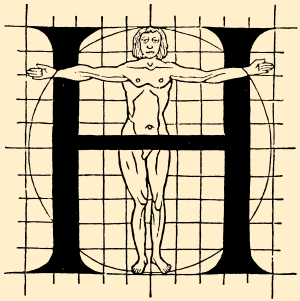


- ▶ Archetypes
- ▶ Morphology
- ▶ LetterModeller
- ▶ Geometry
- ▶ Capitals
- ▶ Fence posting
- ▶ Em-square
- ▶ Cadence units

*Harmonics, patterns and dynamics
in formal typographic representations
of the Latin script:*

On m & n's

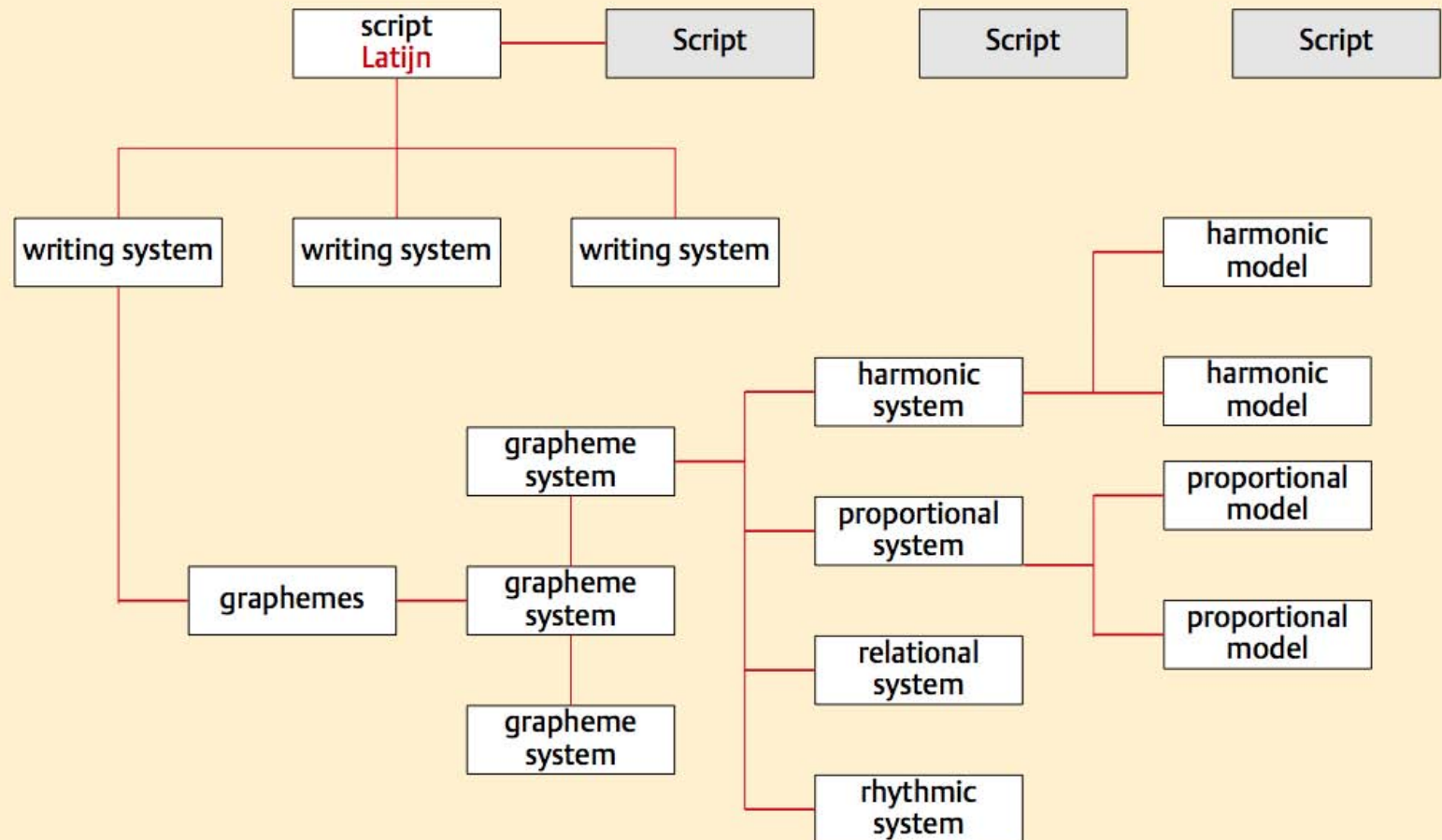


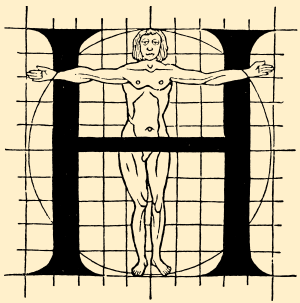
HARMONICS, PATTERNS AND DYNAMICS IN THE LATIN SCRIPT

FRANK E. BLOKLAND

◀ 2 ▶

- ▶ Archetypes
- ▶ Morphology
- ▶ LetterModeller
- ▶ Geometry
- ▶ Capitals
- ▶ Fence posting
- ▶ Em-square
- ▶ Cadence units



