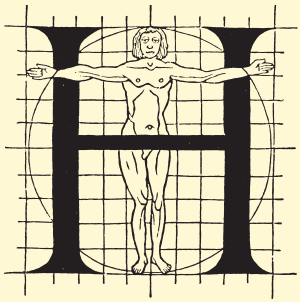


# The mythical eye of the type designer

*(Harmonics, patterns and dynamics in formal typographic representations of the Latin script | The regularization, standardization, systematization, and unitization of roman type since its Renaissance origin until the Romain du Roi)*

- ▶ Mythical eye
- ▶ Standardization
- ▶ Dynamic rectangle
- ▶ Em-/en-square
- ▶ Rhythm
- ▶ Morphology
- ▶ Fence posting
- ▶ Grid
- ▶ Unit arrangement
- ▶ Cadence units
- ▶ Measurements
- ▶ Reproducing
- ▶ Set letters
- ▶ Systemization
- ▶ Epilogue

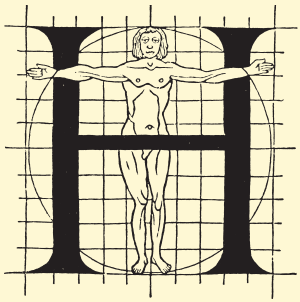


◀ 2 ▶

*'Having learned and memorised the true proportions of roman letter as taught in the manuals of Moille, Pacioli and others, the goldsmiths, punch-cutters and printers relied on their eyes and not upon their measuring tools.'*

Stanley Morison, *Fra Luca de Pacioli of Borgo S. Sepolcro* (1933)

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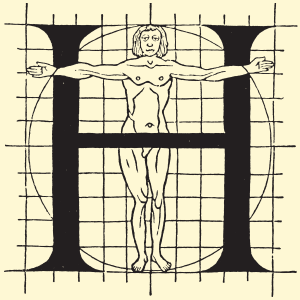


◀ 3 ▶

*'These gentlemen would have been well advised to a single rule which they established, which is chiefly to be guided by the eye, the supreme judge'*

Pierre Simon Fournier, *Manuel Typographique* (1764–1766)  
(on the attempts of Jaugeon and his colleagues to standardize the design of the *Romain du Roi*)

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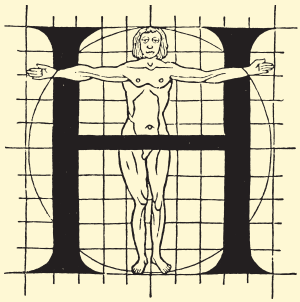


◀ 4 ▶

*'[...] some indefinable talent in the best punch-cutters and type designers who aimed and continue to aim at optical harmony.'*

Allen Hutt, *Fournier, the compleat typographer* (1972)  
(in his attempt to mistify the quality of punch cutters and type designers)

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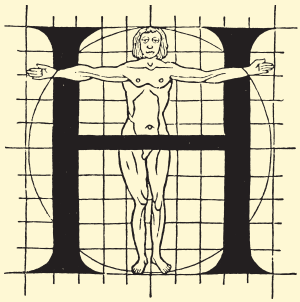


◀ 5 ▶

*'Every collection of graphemes representing an alphabet has its own rules, defined by their specific harmonics, patterns and dynamics. When the graphemes are commonly accepted they define the rules for the conditioning of their users and producers.'*

FEB, *Modeldoctrine* (1987–2011)

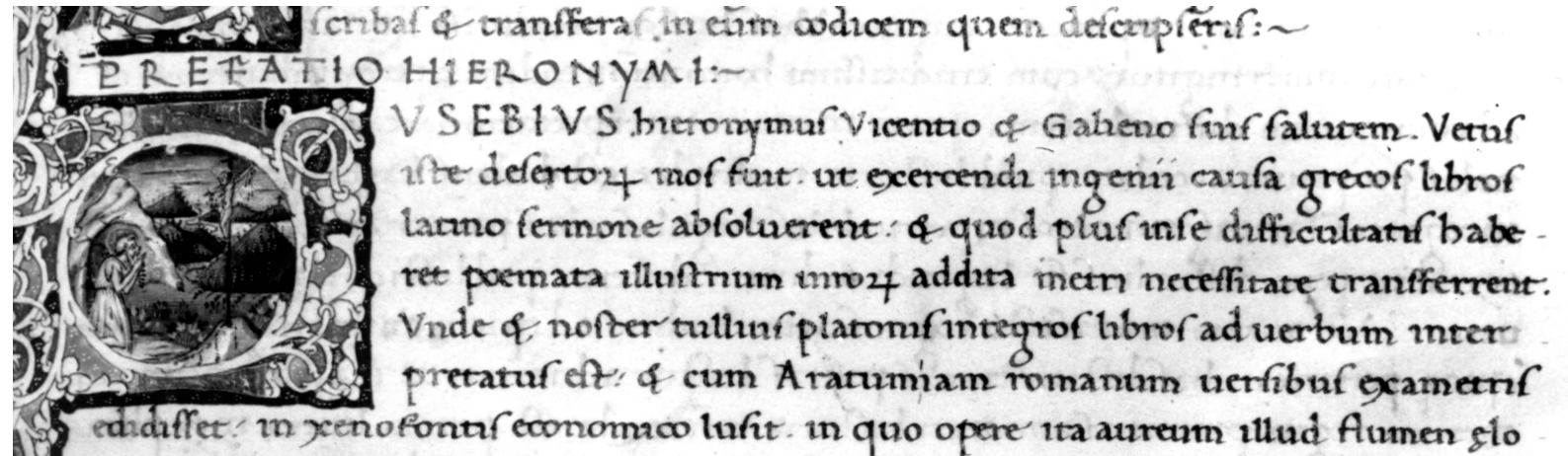
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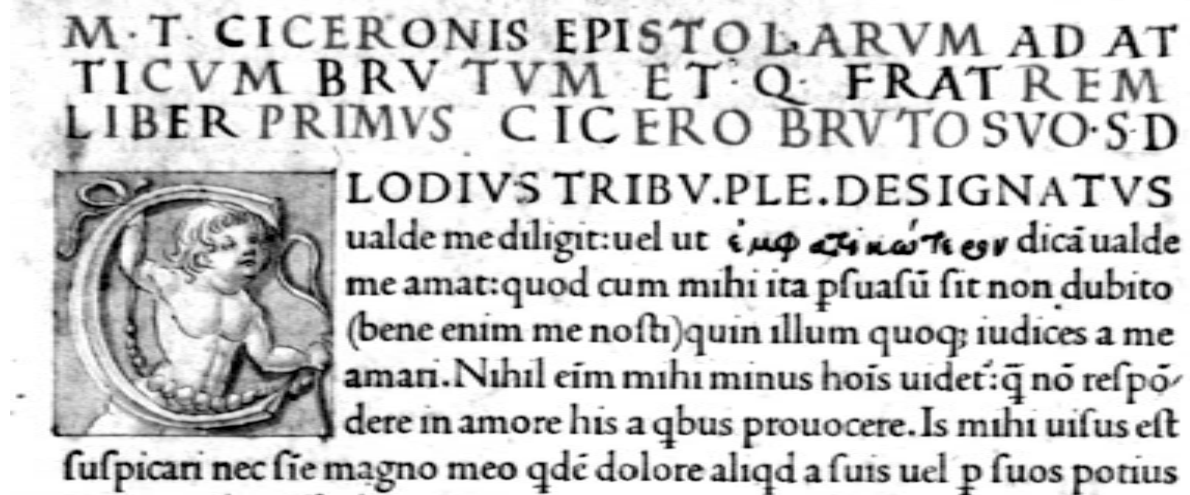
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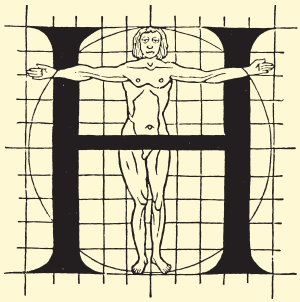
## THE MYTHICAL EYE OF THE TYPE DESIGNER

FRANK E. BLOKLAND



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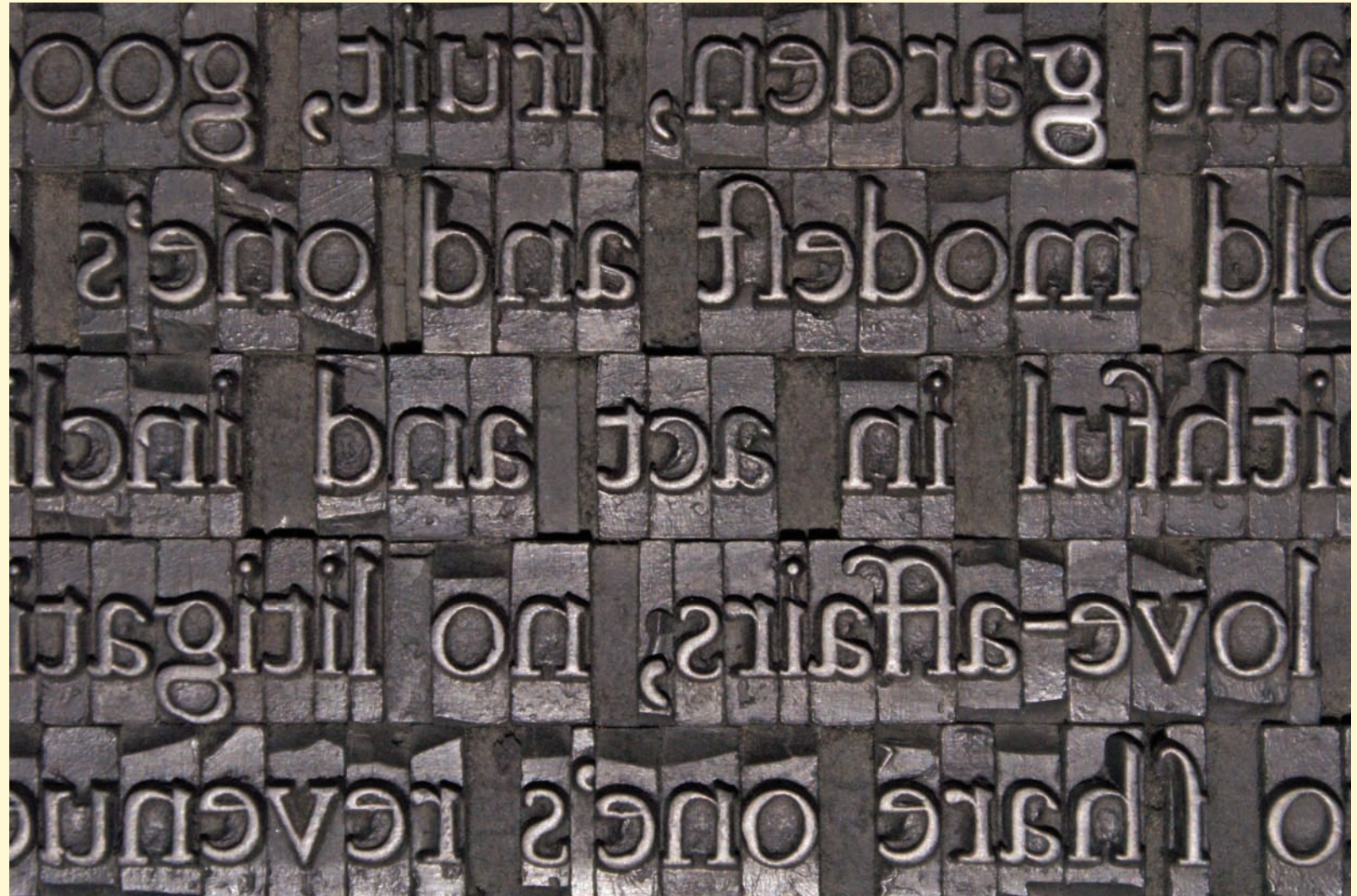




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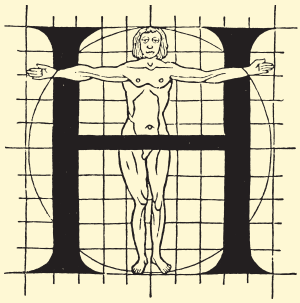
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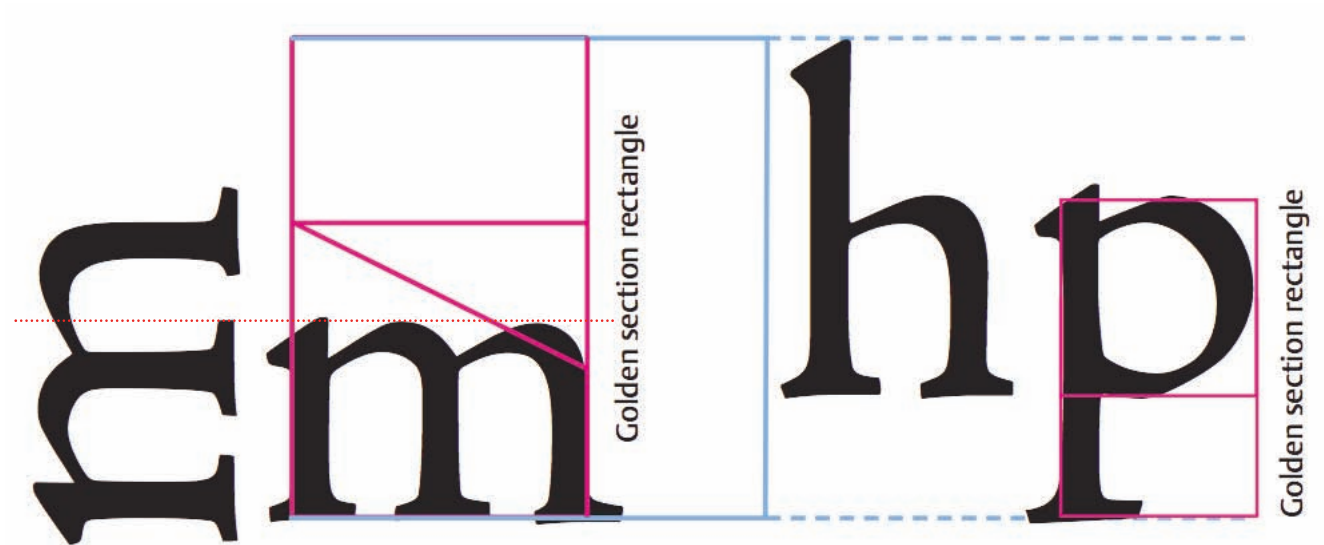


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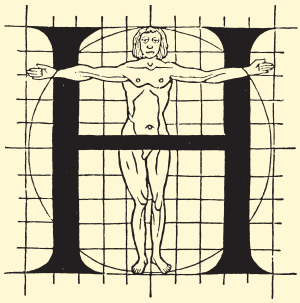
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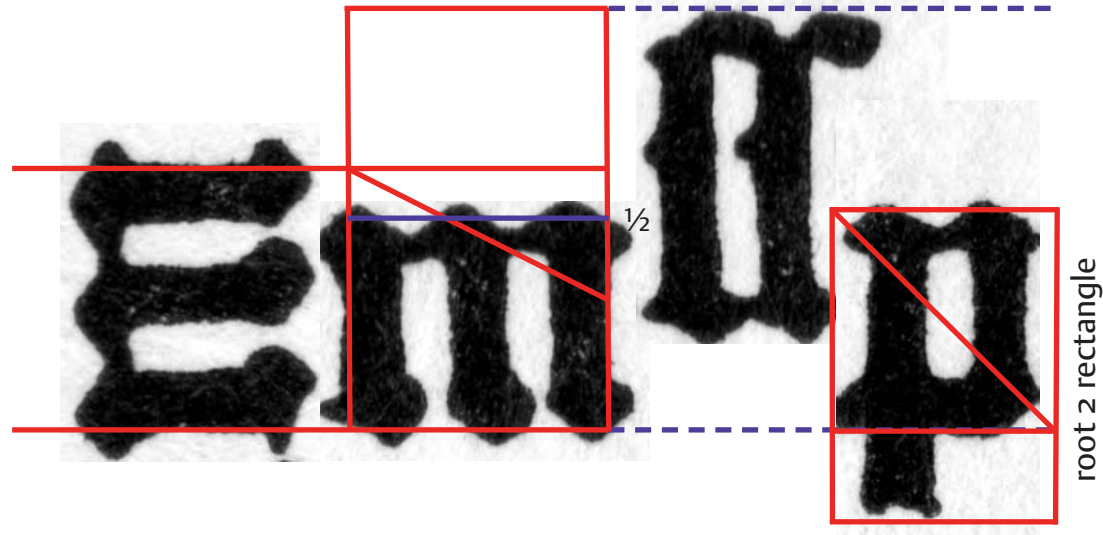


