Bely

A classy throwback textface with a fearless and venturesome display.

DESIGNED BY

Roxane Gataud

YEAR

2016

Bely was French designer Roxane Gataud's first type design, and it has made a huge impression. 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.

STYLES

Regular
Italic
Bold
Bold Italic
Display

Pluto

Mléčná dráha

Venus

Héliosphère

Voyager 1

≫→ Galaxy Stars ←≪

GEÓLOGOS ACHAM METEORITO *MAIS VELHO QUE A TERRA*

La plus jolie fleur du jardin

autrichien

½ Papaye & Rhum

LA LUNE RENVOIE LA LUMIÈRE DU SOLEIL. SON SPECTRE LUMINEUX EST PROCHE

ÉCLIPSE

↦ *Orion, La Osa, las Pléyades* (en Tauro) *y **El Boyero** (Boötes) ↤*

„Aber woher weißt du das?"

◆◆◇◇◇◇△▲▮◯◯●●●●▮▮▌▯▯▯▯▯◆◆◇◇◇◇△▲▮◯◯

La Vía Láctea es una galaxia espiral donde se encuentra el sistema solar

JULES VERNE, 1865

REGULAR 55PT

Rhythm & Reac-

REGULAR 50PT

Rhythm & Reaction

REGULAR 45PT

Rhythm & Reaction

REGULAR 35PT

Rhythm & Reaction

REGULAR 30/36PT

'Rhythm & Reaction' gets under the skin of a British love affair with American jazz. Jazz first came to Britain as a visual and cultural style — rather than as a musical form, writes John L. Walters.

REGULAR   25/30PT

And now I was on my journey, *in a pair of thick boots* and with a hazel stick in my hand.

BOLD   25/30PT

And now I was on my journey, *in a pair of thick boots* and with a hazel stick in my hand.

DISPLAY   25/30PT

And now I was on my journey, in a pair of thick boots and with a hazel

REGULAR 18/22PT

Whenever Henry Wilt took the dog for a walk, or, to be more accurate, *when the dog took him,* or, to be exact, when Mrs Wilt told them both to *go and take themselves out of the house* so that she could do her *yoga exercises,* he always took the same route.

BOLD 18/22PT

Whenever Henry Wilt took the dog for a walk, or, to be more accurate, *when the dog took him,* or, to be exact, when Mrs Wilt told them both to *go and take themselves out of the house* so that she could do her *yoga exercises,* he always took the same route.

As might have been foreseen, Franconia proved to be an excellent place in which to study the difficult family of *flycatchers*. All our common eastern Massachusetts species were present — the *kingbird*, the *phoebe*, the *wood pewee*, and the *least flycatcher* — and with them the *crested flycatcher* (not common), the *olive-sided*, the *traill*, and the *yellow-bellied*. The phoebe-like cry of the *traill* was to be heard constantly from the hotel piazza. The *yellow-bellied* seemed to be confined to deep and rather swampy woods in the valley, and to the mountain-side forests; being most numerous on Mount Lafayette, where it ran well up to-

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GERMAN 11/13PT

Im speziellen Sinn bezeichnet das Wort Sprache eine bestimmte Einzelsprache wie Deutsch, Japanisch oder Swahili etc. Die gesprochenen Sprachen der Menschheit werden gemäß ihrer genetischen Verwandtschaft in Sprachfamilien gegliedert. Jede einzelne Sprache wird dabei anhand der sogenannten Language Codes nach den ISO-639-Teilnor-

FRENCH 11/13PT

Les gestes sont la méthode de communication la plus connue, utilisée par diverses espèces dont l'ensemble des primates. C'est également le cas des abeilles et leurs danses : lorsqu'une abeille exploratrice revient vers sa ruche après avoir trouvé une source de nectar, elle peut effectuer une danse en rond indiquant que cette source se situe à moins de 50 mètres, ou

