

Large decorative flourish or calligraphic element.

Large decorative flourish or calligraphic element.

ffi
ffl
st
ct
ft
fi
fl
f

Serapion

T b s g p



T b s g p

Serapion Font Map

Serapion OSF • Regular*123 • Bold*123 • Italic*123 • Bold Italic*123
Serapion • Regular*123 • Bold*123 • Italic*123 • Bold Italic*123

© František Štorm 1997

FRANTIŠEK ŠTORM
STORM TYPE FOUNDRY
STŘEŠOV. PÍSMOLIJNA
SPÁLOVA 23/206
162 00 PRAHA 6
CZECH REPUBLIC
WWW.STORMTYPE.COM
MAIL@STORMTYPE.COM
TELEFON +42(0) 2 311 75 11

11/2000

STŘEŠOVICKÁ PÍSMOLIJNA, WWW.PÍSMOLIJNA.CZ

STORM TYPE FOUNDRY, WWW.STORMTYPE.COM

16/20 PT.:

Another variation on the Renaissance-Baroque Roman face, it extends the selection of text type faces. In comparison with Jannon, the contrast within the letters has been enhanced. The dynamic elements of the Renaissance Roman face have been strengthened in a way which is illustrated best in the letters “a”, “b” and “s”. These letters contain, in condensed form, the principle of this type face - in round shapes the dark stroke invariably has a round finial at one end and a sharp one at the other. Another typical feature is the lower-case “g”; the upper part of this letter consists of two geometrically exact circles, the inner of which, a negative one, is immersed down on the right, upright to the direction of the lower loop and the upright knob. The vertical strokes slightly splay out upwards. Some details of the upper-case letters may seem to be too daring, but they are less apparent in the text sizes. It has to be admitted that typographers tend to draw letters in exaggerated sizes, as a result of which they stick to details. Serapion Italic are italics inspired partly by the Renaissance Cancelleresca. This is obvious from the drop-shaped finials of its lower-case descenders.

The type face is suitable for illustrated books, art posters and short texts. It has a rather ugly name - after St. Serapion.

10/12 PT.:

Serapion vyšel na jaře roku 1997, a od té doby se poněkud změnil požadavky na digitální písmo. U příležitosti překódování znakové mapy korigujeme a vylepšujeme i estetický vzhled liter na základě vlastních i uživatelských zkušeností. Serapion má nyní rozšířenou znakovou sadu a ještě bohatší kerningy. Doplněny byly ligatury ffi a ffl.

Ozvěny renesanční estetiky v moderní typografii jsou velmi časté. Písma této skupiny si získávají naši přízeň průzračnou anatomií antikvy a jemnou zpěvností italiky. Současné repliky renesančních písem můžeme rozdělit do dvou skupin: první jsou překreslována se snahou o věrnost originálu, s důrazem na zpevnění a umravnění předlohy. Do skupiny druhé můžeme zařadit repliky vyzdvihující charakteristické rysy původních písem a to až na hranici

10/12 PT.:

deformace znaku. Sem patří i náš Serapion. Oproti Jannonu je zvýšen kontrast uvnitř liter. Dynamické prvky renesanční antikvy byly posíleny způsobem, jež vystihují litery a, b a s. V nich je zhuštěn princip tohoto písma – u obřích tvarů vždy tmavý tah na jednom konci kulatě, na protějším ostře zakončen. Typické je rovněž minuskové „g“ mající horní břicho ze dvou geometricky přesných kruhů, z nichž vnitřní, negativní, je vnořen vpravo dolů, kolmo ke směru výběhu spodní smyčky a horní bambulky. Svislé tahy se mírně rozbíhají nahoru. Některé detaily versálek se mohou zdát příliš odvážné, ale v textových velikostech zaniknou. Je třeba přiznat jistou typografickou manýru, která se projevuje kreslením písmen v přehnaných velikostech, následkem čehož tvůrce ulpívá na detailech. Serapion Italic je kursiva inspirovaná částečně renesanční kancelareskou. To je zřejmé z kapkovitě zakončených dotaznic minusček. Písmo je vhodné pro obrázkové knihy,

