Sirba

A low-contrast serif that’s warm and even in complex settings.

DESIGNED BY
Nicolien van der Keur

YEAR
2010
Sirba is Nicolien van der Keur’s low-contrast, high-functioning serif family. Sirba was designed with a friendly personality specifically to serve the high demands of complex text environments like dictionaries, academic texts, annual reports, novels, and magazines. Sirba’s design was guided by in-depth research of letterpress printed Bibles and dictionaries, particularly concerning readability in small point sizes.

Sirba has a classic touch revealed by its beauty in such design details as the asymmetrical bottom serifs, curved bracketing, and terminals with calligraphic undertones.

Because of its open counters, large x-height, and short ascenders and descenders, it provides a pleasant reading experience and high legibility even in texts of demanding scope. Furthermore, annual reports and tables benefit from the low cap height and consistent width of the tabular numerals between the weights.

Sirba is available in the four basic styles plus a Black version, which is unique in that its proportions are designed so the counters remain prominent enough for excellent legibility when set in very small text sizes. Since the stem width is twice as thick as the Regular weight, Sirba Black’s spacing and letter width are rather generous in comparison to other typefaces of the same weight. Much attention was given to the italic and roman as equal counterparts while designing the type family. The italic distinguishes itself just enough without creating unevenness when looking at the text as a whole. To get a sense of Sirba’s personality, look at the flame-like interrobang and question mark or the artistic paragraph and section symbols.

Sirba has five styles and its character set covers over 50 languages that use the Latin script, plus polytonic Greek (consultation by Irene Vlachou and Gerry Leonidas), a full set of IPA symbols for phonetic pronunciation, and support for Cyrillic, including Bulgarian alternates (consultation by Kiril Zlatkov). It also includes many OpenType niceties such as a set of arrows, ornaments, extended ligatures, small caps, five sets of numerals, and more. Taken together, these characteristics make Sirba a great choice for handling important information in an enjoyable way.

The complete Sirba family, along with our entire catalogue, has been optimised for today’s varied screen uses.

**Regular**  
**Italic**  
**Bold**  
**Bold Italic**  
**Black**
Ästhetik
Foneettinen
Left
Slovníky
falleqt
Academia

Fournier’s genius lay in his ability to modernise—in the typographical

Gramática

Novas imagens de Plutão são ponta do iceberg, dizem cientistas

“Responsibility”

School tests for 8 and 11 years old

Dutch....!

Afscheid van het normale

Bestaan er nog wel normale kinderen? Het lijkt wel

GLOBAL 3

Chic without the suffering: FASHION DISPLAYS its ethical face at
And now I was on my journey, in a pair of thick boots and with a hazel
Whenever Henry Wilt took the dog for a walk, or, to be more accurate, *when the dog took him*, or, to be exact, when Mrs Wilt told them both *to go and take themselves out of the house* so that she could
As might have been foreseen, Franconia proved to be an excellent place in which to study the difficult family of flycatchers. All our common eastern Massachusetts species were present — the kingbird, the phoebe, the wood pewee, and the least flycatcher — and with them the crested flycatcher (not common), the olive-sided, the traill, and the yellow-bellied. The phoebe-like cry of the traill was to be heard constantly from the hotel piazza. The yellow-bellied seemed to be confined to deep and rather swampy woods in the valley, and to the mountain-side forests; being most
Tungumál er hugtak sérstak með sem hluti af málsamfélagi þess eða nota það á annan hátt, eru taldir de Saussure. Þeir sem að tala mál, kynnt sem vísindagrein af Ferdinand en í nútímanum var málfræði fyrst gar eru þeir sem að rannsaka mál, kingum og hugsunum. Málfræðin lýsa hugtökum, hugmyndum, mer.

Mál er kerfi merkja, tákna, hljóða og
### SIRBA - Opentype Features

**Small Caps**

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**All Small Caps**

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**All Caps**

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**Discretionary Ligatures**

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**Proportional Oldstyle (Default)**

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**Proportional Lining Figures**

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**Tabular Oldstyle & Slashed Zero**

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**Tabular Lining & Slashed Zero**

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**Superior/Inferior**

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<th>H₂O x₀₈ y³+⁵ aindex</th>
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**Historical Forms**

| That is the question | That if the question |
SIRBA

OPTYPE FEATURES

STYLISTIC SET 01 (ALTERNATES)
Q q a g ...

STYLISTIC SET 02 (ICONS & SYMBOLS)
abcdefghijklmnopqrstuvwxyz

STYLISTIC SET 03 (LONG S & FIGURES)
0123456789

STYLISTIC SET 04 (ARROWS)
-> <- -> <- <- <- <- ->

STYLISTIC SET 05 (SMART CAP)
(Aap) [Aap] AAP Aap (AAP) [AAP] [AAP]
PPN- en PGP-manual

TURKISH/azeri/crimean tatar
Kırtasiye, Kirtasiye, Kirtasiye

Romanian/moldavian
Timiș, București, Mulțumesc

(aap) [aap] aap Aap (aap) [aap] [aap]
ppn- en pgp-manual
UPPERCASE

ABCDEFGHIJKLMNOPQRSTUVWXYZ
DIJKLMNOPQRSTUVWXYZ

LOWERCASE

abcdefghijklmnopqrstuvwxyz

SMALL CAPS

ABCDEFGHIJKLMNOPQRSTUVWXYZ

HISTORICAL FORMS

f

PUNCTUATION

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**SUPPORTED LATIN LANGUAGES**

