



Solaris

Specimen & Technical Documentation

Typeface

Six Fonts - Three Weights and Italics

Release

24.9.2019

Font Version

V.1.0

Solaris

Soft Machine SOLARIS 2019

Solaris © 2019
Designed by Mark Niemeijer

Solaris is a high contrast neo-grotesk typeface with a sleek and sophisticated look in large sizes, remaining neutral and legible in small sizes. It is available in three weights with corresponding italics. The Solaris family covers the latin extended character set and is available for print and web.

Family	Weights	Italics
Solaris	Light	
	Regular	
	Bold	
	<i>Light</i>	<i>Italic</i>
	<i>Regular</i>	<i>Italic</i>
	<i>Bold</i>	<i>Italic</i>

Solaris
Bold

Olympische Sommer Spiele München 1972

☰ 08 AV 25 ⌕ 06

Psychologist Kris Kelvin is being sent on an interstellar journey to evaluate whether a decades old space station should continue to study the oceanic planet Solaris. He spends his last day on Earth with his elderly father and retired pilot Berton. Years earlier Berton had been part of an exploratory team at Solaris but was recalled when he described seeing a four meter tall child on the surface of the water. This was dismissed as a hallucination by a panel of scientists, but now that the remaining crew members are making similarly strange reports, Kris's skills are needed.

In 1968 the director Andrei Tarkovsky had several motives for cinematically adapting Stanisław Lem's science fiction novel *Solaris* (1961). First, he admired Lem's work. Second, he needed work and money, because his previous film, *Andrei Rublev* (1966), had gone unreleased, and his screenplay *A White, White Day* had been rejected (in 1975 it was realised as *The Mirror*). A film of a novel by Lem, a popular and critically respected writer in the USSR, was a logical commercial and artistic choice. Another inspiration was Tarkovsky's desire to bring emotional depth to the science-fiction genre, which he regarded as shallow due to its attention to technological invention; in a 1970 interview, he singled out Stanley Kubrick's 1968 film *2001: A Space Odyssey* as "*phoney on many points*" and "*a lifeless schema with only pretensions to truth*".

Tarkovsky and Lem collaborated and remained in communication about the adaptation. With Fridrikh Gorenstein, Tarkovsky co-wrote the first screenplay in the summer of 1969; two-thirds of it occurred on Earth. The Mosfilm committee disliked it, and Lem became furious over the drastic alteration of his novel. The final screenplay yielded the shooting script, which has less action on Earth and deletes Kelvin's marriage to his second wife, Maria, from the story. In the novel Lem describes science's inadequacy in allowing humans to communicate with an alien life form, because certain forms, at least, of sentient extra-terrestrial life may operate well outside of human experience and understanding. In the movie, Tarkovsky concentrates on Kelvin's feelings for his wife, Hari, and the impact of outer space exploration on the human condition.

Dr. Gibarian's monologue (from the novel's 6th chapter) is the highlight of the final library scene, wherein Snaut says: "*We don't need other worlds. We need mirrors*". Unlike the novel, which begins with Kelvin's spaceflight and takes place entirely on Solaris, the film shows Kelvin's visit to his parents' house in the country before leaving Earth. The contrast establishes the worlds in which he lives – a vibrant Earth versus an austere, closed-in space station orbiting Solaris –

The set design of *Solaris* features paintings by the Old Masters. The interior of the space station is decorated with full reproductions of the 1565 painting cycle of *The Months* (*The Hunters in the Snow*, *The Gloomy Day*, *The Hay Harvest*, *The Harvesters*, and *The Return of the Herd*), by Pieter Brueghel the Elder, and details of *Landscape with the Fall of Icarus* and *The Hunters in the Snow* (1565). The scene of Kelvin kneeling before his father and the father embracing him alludes to *The Return of the Prodigal Son* (1669) by Rembrandt. The references and allusions are Tarkovsky's efforts to give the young art of cinema historical perspective, to evoke the viewer's feeling that cinema is a mature art.

