

Bely

A classy throwback textface with a fearless and venturesome display, by *Roxane Gataud*

ABOUT THE TYPEFACE

Bely is the first design by French newcomer Roxane Gataud. Too many typefaces are either governed by fear and never accomplish what they could, or are unrestrained which results in their frenetic dangling like a leaf caught in a spider's web. *Bely's* strength is that it has both restraint and freedom throughout the text weights and into the unique display weight. There is no fear in this type family, but only great respect for both the tradition of reading and the opportunity to make an impression.

Bely is a high-class throwback containing four text weights which were built upon classical proportions to capitalise on reading familiarity. *Bely Text* features balanced capitals and a play between large, triangular serifs at the top and thick, bracketed, rectangular serifs at the bottom. The family is capped by a radical, expressive French-style display weight which pushes the rules of the text weights to their logical extreme. *Bely Display*, truly daring with its monstrous and angled contrast, exploits the features which make an impression at larger sizes. In the end, *Bely Display* is adventurous when used in packaging, identities, and headlines

with attitude, while *Bely Text's* calm baseline and piercing ascenders give paragraphs texture and familiarity.

Bely covers the Latin A Extended glyph set and brings its sense of confidence to your projects with its two text weights, matching italics, and unique display style. *Bely's* satisfying OpenType features allow for the implementation of typographic niceties such as small caps, both tabular and proportional lining and oldstyle figures, ligatures, alternate characters, case-sensitive variants, and fractions. The complete *Bely* family, along with our entire catalogue, has been optimised for today's varied screen uses.

AWARDS

- Selected for TypeTogether's *Typeface Publishing Incentive Programme* scholarship in 2014.
- Selected by French magazine *Étapes* for the 2014 Diploma Issue.
- Selected for the 2014 exhibition 'TransFormations', at Centre Pompidou.

STYLES

Bely Regular

Bely Italic

Bely Bold

Bely Bold Italic

Bely Display

typetogether

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X Y Z A B C D E F G H I J K L

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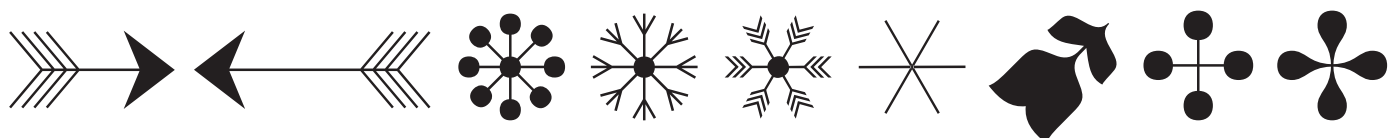
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0 1 2 3 4 5 6 7 8 9 10

€ £ \$ 0 1 2 3 4 5 6 7 8 9 ¼



➤ **Galaxy Stars** ←

GEÓLOGOS ACHAM METEORITO MAIS VELHO QUE A TERRA

La plus jolie fleur du jardin

autrichien

1/2 Papaye & Rhum

“The girls lived at 81 Foxhill Road, Reading”

JULES VERNE, 1865

➤ *Orion, La Osa, las Pléyades (en Tauro) y El Boyero (Boötes)* ←

„Aber woher weißt du das?“

DOVER Wind, Southwest veering west 5 to 7, perhaps gale 8 later ¶ Sea State, moderate or rough

De la Terre à la Lune

18/22 PT (REGULAR & ITALIC)

SOME OF THE FINE ARTS APPEAL TO THE EAR, OTHERS TO THE EYE. The latter are the Arts of Design, and they are usually named as three — *Architecture, Sculpture and Painting*. A man who practices one of these in any of its branches is an artist; other men who work with forms and colors are at the best but artisans. *This is the popular belief*. But in fact there is a fourth art which has a right to be rated with the others, which is as

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34 PT (DISPLAY)

PHOTOGRAPHY & DESIGN

32 PT (DISPLAY – STYLISTIC SET 1)

PHOTOGRAPHY & DESIGN

28 PT (DISPLAY)

PHOTOGRAPHY & DESIGN

24 PT (DISPLAY – STYLISTIC SET 1)

PHOTOGRAPHY & DESIGN

24/34 PT (DISPLAY)

A photograph recognisable as a landscape from earth or a spacescape from Hubble can pixellate and melt into a surreal, uncanny dreamscape; portraits fragment into pointillist-like paintings reminding us that how we see (in a physical sense) and how digital images are created is a process of light recognition, whereby a myriad of reflected / projected moments generate the