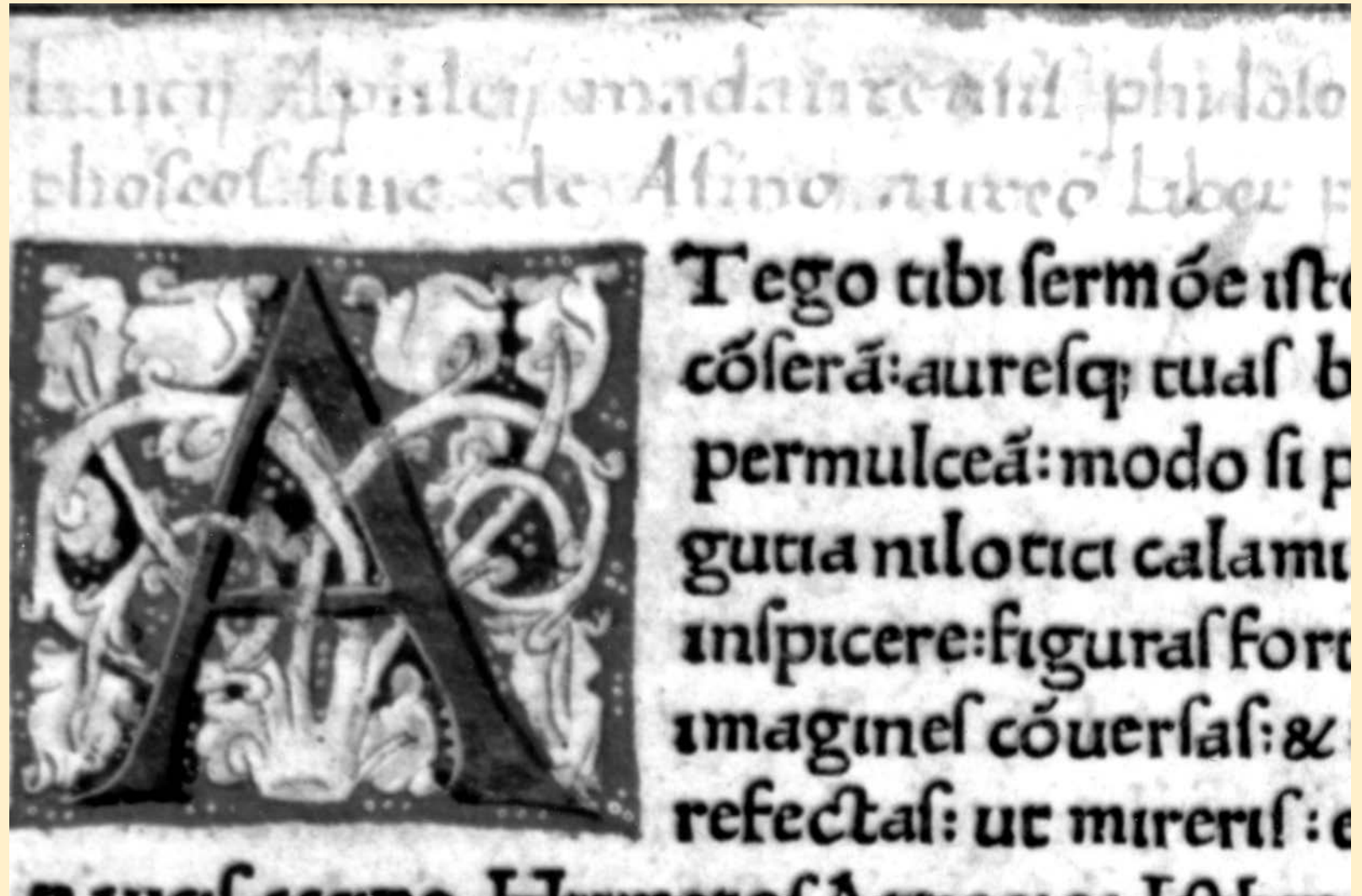


◀ 3 ▶

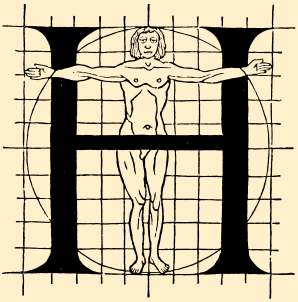
HARMONICS, PATTERNS AND DYNAMICS IN THE LATIN SCRIPT

FRANK E. BLOKLAND

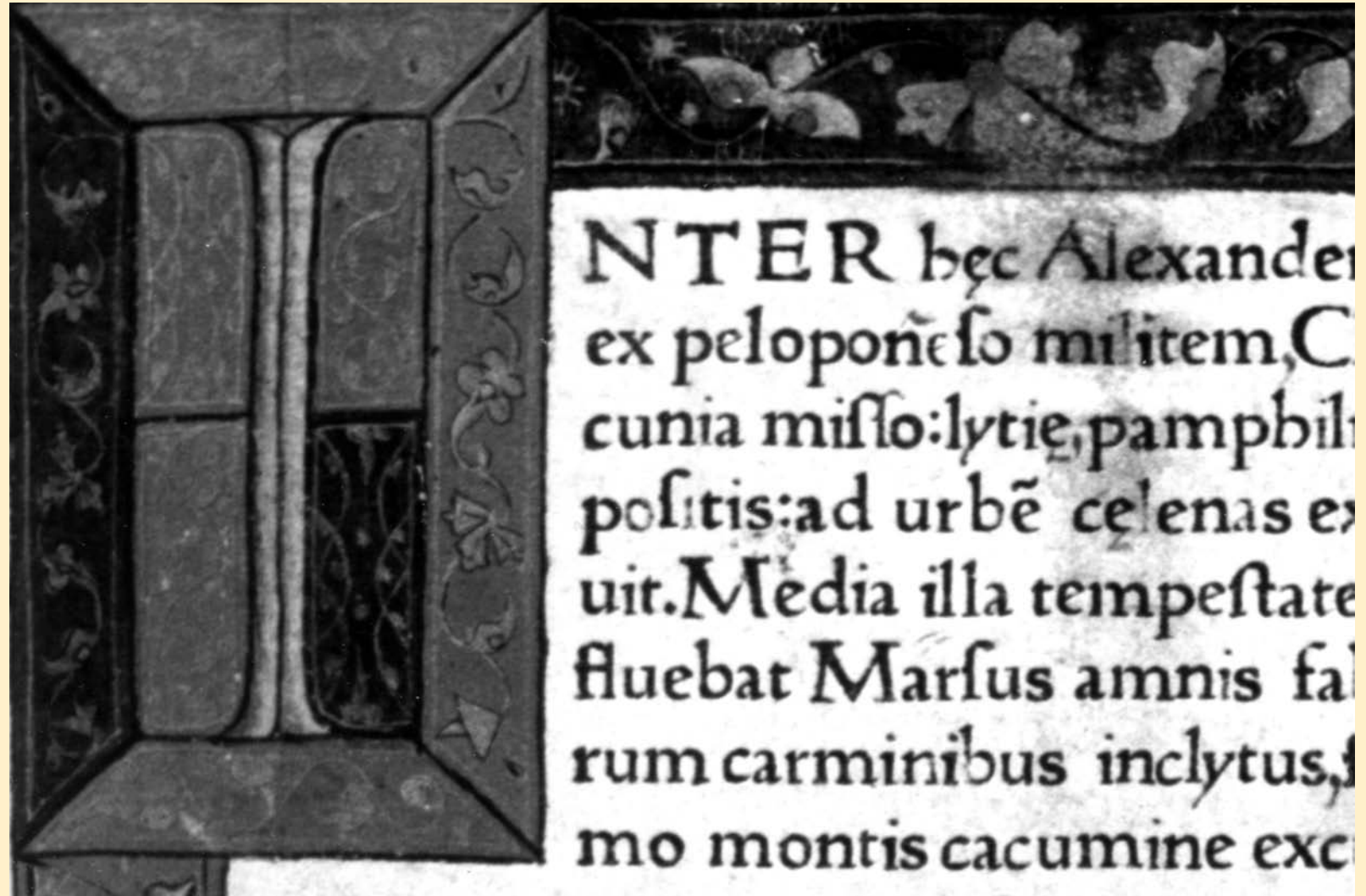
- ▶ Archetypes
- ▶ Morphology
- ▶ LetterModeller
- ▶ Geometry
- ▶ Capitals
- ▶ Fence posting
- ▶ Em-square
- ▶ Cadence units