The film references Tarkovsky's 1966 film *Andrei Rublev* by having an icon by Andrei Rublev being placed in Kelvin's room. It is the second of a series of three films referencing Rublev, the last being Tarkovsky's next film, *The Mirror*, which was made in 1975 and which references Andrei Rublev by having a poster of the film hung on a wall.

Tarkovsky initially wanted his ex-wife, Irma Raush, to play Hari, but after meeting Swedish actress Bibi Andersson in June 1970, he decided that she was better for the role. Wishing to work with Tarkovsky, Andersson agreed to be paid in rubles. Nevertheless, Natalya Bondarchuk was ultimately cast as Hari. Tarkovsky had met her when they were students at the State Institute of Cinematography. It was she who had introduced the novel *Solaris* to him. Tarkovsky auditioned her in 1970, but decided she was too young for the part. He instead recommended her to director Larisa Shepitko, who cast her in *You and I*. Half a year later, Tarkovsky screened that film and was so pleasantly surprised by her performance that he decided to cast Bondarchuk as Hari after all.

The director cast Lithuanian actor Donatas Banionis as Kelvin, the Estonian actor Jüri Järvet as Snaut, the Russian actor Anatoly Solonitsyn as Sartorius, the Ukrainian actor Nikolai Grinko as Kelvin's father, and Olga Barnet as Kelvin's mother. The director had already worked with Solonitsyn, who had played Andrei Rublev, and with Grinko, who



Solaris
Regular

Exposition
Tentoonstelling
Ausstellung

≡ 08 AV 25 ⌕ 06

Psychologist Kris Kelvin is being sent on an inter-stellar journey to evaluate whether a decades old space station should continue to study the oceanic planet Solaris. He spends his last day on Earth with his elderly father and retired pilot Berton. Years earlier Berton had been part of an exploratory team at Solaris but was recalled when he described seeing a four meter tall child on the surface of the water. This was dismissed as a hallucination by a panel of scientists, but now that the remaining crew members are making similarly strange reports, Kris's skills are needed.

In 1968 the director Andrei Tarkovsky had several motives for cinematically adapting Stanisław Lem's science fiction novel *Solaris* (1961). First, he admired Lem's work. Second, he needed work and money, because his previous film, *Andrei Rublev* (1966), had gone unreleased, and his screenplay *A White, White Day* had been rejected (in 1975 it was realised as *The Mirror*). A film of a novel by Lem, a popular and critically respected writer in the USSR, was a logical commercial and artistic choice. Another inspiration was Tarkovsky's desire to bring emotional depth to the science-fiction genre, which he regarded as shallow due to its attention to technological invention; in a 1970 interview, he singled out Stanley Kubrick's 1968 film *2001: A Space Odyssey* as "*phoney on many points*" and "*a lifeless schema with only pretensions to truth*".

Tarkovsky and Lem collaborated and remained in communication about the adaptation. With Fridrikh Gorenstein, Tarkovsky co-wrote the first screenplay in the summer of 1969; two-thirds of it occurred on Earth. The Mosfilm committee disliked it, and Lem became furious over the drastic alteration of his novel. The final screenplay yielded the shooting script, which has less action on Earth and deletes Kelvin's marriage to his second wife, Maria, from the story. In the novel Lem describes science's inadequacy in allowing humans to communicate with an alien life form, because certain forms, at least, of sentient extra-terrestrial life may operate well outside of human experience and understanding. In the movie, Tarkovsky concentrates on Kelvin's feelings for his wife, Hari, and the impact of outer space exploration on the human condition.