10/12 PT.:

umělecké plakáty & krátké texty. Má takové ošklivé jméno, podle svatého Serapiona. Serapion vyšel na jaře roku 1997, a od té doby se poněkud změnil požadavky na digitální písmo. U příležitosti překódování znakové mapy korigujeme a vylepšujeme i estetický vzhled liter na základě vlastních i uživatelských zkušeností. Serapion má nyní rozšířenou znakovou sadu a ještě bohatší kerningy. Doplněny byly ligatury ffi a ffl. Ozvěny renesanční estetiky v moderní typografii jsou velmi časté. Písma této skupiny si získávají naši přízeň průzračnou anatomií antikvy a jemnou zpěvností italiky. Současné repliky renesančních písem můžeme rozdělit do dvou skupin: první jsou překreslována se snahou o věrnost originálu, s důrazem na zpevnění a umravnění předlohy.

10/12 PT.:

Do skupiny druhé můžeme zařadit repliky vyzdvihující charakteristické rysy původních písem a to až na hranici deformace znaku. Sem patří i náš Serapion. Oproti Jannonu je zvýšen kontrast uvnitř liter. Dynamické prvky renesanční antikvy byly posíleny způsobem, jež vystihují litery a, b a s. V nich je zhuštěn princip tohoto písma – u obřích tvarů vždy tmavý tah na jednom konci kulatě, na protějším ostře zakončen. Typické je rovněž minuskové „g“ mající horní břicho ze dvou geometricky přesných kruhů, z nichž vnitřní, negativní, je vnořen vpravo dolů, kolmo ke směru výběhu spodní smyčky a horní bambulky. Svislé tahy se mírně rozbíhají nahoru. Některé detaily versálek se mohou zdát příliš odvážné, ale v textových velikostech zaniknou. Je třeba přiznat jistou typografickou manýru, která se projevuje kreslením písmen v přehnaných velikostech, následkem čehož

8/9,6 PT.:

Another variation on the Renaissance-Baroque Roman face, it extends the selection of text type faces. In comparison with Jannon, the contrast within the letters has been enhanced. The dynamic elements of the Renaissance Roman face have been strengthened in a way which is illustrated best in the letters “a”, “b” and “s”. These letters contain, in condensed form, the principle of this type face - in round shapes the dark stroke invariably has a round finial at one end and a sharp one at the other. Another typical feature is the lower-case “g”; the upper part of this letter consists of two geometrically exact circles, the inner of which, a negative one, is immersed down on the right, upright to the direction of the lower loop and the upright knob. The vertical strokes slightly splay out upwards. Some details of the upper-case letters may seem

10/12 PT.:

to be too daring, but they are less apparent in the text sizes. It has to be admitted that typographers tend to draw letters in exaggerated sizes, as a result of which they stick to details. Serapion Italic are italics inspired partly by the Renaissance Cancelleresca. This is obvious from the drop-shaped finials of its lower-case descenders. The type face is suitable for illustrated books, art posters and short texts. It has a rather ugly name – after St. Serapion. Another variation on the Renaissance-Baroque Roman

12/14,4 PT.:

face, it extends the selection of text type faces. In comparison with Jannon, the contrast within the letters has been enhanced. The dynamic elements of the Renaissance Roman face have been strengthened in a way which is illustrated best in the letters “a”, “b” and “s”. These letters contain, in condensed form, the principle of this type face - in round shapes the dark stroke invariably has a round

14/16,8 PT.:

finial at one end and a sharp one at the other. Another typical feature is the lower-case “g”; the upper part of this letter consists of two geometrically exact circles, the inner of which, a negative one, is immersed down on the right, upright to the direction of the lower

SERAPION OSF

FkP

BOLD:

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz & 1 2 3 4 5 6 7

BOLD ITALIC:

