

Rhymes

Rhymes is a contemporary synthesis of the original, undigitised Times New Roman (Monotype, 48p, Series 327) and another undigitised derivation, Times Book. Rather than a strict redesign, it's a rhyme, drawing on the untapped potential of the early Times typeface.

It comprises two distinct families: Rhymes Display and Rhymes Text. The whole composes a versatile and contemporary typeface offering a range of eight weights with their corresponding italics.

## Font Information

On the one hand, the Display styles have greater contrast and finer details, with the shorter outer serifs on the diagonal strokes helping to create a tight and balanced spacing between characters. On the other, the Text styles feature several changes in proportions, lower contrast and slightly wider spacing.

In her article 'Times Roman: A Revaluation' (1946), Peggy Lang writes that 'one of the most significant documents of twentieth-century typography is also one of the rarest'. She is referring to Stanley Morison's 38-page 'Memorandum on a Proposal to Revise the Typography of 'The Times'', printed in 1930 in 25 copies only for private circulation. A year prior, Morison, then a typographic consultant at the Monotype Corporation, wrote an article that criticised the newspaper *The Times* for its poor print quality and for being 'out of touch' with modern typography. The newspaper responded by inviting Morison and the Monotype Corporation to propose a new font system for the paper, which led to the creation of the memorandum and, ultimately, to Times New Roman.

The memorandum itself contains a brief history of movable type from Gutenberg to mechanically cast typefaces. A second part then examines the problem of legibility, technical and optical research for the future New Roman. It includes compositions of entire pages of *The Times* set in different existing fonts and a rare set of initial New Roman drawings which were later completed at the newspaper's offices. When comparing these first drawings to the current version of Times New Roman, a series of differences emerge in the letter shapes, their contrast and their serifs, which in this initial version are thinner and more balanced. The radical slope on the upper-case C, G and S serifs is particularly striking, though it was later rejected by Monotype Corporation in favour of a more conventional approach.

The interest of Rhymes relies not only on the drawing skills of its designer, but also on the visual echoes stemming from its extremely well-known predecessor. Times New Roman has become one of the most widespread serif typefaces due to its implementation as a system font. It has been applied everywhere, by everyone. In other words, it has become a norm. How can anyone undertake the redesign of such a standard? In his approach, Jakub Samek focused on creating riffs based on these shapes and proportions that we know so well. Without invoking nostalgia, Rhymes feels familiar and new at the same time.



[1] Early sketch of Times New Roman: Stanley Morison, *Memorandum on a Proposal to Revise the Typography of 'The Times'*, 1930.

[2] Excerpt: equal enlargements of 48-points Times New Roman and 60-point Bodoni Bold showing that the former is the optical equivalent of the larger Bodoni Bold.

Rhymes Thin *Italic*

Rhymes Ultra Light *Italic*

Rhymes Light *Italic*

Rhymes Regular *Italic*

Rhymes Medium *Italic*

Rhymes SemiBold *Italic*

Rhymes Bold *Italic*

Rhymes Black *Italic*

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 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

1 2 3 4 5 6 7 8 9 0

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# Display

Rhymes Thin

Rhymes Ultra Light

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Rhymes Regular

Rhymes Medium

Rhymes SemiBold

Rhymes Bold

Rhymes Black

# Text

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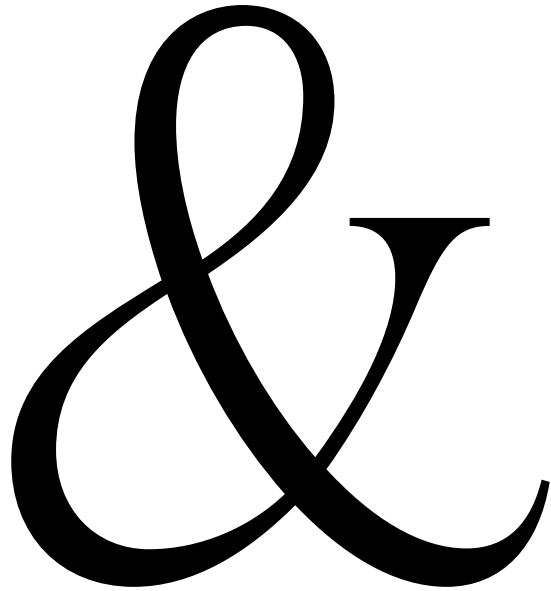
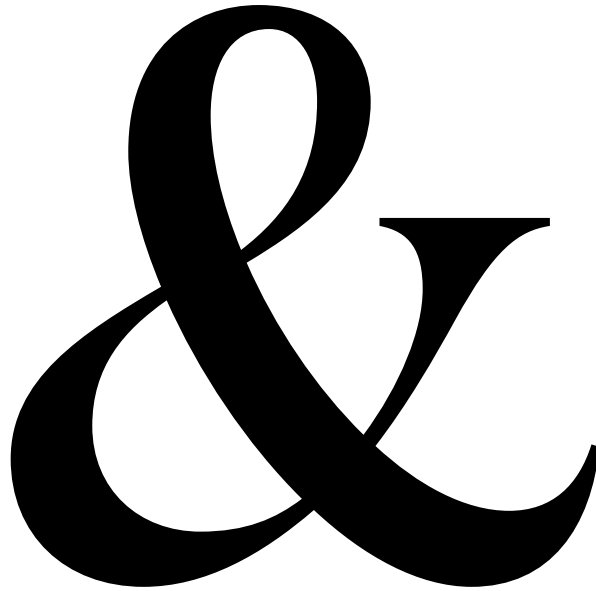
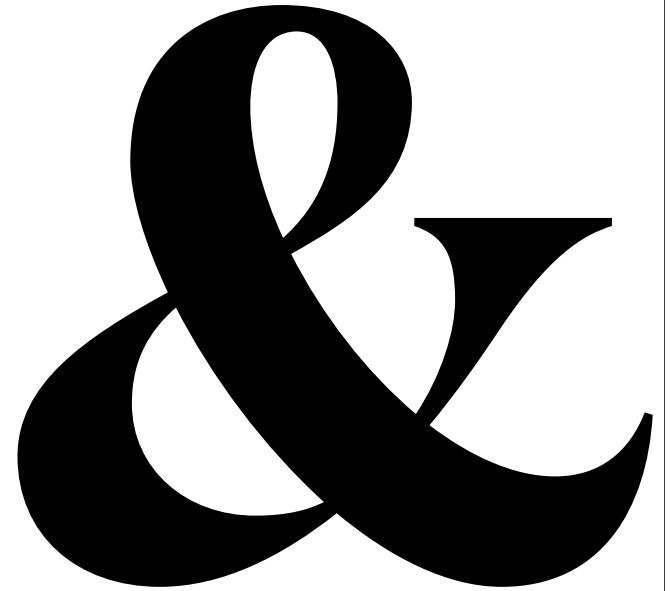
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A large ampersand (&) rendered in a thin, elegant black font. The character features a prominent loop on the left side and a sharp, pointed tail on the right.A large ampersand (&) rendered in a medium-weight black font. The character is more substantial than the thin version, with a similar loop and tail structure.A large ampersand (&) rendered in a very thick, bold black font. The character is highly stylized and fills most of the vertical space of the panel.

