Style

A large, black, serif capital letter 'K' in the Book Antiqua font. The letter is very similar to Times New Roman but has a slightly more traditional, less condensed appearance with a more gradual curve in the arm.

Book Antiqua

A large, black, serif capital letter 'K' in the Garamond font. This style is highly condensed and features a very thick vertical stem and a curved arm that ends in a sharp, pointed terminal.

Garamond

Группа шрифтов РУБЛЕННЫЕ

Arial

Группа шрифтов РУБЛЕННЫЕ

Impakt

Группа шрифтов РУБЛЕННЫЕ

Calibri

Группа шрифтов
РУБЛЕННЫЕ

Century Gothic

Группа шрифтов РУБЛЕННЫЕ

Protestan

t



Arial Regular

Arial Black

Calibri

Impact

Century

Futura

a



ABCDEFGHIJKLMNO
PQRSTUVWXYZabcd
efghijklmnopqrs
tuvwxyzАБВГДЕЁЖ
ЗИЙКЛМНОПРСТУФХ
ЦЧШЩЪЫЬЭЮЯабвгд
еёжзийклмнопрст
уфхцчшщъыьэюя12
34567890 . , : ; ! ? *
«-» „ “ № % & () [] \$ &

Public Type

первая общедоступная гарнитура

с поддержкой всех титульных языков народов России

при финансовой поддержке Федерального агентства по печати и массовым коммуникациям

восемь начертаний

БЕСПЛАТНО!

Regular & *Italic* • **Bold & Bold Italic**

Narrow & **Narrow Bold** • *Caption & Caption Bold**

Александра Королькова для ParaType

при активном участии Ольги Умпелевой

и под присмотром Владимира Ефимова

Счастья для всех, даром,

И пусть никто не уйдёт обиженный!

Трафаретная Стилизация
ГЕОМЕТРИЗИРОВАННЫЙ
НОВЫЙ ГРОТЕСК

Группа шрифтов БРУСКОВЫЕ

**АаБбВвГгДдЕеЁё
ЖжЗзИиЙйКкЛл
МмНнОоПпРрСс
ТтуУуФфХхЦцЧч
ШшЩщЪъЫыЬь
ЭэЮюЯя**

Memphis

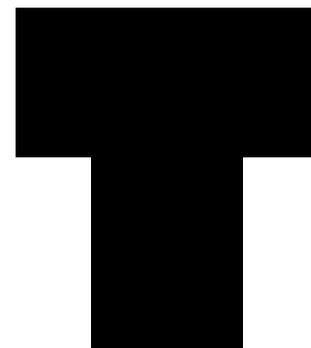
Rockwell

ROCKWELL

Rockwell Bold
Rockwell Regular



абвгдеёжзийклмноп
рстуфхцчшщъыьэюя
АБВГДЕЁЖЗИЙКЛМНОП
РСТУФХЦЧШЩЪЫЬЭЮЯ
абвгдеёжзийклмноп
рстуфхцчшщъыьэюя
АБВГДЕЁЖЗИЙКЛМНОП
РСТУФХЦЧШЩЪЫЬЭЮЯ
абвгдеёжзийклмноп
рстуфхцчшщъыьэюя
АБВГДЕЁЖЗИЙКЛМНОП
РСТУФХЦЧШЩЪЫЬЭЮЯ



Rockwell

Pla

70151a

b



Группа шрифтов РУКОПИСНЫЕ

Вам нужно сделать красивое приглашение?

Екатерина Великая 1
Екатерина Великая 2
Шалмань
Красивый шрифт

Анжелика
Дикая
Аллага
Церемония 3
Маркус

Русский шрифт

Русский шрифт

Русский шрифт

Русский шрифт

Corrida Коррида	Дюзеви	Heather Хизер	Heinrich Генрих	Rosamunda Розамунда 2	Menuet Менюэт
<i>Eadwina</i> Великая 2	Lastochka Пастушка	Maritz de Sad Маркиз де Сад	Maya Майя	Mini demo Минидемо	Nonplessir Нонплезир
Kalakra Калакра	Cyrillic Ribbon Карандаш	Maje	Gloria Глория	Avenue Авеню	Ukrainian Украинская кисть
Corinthia Коринфия	Eadwina Великая	Mogarth script Могарт скрипт m	Isadera Исадера	Coverture Увертюра	Odessa Одесса
Classica	Champion Шампион	Esenin 2 Есенин	parita парита	Parsek Парсек	Polunagut Полунгут
Chippist	Young Love Молодая любовь	Ceremonious 3 Церемониозный	Kursiv C Курсив	Upronucu Упронучу	Yoshkin Юшкин
Ковчег	Linux Tigua Линус Тигва	Esenin 1 Есенин	English Английский	snna сна	Decor Декор
Самодоро	Zeferino 1 Зеферино	Rosamunda Розамунда	Ludwig van Beethoven Бетховен	Вечна	Dekob
Festus Фестус	Ariston Аристон	Conndable Конндабл	Андантино Анданте	Vera Cruz Вера Круз	Возрождение
Jikharev Жихарев	Arqueton	Ant Script Антискрипт	Alegretto Алегретто	Sanconius Санконий	Венеция
Cassandra Кассандра	Pubham Пубхам	Arcturum	Alcoranno Алкоранно	Torhok Торхок	Anastasia Анастасия
Ceremonious 1 Церемониозный	Cancellarist Канцелярист	Calligraphia 2 Каллиграфия 2	Aurora Аврора	Calligraphia 1 Каллиграфия 1	Antonella Антонелла
Вояцкий	Caroline Каролина	Angelica Ангелика	Alexandra Zifer 1 Александра Зифер 1	Divaldi Дивальди	Annabelle Аннабелл
Борский	Bohero Болеро	Calligraph Каллиграф	Alexandra Zifer 2 Александра Зифер 2	Dubigardi Дубигарди	Анабелло
Script script Скрипт скрипт	Bohero Болеро	Calligraph Каллиграф	Alexandra Zifer 2 Александра Зифер 2	Antonella Антонелла 2	Alexandra Александра

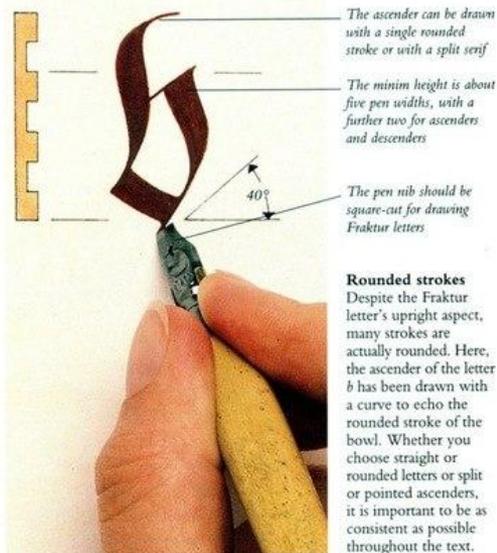


Рис. 100.
Текстура.

ледующим видом позднее-го готического шрифта является фрактюра. Изящными линиями фрактюра указывает на происхождение из королевских канцелярий. Фрактюра уже в III в. была интересна, это исполняли многие рукописные тексты. Изобретатели шрифта ошибочно считали Дюрера. Но он дал только окончательную обработку типографского варианта этого шрифта. В 1513 г. по приказу императора Максимилиана этот шрифт был напечатан на пергаменте молитвенник, который илюстрировали Дюрер и Кранат. Шрифт фрактюра отличается своим изысканным и изящными линиями.

Fraktur

THE UPRIGHT, COMPRESSED letters of Fraktur are closer in appearance to the Gothic Textura scripts (pp. 50–57) than either the Bastard Secretary (pp. 68–69) or the Bâtarde (pp. 72–73). The hairline spikes, such as those on letters *b*, *g*, *h*, and *q*, are a distinctive feature of Fraktur and do not tend to occur on the rounder Schwabacher letters. The pen angle of about 40° is altered only for drawing the pointed descenders.



The ascender can be drawn with a single rounded stroke or with a split serif

The minim height is about five pen widths, with a further two for ascenders and descenders

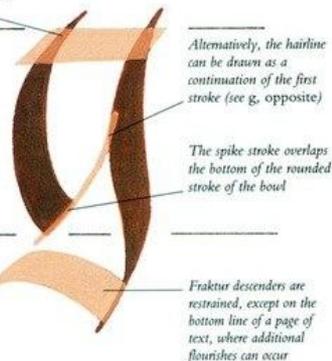
The pen nib should be square-cut for drawing Fraktur letters

Rounded strokes
Despite the Fraktur letter's upright aspect, many strokes are actually rounded. Here, the ascender of the letter *b* has been drawn with a curve to echo the rounded stroke of the bowl. Whether you choose straight or rounded letters or split or pointed ascenders, it is important to be as consistent as possible throughout the text.

The crossbar is a common feature of the letter *g* in both Fraktur and Schwabacher scripts

Spike strokes
The distinctive Fraktur spikes are made by extending one stroke over the previous one. The more pen lifts there are in a letter, the more spikes are created.