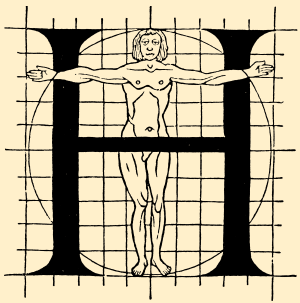


ATYPI PREFACE: DUBLIN, THURSDAY 9 SEPTEMBER 2010



- ▶ Archetypes
- ▶ Morphology
- ▶ LetterModeller
- ▶ Geometry
- ▶ Capitals
- ▶ Fence posting
- ▶ Em-square
- ▶ Cadence units

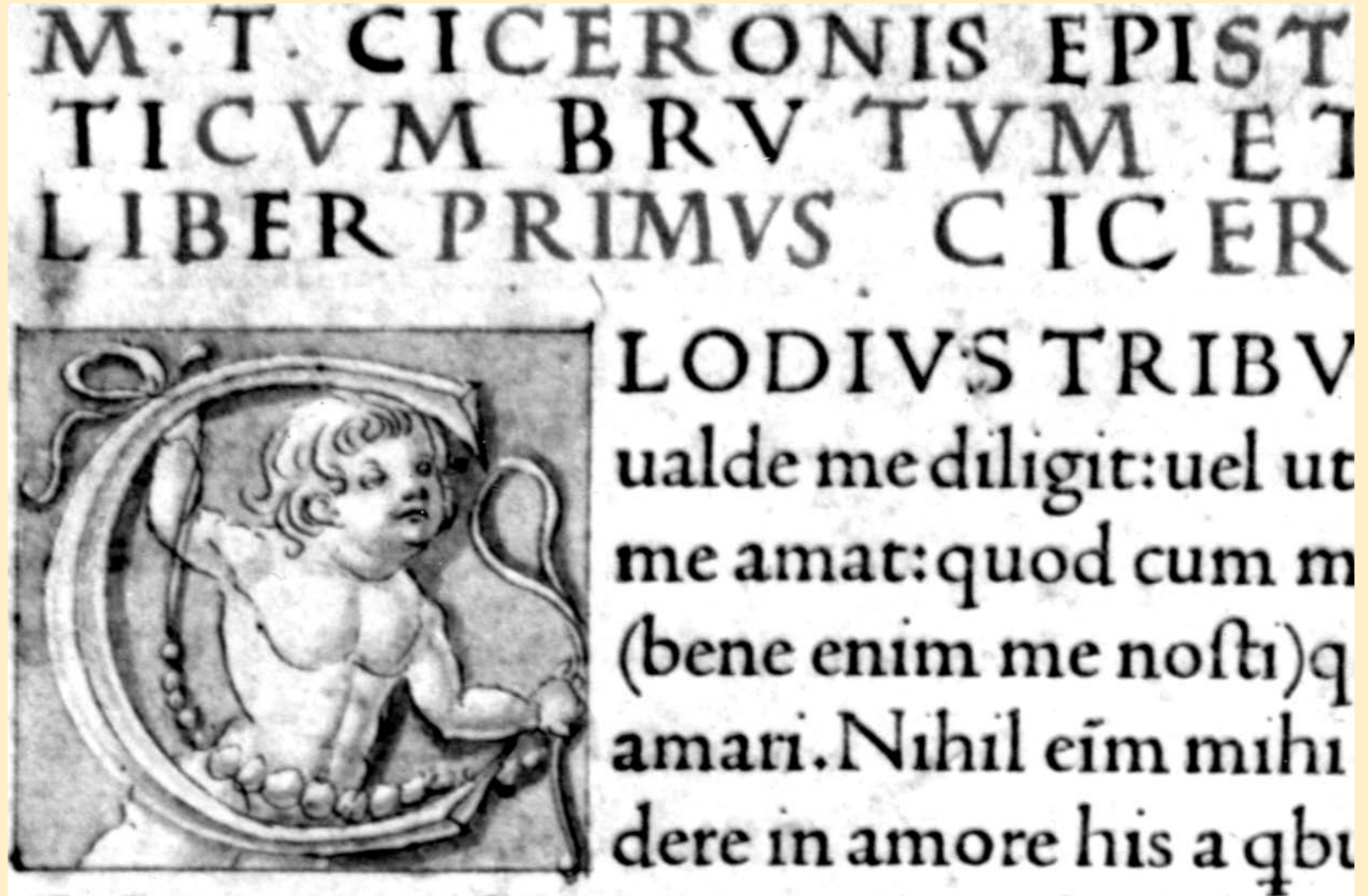




◀ 5 ▶

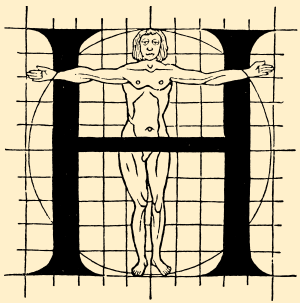
HARMONICS, PATTERNS AND DYNAMICS IN THE LATIN SCRIPT

FRANK E. BLOKLAND



ATYPI PREFACE: DUBLIN, THURSDAY 9 SEPTEMBER 2010

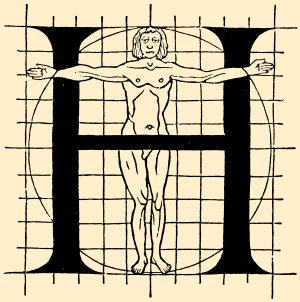
- ▶ Archetypes
- ▶ Morphology
- ▶ LetterModeller
- ▶ Geometry
- ▶ Capitals
- ▶ Fence posting
- ▶ Em-square
- ▶ Cadence units



◀ 6 ▶

- ▶ Archetypes
- ▶ Morphology
- ▶ LetterModeller
- ▶ Geometry
- ▶ Capitals
- ▶ Fence posting
- ▶ Em-square
- ▶ Cadence units

EL QVARTO triúpho
archado una fiata accéso renu
drágula, cū il mó añdicto, era
médo le dése tenebre, di expo.
distinctaméte. Ma quale o per
& da quale artifice furono fab

