

# Sopran

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designer Krista Likar  
Type Salon, 2020

Sopran's character is expressed by long serifs that replace traditional drops. The choice and structure of serifs allows for some interesting discretionary ligatures, for example “fa” or “Ta”. Soft, elegant strokes and straight serifs only add to the elegance of the typeface. Contrast is distributed from monolinear in hairline and all the way to the extreme in the black style. Symbols and punctuation are drawn with monolinear strokes to give the typeface more playful typesetting. With two stylistic sets the typeface enables different typesetting opportunities. Its characteristics should be expressed in headlines, larger texts, show posters, displays, signage, etc.

# Sopran

Thin

abcdefghijklmnopqrstuvwxyz  
ABCDEFGHIJKLMNOPQRSTUVWXYZ

Light

abcdefghijklmnopqrstuvwxyz  
ABCDEFGHIJKLMNOPQRSTUVWXYZ

Regular

abcdefghijklmnopqrstuvwxyz  
ABCDEFGHIJKLMNOPQRSTUVWXYZ

Bold

abcdefghijklmnopqrstuvwxyz  
ABCDEFGHIJKLMNOPQRSTUVWXYZ

Black

abcdefghijklmnopqrstuvwxyz  
ABCDEFGHIJKLMNOPQRSTUVWXYZ



# Sopran

## Open Type features

Tabular Lining |0|1|2|3|4|5|6|7|8|9|

Tabular Oldstyle |o|1|2|3|4|5|6|7|8|9|

Denominators  
& Numerators o123456789 / o123456789

Fractions 1/4 1/2 3/4 1/8 3/8 5/8 7/8

Ordinals 1<sup>a</sup> 2<sup>o</sup>

Subscript  
& Superscript H<sub>o123456789</sub> H<sup>o123456789</sup>

Case-sensitive  
forms !?iü/\0 {} [] -— «»<>@

Ligatures fafffflfi ffl' TaTz

Stylistic Set 1 AKMNVWZkvwxyz

Stylistic Set 2 CEFGLSTZacfrsz

Stylistic Set 3 Kk

Sopran

BEL CANTO  
**Giuseppe Verdi**  
and verismo  
opera & ballet  
**COMPOSER**

Sopran

1805  
opera  
& ballet  
house

**S**  
**op**  
**ra**  
**n**

## Sopran

To find an appropriate  
visual form for my  
reflections on type  
& the art of music,  
I went on exploring the  
archives of SNG Opera  
and Ballet in Ljubljana.



## Sopran

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Sopran

**To find an appropriate  
visual form for my  
reflections on type  
& the art of music,  
I went on exploring the  
archives of SNG Opera  
and Ballet in Ljubljana.**



# Sopran

14 pt

Our communication is not only verbal and written, but is also sensed and felt in all our other senses. How can we communicate something right word to describe our feeling, our thought? If the probability of a is finite? How to have a voice, when you can't communicate through v answer lies in art. In painting, dancing, singing, sculpturing ... in any fo enjoys doing, that excites his creativity and feels complete while doing considered as art, not directly. But typefaces also give us feelings that have an effect on the viewer. I believe in some way they are an expres not just create solutions and fix problems. My views, my vision and i in this typeface. As I thought about type as a form of visual art, and t found touching points that connect and intertwine them together. Be very important. It dictates the correct interpretation, either of music **words and texts, that by a correctly placed rhythm perform like an the texts easy to read and the letter shapes enjoyable to look at. If th interest in reading and can not focus on the content. Another featu keys in music define the tonality, that allows us to build a musical co a hierarchical connection of light, light and dark tones that define to be true also in typography. For example, by setting type in para; tonality – based on their shapes, weights, size, the type of media th Think of white space (as an absence of form) in type design, or sile**

