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Karmina

KARMINA
DESIGN BY **VERONIKA BURIAN & JOSÉ SCAGLIONE**

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TYPE SPECIMEN VERSION 3.0
TYPEFACE VERSION 1.500
TYPE-TOGETHER.COM/KARMINA-FONT

A highly legible and economic typeface, perfect for extended reading in editorials and newspapers

STYLES	SCRIPTS	RELATED FAMILIES
2 weights +2 matching italics	Latin	Karmina Sans

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Styles

	UPRIGHTS	ITALICS
	Regular	*Italic*
	Bold	***Bold Italic***

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About Karmina

Karmina is a text typeface created by José Scaglione and Veronika Burian mainly for pocket-sized books and budget editions. It was designed to withstand the worst printing conditions: low quality papers, high printing speed with web presses, and variations in the ink level of the printing press. The more opportunities for printing to go wrong, the more Karmina does to make it right — the right shapes, right sturdiness, and the right tone with which to approach the reader.

Some of Karmina's most representative features are the rather large serifs intended to work perfectly in small reproduction sizes, the sharpness of the shapes, some calligraphic influences, and the large yet graceful inktraps in the acute connections. Structurally, Karmina combines a large x-height with relatively compressed letterforms to optimise space-saving. The cumulative result of these features grants Karmina outstanding legibility and economy, and the italic weights capitalise on the inktraps and calligraphic styling to easily set text apart from the roman.

The Karmina family comes in four styles and offers extensive language support in the Latin script.

Karmina underwent a refresh in early 2026, adding 210 glyphs (for a total of 1,078), full Vietnamese support, new glyphs for currency symbols such as the Turkish lira, Bitcoin, and Vietnamese đồng (including old style and lining). There are also a few more items of note: German speakers, for example, will appreciate the fact that the ß has been added in both capital and small caps. Intelligent fractions have also been added, as have minor additions and fixes to spacing and kerning.

The companion Karmina Sans family has been created for maximum compatibility and application. Its intermediate weights match the basic proportions and weight of Karmina Serif, and are excellent for setting everything from short texts to long works requiring extended reading, whether digital or in print.

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Gen Alpha

Bereits um 565 wurde es erstmals schriftlich erwähnt.

2025 Word of the Year

⋆six-seven⋆

KARMINA AND KARMINA SANS

“KÖ”GEHT NICHT

beautiful texture

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BOLD **magazine**

REGULAR planillo

BOLD ITALIC ***editorial***

ITALIC *sumario*

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REGULAR

Where are the women in the room?

ITALIC

Where are the women in the room?

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BOLD

Where are the women in the room?

BOLD ITALIC

Where are the women in the room?

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REGULAR Kitty bang, bang!

ITALIC *Kitty bang, bang!*

BOLD **Kitty bang, bang!**

BOLD ITALIC ***Kitty bang, bang!***

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REGULAR

A new exhibition in London examines the irresistible power of *kawaii or cuteness*

BOLD

A new exhibition in London examines the irresistible power of *kawaii or cuteness*

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REGULAR Just as he was straightening up, a young child ran in, slid on what was left of the parquet and overturned an Indian fern. She was pursued by a nice-looking, bosomy sort in an apron, who managed to catch the child moments before she fell through the house. ‘Clara Rose! I told you – you ain’t allowed. Sorry about that, Eliza.’

BOLD **Just as he was straightening up, a young child ran in, slid on what was left of the parquet and overturned an Indian fern. She was pursued by a nice-looking, bosomy sort in an apron, who managed to catch the child moments before she fell through the house. ‘Clara Rose! I told you – you ain’t allowed.**

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18/22 ITALICS

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REGULAR I woke up on my back. All around me the long grass quietly tossed and turned in the wind, and above me the moonless sky was fading from indigo to grey. For a moment or two I was blank, not knowing where I was—perhaps not quite remembering who I was—and lacked the energy to wonder how it was that I might have ended up here, in the corner of this field. I turned my head to the left and saw the outline of my bike, lying in the shelter of the hedge. And there beside it were my orange helmet and my cycling shoes, neatly lined up as I always left them when I stopped for these brief snoozes. Now I remembered.

