

Biela ver. 0.2

A Typeface Designed
by Masaki Ando.

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INTRODUCING BIELA

Eight weights, still under development.



Designed since March 2020, Biela is Masaki Ando's first attempt at the design of a geometric typeface. Among geometric typefaces, Biela was designed to aim modern shape. The center of balance of the typeface is middle and most of curves were styled after primitive geometric shapes. Partially terminals were trimmed neither horizontal nor vertical nor 45 degrees, they were trimmed with a slight tilt.

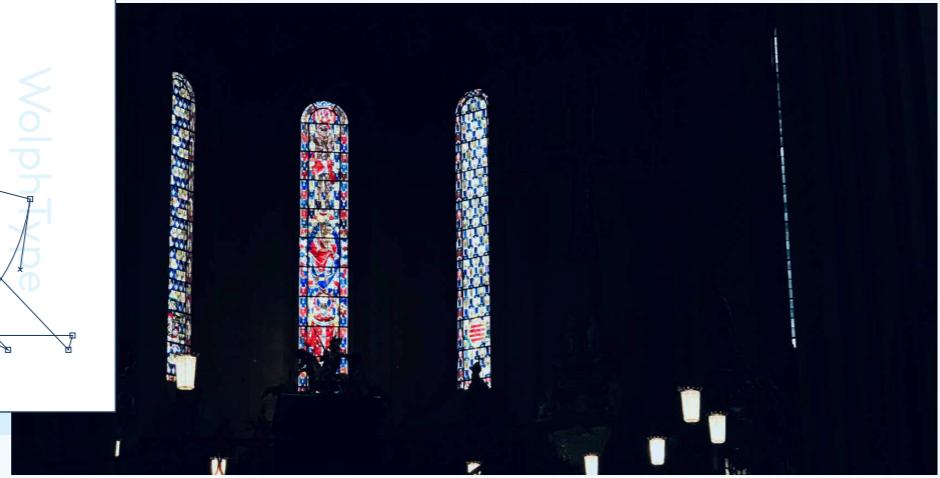
The typeface contains eight weights from hairline to bold, and it is planned to be accompanied by a proper italic. Biela was named after Slovak word, biela, that means "white". It may be used in any context and media.

The illustration for Biela above was painted by NAGG (@_N09G).

ABOUT



There are eight weights in this typeface. Hairline and Bold are drawn as masters but some glyphs were drawn to control visual compensation in Regular.



St. Martin's Cathedral: 1000-year-old Roman Catholic, Great stained glass

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"This cathedral above the Rhine Valley with all of its might and glory would have remained in my memory even if I had never seen it again," wrote the German author Anna Seghers. The majestic Cathedral of Mainz is a key feature of the cityscape even today—over a thousand years after its construction. Mainz, located at the intersection of important trade routes and the place where Saint Boniface worked and lived, became an important centre of Christianity from 746/47. The city was eventually promoted to the Metropolitan Archdiocese of Mainz in 780. During the time of Archbishop Willigis (975–1011), it bore the title of "Holy See of Mainz".

In 975, Willigis who was both the Archbishop and Archchancellor of the Holy Roman Empire, ordered the construction of a new cathedral in the pre-Romanesque style, modelling it on old St. Peter's in Rome.

Over the centuries, seven coronations of kings took place in Mainz Cathedral. The new building did not, however, survive the day of its consecration in August 1009—a fire destroyed the edifice and it was only possible to use the cathedral again in 1036. That is why Willigis is buried in St. Stephen's.

OPENTYPE FEATURES

Alternative Forms

G	G	Q	Q	W	W
a	a	g	g	g	g
t	t	w	w	o	o
1	1	2	2	3	3
6	6	9	9		

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Born 12. 1. 1998 in Gifu, Japan—
Typeface Designer at WolphType.
Study at Musashino Art University in
Tokyo under Yoshihisa Shirai.

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CURRENT STYLES

300 Hairline
100 Thin
200 Ultra Light
300 Light

400 Regular
500 Medium
600 Semi Bold
700 Bold

Ligatures

ff fi ft ffi fft ti tt tti
ff fi ft ffi fft ti tt tti

Figures

¥125,680 ¥125,680

Arrows

↑ ↗ ↘ ↓ ↙ ↖ ↛ ↚

Case Sensitive Forms

{brackets} {BRACKETS}
colon: COLON:
en-dash EN-DASH
«guillemet» «GUILMET»

GEO METRIC

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Image: NAGG

How to control visual compensation while designing typeface

Quote from Type Tricks—Sofie Beier, p38

While designing, you play a game of perceptual illusion where you aim at creating a steady rhythm of evenness between the various elements of the words.

There are a number of tricks you can use to succeed in this process. Yet, for every rule, there is an exception. Depending on the proportion, weight, and stroke contrast of the typeface, what you do will affect the

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CURRENT GLYPHS

A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R	S	T	U	V
W	X	Y	Z	G	W	Q	a	b	c	d	e	f	g	h	i	j	k	l	m	n	o
p	q	r	s	t	u	v	w	x	y	z	a	g	g	t	w	ff	fi	ft	ffi	fft	ft
fft	ti	tt	tti	ti	tt	tti	0	1	2	3	4	5	6	7	8	9	0	1	2	3	6
9	o	1	2	3	4	5	6	7	8	9	0	1	2	3	6	9	.	,	:	;	...
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→	↘	↙	↖	←	↖	↔	↑	↓	↖	↖	↔	↑	↗	↗	↗	↗	↗	↗	↗	↗	↗
◊	@	&	¶	§	°	◦	◦	◦	◦	◦	◦	◦	◦	◦	◦	◦	◦	◦	◦	◦	◦

194glyphs