
TAÜLL

A typeface from the Pyrenees

About

Designed by Andreu Balius.
2003

Inspired from old black lettering devices, this typeface main goal is to link the medieval world with our brand new digital metropolis.

A southern flavoured typeface that transfers us to the heart of Pyrenees mountains, with its tiny villages, roman-esque churches, old huts, its dark forests with dragons and princesses.

Styles

Regular

ROMANESQUE FLAVOUR

Taüll

The true mystic spirit of the

Pyrenees

HOMILIES D'ORGANÇÀ

ESIERRI

Les esglésies de la Vall de Boí

Maite zaitut

L'ART ROMÀNIC

Taüll 24pt

EN LA FOREST PER ON ANAVA BLANQUERNA HAVIA UN CASTELL MOLT FORTS, LO QUAL ERA D'UN CAVALLER, LO QUAL PER LA FORÇA DEL

Taüll 20pt

NOW WE WILL RELATE THE MANNER OF OUR CONCEPTION AND OF OUR BIRTH. FIRSTLY, THE MANNER OF OUR CONCEPTION: OUR FATHER, KING DON PETER, DID NOT WISH TO SEE THE QUEEN, OUR MOTHER. AND IT HAPPENED THAT ONE TIME THE KING, OUR

Taüll 12pt

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 NOBILUOMO, 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

Taüll 8pt

EN UN LUGAR DE LA MANCHA, DE CUYO NOMBRE NO QUIERO ACORDARME, NO HA MUCHO TIEMPO QUE VIVÍA UN HIDALGO DE LOS DE LANZA EN ASTILLERO, ADARCA ANTIGUA, ROCÍN FLACO Y CALGO CORREDOR. UNA OLLA DE ALGO MÁS VACA QUE CARNERO, SALPICÓN LAS MÁS NOCHES, DUELOS Y QUEBRANTOS LOS SÁBADOS, LANTEJAS LOS VIERNES, ALGÚN PALOMINO DE AÑADIDURA LOS DOMINGOS, CONSUMÍAN LAS TRES PARTES DE SU HACIENDA. EL RESTO DELLA CONCLUÍAN SAYO DE VELARTE, CALZAS DE VELLUDO PARA LAS FIESTAS, CON SUS PANTUFLOS DE LO MESMO, Y LOS DÍAS DE ENTRESEMANA SE HONRABA CON SU VELLORÍ DE LO MÁS FINO. TENÍA EN SU CASA UNA AMA QUE PASABA DE LOS CUARENTA

Y UNA SOBRINA QUE NO LLEGABA A LOS VEINTE, Y UN MOZO DE CAMPO Y PLAZA QUE ASÍ ENSILLABA EL ROCÍN COMO TOMABA LA PODADERA. FRISABA LA EDAD DE NUESTRO HIDALGO CON LOS CINCUENTA AÑOS. ERA DE COMPLEXIÓN RECIA, SECO DE CARNES, ENJUTO DE ROSTRO, GRAN MADRUCADOR Y AMIGO DE LA CAZA. QUIEREN DECIR QUE TENÍA EL SOBRENOMBRE DE «QUIJADA», O «QUESADA», QUE EN ESTO HAY ALGUNA DIFERENCIA EN LOS AUTORES QUE DESTE CASO ESCRIBEN, AUNQUE POR CONJETURAS VERISÍMILES SE DEJA ENTENDER QUE SE LLAMABA «QUIJANA». PERO ESTO IMPORTA POCO A NUESTRO CUENTO: BASTA QUE EN LA NARRACIÓN DÉL NO SE SALGA UN PUNTO DE LA VERDAD. ES, PUES, DE SABER

Taüll 24pt

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

Taüll 20pt

Now we will relate the manner of our conception and of our birth. Firstly, the manner of our conception: Our father, King Don Peter, did not wish to see the queen, our mother. And it happened that one time the king, our father, was at Lattes, and the queen, our mother, was

Taüll 12pt

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

Taüll 8pt

En un lugar de la Mancha, de cuyo nombre no quiero acordarme, no ha mucho tiempo que vivía un hidalgo de los de lanza en astillero, adarga antigua, rocín flaco y galgo corredor. Una olla de algo más vaca que carnero, salpicón las más noches, duelos y quebrantos los sábados, lantejas los viernes, algún palomino de añadidura los domingos, consumían las tres partes de su hacienda. El resto della concluían sayo de velarte, calzas de velludo para las fiestas, con sus pantuflos de lo mesmo, y los días de entresemana se honraba con su vellorí de lo más fino. Tenía en su casa una ama que pasaba de los cuarenta y una sobrina que no llegaba a los veinte, y un mozo de campo y plaza que así ensillaba el rocín como tomaba la podadera. Frisaba la edad de nuestro hidalgo con los cincuenta años.