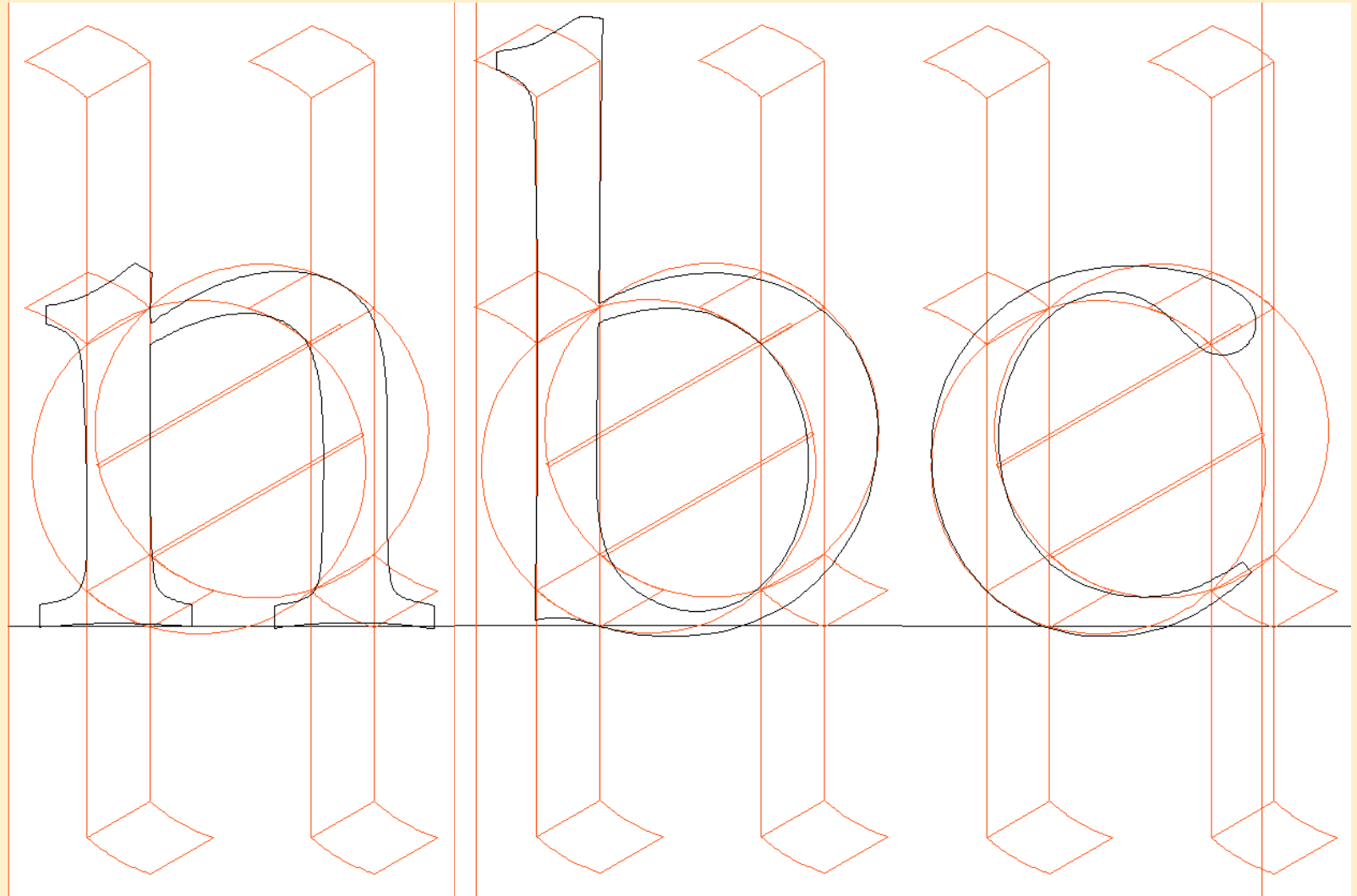


◀ 7 ▶

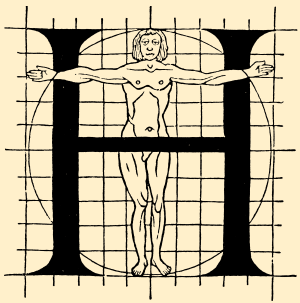
HARMONICS, PATTERNS AND DYNAMICS IN THE LATIN SCRIPT

FRANK E. BLOKLAND

- ▶ Archetypes
- ▶ Morphology
- ▶ LetterModeller
- ▶ Geometry
- ▶ Capitals
- ▶ Fence posting
- ▶ Em-square
- ▶ Cadence units