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12/14 PT (REGULAR & ITALIC)

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Po ôsmkrát sa vo dňoch 25.6. – 1.7. 2012 konal martinský festival divadiel na Slovensku Dotyky a spojenia a opäť bol jeho každodenný program naplnený až do neskorých nočných hodín. Dramaturgia nasledovala minuloročný model, kedy v prvý deň pod názvom Dotyky a spojenia JUNIOR predstavila tvorbu vysokých divadelných škôl a výsledky projektu Platforma 11+. Už sa akosi vžilo možno nie veľmi šťastné triedenie a stavba programu na základe akejsi hierarchie – *ranné predstavenia pre deti a mládež, odpoľudňajší blok činoherných predstavení, resp. predstavení kamenných divadiel. Záver každého festivalového dňa zavŕšila tzv. alternatíva. To je však veľmi zjednodušené pomenovanie, ktoré vlastne ani príliš nekorešponduje s tým, čo si pod termínom alternatívne divadlo môžeme predstaviť. Vo väčšine prípadov šlo o klasické činoherné divadlo. Jediným alternatívnym prvkom bol čas uvedenia, ktorým*

8/10 PT (REGULAR & ITALIC)

Wer derzeit nach der Abenddämmerung den Blick nach oben schweifen lässt, der kann bei klarem Himmel zwei rätselhafte, nahe beieinander liegende Lichter sehen. Die Folge: Bei WERNER WALTER, Betreiber einer bundesweiten UFO-Meldestelle, steht das Telefon nicht mehr still. Außerirdischen-Besuch oder falscher Alarm? Wir haben uns von dem UFO-Experten aufklären lassen. Werner Walter glühen die Ohren in diesen Tagen. Der Grund: Immer mehr Meldungen über mysteriöse Lichter am Himmel gehen bei seiner bundesweiten UFO-MELDESTELLE ein. Die meisten der Anrufer beschreiben das Gleiche: zwei ungewöhnliche, leicht versetzte Lichtpunkte am Nachthimmel. Sie blinken nicht, weshalb es sich dabei nicht um Flugzeuge handeln kann. Kommen sie nun doch, um uns zu holen, die Außerirdischen? Jupiter und Venus gehen derzeit auf Tuchfühlung. Mit dieser Frage geraten die Anrufer zu

8/10 PT (REGULAR & ITALIC)

Comme l'avaient prévu Athos et Porthos, au bout d'une demi-heure d'Artagnan rentra. Cette fois encore il avait manqué son homme, qui avait disparu comme par enchantement. D'Artagnan avait couru, l'épée à la main, toutes les rues environnantes, mais il n'avait rien trouvé qui ressemblât à celui qu'il cherchait, puis enfin il en était revenu à la chose par laquelle il aurait dû commencer peut-être, et qui était de frapper à la porte contre laquelle l'inconnu était appuyé; mais c'était inutilement qu'il avait dix ou douze fois de suite fait résonner le marteau, personne n'avait répondu, et des voisins qui, attirés par le bruit, étaient accourus sur le seuil de leur porte ou avaient mis le nez à leurs fenêtres, lui avaient assuré que cette maison, dont au reste toutes les ouvertures étaient closes, était depuis six mois complètement inhabitée. Pendant que d'Artagnan

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<u>ALL CAPS</u>	¿para texto? 1708% a–b [@ende]	¿PARA TEXTO? 1708% A–B [@ENDE]
<u>ALL SMALL CAPS</u>	12@RADIOLARIANS?	12@RADIOLARIANS?
<u>LIGATURES</u>	fjord, flattery, affiliate draft, serafín, aufbau	fjord, flattery, affiliate draft, serafín, aufbau
<u>PROPORTIONAL FIGURES & SLASH ZERO</u>	0123456789£\$¢€¥ƒ¤	0123456789£\$¢€¥ƒ¤
<u>TABULAR FIGURES</u>	0123456789£\$¢€¥ƒ¤	0123456789£\$¢€¥ƒ¤
<u>NUMERATOR / DENOMINATOR</u>	0123456789/0123456789	0123456789/0123456789
<u>ARBITRARY FRACTIONS</u>	1/2 3/4 1/6 5/7 2/9 34/670	½ ¾ ⅙ ⅕ ⅔ ¾ 34/670
<u>SUPERIOR / INFERIOR</u>	H ₂ O X _{b8} y ₃₅ 4 ^{Index}	H ₂ O X _{b8} y ³⁵ 4 ^{Index}
<u>ORDINALS</u>	Mlle 1er 2e 2a 1st 2th 3rd 85th	M ^{lle} 1 ^{er} 2 ^e 2 ^a 1 st 2 th 3 rd 85 th
<u>HISTORICAL FORM (LONG S)</u>	Lost paradise	Loft paradife
<u>ROMANIAN/MOLDAVIAN</u>	findik mulțumesc	findik mulțumesc

