

Rhythm

typeface specimen





I hate the idea of revivals. I have publicly said I choose not to do revivals because they make me uncomfortable. This is as close as I have been to crossing my own line. To be direct, Rhythm is based on the ATF typeface, Ratio (I just recently learned the foundry of origin). I came across this typeface from a printed specimen years ago when I was in school and held onto it. It was unique and I loved how well integrated the inline worked within both the flourish and serif of the glyphs—it was old, but not, reminiscent, but fresh.

My specimen was limited in the glyph offering (it was c. 1930ish) and I realized a lot would need to be done to 'finish' it and bring it to contemporary expectations. I didn't want to do 'retro' and tried to avoid the visual trappings associated with it. What I did want to do is interpret what I had in the specimen and reinterpret it digitally, refining its construction and extending its typographic equity along the way.

The 'One' and 'Two' (and their matching 'Solids') styles diverge providing various elaborations that coordinate well between rigid bracketed serifs and compact tails. I further expanded the glyph offering to include a full diacritic set, old style numerals, fractions, stylistic alternates, swashes, titling alternates and controlled flourishes that adhere to the efficient framework of the script. And yes, I refer to it as a 'script' because calling it a 'cutesy serif' seems wrong :)

I hope this is seen less as a slavish revival and more as a championing of a really unique typeface.

enjoy!



Scale

Repetition

Appreciation

timely offering

irregular patterns



Beat
Levels
Duration
simultaneous



Pulse

beat & measure

Oral poetry

affinity for tempo

Kotekan Rhythms



Quality

große & laut

syncopated

Musikalität

\$1⁹⁸ or €1.37 per song



troisième tranche
série de concerts du centenaire

muzica
Franchezza

une interprétation

100 *Arturo Michelangi*
Piano
année

C. Debussy

♩, Danse bohémienne (1880)

♩♩, D'un cahier d'esquisses (1903)

10 Novembre 2012 à 18:30

Zénith de Paris



One



One Solid



Two Solid



Two



ffh

One

ffh

One Solid

ffh

Two Solid

ffh

Two