

bi·o·rhyme  
BIORHYME

A Google Web Font

by Aoife Mooney

# 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.

February  
2016



google

giggle-bear

wants to play hookie and deal with the dragon,

**DOLLARS TO DONUTS**

\* zephyrs \*

fairy-tales & myths

Etaoin • Qwerty

**ENIGMA, FOOL?**

DANDELIONS

**BUTTERCUPS † DAISIES**

TADPOLES TO FROGS

**Fairy-tales, Myths and Fables**

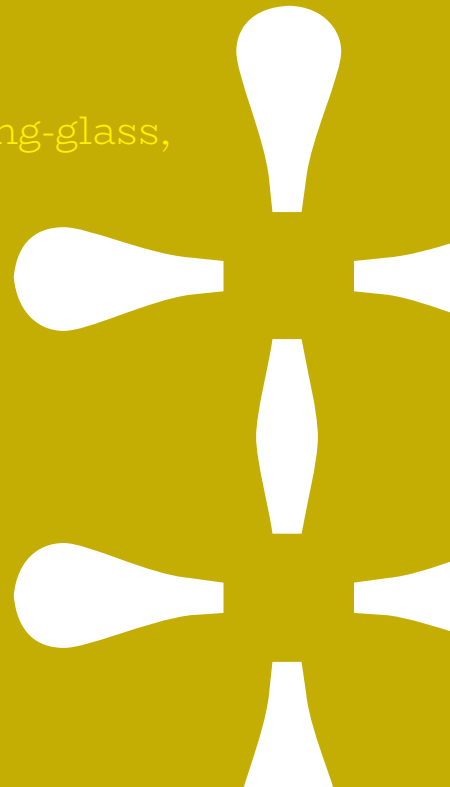
«kindling for kicks!»

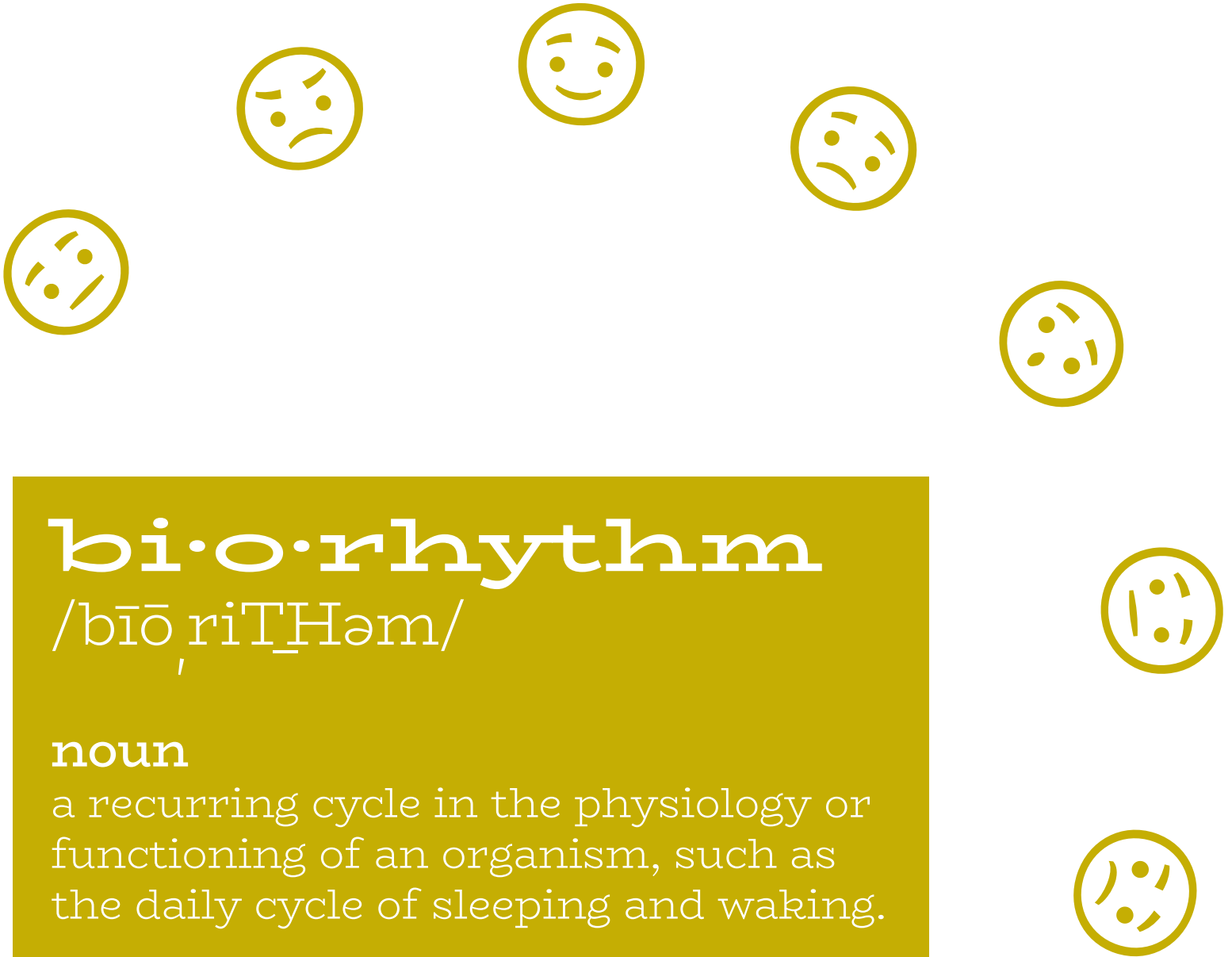
hazelnut tartines

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





# bi·o·rhythm

/bīō\_rīT\_Həm/

## noun

a recurring cycle in the physiology or functioning of an organism, such as the daily cycle of sleeping and waking.