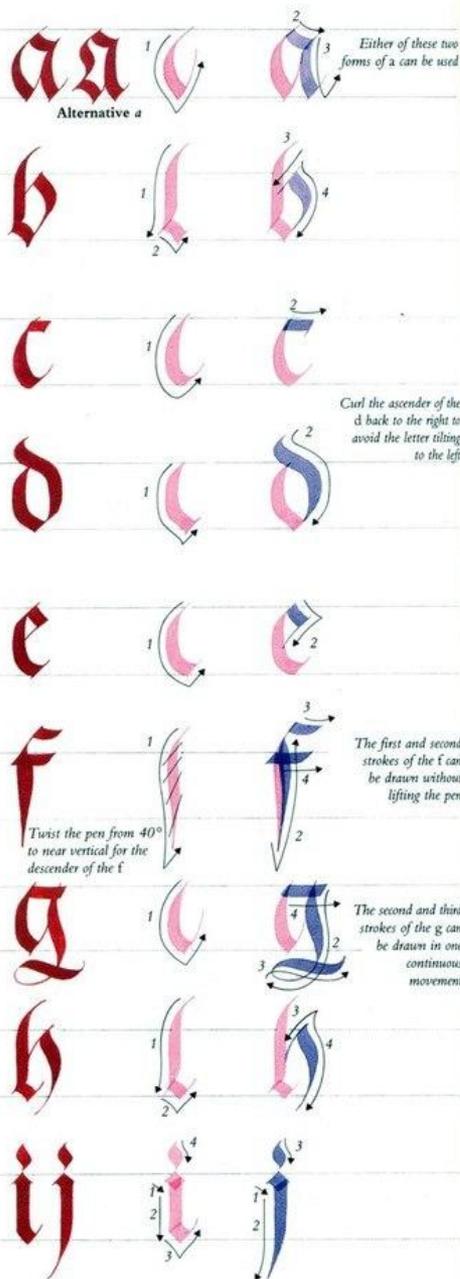
The tail of the *g* can finish with a short hairline, a blob, or a backward sweep; alternatively, it can be looped (see *g*, right)



Alternatively, the hairline can be drawn as a continuation of the first stroke (see *g*, opposite)

The spike stroke overlaps the bottom of the rounded stroke of the bowl

Fraktur descenders are restrained, except on the bottom line of a page of text, where additional flourishes can occur



Alternative *a*

Either of these two forms of *a* can be used

Curl the ascender of the *d* back to the right to avoid the letter tilting to the left

The first and second strokes of the *f* can be drawn without lifting the pen

Twist the pen from 40° to near vertical for the descender of the *f*

The second and third strokes of the *g* can be drawn in one continuous movement

a b c d e f t l g
h k m j n o p r
s t **u** v
z x **u** q n
v y **as** z d
b b g g k k n n
n u w f i o r

a b e d e g h i
p k l n o e s t
u v **W** r g
a d **W** b z
z n **W** p o
m k v
w u z

W	W	W
a	b	o

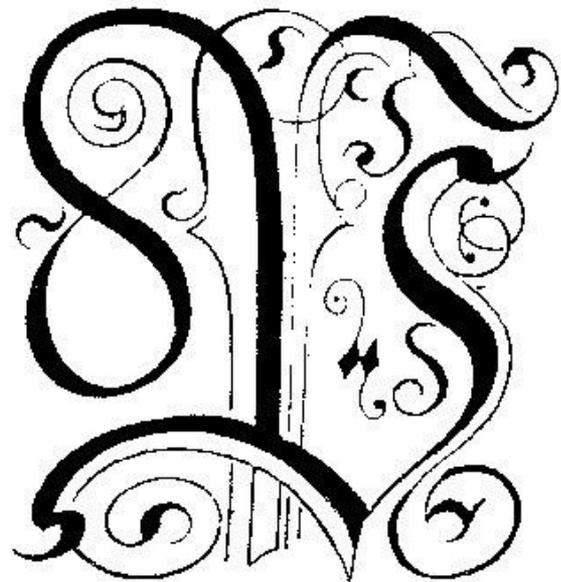
A B C D E F G H I J K L

M N O P Q R S T U V

W X Y Z

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



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

abcdefghijklmnopqrstuvwxyz
opstqvu

be caa cod ff de
pe po pp hoc i
tt a a o r o s s t r



Англіє

А Б В Г Д Е

Ж З И Й К Л М Н

О П Р С Т У Ф Х

Ц Ч Ш Щ Ъ Ь Ю Я

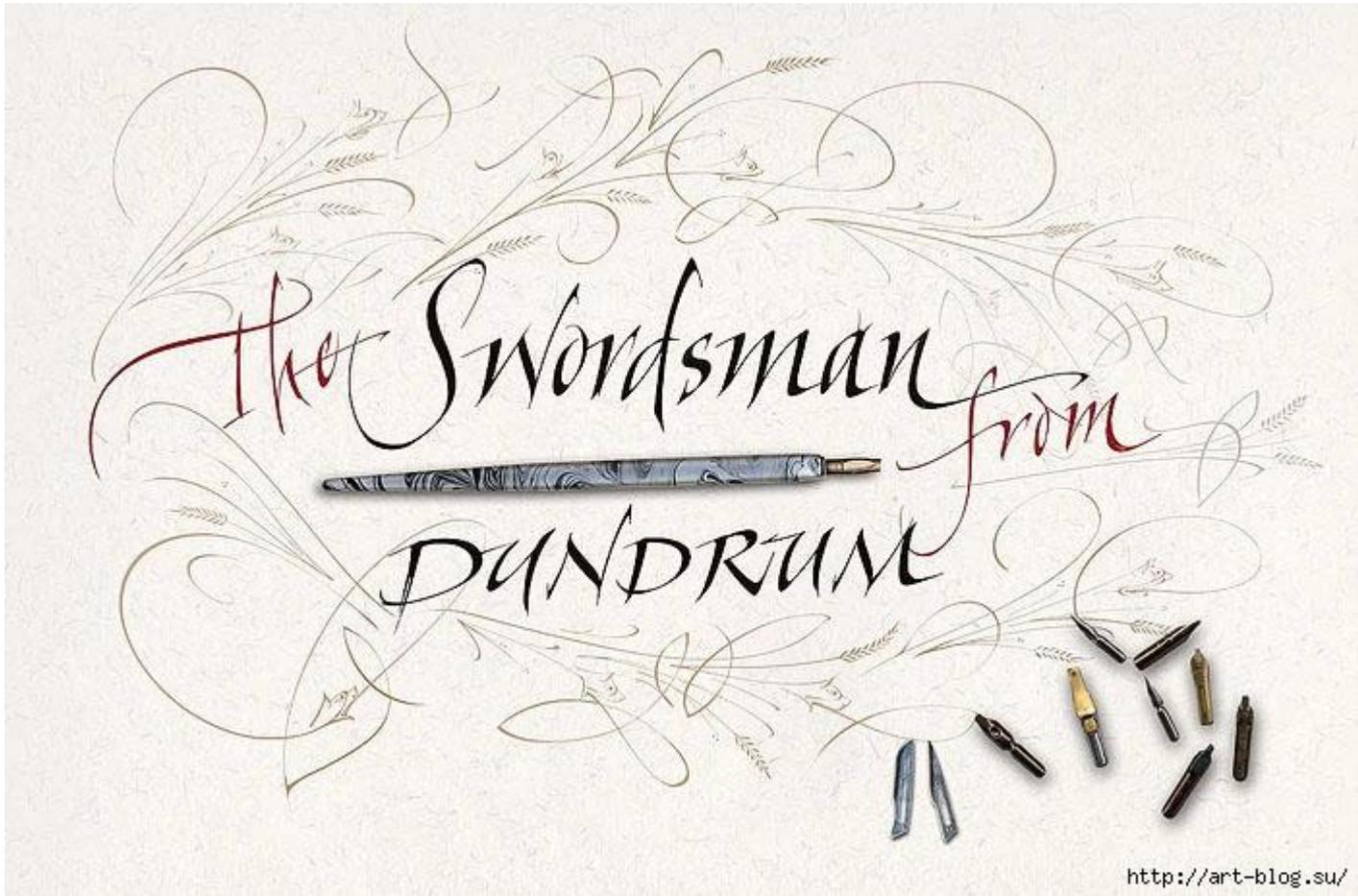
а б в г д е ж з и й к л м

н о п р с т у ф х ц ч

ш щ ъ љ я

1 2 3 4 5 6 7 8 9 0





Служба
 БИВУАЛТЕКА
 НАРМАННОЇ
 МУДРОСТІ

НЕ
 ЛЕЗЬ НА
 ВЕРШИНУ
 ХУЩЕ
 ЯБЛОНИ
 ДО
 ДІСТАЮЧО

Діло не закінчує ся
 Так у нас в державі
 Людинам не можна забирати

Cảm ơn đời mỗi sớm
 mai thức dậy,
 Ta có thêm ngày nữa
 để yêu thương...

Вечера (на з'їждженні)
 Сукачівка

1916

Плещас
 1916

Песня

26 ← 1966

АРОКАНИТІС

Manuscriptum

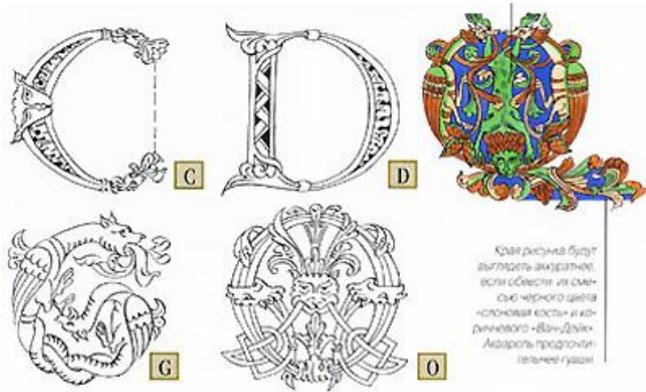
Handwritten text in various cursive styles, including 'K. u. l. p. d. b. i. e.', 'K. u. l. p. d. b. i. e.', 'M. u. l. p. d. b. i. e.', and 'M. u. l. p. d. b. i. e.'.

Handwritten text in a circular arrangement, including 'K. u. l. p. d. b. i. e.', 'M. u. l. p. d. b. i. e.', and 'K. u. l. p. d. b. i. e.'.

