
CARMEN DISPLAY

*A Spanish 19th century typeface
with a lovely passionate blood*

About

Designed by Andreu Balius.
2007/2008

Carmen is a text typeface based on the famous woman character. The myth of Carmen, the spanish gypsy woman, was the reading inspiration source for this typeface. It was commissioned for a new edition of Prosper Mérimée's romantic novel 'Carmen'.

Carmen typeface evolves contrast, passion and sophisticated elegance within the text. It makes your texts smell like orange blossom.

Styles

Regular
Italic

Related fonts

Carmen
Carmen Fine
Carmen Cyrillic
Carmen Fiesta

WESTMINSTER

A man sees in the world what he carries in his heart

SENSE & SENSIBILITY

A 19th century history of love

PARIS

The Watsons

Cassandra Leigh (1739–1827)

VICTOR HUGO

The good girls go to heaven

I was born in the year 1632,
in the city of York, of a good
*family, though not of that
country, my father being a*

Aquell noi es va acostar encara més a
la vora i va dir rient, tan petita i ja té pro-
mès? I quan va riure els llavis se li van
estirar i li vaig veure totes les dents.
*Tenia uns ulls de mico i duia una cami-
sa blanca amb ratlleta blava, amarada*

En ese entonces no hablábamos mucho de
Rocamadour, el placer era egoísta y nos topaba
gimiendo con su frente estrecha, nos ataba
con sus manos llenas de sal. Llegué a aceptar el
*desorden de la Maga como la condición natural
de cada instante, pasábamos de la evocación de
Rocamadour a un plato de fideos recalentados,*

OpenType features

Ligatures	financial, flavour, affirm, waffle	financial, flavour, affirm, waffle
Discretionary ligatures	Spanish, puncheutter, Question, Thanks	Spani sh , pun ch eutter, Q ue stion, Th anks
Historical forms	A hi st ory in every type	A hi st ory in every type
Case-sensitive punctuation	¿cuánto vale? 13-10-1962 (SPAIN)	¿CUÁNTO? 13-10-1962 (SPAIN)
Oldstyle figures	0123456789	0123456789
Tabular lining figures	0123456789	0 1 2 3 4 5 6 7 8 9
Superior/Inferior	H ₂ O, Ripoll ⁵	H ₂ O, Ripoll ⁵
Fractions	1/2 1/3 2/3 1/4 3/4	½ ⅓ ⅔ ¼ ¾
Ordinals	1 ^o , 2 ^a	1 ^o , 2 ^a
Catalan geminated el	EL, H	EL, H

