

Sirba

A text typeface for use in complex text environments by *Nicolien van der Keur*.

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 Æ Œ Þ Ø Th 

SIRBA REGULAR, 60/78pt

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 ß fl'æąkł

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 & § 3 0 €

{ [(* & ¶ † , : @ ? ! § « » -)] }

€ £ \$ ¥ 0 1 2 3 4 5 6 7 8 9 ³/₅

‰ 0 1 2 3 4 5 6 7 8 9 €^{0 2 6 9}

calligraphically based structure, low contrast, open counters, comfortable x-height, subtle curves



A STURDY TYPE FOR ACADEMIC USE

Sirba, a seriffed typeface family with a friendly personality, was conceived especially for the demands in complex text environments like dictionaries, academic texts annual reports, novels and magazines. It has many design features that were particularly designed with *Sirba's* purpose in mind. Because of its open counters, the large x-height, short ascenders and descenders, this typeface conveys a pleasant reading experience and high legibility even in small sizes.

Sirba is a low-contrast typeface, contemporary but with a classical touch, revealing its beauty in design details, such as the asymmetrical bottom serifs, curved bracketing and calligraphically reminiscent terminals. Furthermore the capitals appear integrated into the text, thanks to the low cap height and the constant width of all tabular numbers between the weights make this typeface very usable in annual reports and tables.

Sirba is available in the four classic styles plus a special heavy (**Black**) version, which is particular in that its proportions are designed so the counters remain big enough when set in very small text sizes. This means that *Sirba Black's* spacing and letter width are rather generous in comparison to other typefaces of that colour. This ensure excellent legibility.

During the design of the typeface family much attention was given to the italic and regular as counterparts of each other. The italic distinguishes itself just enough while reading without creating strange spots within the text when looking at the text as a whole.

Sirba's character set covers over 50 languages that use the latin script and includes many typographical niceties, including a set of arrows, ornaments, extended ligatures, small caps, 5 sets of numerals and more.

Sirba started as a serriffed typeface that could be used in dictionaries and academic books. Intensive

study of typefaces from the period of letterpress printing used in bibles and dictionaries, in particular for small type sizes, and the understanding of the typefaces' "secrets", influenced the design and concept of *Sirba* very much.

THE DESIGNER

Nicolien van der Keur is a Dutch graphic designer with more than 22 years of experience. Her starting point was to design several public- and sponsored magazines. She also supported designers to accomplish a smooth transition from manual page lay-out to computer based lay-out.

In 1990 she started her own studio, '**Van der Keur graphic design**'. *Nicolien's* personal way of working and versatile interests brought her a broad range of work, such as magazines, books, websites, corporate identities and packing material.

While working with books, magazines and corporate identities she experienced the pleasure of choosing a typeface that reads and functions well and is appropriate for its application. This and her experience with type in general, sparked her interest even further in how typefaces and typography can help to structure texts and make the navigation for the reader as clear as possible. This curiosity directed her to the UNIVERSITY OF READING (UK), where she received an MA degree, specializing in designing a typeface for dictionaries, encyclopedias and other high-density complex text-environments.

Nicolien is now dividing her work as a typedesigner and graphic designer, working with a deeper insight in typography. You can look at some of her design work at www.vanderkeur.net.

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*. 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.

▶ **b** Denoting magnetic quantum numbers (*m* for a single particle, *M* for an assemblage of

mile(s); minute(s). **m** = mark(s) (as monetary unit); mass; metre(s); (**MUSIC**) (as *prefix*) mezzo; (as *prefix*) milli-; million(s). **m-** (**CHEMISTRY**) = meta-.

m' *possess. adjective* see **MY** *possess. adjective*.

m- *prefix*.

Designating commercial activity conducted electronically by means of mobile phones, as *m-commerce*.

'm *noun* see **MA'AM** *noun*.

MA *abbreviation*.

1 Massachusetts.

2 Master of Arts.

ma *noun. colloq.* E19.

[ORIGIN Abbreviation of **MAMMA** *noun*?.]

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**.

Germany. E19.

2 **GEOLOGY**. A broad low-rimmed filled volcanic crater of a kind the Eifel Maars, formed by an with little lava. L19.

maas *noun*. S. Afr. Also in Zulu L19.

[ORIGIN Afrikaans from Zulu (pl. milk.)]

Thick sour milk.