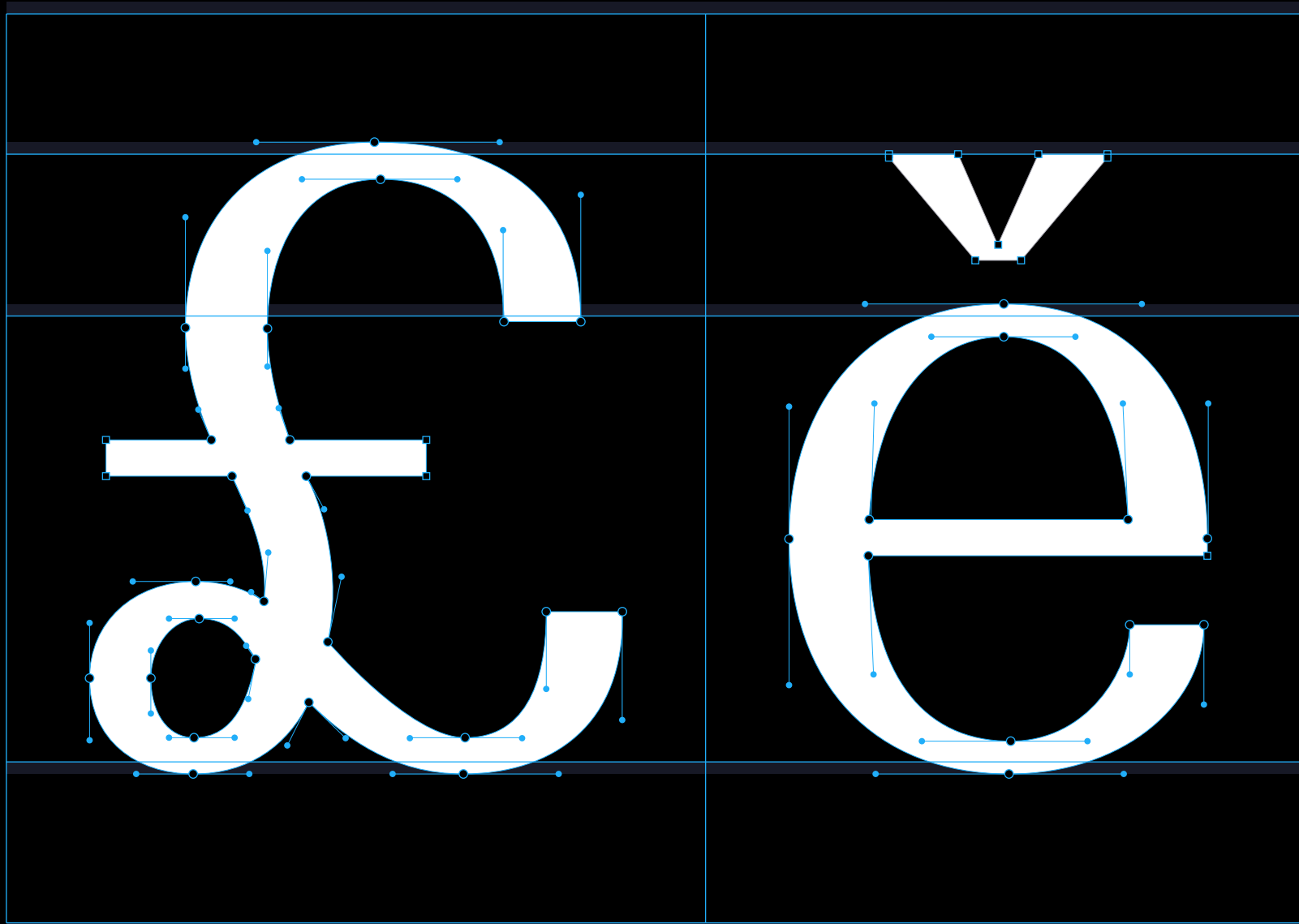
Dr. Gibarian's monologue (from the novel's 6th chapter) is the highlight of the final library scene, wherein Snaut says: "*We don't need other worlds. We need mirrors*". Unlike the novel, which begins with Kelvin's spaceflight and takes place entirely on Solaris, the film shows Kelvin's visit to his parents' house in the country before leaving Earth. The contrast establishes the worlds in which he lives – a vibrant Earth versus an austere, closed-in space station orbiting Solaris – demonstrating and questioning space exploration's impact on the human psyche.

