
CARMEN FINE

*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 Display
Carmen Cyrillic
Carmen Fiesta

DREAMER

Highly contrasted black and white

Prosper Mérimée

The Beautiful and the Sublime

AUSTEN

Romanticism

HAIRLINES

Don José Lizarrabengoa

Carmen Fine & Italic 32pt

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 of Bremen,*

Carmen Fine & Italic 24pt

The family of Dashwood had been long settled in Sussex. Their estate was large, and their residence was at Norland Park, in the centre of their property, *where, for many generations, they had lived in so respectable a manner, as to engage the general good opinion of their*

Carmen Fine & Italic 20pt

The late owner but one, of this estate, was a single man, who lived to a very advanced age, and who, for many years of his life, had a constant companion and house-keeper in his sister. *But her death, which happened ten years before his own, produced a great alteration in his home; for, to supply her loss, he invited and received into his house the family of his nephew Mr. Henry Dashwood, the legal inheritor of the Norland*

Carmen Fine glyph set

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OpenType features

Ligatures	fiñancial, flavour, affirm, waffle	fiñancial, flavour, affirm, waffle
Discretionary ligatures	Spanish, puncheutter, Question, Thanks	Spanish, puncheutter, Question, Thanks
Historical forms	A history in every type	A hiftery 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	1º, 2ª
Slashed zero	0, o	0, o
Localized forms Catalan geminated el	COL·LEGI, Goril·la	COLLEGI, GoriHa
Localized forms Dutch IJ/ij	BIJZONDER, Rijks	BIJZONDER, Rijks
Alternative quotes Stylistic set 1	“ ... ” « ... »	“ ... ” « ... »

Language support

Abenaki, Afaan Oromo, Afar, Afrikaans, Albanian, Alsatian, Amis, Anuta, Aranes, Aromanian, Arrernte, Arvanitic (Latin), Atayal, Aymara, Azerbaijani, Bashkir (Latin), Basque, Belarusian (Latin), Bemba, Bikol, Bislama, Bosnian, Breton, Cape Verdean Creole, Catalan, Cebuano, Chamorro, Chavacano, Chichewa, Chickasaw, Cimbrian, Cofán, Cornish, Corsican, Creek, Crimean Tatar (Latin), Croatian, Czech, Danish, Dawan, Delaware, Dholuo, Drehu, Dutch, English, Esperanto, Estonian, Faroese, Fijian, Filipino, Finnish, Folkspraak, French, Frisian, Friulian, Gagauz (Latin), Galician, Ganda, Genoese, German, Gikuyu, Gooniyandi, Greenlandic (Kalaallisut), Guadeloupean Creole, Guaraní, Gwich'in, Haitian Creole, Hân, Hawaiian, Hiligaynon, Hopi, Hotçak (Latin), Hungarian, Icelandic, Ido, Igbo, Ilocano, Indonesian, Irish, Istro-Romanian, Italian, Jamaican, Javanese (Latin), Jèrriais, Kaingang, Kala Lagaw Ya, Kapampangan (Latin), Kaqchikel, Karakalpak (Latin), Karelian (Latin), Kashubian, Kikongo, Kinyarwanda, Kiribati, Kirundi, Klingon, Kurdish (Latin), Ladin, Latin, Latvian, Lithuanian, Lombard, Low Saxon, Luxembourgish, Maasai, Makhuwa, Malay, Maltese, Manx, Māori, Marquesan, Megleno-Romanian, Meriam Mir, Mirandese, Mohawk, Moldovan, Montagnais, Montenegrin, Murrinh-Patha, Nagamese Creole, Nahuatl, Ndebele, Neapolitan, Ngiyambaa, Niuean, Noongar, Norwegian, Novial, Occitan, Old Icelandic, Old Norse, Oshiwambo, Ossetian (Latin), Palauan, Papiamentu, Piedmontese, Polish, Portuguese, Potawatomi, Q'eqchi', Quechua, Rarotongan, Romanian, Romansh, Rotokas, Sami, Samoan, Sango, Saramaccan, Sardinian, Scottish Gaelic, Serbian (Latin), Seri, Seychellois Creole, Shawnee, Shona, Sicilian, Silesian, Slovak, Slovenian, Slovio (Latin), Somali, Sorbian, Sotho, Spanish, Sranan, Sundanese (Latin), Swahili, Swazi, Swedish, Tagalog, Tahitian, Tetum, Tok Pisin, Tokelauan, Tongan, Tshiluba, Tsonga, Tswana, Tumbuka, Turkish, Turkmen (Latin), Tuvaluan, Tzotzil, Uzbek (Latin), Venetian, Vepsian, Volapük, Võro, Wallisian, Walloon, Waray-Waray, Warlpiri, Wayuu, Welsh, Wik-Mungkan, Wiradjuri, Wolof, Xavante, Xhosa, Yapese, Yindjibarndi, Zapotec, Zarma, Zazaki, Zulu, Zuni.

Text credits

ENGLISH
Defoe, Daniel. *The Life and Adventures of Robinson Crusoe*.
Austen, Jane. *Sense and Sensibility*.

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 multiscript 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, 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).

