
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

Carmen Display & 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 Bre-*

Carmen Display & 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*

Carmen Display & 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 housekeeper 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 Nor-*

Carmen Display glyph set

A Á Ā Ă Â Ã Ä Å Æ Æ B C Č Ć Ç Ĉ Ċ D
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Carmen Display glyph set

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OpenType features

Ligatures	financial, flavour, affirm, waffle	financial, flavour, affirm, waffle
Discretionary ligatures	Spanish, puncheutter, Questionable	Spaniŝh, punĉeutter, Queŝtionable
Historical forms	A history in every type	A hiftory 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
Numerators/Denominators	0123456789/0123456789	0123456789 / 0123456789
Superior/Inferior	Ripoll⁵ / H₂O	Ripoll⁵ / H₂O
Fractions	1/2 1/3 2/3 1/4 3/4	1/2 1/3 2/3 1/4 3/4
Ordinals	1o, 2a	1º, 2ª
Slashed zero	0, o	0, o
Localized forms Catalan geminated el	COL·LEGI, Goril·la	COLLEGI, GoriHla
Localized forms Dutch IJ/ij	BIJZONDER, Rijks	BIJZONDER, Rijks

OpenType features

Ornaments
Stylistic set 1

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



Alternative glyphs (italics)
Stylistic set 1

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
b e h k l o r s t

À Á Â Ã Ä Å Æ Ç È É
Ê Ë Ì Í Î Ï Ñ Ò Ó
Ô Õ Ö × Ø Ù Ú Û Ü Ý Þ
ß à á â ã ä å æ ç è

Alternative glyphs (italics)
Stylistic set 2

o s

ø ð

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, Hän, 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).