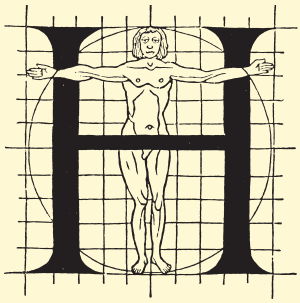
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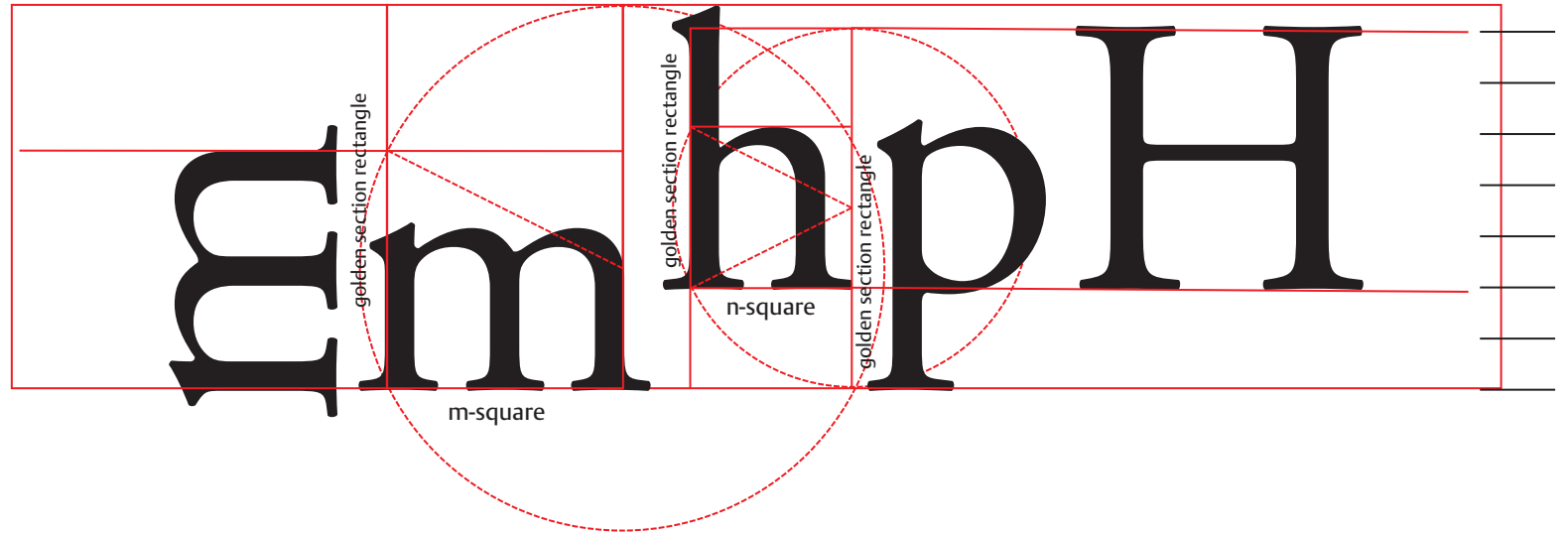


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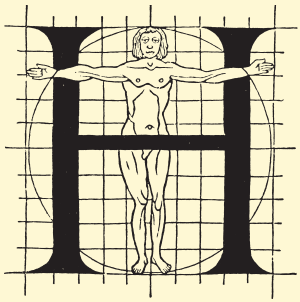
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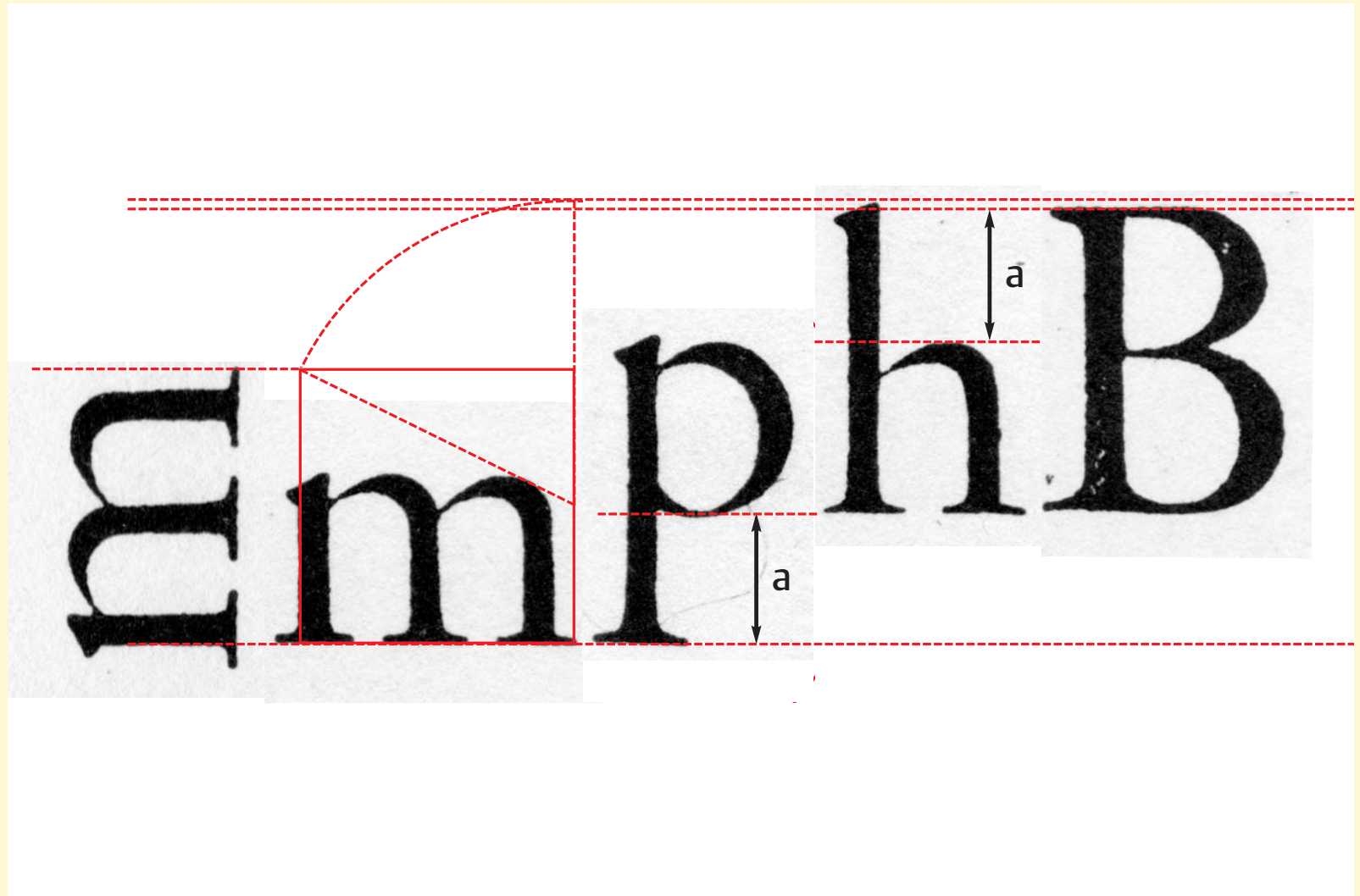


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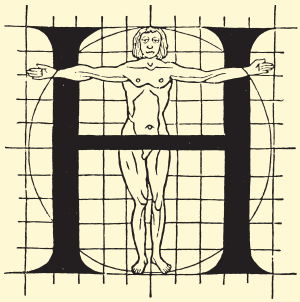
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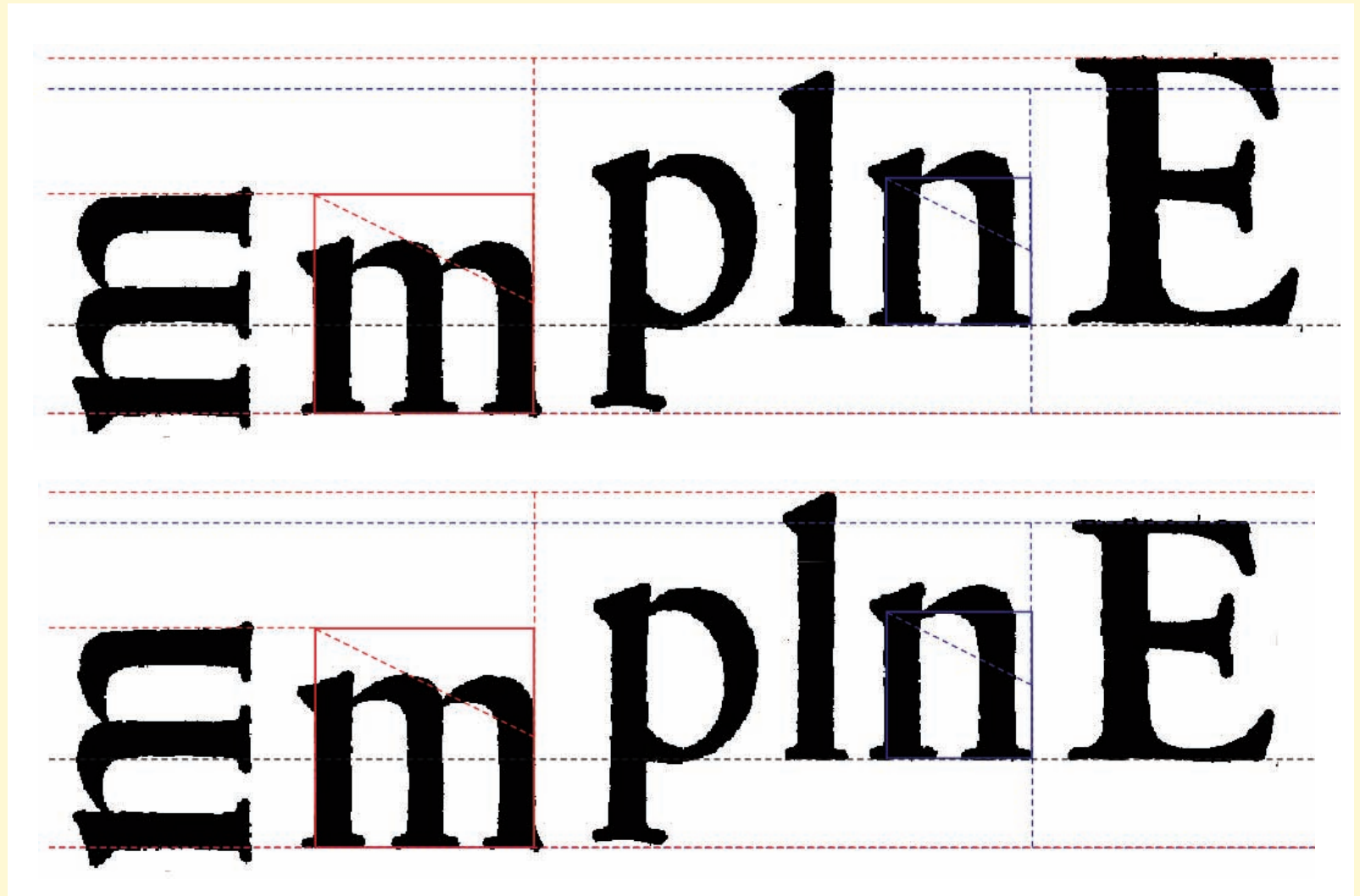


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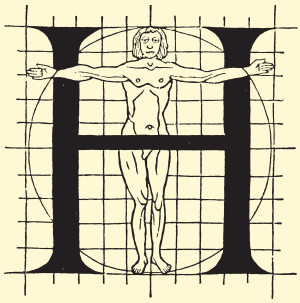
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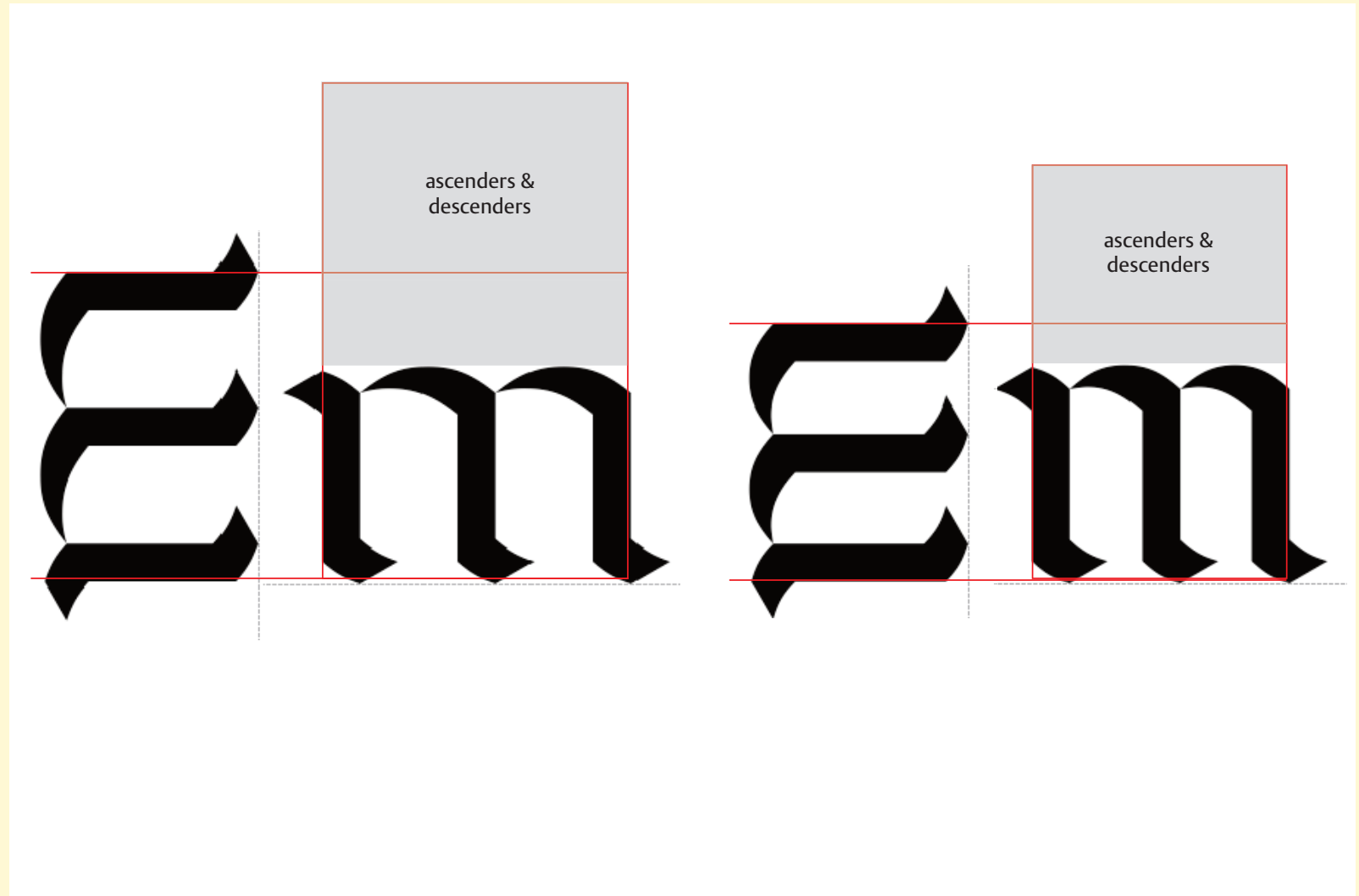


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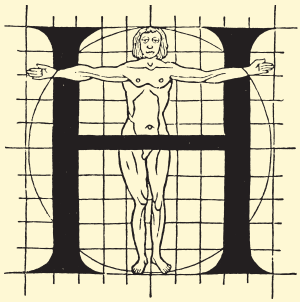
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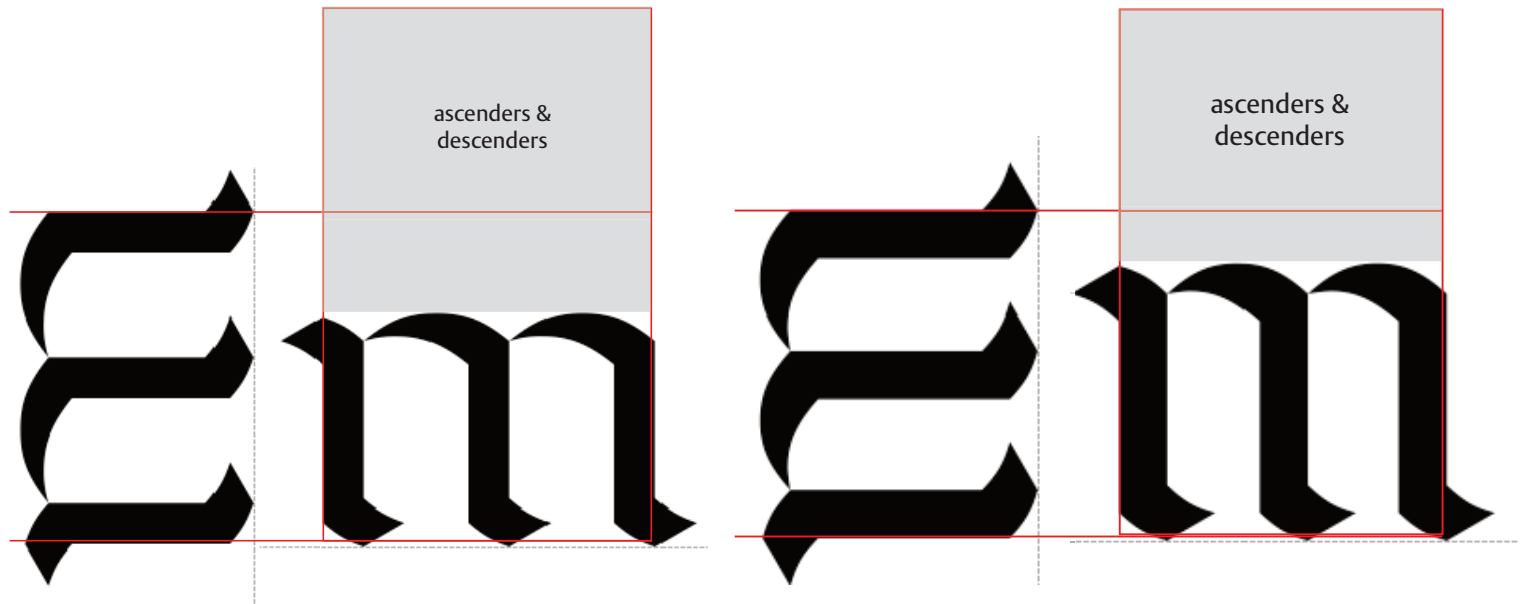