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz & 1 2 3 4 5 6 7

8/9,6 PT.:

Another variation on the Renaissance-Baroque Roman face, it extends the selection of text type faces. In comparison with Jannon, the contrast within the letters has been enhanced. The dynamic elements of the Renaissance Roman face have been strengthened in a way which is illustrated best in the letters “a”, “b” and “s”. These letters contain, in condensed form, the principle of this type face - in round shapes the dark stroke invariably has a round finial at one end and a sharp one at the other. Another typical feature is the lower-case “g”; the upper part of this letter consists of two geometrically exact circles, the inner of which, a negative one, is immersed down on the right, upright to the direction of the lower loop and the upright knob. The vertical strokes slightly splay out upwards. Some details of the upper-case letters may seem to be too daring, but they are less apparent in the text sizes. It has to be admitted that typographers tend to draw letters in exaggerated sizes,

10/12 PT.:

as a result of which they stick to details. Serapion Italic are italics inspired partly by the Renaissance Cancelleresca. This is obvious from the drop-shaped finials of its lower-case descenders. The type face is suitable for illustrated books, art posters and short texts. It has a rather ugly name – after St. Serapion. Another variation on the Renaissance-Baroque Roman face, it extends the selection of text type faces. In comparison with Jannon, the contrast within the letters has been enhanced. The dynamic elements of the Renaissance Roman face have been strengthened in a way which is illustrated best in the

12/14,4 PT.:

letters “a”, “b” and “s”. These letters contain, in condensed form, the principle of this type face - in round shapes the dark stroke invariably has a round finial at one end and a sharp one at the other. Another typical feature is the lower-case “g”; the upper part of this letter consists of two geometrically exact circles, the inner of which, a negative one, is immersed down on the right, upright to the direction of the lower loop and the upright knob. The vertical

14/16,8 PT.:

strokes slightly splay out upwards. Some details of the upper-case letters may seem to be too daring, but they are less apparent in the text sizes. It has to be admitted that typographers tend to draw letters in exaggerated sizes, as a result of which they stick to details. Serapion Italic are italics inspired part-

Another variation on the Renaissance Roman face have been strengthened in a way which is illustrated best in the letters "a", "b" and "s". In comparison with Jannon, the contrast within the letters has been enhanced. The dynamic elements of the Renaissance Roman face have been strengthened in a way which is illustrated best in the letters "a", "b" and "s". These dynamic elements of the Renaissance Roman face have been strengthened in a way which is illustrated best in the letters "a", "b" and "s".

Another variation on the

Renaissance Roman

the dark stroke invariably

on the right, upright to

Renaissance-Baroque

face have been strength-

has a round finial at one

the direction of the lower

Roman face, it extends

ened in a way which is

end and a sharp one at the

loop and the upright knob.

the selection of text type

illustrated best in the

other. Another typical feature

The vertical strokes slightly

faces. In comparison

letters "a", "b" and "s".

is the lower-case "g"; the up-

splay out upwards. Some

with Jannon, the con-

These letters contain,

per part of this letter consists

details of the upper-case let-

trast within the letters

in condensed form, the

of two geometrically exact cir-

ters may seem to be too

has been enhanced. The

principle of this type

cles, the inner of which, a neg-

daring, but they are less

dynamic elements of the

face - in round shapes

ative one, is immersed down

apparent in the text sizes.