CZECH 11/13PT

Vědecký obor zabývající se zkoumáním jazyka se nazývá lingvistika. Otázky týkající se filosofie jazyka byly pokládány již ve starověkém Řecku, byly zde otázky typu zda mohou slova reprezentovat zkušenost nebo motivovanost obsahu slov, konkrétními památkami jsou například Platónovy dialogy Gorgias a Faidros. Ještě časnějším dokladem uvažování o

PORTUGUESE 11/13PT

Linguagem pode se referir tanto à capacidade especificamente humana para aquisição e utilização de sistemas complexos de comunicação, quanto a uma instância específica de um sistema de comunicação complexo. O estudo científico da linguagem, em qualquer um de seus sentidos, é chamado linguística.Atualmente, entre 3000 e 6000 línguas são

NORWEGIAN 11/13PT

Et språk er et dynamisk sett av synlige, hørbare eller følbare symboler for kommunikasjon og elementer som brukes for å manipulere dem. Språk kan også henvise til bruken av slike systemer som et generelt fenomen. Eksempler på språk er naturlig språk (menneskelige enkeltspråk, for eksempel norsk), kunstige språk (for eksempel esperanto) og

ITALIAN 11/13PT

Il linguaggio, in linguistica, è il complesso definito di suoni, gesti e movimenti attraverso il quale si attiva un processo di comunicazione. La facoltà di rappresentare mentalmente un significato è presente in molte specie di animali, tra le quali l'essere umano. La capacità di elaborare e produrre un linguaggio verbale, nell'uomo, si è sviluppata a seguito di

TURKISH 11/13PT

İnsanlar arasındaki anlaşmayı sağlayan bir araç olarak tanımlanabilir. Bu bağlamda dil, kelimelerden oluşan, yani vücut dili gibi sözlü olmayan iletişim biçimlerinin yanı sıra insanların en etkili iletişim şekli olan sözlü iletişimi tanımlar. Dil, ses dalgaları aracılığıyla akustik olarak ve kelimeler aracılığıyla veya işaret dilinde olduğu gibi işaretler aracılığıyla

SWEDISH 11/13PT

Språk eller tungomål är en del av olika system för kommunikation, som används av människor och som vi börjar tillägna stora bitar av redan under våra första levnadsår.Barn lär sig använda språk lika naturligt, som de lär sig att gå. Språket kommuniceras exempelvis via talat språk, teckenspråk, kognitioner och skrift, som är bärare av språk i en

POLISH 11/13PT

Język służy do przedstawiania rzeczywistości dotyczącej przedmiotów, czynności czy abstrakcyjnych pojęć za pomocą znaków. Zbiór znaków w języku jest otwarty. Wynika to z faktu, że znakiem językowym jest każdy tekst, każda sformułowana wypowiedź, posiadająca znaczenie. Jednostka posługująca się językiem może więc za pomocą jego systemu two-

ICELANDIC 11/13PT

Mál er kerfi merkja, tákna, hljóða og orða sem notuð eru saman til þess að lýsa hugtökum, hugmyndum, merkingum og hugsunum. Málfræðingar eru þeir sem að rannsaka mál, en í nútímanum var málfræði fyrst kynnt sem vísindagrein af Ferdinand de Saussure. Þeir sem að tala mál, eða nota það á annan hátt, eru taldir með sem hluti af málsamfélagi

SPANISH 11/13PT

Un lenguaje (del provenzal lenguatge y del latín lingua) es un sistema de comunicación estructurado para el que existe un contexto de uso y ciertos principios combinatorios formales. Existen contextos tanto naturales como artificiales. Desde un punto de vista más amplio, el lenguaje indica una característica común a los humanos y a otros anima-

FINNISH 11/13PT

Kieli on järjestelmä, jossa ihminen ilmaisee ajatuksensa kielellisillä merkeillä, abstraktioilla. Näitä merkkejä nimitetään kielellisiksi ilmauksiksi. Puhutuissa kielissä kuuluvia (auditiivisia) merkkejä tuotetaan puhe-elimillä. Kirjoitetussa kielessä kielelliset ilmaukset on tehty silmin nähtäviksi eli luettaviksi. Viitotuissa kielissä kielelliset ilmaukset ovat visuaa-

