

# Balbum

## STYLES

### **Rolypoly**

**Balbum** | Designed by Alessia Mazarella  
Published by Typeland: October 2020

All Typeland fonts are available in  
OTF, TTF, WOFF, and WOFF2 file formats

Balbum is registered trademark of Typeland®  
Copyright © 2020 Typeland

Typeland is an independent type design studio based in London. We offer retail fonts exclusively through our own website. We also develop custom fonts, work on commissioned projects, and specialise in multi-script design and production.

Typeland offers flexible licensing, customisation, and bespoke design for a variety of uses, across physical & digital platforms. Contact us at: [hello@type.land](mailto:hello@type.land)

BALBUM ROLYPOLY · 60 / 80 PT

**HEADSTRONG  
MATERIALIST  
DEACTIVATES  
DEAFENINGLY  
CATEGORICAL  
CATAclysmic  
ENTERPRISES**

BALBUM ROLYPOLY · 70 / 80 PT

**exhibitionist**  
**understands**  
**skulduggery**  
**entreatingly**  
**intersperses**  
**misbehaving**  
**bandwagons**

**BALBUM ROLYPOLY · 55 / 65 PT**

**Beware spooks!  
The awful truth  
Missing millions  
In the beginning  
Empty promises  
Red river valley  
American grand  
El filo del miedo  
Szentöl szembe**

BALBUM ROLYPOLY · 35 / 40 PT

**Contemporary typefaces  
are just so ‘now’! Indeed,  
one can safely say that  
they did not exist before  
they did. Is that like the  
opposite of time travel?**

BALBUM ROLYPOLY · 30 / 35 PT

**One hard working typeface.  
It does what most typefaces  
do: it just sits there. Pretty  
much in sync with laziness,  
which is next to godliness,  
because, characteristically  
enough, it refuses to budge.**

BALBUM ROLYPOLY · 20 / 26 PT

**Travelling, I tell them, has always been a hazardous affair. Used to be people would lose their luggage en-route to the next settlement, but now when it's a matter of bodily misplacement, and of functions and faculties, I must admit the very prospect of a journey makes me a bit queasy. I am one of the fortunate ones in that respect, here at the Reclaims, with not just a steady but an entirely motionless job – which I like to think, in the occasional poetic interlude, is to put people back together. Some sort of personal jigsaw. Call me an old fogey but I think those were good times when a man had his body in one place. Yes, all of it and all the time; together as if it was all sacred and inextricably joined. Nowadays you get back from the pods – all lollapalooza with their cheap deals of millisecond precision and transmutational comfort – like Blooper did just yesterday, with a truly and wholly unfamiliar set of nether limbs.**

BALBUM ROLYPOLY · 14 / 18 PT

**He is, of course, not complaining about this welcome, though undoubtedly temporary, acquisition. Must say I never thought much of the originals, a bit too short and nowhere as sturdy-looking as this windfall pair – sheer embarrassment that they were in those regulation titanium tights. Anyway, my point is that in the good old static millennia at least a man did not have to endure the agony of comparison – not to mention temptation and denial – at such close quarters. Bodily misplacement is one thing but what do you do when your memory goes missing in the raffle, or better still when you find someone else’s memory firmly lodged in your head as you return home? Well, chances are you wouldn’t figure that out yourself. Those cases are the most laborious ones and take the longest time. When I find such a one as that, I try to skip my shift and let Blooper do the dirty work. I spent half my primetime rummaging other people’s memories to match the lost-and-found codes, sifting through those inadmissibly intimate details that make cross-checking possible. Travel insurance gives you back a brand new but, of course, blank chip as replacement.**

**I have no direct access to pre-history data but I have often wondered what it must have been like back then. In archives there are some specimen databases with chips that have had amounts of variations going on. They had to bundle those off to the tertiary cells, the machines couldn’t read any sense at all in them. I get a weekly allotment to sort that bit out and feed it back in, in machine-friendly form. Blooper and Goof can’t do it, they’re post-history formats. Anyway, they like their replacement accidents and customs triumphs far too much to bother with the rest. I don’t think they manage to disengage, not even in their dormant states. They say the body was the final frontier in overcoming that medieval notion: privacy.**

CHARACTER SET

Balrum uppercase

A Á Ā ā À à Ā ā Æ œ B C Ć ċ Ć Ć Œ Ø Đ Đ Œ  
É Ě  
Í Ĵ  
Ń Ō Ő ő Ő ő Ő ő Ő ő Ő ő Ő ő Ő ő Ő ő Ő ő Ő ő Ő ő Ő ő Ő ő  
Ŗ Š š Š š Š š Š š Š š Š š Š š Š š Š š Š š Š š Š š Š š  
Ÿ Ź ź Ź

