
CARMEN FINE

*A Spanish 19th century typeface
with a refined 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 Display
Carmen Cyrillic
Carmen Fiesta

DREAMER

Highly contrasted black and white

Prosper Mérimée

The Beautiful and the Sublime

AUSTEN

Romanticism

HAIRLINES

Don José Lizarrabengoa

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 foreigner

Aquell noi es va acostar encara més a la
vora i va dir rient, tan petita i ja té promès?
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 camisa blanca amb
ratlleta blava, amarada sota dels braços,

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, mezclando vino y cerveza*

OpenType features

Ligatures	fiñancial, flavour, affirm, waffle	fiñancial, flavour, affirm, waffle
Discretionary ligatures	Spanish, puncheutter, Question, Thanks	Spanish, puncheutter, Question, Thanks
Historical forms	A hiñstory in every type	A hiñtory 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
Tabular oldstyle figures	0123456789	0 1 2 3 4 5 6 7 8 9
Ordinals	1o, 2a	1 ^o , 2 ^a
Slashed zero	0, o	0, o
Catalan geminated el	l:l, l:l	l:l, ll

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**

© typerepublic. Barcelona 2019