

Serifa

An
Egyptian
Slab Serif
Type Family

Making Language Visible

*Designed by
Adrian Frutiger
1967*

*A Series of
Typographic
Investigations
16 of 17*

*The Ohio State University
Department of Design
Autumn 2015*

- 1: Uppercase Letters
- 2: Lowercase Letters
- 3: Basic Glyphs
- 4: Basic Glyphs Italic
- 5: Complete Glyphs
- 6: Weights & Versions

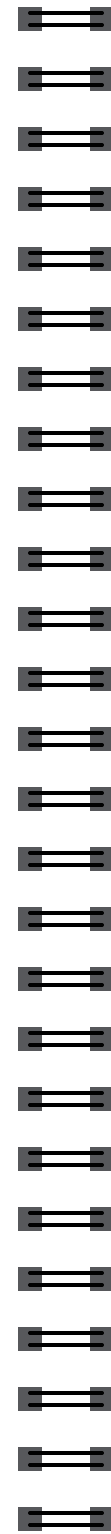
Serifa

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



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

A B C D E F G H I

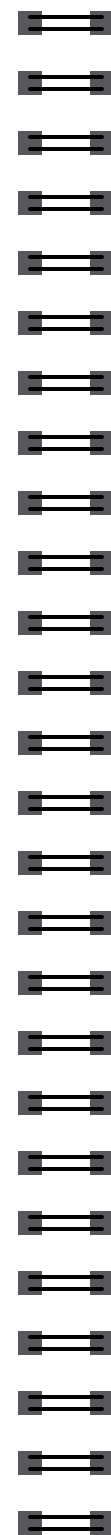
J K L M N O P Q

R S T U V W X Y Z

1 2 3 4 5 6 7 8 9 0

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



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

1 2 3 4 5 6 7 8 9 0

a b c d e f g h i j k l m n o

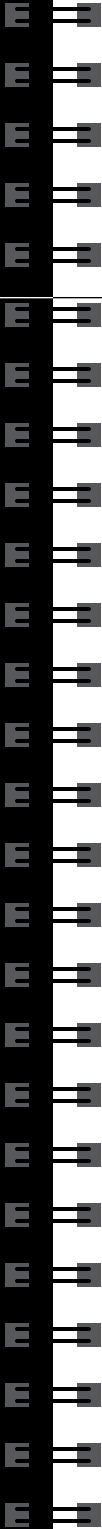
p q r s t u v w x y z

ABCDEFGHIJKLMNOPQRSTUVWXYZ
 XYZ0123456789ABCDEFGHIJKLMN
 OPQRSTUVWXYZ 0123456789
 abcdefghijklmnopqrstuvwxyz
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 √ ∞ ∫ ≈ ≠ ≤ ≥ ◇

Serifa Thin
Serifa Thin Italic
 Serifa Light
Serifa Light Italic
 Serifa Normal
Serifa Normal Italic
Serifa Bold
Serifa Black

Letterform Sequence

Letterform Sequence

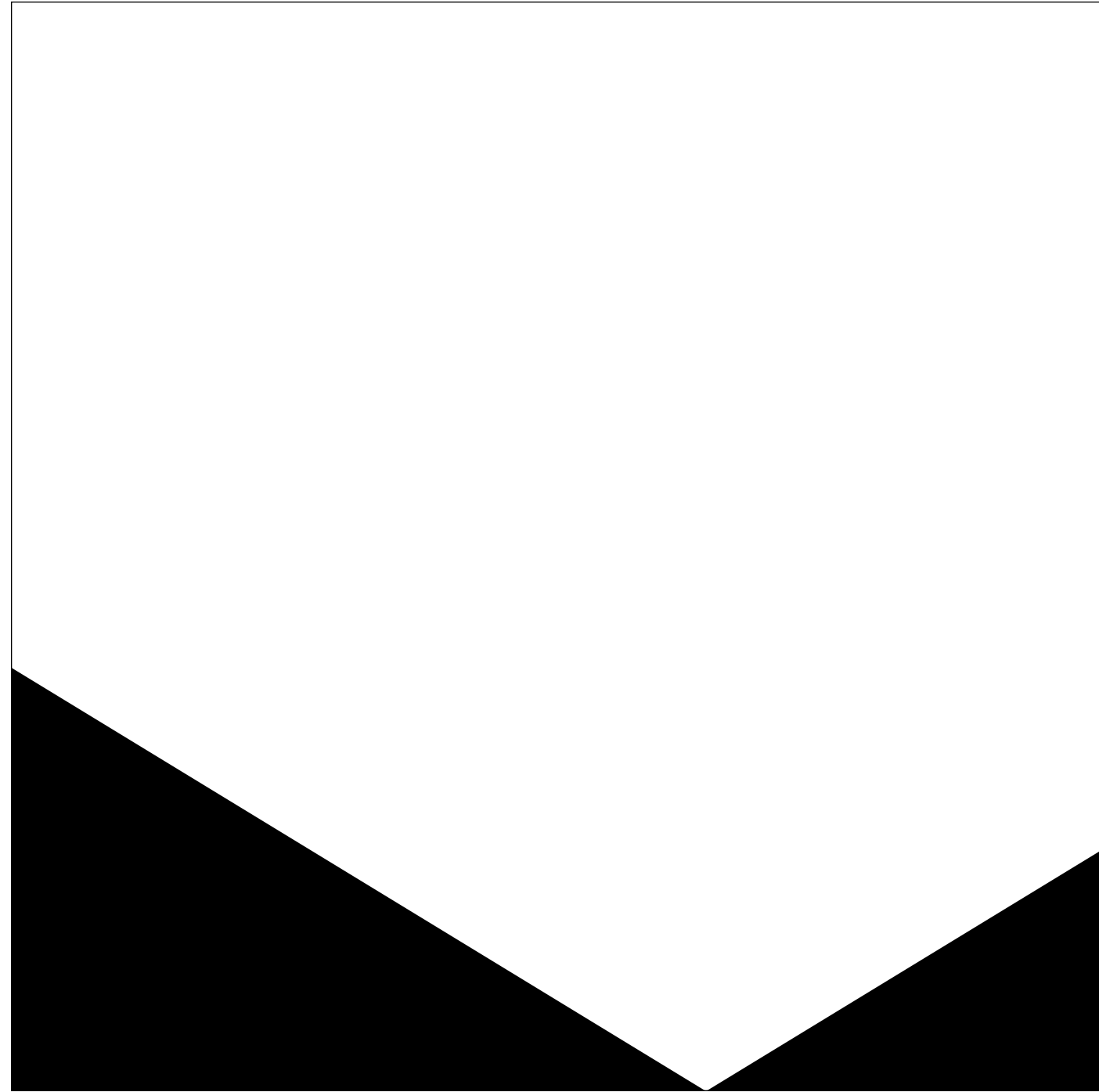
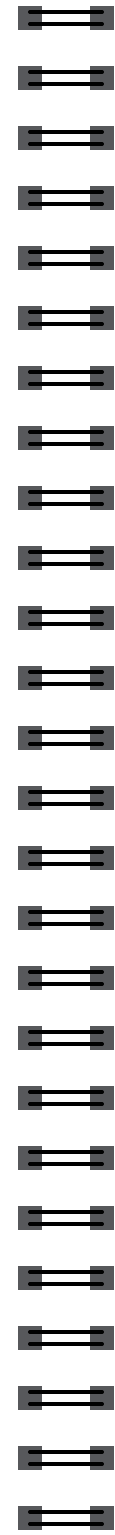