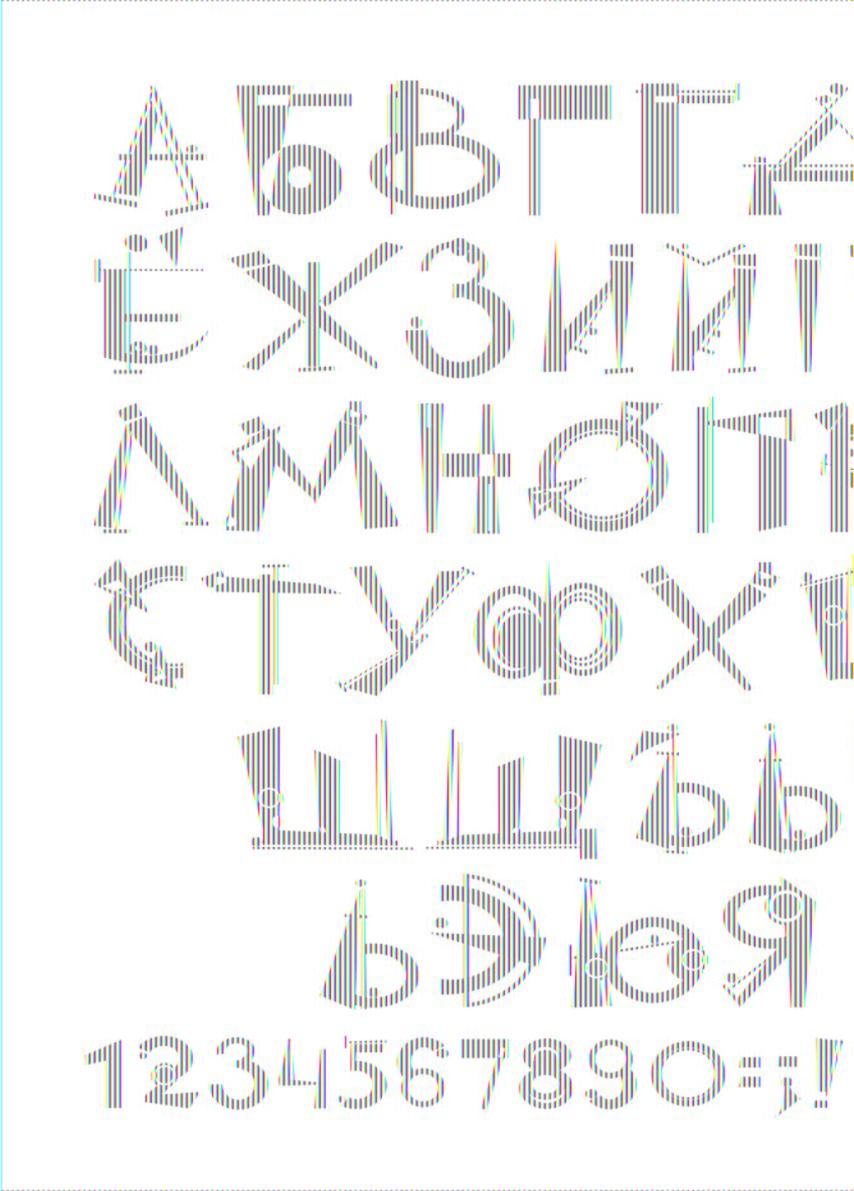
Искри
над
фосфором

Bricks
in the
Walls.

Группа шрифтов ДЕКОРАТИВНЫЕ



Свѣтъ.тъ.тсѣ.во.снѣ
всѣ.королевскѣ.ра.тъ
тѣ.е.о.м.о.ж.е.т
ш.д.т.т.д.а.-б.о.т.т.д.а.
с.о.б.р.д.т.б!



RING

Ring

Ring

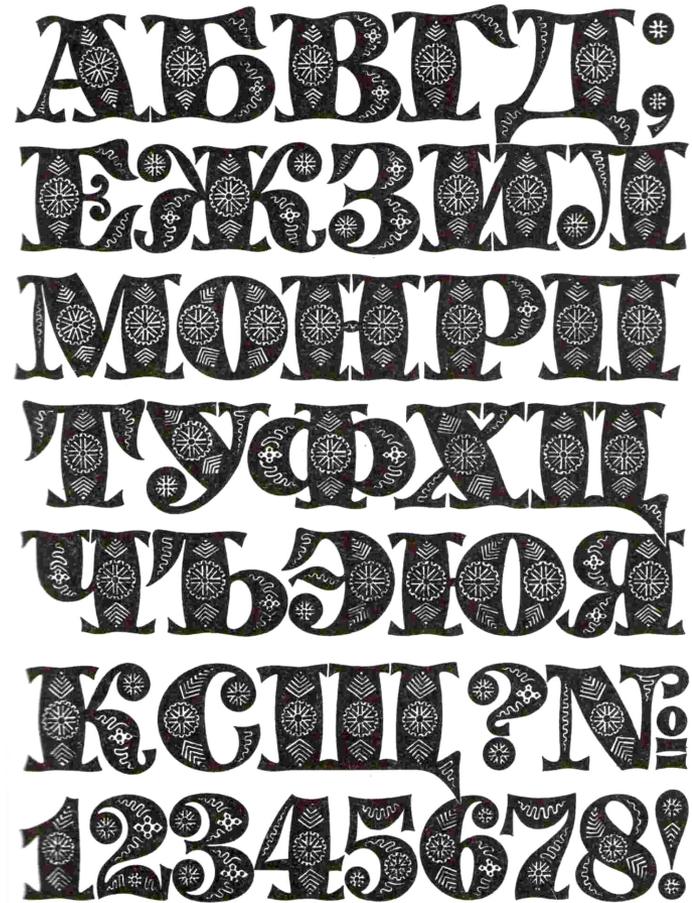
Ring

Ring

А Б В Г Х Ф

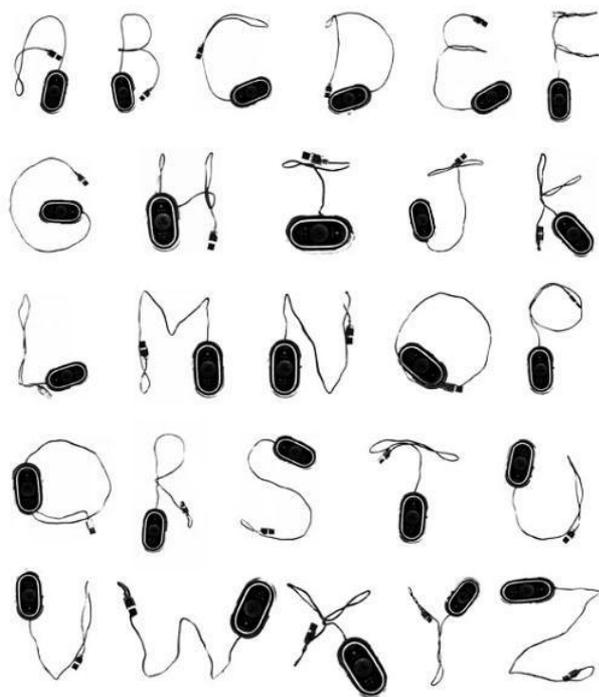
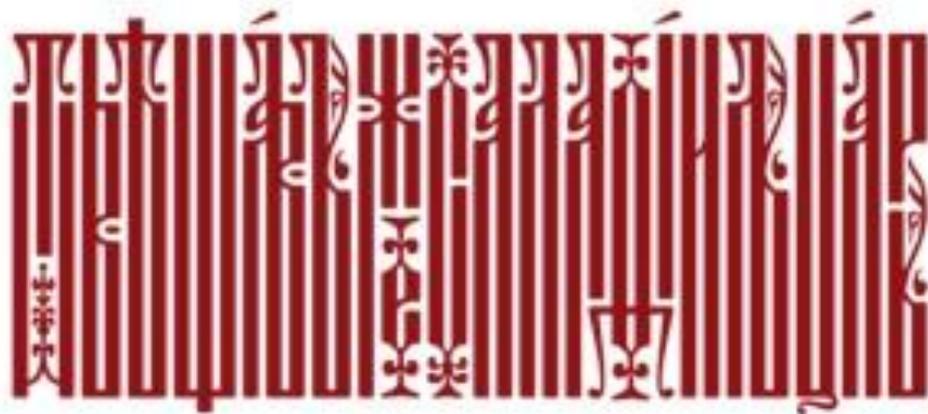
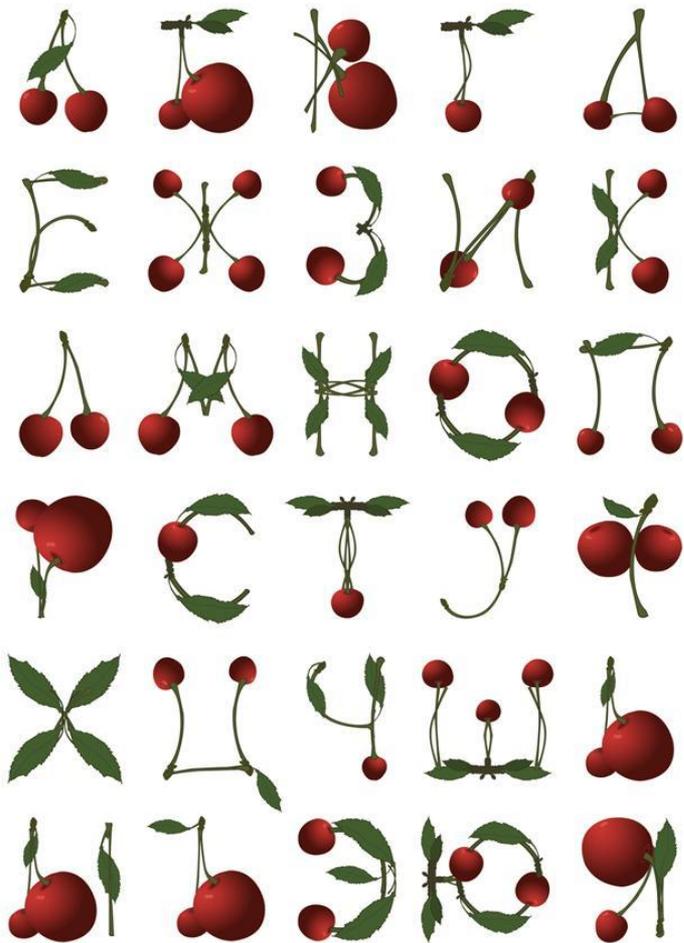
А Б В Г Д