BOLD **I woke up on my back. All around me the long grass quietly tossed and turned in the wind, and above me the moonless sky was fading from indigo to grey. For a moment or two I was blank, not knowing where I was—perhaps not quite remembering who I was—and lacked the energy to wonder how it was that I might have ended up here, in the corner of this field. I turned my head to the left and saw the outline of my bike, lying in the shelter of the hedge. And there beside it were my orange helmet and my cycling shoes, neatly lined up as I always left them when I stopped for these brief snoozes. Now**

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12/15 ITALICS

ITALIC

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BOLD ITALIC

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SOURCE *WHERE THERE'S A WILL*, E. CHAPPELL

BASQUE Hizkuntza gizakiok dugun komunikazio sistema konplexuak bereganatu eta erabiltzeko gaitasuna da, berariazkoa eta unibertsala. Era berean, hizkuntza jakin bat sistema horren edozein adibide da. Hizkuntza aztertzeaz arduratzen den zientzia hizkuntzalaritza da. Ikuspuntu zabalago batetik ikusita, hizkuntzak gizaki eta beste animalia batzuen arteko ezaugarria erakusten du, beraien esperientziak adierazi eta besteei komunikatzeko, ikur, seinale eta soinuak erabiliz. Gizakiek

CATALAN El llenguatge és la facultat de poder comunicar els propis pensaments o sentiments a un receptor o interlocutor mitjançant un sistema o codi determinat de signes interpretable per a l'entitat emissora i la receptora. Per això, el llenguatge té un aspecte individual i un aspecte social. Es dona llenguatge sempre que dos individus, havent atribuït convencionalment un cert sentit a un acte determinat, l'executen amb finalitat de comunicar-se entre ells.[1]

CZECH Jazyk je abstraktní struktura (řád mezi vhodnými primitivy) schopná nést informaci, a tak ji uchovávat a přenášet – sdělovat. Při aplikaci musí být materializována vhodně strukturovanou hmotou či energií (zdůvodnění viz Informace). Tak je jazyk i systém sloužící jako základní prostředek lidského dorozumívání, komunikace. Kromě funkce dorozumívací může plnit další funkce, např.apelovou (může sloužit k předávání příkazů), referenční (odkazuje se na časové nebo prostorové vztahy),

FINNISH Kieli on järjestelmä, jossa ihminen ilmaisee ajatuksensa kielellisillä merkeillä, abstraktioilla. Näitä merkkejä nimitetään kielellisiksi ilmauksiksi. Puhutuissa kielissä kuuluvia (auditiivisia) merkkejä tuotetaan puhe-elimillä. Kirjoitetussa kielessä kielelliset ilmaukset on tehty silmin nähtäviksi eli luettaviksi. Viitotuissa kielissä kielelliset ilmaukset ovat visuaalisia, eivät auditiivisia. Eri kieliä tutkii kielitiede. Kognitiotiede tutkii kieltä hieman erilaisesta näkökulmasta: biolingvistiikka tutkii

FRENCH Les gestes sont la méthode de communication la plus connue, utilisée par diverses espèces dont l'ensemble des primates. C'est également le cas des abeilles et leurs danses : lorsqu'une abeille exploratrice revient vers sa ruche après avoir trouvé une source de nectar, elle peut effectuer une danse en rond indiquant que cette source se situe à moins de 50 mètres, ou une danse en huit indiquant que cette source est plus lointaine. De plus, la vitesse et la durée de ces danses témoignent de l'abon-

GERMAN Im speziellen Sinn bezeichnet das Wort Sprache eine bestimmte Einzelsprache wie Deutsch, Japanisch oder Swahili etc. Die gesprochenen Sprachen der Menschheit werden gemäß ihrer genetischen Verwandtschaft in Sprachfamilien gegliedert. Jede einzelne Sprache wird dabei anhand der sogenannten Language Codes nach den ISO-639-Teilnormen international eindeutig klassifiziert. Von den heute rund 6500

ICELANDIC Mál er kerfi merkja, tákna, hljóða og orða sem notuð eru saman til þess að lýsa hugtökum, hugmyndum, merkingum og hugsunum. Málfræðingar eru þeir sem að rannsaka mál, en í nútímanum var málfræði fyrst kynnt sem vísindagrein af Ferdinand de Saussure. Þeir sem að tala mál, eða nota það á annan hátt, eru taldir með sem hluti af málsamfélagi þess máls. Tungumál er hugtak sérstaklega notað um þau mál sem að hafa hljóðkerfi. Fjölmörg tungumál eru til í heiminum í dag, ýmist

ITALIAN Il linguaggio, in linguistica, è il complesso definito di suoni, gesti e movimenti attraverso il quale si attiva un processo di comunicazione. La facoltà di rappresentare mentalmente un significato è presente in molte specie di animali, tra le quali l'essere umano. La capacità di elaborare e produrre un linguaggio verbale, nell'uomo, si è sviluppata a seguito di mutamenti strutturali della cavità orale. In particolare l'arre-

