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 SUSTO energetic alpha Kings & Queens

Synchronizing Chronologies

MERCURIAL MAVERICKS \[\lambda \tau^2 \cdot \tau^2 \cdot \tau^2 \cdot \tau^2 \cdot \tau^2 \t

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,

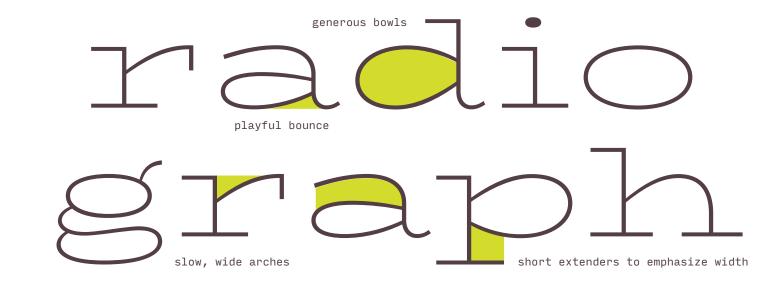
— Philip Larkin

google-giggle-bear

wants to play hookie and deal with the dragon,

DOLLARS TO DONUTS





raction of the maintains plump curves to the state of the

weight maintained so as not to clog apertures

IT EACLIC

heavier weights are chubby but not fat

exaggerated slabs

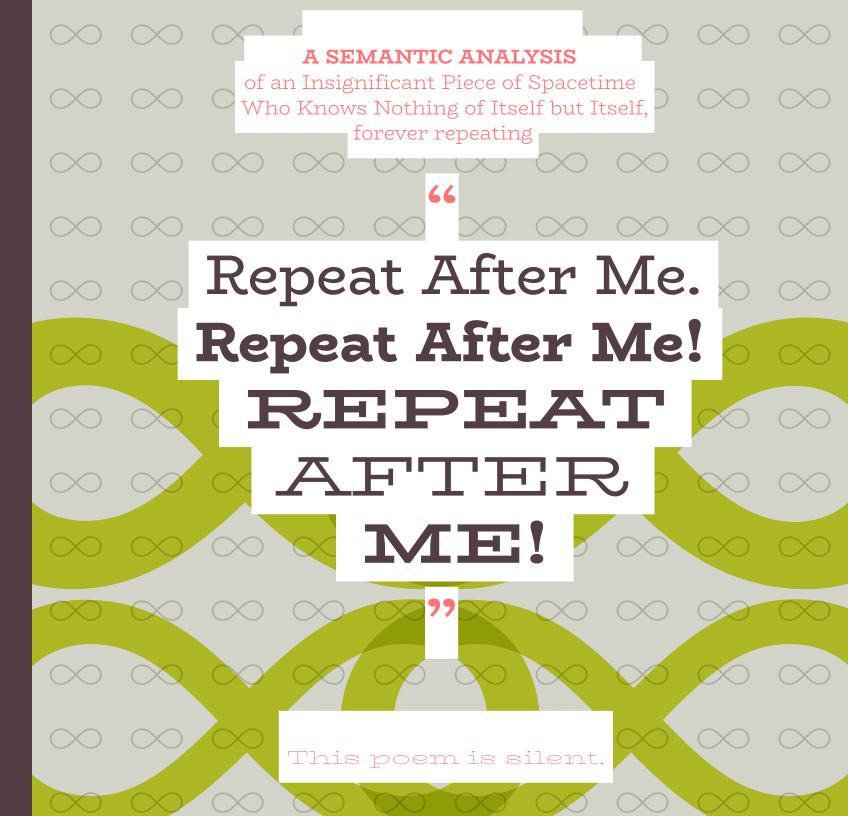
Alternate FORMS

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



MOODY misfits

MODY
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

AÁÄÂÄÄÄÄÄÄÄÄÆBCĆČÇĊ
DĐĎĐEÉĚÊËĖĒĒĘFGĞĢĠ
HĦIÍÎÏÏÏĮJKĶLĹĽĻĿŁM
NŃŇŅÑŊOÓÔÖÕŐŌØÕŒ
PÞQRÉŘŖSŚŠŞSTŦŤŢŢ
UÚÛÜÜÜÜÜÜVŮVWWŴWW
XYÝŶŸŸZŹŽ

stylistic alts

GGĞĞĢĠĠ ss04 AÁĂÂÂÄÄĀĀĀÃÃ ss07

swashes RŘŘR & swsh

punctuation

*\...!i#.?¿"';"""'', /_{}}[]()—--<<>><>

lowercase

aááááááááááæbcćčçidðďd eéééëeeeefgggghhiiíiiiii jjkklĺľļŀłmnńňnnñoóôöò őōøõœpþqrŕřrsásssssa tŧťţtuúûüùűūųůvwẃŵww xyýŷÿyzźžifl

stylistic alts

numerics

1234567890

27 ss03 O 1/21/43/4 13₂₄ 123

symbols

emoticons

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

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

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

parisons, 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.

Homemade Pop Adapted from King Artl

Pastry

2 cups (8 $\frac{1}{2}$ ounces) all- $\frac{1}{2}$

1 tablespoon sugar

1 teaspoon

1 cup (2 s

1 large e

2 tables

1 additid

raspberet

BAKERY & CREAMERY

Cinnamon

(enough for 9 tarts)

1/2 cup (3 3/4 ounces) brow 1 to 1 1/2 teaspoons groun 4 teaspoons all-purpose 1 large egg, to brush on j Alternate fillings: 9 tablespoons ch late chips, 9 tablespoons Nutella or er chocolate-hazelnut paste or 9 tab spoons of a delight of your choice, s as salted caramel or a nut paste

To make cinnamon filling: Whisk t gether the sugar, cinnamon, and flo

To make jam filling: Mix the jam we starch/water in a small sau mixture to a boil, and for 2 minutes. Research aside to cool.

alt. Work in the balt. Work in the mixt butter are still visible, and the mixt holds together when you squeeze it you've used a food processor, transfer the mixture to a large bowl. What the first egg and milk together and them into the dough, mixing just uneverything is cohesive, kneading bron a well-floured counter if necessal