

3 q c k i b u s e a f y g o 5
n f d l j c v t \$ b g μ h p x
o s e g k ð g u g c h a ß q y
ç t f ç l e x v h d i b * r &
q u ħ o & p y a → e j c k s a
r v h η n g z x o f k a l € b
s r i q o ø a y k g 2 e p u c
8 x 4 r p i b z l h d f n v d
u y k t r k d b n j o h p ñ e
v ¥ l **C a m i n g o D o s** x f
p a ð u s f e c o k p £ q y g
x 6 n v t f κ 2 p f f q j r z h
y c o & u n g e q q r k s ü i
z 7 # x v o h f t r n s 5 t b j
a e q † i p ð g s o t ↕ u c k
b f r z x d i h t a u n v d 9

DARKTOWN STRUTTER'S BALL

Downbeat



Red-light district sound

milestone

Ragtime saxophone

Original creole big band musicians

BLUE NOTE

Improvised melodies and rhythms

BLACK, BROWN AND BOLD

Improvised melodies *and rhythms*

↑ CamingoDos ExtraLight and Italic

Improvised melodies *and rhythms*

↑ CamingoDos Light and Italic

Improvised melodies *and rhythms*

↑ CamingoDos Regular and Italic

Improvised melodies *and rhythms*

↑ CamingoDos SemiBold and Italic

Improvised melodies *and rhythms*

↑ CamingoDos Bold and Italic

Improvised melodies *and rhythms*

↑ CamingoDos ExtraBold and Italic

Improvised melodies *and rhythms*

↑ CamingoDos Black and Italic

„ab“ (cd) jef! → „AB“ (CD) iEF!
 h@i »jk« {lm} → H@I »JK« {LM}
 0123456789 → 0123456789

Case sensitive forms

When *All Caps* is activated, this feature is automatically applied. It replaces punctuation marks and figures with their capital form. → ALL CAPS ^{1 2}

Headline → HEADLINE
 0123456789 → 0123456789

Small caps

Replaces lowercase letters with small caps, and changes the figure style. → SMALL CAPS ^{1 2}

Headline → HEADLINE
 „ab“ (cd) jef! → „AB“ (CD) iEF!
 g/h i@j →kl → G/H I@J →KL

All small caps

This feature replaces uppercase and lowercase letters with small capitals. Punctuation marks and arrows are replaced with their small caps version as well. → ALL SMALL CAPS ^{1 2}

fb ff fi fj ft ffi → fb ff fi fj ft ffi

Standard ligatures

When *Ligatures* is activated, this feature replaces two letters (For example “f” and “i”) with one ligature (“fi”). → LIGATURES ¹
 → STANDARD LIGATURES ²

ch ct çt st şt → ċh ċt çt şt şt

Discretionary ligatures

Discretionary ligatures replaces two letters (For example “c” and “k”) with one ligature (“ċk”). → DISCRETIONARY LIGATURES ^{1 2}

01234 → ↔ ↙ ↓ ↘ ←
 56789 → ↕ → ↖ ↑ ↗

Arrows

The figures are replaced with arrows. → STYLISTIC SET 1 ¹

Page 0123456789 \$€ç£¥

Tabular old-style figures

These figures are default in Camingo-Dos. They share the same width, so they perfectly fit among each other in table settings. → [DEFAULT FIGURE STYLE](#) ^{1 2}

Page 0123456789 \$€ç£¥

Proportional old-style figures

Proportional figures fit better in a flow of lowercase and uppercase text.

→ [PROPORTIONAL OLDSTYLE](#) ¹

→ [PROPORTIONAL FIGURES](#) ²

PAGE 0123456789 \$€ç£¥

Tabular lining figures

Lining figures are designed for use in all-capital text. They come with appropriate currencies.

→ [TABULAR LINING](#) ¹

→ [LINING FIGURES](#) ²

PAGE 0123456789 \$€ç£¥

Proportional lining figures

→ [PROPORTIONAL LINING](#) ¹

→ [PROPORTIONAL + LINING FIGURES](#) ²

PAGE 0123456789 \$€ç£¥

Tabular small caps figures

Small caps figures and appropriate currencies are suited for small-capital text. → [SMALL CAPS](#) ^{1 2}

PAGE 0123456789 \$€ç£¥

Proportional small caps figures

→ [SMALL CAPS + PROPORTIONAL LINING](#) ¹

→ [SMALL CAPS + PROPORTIONAL FIGURES](#) ²

0123456789 → 0¹²³⁴⁵⁶⁷⁸⁹

0123456789 → 0₁₂₃₄₅₆₇₈₉

Superscript/Subscript

Replaces the figures with a superior or inferior version.