Typographic Detail

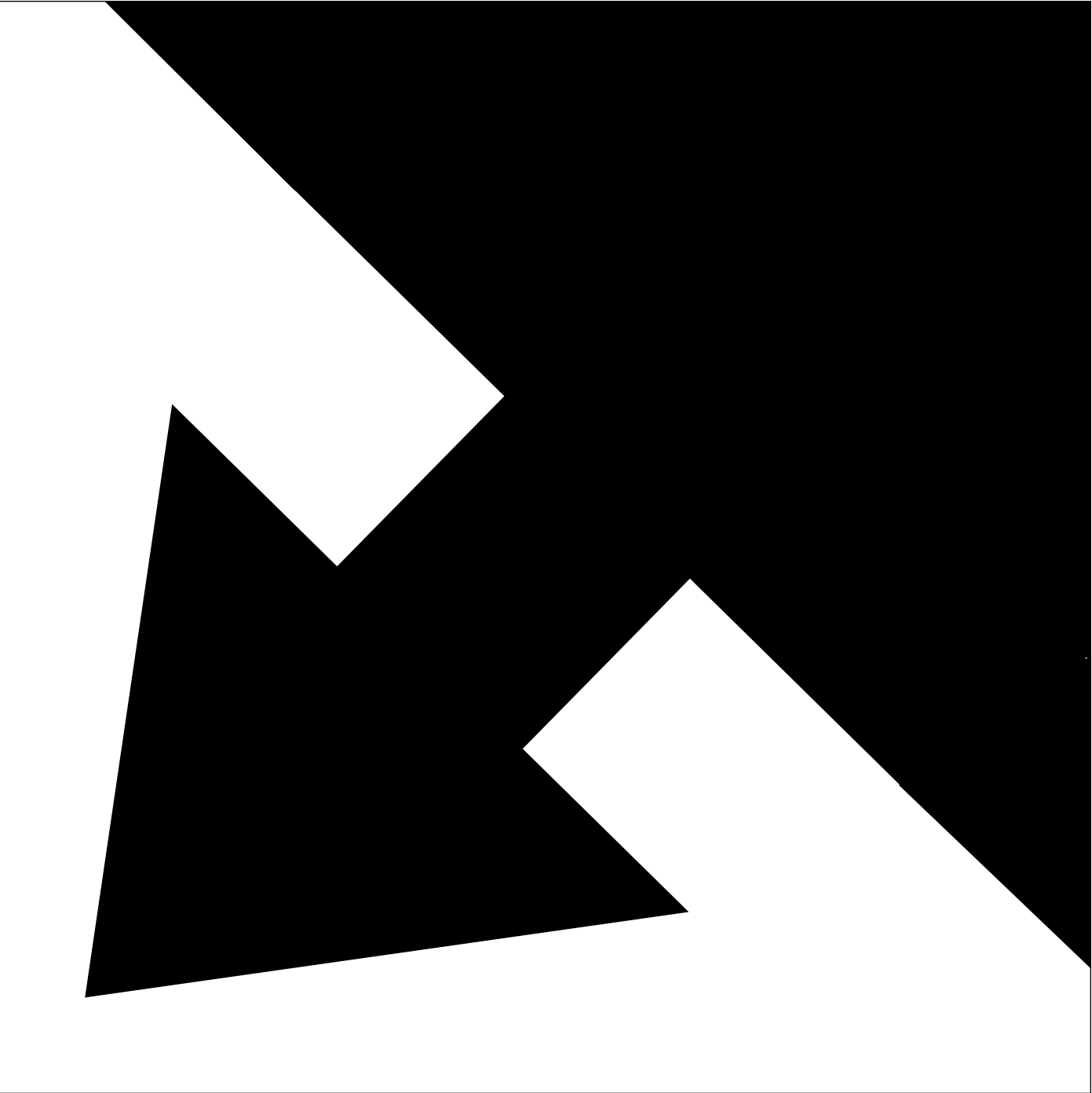
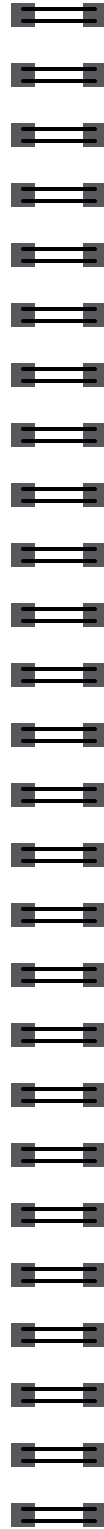
- 1: Abstraction
- 2: Clues
- 3: Distinction
- 4: Reveal
- 5: Letterform Sequence