- a cyclic pattern of physical, emotional, or mental activity said to occur in the life of a person.

## 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.





# Alternate FORMS

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slow, wide arches

open apertures

squat forms

generous bowls

radio

subtly contrasted

playful bounce

narrower weight maintains plump curves

radiogra

subtle contrasted

rac

weight maintained so as not to clog apertures

radio

heavier weights are chubby but not fat

graph

exaggerated slabs

short extenders to emphasize width

aph

diograph

small bowls become teardrops

graph

bowls become teardrops

audrey two

audrey two

audrey two

audrey two

kings

kings

kings

magnesium

magnesium

zinc

zinc

AD

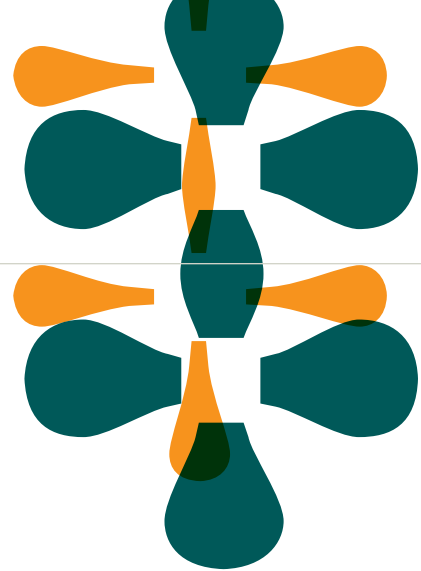
DE

B

E

T

Character SETS



biorhyme extra-light

biorhyme light

**biorhyme regular**

**biorhyme bold**

**biorhyme extra-bold**



biorhyme extra-l  
biorhyme light e  
biorhyme regula  
biorhyme bold ex  
biorhyme extra-k

light expanded  
expanded  
ar expanded  
expanded  
bold expanded

uppercase

A Á Â Ã Ä Å Æ B C Č Ć Ç Ĉ  
D Đ Ď Ē E É Ě Ê Ë Ì È Ē Ē F G Ğ Ġ Ģ  
H Ĥ I Í Î Ï Ì Ī J K Ķ L Ĺ Ľ Ļ Ľ M  
N Ń Ņ Ñ Ñ Ñ O Ó Ô Ö Ò Ó Ō Ø Õ Æ  
P Ĥ Q R Ř Ŗ Ŗ S Š Š Š Š Š Š T Ĥ Ĥ Ĥ  
U Ú Ů Ü Ù Ů Ů Ů V W W W W W  
X Y Ý Ÿ Ÿ Ÿ Z Ž Ž Ž

## stylistic alts

G G Ğ Ğ G G Ğ Ğ ss04

A Á Ă Â Ã Ä Å Æ Æ Æ Æ ss07

## swashes

Q, R, R, R, R, & swsh

# punctuation

\*\·•:,...!¡#.?¿””;,,“”“’,  
/\_{}□()—--↔↗↘↙↘

lowercase

a á â ã ä à ā ą å ã æ b c ċ c̈ c̉ d ð d' đ  
e é ê ë è ē ef g ġ ģ ħ h i í î ï ï ï  
j k k̇ l l' l̇ l̈ l̉ m n ṅ n̈ n̉ ñ o ó ô ö ò  
ó õ ø ò œ p q r r' ṙ r̈ r̉ s ś š š s ß æ  
t t' ṫ ẗ t̉ u ú û ü ù ú ū u ŭ v w ẇ ẅ w̉ ẘ  
x y ý ŷ ŷ z ż z̈ z̉ fi fl

stylistic alts

a á â ã ä à ā ą å ã g ġ ģ ģ ss02  
a á â ã ä à ā ą å ã ss08  
d ð đ u ú û ü ù ú ū u ŭ ss08  
f k k̇ x t t' ṫ ẗ t̉ ss01  
z ż z̈ z̉ ss04

## numerics

1234567890

stylistic alts

slashed zero

fractions

num/den

sups

27 ss03 ∅ 1/2 1/4 3/4 13<sub>24</sub> 1<sup>2</sup>3

## symbols

¢ ¤ \$ € £ ₣ ¥

Ω Δ ∞ ∫ μ ¬ ≈ ∼ • = > ≥ < ≤ − × ≠

∂ ‰ ‰ ‰ + ± ∏ √ ∑ ◇ ° e ℓ ^

/ | ! @ & ɡ © ® § ™ ™ † ‡

## emoticons



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



ss06

# THE HERO

A Study in Tradition, Myth and Drama

## LORD RAGLAN

# 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 “tendancy” 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.

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

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