→ SUPERSCRIPT ^{1 2}

→ SUBSCRIPT _{1 2}

1/2 3/4 7/8 → ½ ¾ ⅞

Fractions

This feature replaces a sequence of glyphs (For example “1” + “/” + “2”) with a pre-built fraction. → FRACTIONS ^{1 2}

1a 2o No → 1^a 2^o N^o

Ordinals

The *ordinals* feature replaces “a” and “o” with a superior form. → ORDINALS ^{1 2}

Baracke → Baracke

Alternative “a”

→ STYLISTIC SET 2 ¹

Gagarin → Gagarin

Alternative “g”

→ STYLISTIC SET 3 ¹

Yesterday → Yesterday

Alternative “y”

→ STYLISTIC SET 4 ¹

Schijf → Schijf

Alternative “ij” ligature

→ DISCRETIONARY LIGATURES +
STYLISTIC SET 5 ¹

¡Ëÿ, Gäg! → ¡Ëÿ, Gäg!

Rounded glyphs

Dots and commas are quite squarish in CamingoDos. In addition there is a complete set of rounded versions.

→ STYLISTIC SET 6 ¹

CamingoDos supports the following languages:

Afrikaans	English	Irish Gaelic	Rhaeto-Romanic
Albanian	Estonian	Italian	Romanian
Basque	Faroese	Kurdish	Serbian (Latin)
Bokmål	Finnish	Latvian	Slovak
Bosnian	French	Lithuanian	Slovene
Breton	German	Luxemburgish	Sorbian
Catalan	Greenlandic	Moldavian	Spanish
Croatian	Hungarian	Norwegian	Swahili
Czech	Icelandic	Polish	Swedish
Danish	Indonesian	Portuguese	Turkish
Dutch			

CamingoDos is available in two packages:

	CamingoDos Pro	CamingoDos
Font format	OpenType	OpenType
Number of glyphs	about 900	about 460
Multiple language support	yes	yes
Fractions	yes	yes
Ordinals	yes	yes
Superscript/Subscript	yes	yes
Arrows	yes	yes
Different figure sets	yes	Tabular old-style only
Ligatures	yes	“fi” and “fl” only
Small caps	yes	no
Stylistic alternates	yes	no

↓ CamingoDos Regular & Bold, 18/24pt

While jazz may be difficult to define, improvisation is clearly one of its *key elements*. A form of folk music which rose in part from work songs and field hollers of rural Blacks, **early blues** was also highly improvisational. THESE FEATURES are fundamental to the nature of jazz. While in *European classical music* elements of interpretation, **ornamentation and accompaniment** are sometimes left to the performer's discretion, the performer's primary goal is to

↓ CamingoDos Regular & Bold, 12/16pt

While jazz may be difficult to define, improvisation is clearly one of its *key elements*. A form of folk music which rose in part from work songs and field hollers of rural Blacks, **early blues** was also highly improvisational. THESE FEATURES are fundamental to the nature of jazz. While in *European classical music* elements of interpretation, **ornamentation and accompaniment** are sometimes left to the performer's discretion, the performer's primary goal is to play a composition as it was written.

↓ CamingoDos Regular & Bold, 10/14pt

While jazz may be difficult to define, improvisation is clearly one of its *key elements*. A form of folk music which rose in part from work songs and field hollers of rural Blacks, **early blues** was also highly improvisational. THESE FEATURES are fundamental to the nature of jazz. While in *European classical music* elements of interpretation, **ornamentation and accompaniment** are sometimes left to the performer's discretion, the performer's primary goal is to play a composition as it was written. In jazz, however, the skilled performer will **interpret a tune** in very individual ways, never playing the same composition exactly the same way twice. Depending upon the performer's mood and PERSONAL EXPERIENCE, interactions with fellow musicians, or even members of the audience, a jazz musician/

↓ CamingoDos Light & SemiBold, 12/16pt

While jazz may be difficult to define, improvisation is clearly one of its *key elements*. A form of folk music which rose in part from work songs and field hollers of rural Blacks, **early blues** was also highly improvisational. THESE FEATURES are fundamental to the nature of jazz. While in *European classical music* elements of interpretation, **ornamentation and accompaniment** are sometimes left to the performer's discretion, the performer's primary goal is to play a composition as it was written.

↓ CamingoDos Light & SemiBold, 10/14pt

While jazz may be difficult to define, improvisation is clearly one of its *key elements*. A form of folk music which rose in part from work songs and field hollers of rural Blacks, **early blues** was also highly improvisational. THESE FEATURES are fundamental to the nature of jazz. While in *European classical music* elements of interpretation, **ornamentation and accompaniment** are sometimes left to the performer's discretion, the performer's primary goal is to play a composition as it was written. In jazz, however, the skilled performer will **interpret a tune** in very individual ways, never playing the same composition exactly the same way twice. Depending upon the performer's mood and PERSONAL EXPERIENCE, interactions with fellow musicians, or even members of the audience, a jazz musician/

Jan Fromm
Kommunikationsdesign

info@janfromm.de
www.janfromm.de

© Jan Fromm, 2008