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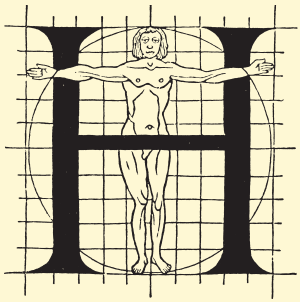
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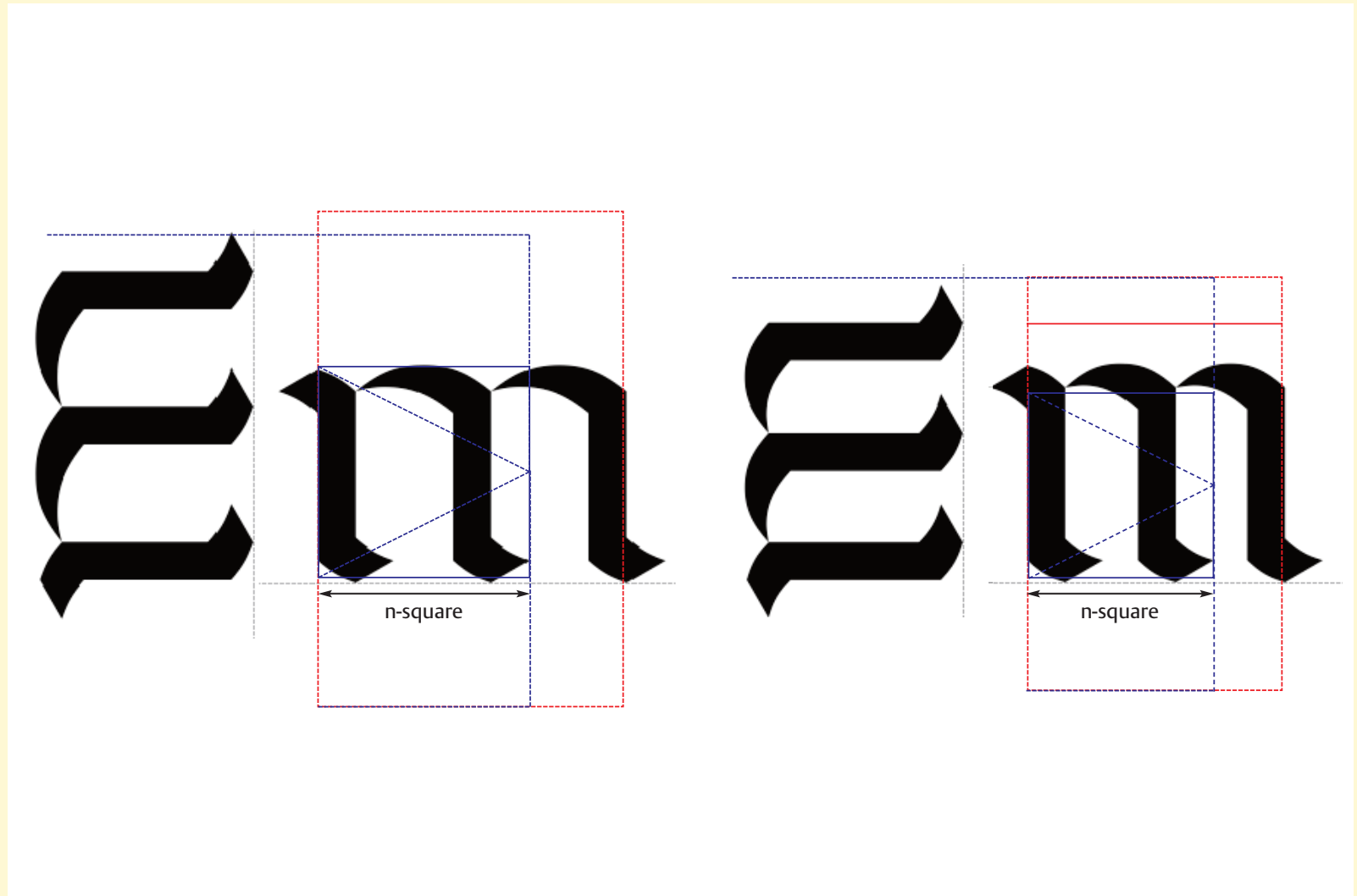


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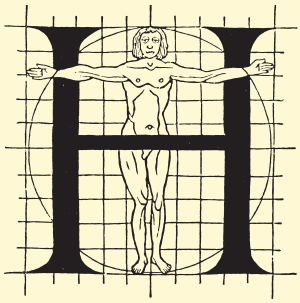
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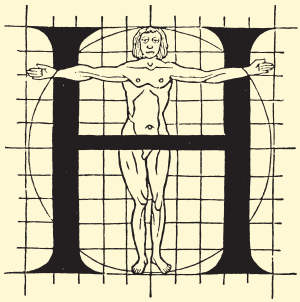


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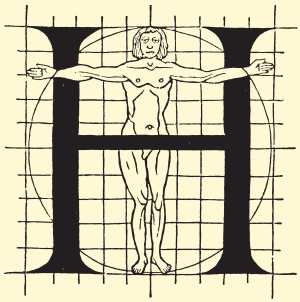


◀ 17 ▶

*'Although not always very literally, the bulk of the roman capitals used by fifteenth-century printers derive from titles employed in the books of that earlier Renaissance which Charlemagne had directed in the eight century.'*

Stanley Morison, *Fra Luca de Pacioli of Borgo S. Sepolcro* (1933)

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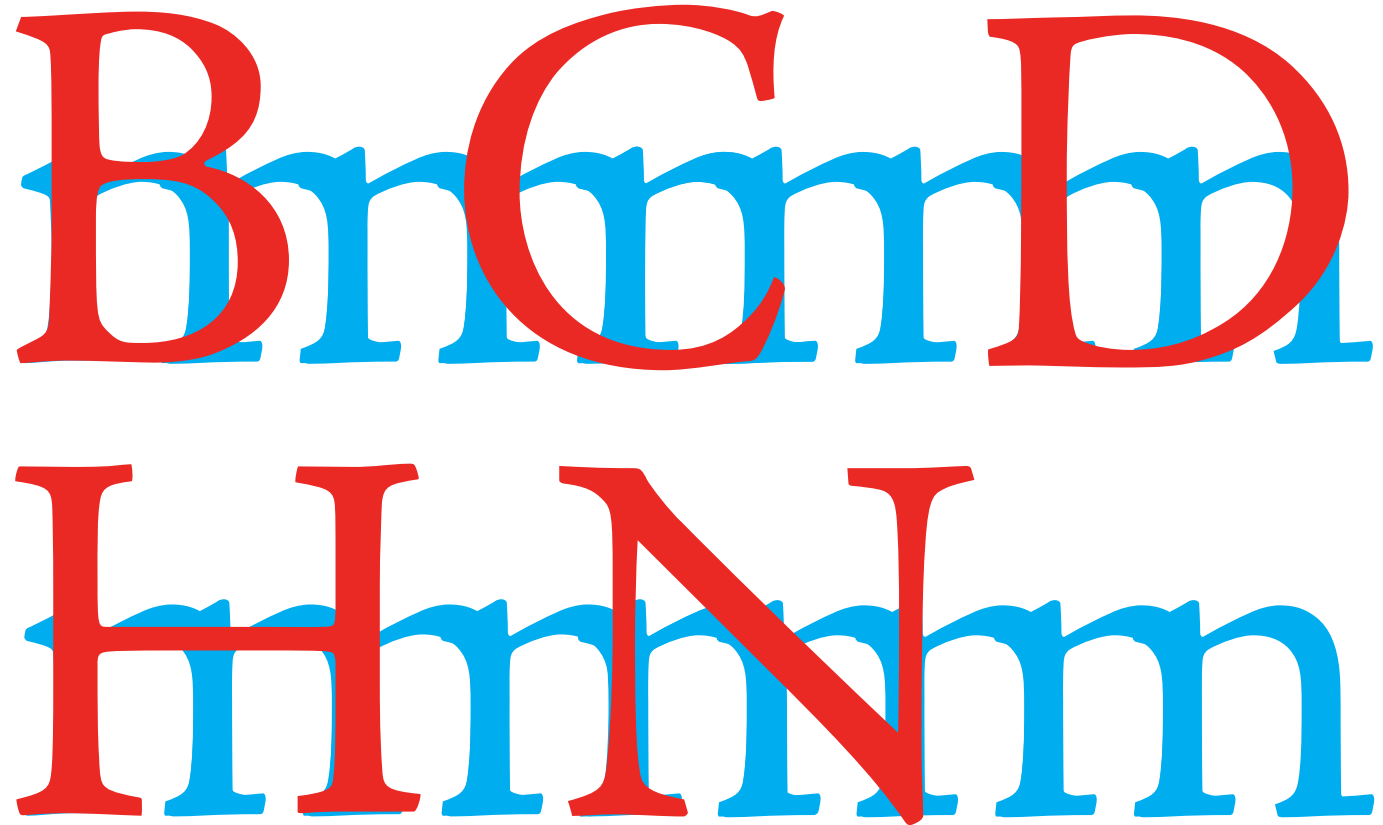


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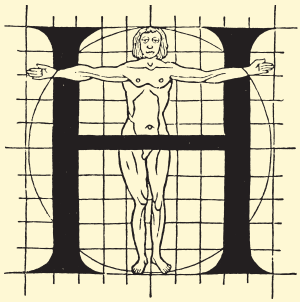
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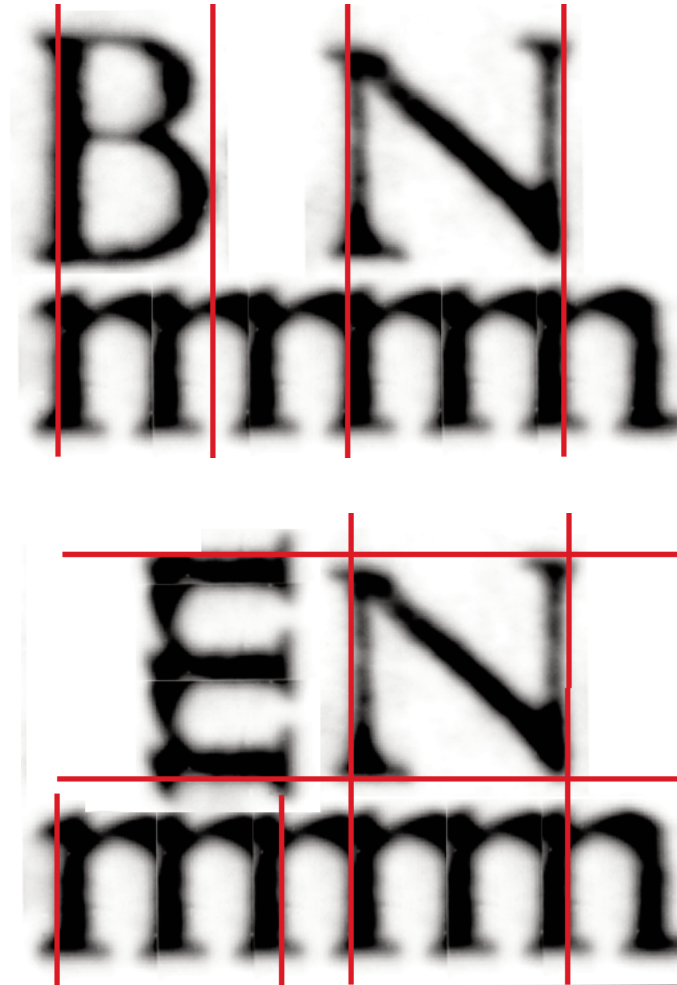


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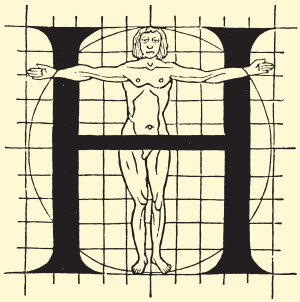
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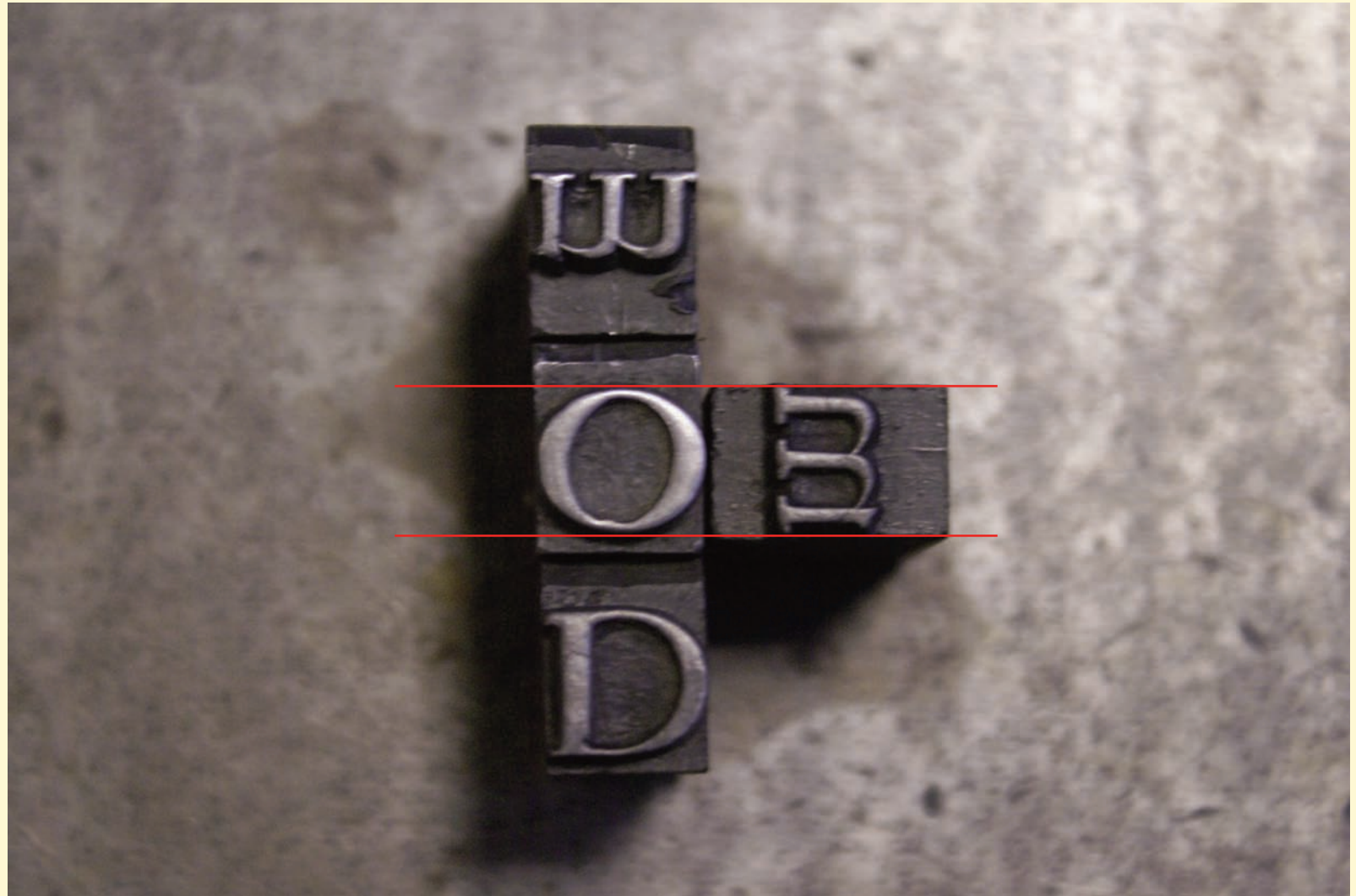


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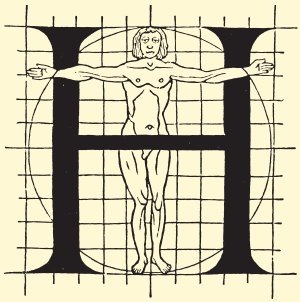
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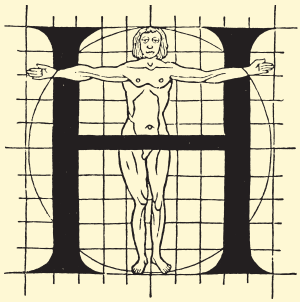
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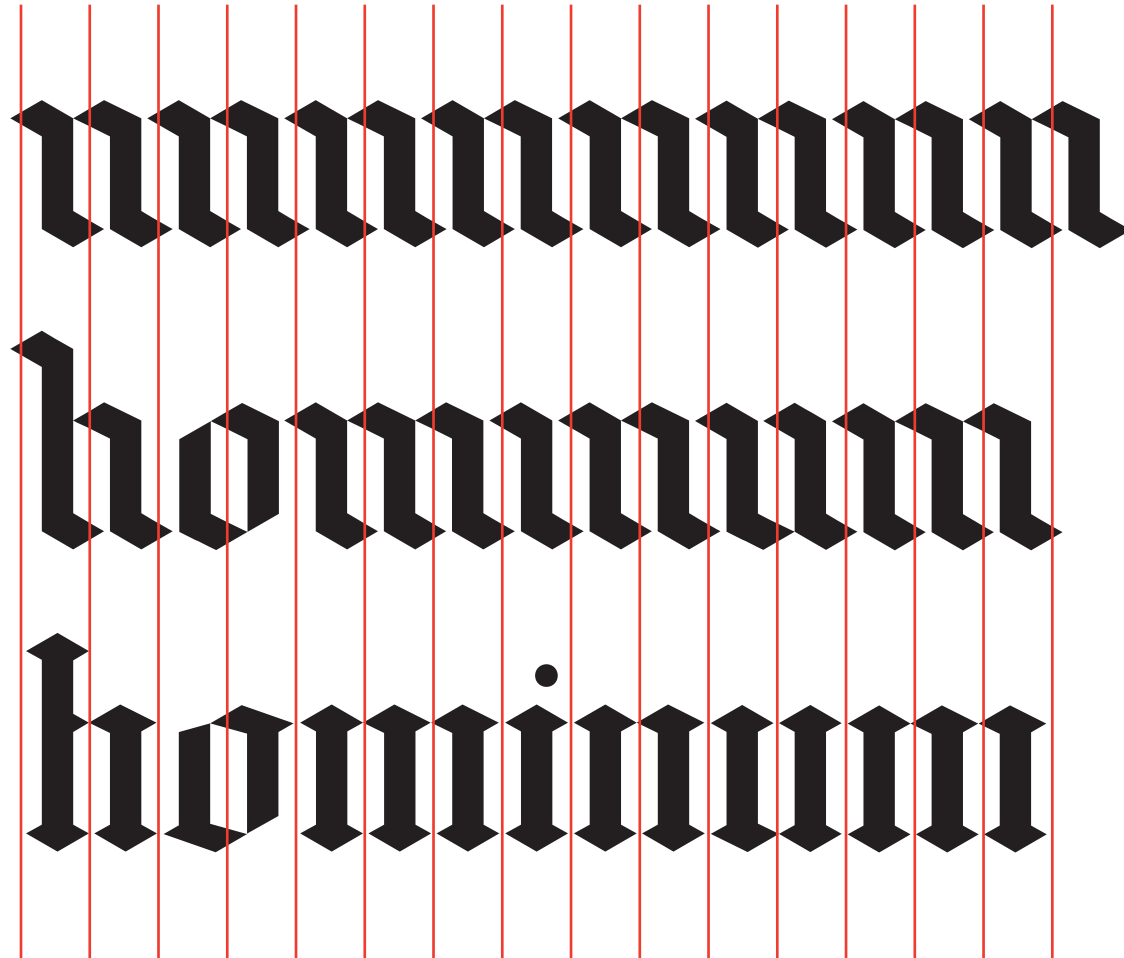