А Б В Г А Е К М

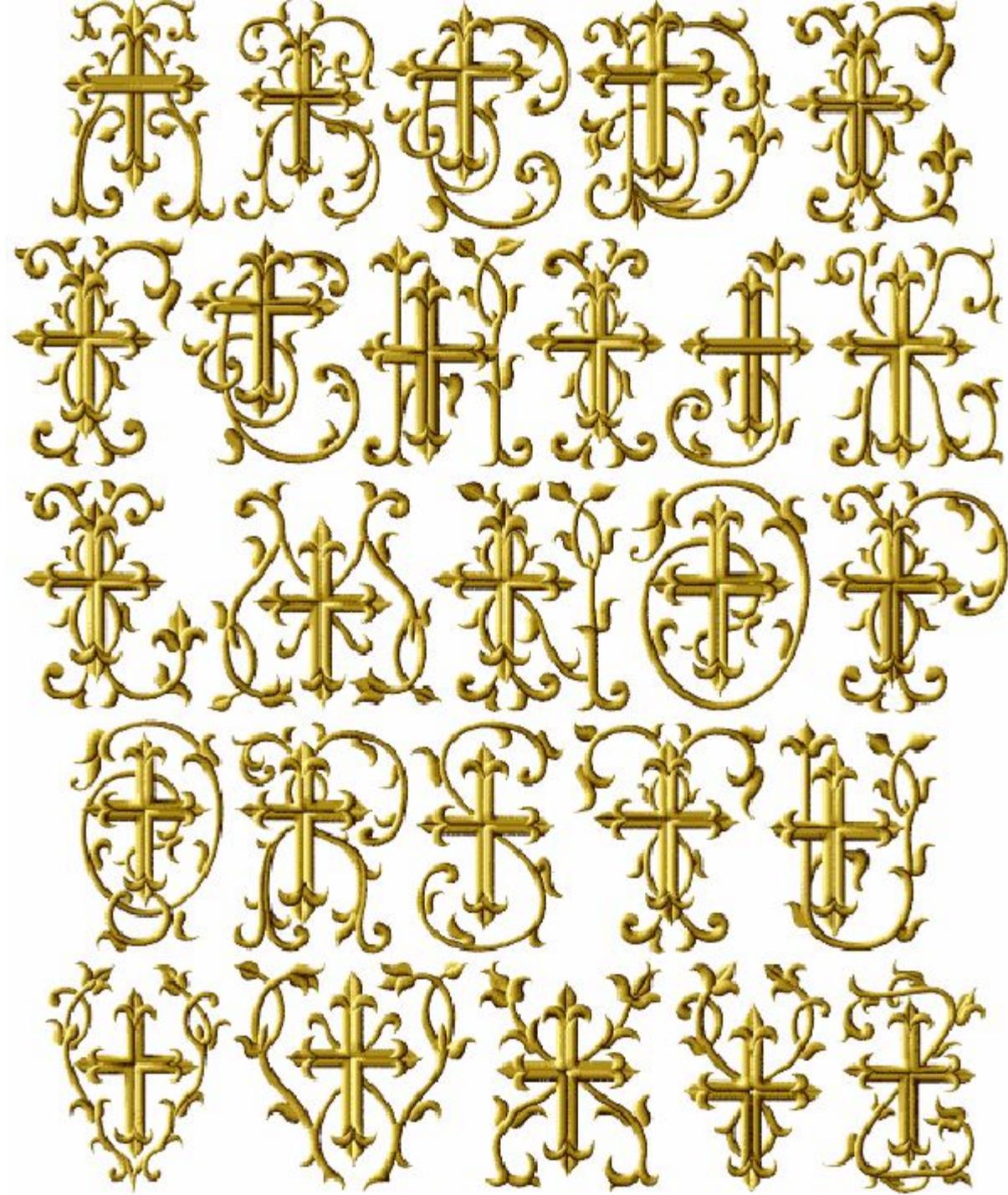


Народный. Г. Кликушин





ПУКТИ МОАЫ



ا ب ج د ه ز ح ط ي
ك ل م ن هـ و ز ح ط ي
ع ف خ ي ر ن م ث ص ب ت ج ه ا

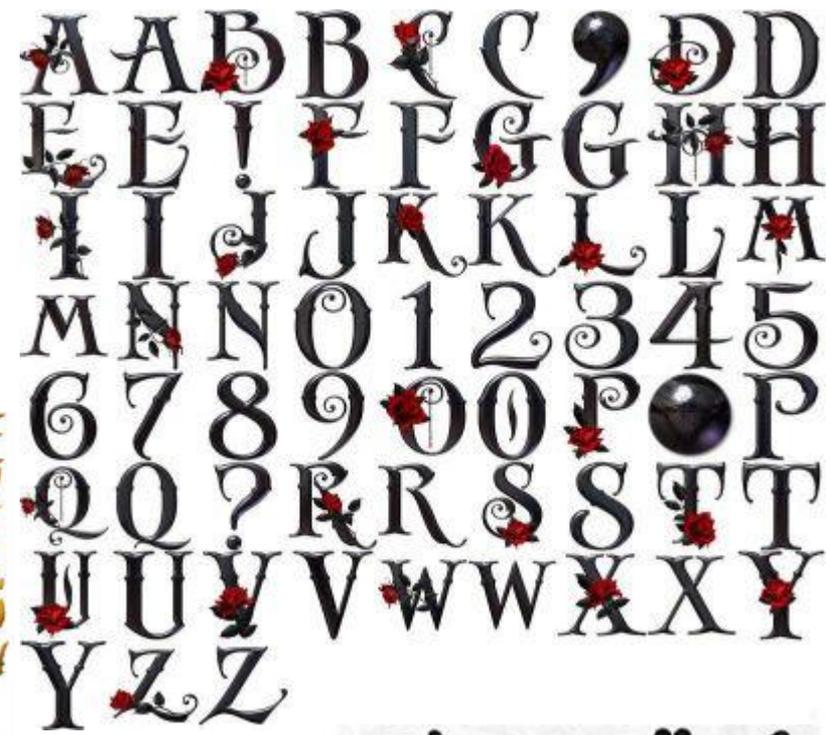
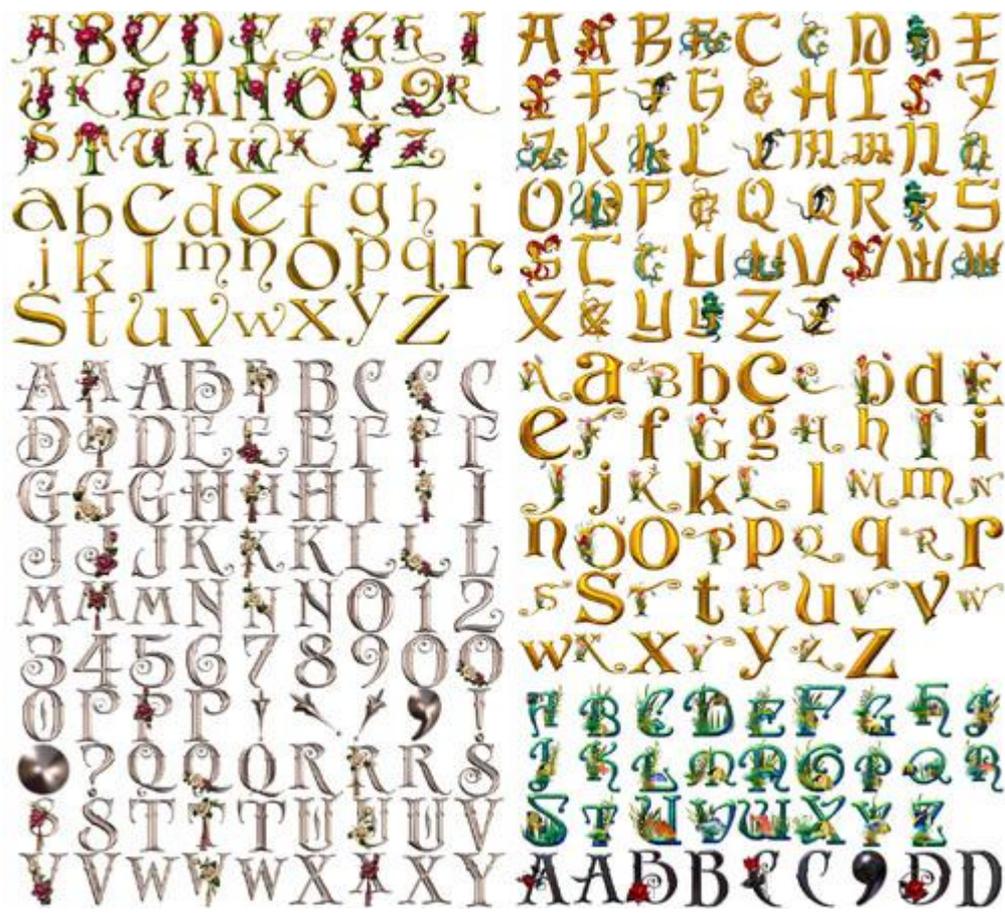
Арабский

