

Karmina Sans

A versatile and vivid companion Sans to Karmina Serif by *TypeTogether*

ABOUT THE TYPEFACE

Karmina Sans was conceived as a larger type family, six weights with matching italics, that could perform alongside its serifed cousin, but that had its own features and personality. It shares the same technical excellence and has the same basic proportions, but it proposes to be a much more versatile tool for editorial designers. While intermediate weights match the proportions and weight of Karmina Serif and are excellent for setting short texts or magazine articles, the more extreme weights are intended for all kinds of headlines above 14 points and for corporate identity programs.

Very early in the design process some of the calligraphic reminiscences were ironed out, that were present in the serif version and that simply did not work here. For example, the kink on the bowl of 'a' was smoothed and the counter in 'e' made bigger, the connections in the italics were made less deep, and the curved strokes on 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,

which were then optimised and finalised by hand. The latter is so bold that it delivers one of the darkest and most powerful impressions out there.

The character set of each of those 12 styles supports Latin A Extended, five sets of figures, ligatures, small caps, full range of fractions, superior numbers and letters and other typographic niceties. The quality of Karmina Sans has been already recognized by receiving the Bronze award at ED-Awards 2010, in the category "Original Typeface", the 1st prize in the Granshan competition 2009 in the "Latin text font" category, and is being featured in the ComArts Typography Annual 2011.

The Karmina Sans family is available at our webfont service partners FONTDECK - WEBINK or contact us for self-hosting @font-face. ■

STYLES & SCRIPTS

Karmina Sans Light

Karmina Sans Light Italic

Karmina Sans Regular

Karmina Sans Italic

Karmina Sans Semibold

Karmina Sans Semibold Italic

Karmina Sans Bold

Karmina Sans Bold Italic

Karmina Sans Extrabold

Karmina Sans Extrabold Italic

Karmina Sans Heavy Bold

Karmina Sans Heavy Italic

typetogether

A B C D E F G H I J K L M N
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Hundertwasser

Jihočeské divadlo, České Budějovice – Václav Havel: Odcházení

¶ Once upon a MEME •

Cactaceæ: *Echinocereus engelmannii* (California)

fifty trumbones

...innamrata della Statua della Libertà

versatile companion

* vhodné / ** na vlastní nebezpečí / *** nenechte si ujit / **** zážitek

articulate storyline

tools for EDITORIAL DESIGNERS

15 kilometers

18/22 PT (LIGHT & LIGHT ITALIC)

ONE OF THE MAIN TYPES OF MAGAZINE ARTICLES is the profile article. In this article, the person (subject) usually fits a special niche of the magazine or has a new program or product to promote. *Generally, the person- their achievements and personality- is the supposed focus of the article. So, how do you let their personality and voice come through in your writing?* Following is a simple method you might want to try when writing profiles. This method not only builds the article around your subject's voice, but it also tends to get from

18/22 PT (REGULAR & REGULAR ITALIC)

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18/22 PT (SEMI BOLD & SEMI BOLD ITALIC)

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18/22 PT (EXTRABOLD & EXTRABOLD ITALIC)

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18/22 PT (HEAVY & HEAVY ITALIC)

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12/14 PT (ITALIC)

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12/14 PT (BOLD ITALIC)

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8/10 PT (REGULAR & ITALIC)

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10/12 PT (REGULAR & ITALIC)

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To nejalterantivnější, *nejexperimentálnější* a možná i nejdovážnější v českém profesionálním divadle se dnes odehrává především na jevištích divadel pro děti a mládež. *Začaly to kdysi Buchty a loutky svými pohádkami pro zlobivé děti.* Konceptí divadla pro celou rodinu se o něco podobného pokoušeli Hana Burešová s Janem Bornou v Divadle v Dlouhé. Razantně do trendu odvážného, experimentálního – tedy v zásadě alternativního – divadla pro děti vstoupil ale až Jiří Adámek v pražském Divadle Minor svou inscenací Z knihy džunglí. Byla (a stále je) magickým „hmatovým“ divadlem interpretovaným v netradičním prostoru, s přímým, živým kontaktem s herci a využíváním až burianovských voicebandů. Minor dnes oslovuje tvůrce právě z tohoto divadelního podhoubí. Nebojí se hledat neznámé formy a mapovat neobvyklá témata. Jinou

8/10 PT (SEMIBOLD & SEMIBOLD ITALIC)