SMALL CAPS

¿Para texto?
1708 A–b [Ende] H@I

¿Para texto?
1708 a–b [Ende] H@I

ALL SMALL CAPS

¿Para texto?
1708 A–b [Ende] H@I

¿para texto?
1708 a–b [ende] h@i

ALL CAPS

¿Para texto?
1708 A–b [Ende] H@I

¿PARA TEXTO?
1708 A–B [ENDE] H@I

LIGATURES

Affiliate, físico, fjord, offkey, bottle

Affiliate, físico, fjord, offkey, bottle

PROPORTIONAL OLDSTYLE FIGURES

0123456789$€¢£¥ƒ%‰

0123456789$€¢£¥ƒ%‰

PROPORTIONAL LINING FIGURES (DEFAULT)

0123456789$€¢£¥ƒ%‰

0123456789$€¢£¥ƒ%‰

TABULAR OLDSTYLE & SLASHED ZERO

Ø0123456789$€¢£¥ƒ

Ø0123456789$€¢£¥ƒ

TABULAR LINING & SLASHED ZERO

Ø0123456789$€¢£¥ƒ

Ø0123456789$€¢£¥ƒ

NUMERATOR/DENOMINATOR

345(8+9)/678, 89/120

$345(8+9)/_{678}$, $^{89}/_{120}$

FRACTIONS

1/2 3/4 1/46 5/7 2/98

½ ¾ $^1/_{46}$ $^5/_7$ $^2/_{98}$

SUPERIOR/INFERIOR

H2O xb8 y3+5 aIndex

H_2O x_{b8} y^{3+5} ^{a}Index

ORDINALS

1st 2nd 3rd Mlle 2e 85th Ma No

1st 2nd 3rd Mlle 2^e 85th M^a N^o

HISTORICAL FORMS

That is the question

That iſ the queſtion

SS01 (SMALL LETTER F, ITALIC ONLY)

farina, flor, fjord, craft, offhand ...   *farina, flor, fjord, craft, offhand ...*

SS 02 (ARROWS & GEOMETRIC SHAPES

a b c d e f g h i j k l   → ← ↑ ↓ ↗ ↘ ■ □ ⊙ ◂ ▸ ◆

TURKISH/AZERI/CRIMEAN TATAR

Kırtasiye, ᴋɪʀᴛᴀsɪʏᴇ, KIRTASİYE   Kırtasiye, ᴋɪʀᴛᴀsɪʏᴇ, KIRTASİYE

ROMANIAN/MOLDAVIAN

Timiş, ʙᴜᴄᴜʀᴇşᴛɪ, MULŢUMESC   Timiş, ʙᴜᴄᴜʀᴇşᴛɪ, MULŢUMESC

CATALAN

Il·lusió, ᴄᴏʟ·ʟᴀʙᴏʀᴀ, CAL·LIGRAFIA   Iŀlusió, ᴄᴏŀʟᴀʙᴏʀᴀ, CAŀLIGRAFIA

farina, flor, fjord, craft, offhand ...   *farina, flor, fjord, craft, offhand ...*

ALL CAPS

¿Para texto?   ¿PARA TEXTO?
1708 A–b [Ende] H@I   1708 A–B [ENDE] H@I

LIGATURES

Affiliate, físics, fjord, offkey   Affiliate, fisics, offkey

PROPORTIONAL LINING FIGURES (DEFAULT)

0123456789$€¢£¥ƒ%‰   0123456789$€¢£¥ƒ%‰

FRACTIONS

1/2 3/4 1/4   ½ ¾ ¼

SUPERIOR/INFERIOR

b1 y3 Inde4   b¹ y³ Index⁴

ORDINALS

Ma No   Mª Nº

HISTORICAL FORMS

That is the question   That if the queſtion

SS01 (ALTERNATES)

C ć č ç ĉ ċ   C Ć Č Ç Ĉ Ċ
G ğ ĝ ģ ġ   G Ğ Ĝ Ģ Ġ
O ó õ ô ö ò ő ō ø ó õ   O Ó Õ Ô Ö Ò Ő Ō Ø Ó Õ
Q   Q