ATYPI PREFACE: DUBLIN, THURSDAY 9 SEPTEMBER 2010

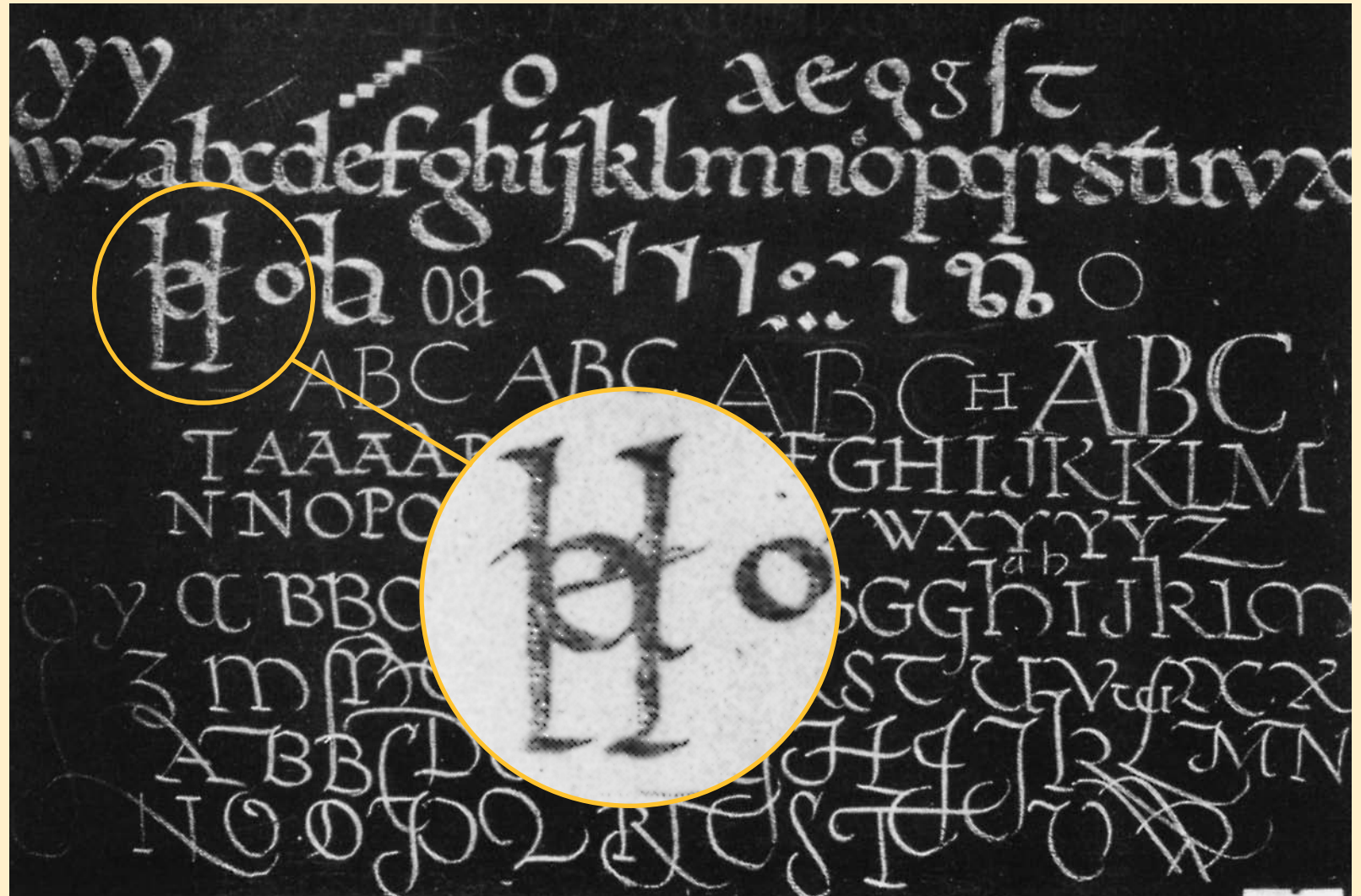


◀ 8 ▶

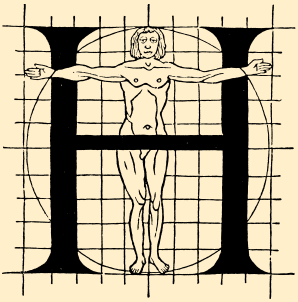
HARMONICS, PATTERNS AND DYNAMICS IN THE LATIN SCRIPT

FRANK E. BLOKLAND

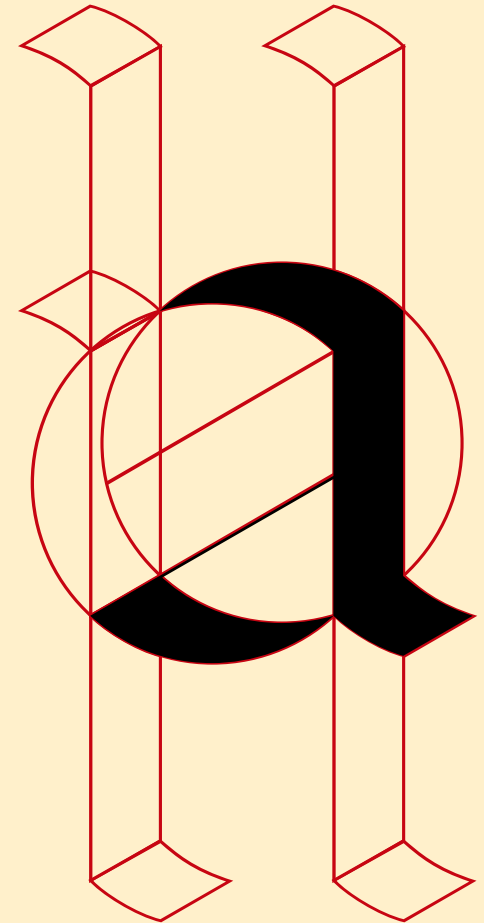
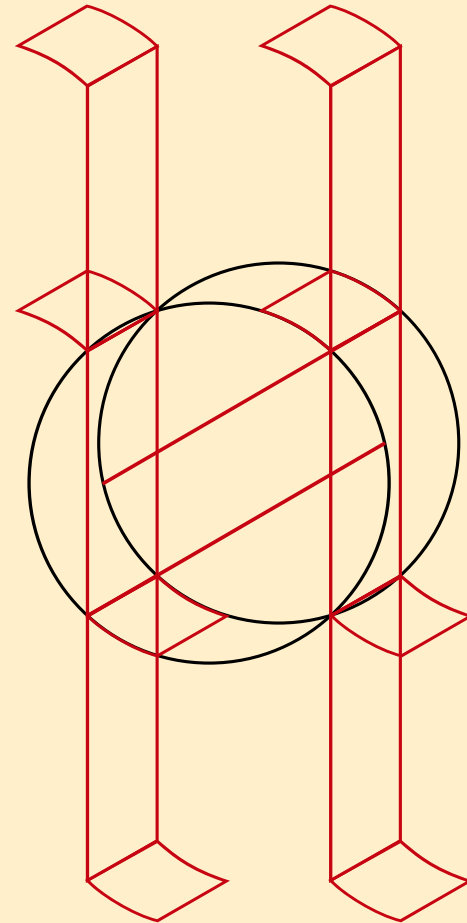
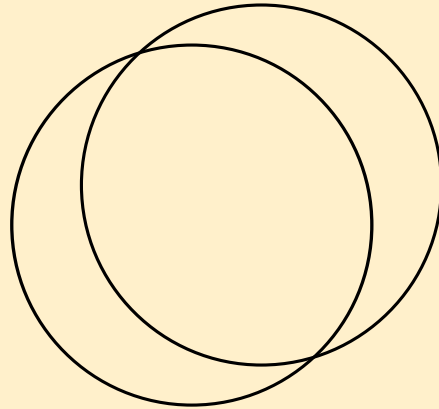
- ▶ Archetypes
- ▶ Morphology
- ▶ LetterModeller
- ▶ Geometry
- ▶ Capitals
- ▶ Fence posting
- ▶ Em-square
- ▶ Cadence units