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| <u>SMALL CAPS</u> | 1234 charming creatures (abc} n*/ d&e 567890€£ | 1234 CHARMING CREATURES (ABC} N*/ D&E 567890€£ |
| <u>ALL SMALL CAPS</u> | RADIOLARIANS 02 ? | RADIOLARIANS 02 ? |
| <u>ALL CAPS</u> | ¿para texto? 1708 a–b [ende] H@I | ¿PARA TEXTO? 1708 A–B [ENDE] H@I |
| <u>LIGATURES</u> | aufbau, fjord, häckeln, strong | aufbau, fjord, häckeln, strong |
| <u>OLD STYLE FIGURES PROPORTIONAL & TABULAR</u> | 0123456789£\$¢€¥f | 0123456789£\$¢€¥f |
| <u>LINING FIGURES PROPORTIONAL & TABULAR</u> | 0123456789£\$¢€¥f | 0123456789£\$¢€¥f |
| <u>NUMERATOR / DENOMINATOR</u> | 0123456789/0123456789 | 0123456789/0123456789 |
| <u>FRACTIONS</u> | 1/2 3/4 1/6 5/7 | 1/2 3/4 1/6 5/7 |
| <u>SUPERIOR / INFERIOR</u> | H ₂ O x _{b8} y ³⁵ | H ₂ O x _{b8} y ³⁵ |
| <u>ORDINALS</u> | 1 ^o 2 ^a | 1 ^o 2 ^a |
| <u>STYLISTIC SET 1</u> | abcdefghijklmn | ↑ ↓ ↔ ↗ ↖ □ ○ ■ ● ◀ ▶ ◆ |

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6/7 1/9 2/9 4/9 5/9 7/9 8/9 ∂ Ω Δ Π Σ Δ Ω μ π μ - / · √ ∞ ∫ ≈ ≠ ≤ ≥ < = > ◇ → +
± ÷ × , ‘ ’ ~ ° ^ ˇ ˘ ˙ ˚ ˛ ˜ ˝ ˞ ˟ ˠ ˡ ˢ ˣ ˤ ˥ ˦ ˧ ˨ ˩ ˪ ˫ ˬ ˭ ˮ ˯ ˰ ˱ ˲ ˳ ˴ ˵ ˶ ˷ ˸ ˹ ˺ ˻ ˼ ˽ ˾ ˿
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6 7 8 9 \$ € ¢ £ ¥ f 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 P À Á Â
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Lat

SUPPORTED LANGUAGES INCLUDE (LATIN):

Afar, Afrikaans, Albanian, Asturian, Basque, Belarusian, Bosnian, Breton, Catalan, Chamorro, Chichewa, Cornish, Crimean Tatar, Croatian, Czech, Danish, Dutch, English, Esperanto, Estonian, Faroese, Finnish, French, Frisian, Friulian, Gaelic (Irish), Gaelic (Scottish), Galician, German, Greenlandic, Hawaiian, Hungarian, Icelandic, Ido, Indonesian, Interlingua, Italian, Karelian, Kashubian, Kiribati, Kurdish, Ladin, Latin, Latvian, Lithuanian, Luxembourgian, Malay, Maltese, Maori, Northern Sotho, Norwegian (Bokmål), Norwegian (Nynorsk), Occitan, Palauan, Polish, Portuguese, Rarotongan, Romani, Romanian, Romansh, Sami (Inari), Sami (Lule), Sami (Northern), Sami (Southern), Samoan, Sango, Serbian, Shona, Slovak, Slovenian, Sorbian (Lower), Sorbian (Upper), Spanish (Castillian), Swahili, Swati, Swedish, Tagalog (Filipino), Tahitian, Tetum, Tokelauan, Tsonga, Tswana, Turkish, Turkmen, Veps, Wallisian, Walloon, Welsh, Wolof, Yapese, ...

Pro

EXTENDED TYPOGRAPHIC FEATURES:

Basic and discretionary ligatures, smallcaps punctuation, 5 sets of figures (old style, old style tabular, lining, tabular lining, small caps), fractions, superiors & inferiors, numerator & denominator, ordinals, class kerning, case sensitive characters, arrows & symbols.

Bas

BASIC TYPOGRAPHIC FEATURES:

Basic ligatures, class kerning.

AVAILABLE FONT SETS:

Karmina Sans **Lat** **Pro**

Karmina Sans Basic **Lat** **Bas**

THE DESIGNERS

Veronika Burian, originally studied Industrial Design, before graduating with distinction from the MA in Typeface Design in Reading, UK, in 2003. After working as full-time type designer at DaltonMaag in London, she co-founded with José Scaglione the independent type-label TypeTogether. She also continues to give lectures and workshops at international conferences and universities. Several of her typefaces have been recognised by international competitions, including ED-Awards and TDC.

José Scaglione is an Argentinian graphic and multimedia designer, and a graduate from the MA in Typeface Design at the University of Reading, UK. He has been working in branding, editorial design and multimedia projects since 1995. José is co-founder of the independent type foundry TypeTogether, and additionally leads his own design studio, consults and lectures on typography and graphic communication matters. He also teaches typography at post-graduate level at the National University of Rosario.

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Karmina Sans, Type Design:
Veronika Burian & José Scaglione
WWW.TYPE-TOGETHER.COM/KARMINA_SANS

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