Another variation on the Renaissance-Baroque Roman face, it extends the selection of text type faces. In comparison with Jannon, the contrast within the letters has been enhanced. The dynamic elements of the Renaissance Roman face have been strengthened in a way which is illustrated best in the letters "a", "b" and "s". These letters contain, in condensed form, the principle of this type face - in round shapes the dark stroke invariably has a round finial at one end and a sharp one at the other. Another typical feature is the lower-case "g"; the upper part of this letter consists of two geometrically exact circles, the inner of which, a negative one, is immersed down on the right, upright to the direction of the lower loop and the upright knob. The vertical strokes slightly splay out upwards. Some details of the upper-case letters may seem to be too daring, but they are less

Ty b

REGULAR:

Aa Bb Cc Dd
Ee Ff Gg Hh Ii Jj
Kk Ll Mm
Nn Oo Pp Qq
Rr Ss Tt Uu
Vv Ww Xx
Yy Zz & 1 2 3
4 5 6 7 8 9 0 fi

ITALIC:

Aa Bb Cc Dd
Ee Ff Gg Hh Ii Jj
Kk Ll Mm
Nn Oo Pp Qq
Rr Ss Tt Uu
Vv Ww Xx Yy
Zz & 1 2 3
4 5 6 7 8 9 0 fi

apparent in the text sizes. It has to be admitted that typographers tend to draw letters in exaggerated sizes, as a result of which they stick to details. Serapion Italic are italics inspired partly by the Renaissance Cancelleresca. This is obvious from the drop-shaped finials of its lower-case descenders. The type face is suitable for illustrated books, art posters and short texts. It has a rather ugly name - after St. Serapion. Another variation on the Renaissance-Baroque Roman face, it extends the selection of text type faces. In comparison with Jannon,

the contrast within the letters has been enhanced. The dynamic elements of the Renaissance Roman face have been strengthened in a way which is illustrated best in the letters "a", "b" and "s". These letters contain, in condensed form, the principle of this type face - in round shapes the dark stroke invariably has a round finial at one end and a sharp one at the other. Another typical feature is the lower-case "g";

the upper part of this letter consists of two geometrically exact circles, the inner of which, a negative one, is immersed down on the right, upright to the direction of the lower loop and the upright knob. The vertical strokes slightly splay out upwards. Some details of the

Another variation on the Renaissance-Baroque Roman face, it extends the selection of text type faces. In comparison with Jannon, the contrast within the letters has been enhanced. The dynamic elements of the Renaissance Roman face have been strengthened in a way which is illustrated best in the letters "a", "b" and "s". These letters contain, in condensed form, the principle of this type face - in round shapes the dark stroke invariably has a round finial at one end and a sharp one at the other. Another typical feature is the lower-case "g"; the upper part of this letter consists of two geometrically exact circles, the inner of which, a negative one, is immersed down on the right, upright to the direction of the lower loop and the upright knob. The vertical strokes slightly splay out upwards. Some details of the upper-case letters may seem to be too daring, but they are less

naissance Cancelleresca. This is obvious from the drop-shaped finials of its lower-case descenders. The type face is suitable for illustrated books, art posters and short texts. It has a rather ugly name - after St. Serapion. Another variation on the Renaissance-Baroque Roman face, it extends the selection of text type faces. In comparison with Jannon, the contrast within the letters has been enhanced. The dynamic elements of the Renaissance Roman face have been strengthened in a way which is illustrated best in the letters "a", "b" and "s". These letters contain, in condensed form, the principle of this type face - in round shapes the dark stroke invariably has a round

finial at one end and a sharp one at the other. Another typical feature is the lower-case "g"; the upper part of this letter consists of two geometrically exact circles, the inner of which, a negative one, is immersed down on the right, upright to the direction of the lower loop and the upright knob. The vertical strokes slightly splay out upwards. Some details of the upper-case letters may seem to be too daring, but they are less apparent in the text sizes. It has to be admitted that typographers tend to draw letters in exaggerated

sizes, as a result of which they stick to details. Serapion Italic are italics inspired partly by the Renaissance Cancelleresca. This is obvious from the drop-shaped finials of its lower-case descenders. The type face is suitable for illustrated books, art posters and short texts. It has a rather ugly name - after St. Serapion. Another variation on the Ren-

Pigmenty
Gouache
Ancient affinity
Caminito real
citlivé skizzy mistrů
zavěrečný damarový lak
úkolem pozlacovače jest vtisknouti
jezeli w świetnym płaszczu wielką