STYLISTIC SET 1 (ITALIC ONLY)

*fffh fb fj fk ffi ffit ffk
ffb ffh ft ffi fl ffi fl*

*f ffh fb fj fk ff ffit ffk
ffb ffh ft ffi fl ffi fl*

STYLISTIC SET 2

abcdefghijkl

→ ← ↑ ↓ ↗ ↘ ◻ ◻ ij ▶ ◆

STYLISTIC SET 1 (DISPLAY ONLY)

CGOQ

CGOQ

**abcdefghijkl
klmnopq
rstuvwxyz
ABCDEFGHIJK
LMNOPQRS**

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⦿ ♥ » → ← « * * * *
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▲ ▲ ▲ ▲ ◆ ◆ ▲ ▲ ▲ C ✓
✓ ☒ ⊗ ▶ ▶ ▶ ▶ ▶ ▶ ▶ ▶

STYLISTIC SET 2 (DISPLAY ONLY)

STYLISTIC SET 3 (DISPLAY ONLY)

01234567910

① ② ③ ④ ⑤ ⑥ ⑦ ⑨ ⑩

STYLISTIC SET 4 (DISPLAY ONLY)

01234567910

① ② ③ ④ ⑤ ⑥ ⑦ ⑨ ⑩

Lat

SUPPORTED LANGUAGES INCLUDE (LATIN):

Afar, Afrikaans, Albanian, Asturian, Basque, Belarusian, Bosnian, Breton, Catalan, Chamorro, Chichewa, Cornish, Crimean Tatar, Croatian, Czech, Danish, Dutch, English, Esperanto, Estonian, Faroese, Finnish, French, Frisian, Friulian, Gaelic (Irish), Gaelic (Scottish), Galician, German, Greenlandic, Hawaiian, Hungarian, Icelandic, Ido, Indonesian, Interlingua, Italian, Karelian, Kashubian, Kiribati, Kurdish, Ladin, Latin, Latvian, Lithuanian, Luxembourgian, Malay, Maltese, Maori, Northern Sotho, Norwegian (Bokmål), Norwegian (Nynorsk), Occitan, Palauan, Polish, Portuguese, Rarotongan, Romani, Romanian, Romansh, Sami (Inari), Sami (Lule), Sami (Northern), Sami (Southern), Samoan, Sango, Serbian, Shona, Slovak, Slovenian, Sorbian (Lower), Sorbian (Upper), Spanish (Castilian), Swahili, Swati, Swedish, Tagalog (Filipino), Tahitian, Tetum, Tokelauan, Tsonga, Tswana, Turkish, Turkmen, Veps, Wallisian, Walloon, Welsh, Wolof, Yapese, ...

Pro

EXTENDED TYPOGRAPHIC FEATURES:

Basic ligatures, 4 sets of figures (old-style, lining, tabular lining, tabular old-style), arbitrary fractions, superiors & inferiors, language specific alternates, contextual alternates, ordinals, class kerning, case sensitive characters, arrows and ornaments.

Bas

BASIC TYPOGRAPHIC FEATURES:

Basic ligatures, 3 sets of figures, class kerning, case sensitive characters, arrows and ornaments.

AVAILABLE FONT SETS:

Bely Lat Pro

Bely Display Lat Bas

THE DESIGNER

Roxane Gataud (1991) is a French typeface designer. She studied graphic design for four years at École Estienne in Paris and Esaab in Nevers, where she developed a strong interest for book and typeface design. Roxane enrolled in the typeface design program «Typography & language» of Ésad d'Amiens in 2012, where she graduated with honors with her first typeface *Bely* in 2014. A few weeks later *Bely* was awarded TypeTogether's first *Typeface Publishing Incentive Program*. Since graduation, Roxane has been working as an independant designer in Paris together with french type foundries such as Typefactory, Production Type and Typofonderie. During her free time, Roxane is interested in lettering, typeface history and is continuously experimenting and designing her own typefaces.

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Bely, Type Design:
Roxane Gataud
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