

# biorhyme

A typeface family designed to provide a range of typographic tones of voice.

It is unashamedly exhibitionist as a display type with large serifs and with two widths, can span lugubrious drawls to frenetic, over-caffeinated babble with ease. It is low-contrast with generous slow-moving curves and deliberate and unfussy forms.

In order to facilitate play and create a variety of moods, each weight and width is equipped with a variety of alternates to inject a little more enthusiasm and pep where needed.

2016



biobabble  
**gusto**  
energetic alpha  
Kings & Queens  
Synchronizing Chronologies  
**MERCURIAL**  
**MAVERICKS**  
{qu'est?}

**Spring,**  
Green-shadowed people sit, or walk in rings,  
of all seasons,  
Their children finger the awakened grass,  
**most**  
Calmly a cloud stands, calmly a bird sings,  
**gratuitous.**

And, flashing like a dangled looking-glass,

— Philip Larkin



google

giggle-bear

wants to play hookie and deal with the dragon,

DOLLARS TO DONUTS

‡ zephyrs ‡

fairy-tales & myths

Etaoin • Qwerty

radio  
graph

generous bowls

playful bounce

slow, wide arches

short extenders to emphasize width

radiograph

open apertures

subtle contrasts

narrower width maintains plump curves

# radiograph

bowls become teardrops

weight maintained so as not to clog apertures

squat forms

# radio

heavier weights are chubby but not fat

# graph

exaggerated slabs

Alternate FORMS



audrey two  
audrey two  
audrey two  
audrey two

**ENIGMA, FOOL?**

DANDELIONS

**BUTTERCUPS † DAISIES**

TADPOLES TO FROGS

«kindling for kicks!»

hazelnut tartines

**Fairy-tales, Myths and Fables**

#exogène #biobabble #science

kings

kings

kings

magnesium

magnesium

zinc

zinc

A SEMANTIC ANALYSIS

of an Insignificant Piece of Spacetime  
Who Knows Nothing of Itself but Itself,  
forever repeating

“

Repeat After Me.  
**Repeat After Me!**

**REPEAT**

**AFTER**

**ME!**

”

This poem is silent.

MOODY  
misfits

MOODY  
misfits



biorhyme extra-light  
biorhyme light  
biorhyme regular  
biorhyme bold  
biorhyme extra-bold

biorhyme extra-light  
biorhyme light  
biorhyme regular  
biorhyme bold  
biorhyme extra-bold



uppercase

A Á Â Ã Ä Å Æ B C Č Ć Ĉ  
D Đ Ę É Ě Ê Ë È Ē Ė F G Ğ Ġ  
H Ĥ I Í Î Ï Ì Ī Ĵ J K Ķ L Ł Ľ Ļ Ľ  
N Ń Ņ Ñ O Ó Ô Õ Ò Ő Ō Ø Õ Æ  
P Ĥ Q R Ŕ Ŗ Œ Š Š Š Š Š Š Š Š  
T Ĥ Ĥ Ĥ Ĥ Ĥ Ĥ Ĥ Ĥ Ĥ Ĥ  
U Ú Û Ü Û Ů Ů Ů Ů Ů Ů Ů Ů  
X Y Ý Ÿ Ÿ Ÿ Ÿ Ÿ Ÿ Ÿ Ÿ

stylistic alts

GGĞĞĠĠ ss04

A Á Â Ã Ä Å Æ Ç È

swashes

Q, R, R, R, R & swsh

punctuation

\*\ . • : , ... ! i # . ? ¿ ” ’ ; , , “ ” ‘ ’ ,

/\_{}[]()—--&lt;&lt;&gt;&gt;&lt;&gt;

lowercase

a á â ã ä å æ b c č ċ ċ d ð đ đ  
e é ê ë è ē e f g ĝ ğ ħ i í î ï ï ï  
j k ķ l l l l l m n ñ ñ ñ ñ ñ ñ ñ  
o ó ô ö ò  
ó õ ø ò œ p q r r r r s s s s s s  
t t t t t u ú û ü ù ú ū ū ū v w w w w  
x y ý ÿ ÿ z z z z f i f l