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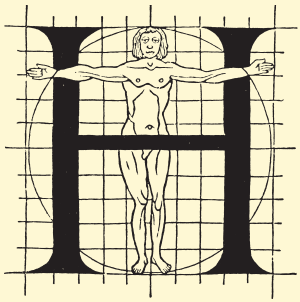
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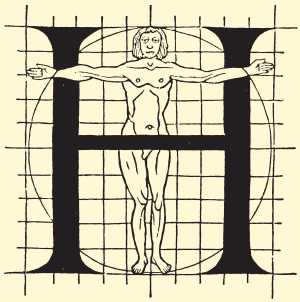
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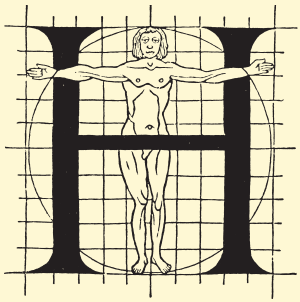
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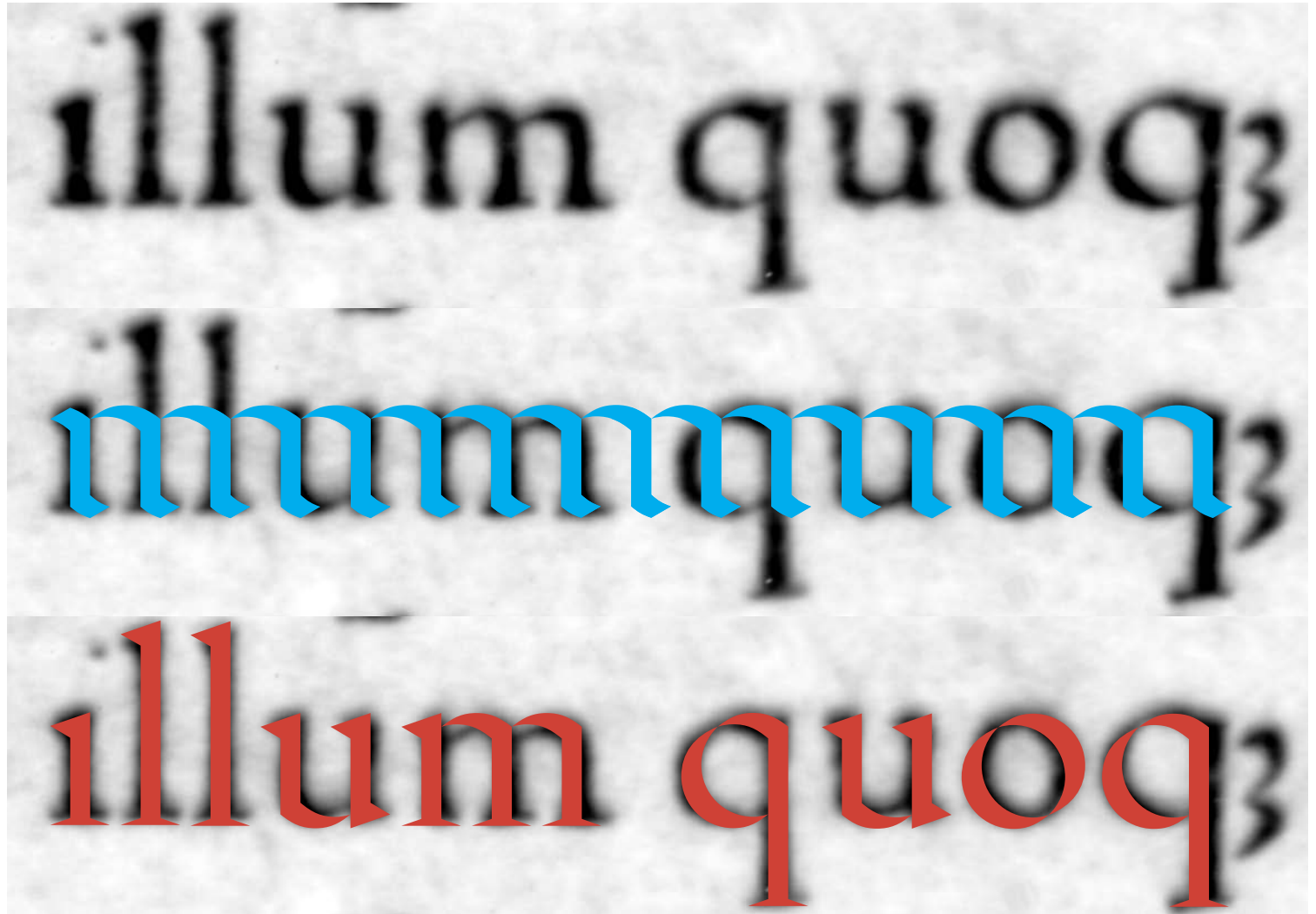


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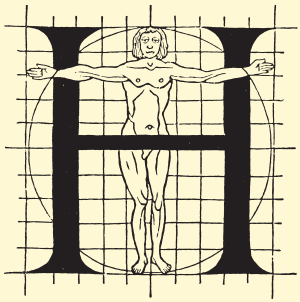
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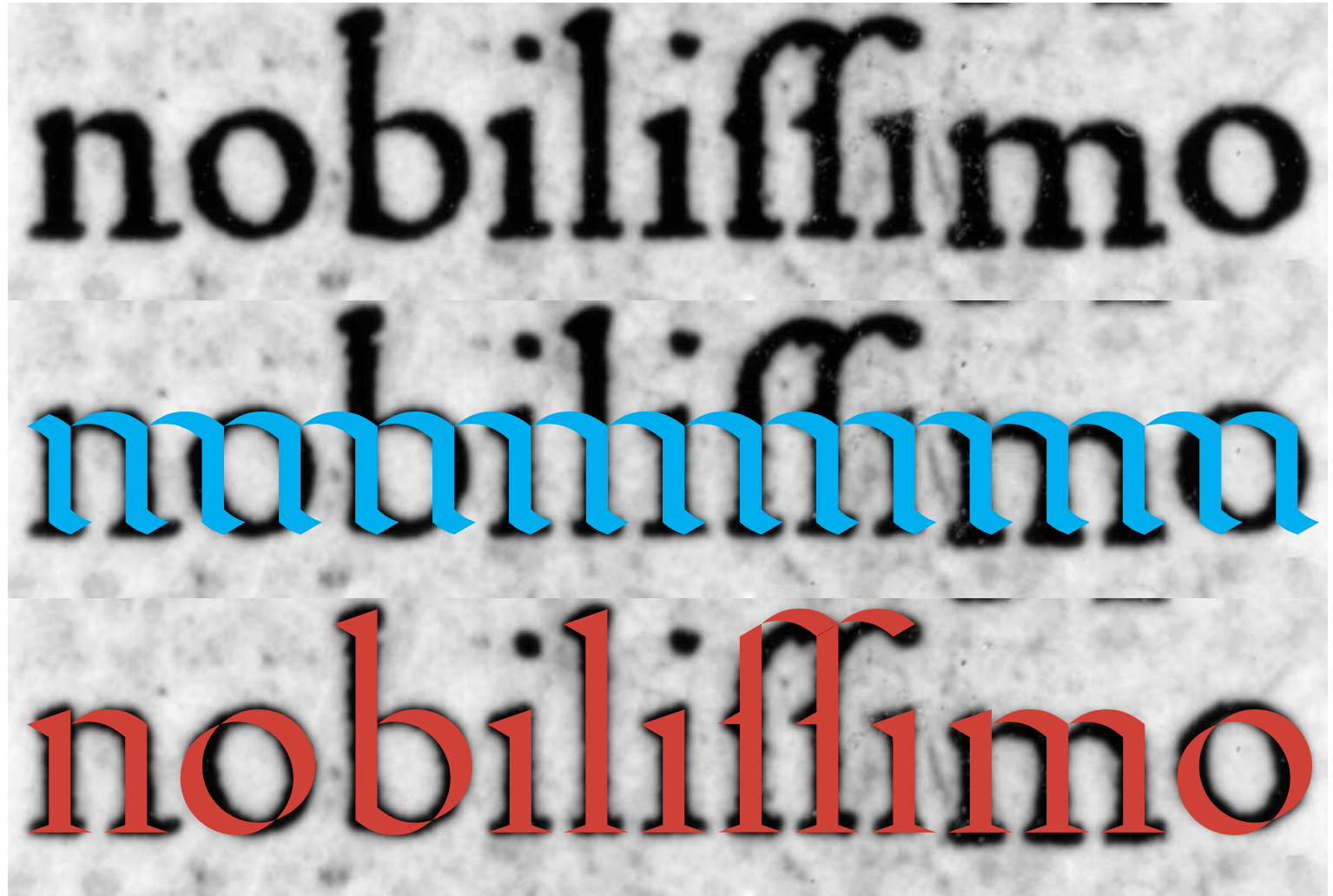


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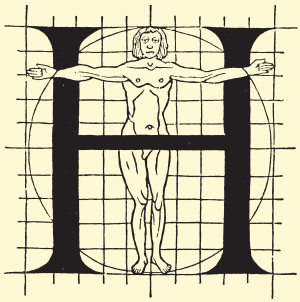
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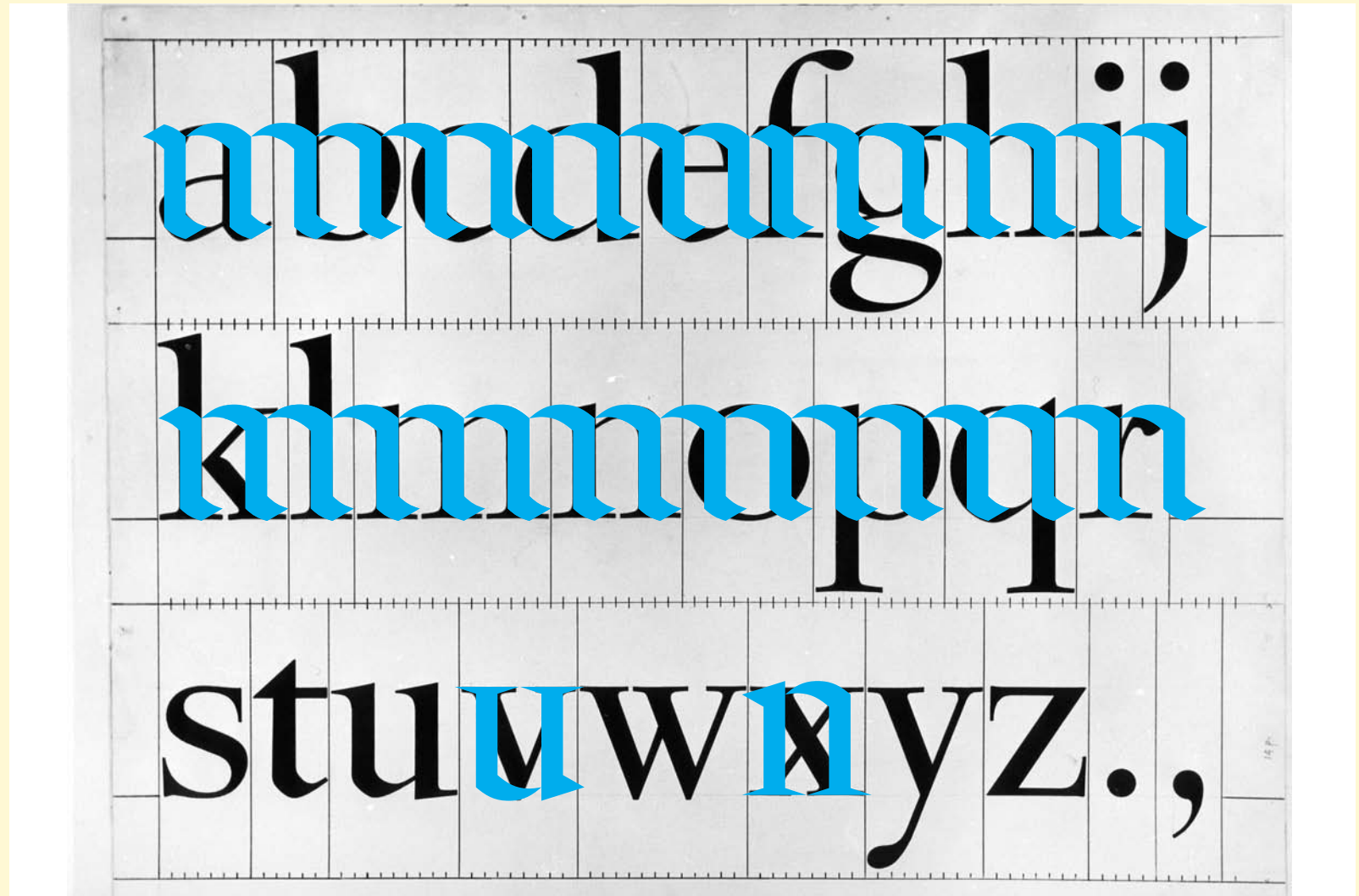


◀ 27 ▶

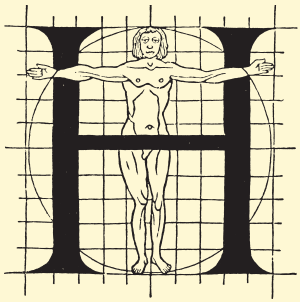
## THE MYTHICAL EYE OF THE TYPE DESIGNER

FRANK E. BLOKLAND

- ▶ Mythical eye
- ▶ Standardization
- ▶ Dynamic rectangle
- ▶ Em- /en-square
- ▶ Rhythm
- ▶ Morphology
- ▶ Fence posting
- ▶ Grid
- ▶ Unit arrangement
- ▶ Cadence units
- ▶ Measurements
- ▶ Reproducing
- ▶ Set letters
- ▶ Systemization
- ▶ Epilogue



