

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

Etaoín • Qwerty

ENIGMA, FOOL?

DANDELIONS

BUTTERCUPS † DAISIES

TADPOLES TO FROGS

Fairy-tales, Myths and Fables

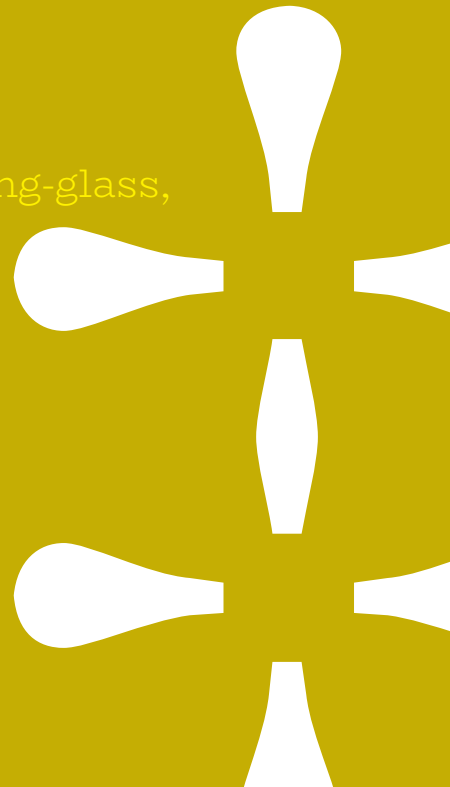
«kindling for kicks!»

