

Sirba

a text typeface



Sirba

typespecimen

A text typeface for use in
complex text environments

designed by

Nicolien van der Keur



for Norbert

Published by **typetogether**



A FRIENDLY TYPE FOR ACADEMIC USE

Sirba, a serif typeface with a friendly personality, was conceived especially for the demands of complex text environments such as dictionaries, academic texts, annual reports and magazines. Because of its large counters and x-height, and the short ascenders and descenders, this typeface is pleasant to read and highly legible, even in small sizes.

It is a low-contrast typeface, contemporary but with a classical touch, revealing its beauty in design details such as the asymmetric bottom serifs, curved bracketing and terminals reminiscent of calligraphy. Furthermore, the low cap height makes the capitals appear to be integrated into the text. The constant width of all tabular numbers across the weights make the typeface easy to use in annual reports and tables.

Sirba is available in the four classic styles plus a special heavy (**Black**) version. One feature of the Black variant is that its proportions are designed so that the counters remain big enough even when set in very small text sizes. This means that *Sirba Black*'s spacing and letter width are rather generous in comparison with other heavy typefaces, what ensures excellent legibility and readability.

During the design of the typeface family, a great deal of attention was paid to making the italic and roman typefaces counterparts of each other. The italic is just nicely distinct enough when reading without creating uneven areas within the text when looking at the page as a whole.

This booklet is printed on several kinds of paper to experience the behaviour of the typeface in different conditions.

THE FAMILY

SIRBA REGULAR

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyzß
ABCDEFGHIJKLMNOPQRSTUVWXYZ 0123456789
€\$£¥ƒ()[]}* * * a°&!;?¿“”---.,...; Æ|‰▷/∕%‰◁◂

SIRBA BOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyzß
ABCDEFGHIJKLMNOPQRSTUVWXYZ 0123456789
€\$£¥ƒ()[]}* * * a°&!;?¿“”---.,...; Æ|‰▷/∕%‰◁◂

SIRBA BLACK

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyzß
ABCDEFGHIJKLMNOPQRSTUVWXYZ
0123456789 €\$£¥ƒ()[]}
* * * a°&!;?¿“”---.,...; Æ|‰▷/∕%‰◁◂

- 9,5/11,5 pt *The personality of a typeface is a MAJOR factor in determining whether it works well for reading lengthy texts or is better suited for HEADLINES. A form with deliberate design FEATURES such as shapes that were EXPLICITLY chosen to attract attention will be more readily used as a display type. A text typeFACE – as most designers know – is quiet and more or less INVISIBLE, not so conspicuous in nature. Sometimes you hear people say there is a law stating that a typeface that is ponderous in larger SIZES is easily legible in SMALL sizes. Designing a TYPEFACE for complex typesetting raises various QUESTIONS. What is complex type-setting? What is necessary for setting complex TYPE? Dictionaries can be complex, and so are most academic books, both in the sense of the TYPESETTING itself and in TERMS of the type's features. The required segments include an EXTENDED character set with bullets and arrows, SMALL CAPS in ALL the weights, a FAMILY with at least four weights in ORDER to ALLOW distinctions to be made within the text, various sets of NUMBERS for text and tables; superiors to make footnote references recognizable, GLYPHS to allow mathematical formulas to be REPRESENTED, and small-cap NUMBERS. These are the main ingredients for setting COMPLEX type.*
- 7/9 pt
- 5/6,5 pt

9/13,5 pt *The personality of a typeface is a MAJOR factor in determining whether it works well for reading lengthy texts or is better suited for HEADlines. A form with deliberate design FEATURES such as shapes that were EXPLICITLY chosen to attract attention will be more readily used as a display type. A text typeFACE – as most designers know – is quiet and more or less INVISIBLE, not so conspicuous in nature. Sometimes you hear people say there is a law stating that a typeface that is ponderous in larger SIZES is easily legible in SMALL sizes. Designing a TYPEFACE for complex typesetting raises various QUESTIONS. What is complex typesetting? What is necessary for setting complex TYPE? Dictionaries can be complex, and so are most academic books, both in the sense of the TYPESETTING itself and in TERMS of the type’s features. The required segments include an EXTENDED character set with bullets and arrows, SMALL CAPS in ALL the weights, a FAMILY with at least four weights in ORDER TO ALLOW distinctions to be made within the text.*

