Kefa III, version 1.0
Modern, organic slab serif, 8 Styles
by Jérémie Hornus

www.black-foundry.com
Kefa III

- Kefa III Light
- Kefa III Light Italic
- Kefa III Regular
- Kefa III Italic
- Kefa III Bold
- Kefa III Bold Italic
- Kefa III Extrabold
- Kefa III Extrabold Italic
Kefa III is the third version of the Apple System font Kefa. The typeface design has been refined a little more and language support extended to match Black Foundry’s standard glyph set with Vietnamese support, more currencies, fractions and arrows, and case-sensitive punctuation.

Kefa III design is elegant and modern with slab-serif origin, sharp and curved. Its large x-height and relatively condensed letterforms makes it both highly legible and space-saving for dense text and immersive reading. A particular attention to details and curve shaping makes it an attractive option for setting display text and headlines too.

The original design was mixing both Latin calligraphic tradition and Ethiopian heritage in a single design: it has been a cross-country typeface since the beginning of its conception, and still is. It is also tuned for screens, and its sturdiness makes it a relevant choice for User Interface as well.

It now comes in 4 weights only, for more simplicity, plus matching italics. The new Variable Font format for both Romans and Italics enables users to precisely define the weight they need.
Kefa III

- Design approach

- Slab serif, curved & pointed
- Big x-height for better readability
- Modern shapes
- Slightly condensed
- Curve breaks design details
- Numerous ligatures and infinite and automatic f-ligatures
- Organic shapes
- Extended latin
- Smooth design
Southern Ethiopia, including Sidamo, Kaffa, Arsi and Harar is the original home of coffee which grows wild here in the mountain rain forests in countless varieties. All plants of the species Coffea arabica around the world are descendants of plants from southern Ethiopia.
Pfffiou! Efface.

Fractions

\[
\frac{1}{2} \quad \frac{1}{3} \quad \frac{1}{4} \quad \frac{1}{5} \quad \frac{1}{6} \quad \frac{1}{7} \quad \frac{1}{8} \quad \frac{1}{9} \quad \frac{2}{3} \\
\frac{2}{5} \quad \frac{2}{7} \quad \frac{2}{9} \quad \frac{3}{4} \quad \frac{3}{5} \quad \frac{3}{7} \quad \frac{3}{8} \quad \frac{4}{5} \quad \frac{4}{7} \\
\frac{4}{9} \quad \frac{5}{6} \quad \frac{5}{7} \quad \frac{5}{8} \quad \frac{5}{9} \quad \frac{6}{7} \quad \frac{7}{8} \quad \frac{7}{9} \quad \frac{8}{9}
\]

Case-sensitive punctuations

( () {} [] < > @ ? á í « » « »
Futuristic
Versatile
Elegant
Smooth
Texture
Ethiopia
Tradition
Compact
Typography is the work of typesetters (also known as compositors), typographers, graphic designers, art directors, manga artists, comic book artists, graffiti artists, and, now, anyone who arranges words, letters, numbers, and symbols for publication, display, or distribution, from clerical workers and newsletter writers to anyone self-publishing materials. Until the Digital Age, typography was a specialized occupation. Digitization opened up typography to new generations of previously unrelated designers and lay users. As the capability to create typography has become ubiquitous, the application of principles and best practices developed over generations of skilled workers and professionals has diminished. So at a time when scientific techniques can support the proven traditions (e.g., greater legibility with the use of serifs, upper and lower case, contrast, etc.) through understanding the limitations of human vision, typography as often encountered may fail to achieve its principal objective: effective communication.
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Kefa III

DEGEHABUR

SHASHAMANÉ

INDA SILASE

KOMBOLCHA

URBA MINCH

Somali

Oromia

Tigré

Amhara

Sud

The table shows Ethiopian cities with more than 40,000 inhabitants. The population numbers are referring to the inhabitants of the cities themselves, the metropolitan area outside the city area are not taken into account. Given the suburbs and the metropolitan area, the number of inhabitants might be much larger in several cases.
Kefa III