Maasai *noun* var. of **MASAI**.

maasbanker *noun*. S. Afr. M [ORIGIN Afrikaans from Dutch **m** **MOSSBUNKER**.]

The scad, *Trachurus trachurus*

Maastricht *noun*. L20.

[ORIGIN A city in the south of the More fully **MAASTRICHT** **AGRICULTURE TREATY**. An agreement between European Community summit held at Maastricht concerning progress towards economic, monetary, and political union containing a protocol regarding employment policy in member states.]

mab *noun*. Long *obsolete* exc. d [ORIGIN Perh. from the female form of abbreviation of **Mabel**. Cf. **MOB** *noun*.] A disreputable or promiscuous person.

mabele *noun*. S. Afr. E19.

[ORIGIN Bantu: cf. Zulu, Xhosa *ib* Kaffir corn, *Sorghum bicolor* meal or porridge made from it.]

Mac *noun*. Also (earlier) **†Mac** [ORIGIN *Mac-* (also written *Mc-*) in many Scot. & Irish names = Irish **mac**.] A person whose name contains

SAMPLES OF APPLICATION

Stock Exchange

OAT 0% 250414 DEM	PAR	4,589,500	%	0.00	25/04/14	09:49
CRED. AGR. 4,25% 99	PAR	500,00	%	0.116	25/04/11	09:22
INGGROEP 3,82% PL	AMS	408,500	%	0.366	-	10:34
OLO 5% 28SEP11	BRU	390,00	%	3.00	28/09/11	09:03
CASA 4,30% 06-12/18	PAR	375,710	%	0.467	26/06/18	10:26
NEDER 5% 15JUL11	AMS	370,000	%	2.087	15/07/11	09:01
CRED. AGR. 5,60% 00	PAR	350,000	%	2.087	20/12/11	09:14
NEDER 4,25% 15JUL13	AMS	274,213	%	3.423	15/07/13	10:33
CASA 4% 15	PAR	258,273	%	0.478	22/12/15	09:34
GASUNIE 6% 13	AMS	242,000	%	3.073	30/10/13	10:07

Cuxhaven tides (LAT 53°52'N LONG 8°43'E)

TIMES AND HEIGHTS OF HIGH AND LOW WATERS

	JUNE				JULY						
	Time	M	Time	M	Time	M	Time	M			
1	0130	0.4	16	0031	0.5	1	0157	0.5	16	0038	0.6
	0717	3.2		0614	3.2		0743	3.3		0621	3.3
	1348	0.6	TU	1240	0.7		1414	0.6		1252	0.7
	1932	3.6		1829	3.5	W	2001	3.6	TH	1840	3.6
2	0235	0.4	17	0119	0.5	2	0253	0.6	17	0124	0.7
	0824	3.2		0708	3.2		0842	3.4		0716	3.3
	1458	0.6	W	1337	0.7		1518	0.7		1351	0.8
	2043	3.6		1928	3.5	TH	2108	3.7	F	1944	3.5
3	0344	0.5	18	0220	0.6	3	0358	0.7	18	0230	0.8
	0931	3.3		0811	3.2		0945	3.5		0825	3.3
	1609	0.6	TH	1446	0.7		1628	0.8		1508	0.8
	2150	3.7		2034	3.5	F	2214	3.6	SA	2100	3.5
4	0448	0.5	19	0327	0.6	4	0503	0.8	19	0349	0.7
	1029	3.5		0917	3.3		1045	3.6		0941	3.4

Sirba Opentype features

SMALL CAPS / ALL SMALL CAPS

1234 charming creatures » 1234 CHARMING CREATURES
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, häckeln, strong » aufbau, fjord, 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 ^aIndex

ORDINALS

1st 2th 3rd M^{lle} 2^{ieme} » 1st 2th 3rd M^{lle} 2^{ieme}

STYLISTIC SET 1

àáâãäåäãäą gĝğĝğ Q » ààáâãäåäãäą ggĝğğğ Q

STYLISTIC SET 2

abcdefghijklmnopqr » ☞ ☜ ☐ ☑ ○ ● ▶ ▷ ◀ ◂ ▸ ◂ ◃ ◅ ✱ ✲

STYLISTIC SET 3

0123456789 » ①②③④⑤⑥⑦⑧⑨

STYLISTIC SET 4

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



typetogether

Type Design Nicolien van der Keur
WWW.TYPE-TOGETHER.COM