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9,5/11,5 pt

7/9 pt

5/6,5 pt

USE IN TABLES

Intensity of use of extrinsic cues and information in a 'normal' situation*

| | Overall mean | General consumer confidence in the safety of food | | | | | | | |
|---------------------------------------|---------------------|---|------|--------|--------|-----------|------|---------|--------|
| | | Optimism | | | | Pessimism | | | |
| | | Low | High | t | p | Low | High | t | p |
| <i>Informational belief formation</i> | | | | | | | | | |
| Know about information | 3.56 ^{c,d} | 3.68 | 3.43 | 6.389 | <0.001 | 3.33 | 3.81 | -12.653 | <0.001 |
| <i>Inferential belief formation</i> | | | | | | | | | |
| Product certification | 3.54 ^c | 3.58 | 3.50 | 1.834 | 0.067 | 3.36 | 3.73 | -9.003 | <0.001 |
| Quality labels | 3.64 ^{d,e} | 3.68 | 3.59 | 2.273 | 0.023 | 3.49 | 3.79 | -7.863 | <0.001 |
| Organic | 2.77 ^a | 2.91 | 2.59 | 7.135 | <0.001 | 2.51 | 3.04 | -12.012 | <0.001 |
| Brand | 3.26 ^b | 3.26 | 3.27 | -0.142 | 0.887 | 3.13 | 3.41 | -6.408 | <0.001 |
| Purchase location | 3.66 ^e | 3.66 | 3.66 | 0 | 1 | 3.58 | 3.75 | -3.878 | <0.001 |
| Price | 3.93 ^f | 3.89 | 3.98 | -2.255 | 0.024 | 3.90 | 3.97 | -1.816 | 0.07 |

Note: The superscripts indicate mean differences, where different superscripts indicate significantly different means ($p < 0.05$). A multiplicity adjustment (Sidak) was applied for multiple comparisons.

*Table taken from: Jonge, J. de (2008). *A monitor for consumer confidence in the safety of food*.

- 9,5/11,5 pt *The personality of a typeface is a MAJOR factor in determining whether it works well for reading lengthy texts or is better suited for HEADLINES. A form with deliberate design FEATURES such as shapes that were EXPLICITLY chosen to attract attention will be more readily used as a display type. A text typeFACE – as most designers know – is quiet and more or less INVISIBLE, not so conspicuous in nature. Sometimes you hear people say there is a law stating that a typeface that is ponderous in larger SIZES is easily legible in SMALL sizes. Designing a TYPEFACE for complex typesetting raises various QUESTIONS. What is complex type-setting? What is necessary for setting complex TYPE? Dictionaries can be complex, and so are most academic books, both in the sense of the TYPESETTING itself and in TERMS of the type's features. The required segments include an EXTENDED character set with bullets and arrows, SMALL CAPS in ALL the weights, a FAMILY with at least four weights in ORDER to ALLOW distinctions to be made within the text, various sets of NUMBERS for text and tables; superiors to make footnote references recognizable, GLYPHS to allow mathematical formulas to be REPRESENTED, and small-cap NUMBERS. These are the main ingredients for setting COMPLEX type.*
- 7/9 pt
- 5/6,5 pt

TYPE SIZES

- 16/20 pt The personality of a typeface is a major factor in *determining* whether it works *well* for *reading lengthy texts* or is better suited for headlines. *A form with deliberate design features such as shapes that were explicitly*
- 12/16 pt chosen to *attract attention* will be more readily used as a display type. A *text typeface* – as most designers know – is *quiet* and more or less *invisible*, not so conspicuous in nature.
- 10/14 pt Sometimes you hear people say there is a *law* stating that a typeface that is *ponderous* in larger sizes is easily *legible in small sizes*. Designing a typeface for *complex typesetting* raises various questions. What is *complex typesetting*? What is *necessary* for setting complex type? Dictionaries
- 9/12 pt can be complex, and so are most academic books, both in the sense of the typesetting itself and in terms of the type's *features*. The required segments include an extended character set with bullets and arrows, *small caps* in all the weights, a family with at least *four weights* in order to allow distinctions to be made
- 6/9 pt within the text, various *sets of numbers* for text and tables; *superiors* to make footnote references recognizable, glyphs to allow *mathematical* formulas to be represented, and small-cap numbers. These are *some* of the ingredients for
- 5/8 pt *setting complex type*. The personality of a typeface is a major factor in *determining* whether it works *well for reading lengthy texts* or is better suited for headlines. *A form with deliberate design features such as shapes that were explicitly chosen to attract attention* will be more readily used as a display type. Designing a typeface for *complex typesetting* raises various questions.