SS02 (ARROWS, ICONS & GEOMETRIC SHAPES)

abcdefghi   ⏩◀⏫⏬⏏⏪⏩→⏴⏴✛
jklmnopq   ✛♥⏩→⏴⏪❄✳✳✳✴
rstuvwxzy   ○●◎□■▢▯▮
ABCDEFGHIJK   ◹◸◇◆◇△▲◭ℭ☑
LMNOPQRS   ☑⊠⊗▷▶▷▻▹

STYLISTIC SET 03 (ROUNDED NUMBERS)

01234567910   ⓪①②③④⑤⑥⑦⑧⑨⑩

STYLISTIC SET 04 (SOLID ROUNDED NUMBERS)

01234567910   ⓿❶❷❸❹❺❻❼❽❾⓫

TURKISH/AZERI/CRIMEAN TATAR

Kırtasiye, KIRTASIYE   Kırtasiye, KIRTASİYE

ROMANIAN/MOLDAVIAN

Timiș, MULȚUMESC   Timiş, MULŢUMESC

CATALAN

Il·lusió, CAL·LIGRAFIA   Il·lusió, CAL·LIGRAFIA

UPPERCASE

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
Æ Đ IJ Ŋ Œ Þ Á Ă Â Ä À Ā Ą Å Á Ã Æ Ǽ Ć Č Ç Ĉ Ċ Ď Đ
É Ě Ĕ Ê Ë Ė È Ē Ę Ğ Ĝ Ġ Ġ Ħ Ĥ Í Ĭ Î Ï İ Ì Ī Į Ĩ Ĵ Ķ Ĺ Ľ Ļ
Ł Ń Ň Ņ Ñ Ó Ŏ Ô Ö Ò Ő Ō Ø Ǿ Õ Ŕ Ř Ŗ Ś Š Ŝ Ş Ŧ Ť
Ţ Ţ Ú Ŭ Û Ü Ù Ű Ū Ų Ů Ũ W Ŵ Ŵ Ŵ Ŵ Ý Ŷ Ÿ Ỳ Ź Ž Ż

LOWERCASE

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 æ ð ij ŋ œ þ ß á
ă â à ā ą å å ã ǽ ć č ç ĉ ċ ď đ é ě ĕ ê ë è ē ę g ğ ĝ ĝ ġ ħ ĥ ı í ĭ
î ï ì ì ij ī į ĩ ĵ k ķ Ĺ ľ ļ ŀ ł ń ň ņ ñ ó ŏ ô ö ò ő ō ø ǿ õ ŕ ř ŗ s ś
š ş ŝ ş ŧ ť ţ ţ ú ŭ û ü ù ű ū ų ů ũ ŵ ŵ ŵ ŵ ý ŷ ÿ ỳ ź ž ż

SMALL CAPS

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 Æ Đ IJ Ŋ Œ
Þ SS S Á Ă Â Ä À Ā Ą Å Á Ã Æ Ǽ Ć Č Ç Ĉ Ċ Ď Đ É Ě Ĕ Ê Ë È Ē Ę Ğ Ğ
Ĝ Ġ Ġ Ħ Ĥ Í Ĭ Î Ï İ Ì ij Į Ĩ Ĵ Ķ Ķ Ĺ Ľ Ļ Ł Ł Ń Ň Ņ Ñ Ó Ŏ Ô Ö
Ò Ő Ō Ø Ǿ Õ Ŕ Ř Ŗ Ś Š Ŝ Ş Ŧ Ť Ţ Ţ Ú Ŭ Û Ü Ù Ű Ū Ų Ů Ũ Ŵ Ŵ
Ŵ Ŵ Ý Ŷ Ÿ Ỳ Ź Ž Ż

LIGATURES

fb ffb ffh ffj ffk fft fh fi fj fk ft fi fl ff ffi ffl tt ij

HISTORICAL FORMS

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PUNCTUATION

' " " ' , " " „ - , . : ; ¿ ? ! ¡ [ ] ( ) { } \ / _ « » ‹ › • … · — – -

PUNCTUATION (SMALL CAPS)