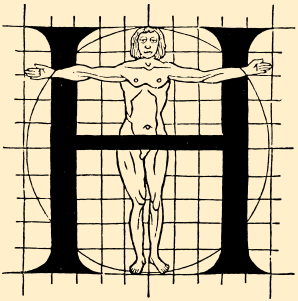


ATYPI PREFACE: DUBLIN, THURSDAY 9 SEPTEMBER 2010



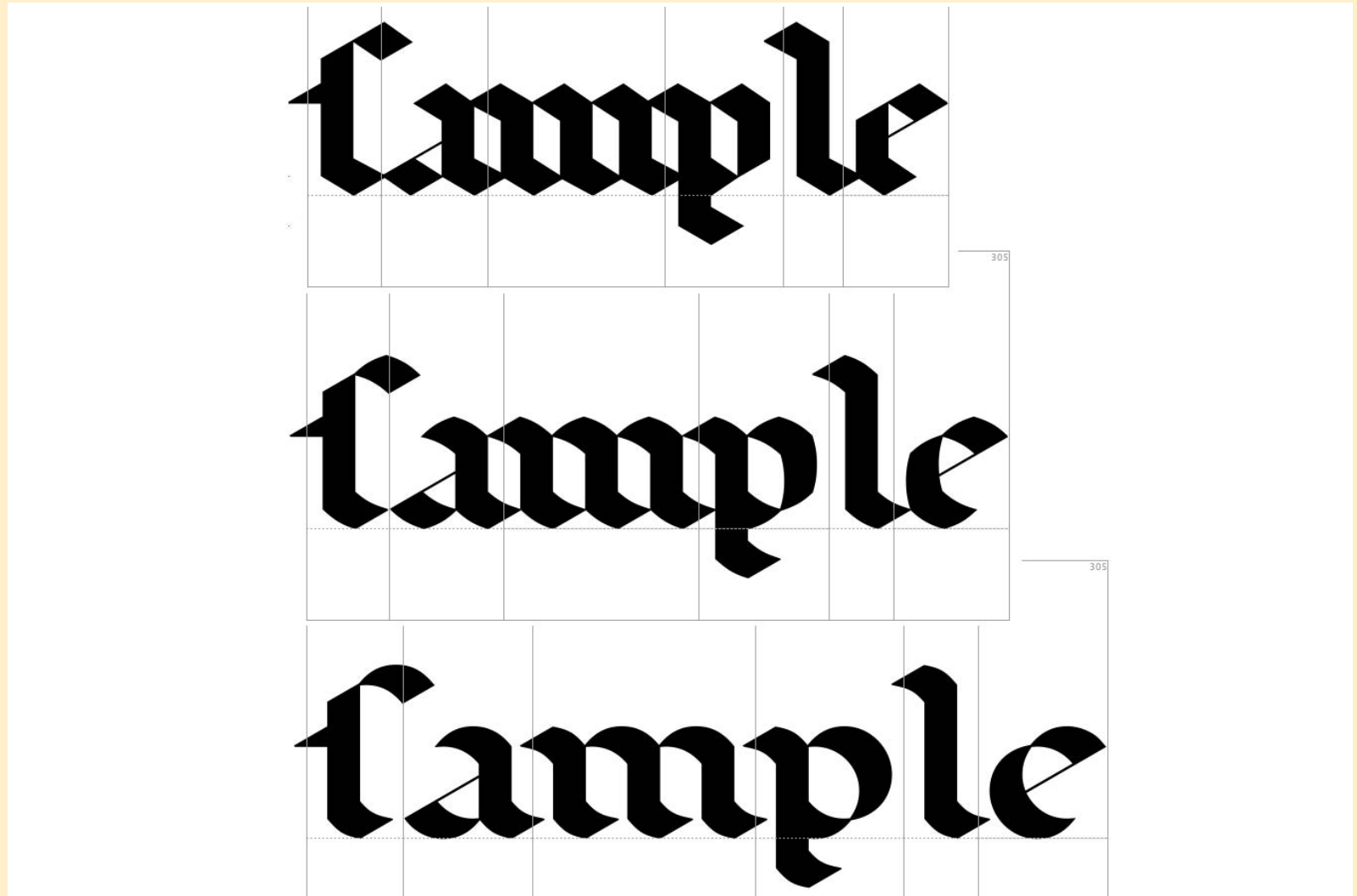
- ▶ Archetypes
- ▶ Morphology
- ▶ LetterModeller
- ▶ Geometry
- ▶ Capitals
- ▶ Fence posting
- ▶ Em-square
- ▶ Cadence units

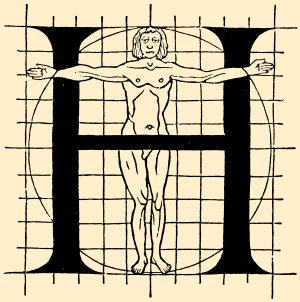




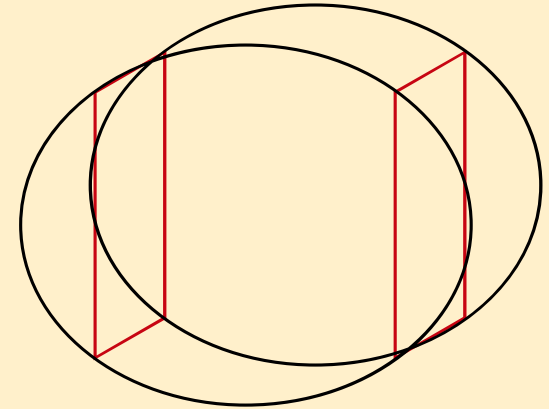
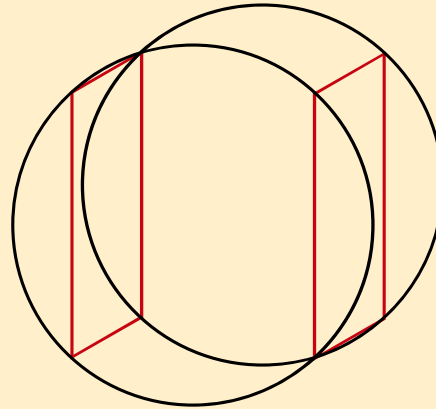
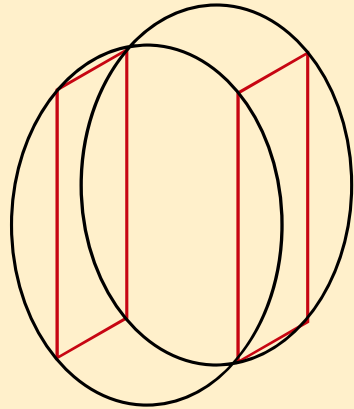
◀ 10 ▶