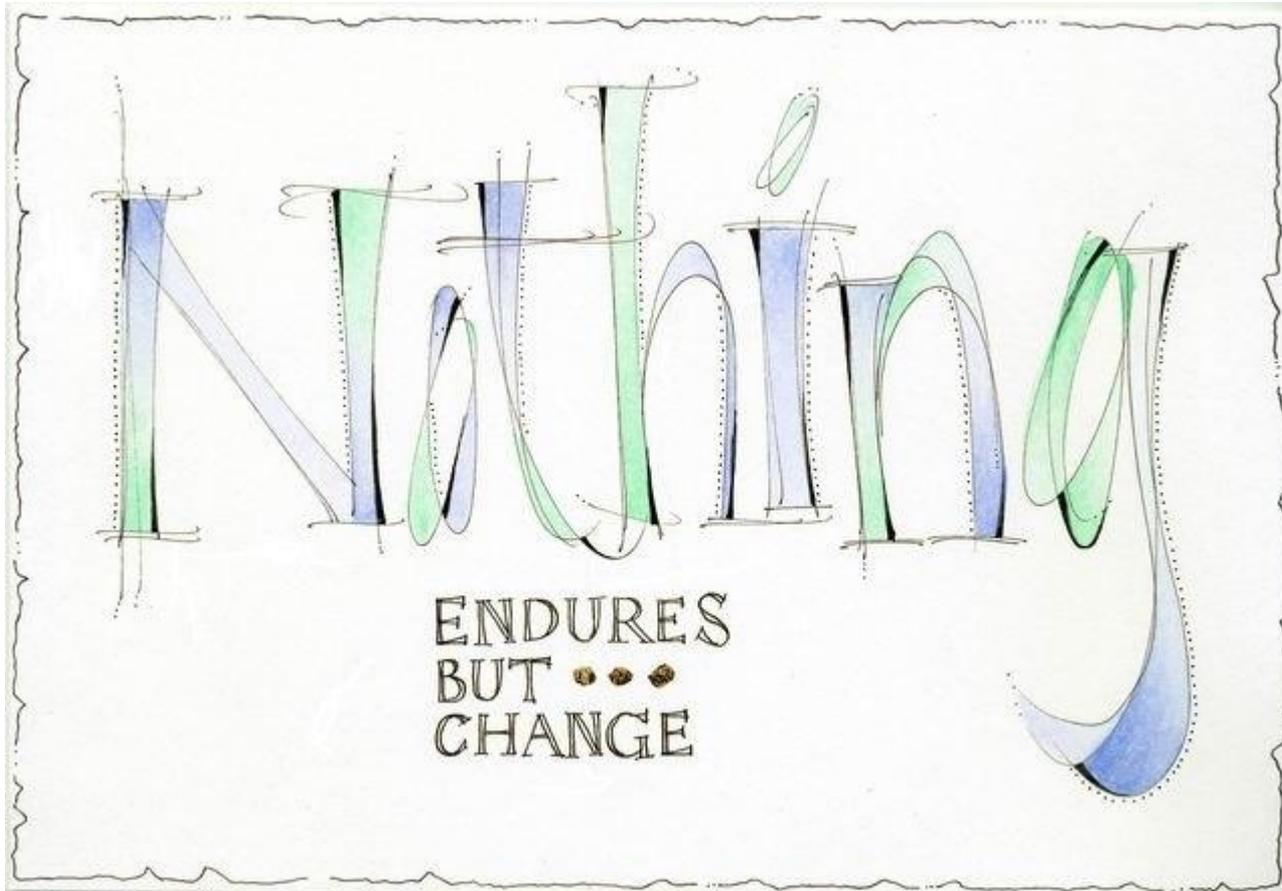
А Б В Г Д Е Ж
З И К Л М Н П
О П Р С Т У Ф
Х Ц Ч Ш
• Ъ Ы Э Я •

Арабский

A B C D E F G
H I J K L M N
O P Q R R S T
U V W X Y Z

Карнас

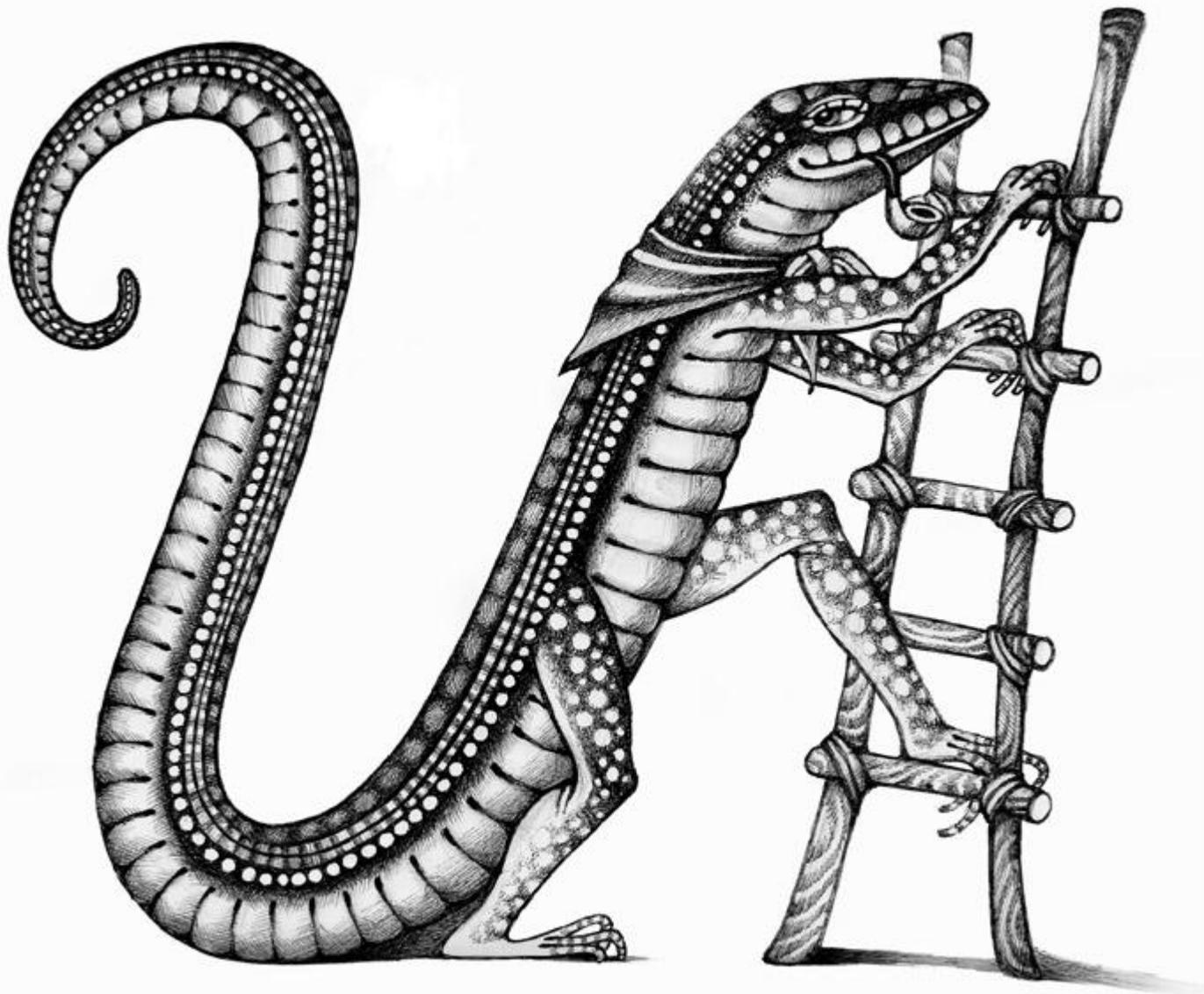


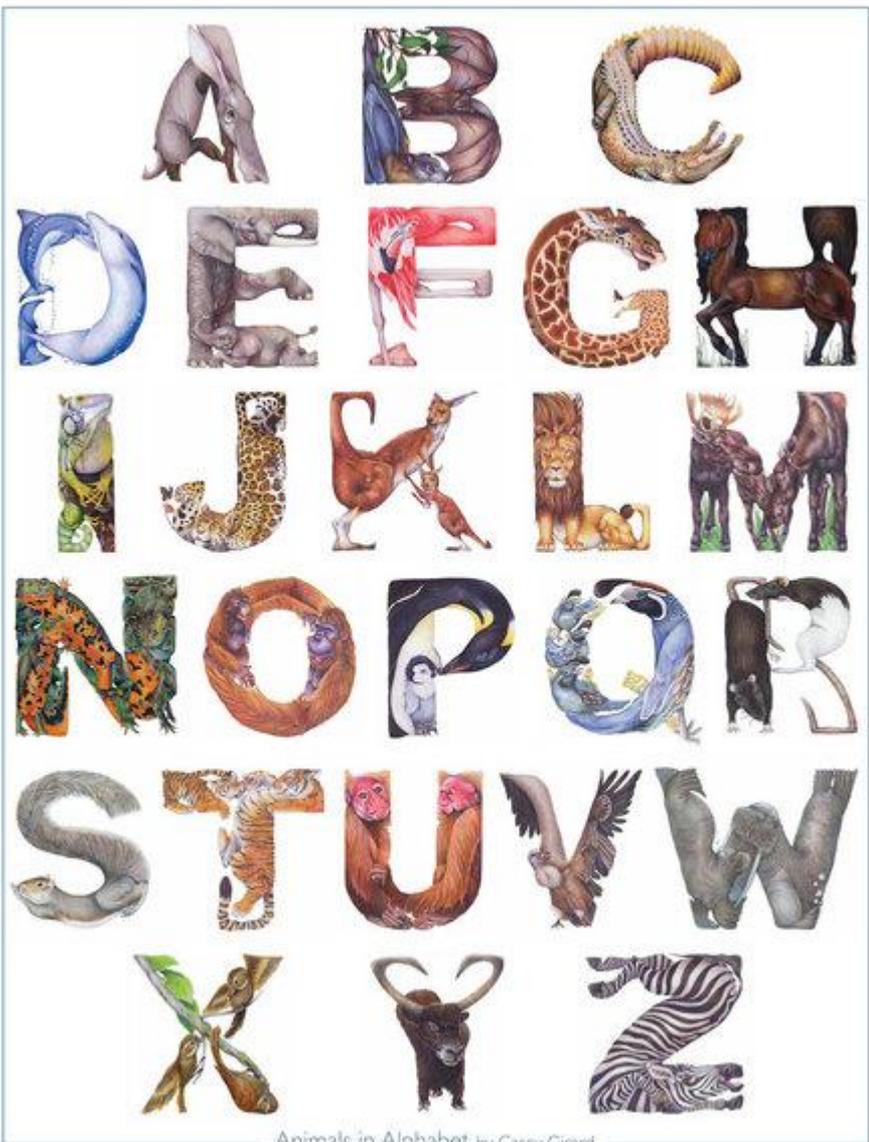


ENDURES
BUT ...
CHANGE

botanicuba

A stylized black tree logo is positioned above the letter 'i' in the word 'botanicuba'. The tree has a thick trunk that forms the stem of the 'i', a rounded canopy, and small roots at the base. The word 'botanicuba' is written in a bold, black, serif font with decorative flourishes.