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9/11 REGULAR ITALICS

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LATVIAN Valoda ir artikulētu zīmju kopums, cilvēku sazināšanās līdzeklis.Valodas galvenā funkcija ir informācijas un domu apmaiņa. Izmantojot valodu, mēs domājam un iegūstam informāciju (lasot grāmatas, skatoties kinofilmas, klausoties radio). Tā ir valodas domāšanas un informācijas iegūšanas funkcija. Izmantojot valodu, tiek nosaukti priekšmeti, darbības, parādības un pazīmes. Tā ir valodas nosaucošā funkcija. Valodai ir arī emocionālā funkcija, un ar to var paust emocijas: prieku, sarūgtināju-

NORWEGIAN Et språk er et dynamisk sett av synlige, hørbare eller følbare symboler for kommunikasjon og elementer som brukes for å manipulere dem. Språk kan også henvise til bruken av slike systemer som et generelt fenomen. Eksempler på språk er naturlig språk (menneskelige enkeltspråk, for eksempel norsk), kunstige språk (for eksempel esperanto) og programmeringsspråk (for eksempel Java). Menneskespråk omtales vanligvis som naturlige språk, og vitenskapen om menneskespråk kalles lingvistikk.

PORTUGUESE Linguagem pode se referir tanto à capacidade especificamente humana para aquisição e utilização de sistemas complexos de comunicação, quanto a uma instância específica de um sistema de comunicação complexo. O estudo científico da linguagem, em qualquer um de seus sentidos, é chamado linguística.Atualmente, entre 3000 e 6000 línguas são usadas pela espécie humana, e um número muito maior era usado no passado. As línguas naturais são os exemplos mais marcantes que temos de

POLISH Język służy do przedstawiania rzeczywistości dotyczącej przedmiotów, czynności czy abstrakcyjnych pojęć za pomocą znaków. Zbiór znaków w języku jest otwarty. Wynika to z faktu, że znakiem językowym jest każdy tekst, każda sformułowana wypowiedź, posiadająca znaczenie. Jednostka posługująca się językiem może więc za pomocą jego systemu tworzyć nieskończoną liczbę noawych znaków, także takich, z którymi nigdy się wcześniej nie zetknęła. Znaki te niekoniecznie wzbogacają jednak

SWEDISH Språk eller tungomål är en del av olika system för kommunikation, som används av människor och som vi börjar tillägna stora bitar av redan under våra första levnadsår. Barn lär sig använda språk lika naturligt, som de lär sig att gå. Språket kommuniceras exempelvis via talat språk, teckenspråk, kognitioner och skrift, som är bärare av språk i en rad olika kommunikationssystem. Begreppet språk har två nära sammanbundna men ändå separata betydelser; dels syftar det på det mänskliga

SPANISH Un lenguaje (del provenzal lenguatge y del latín lingua) es un sistema de comunicación estructurado para el que existe un contexto de uso y ciertos principios combinatorios formales. Existen contextos tanto naturales como artificiales. Desde un punto de vista más amplio, el lenguaje indica una característica común a los humanos y a otros animales (animales no simbólicos) para expresar sus experiencias y

TURKISH İnsanlar arasındaki anlaşmayı sağlayan bir araç olarak tanımlanabilir. Bu bağlamda dil, kelimelerden oluşan, yani vücut dili gibi sözlü olmayan iletişim biçimlerinin yanı sıra insanların en etkili iletişim şekli olan sözlü iletişimi tanımlar. Dil, ses dalgaları aracılığıyla akustik olarak ve kelimeler aracılığıyla veya işaret dilinde olduğu gibi işaretler aracılığıyla görsel olarak aktarılır (“İşaret dili” ile karşılaştırınız). Ayrıca dokunma vasıtasıyla dokunsal işaretlerle veya Lorm’lar aracılığıyla

VIETNAMESE Ngôn ngữ là một hệ thống giao tiếp có cấu trúc được sử dụng bởi con người. Cấu trúc của ngôn ngữ được gọi là ngữ pháp, còn các thành phần tự do của nó được gọi là từ vựng. Ngôn ngữ là phương tiện giao tiếp chính của con người, tồn tại ở dạng lời nói, ký hiệu hoặc chữ viết. Phần lớn các ngôn ngữ trên thế giới sở hữu các hệ chữ viết có chức năng ký âm và bảo tồn lời nói. Trong số các hệ thống giao tiếp ở động

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SPANISH *Un lenguaje (del provenzal lenguatge y del latín lingua) es un sistema de comunicación estructurado para el que existe un contexto de uso y ciertos principios combinatorios formales. Existen contextos tanto naturales como artificiales. Desde un punto de vista más amplio, el lenguaje indica una característica común a los humanos y a otros animales (animales no simbólicos) para expresar sus experiencias y comunicar-*