Era de complexión recia, seco de carnes, enjuto de rostro, gran madrugador y amigo de la caza. Quieren decir que tenía el sobrenombre de «Quijada», o «Quesada», que en esto hay alguna diferencia en los autores que deste caso escriben, aunque por conjeturas verisímiles se deja entender que se llamaba «Quijana». Pero esto importa poco a nuestro cuento: basta que en la narración dél no se salga un punto de la verdad. Es, pues, de saber que este sobredicho hidalgo, los ratos que estaba ocioso –que eran los más del año–, se daba a leer libros de caballerías, con tanta afición y gusto, que olvidó casi de todo punto el ejercicio de la caza y aun la administración de su hacienda; y llegó a tanto su curiosidad y desafino en esto, que vendió muchas hanegas de tierra de sembradura

Taüll 30pt

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

Taüll 12pt

NOW WE WILL RELATE THE MANNER OF OUR CONCEPTION AND OF OUR BIRTH. FIRSTLY, THE MANNER OF OUR CONCEPTION: OUR FATHER, KING DON PETER, DID NOT WISH TO SEE THE QUEEN, OUR MOTHER. AND IT HAPPENED THAT ONE TIME THE KING, OUR FATHER, WAS AT LATTES, AND THE QUEEN, OUR MOTHER, WAS AT MIREVAL. BUT A NOBLE BY THE NAME OF GUILLERMO DE ALCALÁ CAME TO THE KING AND BESOUGHT HIM SO INSISTENTLY THAT HE PERSUAD-

Taüll 12pt

Now we will relate the manner of our conception and of our birth. Firstly, the manner of our conception: Our father, King Don Peter, did not wish to see the queen, our mother. And it happened that one time the king, our father, was at Lattes, and the queen, our mother, was at Mireval. But a noble by the name of Guillermo de Alcalá came to the king and besought him so insistently that he persuaded him to go to Mireval, where the queen, our mother, was staying. That night, when they were both at Mirev-

Taüll 10pt

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 NOBILUOMO, DI NOME CUGLIELMO 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 GENE-

Taüll 10pt

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 nobiluomo, 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

OpenType features

Ligatures	financial, flavour, affirm, waffle	financial, flavour, affirm, waffle
Discretionary ligatures	Spanish, punchcutter, Question, October	Spanish, punchcutter, Question, October
Historical forms	A history in every type	A hifstory in every type
Superior	Sant Climent¹, Taüll², Pirineus³	Sant Climent¹, Taüll², Pirineus³
Fractions	1/2 1/3 2/3 1/4 3/4	½ ⅓ ⅔ ¼ ¾
Ordinals	1^o, 2^a	1^o, 2^a
Slashed zero	0	0
Localized forms Catalan geminated el	COLLEGI, Cori·la	COLLEGI, CoriHa
Localized forms Dutch IJ/ij	RIJKSMUSEUM, bijna	RUKSMUSEUM, bijna
Alternative forms Stylistic set 1	M N a	m n a
Ornaments Stylistic set 2	A B C D E F G	✱ ◻ ◉ ◊ ✠ ✨ ↪

Language support

Abenaki, Afaan Oromo, Afar, Afrikaans, Albanian, Alsatian, Amis, Anuta, Aranese, 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, Guarani, 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

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

SPANISH
Cervantes, Miguel de. *El Quijote*.

ENGLISH
Jaume I. *The Book of Deeds of James I of Aragon: a translation of the Medieval Catalan Libre dels Fets*. Translated and annotated by Damian J. Smith and Helena Buffer

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

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).