' ' " " ¿ ? ! ¡ [ ] ( ) { } \ / — – -

SYMBOLS

¦ | § ¶ © ® ™ ◊ # & @ * † ‡ ^ ° ~ ● ¤

SYMBOLS (SMALL CAPS)

© & @ *

ARROWS & GEOMETRIC SHAPES (SS01)

● ○ → ← ↑ ↓ ↗ ↘ ■ □ ◉ ‹ › ◆

PROPORTIONAL OLDSTYLE FIGURES

0 1 2 3 4 5 6 7 8 9 $ € ¢ £ ¥ ƒ % ‰ №

PROPORTIONAL LINING FIGURES (DEFAULT)

0 1 2 3 4 5 6 7 8 9 $ € ¢ £ ¥ ƒ % ‰ №

TABULAR OLDSTYLE FIGURES

Ø 0 1 2 3 4 5 6 7 8 9 $ € ¢ £ ¥ ƒ

TABULAR LINING FIGURES

Ø 0 1 2 3 4 5 6 7 8 9 $ € ¢ £ ¥ ƒ

FIGURES (SMALL CAPS)

0 1 2 3 4 5 6 7 8 9 $ € ¢ £ ¥ ƒ % ‰ №

SUPERSCRIPTS

H 0 1 2 3 4 5 6 7 8 9 + − = ( ) - , .
H 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

SUBSCRIPTS

H 0 1 2 3 4 5 6 7 8 9 + − = ( ) - , .
H 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

NUMERATOR/DENOMINATOR

0 1 2 3 4 5 6 7 8 9 + − = ( ) - , · / 0 1 2 3 4 5 6 7 8 9

FRACTIONS

½ ⅓ ⅔ ¼ ¾ ⅛ ⅜ ⅝ ⅞

ORDINALS

H 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

ORDINALS (SMALL CAPS)

H a o

MATHEMATICAL OPERATORS

/ − / • ≈ ≠ ≤ ≥ < = > ¬ + ± ÷ × ∂ Δ ∏ ∑ √ ∞ ∫ Ω µ π

DIACRITICAL MARKS

ˆ ˇ ˘ ˘ ¨ ¨ - ¯ ´ ` ` ˙ · ˚ ° ˜ ˝ ˝ ̦ ˛

CASE SENSITIVE

· · ¡ ¿ { } [ ] ( ) — – - « » ‹ › ¦ ¦ @ №

UPPERCASE

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 Æ Đ IJ Ŋ Œ Þ Á Ă Â Ä À Ą Å Ã Æ Ǽ Ć Č Ç Ĉ Ċ Ď Đ É Ě Ě Ê Ë È Ē Ę Ğ Ĝ Ģ Ġ Ħ Ĥ Í Ĭ Î Ï Ì Į Ī Ĩ Ĵ Ķ Ĺ Ľ Ļ Ł Ń Ň Ņ Ñ Ó Ő Ô Ö Ò Ő Ō Ø Ǿ Õ Ŕ Ř Ŗ Ś Š Ŝ Ş Ŧ Ť Ţ Ţ Ú Ŭ Û Ü Ù Ű Ū Ų Ů Ũ W Ẃ Ŵ Ẅ Ẁ Ý Ŷ Ÿ Ỳ Ź Ž Ż

LOWERCASE

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 æ ð ĳ ŋ œ þ ß á ă â à ā ą å á̊ ã ǽ ć č ç ĉ ċ ď é ĕ ě ê ë è ē ę ğ ĝ ģ ġ ħ ĥ ı í ĭ î ï ì į ī ĩ ĵ k̂ ķ κ ĺ ľ ļ ł ń ň ņ ŋ ñ ó ŏ ô ö ò ő ō ø ǿ õ ŕ ř ŗ s ś š ŝ ş t ŧ ť ţ ţ ú ŭ û ü ù ű ū ų ů ũ ẃ ŵ ẅ ẁ ý ŷ ÿ ỳ ź ž ż