The set design of *Solaris* features paintings by the Old Masters. The interior of the space station is decorated with full reproductions of the 1565 painting cycle of *The Months* (*The Hunters in the Snow*, *The Gloomy Day*, *The Hay Harvest*, *The Harvesters*, and *The Return of the Herd*), by Pieter Brueghel the Elder, and details of *Landscape with the Fall of Icarus* and *The Hunters in the Snow* (1565). The scene of Kelvin kneeling before his father and the father embracing him alludes to *The Return of the Prodigal Son* (1669) by Rembrandt. The references and allusions are Tarkovsky's efforts to give the young art of cinema historical perspective, to evoke the viewer's feeling that cinema is a mature art.

The film references Tarkovsky's 1966 film *Andrei Rublev* by having an icon by Andrei Rublev being placed in Kelvin's room. It is the second of a series of three films referencing Rublev, the last being Tarkovsky's next film, *The Mirror*, which was made in 1975 and which references Andrei Rublev by having a poster of the film hung on a wall.

Tarkovsky initially wanted his ex-wife, Irma Raush, to play Hari, but after meeting Swedish actress Bibi Andersson in June 1970, he decided that she was better for the role. Wishing to work with Tarkovsky, Andersson agreed to be paid in rubles. Nevertheless, Natalya Bondarchuk was ultimately cast as Hari. Tarkovsky had met her when they were students at the State Institute of Cinematography. It was she who had introduced the novel *Solaris* to him. Tarkovsky auditioned her in 1970, but decided she was too young for the part. He instead recommended her to director Larisa Shepitko, who cast her in *You and I*. Half a year later, Tarkovsky screened that film and was so pleasantly surprised by her performance that he decided to cast Bondarchuk as Hari after all.

The director cast Lithuanian actor Donatas Banionis as Kelvin, the Estonian actor Jüri Järvet as Snaut, the Russian actor Anatoly Solonitsyn as Sartorius, the Ukrainian actor Nikolai Grinko as Kelvin's father, and Olga Barnet as Kelvin's mother. The director had already worked with Solonitsyn, who had played Andrei Rublev, and with Grinko, who appeared in *Andrei Rublev* and *Ivan's Childhood*.



Solaris Light

Weltausstellung Expo Osaka Japan, 1970

≡ 08 AV 25 T 06

Psychologist Kris Kelvin is being sent on an interstellar journey to evaluate whether a decades old space station should continue to study the oceanic planet Solaris. He spends his last day on Earth with his elderly father and retired pilot Berton. Years earlier Berton had been part of an exploratory team at Solaris but was recalled when he described seeing a four meter tall child on the surface of the water. This was dismissed as a hallucination by a panel of scientists, but now that the remaining crew members are making similarly strange reports, Kris's skills are needed.

In 1968 the director Andrei Tarkovsky had several motives for cinematically adapting Stanisław Lem's science fiction novel *Solaris* (1961). First, he admired Lem's work. Second, he needed work and money, because his previous film, *Andrei Rublev* (1966), had gone unreleased, and his screenplay *A White, White Day* had been rejected (in 1975 it was realised as *The Mirror*). A film of a novel by Lem, a popular and critically respected writer in the USSR, was a logical commercial and artistic choice. Another inspiration was Tarkovsky's desire to bring emotional depth to the science-fiction genre, which he regarded as shallow due to its attention to technological invention; in a 1970 interview, he singled out Stanley Kubrick's 1968 film *2001: A Space Odyssey* as "*phoney on many points*" and "*a lifeless schema with only pretensions to truth*".

Tarkovsky and Lem collaborated and remained in communication about the adaptation. With Fridrikh Gorenstein, Tarkovsky co-wrote the first screenplay in the summer of 1969; two-thirds of it occurred on Earth. The Mosfilm committee disliked it, and Lem became furious over the drastic alteration of his novel. The final screenplay yielded the shooting script, which has less action on Earth and deletes Kelvin's marriage to his second wife, Maria, from the story. In the novel Lem describes science's inadequacy in allowing humans to communicate with an alien life form, because certain forms, at least, of sentient extra-terrestrial life may operate well outside of human experience and understanding. In the movie, Tarkovsky concentrates on Kelvin's feelings for his wife, Hari, and the impact of outer space exploration on the human condition.