Language support

Abenaki, Afaan Oromo, Afar, Afrikaans, Albanian, Alsatian, Amis, Anuta, Aragonese, Aranese, Aromanian, Arernte, Arvanitic (Latin), Asturian, Atayal, Aymara, Azerbaijani, Baškır (Latin), Basque, Belarusian (Latin), Bemba, Bikol, Bišlama, Bosnian, Breton, Cape Verdean Creole, Catalan, Cebuano, Chamorro, Chavacano, Chičewa, Chičkasaw, Cimbrian, Cofán, Cornish, Corsican, Creek, Crimean Tatar (Latin), Croatian, Czečh, Danišh, Dawan, Delaware, Dholuo, Drehu, Dutšh, English, Ešperanto, Eštonian, Faroese, Fijian, Filipino, Finnišh, Folkšpraak, French, Frisian, Friulian, Gagauz (Latin), Galician, Ganda, Genoese, German, Gikuyu, Gooŋiyandi, Greenlandic (Kalaallisut), Guadeloupean Creole, Guarani, Gwičh'in, Haitian Creole, Hân, Hawaiian, Hiligaynon, Hopi, Hotçak (Latin), Hungarian, Icelandic, Ido, Igbo, Ilocano, Indonesian, Interglossa, Interlingua, Irish, Ištro-Romanian, Italian, Jamaican, Javanese (Latin), Jèrriais, Kaingang, Kala Lagaw Ya, Kapampangan (Latin), Kaqçhikel, Karakalpak (Latin), Karelian (Latin), Kašhubian, Kikongo, Kiriyarwanda, Kiribati, Kirundi, Klingon, Kurdišh (Latin), Ladin, Latin, Latino sine Flexione, Latvian, Lithuanian, Lojban, Lombard, Low Saxon, Luxembourgish, Maasai, Makhuwa, Malay, Maltese, Marx, Mäori, Marquesan, Megleno-Romanian, Meriam Mir, Mirandese, Mohawk, Moldovan, Montagnais, Montenegrin, Murrinh-Patha, Nagamese Creole, Nahuatl, Ndebele, Neapolitan, Ngiyarmbaa, Niuean, Noongar, Norwegian, Novial, Occidental, Occitan, Old Icelandic, Old Norse, Ošhiwambo, Ossetian (Latin), Palauan, Papiamentu, Piedmontese, Polish, Portuguese, Potawatomi, Q'eqçhi', Queçhua, Rarotongan, Romanian, Romanšh, Rotokas, Sami (Inari Sami), Sami (Lule Sami), Sami (Northern Sami), Sami (Southern Sami), Samoan, Sango, Saramaccan, Sardinian, Scottish Gaelic, Serbian (Latin), Seri, Seyçhelais Creole, Shawnee, Shona, Sicilian, Silesian, Slovak, Slovenian, Slovio (Latin), Somali, Sorbian (Lower Sorbian), Sorbian (Upper Sorbian), Sotho (Northern), Sotho (Southern), Spanišh, Sranan, Sundanese (Latin), Swahili, Swazi, Swedišh, Tagalog, Tahitian, Tetum, Tok Pisin, Tokelauan, Tongan, Tšhiluba, Tsonga, Tswana, Tumbuka, Turkišh, Turkmen (Latin), Tuvaluan, Tzotzil, Uzbek (Latin), Venetian, Vepsian, Volapük, Vöro, Wallisian, Walloon, Waray-Waray, Warlpiri, Wayuu, Welsh, Wik-Mungkan, Wiradjuri, Wolof, Xavante, Xhosa, Yapese, Yindjibarndi, Zapotec, Zarma, Zazaki, Zulu, Zuni.

Texts credits

CATALAN

Rodoreda, M. *La Plaça del Diamant*.

SPANISH

Cortázar, J. *Rayuela*.

ENGLISH

Defoe, D. *Robinson Crusoe*.

TYPEREPUBLIC

Typerepublic is an independent type foundry based in Barcelona dedicated to the design and distribution of exclusive digital fonts. Founded in 2003, Typerepublic shows an interest in those aspects of local style culture. Some of the typefaces are based on the Iberian typographic tradition and they are, in turn, products of a contemporary view of our local history. In addition to our exclusive retail typefaces, Typerepublic offers custom font design that responds to customer needs and identity requirements. It offers any type design solutions, from desktop to web fonts. Also, we could provide with both Latin and non-Latin multiscrypt type families.

Some of the fonts in the catalog have been awarded several Certificate of Excellence in Type Design given by the Type Directors Club in New York and the Association Typographique Internationale (ATypI).

Typerepublic is above all a way of understanding typography as a powerful tool for communication and as an expression of language and a cultural asset to serve the user experience.

ANDREU BALIUS

Andreu Balius is a type designer and digital punchcutter based in Barcelona (Spain). His first typefaces dates back in 1988 when experimental typography was challenged with the arrival of digital typeface design. He designs both retail and commissioned custom typefaces at typerepublic.com and has been awarded with several Excellence in Type Design for his type design work. He is a member of AGI (Alliance Graphique Internationale), TDC (Type Directors Club) and ATypI (Association Typographique Internationale).

Balius is author of the book "Type at work. The use of Type in Editorial Design", published in English by BIS (Amsterdam, 2003), and has written several articles on typography in graphic catalogues and design magazines.

He holds a PhD in Design from the University of Southampton (UK) and gives lectures and workshops all around the world.

Apart from his type affairs, he also loves hiking and riding on his mountain bike.

**TYPEREPUBLIC**

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