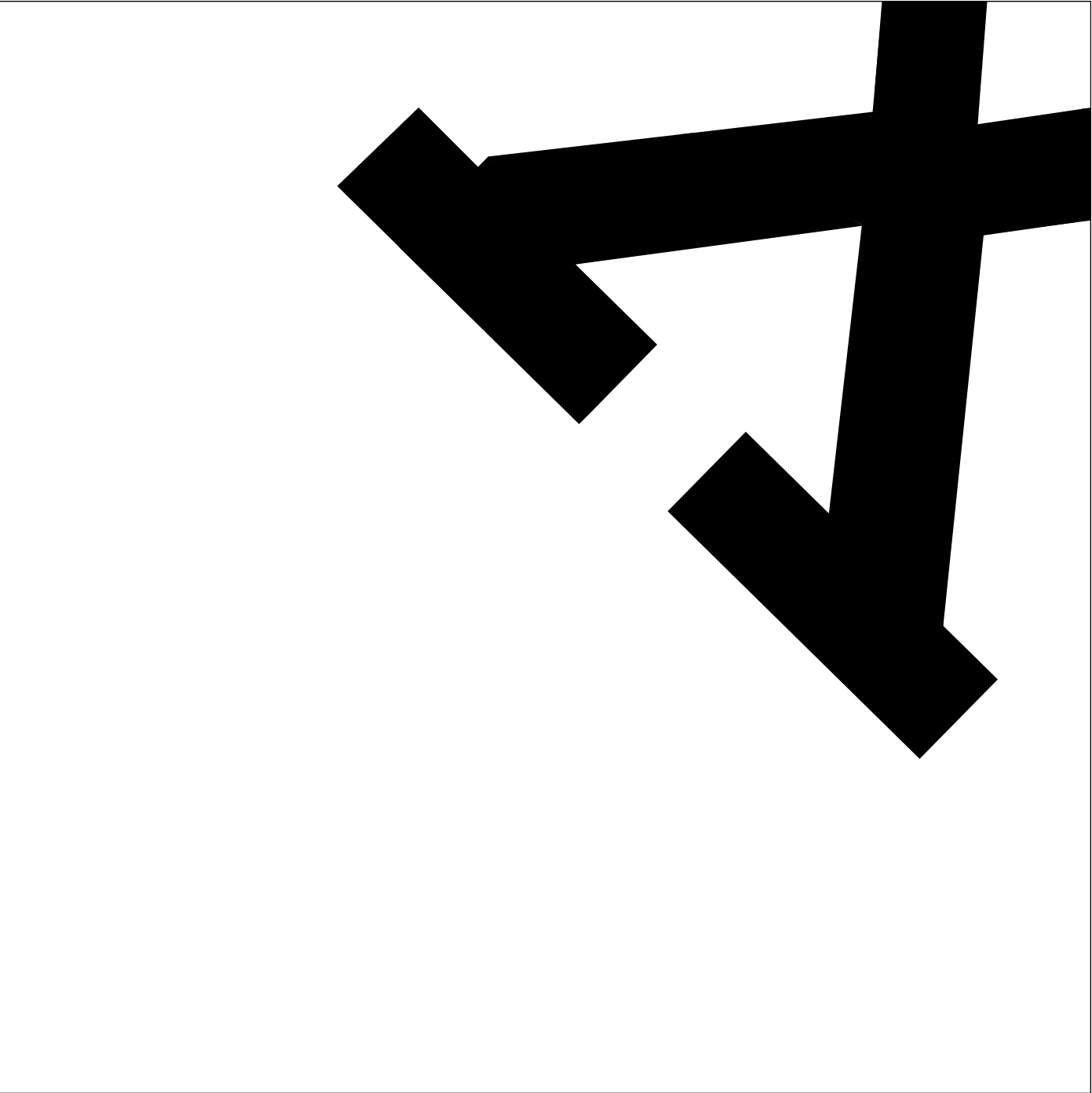
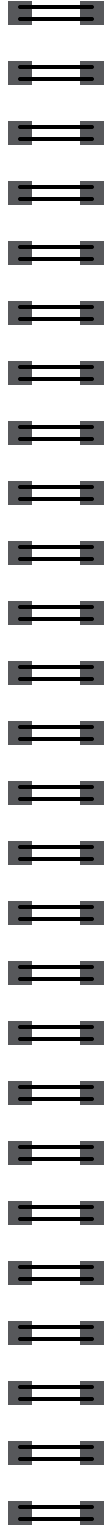
1: Abstraction