SMALL CAPS

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 Æ Đ Ĳ Ŋ Œ Þ SS SÁ Ă Â Ä À Ą Å Á̊ Ã Ǽ Ć Č Ĉ Ċ Ď Đ É Ě Ě Ê Ë È Ē Ę Ğ Ĝ Ģ Ġ Ħ Ĥ Í Ĭ Î Ï Ì Ĳ Ī Į Ĩ Ĵ Ķ Ķ Ḱ Ĺ Ľ Ļ Ł Ń Ň Ņ Ŋ Ñ Ó Ŏ Ô Ö Ò Ő Ō Ø Ǿ Õ Ŕ Ř Ŗ S Ś Š Ŝ Ş Ŧ Ť Ţ Ţ Ú Ŭ Û Ü Ù Ű Ū Ų Ů Ũ Ŵ Ẃ Ẅ Ẁ Ý Ŷ Ÿ Ź Ž Ż

LIGATURES

fb ffb ffh ffj ffk fft fh fi fj fk ft fi fl ff ffi ffl tt ij

SMALL LETTER F (SS01)

f fb ffb ffh ffj ffk fft fh fj fk ft fi fl ff ffl ffi

HISTORICAL FORMS

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PUNCTUATION

' " " ' ' " " „ - , . : ; ¿ ? ! ¡ [ ] ( ) { } \ / _ « » ‹ › • … · – —

PUNCTUATION (SMALL CAPS)

' ' " " ¿ ? ! ¡ [ ] ( ) { } \ / — – -

SYMBOLS

*¦ | § ¶ © ® ™ ◊ # & @ * † ‡ ^ ° ~ • ¤*

SYMBOLS (SMALL CAPS)

*© & @ ***

ARROWS & GEOMETRIC SHAPES (SS01)

● ○ → ← ↑ ↓ ↗ ↘ ■ □ ◉ ‹ › ◆

PROPORTIONAL OLDSTYLE FIGURES

0 1 2 3 4 5 6 7 8 9 $ € ¢ £ ¥ ƒ % ‰ №

PROPORTIONAL LINING FIGURES (DEFAULT)

0 1 2 3 4 5 6 7 8 9 $ € ¢ £ ¥ ƒ % ‰ №

TABULAR OLDSTYLE FIGURES

Ø 0 1 2 3 4 5 6 7 8 9 $ € ¢ £ ¥ ƒ

TABULAR LINING FIGURES

Ø 0 1 2 3 4 5 6 7 8 9 $ € ¢ £ ¥ ƒ

FIGURES (SMALL CAPS)

0 1 2 3 4 5 6 7 8 9 $ € ¢ £ ¥ ƒ % ‰

SUPERSCRIPTS

H 0 1 2 3 4 5 6 7 8 9 + − = ( ) - , .
H 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

SUBSCRIPTS

H 0 1 2 3 4 5 6 7 8 9 + − = ( ) - , .
H 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

NUMERATOR/DENOMINATOR

0 1 2 3 4 5 6 7 8 9 + − = ( ) - , . / 0 1 2 3 4 5 6 7 8 9

FRACTIONS

½ ⅓ ⅔ ¼ ¾ ⅛ ⅜ ⅝ ⅞

ORDINALS

H 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

ORDINALS (SMALL CAPS)

№ a o

MATHEMATICAL OPERATORS

/ − / • ≈ ≠ ≤ ≥ < = > ¬ + ± ÷ × ∂ Δ ∏ ∑ √ ∞ ∫ Ω µ π

DIACRITICAL MARKS

˛ ^ ˅ ˘ ˇ ¨ ¯ ´ ˋ ` . ˙ ° ˜ ˝ ˳ ˌ ʻ ʼ

CASE SENSITIVE

· · ¡ ¿ { } [ ] ( ) — – - « » ‹ › ¦ | @ №

UPPERCASE

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 Æ Ð IJ Ŋ ŒÞ Á Ă Â Ä À Ā Ą Å Ǻ Ã Ǽ Ć Č
Ç Ĉ Ċ Ď Đ É Ĕ Ě Ê Ë Ė È Ē Ę Ğ Ĝ Ġ Ħ Ĥ Í Ĭ Î Ï
İ Ì Ī Į Ĵ Ķ Ĺ Ľ Ļ Ŀ Ł Ń Ň Ņ Ñ Ó Ŏ Ô Ö Ò Ő Ō Ø Ǿ Õ
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LOWERCASE