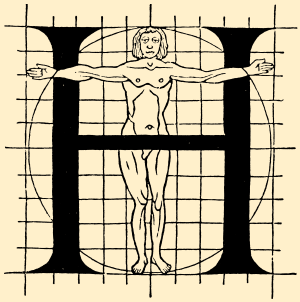
- ▶ Archetypes
- ▶ Morphology
- ▶ LetterModeller
- ▶ Geometry
- ▶ Capitals
- ▶ Fence posting
- ▶ Em-square
- ▶ Cadence units



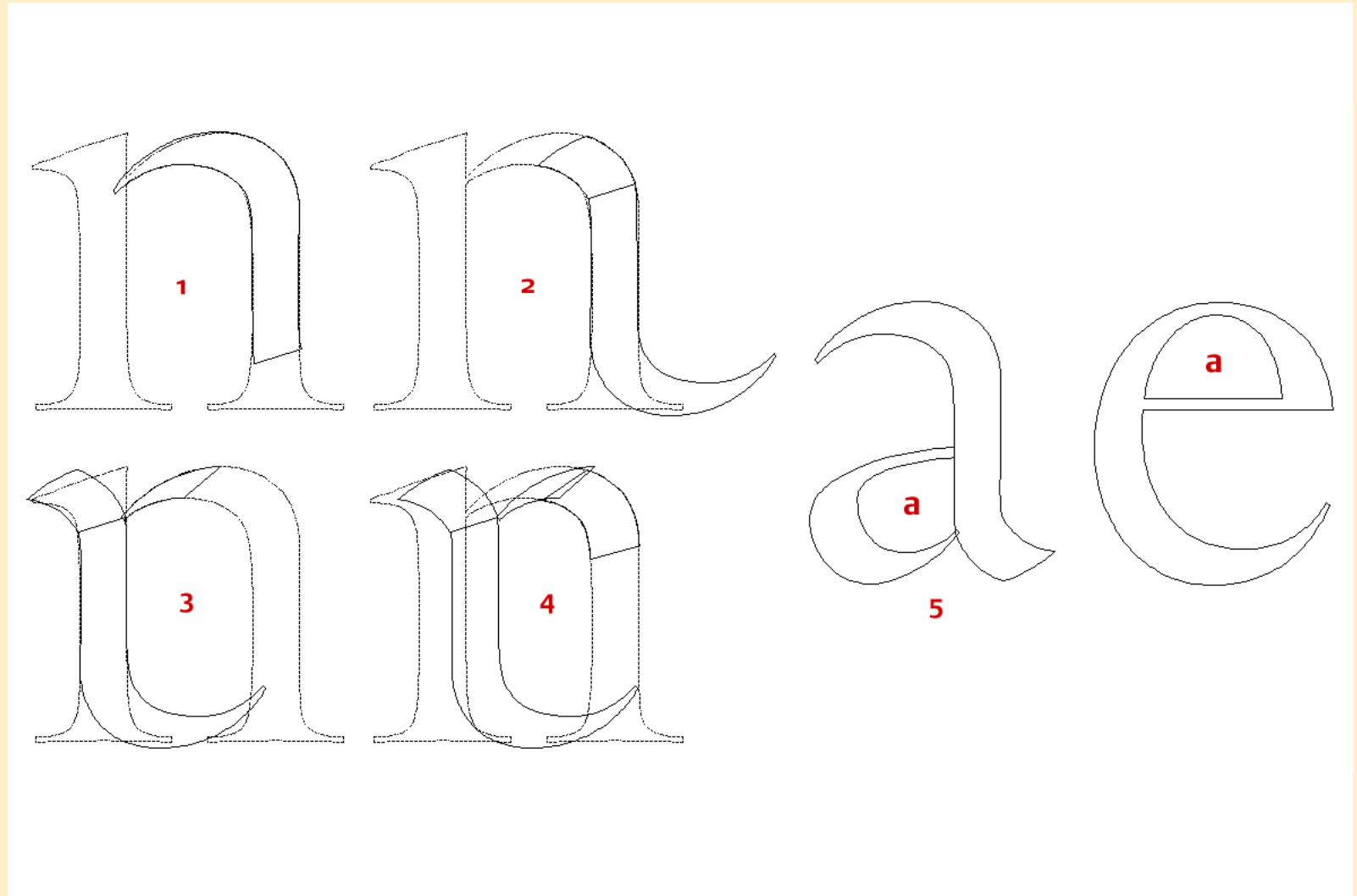


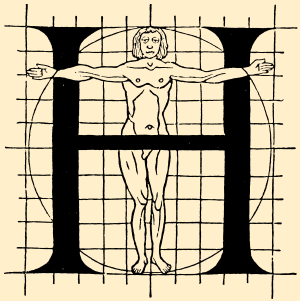
- ▶ Archetypes
- ▶ Morphology
- ▶ LetterModeller
- ▶ Geometry
- ▶ Capitals
- ▶ Fence posting
- ▶ Em-square
- ▶ Cadence units





- ▶ Archetypes
- ▶ Morphology
- ▶ LetterModeller
- ▶ Geometry
- ▶ Capitals
- ▶ Fence posting
- ▶ Em-square
- ▶ Cadence units





◀ 13 ▶

HARMONICS, PATTERNS AND DYNAMICS IN THE LATIN SCRIPT

FRANK E. BLOKLAND

- ▶ Archetypes
- ▶ Morphology
- ▶ LetterModeller
- ▶ Geometry
- ▶ Capitals
- ▶ Fence posting
- ▶ Em-square
- ▶ Cadence units

LEMOMenu: Preferences... ⌘, Services, Hide LEMO ⌘H, Hide Others ⌘⌘H, Show All, Quit LEMO ⌘Q

File: Close ⌘W, Close All ⌘E, Generate font data shortcut

View: Parameters shortcut, Exceptions shortcut

Tools: Glyph Editor shortcut (grey if no font data is generated)

Main screen.tiff @ 100% (vwxyz, RGB*)
DTL LetterModeller

note: resizable

Preferences...:
— Bodysize
— Handling of outline files (capitals)
— Handling of presets (selection)
— colour settings for glyph editor

Predefined sets: Default
Curved endings (selected)
Basic serifs
Auto spacing

Characters to display: ABCabcde

Parameters window:
Display: 1 (selected), 2
Pen width [mm]: 10.0
Pen thickness [mm]: 1.0
Pen angle [degrees]: 30.0
X-height [mm]: 50
Ascender [mm]: 40
Descender [mm]: 35
Capital -height [mm]: 80
Stretch factor: 1.0
Italic angle [degrees]: 0
Curve flattening [%]: 0.0
note: not resizable