USE IN A DICTIONARY

M, m/m.

The thirteenth letter of the modern English alphabet and the twelfth of the ancient Roman one, corresp. to Greek *m•*, Semitic *m•m*. The sound normally represented by the letter is a bilabial nasal consonant, usu. voiced, though with an unvoiced ending when followed by an unvoiced consonant, and able to be used syllabically, particularly after /ð/ and /z/ at the end of words (of Greek etymology), as **rhythm**, **spasm**, **schism**, and the suffix **-ism**. The letter can be silent initially before *n* in Greek derivatives, as **mnemonic**. Pl. **M'S**, **MS**. See also **EM**.

▶ **I 1** The letter and its sound.

M-roof: formed from two ordinary gable roofs with a valley between them, the section resembling the letter M.

2 The shape of the letter.

3 **typography**. = **EM 2**.

▶ **II** Symbolical uses.

4 Used to denote serial order; applied e.g. to the thirteenth (or often the twelfth, either I or J being omitted) group or section, sheet of a book, etc.

5 The roman numeral for a thousand.

6 **PHYSICS. a** (Cap. M.)

Designating the series of X-ray emission lines of an excited atom of longer wavelength than the L-series (cf. L, 1 5b), arising from electron transitions to the atomic orbit of third lowest energy, with principal quantum number 3; hence **M-shell**, this orbit; **M-electrons**, electrons in this shell; **M-capture**, the capture by

an atomic nucleus of one of the M-electrons.

MA *abbreviation.*

1 Massachusetts.

2 Master of Arts.

ma *noun. colloq. e19.*

[ORIGIN Abbreviation of MAMMA *noun*².]

Mother. Also, Mrs; used as a form of address to a middle-aged or elderly woman other than one's mother.

P. G. WODEHOUSE Did Ma Purkiss make a speech? A. CARTER They all scattered in fright, bawling for their mas. R. Barnard Cheery cries of 'Come on, Ma' to elderly ladies.

– **COMB.:** **ma-in-law**, pl. MAS-IN-LAW, = **mother-in-law** S.V. **MOTHER** *noun*¹.

ma. *abbreviation.*

In some schools: major (elder of two namesakes).

maa *verb intrans. E18.*

[ORIGIN IMIT. Cf. BAA.]

Esp. of a sheep: bleat.

ma'am *unstressed noun & verb. L17.*

[ORIGIN Contr. See also MARM, MAUM, MUM *noun*⁴.]

▶ **A** *noun.* Also (*colloq.*)

'm.

1 Madam. Chiefly as a respectful form of address: now usu. to a member of royalty or to a superior officer in the women's armed forces, but formerly used more generally to any (esp. married) equal or superior. **L17.**

DICKENS 'Mrs Sparsit ma'am', said Mr. Bounderby. 'I am going to astonish you.'

THANK-YOU-ma'am.

† **2** A person addressed as 'ma'am'.

á ç ø þ ð

POLISH

Posłowie z komisji edukacji chcą tworzyć przy uniwersytetach publicznych szkoły dla wybitnie zdolnych UCZNIÓW. Ale czy młodzież powinna być selekcjonowana, a zdolne dzieci TRAFIAĆ do elitarnych szkół? – *To najlepsze rozwiązanie.*

SPANISH

No sé si ya te has cansado de hablar de esto, pero de todos modos estoy muy contento. *Me sireva de verdad. Dices que..., ¿sabías que yo no tenía ni idea de eso? So no llego a hablar contigo, no me entero de eso.*

FINNISH

Två modeller för mellanstor spotlight och extra bred strålkastare med inbyggd skyddsglas i borosilikatglas. *Utän inbyggd diffusionssiva.*

HUNGARIAN

Klubunk idén is szeretne támogatni két tehetséges magyar zongoraművészt a TCU/Cliburn zongoraversenyen való részvételre. 21 országból 89 jelentkező közül Polgar Éva és Fazekas Edi a válogató versenyek után bejutottak a végső fordulóra, **ami itt lesz Fort Worthben.** Ungar Tamás teljes ösztöndíjat ajánlott föl nekik. A részvételi díj \$1,100 fejenként. Ehhez szeretnénk erőnkhez mérten HOZZÁJÁRULNI.