stylistic alts

ǎ á ă â ä à ā ą Ǻ ã    ɡ ğ ǧ ǧ    ss02

a á â ã ä à ā ą å ã ss08

đđ'đ đúûüùúíūųử ss08

f k k x t t t t ss01

z z' z'' z''' ss04

numerics

1234567890

stylistic alts      slashed zero      fractions      num/den      sups

27<sub>ss03</sub> ☉ 1/2 1/4 3/4 13<sub>24</sub> 123

## symbols

¢ ¤ \$ € f 7 ₧ € ¥

$$\Omega \Delta \infty \int \mu \neg \approx \sim \bullet = > \geq < \leq - \times \neq$$

Ɔ%‰+±∏√Σ◊°eℓ^  
 /||@&ŷ©®§™sm†‡

## emojis

ss05 (type 'angry', 'happy', 'sad' etc.)

ss06

# THE HERO

A Study in Tradition, Myth and Drama

# LORD RAGLAN

Chapter VIII

# CÚCHULAINN



The tendency of the Greeks in classical times was all towards rationalization. As a result of this, the supernatural beings, whatever one chooses to call the, who had played their parts in early religion, came to be divided into separate, though never entirely separate, classes. There might be some doubt whether **Heracles** or **Asclepios** was a god or a hero, but throughout classical times it was sought increasingly to draw a clear distinction between heroes, who never performed miracles, and gods, who never did anything else.

This attempt by the Greek philosophers to construct a clear-cut theology out of a large number of religious rites, in which both names and theories were little regarded, has led many scholars to misunderstand completely the character of early Greek religion, and of early religion generally. On the assumption that the ideas of a god or of a hero are primitive, they have argued

either that the gods were heroes who had been promoted, or that the heroes were gods who had become “faded”, or even that the two sets of beings had no connection at all. They then discuss whether the rites performed at various sacred spots should be described as the “tendance” of the heroes or the worship of gods, failing to realize that these rites came down from pre-literate times, and that illiterates are no more capable of theology than they are of history. Theology involves definitions, comparisons, classifications, and distinctions, and can therefore develop only in the minds of people who are working over written material, and then only if circumstances permit. In Ireland, unlike Greece, they did not permit.

In pagan Ireland there was no writing and therefore no theology, so that no attempt was made to distinguish between gods and heroes.

# Homemade Popovers

Adapted from King Arthur Flour

## Pastry

2 cups (8 ½ ounces) all-purpose flour  
1 tablespoon sugar  
1 teaspoon salt  
1 cup (2 sticks) butter, melted  
1 large egg  
2 tablespoons milk  
1 additional egg, to brush on top

## Cinnamon Filling

(enough for 9 tarts)

½ cup (3 ¾ ounces) brown sugar  
1 to 1 ½ teaspoons ground cinnamon  
4 teaspoons all-purpose flour  
1 large egg, to brush on top

**Alternate fillings:** 9 tablespoons chocolate chips, 9 tablespoons Nutella or other chocolate-hazelnut paste or 9 tablespoons of a delight of your choice, such as salted caramel or a nut paste

**To make cinnamon filling:** Whisk together the sugar, cinnamon, and flour.

**To make jam filling:** Mix the jam with 1 tablespoon cornstarch/water in a small saucepan. Bring the mixture to a boil, and simmer for 2 minutes. Remove from heat and set aside to cool.

**To make the dough:** Whisk together the flour, sugar, salt. Work in the butter with your fingers, pastry blender or food processor until pea-sized lumps of butter are still visible, and the mixture holds together when you squeeze it. If you've used a food processor, transfer the mixture to a large bowl. Whisk the first egg and milk together and add them into the dough, mixing just until everything is cohesive, kneading briefly on a well-floured counter if necessary.

raspberet

BAKERY & CREAMERY