
CZESKA

**A typeface randomly cut
upon a wooden surface**

About

Designed by Andreu Balius.
1997/2003

Czeska was designed taking into account the woodcuts created by Czech artist Vojtech Preissig (1873-1944). Czeska family includes an italic version and a large variety of characters and ligatures.

Czeska includes a random alternative feature that alternates glyph designs along the lines of text. So, the aspect of the typeface is more lively and organic.

Styles

Regular
Italic

☒ *After Vojtěch Preisšig's woodcuts* ☒

Czeska

Randomly changes shapes

HOUSEMADE

Rustic typeface design

FOLKS

¿Te comió la lengua el gatito?

Irregular

woodcut texture

Czeska Regular & Italic 24pt

**En la forest per on anava Blan-
querna havia un castell molt forts,
lo qual era d'un cavaller, lo qual
per la força del castell e cor era
forts de persona e sabia molt de**

Czeska Regular & Italic 20pt

**«Todo, lo que vemos y lo que se nos oculta,
comenzó, si es que comenzó, de modo muy
confuso», dijo Arístocles a su hijo Eufo-
rión, lo bastante joven para interesarse
aún por toda clase de cosas y fenómenos.
El mayor de los poetas asegura que todos
los dioses nacieron del Océano y de su
esposa Tetis. De tener razón, el primer**

Czeska Regular & Italic 10pt

**Il souriait souvent d'un sourire de bébé, et, à force, cela
lui avait fait venir une fossette au menton. Il était assez
grand, mince avec de longues jambes, et très gentil. Le
nom de Colin lui convenait à peu près. Il parlait douce-
ment aux filles et joyeusement aux garçons. Il était
presque toujours de bonne humeur, le reste du temps il
dormait. Il vida son bain en perçant un trou dans le fond
de la baignoire. Le sol de la salle de bains, dallé de grès
cérane jaune clair, était en pente et orientait l'eau vers
un orifice situé juste au-dessus du bureau du locataire
de l'étage inférieur. Depuis peu, sans prévenir Colin,
celui-ci avait changé son bureau de place. Maintenant,
l'eau tombait sur son garde-manger. Il glissa ses pieds
dans des sandales de cuir de roussette et revêtit un
élégant costume d'intérieur, pantalon de velours à
côtes vert d'eau très profonde et veston de calmande
noisette. Il accrocha la serviette au séchoir, posa le
tapis de bain sur le bord de la baignoire et le saupou-
dra de gros sel afin qu'il dégorgeât toute l'eau conte-
nue. Le tapis se mit à baver en faisant des grappes de**

Czeska Regular & Italic 8pt

**Dois dos automóveis da frente
aceleraram antes que o sinal
vermelho aparecesse. Na passa-
deira de peões surgiu o desenho
do homem verde. A gente que
esperava começou a atravessar
a rua pisando as faixas brancas
pintadas na capa negra do
asfalto, não há nada que menos
se pareça com uma zebra, porém
assim lhe chamam. Os auto-
mobilistas, impacientes, com
o pé no pedal da embraiagem,
mantinham em tensão os carros,
avançando, recuando, como
cavalos nervosos que sentissem
vir no ar a chibata. Os peões já
acabaram de passar, mas o sinal
de caminho livre para os carros
vai tardar ainda alguns segun-
dos, há quem sustente que esta
demora, aparentemente tão in-
significante, se a multiplicarmos
pelos milhares de semáforos**

Czeska Regular 84pt

Xilography

Czeska Regular Italic 80pt

Interesting

Czeska Regular 12pt

En la forest per on anava Blanquerna havia un castell molt forts, lo qual era d'un cavaller, lo qual per la força del castell e cor era forts de persona e sabia molt de fet d'armes, era molt ergullós e feia moltes d'injuries a tots aquells qui estaven entorn sa encontrada. Un jorn s'esdevenç que'l cavaller, tot sol en son cavall, guarnit d'aquelles armes que havia acostumades a portar, féu asalt en un castell que era d'un dona que havia molt bella filla. Ventura fo que lo cavaller atrobà la donzella fora les portes del castell, ab d'altres donzelles; e pres