ATYPI REYKJAVIK, FRIDAY 16 SEPTEMBER 2011

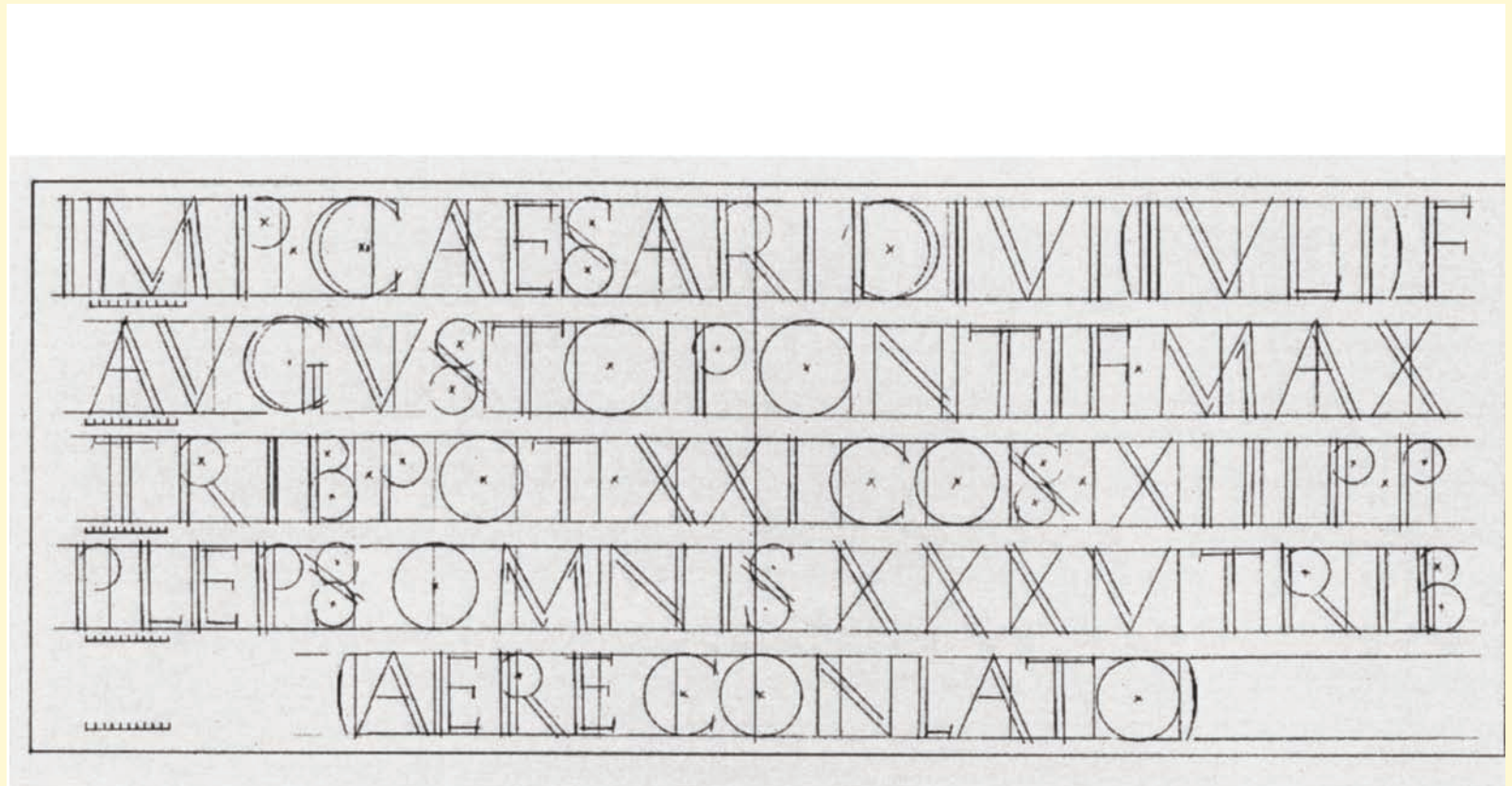


◀ 28 ▶

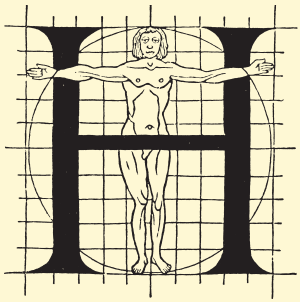
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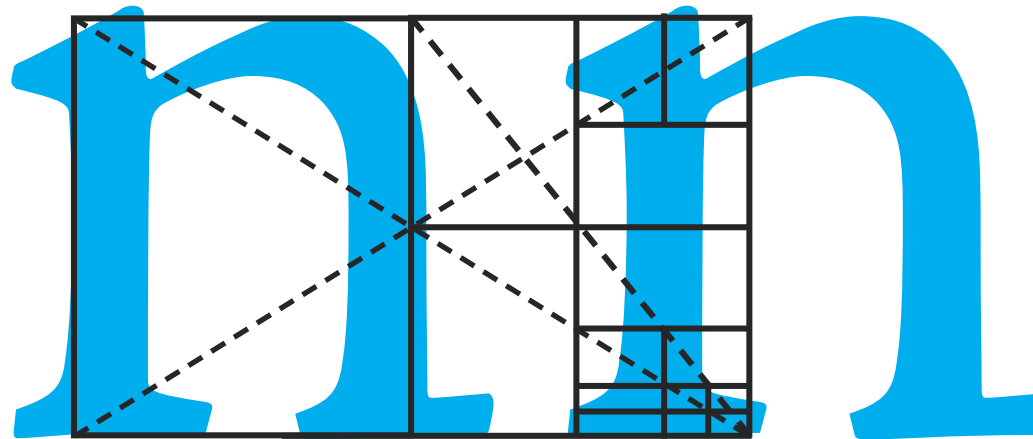


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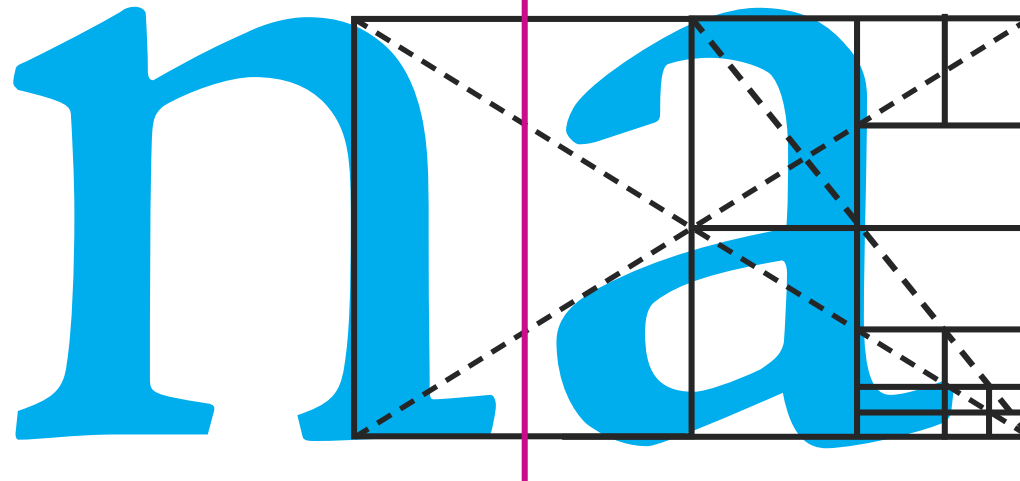
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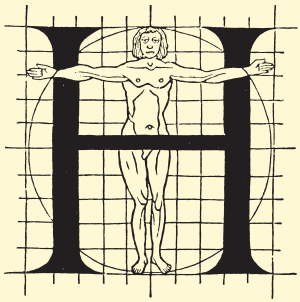
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golden section rectangle



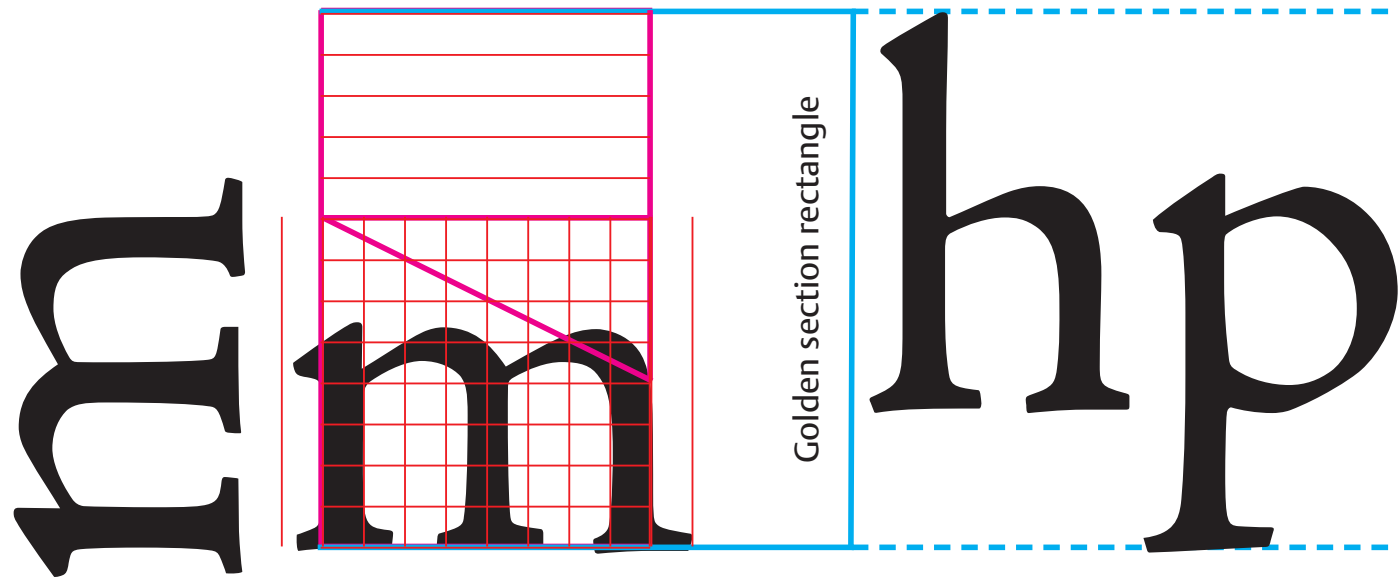


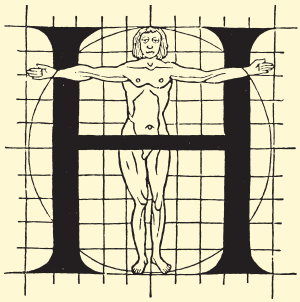
◀ 30 ▶

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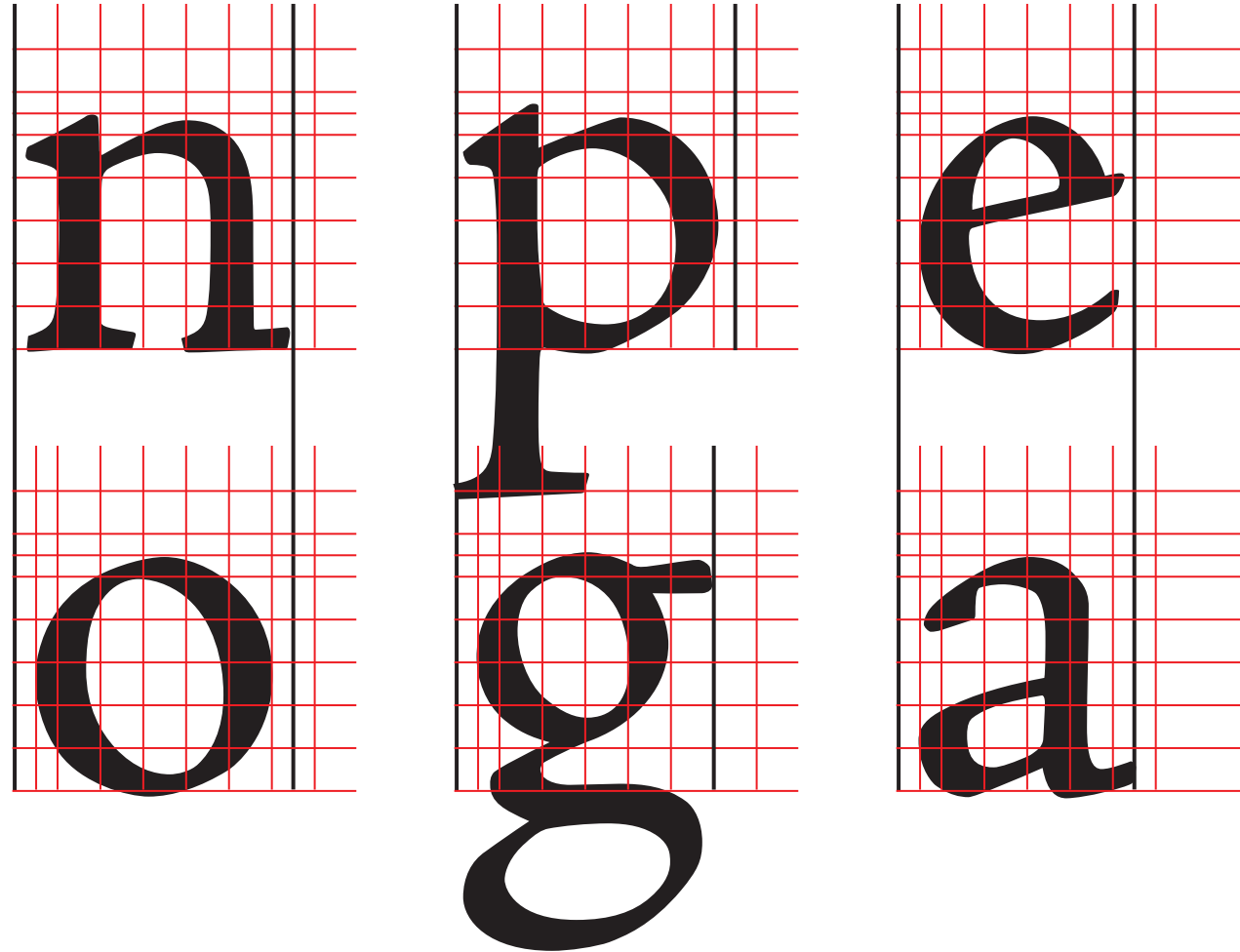


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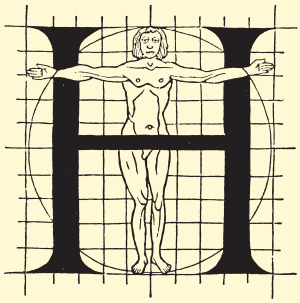
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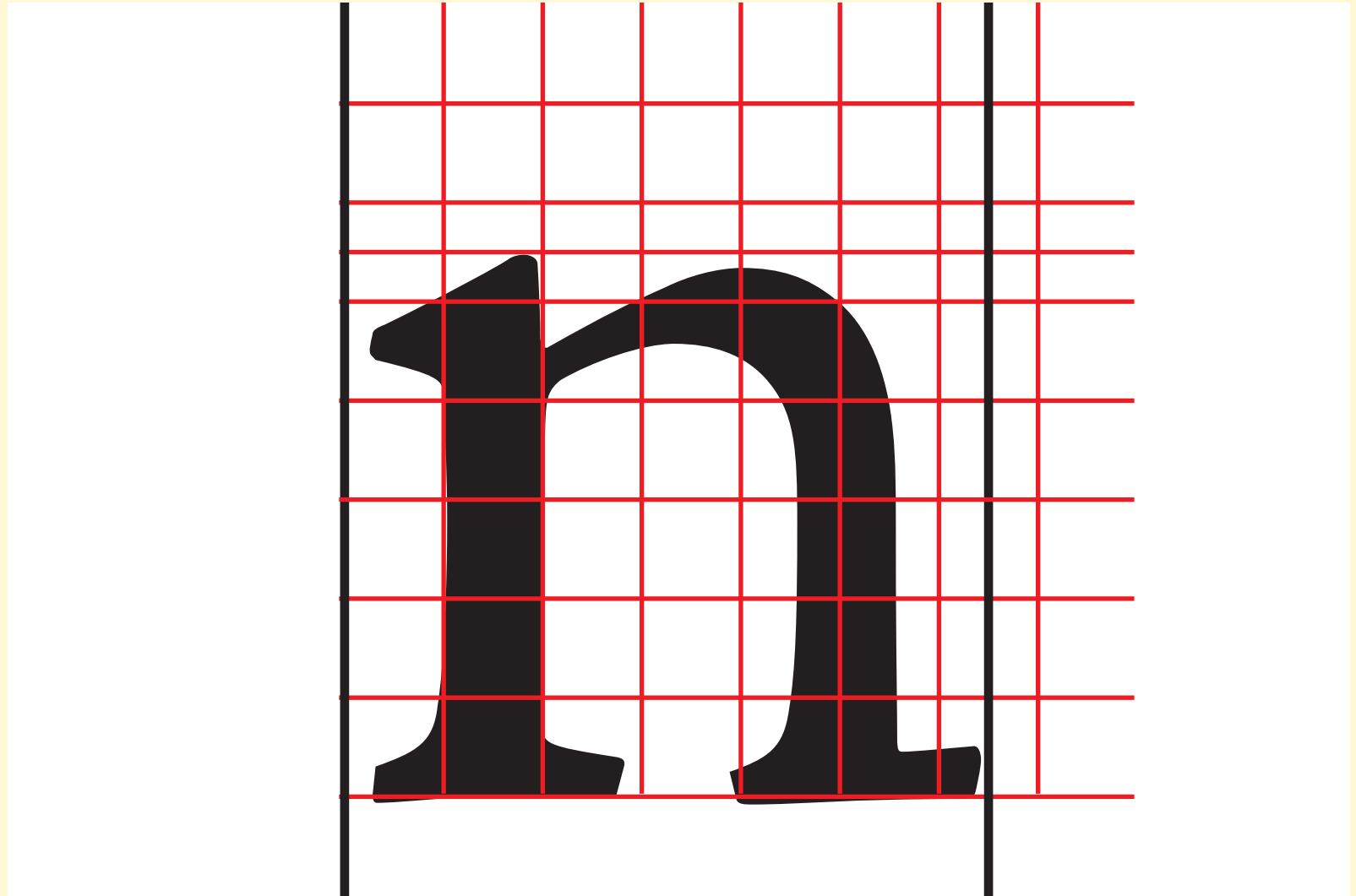


◀ 32 ▶

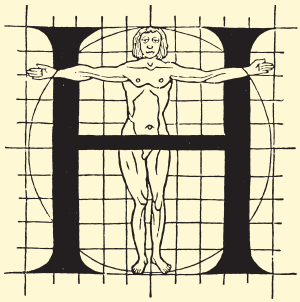
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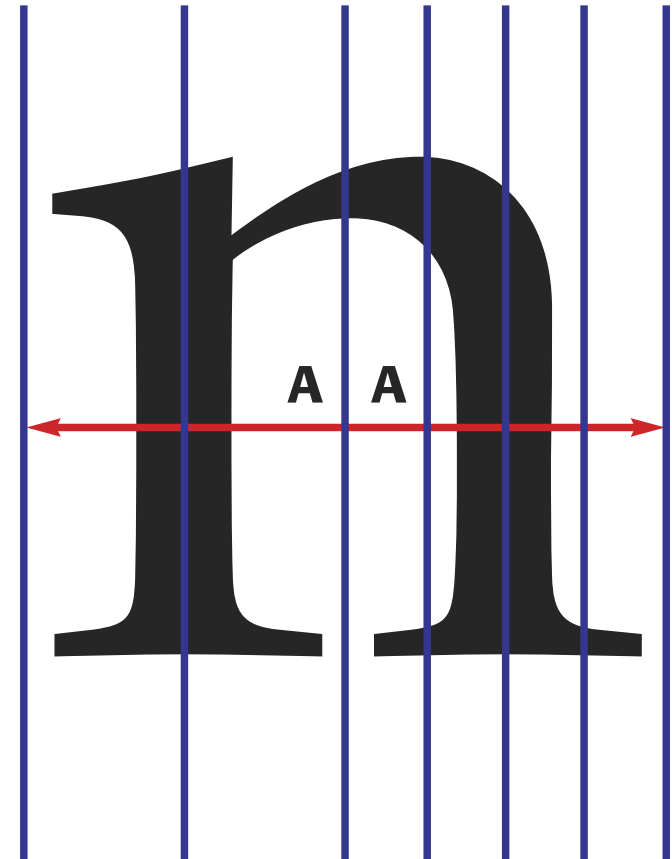
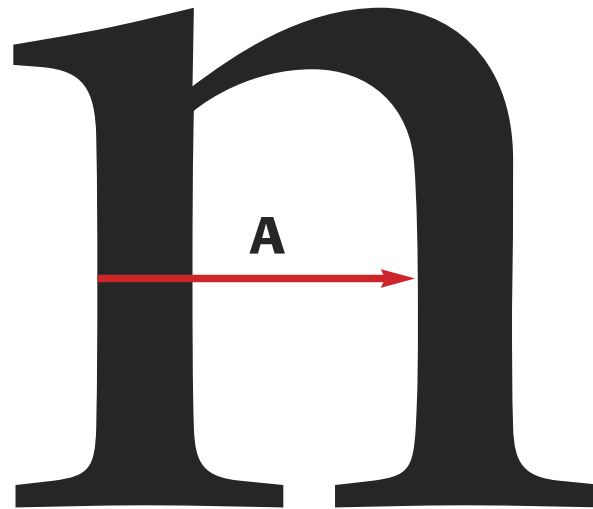


