Karmina Sans

A versatile and vivid textface for an impressive read

DESIGNED BY
Veronika Burian
José Scaglione

YEAR
2009
Karmina Sans was developed by Veronika Burian and José Scaglione as a large type family with its own features and personality, able to perform alongside its serifed cousin, Karmina.

Karmina Sans shares the same technical excellence and has the same basic proportions, but promises to be a much more versatile tool for editorial designers. Its intermediate weights match the 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. The extreme weights at either end of the spectrum are intended for headlines above 14 points and for corporate identity programs.

Early in the design process some of the calligraphic influences present in the serif version were ironed out because they were ineffective in the sans style. For example, the kink on the bowl of the ‘a’ was smoothed, the counter in the ‘é’ made bigger, the connections in the italics were made shallower, and the curved strokes on the italic ‘z’ were straightened.

Multiple master technology, with the light and extra bold weights as starting points, was used to create three weights by interpolation and a heavy weight by extrapolation process.

The characters were then finalised by hand for optimal vividness and versatility. The heavy weight is so potent that it delivers one of the darkest and most powerful impressions out there, all while remaining legible.

Karmina Sans comes in twelve styles and speaks multiple languages. It supports Latin A Extended and has ligatures, small caps, a full range of fractions, superior numbers and letters, five sets of figures, and other typographic niceties.

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

Be sure to check out Karmina to complete the look of your design with a highly legible and economic typeface that is perfect for extended reading.

**STYLES**

Light
*Light Italic*
Regular
*Italic*
Semibold
*Semibold Italic*
Bold
*Bold Italic*
Extrabold
*Extrabold Italic*
Heavy Bold
*Heavy Italic*
Marquesina
Offerings
News
Style
Anzeige
Zprávy
Sale
Sports
Hundertwasser
Jihočeské divadlo, České Budějovice – Václav Havel: Odcházaní
¶ Once upon a MEME •
CACTACEÆ: Echinocereus engelmannii (California)
fifty trumpbones
...inamrata della Statua della Libertà
versatile companion
* vhodné / ** na vlastní nebezpečí / *** nenechte si ujit / **** zážitek
articulate storyline
tools for EDITORIAL DESIGNERS
15 kilometers
♫ IM JAHR 1934 GING EIN BILD UM DIE WELT ♫
‘Rhythm & Reaction’ gets under the skin of a British love affair with American jazz. Jazz first came to Britain as a visual and cultural style – rather than as a musical form, writes John L. Walters.
'Rhythm & Reaction’ gets under the skin of a British love affair with American jazz. *Jazz first came to Britain as a visual and cultural style – rather than as a musical form*, writes John L. Walters.
And now I was on my journey, in a pair of thick boots and with a hazel stick in my hand.
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 do her *yoga exercises,*
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 trail, and the yellow-bellied. The phoebe-like cry of the trail 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 numerous on Mount Lafayette, where it ran well up

REGULAR 10/13PT
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SEMIBOLD 10/13PT
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BOLD 10/13PT
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BOLD 12/15PT
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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-

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’arretramento dell’u collo ha reso l’essere umano capace di esprimere una gamma sonora variegata e di control-

Sprach oder tungomål är en del av olika system för kommunikation, som används av människor och som vi börjar tillätta stora bitar av redan under våra första levnadsår. Barn lär sig använda språk lika naturligt, som de lär sig att gå. Språket kommuniseras exempelvis via talat språk, teckenspråk, kognitioner och skrift, som är bärare av språket i en rad olika kommunikationssystem. Begreppet språk har två nära sammanbunda men ändå separata betydelse; dels syftar det på det mänskliga språket som fenomen, dels syftar det

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 znaki językowym jest każdy tekst, każda sformułowana wypowiedź, posiadająca znaczenie. Jednostka posługująca się językiem może więc za pomocą tego systemu tworzyć nieskończoną liczbę nowych znaków, także takich, z którymi nigdy się wcześniej nie zetknęła. Znaki te niekoniecznie wzbogacają jednak sam

Un lenguaje (del provenzal lenguatge1 y el 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 comunicarlas a otros mediante el uso de símbolos, señales y sonidos registrados por los órganos de

Védecký obor zabývající se zkoušáním jazyka se nazývá lingvistika. Otázky týkající se filosofie jazyka byly pokládány již ve starověkém řecku, byly zde oživny typu zda mohou slova reprezentovat zkušenosti nebo motivovanost obsahu slov, konkrétními památkami jsou například Platónovy dialogy Gorgias a Faidros. Ještě časnějším dokladem uvažování o jazyku jsou gramatiky sanskrtu, nejranější záznamy o kódifikaci liturgického jazyka a usporádání znaků do abeced patří do období 8. století pf. n. l. Zásadním dílem

CŽECH 9/11PT

Polish 9/11PT

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 znaki językowym jest każdy tekst, każda sformułowana wypowiedź, posiadająca znaczenie. Jednostka posługująca się językiem może więc za pomocą tego systemu tworzyć nieskończoną liczbę nowych znaków, także takich, z którymi nigdy się wcześniej nie zetknęła. Znaki te niekoniecznie wzbogacają jednak sam