# Sopran

16 pt

Our communication is not only verbal and written, but is also in movement and felt in all our other senses. How can we communicate when we don't know the right word to describe our feeling, or when the probability of assembling letters into words is finite? How do you communicate if you can't communicate through words directly? I believe that in painting, dancing, singing, sculpturing ... in any form of work that one enjoys doing, that excites his creativity and feels complete when a font is not considered as art, not directly. But typefaces also can not be described and can have an effect on the viewer. If they are an expression of a designer, they do not just create problems. My views, my vision and my feelings are embedded in the design. As I thought about type as a form of visual art, and the art of finding touching points that connect and intertwine them to create a rhythm, which is very important. It dictates the correct intonation of music or text. Letter shapes form words and texts, that by their rhythm perform like an in-tune orchestra, making the text enjoyable to look at. If the rhythm is off, reading and can not focus on the content. Another feature of type is that the keys in music define the tonality, that allows us to build a composition and in fine arts a hierarchical connection of

# Sopran

22 pt

Our communication is not only verbal and written, but also visual, tactile, in touch, seen in movement and felt in all our senses. How do we communicate something when we don't have words? Can we describe our feeling, our thought? If the process of translating feelings into letters and words is finite? How to have a voice that speaks directly? I believe in the power of art. In painting, dancing, singing, sculpturing, or that a person enjoys doing, that excites him completely while doing it. Of course a font is not an art form directly. But typefaces also give us feelings and can have an effect on the viewer. I believe that type is an expression of a designer, they do not just solve technical problems. My views, my vision and my feelings are expressed in this typeface. As I thought about type as a form of art, the art of music, I quickly found touching

## Sopran

30 pt

Our communication is not only  
and written, but is also sensed  
seen in movement and felt in  
other senses. How can we convey  
something when we don't know  
right word to describe our feelings  
our thought? If the probability  
**assembling letters into words**  
**How to have a voice, when you**  
**communicate through words**  
**I believe the answer lies in a**

# Sopran

Thin

16 pt

Our communication is not only verbal and written, but is also in touch, seen in movement and felt in all our other senses. How do we communicate something when we don't know the right words to describe our feeling, our thought? If the probability of assembling letters into words is finite? How to have a voice, when you can't communicate through words directly? I believe the answer lies in art. In painting, dancing, singing, sculpturing ... in any form of art or that a person enjoys doing, that excites his creativity and feels complete while doing it. Of course a font is not considered as art directly. But typefaces also give us feelings that can not be described and can have an effect on the viewer. I believe in some way that typefaces are an expression of a designer, they do not just create solutions to fix problems. My views, my vision and my feelings are embedded in this typeface. As I thought about type as a form of visual art and the art of music, I quickly found touching points that connect and intertwine them together. Both have rhythm, which is very important. It dictates the correct interpretation, either of music or text. Letter shapes form words and texts, that by a correctly placed rhythm perform like an in-tune orchestra, making the texts easy to read and the letter shapes enjoyable to look at. If the rhythm is

# Sopran

Thin

20 pt

Our communication is not only verbal and written, but also sensed in touch, seen in movement and felt in other senses. How can we communicate something we don't know the right word to describe our feelings or thoughts? If the probability of assembling letters is finite? How to have a voice, when you can't communicate through words directly? I believe the answer lies in painting, dancing, singing, sculpturing ... in any form or that a person enjoys doing, that excites his creativity and feels complete while doing it. Of course a font is considered as art, not directly. But typefaces also evoke feelings that can not be described and can have an impact on the viewer. I believe in some way they are an expression. As a designer, they do not just create solutions and fix problems. My views, my vision and my feelings are embedded in this typeface. As I thought about type as a form of art, and the art of music, I quickly found touching

# Sopran

Thin

25 pt

Our communication is not only verbal, but is also sensed in touch, seen in movement and felt in all our other senses. How can we communicate something when we don't have the right word to describe our feeling, our thought? If the probability of assembling letters is finite? How to have a voice, when you cannot communicate through words directly? The answer lies in art. In painting, dancing, sculpturing ... in any form of work or thought that one enjoys doing, that excites his creativity completely while doing it. Of course a font can be considered as art, not directly. But typefaces can give us feelings that can not be described. They have an effect on the viewer. I believe in