Czeska Regular 8pt

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Czeska Italic 12pt

Gustav Aschenbach oder von Aschenbach, wie seit seinem fünfzigsten Geburtstag amtlich sein Name lautete, hatte an einem Frühlingssnachmittag des Jahres 19, das unserem Kontinent monatelang eine so gefahrdrohende Miene zeigte, von seiner Wohnung in der Prinz-Regentenstraße zu München aus, allein einen weiteren Spaziergang unternommen. Überreizt von der schwierigen und gefährlichen, eben jetzt eine höchste Behutsamkeit, Umsicht, Eindringlichkeit und Genauigkeit des Willens erfordernden Arbeit der Vormittags-

Czeska Italic 8pt

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Czeska Regular & Italic 10pt

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, who settled first at Hull. He got a good estate by merchandise, and leaving off his trade, lived afterwards at York, from whence he had married my mother, whose relations were named Robinson, a very good family in that country, and from whom I was called Robinson Kreutznaer; but, by the usual corruption of words in England, we are now called –nay we call ourselves and write our name– Crusoe; and so my companions always called me. I had two elder brothers, one of whom was lieutenant-colonel to an English regiment of foot in Flanders, formerly commanded by the famous Colonel Lockhart, and was killed at the battle near Dunkirk against the Spaniards. What became of my second brother I never knew, any more than my father or mother knew what became of me. Being the third son of the family and not bred to any trade, my head began to

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Ora racconterò in qual modo fui generato e come avvenne la mia nascita. Anzitutto, come fui generato: mio padre, re Pietro, non voleva neppure vedere la regina mia madre. Una volta, avvenne che il re, mio padre, si trovava a Llates, e mia madre a Miravalls. Un nobile uomo, di nome Guglielmo d'Alcalà, andò a visitare il re, e insistette tanto che lo convinse ad andare a Miravalls, dove stava la regina mia madre. Quella notte, in cui stettero insieme a Miravalls, nostro Signore volle che io fossi generato. Quando la regina, mia madre, si rese conto di essere incinta, se ne tornò a Montpellier. Nostro Signore volle che la mia nascita avvenisse in casa della famiglia Tornamira, la vigilia della Candelora. Dopo che fui nato, mia madre mi fece portare alla chiesa di Santa Maria; mi ci portarono in braccio. Nella chiesa di Nostra Signora stavano recitando il Mattutino, e nel momento in cui entravo dal portale iniziarono il canto: Te Deum laudamus. I chierici non sapevano che avrei dovuto esser condotto lì, eppure

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Czeska glyph set

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Czeska latin extended glyph set

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OpenType features

Ligatures	financial, flavour, affirm, waffle	financial, flavour, affirm, waffle
Discretionary ligatures	Spanish, punchcutter, MOON, CALM	Spanish, punchcutter, MOON, CALM
Historical forms	A history in every type	A history in every type
Superior/Inferior	Ripoll⁵ / H₂O	Ripoll⁵ / H₂O
Fractions	1/2 1/3 2/3 1/4 3/4	½ ⅓ ⅔ ¼ ¾
Ordinals	10, 2a	1^o, 2^a
Localized forms Catalan geminated el	COL·LEGI, Goril·la	COLLEGI, Gorilla
Localized forms Dutch IJ/ij	BIJZONDER, Rijks	BIJZONDER, Rïjks
Alternative forms Stylistic set 1	Aa Bb Cc ... Zz	Aa Bb Cc ... Zz
Alternative forms Stylistic set 2	Aa Bb Cc ... Zz	Aa Bb Cc ... Zz
Alternative forms Stylistic set 3	Aa Bb Cc ... Zz	Aa Bb Cc ... Zz
Ornaments Stylistic set 4	a b c d e f g	☞ ☛ ☜ ☝ ☞ ☛ ☜ ☝

Language support

Abenaki, Afaan Oromo, Afar, Afrikaans, Albanian, Alsatian, Amis, Anuta, Aranesse, 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 (Kalaallit), 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, Ngijambaa, 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

CATALAN
Llull, Ramon. *Libre de Evast e Blanquerna*.

ENGLISH
Defoe, Daniel. *The Life and Adventures of Robinson Crusoe*.

FRENCH
Vian, Boris. *L'Écume des jours*.

GERMAN
Mann, Thomas. *Der Tod in Venedig*.

ITALIAN
Jaume I, *Generazione di re Giacomo*.
Translated by Marco Pedretti.

PORTUGUESE
Saramago, José. *Historia do cerco de Lisboa*.

SPANISH
Espriu, Salvador. *Los orígenes*. Translated by Mireia Carulla Mur and Julia Goytisolo.

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).