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LIGATURES

fi fl tt

HISTORICAL FORMS

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PUNCTUATION

' " " ' ' , " " „ - , . : ; ¿ ? ! ¡ [ ] ( ) { } \ / _ « » ‹ › · …
• ‒ – —

STYLISTIC ALTERNATES (SS01)

C Ć Č Ç Ĉ Ċ
G Ğ Ĝ Ģ Ġ
O Ó Ŏ Ô Ö Ò Ő Ō Ø Ǿ Õ
Q

ARROWS, ICONS & GEOMETRIC SHAPES (SS02)

⚐ ⚑ ⚐ ◇ ◆ ◇ △ ▲ △ ◖ ☑ ☑ ⊠ ⊗ ▷ ▶ ▷ ▻ ➤ ➽ ⦉ ☝ ☙ ☞
☘ ≫ ↠ ⤛ ♣ ♧ ♥ ⟫ → ← ⟪ ❇ ❄ ✳ ✶ ○ ● ◌ □ ■ ◻ ▮ ▯

ROUNDED NUMBERS (SS03)

⓪ ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

SOLID ROUNDED NUMBERS (SS04)

⓿ ❶ ❷ ❸ ❹ ❺ ❻ ❼ ❽ ❾ ❿

PROPORTIONAL LINING FIGURES (DEFAULT)

0 1 2 3 4 5 6 7 8 9 $ € ¢ £ ¥ ƒ % ‰

SUPERSCRIPTS

H ¹ ² ³ ⁴

FRACTIONS

½ ¼ ¾

ORDINALS

H ª º Nº

MATHEMATICAL OPERATORS

/ − ∕ • ≈ ≠ ≤ ≥ < = > ¬ + ± ÷ × ∂ Δ ∏ Σ √ ∞ ∫ Ω µ π

DIACRITICAL MARKS

˙ ˆ ˇ ˘ ˙ ˜ ¨ ˝ ¯ ‾ ˝ ´ ` ˛ • ˚ ° ˜ ˝ ˞ ˒
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SUPPORTED LATIN LANGUAGES

Abenaki, Afaan Oromo, Afar, Afrikaans, Albanian, Alsatian, Amis, Anuta, Aragonese, Aranese, Aromanian, Arrernte, Arvanitic (Latin), Asturian, Atayal, Aymara, Bashkir (Latin), Basque, Belarusian (Latin), Bemba, Bikol, Bislama, Bosnian, Breton, Cape Verdean Creole, Catalan, Cebuano, Chamorro, Chavacano, Chichewa, Chickasaw, Cimbrian, Cofán, Corsican, Creek, Crimean Tatar (Latin), Croatian, Czech, Danish, Dawan, Delaware, Dholuo, Drehu, Dutch, English, Esperanto, Estonian, Faroese, Fijian, Filipino, Finnish, Folkspraak, French, Frisian, Friulian, Gagauz (Latin), Galician, Ganda, Genoese, German, Gikuyu, Gooniyandi, Greenlandic (Kalaallisut), Guadeloupean Creole, Gwich'in, Haitian Creole, Hän, Hawaiian, Hiligaynon, Hopi, Hotcąk (Latin), Hungarian, Icelandic, Ido, Ilocano, Indonesian, Interglossa, Interlingua, Irish, Istro-Romanian, Italian, Jamaican, Javanese (Latin), Jèrriais, Kala Lagaw Ya, Kapampangan (Latin), Kaqchikel, Karakalpak (Latin), Karelian (Latin), Kashubian, Kikongo, Kinyarwanda, Kiribati, Kirundi, Kurdish (Latin), Ladin, Latin, Latvian, Lithuanian, Lojban, Lombard, Maasai, Makhuwa, Malay, Maltese, Manx, Māori, Marquesan, Megleno-Romanian, Meriam Mir, Mirandese, Mohawk, Moldovan, Montagnais, Montenegrin, Murrinh-Patha, Nagamese Creole, Ndebele, Neapolitan, Ngiyambaa, Niuean, Noongar, Norwegian, Novial, Occidental, Occitan, Oshiwambo, Ossetian (Latin), Palauan, Papiamento, Piedmontese, Polish, Portuguese, Potawatomi, Q'eqchi', Quechua, Rarotongan, Romanian, Romansh, Rotokas, Sami, Samoan, Sango, Saramaccan, Sardinian, Scottish Gaelic, Serbian (Latin), Seri, Seychellois Creole, Shawnee, Shona, Sicilian, Silesian, Slovak, Slovenian, Slovio (Latin), Somali, Sorbian , Sotho , Spanish, Sranan, Sundanese (Latin), Swahili, Swazi, Swedish, Tagalog, Tahitian, Tetum, Tok Pisin, Tokelauan, Tongan, Tshiluba, Tsonga, Tswana, Tumbuka, Turkish, Turkmen (Latin), Tuvaluan, Tzotzil, Uzbek (Latin), Venetian, Vepsian, Volapük, Võro, Wallisian, Walloon, Waray-Waray, Warlpiri, Wayuu, Welsh, Wik-Mungkan, Wiradjuri, Wolof, Xavante, Xhosa, Yapese, Yindjibarndi, Zapotec, Zulu, Zuni, ...