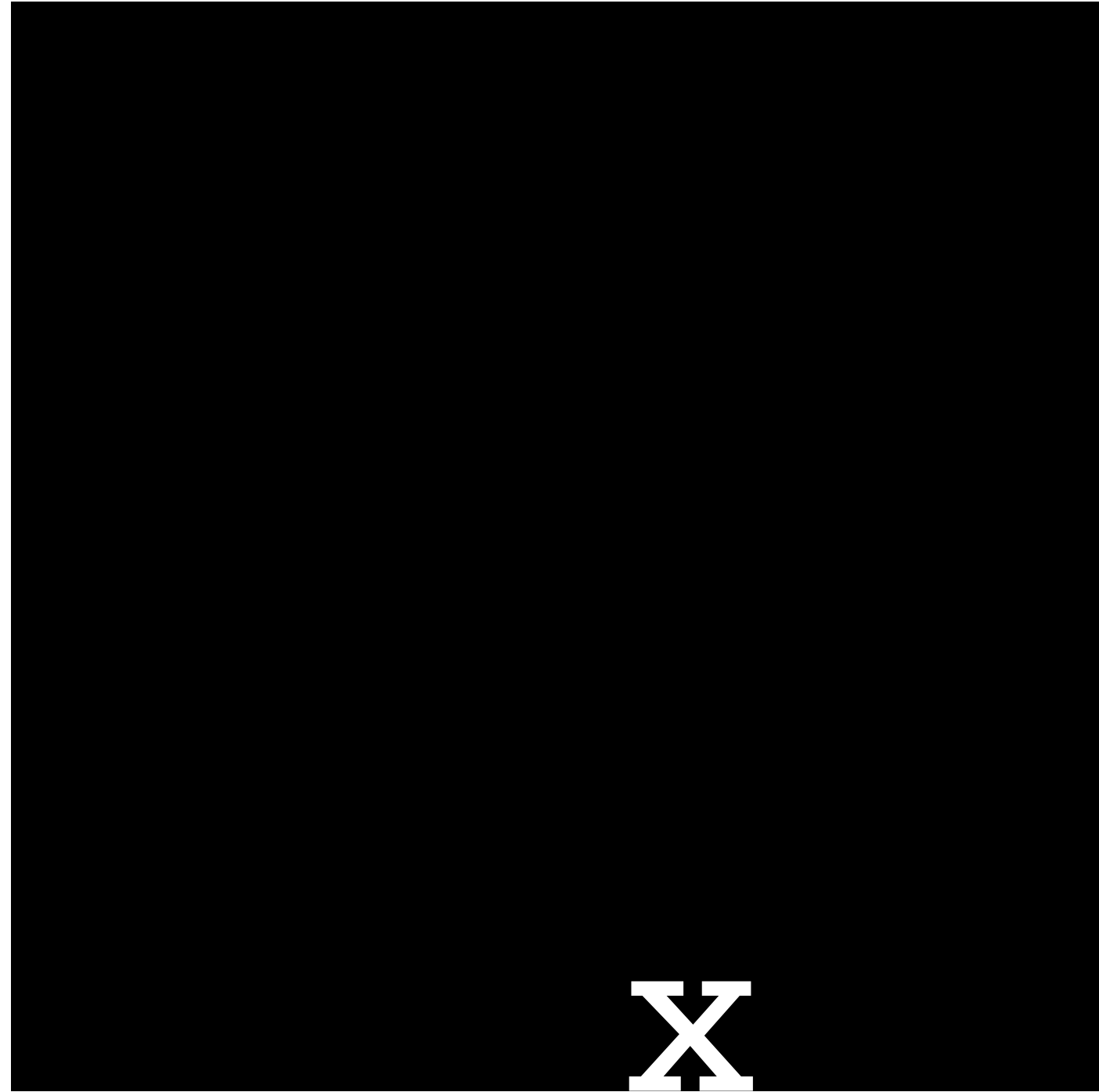
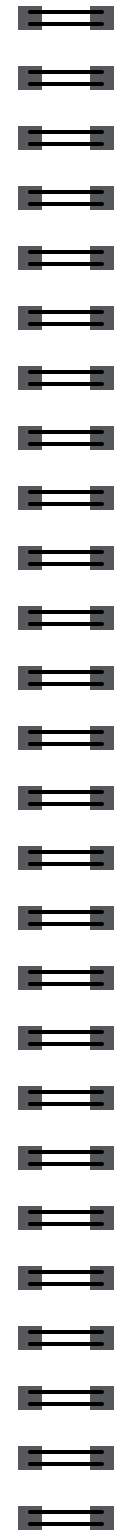
2: Clues



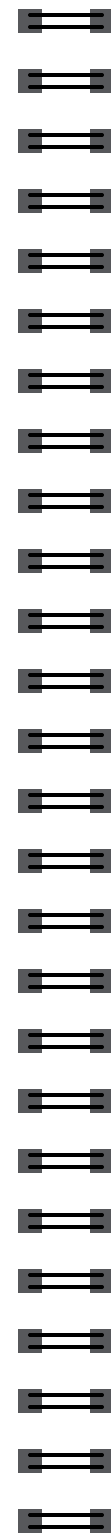
3: Distinction



4: Reveal



5: Letterform Sequence

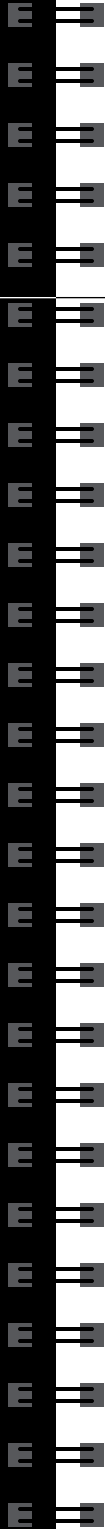


Letterform Sequence



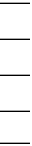
a **a** **a** **a**

Letterers



Typographic Form & Counterform

- 1: Combine two Serifa glyphs.
- 2: Combine one Serifa glyphs with one corresponding typeface name glyph.
- 3: Combine one closed in counterform Serifa glyph with a geometric shape.
- 4: Combine two closed in counterform glyphs with a geometric shape.