## Sopran

Thin

30 pt

Our communication is not only spoken and written, but is also sensed in seen in movement and felt in all other senses. How can we communicate something when we don't know word to describe our feeling, our If the probability of assembling words is finite? How to have a voice you can't communicate through directly? I believe the answer lies painting, dancing, singing, sculpt any form of work or that a person doing, that excites his creativity :

# Sopran

Thin

35 pt

Our communication is not c  
verbal and written, but is als  
sensed in touch, seen in mo  
and felt in all our other sens  
can we communicate somet  
when we don't know the rig  
to describe our feeling, our t  
If the probability of assemb  
letters into words is finite? I  
to have a voice, when you c  
communicate through worc  
directly? I believe the answe

## Sopran

Thin

42 pt

Our communication is only verbal and written. It is also sensed in touch, in movement and felt in our other senses. How do we communicate something when we don't know the word to describe our feeling or our thought? If the problem is the process of assembling letters in

# Sopran

Thin

90 pt

I believe  
the answer  
lies in art.

# Sopran

Regular

16 pt

Our communication is not only verbal and written, but is also sensed in touch, seen in movement and felt in all our other senses. How can we communicate something when we don't know the right word to describe our feeling, our thought? If the probability of assembling letters into words is finite? How to have a voice when you can't communicate through words directly? I believe the answer lies in art. In painting, dancing, singing, sculpturing... in any form of work or that a person enjoys doing, that excites his creativity and feels complete while doing it. Of course a typeface is not considered as art, not directly. But typefaces also give feelings that can not be described and can have an effect on the viewer. I believe in some way they are an expression of a designer's vision and my feelings are embedded in this typeface. As I think about type as a form of visual art, and the art of music, I quickly found touching points that connect and intertwine them together. Both have rhythm, which is very important. It dictates the correct interpretation, either of music or text. Letter shapes form words and texts, that by a correctly placed rhythm perform like an orchestral tune orchestra, making the texts easy to read and the letters

# Sopran

Regular

20 pt

Our communication is not only verbal and written, but also sensed in touch, seen in movement and felt through other senses. How can we communicate something we don't know the right word to describe our feelings or thoughts? If the probability of assembling letters is finite? How to have a voice, when you can't communicate through words directly? I believe the answers lie in painting, dancing, singing, sculpturing ... in any form of work or that a person enjoys doing, that excites creativity and feels complete while doing it. Of course, a font is not considered as art, not directly. But typography also gives us feelings that can not be described as an effect on the viewer. I believe in some way the expression of a designer, they do not just create and fix problems. My views, my vision and my feelings are embedded in this typeface. As I thought about a form of visual art, and the art of music, I quickly

# Sopran

Regular

25 pt

Our communication is not only verbal written, but is also sensed in touch, seen, movement and felt in all our other senses. Can we communicate something when we don't know the right word to describe our feelings or thoughts? If the probability of assembling thoughts into words is finite? How to have a voice when you can't communicate through words? I believe the answer lies in art. In painting, singing, sculpturing ... in any form of work that a person enjoys doing, that excites him and feels complete while doing it. Of course, a font is not considered as art, not directly. But typefaces also give us feelings that can't be described and can have an effect on the

# Sopran

Regular

30 pt

Our communication is not only  
and written, but is also sensed in  
seen in movement and felt in all  
other senses. How can we commu-  
something when we don't know  
right word to describe our feelin-  
thought? If the probability of as-  
letters into words is finite? How  
a voice, when you can't communi-  
through words directly? I believe  
answer lies in art. In painting, dan-  
singing, sculpturing ... in any form  
work or that a person enjoys do-



# Sopran

Regular

35 pt

Our communication is not  
verbal and written, but is al  
sensed in touch, seen in mo  
and felt in all our other sens  
How can we communicate  
something when we don't k  
right word to describe our f  
our thought? If the probabi  
of assembling letters into w  
is finite? How to have a voic  
when you can't communicate  
through words directly? I b

## Sopran

Regular

42 pt

Our communication is only verbal and written is also sensed in touch, in movement and felt in our other senses. How we communicate sometimes when we don't know the right word to describe feeling, our thought? If probability of assembly

Sopran

Regular

90 pt

I believe  
the answer  
lies in art.