Animals in Alphabet by Casey Girard

A A Á B C C D E E F

G H I K L L M N N

O O Ó P Q R S S T

U V V W X Y Z Z Z

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





А Б В Г Д Е Ж З И К Л М
 Н О П Р С Т Ф У Ъ Х Ц Ш
 Ч Э Ъ Ы Ю Я

Индийский

А Б В Г Д Е
 Ж З И К Л
 М Н О П Р С
 Т У Ф Х Ц
 Ч Ш Щ Ъ
 Ы Э Ю Я
 Ѧ ѧ Ѩ ѩ Ѫ ѫ Ѭ ѭ Ѯ ѯ

Старославянский

А Б В Г Д Е Ж З И
 Л М Н О П Р С Т У
 Ф Х Ц Ч Ы Э Я

Грузинский





LINEAGE
THE CHAOTIC CHRONICLE

1. АРТ-ДЕКОРЕТТА

2. БАРОККО ФЛОРАЛ

3* НЕЗНАЙКА НА ЛУНЕ

4. КОТФЕМИУ

BetinaScript *Chance*

CyrillicGoth *CRISTAL*

CyrillicOld *Decor*

RoscherkDL **Domkrat**

Electron *Mistral*

Jikharev *Kaliakra*

SKazkaForSerge

ABCDEFGHIJKLM
NOPQRSTUVWXYZ
ABCDEFGHIJKLM
NOPQRSTUVWXYZ

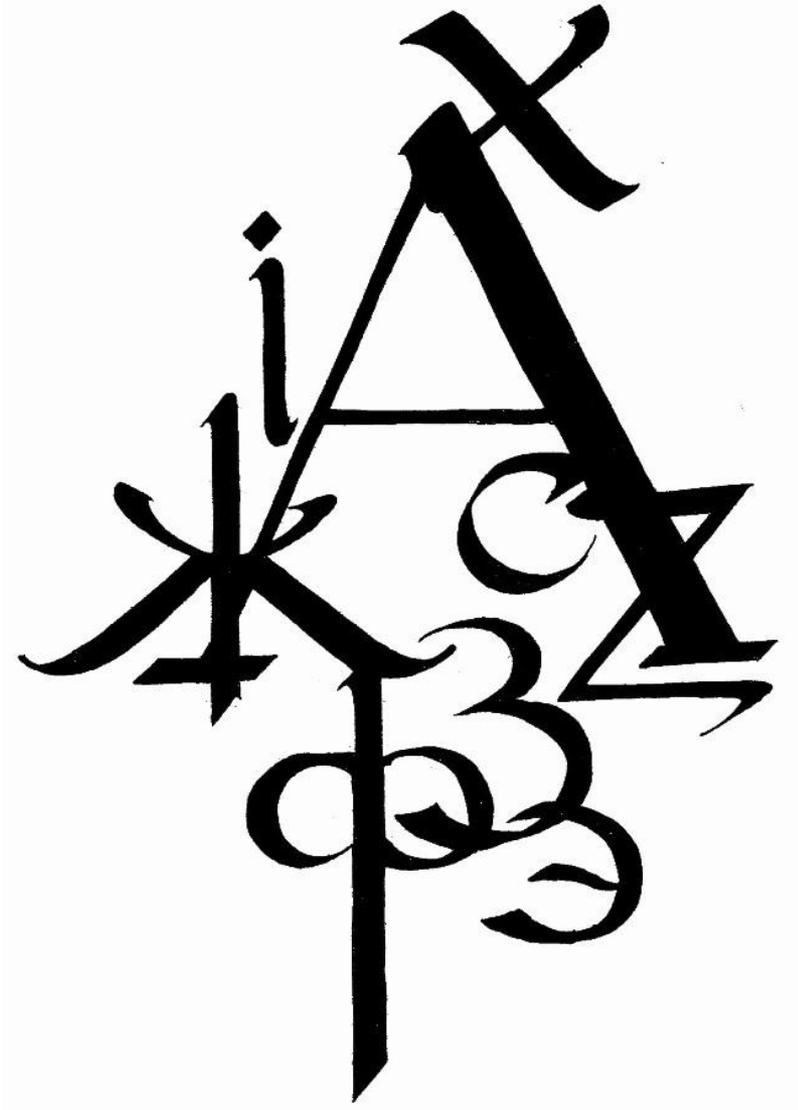
与出所用生王回生

用由由由王天
回所王由所由
所心由界由所
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PROJECT



Totem

Please feel free to attach the magnetic letters to the metal surface in any configuration/ orientation you see fit, so as to create a totem image along the vertical axis of the mirror. You may slip the letters under the edge of the mirror to create unique crops of the letterforms.

26 TEMPTATIONS © Jacob Riisak, 2007



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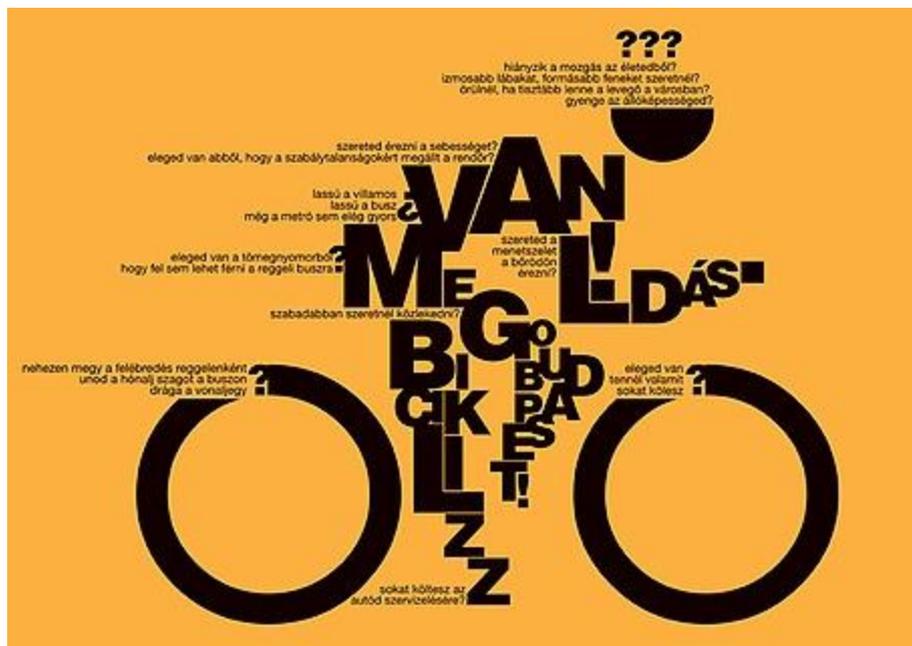
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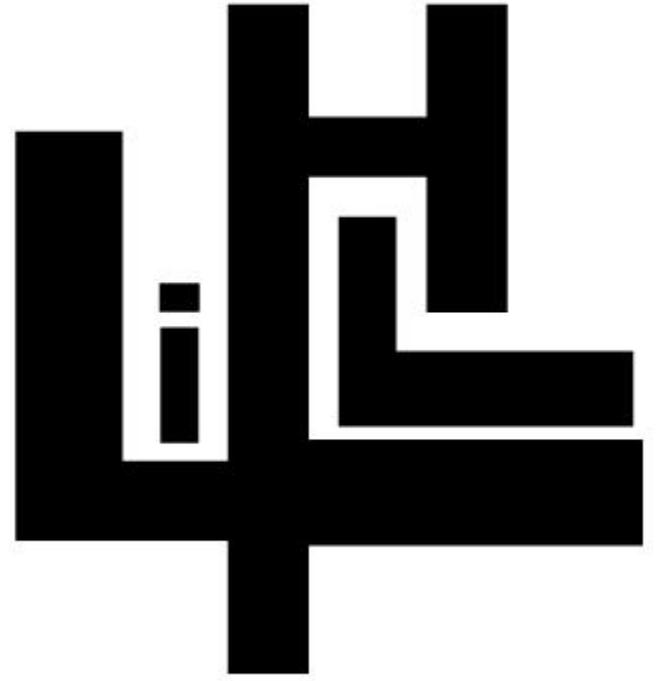
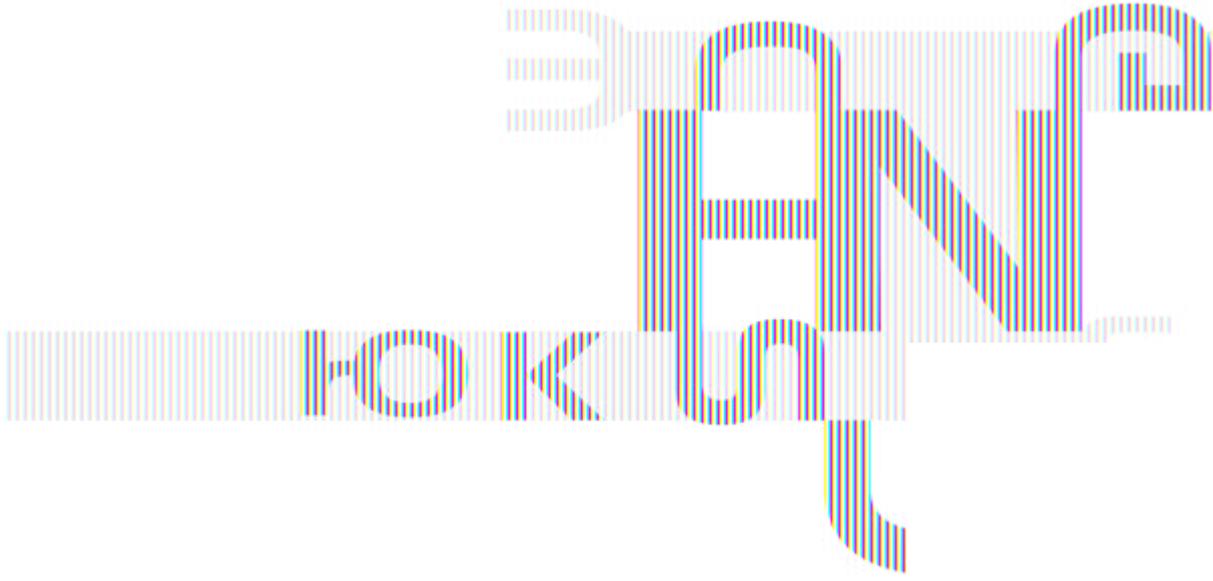
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water

ONLY HALF OF PEOPLE IN AFRICA
HAVE ACCESS TO SAFE WATER.