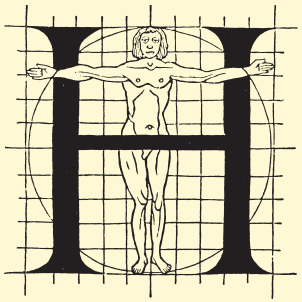
◀ 33 ▶

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- ▶ Measurements
- ▶ Reproducing
- ▶ Set letters
- ▶ Systemization
- ▶ Epilogue

omnibus

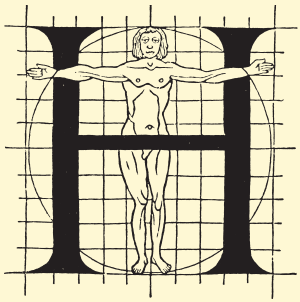
a

omnibure

b

omnibure

c

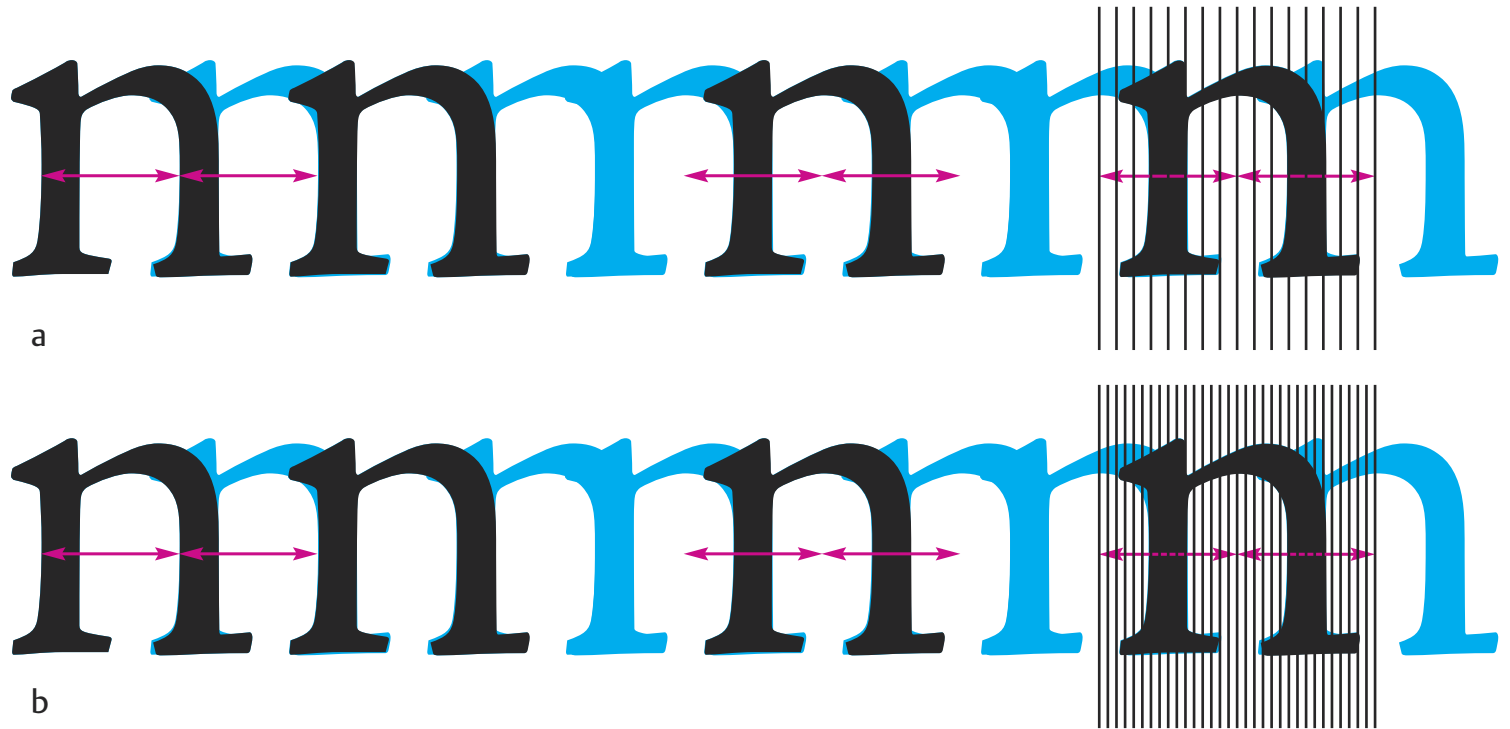


◀ 35 ▶

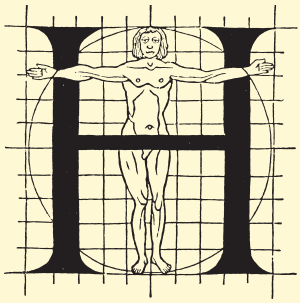
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ATYPI REYKJAVIK, FRIDAY 16 SEPTEMBER 2011



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## THE MYTHICAL EYE OF THE TYPE DESIGNER

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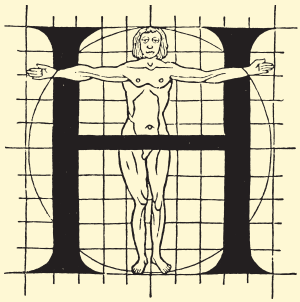
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- ▶ Systemization
- ▶ Epilogue

a omibue fence posting

b omibue fence posting/unit correction 16 n-units

c omibue fence posting/unit correction 32 n-units

d omibue Adobe Jenson fitting

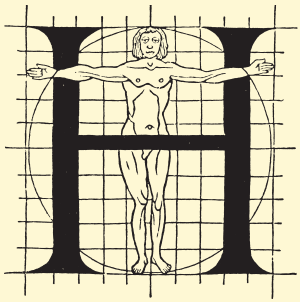


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Cadence\_units arrangement

1	A	1	(left and right from x-axis extreme)	2	a	6	(left and right from x-axis extreme, right from stem)
8	B	3	(left from stem, right from x-axis extreme)	5	b	2	(left from stem, right from x-axis extreme)
3	C	2	(left and right from x-axis extreme)	2	c	1	(left and right from x-axis extreme)
8	D	3	(left from stem, right from x-axis extreme)	2	d	6	(left and right from x-axis extreme, right from stem)
8	E	2	(left from stem, right from x-axis extreme)	2	e	1	(left and right from x-axis extreme)
8	F	2	(left from stem, right from x-axis extreme)	6	f	1	(left from stem, right from x-axis extreme)
3	G	6	(left from x-axis extreme and right from stem)	2	g	1	(left and right from x-axis extreme)
8	H	8	(left and right from stem)	6	h	6	(left and right from stem)
8	I	8	(left and right from stem)	6	i	6	(left and right from stem)
6	J	6	(left and right from stem)	6	j	5	(left and right from stem)
8	K	1	(left from stem, right from x-axis extreme)	6	k	1	(left from stem, right from x-axis extreme)
8	L	2	(left from stem, right from x-axis extreme)	6	l	6	(left and right from stem)
8	M	8	(left and right from stem)	6	m	6	(left and right from stem)
8	N	8	(left and right from stem)	6	n	6	(left and right from stem)
3	O	3	(left and right from x-axis extreme)	2	o	2	(left and right from x-axis extreme)
8	P	2	(left from stem, right from x-axis extreme)	6	p	2	(left from stem, right from x-axis extreme)
3	Q	3	(left and right from x-axis extreme)	2	q	5	(left from x-axis, right from stem)
8	R	1	(left from stem, right from x-axis extreme)	6	r	1	(left from stem, right from x-axis extreme)
3	S	3	(left and right from x-axis extreme)	3	s	3	(left and right from x-axis extreme)
1	T	1	(left and right from x-axis extreme)	5	t	1	(left from stem, right from x-axis extreme)
6	U	6	(left and right from stem)	5	u	5	(left and right from stem)
1	V	1	(left and right from x-axis extreme)	1	v	1	(left and right from x-axis extreme)
1	W	1	(left and right from x-axis extreme)	1	w	1	(left and right from x-axis extreme)
1	X	1	(left and right from x-axis extreme)	1	x	1	(left and right from x-axis extreme)
1	Y	1	(left and right from x-axis extreme)	1	y	1	(left and right from x-axis extreme)
2	Z	2	(left and right from x-axis extreme)	2	z	2	(left and right from x-axis extreme)
				3	.	3	(left and right from x-axis extreme)
				3	,	3	(left and right from x-axis extreme)

Note: the only area which counts, is within the x-height / the capital spaces are lc + 1



◀ 38 ▶

## THE MYTHICAL EYE OF THE TYPE DESIGNER

FRANK E. BLOKLAND

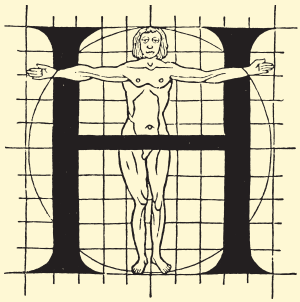
Original: ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz

The invention of printing from movable types was one of the chief events affecting the history of European civilization. The task of duplicating texts without variance was impossible before Gutenberg equipped the scholar with the accuracy of type. Prejudiced connoisseurs in the fifteenth century deplored the new mass production of books, but men of letters eagerly hailed the printing press as a method of disseminating knowledge in permanent form; and the earliest printed books soon rivalled in beauty, as they superseded in economy, the fine manuscripts of their day. The invention of Printing from movable types was one of the chief

Cadence: ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz

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- ▶ Set letters
- ▶ Systemization
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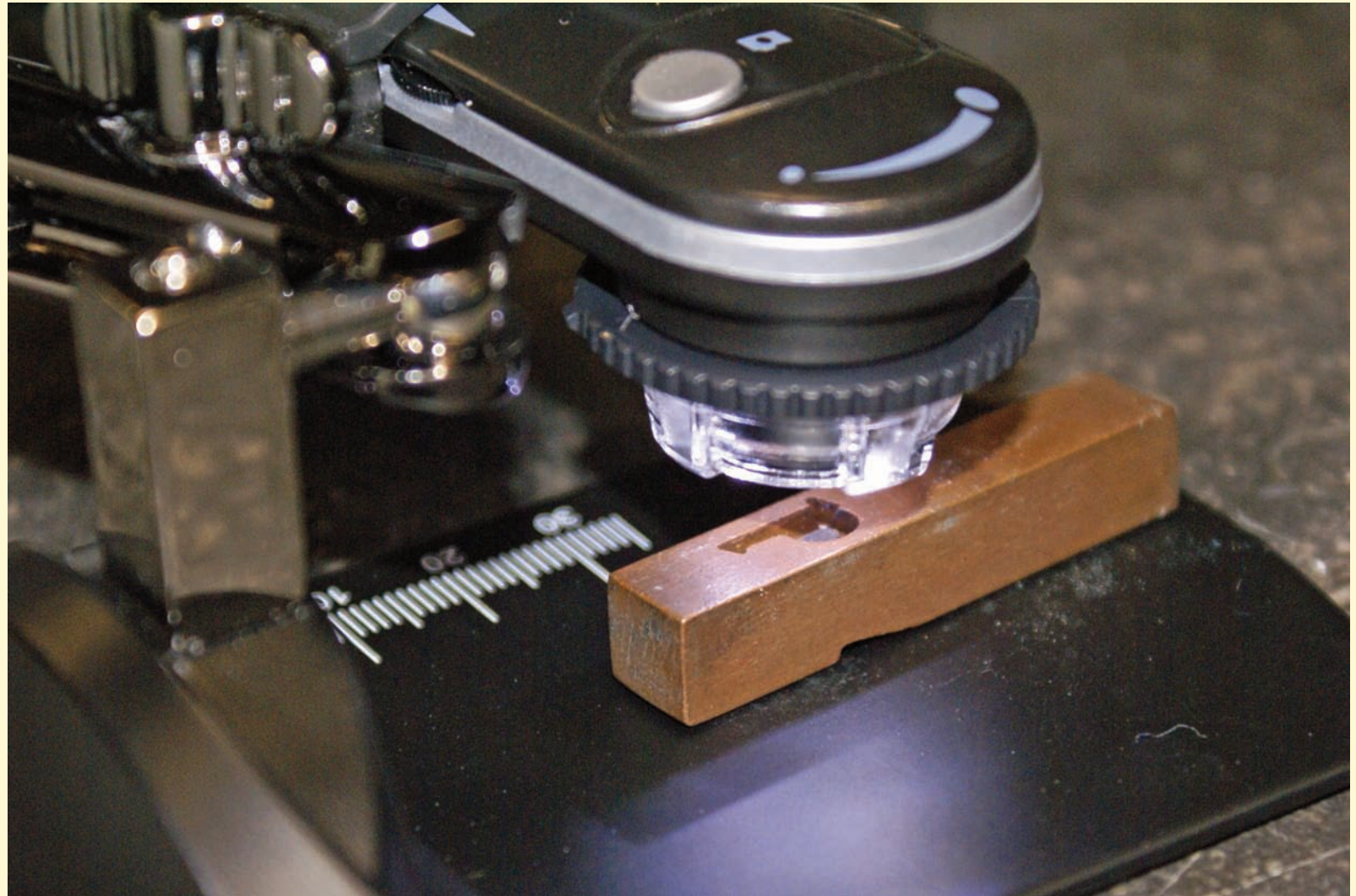


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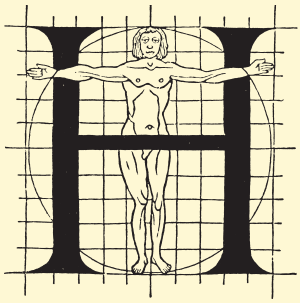
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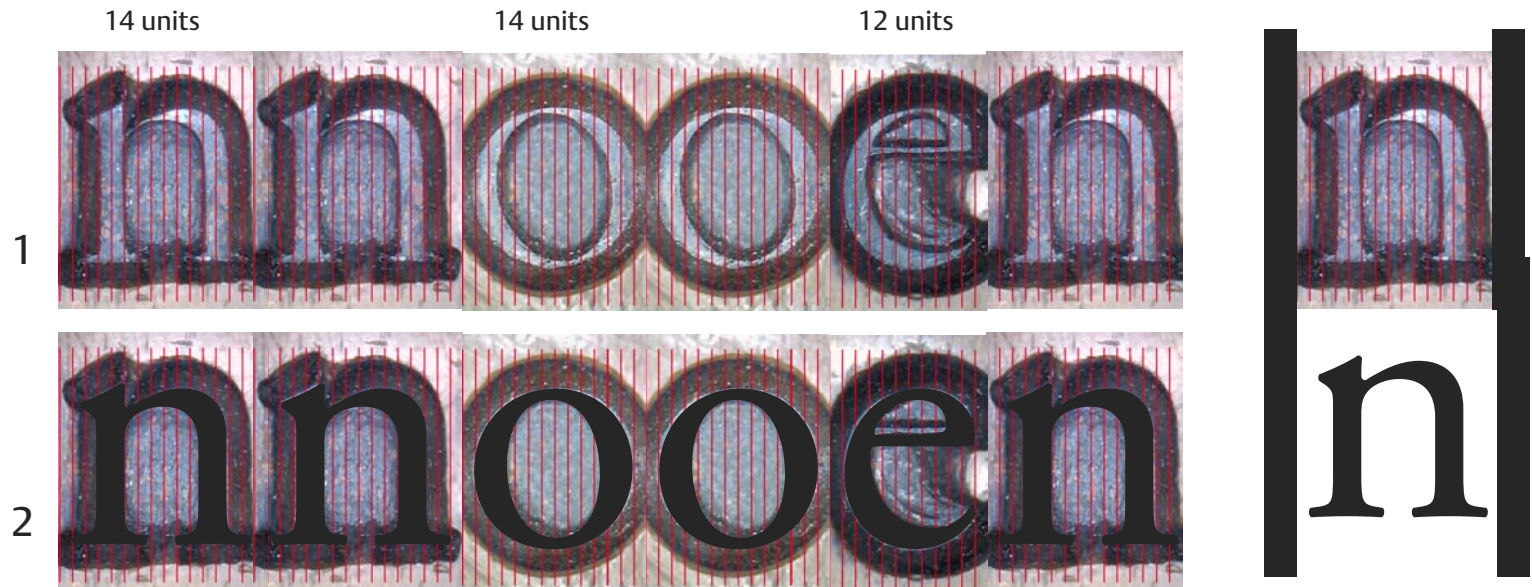