# Sopran

Black

16 pt

**Our communication is not only verbal and written, but is sensed in touch, seen in movement and felt in all our other senses. How can we communicate something when we do not know the right word to describe our feeling, our thought? Is the probability of assembling letters into words finite? Is it possible to have a voice, when you can't communicate through words directly? I believe the answer lies in art. In painting, dance, singing, sculpturing ... in any form of work or that a person enjoys doing, that excites his creativity and feels complete doing it. Of course a font is not considered as art, not directly. Typefaces also give us feelings that can not be described and they have an effect on the viewer. I believe in some way they are an expression of a designer, they do not just create solutions to problems. My views, my vision and my feelings are embedded in this typeface. As I thought about type as a form of visual communication and the art of music, I quickly found touching points that connect and intertwine them together. Both have rhythm, which is very important. It dictates the correct interpretation, either of the image or text. Letter shapes form words and texts, that by a correctly placed rhythm perform like an in-tune orchestra, making**

# Sopran

Black

20 pt

**Our communication is not only verbal and written, but also sensed in touch, seen in movement and felt in other senses. How can we communicate something we don't know the right word to describe our thoughts? If the probability of assembling thoughts into words is finite? How to have a voice, when we can't communicate through words directly? The answer lies in art. In painting, dancing, singing, sculpturing ... in any form of work or that a person is doing, that excites his creativity and feels comfortable while doing it. Of course a font is not considered directly. But typefaces also give us feelings that cannot be described and can have an effect on the way we believe in some way they are an expression of our thoughts. They do not just create solutions and fix problems. My vision and my feelings are embedded in the typeface. As I thought about type as a form of**

## Sopran

Black

25 pt

**Our communication is not only verbal, but is also sensed in touch, so movement and felt in all our other senses. Can we communicate something which we know the right word to describe our own thought? If the probability of assigning letters into words is finite? How to handle when you can't communicate through words directly? I believe the answer lies in the form of work or that a person enjoys doing it. Of course a font is not considered as art, not directly. But typefaces also evoke feelings that can not be described and**

## Sopran

Black

30 pt

**Our communication is not only  
and written, but is also sensed  
seen in movement and felt in a  
other senses. How can we com  
something when we don't know  
right word to describe our feel  
our thought? If the probability  
assembling letters into words i  
How to have a voice, when you  
communicate through words c  
I believe the answer lies in art.  
painting, dancing, singing, scul  
... in any form of work or that a**

## Sopran

Black

35 pt

**Our communication is not only verbal and written, but is also sensed in touch, seen in movement and felt in all our other senses. How can we communicate something we don't know the right words to describe our feeling, our thoughts? If the probability of assembling letters into words is finite? How do we know when we have a voice, when you can communicate through words?**



## Sopran

Black

42 pt

**Our communication is only verbal and written is also sensed in touch in movement and felt our other senses. How we communicate sometimes when we don't know the right word to describe feeling, our thought? The probability of assembly**

Sopran

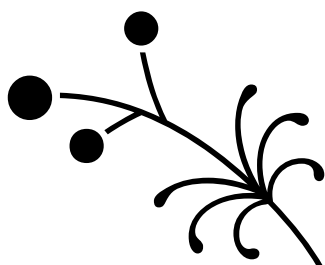
Black

90 pt

**I believe  
the answer  
lies in art.**

Sopran

the grand  
romantic  
melody



Sopran

£12

evening  
ticket

---

door opens at 19.30

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Type Salon

## Sopran

Italy

Bisogna fare attenzione al tipo di pianta che si mette in casa, più che altro perché alcune di esse sono molto male viste all'interno della casa a causa della loro natura e di ciò che rappresentano.

