

# Karmina

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A highly legible and economic typeface, perfect for newspapers by *TypeTogether*

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## ABOUT THE TYPEFACE

Karmina is a text typeface developed mainly for pocket books and budget editions. It was built 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.

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, including some calligraphic reminiscences, and the large and yet graceful ink traps in the acute connections.

Structurally, Karmina combines a significantly large x-height with relatively compressed letterforms. The result of these features grants Karmina outstanding legibility and economy.

Karmina was part of the Tipos Latinos exhibition 2008, the 23rd Biennale of Graphic Design 2008 in Brno. and won a merit in the European-wide ED-Awards competition 2007.

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

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## STYLES & SCRIPTS

Karmina Regular

*Karmina Italic*

Karmina Bold

*Karmina Bold Italic*

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**typetogether**

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  
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 ß ł æ å ç ç ě ő  
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€ £ \$ ¥ 0 1 2 3 4 5 6 7 8 9 %  
T h s t c k f i f f l f f b <sup>257</sup> a o  

# Japanese tea

Bereits um 565 wurde es erstmals schriftlich erwähnt.

beautiful texture

TESTING THE BOUNDARIES

534 live lobsters escaped the dinner plate and belly flopped to freedom

*calligraphic reminiscence*

quält jeden größeren Zwerg

“Kö” geht nicht

*Im Jahr 1934 ging ein Bild um die Welt*

*neutrality*

18/22 PT (REGULAR & ITALIC)

IT IS EASY TO TELL ONE LETTERFORM from another in a legible typeface. For instance, decorative typefaces have low legibility because they are primarily meant to be seen at a glance, rather than read at length. *Conversely, typefaces designed for novels or newspapers have very high legibility. Combined with the basic legibility of the typeface, yields a certain level of readability.* Readability is the dynamic interaction of the type style, size, tracking, leading, color and other properties all combined into one

18/22 PT (BOLD & BOLD ITALIC)

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12/14 PT (ITALIC)

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8/10 PT (REGULAR & ITALIC)

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To nejalterantivnější, *nejexperimentálnější* a možná i nejodvážnější 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 téma-

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SMALL CAPS	1234 charming creatures (abc} n*/ d&e 567890€£	1234 CHARMING CREATURES (ABC} N*/ D&E 567890€£
ALL SMALL CAPS	RADIOLARIANS O2 ?	RADIOLARIANS O2 ?
ALL CAPS	¿para texto? 1708 a–b [ende] H@I	¿PARA TEXTO? 1708 A–B [ENDE] H@I
LIGATURES	flint, affect, affiliate, häckeln	flint, affect, affiliate, häckeln
OLD STYLE FIGURES PROPORTIONAL & TABULAR	0123456789£\$¢€¥f	0123456789£\$¢€¥f
LINING FIGURES PROPORTIONAL & TABULAR	0123456789£\$¢€¥f	0123456789£\$¢€¥f
NUMERATOR / DENOMINATOR	0123456789/0123456789	0123456789/0123456789
FRACTIONS	1/2 3/4 1/6 5/7	1/2 3/4 1/6 5/7
SUPERIOR / INFERIOR	H <sub>2</sub> O x <sub>b8</sub> y <sup>35</sup>	H <sub>2</sub> O x <sub>b8</sub> y <sup>35</sup>
ORDINALS	1 <sup>o</sup> 2 <sup>a</sup>	1 <sup>o</sup> 2 <sup>a</sup>
ORNAMENTS	abcdrgh••	
STYLISTIC SET 1	abcdefghijklmn op	
STYLISTIC SET 2	abcdefghijklmn opqrstu	







**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, ornaments, arrows & symbols.

**Bas**

**BASIC TYPOGRAPHIC FEATURES:**

Basic ligatures, class kerning.

**AVAILABLE FONT SETS:**

*Karmina*      **Lat** **Pro**  
*Karmina Basic*      **Lat** **Bas**

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**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.

**UPGRADE FROM SINGLE WEIGHT TO FULL BUNDLE**

Buy a single weight (or more) now and get reimbursed if you buy the whole font bundle later at any time. This is a great way to explore a new typeface without full commitment. To take advantage of this, please write and email to [info@type-together.com](mailto:info@type-together.com)

**CUSTOM WORK**

We offer custom type solutions tailored to the customer's needs. This may include new typefaces developed from scratch, font modifications of existing typefaces, extension of language support or creation of logotypes. Please contact us for details.

**WEBFONTS**

We have partnered up with *Typekit*, *Fontdeck*, *WEB/NK* and *Fonts.com* that are able to reliably serve our fonts to your websites and provide you with the necessary technical support. *Self-hosting* is available for websites with over 2 million pageviews per month. Please contact us, if you wish to use this service.

**Karmina**, Type Design:  
*Veronika Burian & José Scaglione*  
[WWW.TYPE-TOGETHER.COM/KARMINA](http://WWW.TYPE-TOGETHER.COM/KARMINA)

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For further information, pricing and ordering, please visit [www.type-together.com](http://www.type-together.com)

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**typetogether**

[INFO@TYPE-TOGETHER.COM](mailto:INFO@TYPE-TOGETHER.COM)

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