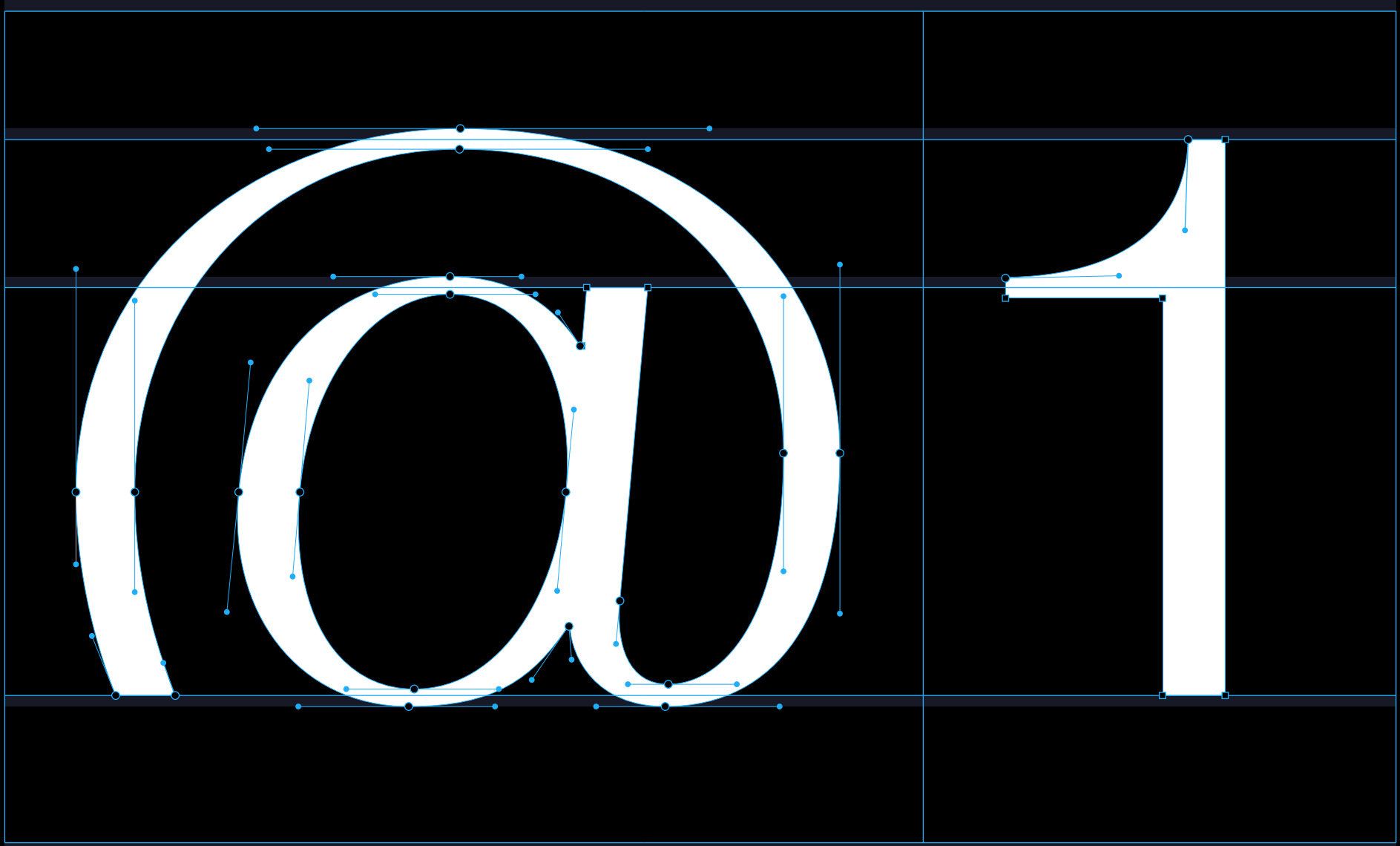
Dr. Gibarian's monologue (from the novel's 6th chapter) is the highlight of the final library scene, wherein Snaut says: "*We don't need other worlds. We need mirrors*". Unlike the novel, which begins with Kelvin's spaceflight and takes place entirely on Solaris, the film shows Kelvin's visit to his parents' house in the country before leaving Earth. The contrast establishes the worlds in which he lives – a vibrant Earth versus an austere, closed-in space station orbiting Solaris – demonstrating and questioning space exploration's impact on the human psyche.