Sopran

German

Die Kunst der  
deutschen Bratschistin  
Tabea Zimmermann  
äussert sich aber in  
einer Sprache jenseits  
der Zahlen, etwa  
in Formulierungen  
von Musikjournalisten  
wie “Lust und oder“

Sopran

France

**Réseau international  
de dessinateurs de  
presse engagés qui  
combattent avec  
humour pour  
le respect des cultures  
et des libertés,  
Cartooning for Peace  
a besoin de votre  
soutien!**

Type Salon

Sopran

Latvia

**Pie zemākajiem  
augiem pieskaitīja  
aļģes, ķērpjus, sēnes,  
baktērijas un vīrusus.  
Izpētot tos šūnu un  
molekulārajā līmenī,  
tika konstatēts, ka  
vīrusi ir pilnīgi no  
visiem organismiem  
atšķirīga grupa, kurai**



## Sopran

Spain

Siempre se pensó  
que se trataba de una  
atalaya vigía, y hasta  
algunos especularon  
con que podía tener  
un posible origen  
cartaginés.

Pero lo que mostraba  
la realidad era solo

Sopran

15 M-47 Ta

C T “ 1 3 4 5

f a @ l k k k /

» B 1/2 & \* ? ö

ff { i × a o 1

Sopran

O R C

H E S

T R A

## Sopran

... IN ANY FORM OF  
**work** OR **art** THAT  
A PERSON ENJOYS  
DOING, THAT  
EXCITES HIS  
**creativity** AND  
FEELS **complete**  
WHILE DOING IT.

Sopran

Serifs

a c f g r s

Contrast among weights

o o o o o

Overshoots

C E F G S T Z

# Sopran

Old style figures

0 1 2 3 4 5 6 7 8 9

Lining figures

0 1 2 3 4 5 6 7 8 9

Fractions

$\frac{1}{2}$   $\frac{1}{4}$   $\frac{3}{4}$   $\frac{1}{8}$   $\frac{3}{8}$

# Sopran

Stylistic set 01

A K M N V W Z k v w x y z

**A K M N V W Z k v w x y z**

**A K M N V W Z k v w x y z**

Stylistic set 02

C E F G L S T Z a c f r s z

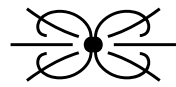
**C E F G L S T Z a c f r s z**

**C E F G L S T Z a c f r s z**

Sopran

Stylistic set 01

# THE MARRIAGE OF FIGARO



(Le nozze di Figaro)  
is an opera  
composed in 1786 by  
Wolfgang Amadeus  
Mozart.



Sopran

Stylistic set 02

# THE NUTCRACKER



(1892)

choreographed by  
Marius Petipa and  
Lev Ivanov with a score  
by Pyotr Ilyich  
Tchaikovsky.

Sopran

Ligatures

f a f f f f f

m m f f f

T a T z

Sopran

Ligatures

figg'aro

flow in movemet

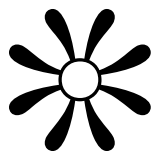
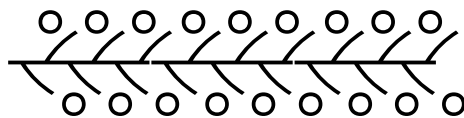
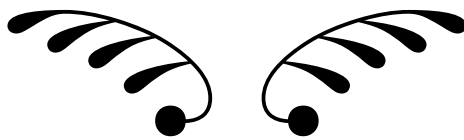
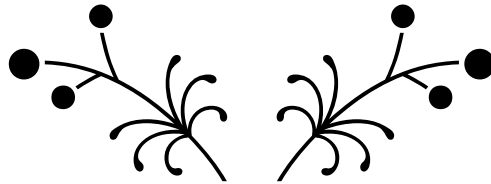
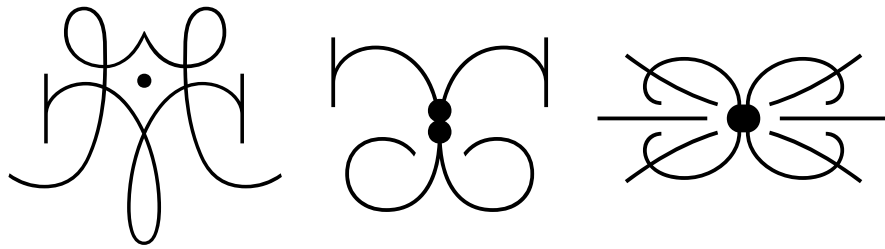
**Tanokura**