f

K

m

k

W

Words

- 1: Uppercase
- 2: Typographic Structure
- 3: Typographic Anatomy

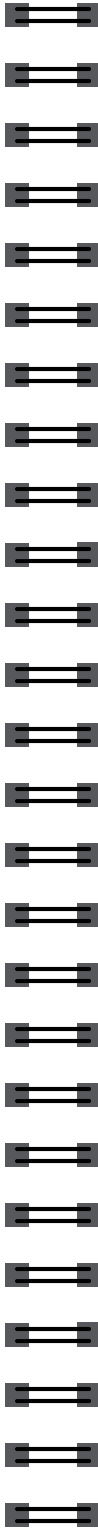
SERIEA

cap height

x - height

baseline

Handgloves



cap height

x - height

baseline

Handgloves

01 Stroke

02 Crossbar

03 Counter

04 Shoulder

05 Counter

06 Descender

07 Ear

08 Ascender

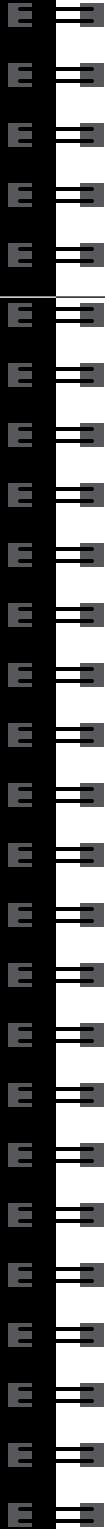
09 Stroke

10 Counter

11 Crotch

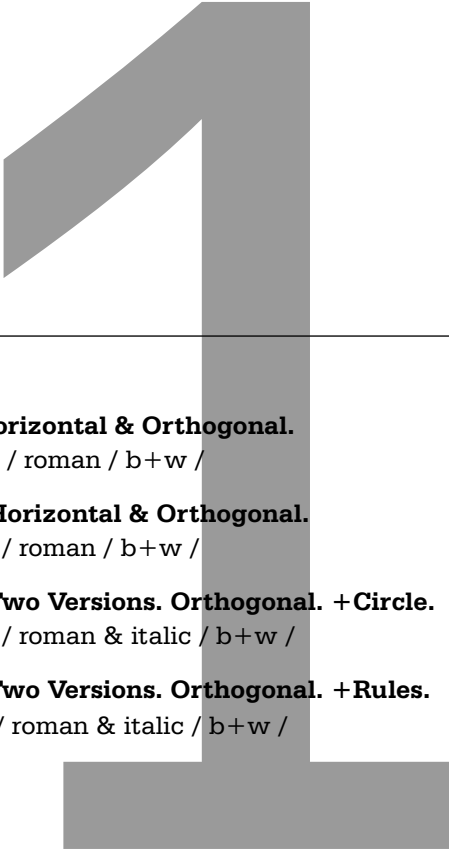
12 Serif

Sentences



One Size
Structure, Meaning, Hierarchy
Composition & Process Variation

- A : One Size. One Weight. Horizontal & Orthogonal.
12pt text / regular weight / roman / b+w /
- B : One Size. Two Weights. Horizontal & Orthogonal.
12pt text / regular & bold / roman / b+w /
- C : One Size. Two Weights. Two Versions. Orthogonal. +Circle.
12pt text / regular & bold / roman & italic / b+w /
- D : One Size. Two Weights. Two Versions. Orthogonal. +Rules.
12pt text/ regular & bold / roman & italic / b+w /



Serifa

Making
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An Egyptian Slab Serif Type Family

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16 of 17

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Fall 2015

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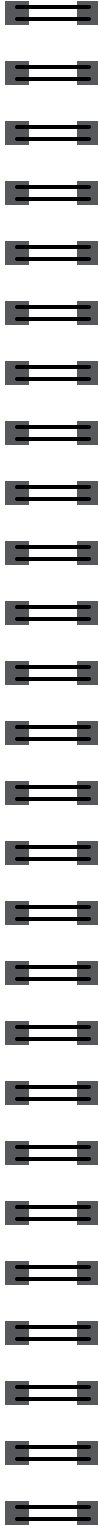
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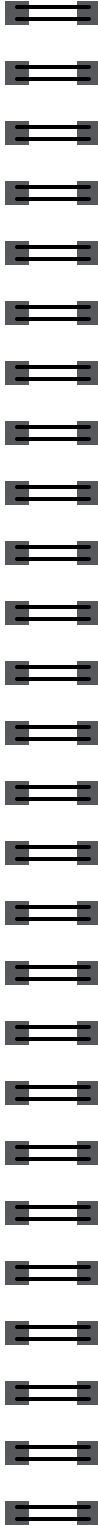
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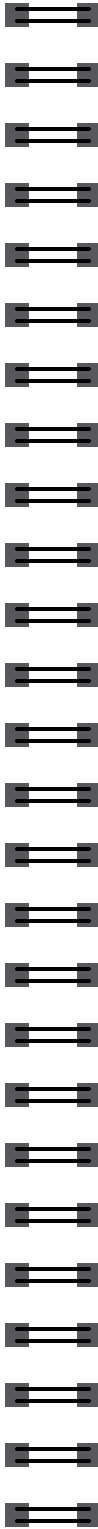
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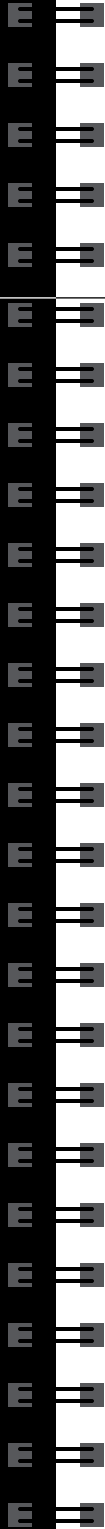
1967