EXTENDED TYPOGRAPHIC FEATURES

All small caps, basic ligatures, case-sensitive forms, class kerning, denominators & numerators, fractions, alternative fractions, historical forms, 5 sets of figures (oldstyle numerals, lining figures, proportional figures, tabular figures, and small caps), localised forms, ordinals, ornaments, small capitals, small capitals from capitals, stylistic sets (SS01 , SS02, SS03, etc), superiors & inferiors, slashed zero ...

THE DESIGNERS

Roxane Gataud (1991) is an independent typeface designer from France. She studied graphic design for four years before enrolling in the 2012 ESAD Type programme in Amiens. There, Roxane designed her first original typeface, Bely, then graduated with honors in 2014. That same year she was awarded TypeTogether's first Typeface Publishing Incentive Programme (now named Gerard Unger Scholarship), through which Bely was released in January 2016.

SOTA awarded Roxane the 2016 Catalyst Award for her current achievements and her promising future in the field of typeface design. She has collaborated with different foundries since graduation, such as Production Type, Typefactory, and Typofonderie.

Roxane lives in Paris, collecting fruit labels, dinosaur ephemera, and pictures of type in the wild. She joined TypeTogether in 2016 as a type and graphic designer.

CREDITS

Lead design and concept
Roxane Gataud

Engineering
Joancarles Casasín
Sonja Stange

Graphic design
Elena Veguillas
Roxane Gataud

Copywriting
Joshua Farmer

The Bely project started during Roxane Gataud's studies at École Supérieure d'Art et de Design d'Amiens

AWARDS

– TDC Award of Excellence in Type Design 2017
– SOTA Catalyst Award 2016
– Typeface Publishing Incentive Programme, 2014
– 2014 exhibition "TransFormations" Exhibition, Centre Pompidou
–*Étapes*, 2014 Diploma Issue

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For further information, samples, and ordering, please visit www.type-together.com.

BELY

Design: Roxane Gataud
www.type-together.com/bely-font
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TEXT CREDITS

As I walked out one midsummer morning, by Laurie Lee (London, 1969).
Wilt, by Tom Sharpe (1976).
Foot-path way, by Bradford Torrey (Boston, 1892).
'Rhythm & Reaction' gets under the skin of a British love affair with American jazz, in *Eye Magazine* blog.

ABOUT THIS SPECIMEN

This specimen has been set using Ebony Light and Ebony Bold. If you print this specimen, please be kind to the environment and consider printing only the pages you need.