florence

**famous work.**

# Sopran

## Ornaments



Sopran

**We**

**(should)**

**sopran!**

# Sopran

## Language Support

Abenaki, Afaan Oromo, Afar, Afrikaans, Albanian, Alsatian, Amis, Anuta, Aragonese, Aranese, Aromanian, Arrernte, Arvanitic, Asturian, Atayal, Aymara, Azerbaijani, Bashkir, Basque, Belarusian, Bemba, Bikol, Bislama, Bosnian, Breton, Bulgarian Romanization, Cape Verdean, Catalan, Cebuano, Chamorro, Chavacano, Chichewa, Chickasaw, Cimbrian, Cofan, Cornish, Corsican, Creek, Crimean Tatar, Croatian, Czech, Danish, Dawan, Delaware, Dholuo, Drehu, Dutch, English, Esperanto, Estonian, Faroese, Fijian, Filipino, Finnish, Folkspraak, French, Frisian, Friulian, Gagauz, Galician, Ganda, Genoese, Gikuyu, Gooniyandi, Greenlandic, Guadeloupean, Gwichin, Haitian Creole, Han, Hawaiian, Hiligaynon, Hopi, Hotcak, Hungarian, Icelandic, Ido, Igbo, Ilocano, Indonesian, Interglossa, Interlingua, Irish, Istroromanian, Italian, Jamaican, Javanese, Jerriais, Kaingang, Kala Lagaw Ya, Kapampangan, Kaqchikel, Karakalpak, Karelian, Kashubian, Kikongo, Kinyarwanda, Kiribati, Kirundi, Klingon, Kurdish, Ladin, Latin, Latino Sine, Latvian, Lithuanian, Lojban, Lombard, Maasai, Makhuwa, Malay, Maltese, Manx, Maori, Marquesan, Meglenoromanian, Meriam Mir, Mirandese, Mohawk, Moldovan, Montagnais, Montenegrin, Murrinhpatha, Nagamese Creole, Nahuatl, Ndebele, Neapolitan, Ngiyambaa, Niuean, Noongar, Norwegian, Novial, Occidental, Occitan, Old Icelandic, Old Norse, Oshiwambo, Ossetian, Palauan, Papiamentu, Piedmontese, Polish, Portuguese, Potawatomi, Qeqchi, Quechua, Rarotongan, Romanian, Romansh, Rotokas, Sami Inari, Sami Lule, Sami Northern, Sami Southern, Samoan, Sango, Saramaccan, Sardinian, Scottish Gaelic, Serbian, Seri, Seychellois, Shawnee, Shona, Sicilian, Silesian, Slovak, Slovenian, Slovio, Somali, Sorbian Lower, Sorbian Upper, Sotho Northern, Sotho Southern, Spanish, Sranan, Sundanese, Swahili, Swazi, Swedish, Tagalog, Tahitian, Tetum, Tok Pisin, Tokelauan, Tongan, Tshiluba, Tsonga, Tswana, Tumbuka, Turkish, Turkmen, Tuvaluan, Tzotzil, Ukrainian, Uzbek, Venetian, Vepsian, Volapuk, Voro, Wallisian, Walloon, Waraywaray, Warlpiri, Wayuu, Welsh, Wikmungkan, Wiradjuri, Wolof, Xavante, Xhosa, Yapese, Yindjibarndi, Zapotec, Zazaki, Zulu, Zuni

# Sopran



Type Salon is independent type design studio based in Ljubljana, Slovenia, founded by Alja Herlah and Krista Likar. Located at the crossroads of the main European cultural routes, Type Salon creates memorable letter shapes that present the combination of the diverse heritage and contemporary presence. The foundry produces finely-crafted yet multi-usable typefaces as retail fonts and outside collaborations. In addition to the offerings in Type Salon's library, foundry accepts commissions for custom typefaces and logotypes as well as redesigns and extensions of the existing typefaces.

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web: [www.type-salon.com](http://www.type-salon.com)

ig: typesalon