PUNCTUATION AND SYMBOLS

,;:…-!i?¿! “” „” ‹›«»‡••()[]{}**+‡\$%&@©™#ªº

OLD-STYLE NUMERALS

0123456789€\$¢£¥ƒ

TABULAR

00123456789€\$¢£¥ƒ

LINING NUMERALS

0123456789€\$¢£¥ƒ

TABULAR

00123456789€\$¢£¥ƒ

FRACTIONS

% ‰ 1/2 1/3 2/3 1/4 3/4 1/5 2/5 3/5 4/5 1/6 5/6 1/7 2/7 3/7
4/7 5/7 6/7 1/8 3/8 5/8 7/8 1/9 2/9 4/9 5/9 7/9 8/9

SUPERIOR/INFERIOR

abcdefghijklmnopqrstuvwxyz0123456789(-+=.,)

abcdefghijklmnopqrstuvwxyz0123456789(-+=.,)

NUMERATOR/DENOMINATOR

0123456789 / 0123456789

ORDINALS

Habcdefghijklmnopqrstuvwxyz-+.=,

ALTERNATE NUMBERS, ARROWS AND SYMBOLS

1 2 3 4 5 6 7 8 9 0 ◻ ◼ ◯ ● ▶ ▷ ◀ ◁ ◆ ◈ ◉ ◊

↩ ↪ * * → ← ↑ ↓ ↖ ↗ ↘ ↙

MATH OPERATORS

+ - ± × ÷ ≠ < > ≤ ≥ ¬ / | - — ^ ~ ! \ ∂ Ω Δ Π Σ
μ π μ ∫ ∞ √ ≈ ∅ e

SIRBA OPENTYPE FEATURES

SMALL CAPS / ALL SMALL CAPS

1234 charming » 1234 CHARMING
RADIOLARIANS ? » RADIOLARIANS ?
{abc} n*/ d&e 567890€£ » {ABC} N*/ D&E 567890€£

ALL CAPS

¿para texto? » ¿PARA TEXTO?
1708 a-b [ende] » 1708 A-B [ENDE]

LIGATURES AND DISCRETIONARY LIGATURES

aufbau, fjord » aufbau, fjord
häckeln, strong » häckeln, strong

PROPORTIONAL AND TABULAR FIGURES, OLD-STYLE AND LINING

0123456789£\$¢€¥f » 00123456789£\$¢€¥f
0123456789£\$¢€¥f » 00123456789£\$¢€¥f

FRACTIONS

1/2 3/4 1/6 5/7 2/9 » ½ ¾ ⅙ ⅚ ⅔

SUPERIOR/INFERIOR

H₂O x_{b8} y₃₊₅ a^{Index} » H₂O x_{b8} y³⁺⁵ a^{Index}

ORDINALS

1st 2th 3rd M^{11e} 7^{8d,e} » 1st 2th 3rd M^{11e} 7^{8d,e}

STYLISTIC SET 1

àáâãäåäääåą ġğġġġ Q » àáâãäåäääåą ġğġġġ Q

STYLISTIC SET 2

abcdefghijklmnopqr » ☞ ☜ ☐ ☑ ○ ● ▷ ▶ ◀ ▲ ▴
◆ ◀ ▶ ◆ ✱ ✱

STYLISTIC SET 3

0123456789 » 0 1 2 3 4 5 6 7 8 9

STYLISTIC SET 4

-> <- ->-> <-<- -^ -^ -^ ^ - ^ -^
» → ← ↑ ↓ ↘ ↙ ↗ ↖

CHOCOLATE

made especially for that time of day
you feel the need to

procrastinate

AND READ A BOOK

PRINTERS

*Offset, on a Heidelberg Speedmaster 52, page 5-20,
by Libertas - Bunnik, the Netherlands,
www.libertas.nl.*

*Letterpress, printed at a Glöckner Mercedes cilinderpress,
page 1-4 and 21-24,
by Mostert & van Onderen - Leiden, the Netherlands.*

PAPER

paper by www.Antalis.nl.

cover: Bioset (200 gr)

page 1-4 and 21-24: Munkenprint cream 1.5 (115 gr)

page 5, 6 and 19, 20: Maine gloss green (135 gr)

page 7, 8 and 17, 18: Munkenprint cream 1.5 (115 gr)

page 9, 10 and 15, 16: Amber Graphic (120 gr)

page 11-14: Bioset (80 gr)

DESIGNER

Nicolien van der Keur, www.vanderkeur.net

PUBLISHER

www.type-together.com/sirba

We are pleased to make custom adjustments when required.

This is number of 525.

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