# THEORY AND PROXIMITY FITTS'S LAW IN TYPOGRAPHY

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In today's world there is no place for approximate nature. Each hypothesis takes tremendous amount of time, efforts and manpower recourses. And it mostly concerns typography. Darkness of vague gestures towards the graphic kinds of language units makes you think and conduct the in-depth analysis of the existing relevant problems. In recent years, this phenomenon is becoming increasingly important as the number of various information carriers is growing and the quality of playback information on them remains mediocre. The time of stories about the hierarchical pattern and structuring, about the overall composition and the ratio of the regarded elements passed long ago. This has nothing to do with the specifics, these are the stories about the shadowy notions, empty theoretical base, dilettantism and inconsistency in the chosen profession. The problem is relevant for a variety of educational areas, especially for printing business professionals.

Therefore, in this study there will be presented the analysis currently available in theory and practical methods to improve typography, namely proximity theory and reflection of Fitt's law in the regarded art of visual communication.

Typography - is the appearance of text information. However, it is difficult to read and at the same time to consider it, because these are different ways of perception. There is the beauty of a language, and there is the beauty of the way it is presented to us. The Romans beat the letters in granite and thus gave them monumentality. Later Nicolas Jeanson engraved letters on metal and made them a set of elements. Letters went off stone columns and turned into a column of text typesetting. Matter and typography still aren't the same things. Gutenberg wanted the Bible printing by him looked like one written by hand – so this is the way typography appeared. And it served as the ground for the first printing scam - printed pages were valued at cost as manuscripts. Typography is the usage of a font in order to enhance the meaning of the word, to convey that sense to the reader and convince him to finally decorate the surface on which they should be put. Along the way, word and pages become art and typography becomes the way of creating books, magazines, catalogs, newspapers, business papers, advertising materials and from recent times electronic pages.

Jan Tschichold in his work "The Form of The Book" wrote: "The good typography master handwriting is not evident. Individuality in typography is a disadvantage. It is sought only by beginners and fools". The author thinks exactly the same. In today's world young beginning designers think that words and letters are a huge field for creativity, so they distort and scoff at the most important part in their works. Typography rejects frivolity. Violation of basic rules and principles of reveals the performers "with all the guts".

The foundation of the right in all respects typography is the theory of proximity carrying the idea that objects located close to each other are seen bound. This simple

principle is the basis of any meaningful design. Thousands of designers are working without understanding of this principle in the world, thus rather strong foundations are being built on which meaningless structures stand.

Then the most widespread rule of the theory proximity comes; that is the rule of internal and external, it sounds very simple: the object has an independent value; that is the letter, word, line and paragraph were separated from adjacent ones, its inner distance should be less than the external one.

During working with a text it is important to observe hygiene and structural clarity. The text should have a solid foundation and logical connections for the final element of the typographic cycle chain to understand the information as correct as possible. And if it everything is absolutely clear with the rule of internal and external, why does Fitt's law takes place there competent specialists may ask? It is much more about the sensomotor skills and interfaces, and not about typography. These people will be right, but partially. A graphical interface is a descendant of a text interface, but gained visual form simplicity for a layman. Fitts's law is the general law relating to sensomotor processes, linking the movement with precision movement and travel distance: the further or the more precisely a movement is performed, the more correction it may need for its implementation, and therefore the more time is required to make this correction. The correction in this formulation, if projected onto a sphere of typography, is nothing more than a speed of perception and understanding of the information presented to the observer. It is hard to push the button bred away from the associated cluster, and it's so hard to understand what is at stake in a given text array, if its structure is broken.

Fitt's law is nothing but a mathematically described episode of the proximity theory. It creates such a thing as synergy typographic and compositional framework with its other parts of. Every self-respecting maker-up, coder or designer should know proximity theory at least superficially and apply it in practice. This will give incredible results in its activities and stimulate its further growth and beautification of their professional environment.

### Bibliography

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