Abenaki, Afaan Oromo, Afar, Afrikaans, Albanian, Alsatian, Amis, Anuta, Aragonese, Aranese, Aromanian, Arrernte, Arvanitic (Latin), Asturian, Atayal, Aymara, Bashkir (Latin), Basque, Belarusian (Latin), Bemba, Bikol, Bislama, Bosnian, Breton, Cape Verdean Creole, Catalan, Cebuano, Chamorro, Chavacano, Chichewa, Chickasaw, Cimbrian, Cofán, Cornish, Corsican, Creek, Crimean Tatar (Latin), Croatian, Czech, Danish, Dawan, Delaware, Dholuo, Drehu, Dutch, English, Esperanto, Estonian, Faroese, Fijian, Filipino, Finnish, Folkspraak, French, Frisian, Friulian, Gagauz (Latin), Galician, Ganda, Genoese, German, Gikuyu, Gooniyandi, Greenlandic (Kalaallisut), Guadeloupean Creole, Gwich’in, Haitian Creole, Hân, Hawaiian, Hiligaynon, Hopi, Hotçak (Latin), Hungarian, Icelandic, Ido, Ilocano, Indonesian, Interlingua, Irish, Istro-Romanian, Italian, Jamaican, Javanese (Latin), Jèrriais, Kala Lagaw Ya, Kapampangan (Latin), Kaqchikel, Karakalpak (Latin), Karelian (Latin), Kashubian, Kikongo, Kinyarwanda, Kiribati, Kirundi, Kurdish (Latin), Ladin, Latin, Lithuanian, Lojban, Lombard, Low Saxon, Luxembourgish, Maasai, Makuwa, Malay, Maltese, Manx, Māori, Marquesan, Megleno-Romanian, Meriam Mir, Mirandese, Mohawk, Moldovan, Montagnais, Montenegrin, Murrinh-Patha, Nagamese Creole, Ndebele, Neapolitan, Ngiyambaa, Niuean, Noongar, Norwegian, Novial, Occidental, Occitan, Oshiwambo, Ossetian (Latin), Palauan, Papiamento, Piedmontese, Polish, Portuguese, Potawatomi, Qʼeqchiʼ, Quechua, Rarotongan, Romanian, Romansh, Rotokas, Sami, Sango, Saramaccan, Sardinian, Scottish Gaelic, Serbian (Latin), Seri, Seychellois Creole, Shawnee, Shona, Sicilian, Silesian, Slovak, Slovenian, Slovio (Latin), Somali, Sorbian, Sotho (Northern), Sotho (Southern), Spanish, Sranan, Sundanese (Latin), Swahili, Swazi, Swedish, Tagalog, Tahitian, Tetum, Tok Pisin, Tokelauan, Tongan, Tshiluba, Tsonga, Tswana, Tumbuka, Turkish, Turkmen (Latin), Tuvaluan, Tzotzil, Uzbek (Latin), Venetian, Vepsian, Volapük, Vöro, Wallsian, Walloon, Waray-Waray, Warlpiri, Wayuu, Welsh, Wik-Mungkan, Wiradjuri, Wolof, Xavante, Xhosa, Yapese, Yindjibarndi, Zapotec, Zulu, Zuni, ...

**EXTENDED TYPOGRAPHIC FEATURES:**

All caps, basic ligatures, case-sensitive forms, class kerning, discretionary ligatures, denominators & numerators, fractions, alternative fractions, historical forms, 5 sets of figures (oldstyle numerals, lining figures, proportional figures, tabular figures, and small caps), localised forms, ordinals, ornaments, small capitals, small capitals from capitals, stylistic sets (SS01, SS02, SS03, etc), superiors & inferiors, slashed zero, ...

**SUPPORTED LANGUAGES (INCLUDE IPA)**

IPA, International phonetic alphabet ...
Nicolien van der Keur, a Dutch graphic designer. 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 graphic design studio, ‘Van der Keur (typo)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, specialising in designing a typeface for dictionaries, encyclopedias and other high-density complex text-environments.

Nicolien’s special interest is in the combination of designing typefaces and then working with them to produce a desired effect.

Nicolien published Sirba, Sirba Cyrillic & Sirba Greek with TypeTogether.
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Buy a single weight (or more) now and get reimbursed if you buy the entire font bundle at a later time. This is a great way to explore a new typeface without full commitment. To take advantage of the upgrade, please email info@type-together.com.

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For further information, samples, and ordering, please visit www.type-together.com.

SIRBA

Design: Nicolien van der Keur

www.type-together.com/sirba-font

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TEXT CREDITS

As I walked out one midsummer morning, by Laurie Lee (London, 1969).

Wilt, by Tom Sharpe (1976).

Foot-path way, by Bradford Torrey (Boston, 1892).

‘Rhythm & Reaction’ gets under the skin of a British love affair with American jazz, in Eye Magazine blog.

ABOUT THIS SPECIMEN

This specimen has been set using Ebony Light and Ebony Bold. If you print this specimen, please be kind to the environment and consider printing only the pages you need.