Water-borne diseases kill
one child every three seconds.
www.amref.org
Support the African Medical
and Research Foundation.

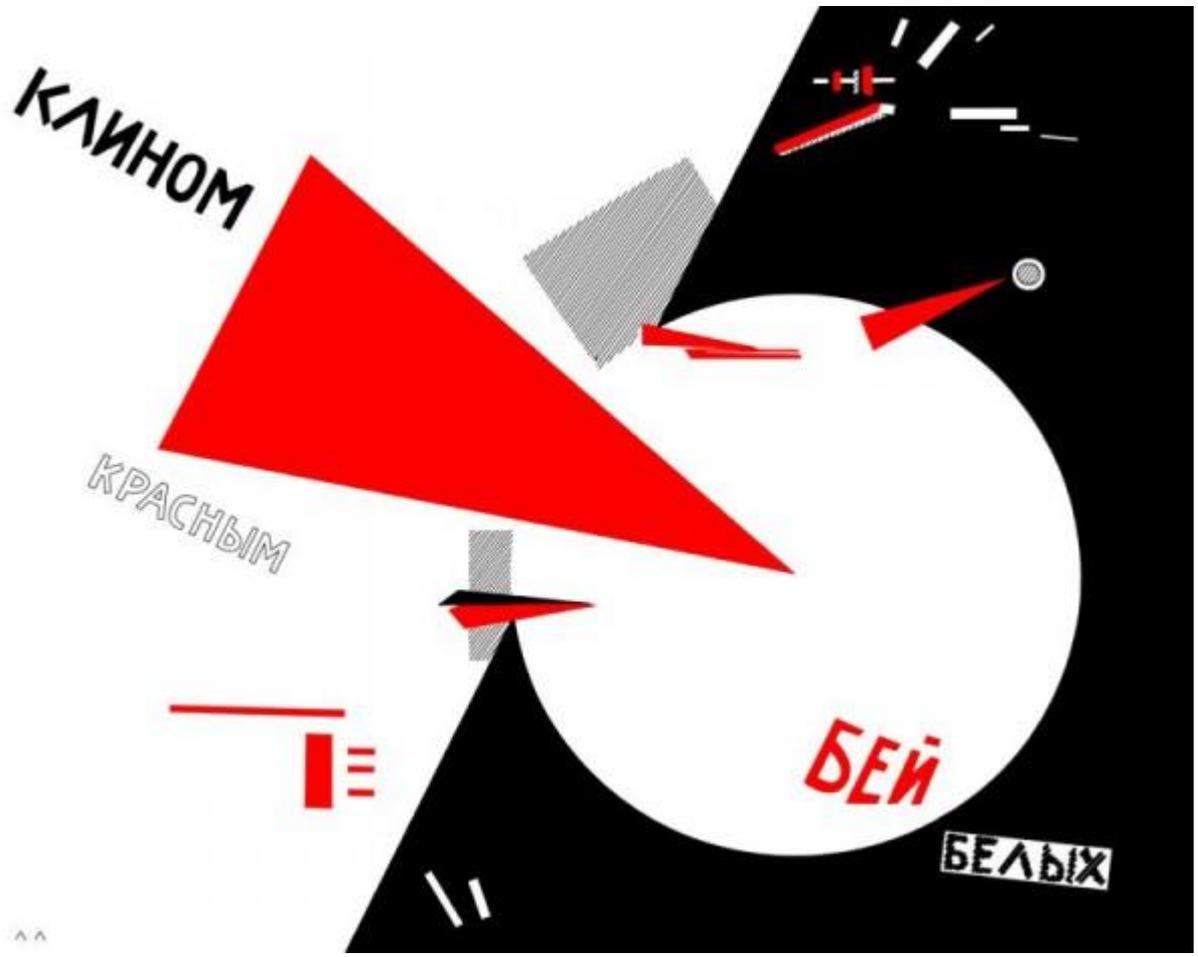


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2005



MISS BODONI
Bounded Borden, brimming with style and sophistication.
The Italian winner has voluptuous curves and divine looks
like well-travelled. She scored an impressive victory in her
hometown town. The Duke of Palma was especially impressed
with her capped eye smile and then reported a glowing career
particularly in the world of fashion. She's often seen in Paris and
Milan and her face regularly appears in leading style magazines.





BERLIN
1922

Objekt

BEWEIS



GEGENSTAND

STUCCO INTERNAZIONALE PER L'ARTI MODERNE
L'ESPOSIZIONE DI BERLINO E COOPERAZIONE
INTERNAZIONALE E SPERIMENTALE PER L'ARTISTE



ПРИКАЗ

№ 2

ПО АРМИЯМ ИСКУССТВ

ПРИКАЗЫ



А ВЫ ?



КАДЕТ



КУМА



ЛЮБОВЬ



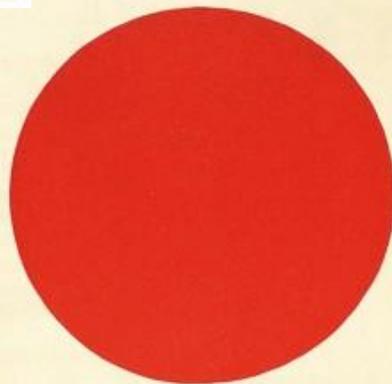
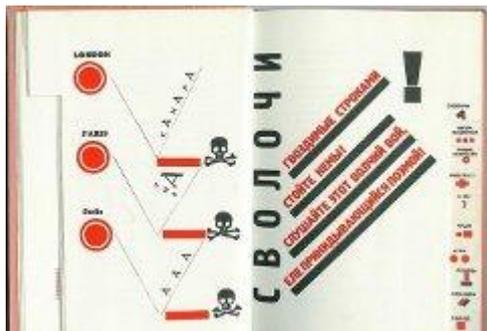
К ПОСАДАМ



СОЛНЦЕ



Безо и солдате выте твое!
 Бесе твоего твое твое!
 Не разумею твоего твое!
 Твоего твое твое.



НЕОБЫЧА
 БЫВШЕЕ
 СОМНО
 С
 ВЛАДИМИРО
 АЛКОВСКИ
 М
 И
 НЕИШЕ
 ПРИКЛЮЧЕНИ

НА ДАЧЕ РУМЯНЦЕВА, ПУШКИНО, АКУЛОВА ГОРА,
 ЯРОСЛАВСКАЯ Ж. Д.