TURKISH *İnsanlar arasındaki anlaşmayı sağlayan bir araç olarak tanımlanabilir. Bu bağlamda dil, kelimelerden oluşan, yani vücut dili gibi sözlü olmayan iletişim biçimlerinin yanı sıra insanların en etkili iletişim şekli olan sözlü iletişimi tanımlar. Dil, ses dalgaları aracılığıyla akustik olarak ve kelimeler aracılığıyla veya işaret dilinde olduğu gibi işaretler aracılığıyla görsel olarak aktarılır ("İşaret dili" ile karşılaştırınız). Ayrıca dokunma vasıtasıyla dokunsal işaretlerle veya Lorm'lar aracılığıyla*

VIETNAMESE *Ngôn ngữ là một hệ thống giao tiếp có cấu trúc được sử dụng bởi con người. Cấu trúc của ngôn ngữ được gọi là ngữ pháp, còn các thành phần tự do của nó được gọi là từ vựng. Ngôn ngữ là phương tiện giao tiếp chính của con người, tồn tại ở dạng lời nói, ký hiệu hoặc chữ viết. Phần lớn các ngôn ngữ trên thế giới sở hữu các hệ chữ viết có chức năng ký âm và bảo tồn lời nói. Trong số các hệ thống giao tiếp ở động vật, ngôn*

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OpenType features

	DEACTIVATED	ACTIVATED
SMALL CAPS	¿Para texto? 1708 A–b [Ende] H@I	¿Para texto? 1708 A–b [Ende] H@I
ALL SMALL CAPS	¿Para texto? 1708 A–b [Ende] H@I	¿PARA TEXTO? 1708 A–B [ENDE] H@I
ALL CAPS	¿Para texto? 1708 A–b [Ende] H@I	¿PARA TEXTO? 1708 A–B [ENDE] H@I
LIGATURES	Theater, benefit, waffle, …	Theater, benefit, waffle, …
DISCRETIONARY LIGATURES	Lucky, teacher, pasta, …	Lucky, teacher, pasta, …
PROPORTIONAL OLDSTYLE FIGURES	0123456789$€¢£¥ƒ₺₿₫%‰	0123456789$€¢£¥ƒ₺₿₫%‰
PROPORTIONAL LINING FIGURES (DEFAULT)	0123456789$€¢£¥ƒ₺₿₫%‰	0123456789$€¢£¥ƒ₺₿₫%‰
TABULAR OLDSTYLE FIGURES	0123456789$€¢£¥ƒ₺₿₫%‰	0123456789$€¢£¥ƒ₺₿₫%‰
TABULAR LINING FIGURES	0123456789$€¢£¥ƒ₺₿₫%‰	0123456789$€¢£¥ƒ₺₿₫%‰
NUMERATOR/ DENOMINATOR	345/678 89/120	$^{345}/_{678}$ $^{89}/_{120}$
FRACTIONS	1/2 3/4 1/46 5/7 2/98	½ ¾ 1/46 5/7 2/98
SUPERIOR/ INFERIOR	H2O xb8 y3+5 aIndex	H_2O x_{b8} y^{3+5} ^{a}Index
ORDINALS	1st 2nd 3rd Mlle 2e 85th Ma No.	1st 2nd 3rd Mlle 2e 85th Ma №
HISTORICAL FORMS	That is the question	That if the queſtion

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OpenType features

	DEACTIVATED	ACTIVATED
STYLISTIC SET 01 (ARROWS & GEOMETRIC SHAPES)	a b c d e f Y Z g h i j k l m n o A B C D E F G H I K L M N J O P Q R S T U V W X	→ ↓ ↖ ↗ ↘ ↙ ← ↑ ◂ ▸ ▴ ▾ ⧫ ◖ ◗ ◀ ▶ ← ↑ → ↓ ↖ ↗ ↙ ↘ ■ ◀ ▲ ▶ ▼ □ ◁ △ ▷ ▽ ◆ ● ○ ⊙ □ ■
STYLISTIC SET 02 (ORNAMENTS & SYMBOLS)	A B C D E F G H I	➡ ➡ ☜ ☞ ★ ✶ ⚶ ⚹ ✳
TURKISH/AZERI/ CRIMEAN TATAR	Kırtasiye, KIRTASIYE, KIRTASIYE	Kırtasiye, KIRTASİYE, KIRTASİYE
ROMANIAN/ MOLDAVIAN	Timiş, AȚÍCĂ, CĂŞÚŢ	Timiș, AȚÍCĂ, CĂȘÚȚ
CATALAN	Il·lusió, PÀL·LID, HEL·LÈNIC	Il·lusió, PÀL·LID, HEL·LÈNIC
DUTCH	Bíjna, VÍJF, BÍJNA	Bíjna, VÍJF, BÍJNA

