Tasman

Retype

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ABOUT THIS TYPEFACE

¶ Tasman is a sturdy, warm type family that is neither mechanical nor fragile. It borrows its name from A*bel Janszoon Tasman* (1603–1659), a Dutch seafarer, explorer, and merchant who mapped parts of Australia in 1642, including Van Diemen's Land (now known as Tasmania).

¶ Milne first conceived Tasman as a typeface for newspapers. This influenced the proportions and look of the face considerably: the goal was to keep the personality as warm and playful as possible without losing the credible tone required to deliver all kinds of news.

¶ Tasman's primary purpose is an unbiased presentation of information; it strives for neutrality over elegance. Its characters are sturdy and unambiguous, sporting strong serifs, punctuation, and diacritics, as well as generously sized small caps and hybrid figures. Rationalized letterforms give the face enough robustness to withstand the stress of screen applications and laser printing. The figures' three-quarter x-height makes them considerably larger than traditional oldstyle numerals, yet they still integrate with the lowercase much better than lining figures do.

¶ The degree of contrast between Tasman's thick and thin strokes varies from weight to weight. The contrast of the Regular weight is typical of news faces: low enough to remain sturdy, but high enough to remain inviting for reading and to preserve a connection to the liveliness of the pen. Tasman's bold weights maintain the lowish contrast found in the Regular, tending toward slab-serif proportions. This provides a degree of playfulness and allows the bold weights to work well when reversed out of images and solid colors.

¶ Although initially intended for newspapers, Tasman's somewhat corporate, objective appearance also makes it an excellent candidate for digital and print magazines, websites, annual reports, and corporate identities.

¶ As one might expect, Tasman is a suite of feature-rich OpenType fonts fully equipped to tackle complex, professional typography. The character set includes small caps, fractions, case-sensitive forms, bullets, arrows, special quotes, and nine sets of numerals. Besides standard Latin, its extensive character set supports Central European, Baltic, and Turkish languages.

ABOUT THE DESIGNER

¶ Dan Milne is a type and graphic designer from Australia. He completed a Bachelor of Visual Communication at Monash University, followed by a Masters in Type Design at the Royal Academy of Art (KABK) in the Netherlands in 2009. Milne has been teaching graphic design, typography, and digital font design at Monash University since 2006. He currently lives and works in Melbourne.

FAMILY

Tasman Light
Tasman Light Italic
Tasman Regular
Tasman Italic
Tasman Medium
Tasman Medium Italic
Tasman SemiBold
Tasman SemiBold Italic
Tasman Bold
Tasman Bold Italic
Tasman ExtraBold
Tasman ExtraBold Italic
Tasman Black
Tasman Black Italic

SUPPORTED LANGUAGES

Afar, Afrikaans, Albanian, Azerbaijani, Basque, Belarusian, Bislama, Bosnian, Breton, Catalan, Chamorro, Chichewa, Comorian, Czech, Danish, Dutch, English, Esperanto, Estonian, Faroese, Fijian, Filipino | Tagalog, Finnish, Flemish, French, Gaelic, Gagauz, German, Gikuyu, Gilbertese | Kiribati, Greenlandic, Haitian-Creole, Hawaiian, Hungarian, Icelandic, Igo | Igbo, Indonesian, Irish, Italian, Javanese, Kashubian, Kinyarwanda, Kirundi, Latin, Latvian, Lithuanian, Luba | Ciluba | Kasai, Luxembourgish, Malagasy, Malay, Maltese, Maori, Marquesan, Marshallese, Moldovan | Moldovian | Romanian, Montenegrin, Nauruan, Ndebele, Norwegian, Oromo, Palauan | Belauan, Polish, Portuguese, Quechua, Romanian, Romansh, Sami, Samoan, Sango, Serbia, Sesotho, Setswana | Sitswana | Tswana, Seychellois-Creole, SiSwati | Swati | Swazi, Silesian, Slovak, Slovenian, Somali, Sorbian, Sotho, Spanish, Swahili, Swedish, Tahitian, Tetum, Tok-Pisin, Tongan, Tsonga, Tswana, Tuareg | Berber, Turkish, Turkmen, Tuvaluan, Uzbek | Usbek, Wallisian, Walloon, Welsh.

