

## Список литературы

- [1] A. Bartram, *Bauhaus, Modernism and the Illustrated Book*. New Haven, CT: Yale University Press, 2004.
- [2] R. Bringhurst, *The Elements of Typographic Style*. Vancouver, BC, Canada: Hartley & Marks, Publishers, 2004.
- [3] E. Brumberger, “The rhetoric of typography: Effects on reading time, reading comprehension, and perceptions of ethos,” *Technical Communication*, vol. 51, no. 1, pp. 13–24, 2004.

Asserts that typography has not occupied a significant role in discussions of visual rhetoric. Extends those discussions by investigating whether typeface persona shapes readers’ interactions with a document.

- [4] E. R. Brumberger, “The rhetoric of typography: The awareness and impact of typeface appropriateness,” *Technical Communication*, vol. 50, no. 2, pp. 224–231, 2003.

Technical communicators have an emerging body of research in visual rhetoric on which to build our practice, but little of that work has focused on the rhetorical role of typography. The majority of studies focused on typography have examined instead its role in readability and legibility. A handful of studies have investigated typeface persona, exploring the notion that typefaces carry with them a message distinct from that of the verbal text that they represent, and an additional few have investigated the issue of typeface suitability. The studies presented here extend this discussion by investigating whether clashes in typeface and text persona affect readers’ perceptions of the text.

- [5] —, “The rhetoric of typography: The persona of typeface and text,” *Technical Communication*, vol. 50, no. 2, pp. 206–223, 2003.

Practitioners typically agree that typefaces have personas, and they often suggest specific personas for specific typefaces, but these guidelines rely on craft lore rather than on empirical evidence. Research on typography has focused primarily on readability and legibility issues; there have been few studies investigating the personas of typefaces. There is a clear gap in the research. With the increased flexibility in design that comes with more sophisticated desktop publishing technology, with an ongoing shift from printed to electronic documents, and with a growing emphasis on visual communication, this gap is becoming increasingly important to the field of technical communication. The studies discussed here provide strong empirical support for the notion that readers ascribe personality attributes both to typefaces and to text passages. The data provide a foundation for investigation of the interactions between typeface and text persona.

- [6] E. Gill, *An Essay on Typography. With a new introduction by Christopher Skelton*. Boston: David R. Godine, 2007.
- [7] W. P. Jaspert, W. T. Berry, and A. F. Johnson, *The Encyclopædia of Typefaces*, 55th ed. London: Cassell, 2009.
- [8] G. E. Legge and C. A. Bigelow, “Does print size matter for reading? A review of findings from vision science and typography,” *J. Vision*, vol. 11(5), no. 8, pp. 1–22, 2011.

The size and shape of printed symbols determine the legibility of text. In this paper, we focus on print size because of its crucial role in understanding reading performance and its significance in the history and contemporary practice of typography. We present evidence supporting the hypothesis that the distribution of print sizes in historical and contemporary publications falls within the psychophysically defined range of fluent print size—the range over which text can be read at maximum speed. The fluent range extends over a factor of 10 in angular print size (x-height) from approximately 0.2- to 2-. Assuming a standard reading distance of 40 cm (16 inches), the corresponding physical x-heights are 1.4 mm (4 points) and 14 mm (40 points). We provide new data on the distributions of print sizes in published books and newspapers and in

typefounders' specimens, and consider factors influencing these distributions. We discuss theoretical concepts from vision science concerning visual size coding that help inform our understanding of historical and modern typographical practices. While economic, social, technological, and artistic factors influence type design and selection, we conclude that properties of human visual processing play a dominant role in constraining the distribution of print sizes in common use.

- [9] R. A. Morris, K. Aquilante, D. Yager, and C. Bigelow, "Serifs slow RSVP reading at very small sizes but don't matter at larger sizes," in *SID 2002, San Jose, CA: Digest of Technical Papers*. The Society for Information Display, 2002, pp. 244–247.

Morris, Aquilante, Yager and Bigelow (2002) did find an effect of serifs on reading speed, unlike Arditi and Cho. These investigators used specially designed versions of the Lucida typeface family (Bigelow and Holmes Inc., San Jose, CA), one with serifs and one without serifs. Although typical serif and sans-serif fonts differ in a variety of attributes, the specially designed Lucida fonts were almost identical, apart from the presence or absence of serifs. According to Morris et al: "the designers produced a seriffed and sans-serif pair whose underlying forms are identical in stem weights, character widths, character spacing and fitting, and modulation of thick to thin. The only difference is the presence or absence of serifs, and the slight increase of black area in the seriffed variant." The investigators used the rapid serial visual presentation (RSVP) method to measure reading speed for the two font variants. For a small print size of 12 min-arc (probably near the critical print size, Section 3.2), reading speed was about 20 difference in reading speed at a larger print size of 48 min-arc

- [10] E. Spiekermann and E. M. Ginger, *Stop Stealing Sheep & Find Out How Type Works*, 2nd ed. Berkeley, CA: Adobe Press, 2002.
- [11] J. Tschichold, *The Form of the Book. Essays on the Morality of Good Design*, R. Bringhurst, Ed. Point Roberts, Washington: Hartley & Marks, 1991.
- [12] —, *The New Typography*. Berkeley and Los Angeles, CA: University of California Press, 1998.
- [13] E. R. Tufte, *The Cognitive Style of Power Point*. Cheshire, CT: Graphics Press LLC, 2003.