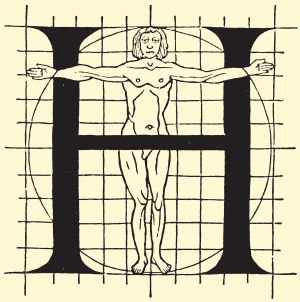
◀ 40 ▶

## THE MYTHICAL EYE OF THE TYPE DESIGNER

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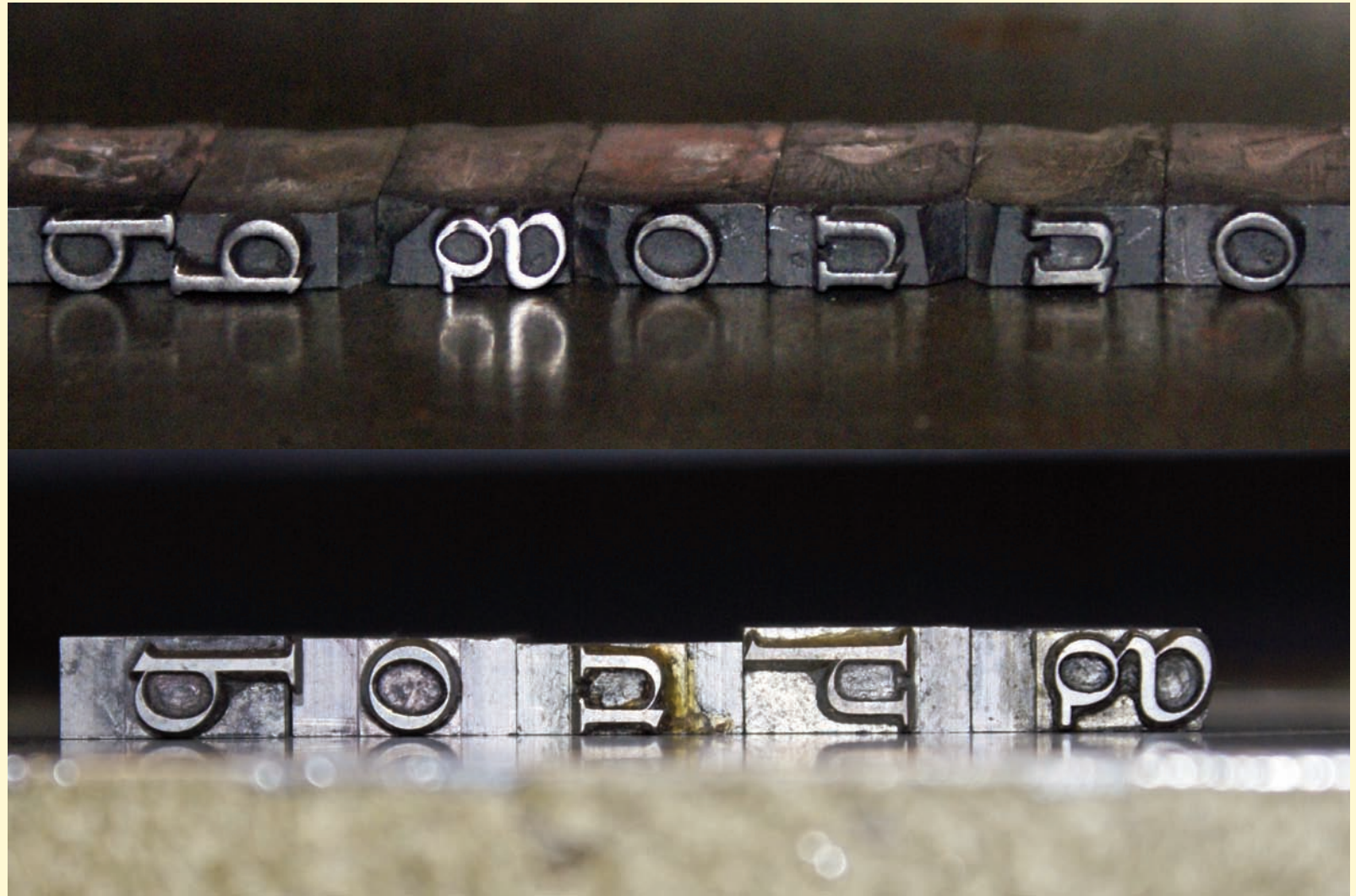


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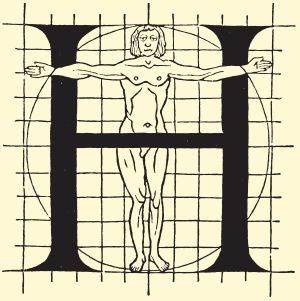
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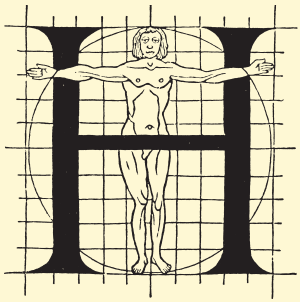
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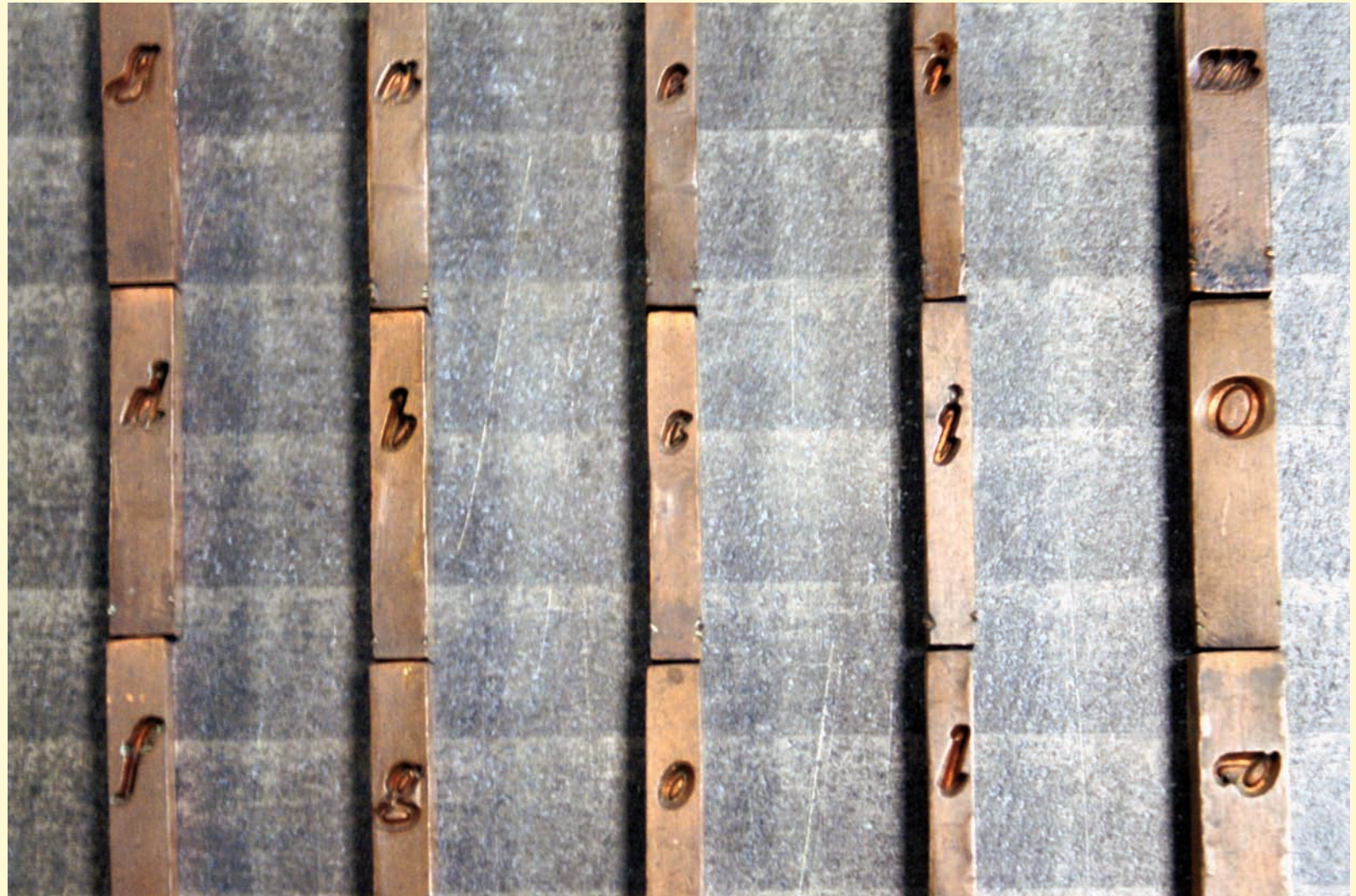


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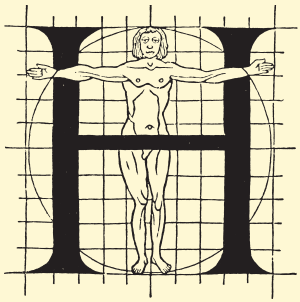
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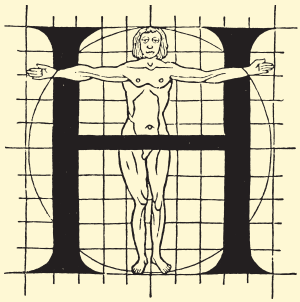
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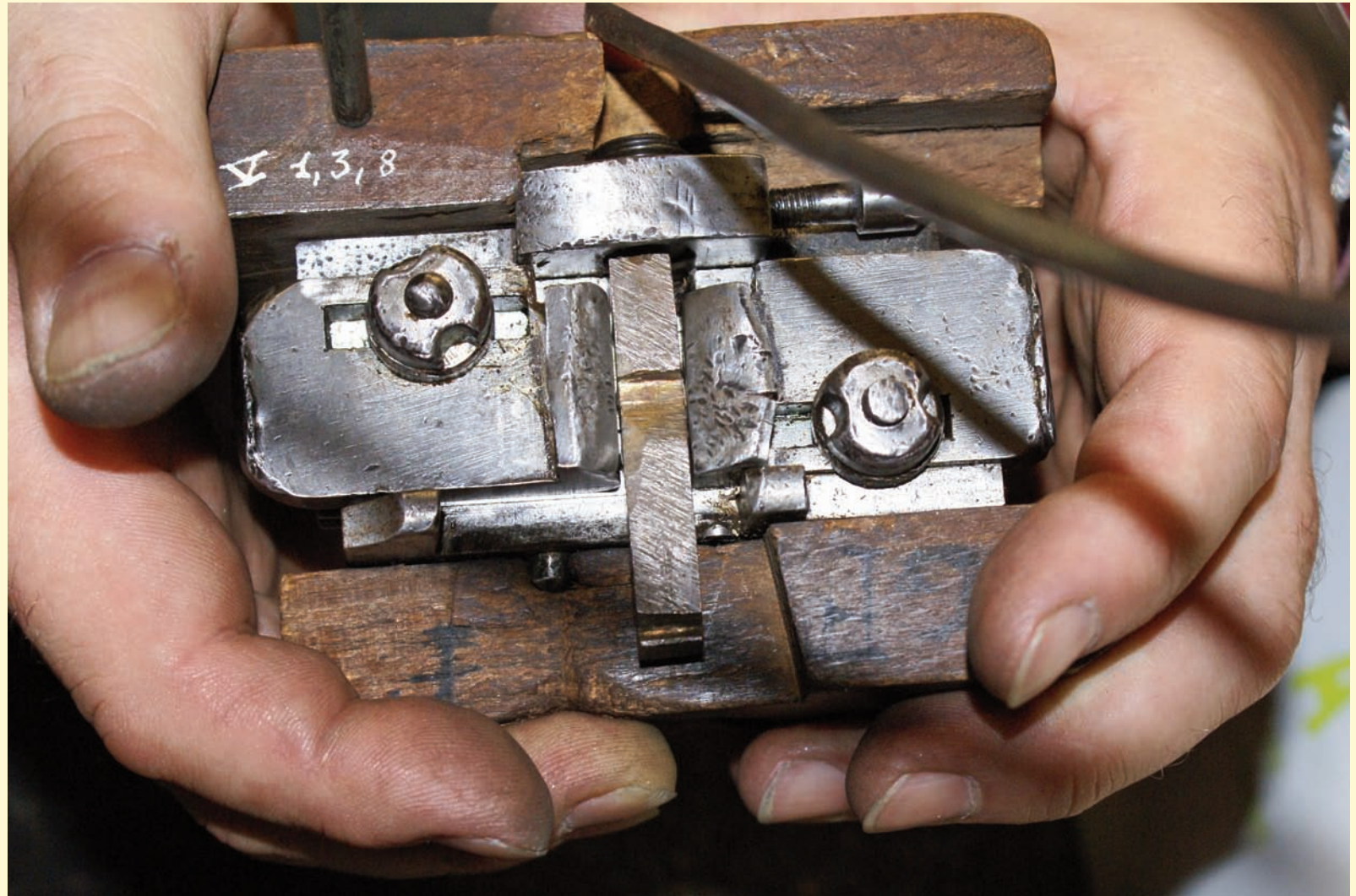


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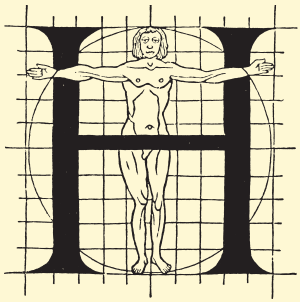
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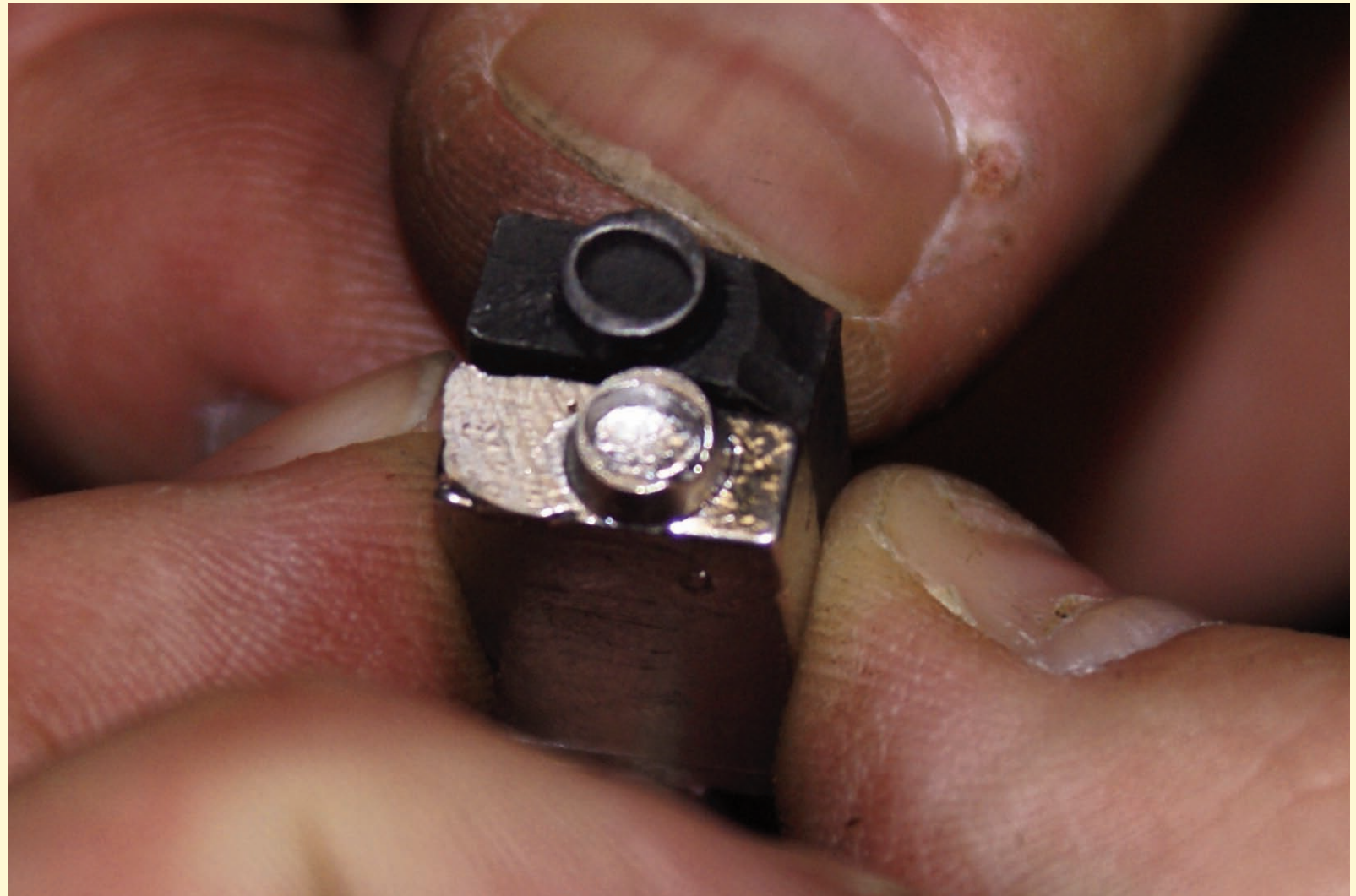
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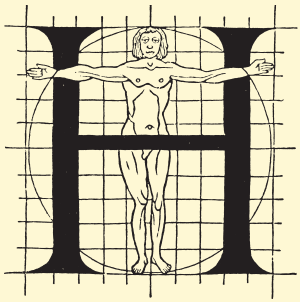
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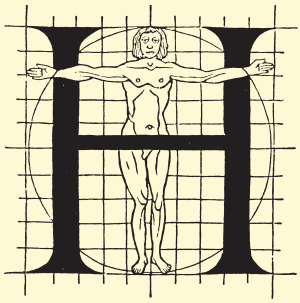
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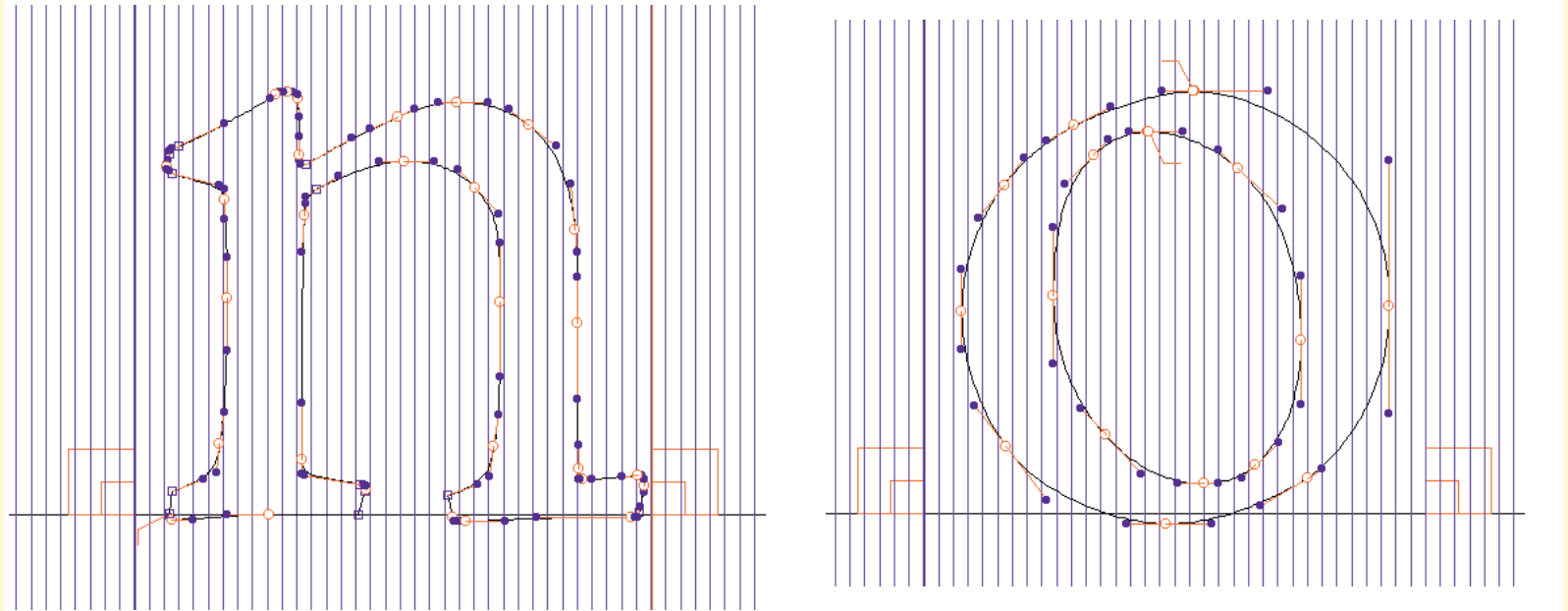