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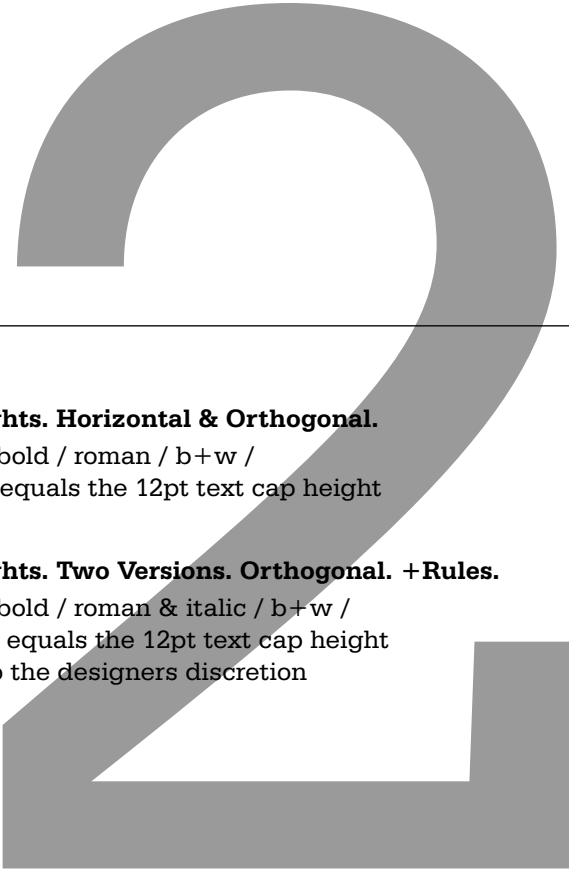
Sentences



Two Size
Structure, Meaning, Hierarchy
Composition & Process Variation

E : Two Sizes. Two Weights. Horizontal & Orthogonal.
12pt text / regular & bold / roman / b+w /
Second size x-height equals the 12pt text cap height

F : Two Sizes. Two Weights. Two Versions. Orthogonal. +Rules.
12pt text / regular & bold / roman & italic / b+w /
Second size x-height equals the 12pt text cap height
and Second size is to the designers discretion