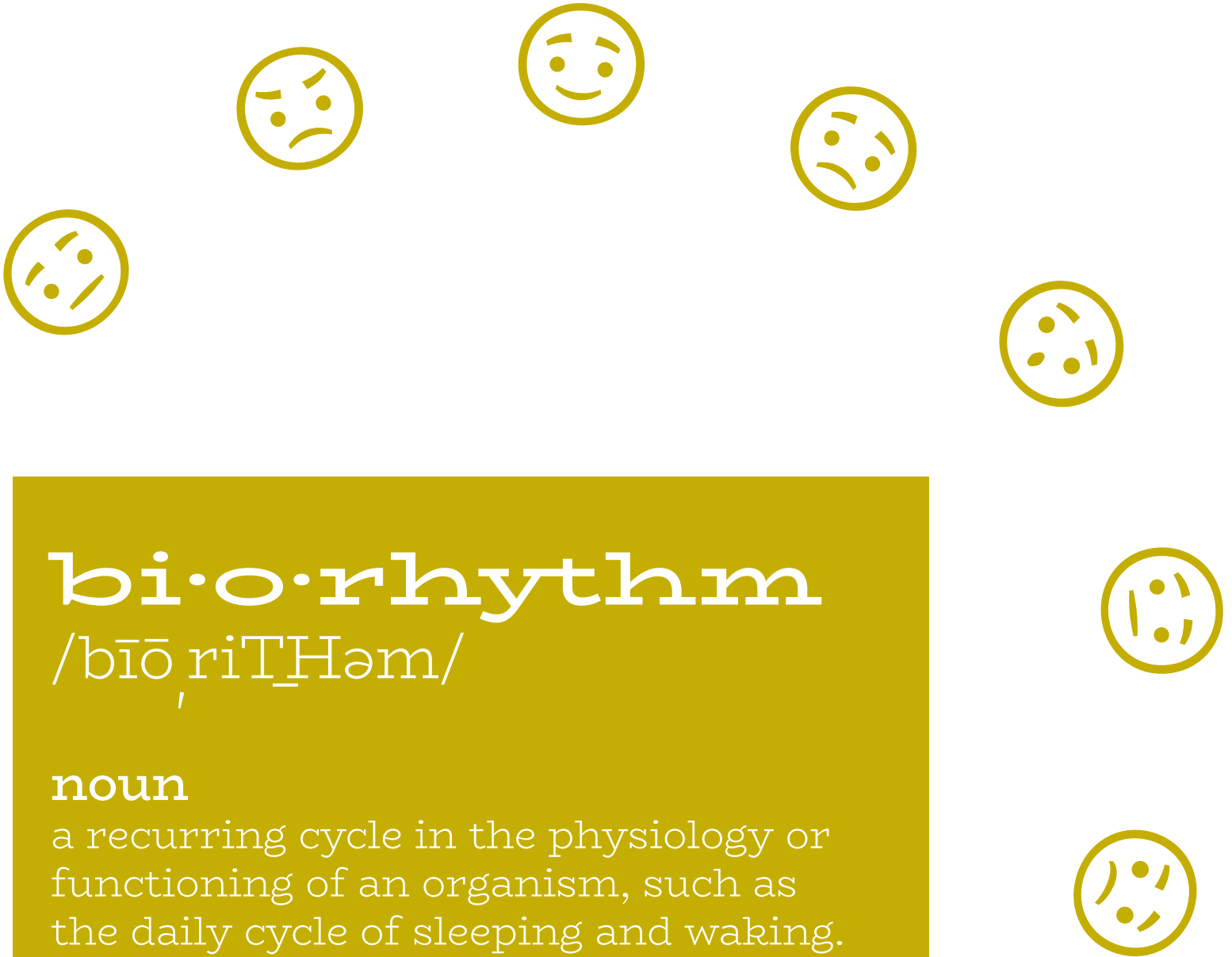
hazelnut tartines

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 riT_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

audrey two

audrey two

audrey two

audrey two

kings

kings

kings

magnesium

magnesium

zinc

zinc

biorhyme extra-light

biorhyme light

biorhyme regular

biorhyme bold

biorhyme extra-bold

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

open apertures
slow, wide arches
squat forms
generous bowls
exaggerated slabs
short extenders to emphasize width



narrower weight maintains plump curves
subtly contrasted
playful bounce



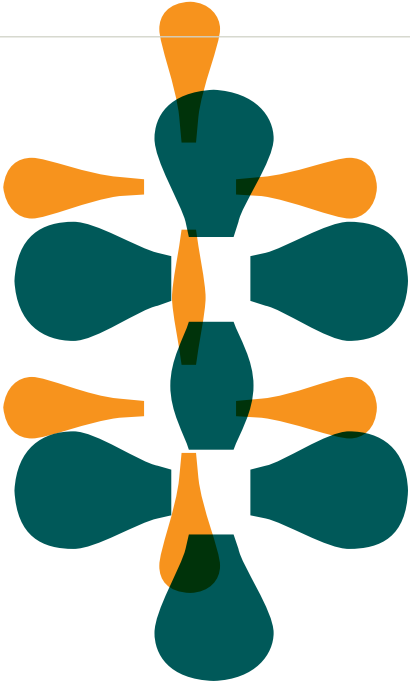
subtle contrasted
small bowls become teardrops



weight maintained so as not to clog apertures
heavier weights are chubby but not fat
bowls become teardrops



AB



DEE

uppercase

À Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö × Ø Ù Ú Û Ü Ý Þ ß à á â ã ä å æ ç è é ê ë ì í î ï ñ ò ó ô õ ö ÷ ø ù ú û ü ý þ ß

stylistic alts

À Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö × Ø Ù Ú Û Ü Ý Þ ß à á â ã ä å æ ç è é ê ë ì í î ï ñ ò ó ô õ ö ÷ ø ù ú û ü ý þ ß

swashes

Q R R R R &

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 ĩ i í î ï ï ï
j k k̇ l l̇ l̈ l̉ m n ṅ n̈ n̉ ñ o ó ô ö ò
ó õ ø ò œ p q r ṙ r̈ r̉ s ś š ſ ß
t ṫ ẗ t̉ u ú û ü ù ú ū u ŭ v w ẇ ẅ w̉
x y ý ÿ 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 d u ú û ü ù ú ū u ŭ ss08
f k k̇ x t ṫ ẗ t̉ ss01
z ż z̈ z̉ ss04

numerics

1234567890

stylistic alts

slashed zero

fractions

num/den

sup/s

2⁷ ss03 ∅ 1/2 1/4 3/4 1³₂₄ 1²³

symbols

¢ ¤ \$ € ₣ ₧ ₨ ₹

Ω Δ ∞ ∫ μ ¬ ≈ ∼ • = > ≥ < ≤ − × ≠

∂ ‰ ‰ ‰ + ± ∏ √ ∑ ∠ ° e ℓ ^

/ | ! @ & 9 © ® § ™ ™ † ‡

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.

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