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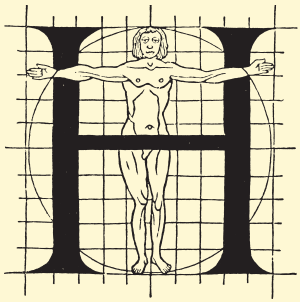
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- ▶ Dynamic rectangle
- ▶ Em- /en-square
- ▶ Rhythm
- ▶ Morphology
- ▶ Fence posting
- ▶ Grid
- ▶ Unit arrangement
- ▶ Cadence units
- ▶ Measurements
- ▶ Reproducing
- ▶ Set letters
- ▶ Systemization
- ▶ Epilogue



ATYPI REYKJAVIK, FRIDAY 16 SEPTEMBER 2011



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## THE MYTHICAL EYE OF THE TYPE DESIGNER

FRANK E. BLOKLAND

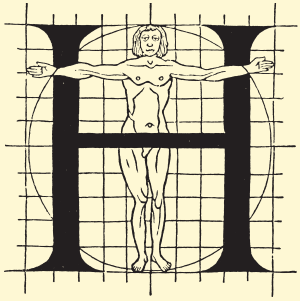
Original: ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz

The invention of printing from movable types was one of the chief events affecting the history of European civilization. The task of duplicating texts without variance was impossible before Gutenberg equipped the scholar with the accuracy of type. Prejudiced connoisseurs in the fifteenth century deplored the new mass production of books, but men of letters eagerly hailed the printing press as a method of disseminating knowledge in permanent form; and the earliest printed books soon rivalled in beauty, as they superseded in economy, the fine manuscripts of their day. The invention of Printing from movable types was one of the chief events

Cadence: ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz

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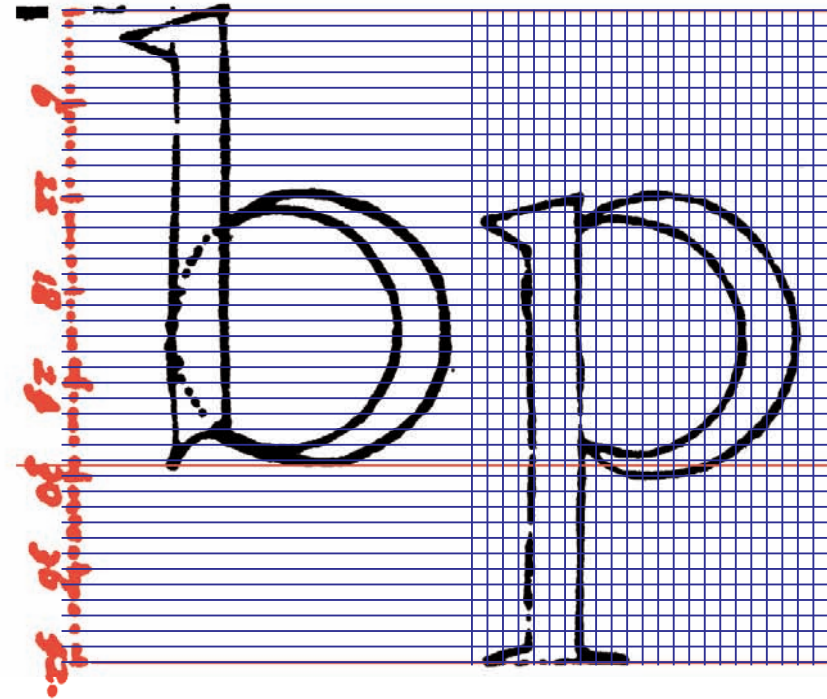
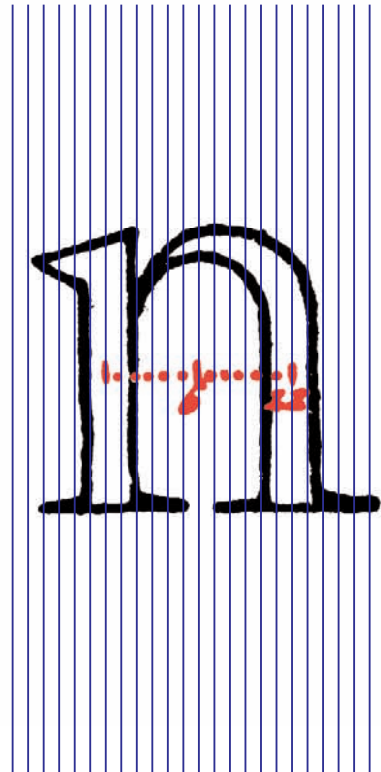


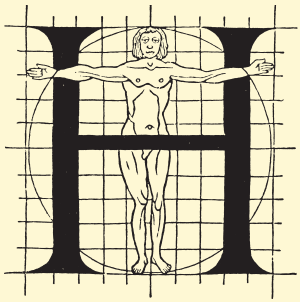
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## THE MYTHICAL EYE OF THE TYPE DESIGNER

FRANK E. BLOKLAND

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- ▶ Cadence units
- ▶ Measurements
- ▶ Reproducing
- ▶ Set letters
- ▶ **Systemization**
- ▶ Epilogue





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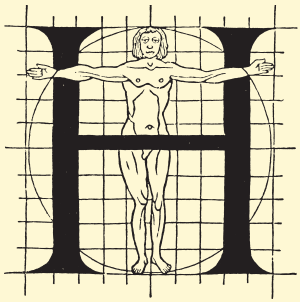
## THE MYTHICAL EYE OF THE TYPE DESIGNER

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- ▶ Set letters
- ▶ Systemization
- ▶ Epilogue



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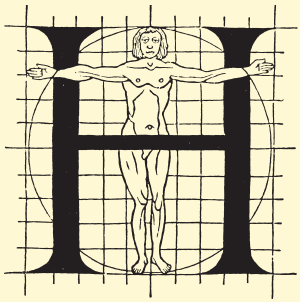
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- ▶ **Systemization**
- ▶ Epilogue

O Hamburgefonstiv

Monotype Bembo: factory spacing

O Hamburgefonstiv

Monotype Bembo: cadence units spacing



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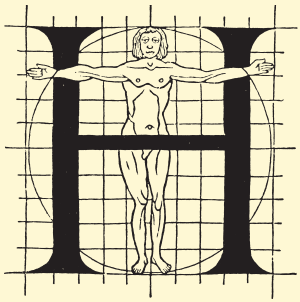
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OHamburgefonstiv

Swift: factory spacing

OHamburgefonstiv

Swift: cadence units spacing



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- ▶ Mythical eye
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O Hamburgetonstiv

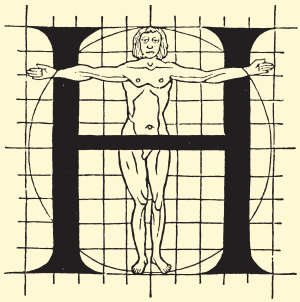
Documenta: factory spacing

O Hamburgetonstiv

Documenta: cadence units spacing

O Hamburgetonstiv

Documenta: Kernus spacing



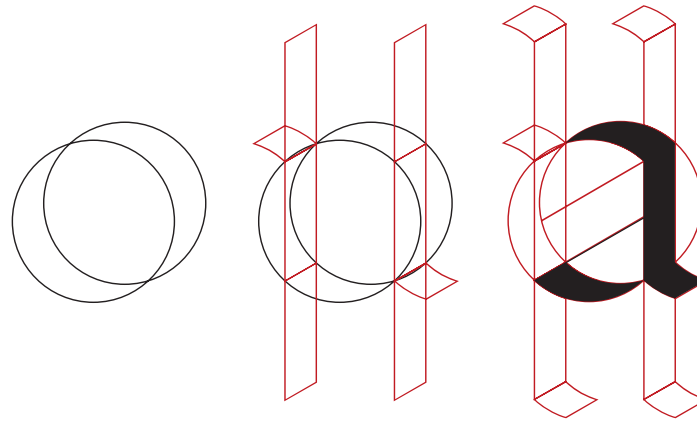
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## THE MYTHICAL EYE OF THE TYPE DESIGNER

FRANK E. BLOKLAND

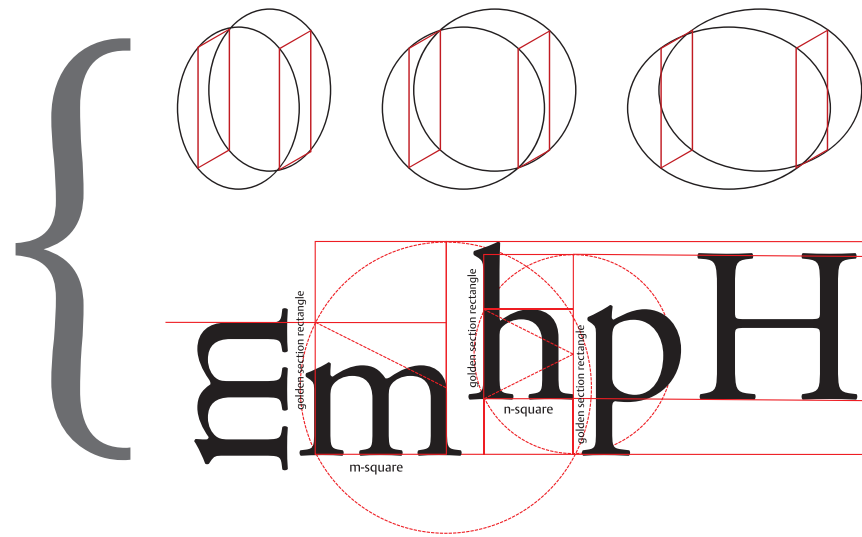
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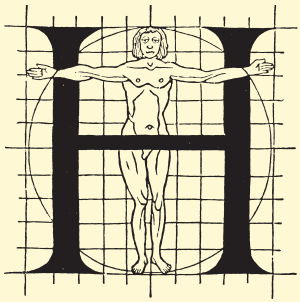


harmonic system

2



proportional system

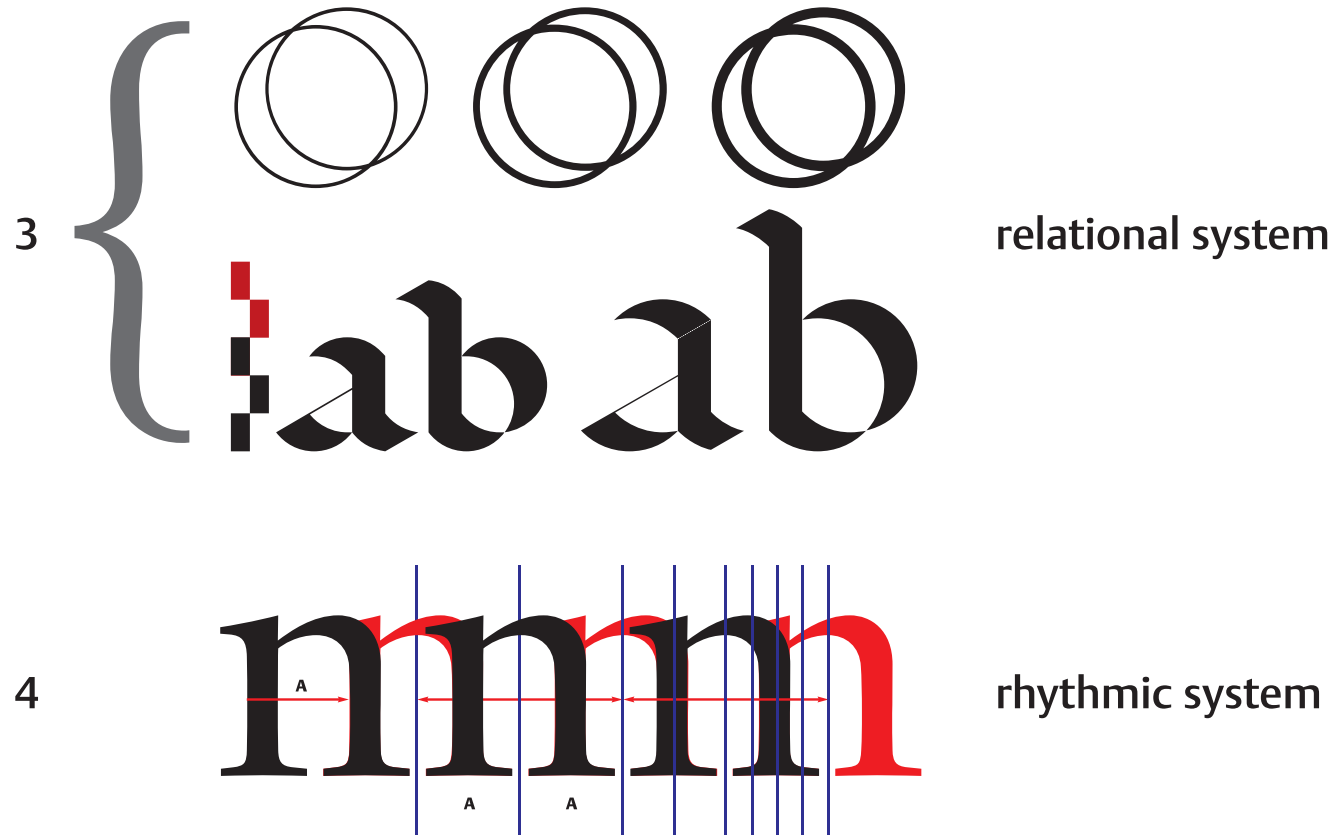


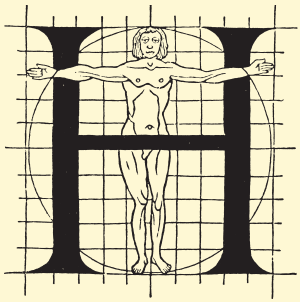
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## THE MYTHICAL EYE OF THE TYPE DESIGNER

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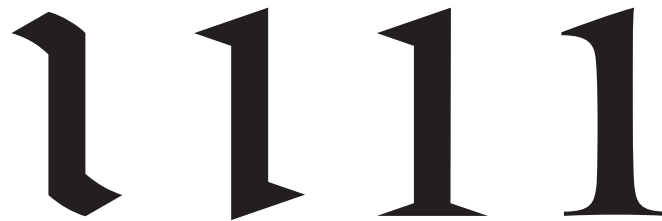
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formalization

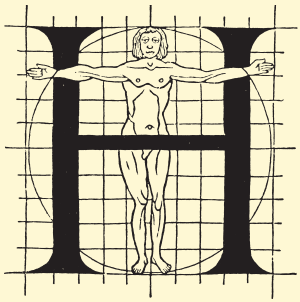
6



idiom

+

type design

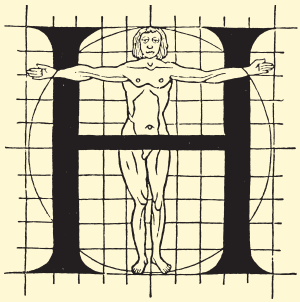


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*'Conditioning is based on conventions and subsequently conditioning preserves conventions. Thus the snake bites its own tail; to be able to use one's 'eye' one has to be educated to look at type in the same way.'*

FEB, *Modeldoctrine* (1987–2011)

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# The mythical eye of the type designer

*(Harmonics, patterns and dynamics in formal typographic representations of the Latin script | The regularization, standardization, systematization, and unitization of roman type since its Renaissance origin until the Romain du Roi)*

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