СОЛНЦЕ



Линия заглавных букв

Линия выносных элементов

Верхняя линия

строчных букв

Базовая линия

Borgia Italian

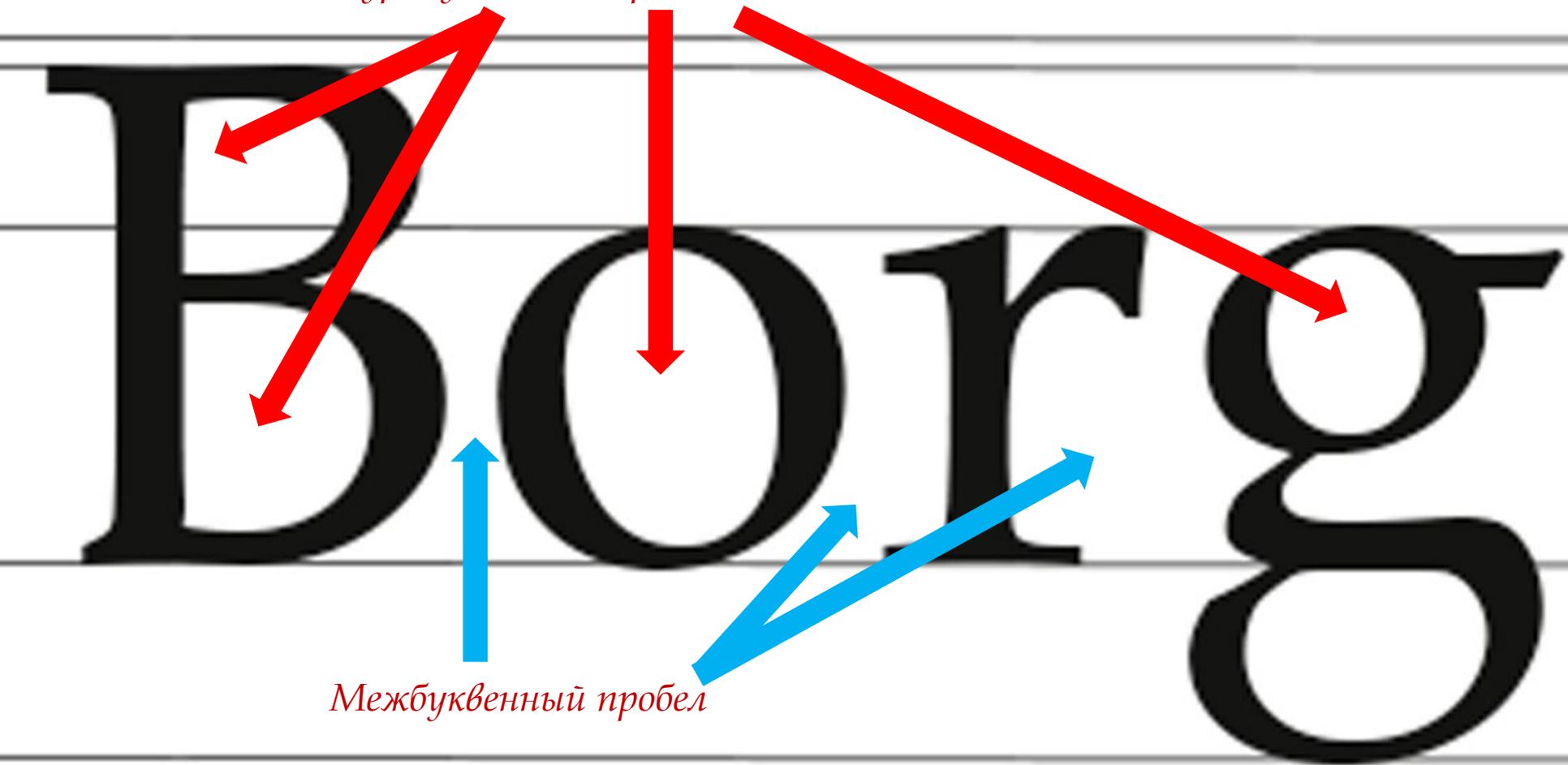
Линия свисающих элементов

выносной элемент



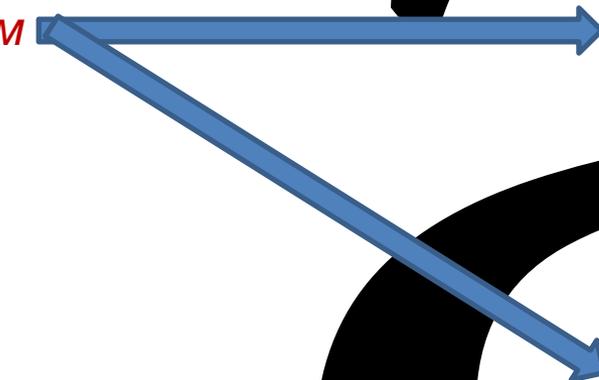
свисающий элемент

Внутрибуквенный просвет

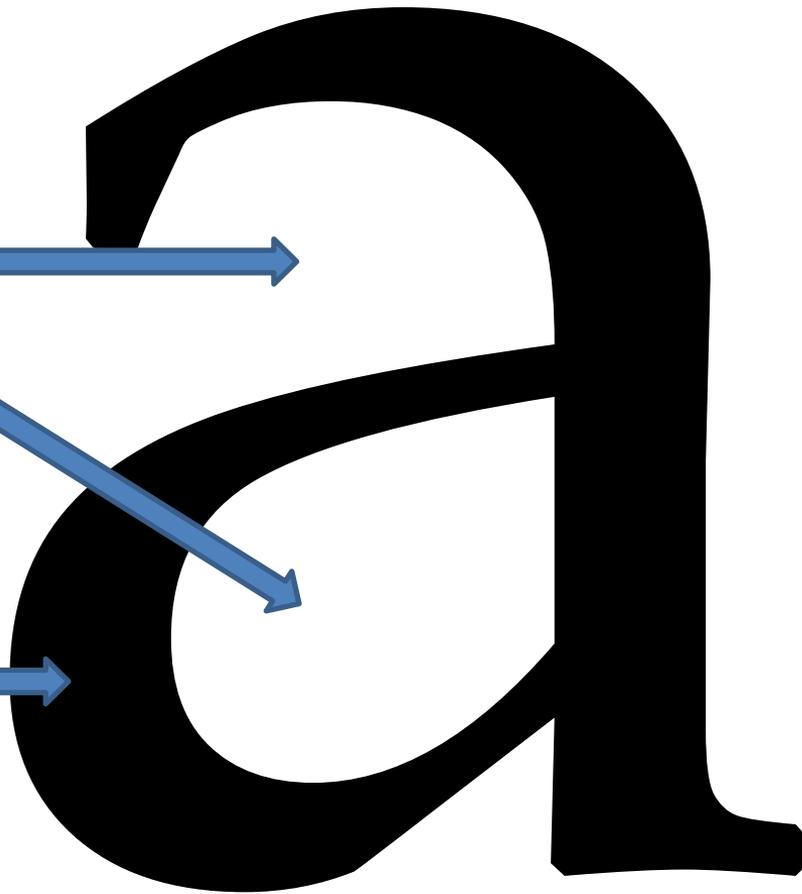


Межбуквенный пробел

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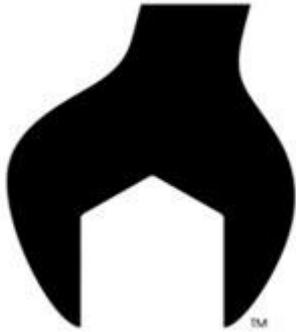


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BabySleepSafe







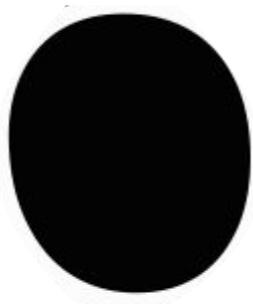
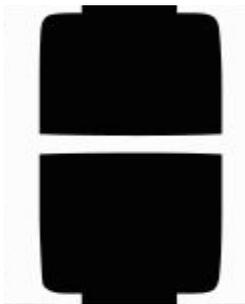
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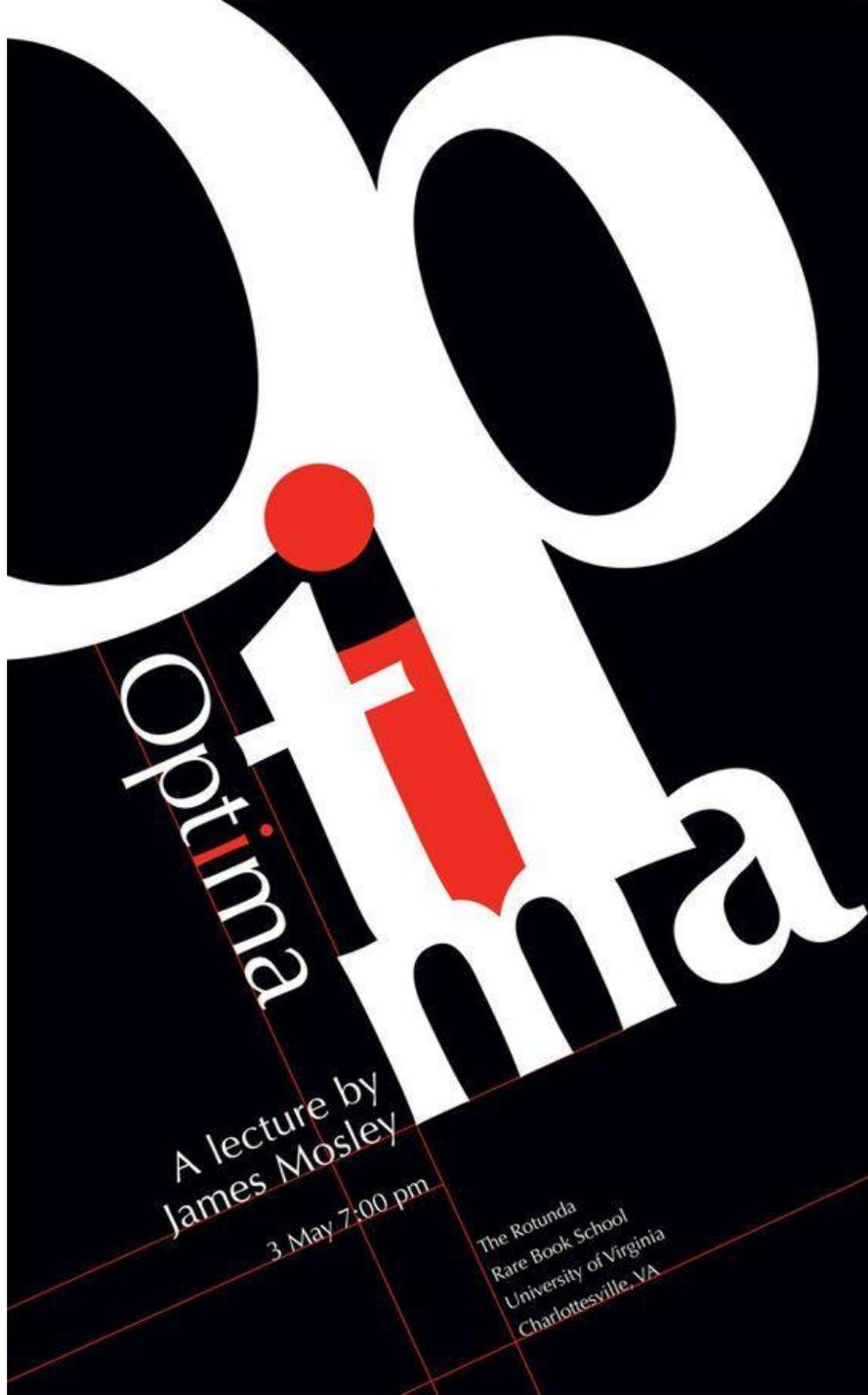
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EATON

art is breaking the rules

art is breaking



Optima

A lecture by
James Mosley

3 May 7:00 pm

The Rotunda
Rare Book School
University of Virginia
Charlottesville, VA

THINK

EATON

hel ve tica

TYPE

BE

IE

Helvetica has almost like a perfect balance of push and pull in its letters. And that perfect balance sort of is saying to us, well it's not sort of, it is saying to us "don't worry, any of the problems that you're having, or the problems in the world, or problems getting through the subway, or finding a bath room all those problems aren't going to get over they'll be contained. And in fact, maybe they don't exist"

DESIGN MUSEUM
Design Museum
28 Shed Thames
London SE1 2YD
info@designmuseum.org
020 7420655



Ausstellung
Plakate
Schwarz-Weiss

Willisau
Rathaus
23. Juni - 1. Juli
2001



Helvetica

"If the doors of perception were cleansed, every thing
would appear to man as it is, infinite."

The typeface Helvetica was created by Swiss designer Max
Miedinger in 1957. He was commissioned by their
director Eduard Hoffmiller to create an updated sans serif
typeface to add to their line. This was originally
called Neue Haas Grotesk. However this was later
changed to Helvetica, derived from Helvetia, the Latin
word for Switzerland, when international marketing
of the font began in 1981.

As a Sans Serif Grotesque font, its contrast in stroke and weight
is more apparent and has a "spaced" quality to many
of the curves. Like many other fonts from this classification,
Helvetica 60 has the "bold" and "loop" lowercase "g" of
which is common to many human types. Unheated
in some cases, the "r" has a curved top, and the
"j" usually has a loop.

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Helvetica

"If the doors of perception were cleansed, every thing would appear to man as it is, infinite."

As a Sans Serif Grotesque font, its contrast in stroke and weight is more apparent and has a 'spaced' quality to many of the curves. Like many other fonts from this classification, Helvetica has the 'hole' and loop 'lowercase g' of which is common to many human types. Unusually in some cases, the 'r' has a curved top, and the 'j' usually has a hole.

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