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Character set

UPPERCASE
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 Đ IJ Ŋ Œ Þ ß Á Ă Ắ Â Ä Ǽ
À Ā Ą Å Ã Ǻ Ặ Ằ Ẳ Ã Ấ Ậ Ầ Ẩ Ã Ạ Ả Ć Č Ç Ĉ Ċ Ď Đ É Ĕ Ě Ê Ë Ė È Ē Ę Ế Ệ Ề Ể Ẽ Ẹ Ẻ Ẽ
Ğ Ĝ Ģ Ġ Ħ Ĥ Í Ĭ Ǐ Î Ï İ Ì Ī Į Ĩ Ị Ỉ Ĳ Ĵ Ķ Ĺ Ľ Ļ Ł Ń Ň Ņ Ñ Ó Ŏ Ǒ Ô Ö Ò Ő Ō Ø Õ Ố Ộ Ồ
Ổ Ỗ Ọ Ỏ Ơ Ớ Ợ Ờ Ở Õ Ŕ Ř Ŗ Ś Š Ş Ŝ Ș Ŧ Ť Ţ Ț Ú Ŭ Ǔ Û Ü Ù Ű Ū Ų Ů Ũ Ǘ Ǔ Ù Ǖ Ụ
Ủ Ư Ứ Ự Ừ Ử Ữ Ẃ Ŵ Ẅ Ẁ Ý Ŷ Ÿ Ỳ Ų Ỷ Ỹ Ź Ž Ż

LOWERCASE
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 ð ƒ ij ŋ œ þ ß ı ȷ ĸ á ă ắ â ä ǽ à ā ą å
ã ǻ ặ ằ ẳ ã ấ ậ ầ ẩ ã ạ ả ć č ç ĉ ċ ď đ é ĕ ě ê ë ė è ē ę ế ệ ề ể ẽ ẹ ẻ ẽ ğ ĝ ģ ġ ħ ĥ í ĭ ǐ î ï i ì ī
į ĩ ị ỉ ĳ ĵ ķ ĺ ľ ļ ł ń ň ņ ñ ó ŏ ǒ ô ö ò ő ō ø õ ố ộ ồ ổ ỗ ọ ỏ ơ ớ ợ ờ ở õ ŕ ř ŗ ś š ş ŝ ș ŧ ť ţ ț
ú ŭ ǔ û ü ù ű ū ų ů ũ ǘ ǔ ǜ ǖ ụ ủ ư ứ ự ừ ử ữ ẃ ŵ ẅ ẁ ý ŷ ÿ ỳ ų ỷ ỹ ź ž ż

SMALL CAPS
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 Đ IJ Ŋ Œ Þ ß I K Á Ă Ắ Â Ä Ǽ À Ā Ą Å
Ã Ǻ Ặ Ằ Ẳ Ã Ấ Ậ Ầ Ẩ Ã Ạ Ả Ć Č Ç Ĉ Ċ Ď Đ É Ĕ Ě Ê Ë Ė È Ē Ę Ế Ệ Ề Ể Ẽ Ẹ Ẻ Ẽ Ğ Ĝ Ģ Ġ Ħ Ĥ Í Ĭ Ǐ Î Ï İ
Ì Ī Į Ĩ Ị Ỉ Ĳ Ĵ Ķ Ĺ Ľ Ļ Ł Ń Ň Ņ Ñ Ó Ŏ Ǒ Ô Ö Ò Ő Ō Ø Õ Ố Ộ Ồ Ổ Ỗ Ọ Ỏ Ơ Ớ Ợ Ờ Ở Õ Ŕ Ř Ŗ Ś Š Ş
Ŝ Ș Ŧ Ť Ţ Ț Ú Ŭ Ǔ Û Ü Ù Ű Ū Ų Ů Ũ Ǘ Ǔ Ǜ Ǖ Ụ Ủ Ư Ứ Ự Ừ Ử Ữ Ẃ Ŵ Ẅ Ẁ Ý Ŷ Ÿ Ỳ Ų Ỷ Ỹ Ź Ž Ż

LIGATURES
Th ff fi fl fb ft fh fj fk fí ffi ffl fft ffb ffh ffj ffk tt

DISCRETIONARY LIGATURES
ch ck ct sp st

PROPORTIONAL OLDSTYLE FIGURES
0 0 1 2 3 4 5 6 7 8 9 $ € ¢ £ ¥ ƒ ₺ ₿ ₫ № % ‰

PROPORTIONAL LINING FIGURES (DEFAULT)
0 1 2 3 4 5 6 7 8 9 $ € ¢ £ ¥ ƒ ₺ ₿ ₫ № % ‰

TABULAR OLDSTYLE FIGURES
0 1 2 3 4 5 6 7 8 9 $ € ¢ £ ¥ ₺ ₿ ₫ % ‰

TABULAR LINING FIGURES
0 0 1 2 3 4 5 6 7 8 9 $ € ¢ £ ¥ ƒ ₺ ₿ ₫ № % ‰

FIGURES SMALL CAPS
0 1 2 3 4 5 6 7 8 9 $ € ¢ £ ¥ ƒ ₺ ₿ ₫ % ‰

HISTORICAL FORMS
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Character set

