Karmina

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

ABOUT THE TYPEFACE

Karmina is a text typeface created by José Scaglione and Veronika Burian 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. The more opportunity 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, speaks multiple languages, and, along with our entire catalogue, has been optimised for today's varied screen uses.

Be sure to check out *Karmina Sans* for a versatile and vivid companion to Karmina.

AWARDS
– Merit award in the 2007 European Design Awards
– Selected for Tipos Latinos 2008
– 23rd Biennale of Graphic Design 2008 in Brno
– Selected in *Typography Served II*, 2010

STYLES & SCRIPTS

Karmina Regular

Karmina Italic

Karmina Bold

Karmina Bold Italic

typetogether

ABCDEFGHIJKLMN
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Thſtstckfiﬃﬂﬀﬁﬅﬆb²⁵⁷ao ☞☛

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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Source: http://www.penceo.com/blogpost/how-choose-typeface-0

8/10 PT (REGULAR & ITALIC)

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8/10 PT (REGULAR & ITALIC)

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.* Koncepcí 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 neobyklá téma-

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Source: http://www.divadelni-noviny.cz/na-obzoru-alternativa

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OLD STYLE FIGURES PROPORTIONAL & TABULAR	0123456789£$¢€¥ƒ	0123456789£$¢€¥ƒ
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FRACTIONS	1/2 3/4 1/6 5/7	½ ¾ ⅙ ⅚
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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, ornaments, arrows & symbols.

Bas

BASIC TYPOGRAPHIC FEATURES:

Basic ligatures, class kerning.

AVAILABLE FONT SETS:

Karmina Lat Pro

Karmina 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, Type Design:
Veronika Burian & José Scaglione
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