Finnish 9/11PT

Kiele on järjestelmä, jossa ihmisen ilmawi

Spanish 9/11PT

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FINNISH 9/11PT

Kiele on järjestelmä, jossa ihmisen ilmawi

POLISH 9/11PT

Język służy do przedstawiania rzeczywi-

ITALIAN 9/11PT

Il linguaggio, in linguistica, è il comples-

SWEDISH 9/11PT

Språk eller tungomål är en del av olika

GERMAN 9/11PT

Im speziellen Sinn bezeichnet das Wort

FRENCH 9/11PT

Les gestes sont la méthode de comu-

PORTUGUESE 9/11PT

Linguagem pode se referir tanto à capa-

TURKISH 9/11PT

İnsanlar arasındakı anlaşmayı sağlayan bir

FINNISH 9/11PT

Kiele on järjestelmä, jossa ihmisen ilmawi

ICELANDIC 9/11PT

Mál er kerfi merkja, tákna, hljóða og orða

POLISH 9/11PT

Język służy do przedstawiania rzeczywi-

CZECH 9/11PT

Vědecký obor zabývající se zkoušáním

FINNISH 9/11PT

Kiele on järjestelmä, jossa ihmisen ilmawi

FRENCH 9/11PT

Les gestes sont la méthode de comu-

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Język służy do przedstawiania rzeczywi-

FRENCH 9/11PT

Les gestes sont la méthode de comu-

TURKISH 9/11PT

İnsanlararasindaki anlasmaya saglayan bir
KARMINA SANS  OPENTYPE FEATURES

SMALL CAPS

¿Para texto?
1708 A–b [Ende] H@l

ALL SMALL CAPS

¿Para texto?
1708 A–b [Ende] H@l

ALL CAPS

¿Para texto?
1708 A–b [Ende] H@l

LIGATURES

Affiliate, físico, fjord, offkey

DISCRETIONARY LIGATURES

Häckeln, contact, estaño

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PROPORTIONAL LINING FIGURES

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TABULAR LINING & SLASHED ZERO

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NUMERATOR/DENOMINATOR

345/678 89/120

FRACTIONS

1/2 3/4 1/4 5/7 2/9

SUPERIOR/INFERIOR

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ORDINALS

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HISTORICAL FORMS

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## LIGATURES

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## DISCRETIONARY LIGATURES

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## HISTORICAL FORMS

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## PUNCTUATION

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### Supported Latin Languages

Abenaki, Afaan Oromo, Afar, Afrikanis, Albanian, Alsatian, Amis, Anuta, Aragonese, Aranese, Aromanian, Arerrentze, Arvanitic (Latin), Asturian, Atayal, Aymara, Bashkir (Latin), Basque, Belarusian (Latin), Bemba, Bikol, Bislama, Bosnian, Breton, Cape Verdean Creole, Catalán, 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, Hán, Hawaiian, Hiligaynon, Hopi, Hotcak (Latin), Hungarian, Icelandic, Ido, Ilocano, Indonesian, Interlingua, Irish, Istro-Romanian, Italian, Jamaican, Javanese (Latin), Jèrriais, Kala Lagaw Ya, Kapampangan (Latin), Kaqchikel, Karakalpak (Latin), Karelia (Latin), Kashubian, Kikongo, Kinyarwanda, Kiribati, Kirundi, Kurdish (Latin), Ladin, Latin, Latino sine Flexione, Latvian, Lithuanian, Lojban, Lombard, Low Saxon, Luxembourgeois, Maasai, Makhwua, 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, Papuan languages, Piedmontese, Polish, Portuguese, Potawatomi, ‘Qeqchi’, Quechua, Rarotongan, Romanian, Romansh, Rotokas, Sami, Samoan, Sango, Saramaccan, Sardinian, Scottish Gaelic, Serb (Latin), Seri, Seychellois Creole, Shawnee, Shona, Sicilian, Slovenian, Slovak, Slovenian, Slovio (Latin), Somali, Sorbian, Sotho, 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

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) superiors & inferiors, slashed zero, ...
**THE DESIGNERS**

**Veronika Burian** studied Industrial Design in Munich and worked in that capacity in Vienna and Milan over a few years. Discovering her true passion for type, she graduated in 2003 with distinction from the MA in Typeface Design course in Reading, UK. Veronika then worked as a type designer at DaltonMaag in London for a few years, spent some time in Boulder, USA, and then her hometown, Prague, and is now enjoying life in sunny Cataluña, Spain.

Veronika is a type designer and the co-founder of the independent type foundry TypeTogether with José Scaglione, publishing award-winning typefaces and collaborating on tailored typefaces for a variety of clients. She is also involved with Alphabettes.org, a showcase for work and research on lettering, typography, and type design by women, and she continues to give lectures and workshops at international conferences and universities.

**José Scaglione** is a graphic designer, typeface designer, and co-founder of the independent type foundry TypeTogether with Veronika Burian, where they have published numerous award-winning type families. He teaches typography at the University of Buenos Aires, Argentina, and is frequently invited to lecture about typography and to lead workshops on typeface design at international conferences and academic institutions. José co-authored the book *Cómo Crear Tipografías: Del Boceto a la Pantalla*, and collaborated with Jorge de Buen Unna on his book *Introducción al Estudio de la Tipografía*.

In 2012 José acted as chairman of the Letter.2 type design competition and conference and he was appointed president of the Association Typographique Internationale (ATypl) from 2013 to 2017.

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**CREDITS**

*Lead design and concept*

Veronika Burian  
José Scaglione

*Graphic design*

Elena Veguillas

*Copywriting*

Joshua Farmer

**AWARDS**

- First prize, 2009 Granshan Type Design Competition
- Bronze, 2010 European Design Awards
- 2011 Communication Arts Typography Annual
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KARMINA SANS

Design: Veronika Burian, José Scaglione

www.type-together.com/karmina-sans-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.