SUPERSCRIPTS
H 0 1 2 3 4 5 6 7 8 9 + − = ( ) - , .
H 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

SUBSCRIPTS
H 0 1 2 3 4 5 6 7 8 9 + − = ( ) - , .
H 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

NUMERATOR/ DENOMINATOR
H 0 1 2 3 4 5 6 7 8 9 + − = ( ) - , . / 0 1 2 3 4 5 6 7 8 9

FRACTIONS
½ ⅓ ⅔ ¼ ¾ ⅕ ⅖ ⅗ ⅘ ⅙ ⅚ ⅐ ⅛ ⅑ ⅜ ⅝ ⅞

ORDINALS
№ Ha o 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

ORDINALS (SMALL CAPS)
№ Hᴀ ᴏ

MATHEMATICAL OPERATORS
/ − / · ≈ ≠ ≤ ≥ < = > ¬ + ± ÷ × ∂ Δ ∏ ∑ √ ∞ ∫ Ω µ π

PUNCTUATION
‘ “ “ ‘ ’ , “ ” „ - , . : ; ¿ ? ! ¡ [ ] ( ) { } \ / _ « » ‹ › • … · – — - ‹ «

PUNCTUATION (SMALL CAPS)
‘ “ “ ‘ ’ , “ ” ¿ ? ! ¡ [ ] ( ) { } \ / – — -

SYMBOLS
¦ | § ◐ © ® ™ ◊ # & @ * † ‡ ^ ° ~ ○ ¤ ∏

SYMBOLS (SMALL CAPS)
© & @ *

DIACRITICAL MARKS
` ˋ ´ ˊ ^ ˆ ~ ˜ ‗ ¯ ˍ ˘ ˇ · ˙ ¨ ˚ ° ˝ ˝ ˬ ˇ „ ,

CASE SENSITIVE
- @ ¡ ¿

ARROWS & GEOMETRIC SHAPES
← ↑ → ↓ ↖ ↗ ↙ ↘ ■ □ ◀ ▲ ▶ ▼ ◁ △ ▷ ▽ ◆ ● ○ ◉ ▫ ■ ◊
← ↑ → ↓ ↖ ↗ ↘ ↙ ◂ ▸ ▴ ▾ ♦ ◐ ◑ ◄ ►

ORNAMENTS
☚ ☛ ☜ ☞ ★ ✶ ✧ ✳ ✳

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Character set

UPPERCASE

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 Đ IJ Ŋ Œ Þ ß Á Ă Ắ Â Ä Ǽ À Ā Ą Å Ã Ǻ Ặ Ầ Ẳ Ẵ Ậ Ầ Ẩ Ẫ Ạ Ả Ć Č Ç Ĉ Ċ Ď Đ É Ĕ Ě Ê Ë Ė È Ē Ę Ế Ệ Ề Ể Ễ Ẹ Ẻ Ẽ Ğ Ĝ Ģ Ġ Ħ Ĥ Í Ĭ Ǐ Î Ï İ Ì Ī Į Ĩ Ị Ỉ Ĳ Ĵ Ķ Ĺ Ľ Ļ Ł Ń Ň Ņ Ñ Ó Ŏ Ǒ Ô Ö Ò Ő Ō Ø Õ Ố Ộ Ồ Ổ Ỗ Ọ Ỏ Ơ Ớ Ợ Ờ Ở Ỡ Ŕ Ř Ŗ Ś Š Ş Ŝ Ș Ŧ Ť Ţ Ț Ú Ŭ Ǔ Û Ü Ù Ű Ū Ų Ů Ũ Ǘ Ǔ Ǜ Ủ Ư Ứ Ự Ừ Ử Ữ Ẃ Ŵ Ẅ Ẁ Ý Ŷ Ÿ Ỳ Ỵ Ỷ Ỹ Ź Ž Ż