Designed by Adrian Frutiger
1967

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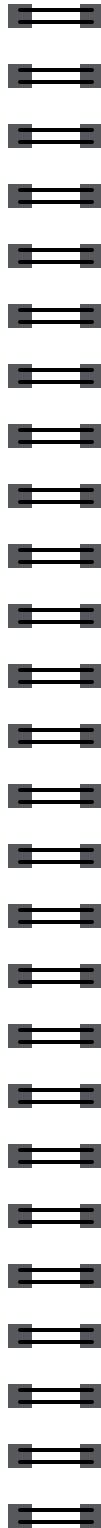
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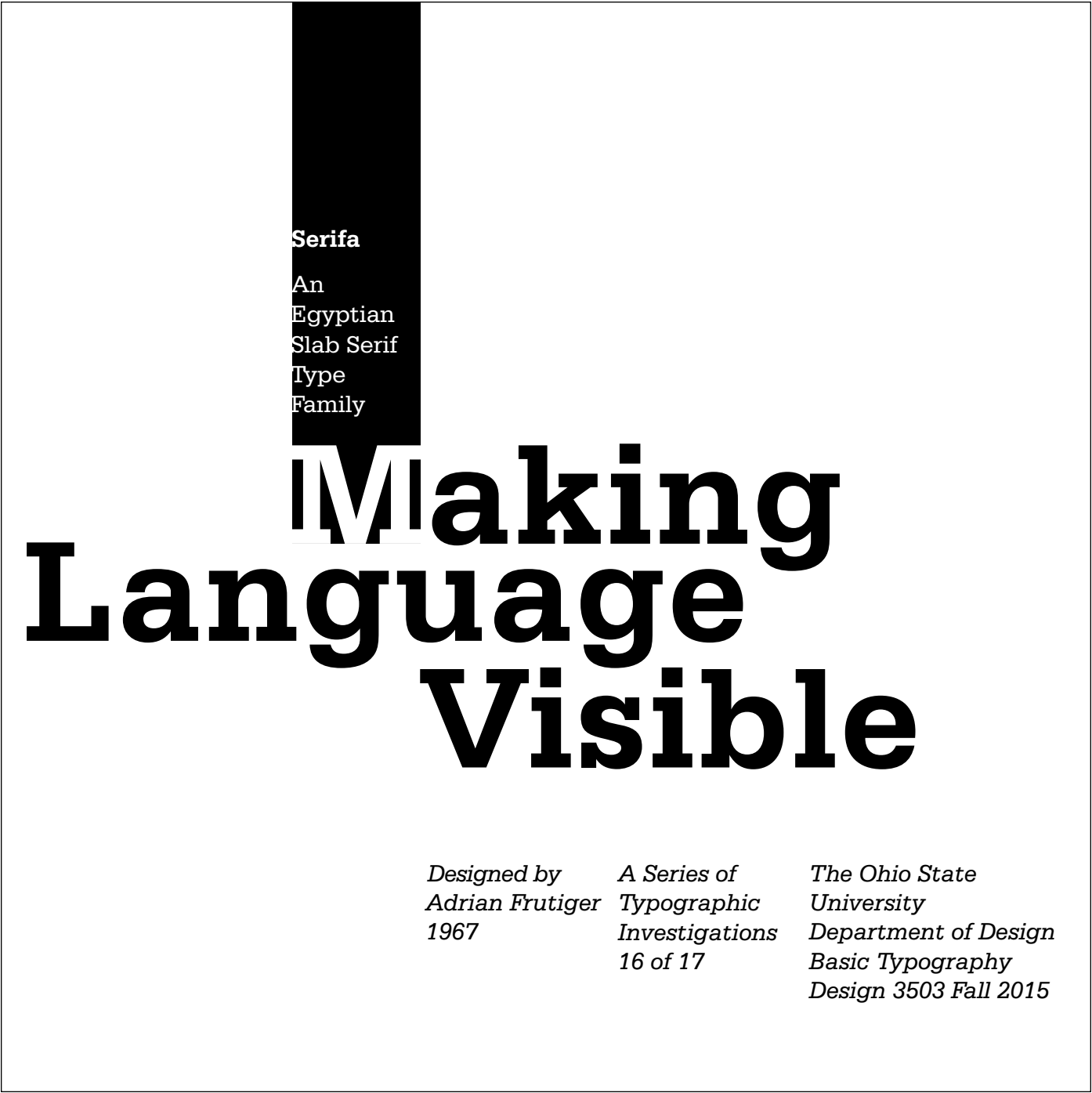
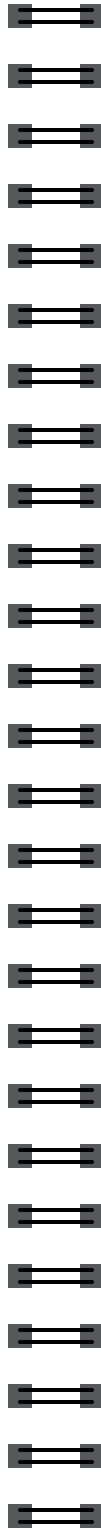
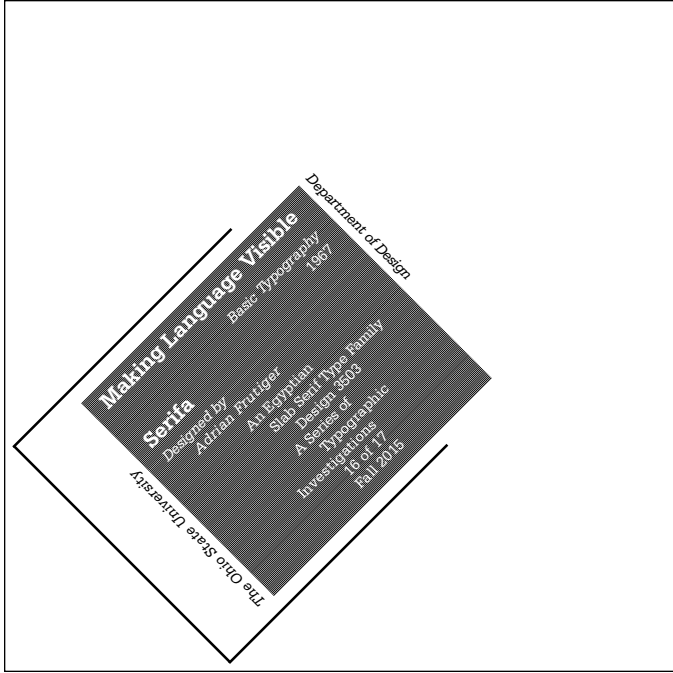
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Composition & Process Variation

- **G: Up to Three Sizes. Any Weight or Version. Rules. Gray Values and Transparency.**

12pt.
Second size x-height should match the
12pt cap height
Third size is to the designers discretion

Explore compositions using no lines, one line or many lines. Lines can be of one length or multiple lengths and of single or multiple weights.

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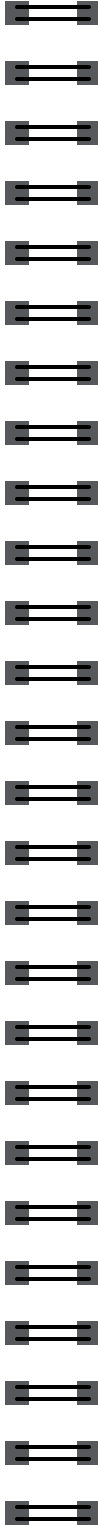
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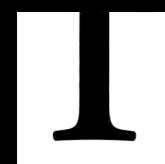
ography A Timeline

Paragraphs

HISTORY OF TYPOGRAPHY

TIME LINE

OLD STYLE



Bembo
Garamond
Janson



100bc
Roman Capitals

1475

Old Style typefaces are based on hand lettering of scribes and they first appeared in the late 15th century, before Modern typefaces. Their relation to calligraphy can be seen in the curved strokes and letters with thick to thin transitions, looking somewhat like letters drawn with a pen and ink. Unlike Modern typefaces, the thick/thin transition is moderate and not so obvious.