The set design of *Solaris* features paintings by the Old Masters. The interior of the space station is decorated with full reproductions of the 1565 painting cycle of *The Months* (*The Hunters in the Snow*, *The Gloomy Day*, *The Hay Harvest*, *The Harvesters*, and *The Return of the Herd*), by Pieter Brueghel the Elder, and details of *Landscape with the Fall of Icarus* and *The Hunters in the Snow* (1565). The scene of Kelvin kneeling before his father and the father embracing him alludes to *The Return of the Prodigal Son* (1669) by Rembrandt. The references and allusions are Tarkovsky's efforts to give the young art of cinema historical perspective, to evoke the viewer's feeling that cinema is a mature art.

The film references Tarkovsky's 1966 film *Andrei Rublev* by having an icon by Andrei Rublev being placed in Kelvin's room. It is the second of a series of three films referencing Rublev, the last being Tarkovsky's next film, *The Mirror*, which was made in 1975 and which references Andrei Rublev by having a poster of the film hung on a wall.

Tarkovsky initially wanted his ex-wife, Irma Raush, to play Hari, but after meeting Swedish actress Bibi Andersson in June 1970, he decided that she was better for the role. Wishing to work with Tarkovsky, Andersson agreed to be paid in rubles. Nevertheless, Natalya Bondarchuk was ultimately cast as Hari. Tarkovsky had met her when they were students at the State Institute of Cinematography. It was she who had introduced the novel *Solaris* to him. Tarkovsky auditioned her in 1970, but decided she was too young for the part. He instead recommended her to director Larisa Shepitko, who cast her in *You and I*. Half a year later, Tarkovsky screened that film and was so pleasantly surprised by her performance that he decided to cast Bondarchuk as Hari after all.

The director cast Lithuanian actor Donatas Banionis as Kelvin, the Estonian actor Jüri Järvet as Snaut, the Russian actor Anatoly Solonitsyn as Sartorius, the Ukrainian actor Nikolai Grinko as Kelvin's father, and Olga Barnet as Kelvin's mother. The director had already worked with Solonitsyn, who had played Andrei Rublev, and with Grinko, who appeared in Andrei Rublev and *Ivan's Childhood*.



Solaris	Specifications
Language Support	Afrikaans, Basque, Bosnian, Catalan, Croatian, Czech, Danish, Dutch, English, Esperanto, Estonian, Faroese, Finnish, French, German, Hungarian, Icelandic, Irish, Italian, Latvian, Lithuanian, Malay, Norwegian, Polish, Portuguese, Romanian, Serbian (Latin), Slovak, Slovenian, Spanish, Swedish, Swiss German, Turkish, Welsh.
Licensing	Licenses for desktop- and web fonts are separated but have the same price. In order to use the fonts for print and web, you'll need to purchase two licenses. For font licensing for apps or broadcasting, please contact us. More information on licensing can be found in the End User License Agreement.
Font Formats	Desktop fonts are provided as OTF font files. TTF font files are available on request. Web fonts are provided as EOT, WOFF and WOFF2 font files.
Font Modification	If you are interested in modification of our typefaces or fonts, please do not hesitate to contact us. We provide a wide variety of type design services, including creating alternates, expanding the character set, adding weights and designing complete typefaces.
Contact	For enquiries please get in touch with Soft Machine Typefaces through Open Studio; E info@open-studio.nl W www.open-studio.nl



Soft Machine