Disclosure  
World  
Resolution

# Advertising Museum's Century

**The Future  
is sold out.**

Legalized  
Trauma doctor  
instability  
Repetition of  
a diagnosis



*Specters of Marx*  
*'Hauntological'*  
*The status quo*  
*setromania*  
*self-conscious*

CONFLICTUAL

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**ENCOUNTER**

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1492 1789 2001

0 1 2 3 4 5 6 7 8 9

6,896,035

100%  $\frac{1}{8}$   $\frac{1}{4}$   $\frac{1}{3}$   $\frac{51}{2}$

1492 1789 2001

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*fi fl fb fh fi fj fk*

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*ff fk fl ft fy*

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Spectral  
Suspect  
BITTER

Fast  
stoned  
Spectral  
Suspect  
BITTER

*The fish*

Swiftly

Puffy

offbeat

*fjord*

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Rhymes Text Regular 9 pt

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Rhymes Text Bold 9 pt

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## Font Specification

Name: Rhymes  
Designer: Jakub Samek  
Year: 2021  
Styles: 32 styles, 11 packages  
Glyphs: 844  
UnitsPerEm: 1000  
Formats: OTF, TTF, WOFF, WOFF2,  
Variable Font (beta version)  
Mastering: Alessia Mazzarella  
Type Foundry: Maxitype

## OpenType Features

Acces All Alternate  
Case Sensitive Forms  
Discretionary Ligatures  
Denominators  
Justification Alternates  
Numerators  
Stylistic Alternates  
Scientific Interiors

## Unicode

Basic Latin  
Latin-1 Supplement  
Latin Extended-A  
General Punctuation  
Superscripts And Subscripts  
Currency Symbols  
Arrows

## Supported Languages

Afrikaans, Albanian, Asu, Basque, Bemba, Bena, Breton, Catalan, Chiga, Colognian, Cornish, Croatian, Czech, Danish, Dutch, Embu, English, Esperanto, Estonian, Faroese, Filipino, Finnish, French, Friulian, Galician, Ganda, German, Gusii, Hungarian, Icelandic, Inari Sami, Indonesian, Irish, Italian, Jola-Fonvi, Kabuverdianu, Kalaallisut, Kalenjin, Kamba, Kikuyu, Kinyarwanda, Latvian, Lithuanian, Lower Sorbian, Luo, Luxembourgish, Luyia, Machame, Makhuwa-Meetto, Makonde, Malagasy, Maltese, Manx, Meru, Morisyen, Northern Sami, North Ndebele, Norwegian Bokmål, Norwegian Nynorsk, Nyankole, Oromo, Polish, Portuguese, Quechua, Romanian, Romansh, Rombo, Rundi, Rwa, Samburu, Sango, Sangu, Scottish Gaelic, Sena, Serbian, Shambala, Shona, Slovak, Soga, Somali, Spanish, Swahili, Swedish, Swiss German, Taita, Teso, Turkish, Upper Sorbian, Uzbek (Latin), Volapük, Vunjo, Walser, Welsh, Western Frisian, Zulu.

## Maxitype

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CH-1201 Geneva  
Switzerland

Maxitype is a collaborative platform founded in 2020 to encourage type design research. The team includes designers and studios connected by the common aim of creating, promoting and distributing new and relevant typefaces. We offer retail and bespoke typefaces, paying special attention to contemporary visual languages and historical knowledge. The current version of the platform (1.1) was released in January 2022. Subscribe to our newsletter for occasional news and access to early trials.

Get in touch for bespoke licenses and/or custom typefaces: [info@maxitype.com](mailto:info@maxitype.com)

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