Balrum lowercase

a á ā ā à à ā ā æ œ b c ć ć ċ ċ ċ ċ d ð d' d' d' e é ě ě ě  
ě  
í ĵ  
ń ó ő  
ŗ š  
ÿ ź

Punctuation & symbols

.,:;...!;?;·/\/\(){}[]---\_,,"“”“«»«»””@  
Ŧ Š & € \$ € f € ¥ µ π f\* # ^ / + - × ÷ = ≠ > < ≥ ≤ ± ≈ ~ ~  
% % ◊ © ® ™ ° || † ‡

Numerals & fractions

0 1 2 3 4 5 6 7 8 9  
1/2 1/3 2/3 1/4 3/4 1/5 2/5 3/5 4/5 1/6 5/6 1/7 1/8 3/8 5/8 7/8 1/9

Superiors & inferiors

0 1 2 3 4 5 6 7 8 9 0 1 2 3 4 5 6 7 8 9



## OPENTYPE FEATURES

Case sensitive punctuation

**«;adiós!» → «iADIÓS!»**

Localised forms for Dutch

**mijn → míjn**Localised forms for Romanian  
and Moldovan**lingvişti → lingviști**

Localised forms for Turkish

**Diyarbakır → DİYARBAKIR**

Localised forms for Catalan

**CÈL·LULA → CÈLLULA**

Contextual alternates

**finger → finger**Fractions  
(ignores numeric dates)**3/4 7/2 12/36 → ¾ 7/2 12/36**

Numerators and denominators

**01234/56789 → 01234/56789**

Superiors and inferiors

**C<sub>4</sub>H<sub>10</sub> a<sub>6</sub>×b<sub>3</sub> → C<sub>4</sub>H<sub>10</sub> a<sup>6</sup>×b<sup>3</sup>**

Ordinals

**23<sup>a</sup> 42<sup>o</sup> → 23<sup>º</sup> 42<sup>º</sup>**

---

## OTHER DETAILS

---

### About the designer

**Alessia Mazzarella** is an independent typeface designer with several years of experience in quality assurance, font mastering, and font engineering. She has worked as a senior type designer at Fontsmith and senior font developer at The Northern Block, alongside developing original typefaces for Google and URW Asterisk. Alessia holds degrees in Typeface Design (University of Reading), Graphic Design (Central Saint Martins, London), and Graphic and Media Design (Sapienza University, Rome).

---

### Supported languages

Abenaki, Afaan Oromo, Afar, Afrikaans, Albanian, Alsatian, Amis, Anuta, Aragonese, Aranese, Aromanian, Arrernte, Arvanitic, Asturian, Atayal, Aymara, Bashkir, Basque, Belarusian, Bemba, Bikol, Bislama, Bosnian, Breton, Cape Verdean, Catalan, Cebuano, Chamorro, Chavacano, Chichewa, Chickasaw, Cimbrian, Cofan, 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, German, Gikuyu, Gooniyandi, Greenlandic, Greenlandic Old Orthography, Guadeloupean, Gwichin, Haitian Creole, Han, Hawaiian, Hiligaynon, Hopi, Hotcak, Hungarian, Icelandic, Ido, Ilocano, Indonesian, Interglossa, Interlingua, Irish, Istroromanian, Italian, Jamaican, Javanese, Jerriais, Kala Lagaw Ya, Kapampangan, Kaqchikel, Karakalpak, Karelian, Kashubian, Kikongo, Kinyarwanda, Kiribati, Kirundi, Klingon, Kurdish, Ladin, Latin, Latino Sine, Latvian, Lithuanian, Lojban, Lombard, Low Saxon, Luxembourgish, Maasai, Makhuwa, Malay, Maltese, Manx, Maori, Marquesan, Meglenoromanian, Meriam Mir, Mirandese, Mohawk, Moldovan, Montagnais, Montenegrin, Murrinhpatha, Nagamese Creole, Ndebele, Neapolitan, Ngiyambaa, Niuean, Noongar, Norwegian, Novial, Occidental, Occitan, 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, Zulu, Zuni

**For specific language extensions or custom additions, please contact us.**

---

### Contact information

For enquiries and more information, write to us at [hello@type.land](mailto:hello@type.land)  
For other fonts in our library, please visit our website [www.type.land](http://www.type.land)

This PDF specimen is for evaluation and information purposes only.  
Restrictions apply to the use of fonts based on platforms and licensing options.  
Specimen text © 2020 Vaibhav Singh

Œ Ń % ŭ

š Ņ ř ?

x @ M ŋ

œ ¥ 3/8 !