BASIC ROMAN
CHARACTER SET

AÆBCDÐEFGHIJKLMN
OŒPÞQRSTUVWXYZ
ÀÁÂÃÈÉÊËÌÍÎÏÒÓÔÕÙÚÛÜ
0123456789 0
aæbcdðefßghijklmnoœ
pþqrstuvwxyz?!;:,.‘’“”‹›«»
àáâãèéêëìíîïòóôõùúûü
fi fj fl ff fk fh fb ft ffi ffl ffh ffb ffk
0 1 0 1 2 3 4 5 6 7 8 9 0
A Æ B C D E F G H I J K L M N
O Œ P Þ Q R S T U V W X Y Z & ? !
0 1 2 3 4 5 6 7 8 9 0
¼ ½ ¾ ⅛ ⅜ ⅝ ⅞ ⅕ ⅖ ⅗ ⅘ ⅙ ⅚
& § ¶ † ‡ @ $ % ‰ £ ¥ € ¢ ƒ
{ [( )] } Ω ∆ ∂ ∏ Σ √ ∫ ◊ ∞ µ π © ®
← ↑ → ↓ ↙ ↗ ↘ ↖
① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨
❶ ❷ ❸ ❹ ❺ ❻ ❼ ❽ ❾
■ ▪ ▪ □ ▫ ○ ● • • ▶ ◀ ▲ ▼
▷ ◁ ▶ ◀ ▲ ▼ ☒ ⊗ × ★

OPENTYPE FEATURES

SUPERIOR & INFERIOR FIGURES

H^{0123456789} H$_{0123456789}$

FRACTIONS

1/4 → ¼ 1/2 → ½

ORDINALS

2a → 2ª 3o → 3º

LINING & OLD STYLE FIGURES

0123456789 0123456789

TABULAR FIGURES

0123456789 0123456789

CASE SENSITIVE FORMS

(—¿QUÉ?) «BETA»

SMALL CAPS

NATO → NATO 0123 → 0123

STANDARD LIGATURES

fi fl ff fb fh fj fk ft ffi ffl ffb ffh ffj ffk fft

DISCRETIONAL LIGATURES

tf tt

STYLISTIC SETS

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ❶ ❷ ❸ ❹ ❺ ❻ ❼ ❽ ❾

SLASHED ZERO

0 → 0 0 → 0

¶ Tasman has been produced taking full advantage of the capabilities available through the OpenType format. This format is multi-platform and can store more glyphs than previous ones. It also includes the possibility of using advanced typographic features such as alternative letter designs, small caps, fractions, case forms, superscript, subscript figures and many other useful options. To take advantage of these features it is essential to use software with proper OpenType support, like Adobe InDesign and Adobe Illustrator.

LIGHT 24 PTS

WHOEVER HAS MADE a voyage up the Hudson must remember the Kaatskill mountains. They are a dismembered branch of the great Appalachian family, and are seen away to the west of the river, swelling up to a noble height, and lording it over the surrounding country. Every change of season, every change of weather, indeed, every hour of the day, produces some change in the magical hues and shapes of these mountains, and they are regarded by all the good wives, far and near, as perfect barometers. When the weather is fair and settled, they are clothed in blue and purple,

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LIGHT 10 PTS

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LIGHT & ITALIC

Miracle

self-compassion

REASON

psychologists

Is gratitude the secret of happiness?