LOWERCASE

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 ð f ij ŋ œ þ ß ı ȷ ĸ á ă ắ â ä ǽ à ā ą å ã ǻ ặ ầ ẳ ẵ ậ ầ ẩ ẫ ạ ả ć č ç ĉ ċ ď đ é ĕ ě ê ë ė è ē ę ế ệ ề ể ễ ẹ ẻ ẽ ğ ĝ ģ ġ ħ ĥ í ĭ ǐ î ï i ì ī į ĩ ị ỉ ĳ ĵ ķ ĺ ľ ļ ł ń ň ņ ñ ó ŏ ǒ ô ö ò ő ō ø õ ố ộ ồ ổ ỗ ọ ỏ ơ ớ ợ ờ ở ỡ ŕ ř ŗ ś š ş ŝ ș ŧ ť ţ ț ú ŭ ǔ û ü ù ű ū ų ů ũ ǘ ǔ ǜ ủ ư ứ ự ừ ử ữ ẃ ŵ ẅ ẁ ý ŷ ÿ ỳ ỵ ỷ ỹ ź ž ż

SMALL CAPS

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 Đ IJ Ŋ Œ Þ ß ɪ ᴋ Á Ă Ắ Â Ä Ǽ À Ā Ą Å Ã Ǻ Ặ Ầ Ẳ Ẵ Ậ Ầ Ẩ Ẫ Ạ Ả Ć Č Ç Ĉ Ċ Ď Đ É Ĕ Ě Ê Ë Ė È Ē Ę Ế Ệ Ề Ể Ễ Ẹ Ẻ Ẽ Ğ Ĝ Ģ Ġ Ħ Ĥ Í Ĭ Ǐ Î Ï İ Ì Ī Į Ĩ Ị Ỉ Ĳ Ĵ Ķ Ĺ Ľ Ļ Ł Ń Ň Ņ Ñ Ó Ŏ Ǒ Ô Ö Ò Ő Ō Ø Õ Ố Ộ Ồ Ổ Ỗ Ọ Ỏ Ơ Ớ Ợ Ờ Ở Ỡ Ŕ Ř Ŗ Ś Š Ş Ŝ Ș Ŧ Ť Ţ Ț Ú Ŭ Ǔ Û Ü Ù Ű Ū Ų Ů Ũ Ǘ Ǔ Ǜ Ủ Ư Ứ Ự Ừ Ử Ữ Ẃ Ŵ Ẅ Ẁ Ý Ŷ Ÿ Ỳ Ỵ Ỷ Ỹ Ź Ž Ż

LIGATURES

Th ff fi fl fb ft fh fj fk fí ffi ffl fft ffb ffh ffj ffk tt

DISCRETIONARY LIGATURES

ch ck ct sp st

PROPORTIONAL OLDSTYLE FIGURES

0 0 1 2 3 4 5 6 7 8 9 $ € ¢ £ ¥ ƒ ₺ ฿ ₫ № % ‰

PROPORTIONAL LINING FIGURES (DEFAULT)

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TABULAR OLDSTYLE FIGURES

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TABULAR LINING FIGURES

0 0 1 2 3 4 5 6 7 8 9 $ € ¢ £ ¥ ƒ ₺ ฿ ₫ № % ‰

FIGURES SMALL CAPS

0 1 2 3 4 5 6 7 8 9 $ € ¢ £ ¥ ƒ ₺ ฿ ₫ % ‰

HISTORICAL FORMS

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11/14 REGULAR ITALICS

Character set

SUPERSCRIPTS
H 0 1 2 3 4 5 6 7 8 9 + - = ( ) - , .
H 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

SUBSCRIPTS
H 0 1 2 3 4 5 6 7 8 9 + - = ( ) - , .
H 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