1500
Italics

TRANSITIONAL



Baskerville
Times New Roman
Century



1501-1504
Michelangelo creates The David in Florence, Italy.

1750

English printer and typographer John Baskerville established this style in the mid 18th century. These typefaces represent the transition between old style and neoclassical designs, and incorporate some characteristics of each. Baskerville's work with calendered paper and improved printing methods (both developed by him) allowed much finer character strokes to be reproduced and subtler character shapes to maintain.



1763
The Treaty of Paris is signed and thus ended the French and Indian War.

MODERN



Bodoni
Didot
Aster



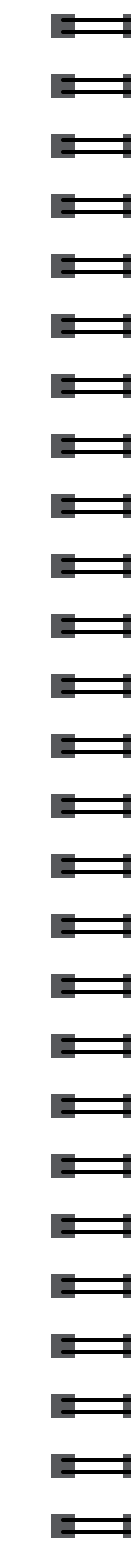
1770
The Boston Massacre.

1775

They tend to look very structured and could be considered cold. Having said that, modern fonts can look really eye-catching and very elegant at large sizes. They are not suitable for large amounts of body text, either on the web or in print. When used for body copy in print, an effect called "dazzling" occurs, the thick lines become very prominent while the thin lines almost disappear. It's best to keep them for headings and sub-headings.



1785
The end of the Revolutionary War with America achieving independence from the British.



SLAB SERIF



Designed in Switzerland,
Released by
Bauer Foundry



1845
United Kingdom Acts of Parliament

ABCDEFGHIJ
KLMNOP
QRST
UVW
XYZ
abcdefghijklm
nopqrstuvwxyz
1234567890

Serifa

1967

Serifa was designed by Adrian Frutiger for the Bauer foundry in 1966. The letterforms are based on those of Frutiger's earlier sans serif design, Univers. Square, unbracketed serifs have been added, making this a slab serif typeface.

Serifa Thin
Serifa Thin Italic
Serifa Light
Serifa Light Italic
Serifa Normal
Serifa Normal Italic
Serifa Bold
Serifa Black

Usually, slab serif types are blocky and difficult to read in text, but Serifa has more humanistic forms that are highly readable for both text and display applications such as headlines, captions, or corporate logos.

SANS SERIF



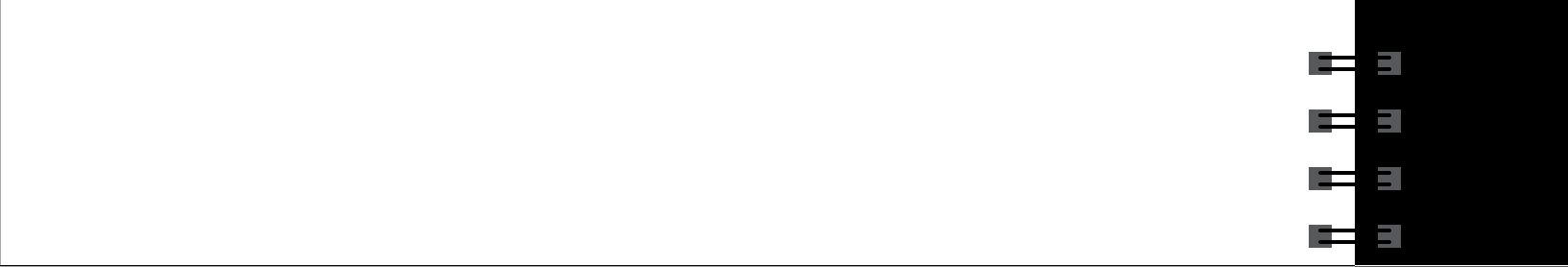
Futura
Helvetica
Gill Sans

1900



1980
Contemporary Serif

A category of typefaces that do not use serifs, small lines at the ends of characters. Popular sans serif fonts include Helvetica, Avant Garde, Arial, and Geneva. Serif fonts include Times Roman, Courier, New Century Schoolbook, and Palatino. According to most studies, sans serif fonts are more difficult to read.



Typography
Design : 3503

The Ohio State University
Department of Design

Autumn 2015
W+F 5:30–6:50pm

Keith Novicki, Instructor
Hayes Hall 105

YiHao, Zhang
Designer

Email
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Sources

Typographic Specimens: The Great Typefaces
by Philip B. Meggs, Rob Carter

**The Anatomy of Type:
A Graphic Guide to 100 Typefaces**
by Stephen Coles

**Explorations in Typography: Mastering the Art of Fine
Typesetting Hardcover**
by Carolina de Bartolo, Erik Spiekermann

**Grid Systems in Graphic Design/
Raster Systeme Fur Die Visuele Gestaltung**
by Josef Muller-Brockmann

Grid Systems: Principles of Organizing Type
by Kimberly Elam

Typographic Design: Form and Communication
6th Edition
by Rob Carter, Philip B. Meggs, Ben Day,
Sandra Maxa, Mark Sanders

Typographie: A Manual of Design
by Emil Ruder

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