Therapy

Prosecutor

In that same village, and in o
very houses (which, to tell th
cise truth, was sadly time-wo
weather-beaten), there lived
years since, while the countr
yet a province of Great Britai
ple good-natured fellow of th
Rip van Winkle. He was a des
of the Van Winkles who figur
lantly in the chivalrous days
Stuyvesant, and accompanie
the siege of Fort Christina. H
ited, however, but little of the

REGULAR 24 PTS

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REGULAR & ITALIC

Trophy *worsening*

THERE'S SOMEONE AT YOUR DOOR

feminist Antikythera

▶The magic liquid that keeps us alive

Malibu

Times grew worse and worse
Rip van Winkle as years of m
rimony rolled on; a tart temp
never mellows with age, and
sharp tongue is the only edg
tool that grows keener with
stant use. For a long while h
to console himself, when dri
en from home, by frequenti
kind of perpetual club of the
es, philosophers, and other i
personages of the village; wh
held its sessions on a bench
fore a small inn, designated

MEDIUM 42 PTS

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MEDIUM & ITALIC

sediment

"LITTLE ADVENTURES"

Looking

Performers

Why do we feel so guilty?

Canards

Will synthetic pot help grow the industry?

Melbourne

On nearer approach he was st
more surprised at the singula
ty of the stranger's appearanc
He was a short square-built o
fellow, with thick bushy hair,
a grizzled beard. His dress wa
of the antique Dutch fashion-
cloth jerkin strapped round t
waist—several pair of breech
the outer one of ample volum
decorated with rows of button
down the sides, and bunches
the knees. He bore on his sho
der a stout keg, that seemed f
of liquor, and made signs for

SEMI BOLD 42 PTS

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SEMI BOLD ITALIC 42 PTS

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SEMI BOLD & ITALIC

highlights

£600,000 at auction

Brandy incredibly writing *Retirement*

FORMER FIRST LADY'S LONDON TALK

On nearer approach he was still more surprised at the singularity of the stranger's appearance. was a short square-built old fell with thick bushy hair, and a grizzled beard. His dress was of the tique Dutch fashion—a cloth jer strapped round the waist—seve al pair of breeches, the outer on of ample volume, decorated wit rows of buttons down the sides, and bunches at the knees. He be on his shoulder a stout keg, that seemed full of liquor, and made signs for Rip to approach and as him with the load. Though rath shy and distrustful of this new a

BOLD 42 PTS

WHOEVER HAS MADE a voyage up the Hudson must remember the Kaatskill mountains. They are a dismembered branch of the great Appalachian family, and are seen away to the west of the river, swelling up to a noble height, and lording it over the surrounding country. Every change of season, every change of weather, indeed, every hour of the day, produces some change in the magical hues and shapes of these mountains, and they are regarded by all the good wives, far and near, as perfect barometers.

BOLD 38 PTS

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BOLD & ITALIC

Pennsylvania *Hardly* Demographics album

Moonlight bright enough to hunt by

Totally different

DAVID BOWIE'S SCARY MONSTERS

Magazine

He bore on his shoulder a stout k
that seemed full of liquor, and m
signs for Rip to approach and ass
him with the load. Though rathe
shy and distrustful of this new ac
quaintance, Rip complied with h
usual alacrity; and mutually reli
ing one another, they clambered
a narrow gully, apparently the dr
bed of a mountain torrent. As th
ascended, Rip every now and the
heard long rolling peals, like dis
tant thunder, that seemed to issu
out of a deep ravine, or rather cle
between lofty rocks, toward whic
their rugged path conducted. He
paused for an instant, but suppo

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EXTRA BOLD & ITALIC

Unfortunately
THE WELCOME PROJECT
Tickets
Contemporary
zig-zagged
What would you do next?
friendly
Something

His dress was of the antique Dutch fashion—a cloth jerkin strapped round the waist—several pair of breeches, the outer of ample volume, decorated with rows of buttons down the sides and bunches at the knees. He bore on his shoulder a stout keg that seemed full of liquor, and made signs for Rip to approach and assist him with the load.

Though rather shy and distrustful of this new acquaintance, he complied with his usual alacrity and mutually relieving one another, they clambered up a na

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BLACK & ITALIC

Knock, knock!
Bronze
Everybody
TELEVISION PERSONALITIES
floggings
Instalment
“little adventures”
Officially

On nearer approach he w
still more surprised at t
singularity of the strang
er's appearance. He was
short square-built old fe
low, with thick bushy ha
and a grizzled beard. His
dress was of the antique
Dutch fashion—a cloth
jerkin strapped round
the waist—several pair o
breeches, the outer one
ample volume, decorate