NUMERATOR/ DENOMINATOR
H 0 1 2 3 4 5 6 7 8 9 + - = ( ) - , ./0 1 2 3 4 5 6 7 8 9

FRACTIONS
1/2 1/3 2/3 1/4 3/4 1/5 2/5 3/5 4/5 1/6 5/6 1/7 1/8 1/9 3/8 5/8 7/8

ORDINALS
№ H a o 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

ORDINALS (SMALL CAPS)
№ H A O

MATHEMATICAL OPERATORS
/ – / · ≈ ≠ ≤ ≥ < = > ¬ + ± ÷ × ∂ Δ ∏ ∑ √ ∞ ∫ Ω µ π

PUNCTUATION
‘ “ “ ‘ ’ , “ ” „ - , . : ; ¿ ? ! ¡ [ ] ( ) { } \ / _ « » ‹ › • … · – — - ‹ «

PUNCTUATION (SMALL CAPS)
‘ “ “ ‘ ’ , “ ” ¿ ? ! ¡ [ ] ( ) { } \ / – — -

SYMBOLS
¦ | § ¶ © ® ™ ◊ # & @ * † ‡ ^ ° ~ ○ ¤ ∏

SYMBOLS (SMALL CAPS)
© & @ *

DIACRITICAL MARKS
w

CASE SENSITIVE
- @ ¡ ¿

ARROWS & GEOMETRIC SHAPES
← ↑ → ↓ ↖ ↗ ↙ ↘ ■ □ ◀ ▲ ▶ ▼ ◁ △ ▷ ▽ ◆ ● ○ ⊙ □ ■ ◊
← ↑ → ↓ ↖ ↗ ↘ ↙ ◂ ▸ ▴ ▾ ⧫ ◐ ◑ ◀ ▶

ORNAMENTS
➽ ☛ ☜ ☞ ★ ✶ ⚶ ⚹ ❋

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Supported Latin languages

Abenaki, Afaan Oromo, Afar, 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, Hän, Hawaiian, Hiligaynon, Hopi, Hotcąk (Latin), Hungarian, Icelandic, Ido, Ilocano, Indonesian, Interglossa, Interlingua, Irish, Istro-Romanian, Italian, Jamaican, Javanese (Latin), Jèrriais, Kala Lagaw Ya, Kapampangan (Latin), Kaqchikel, Karakalpak (Latin), Karelian (Latin), Kashubian, Kikongo, Kinyarwanda, Kiribati, Kirundi, Klingon, Kurdish (Latin), Ladin, Latin, Latino sine Flexione, Latvian, Lithuanian, Lojban, Lombard, Low Saxon, Luxembourgish, Maasai, Makhuwa, 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, Q'eqchi', Quechua, Rarotongan, Romanian, Romansh, Rotokas, Sami (Inari Sami), Sami (Lule Sami), Sami (Northern Sami), Sami (Southern Sami), Samoan, Sango, Saramaccan, Sardinian, Scottish Gaelic, Serbian (Latin), Seri, Seychellois Creole, Shawnee, Shona, Sicilian, Silesian, Slovak, Slovenian, Slovio (Latin), Somali, Sorbian (Lower Sorbian), Sorbian (Upper 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, Võro, Wallisian, Walloon, Waray-Waray, Warlpiri, Wayuu, Welsh, Wik-Mungkan, Wiradjuri, Wolof, Xavante, Xhosa, Yapese, Yindjibarndi, Zapotec, Zulu, Zuni, …

Extended typographic features (Latin)

All caps, basic ligatures, case-sensitive forms, class kerning, contextual alternates, discretionary ligatures, denominators & numerators, fractions, arbitrary 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), superiors & inferiors, slashed zero, …

	DESKTOP	WEB
Formats	OpenType (OTF) TrueType (TTF)	Web OpenFont 2 (WOFF2)

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Karmina

Veronika Burian & José Scaglione
www.type-together.com/karmina-font
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Full credits

LEAD DESIGN AND CONCEPT
Veronika Burian
José Scaglione

TYPE DESIGNER
Nguyễn Quang Khải

ENGINEERING
Joancarles Casasín

QUALITY ASSURANCE
Yorlmar Campos

GRAPHIC DESIGN
Elena Veguillas
Felicia Priscillya

MOTION DESIGN
Cecilia Brarda

COPYWRITING
Doug Arellanes

SOCIAL MEDIA MANAGER
Doug Arellanes

Awards

- Merit, 2007 European Design Awards
- Tipos Latinos 2008
- 23rd Brno Biennale of Graphic Design 2008
- Typography Served II, 2010

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The designers

Veronika Burian
Veronika Burian born in Czech Republic, is a product and type designer running the international foundry TypeTogether with co-founder José Scaglione since 2006, today with nineteen core team members working around the world. She graduated from FH München, Germany, in Industrial Design and holds a MA with distinction in Typeface Design from the University of Reading, UK. Veronika is one of the founding members of Alphabettes and was one of the mentorship organisers. She is co-chairwoman of the GRANSHAN foundation, co-curator/organiser of TypeTech MeetUp, gives lectures and leads workshops at conferences and at universities around the world, and mentors new talents in type design.

José Scaglione
José is a typeface designer, lecturer, and author specialising in typography. He co-founded the TypeTogether font foundry with Veronika Burian in 2006, leading to the publication of numerous award-winning type families. He has co-authored books on type design, legibility, typesetting, and is frequently invited to lecture on typography and to lead workshops at international conferences and academic institutions around the world. José held the position of Association Typographique Internationale (ATypI) president from 2013–2017.

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About this specimen
This specimen has been set using Adelle Sans Light, Adelle Sans Bold, and Adelle Mono Flex Regular using texts from *An equal music,* by Vikram Seth, *Where there's a will,* by Emily Chappell, *The fraud,* by Zadie Smith, *Eye Magazine* blog, and Wikipedia.org.

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