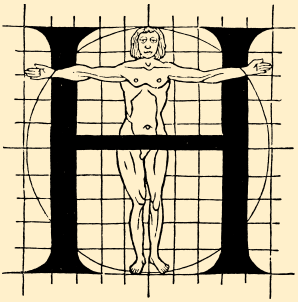
Exceptions window:
Stretch factor exception list:
Pen angle exception list: vwxyz AVWXYZ
Pen angle for exceptions: 45.0
Pen width for capitals: 12.0
note: not resizable

Log messages:
OK.
OK.
OK.

note: version 3.000

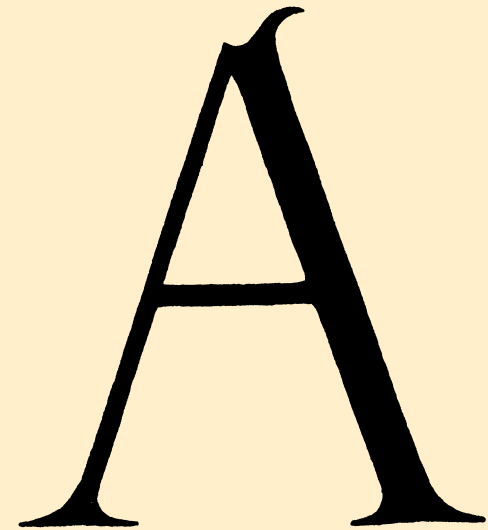
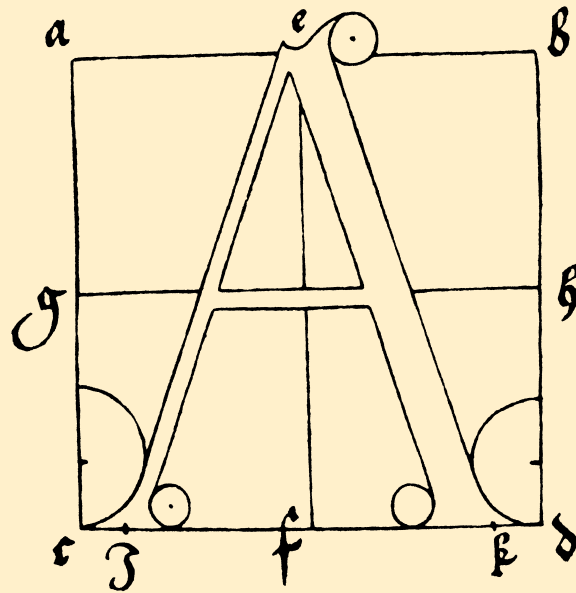
100% Doc: 1,94 M/2,07 M

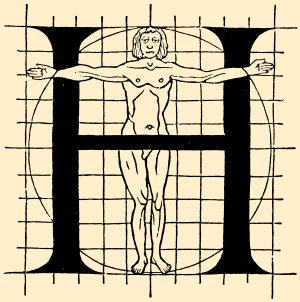
ATYPI PREFACE: DUBLIN, THURSDAY 9 SEPTEMBER 2010



◀ 14 ▶

- ▶ Archetypes
- ▶ Morphology
- ▶ LetterModeller
- ▶ **Geometry**
- ▶ Capitals
- ▶ Fence posting
- ▶ Em-square
- ▶ Cadence units



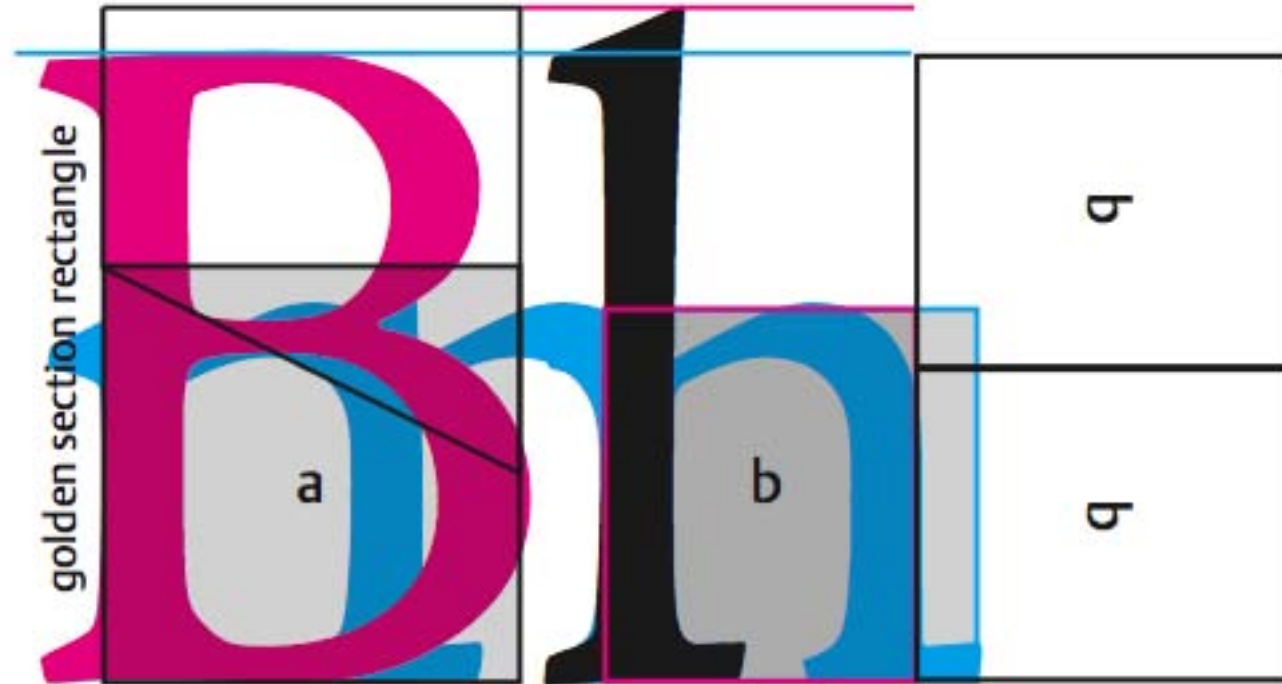


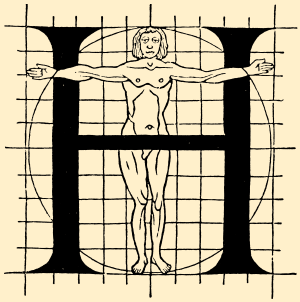
◀ 15 ▶

HARMONICS, PATTERNS AND DYNAMICS IN THE LATIN SCRIPT

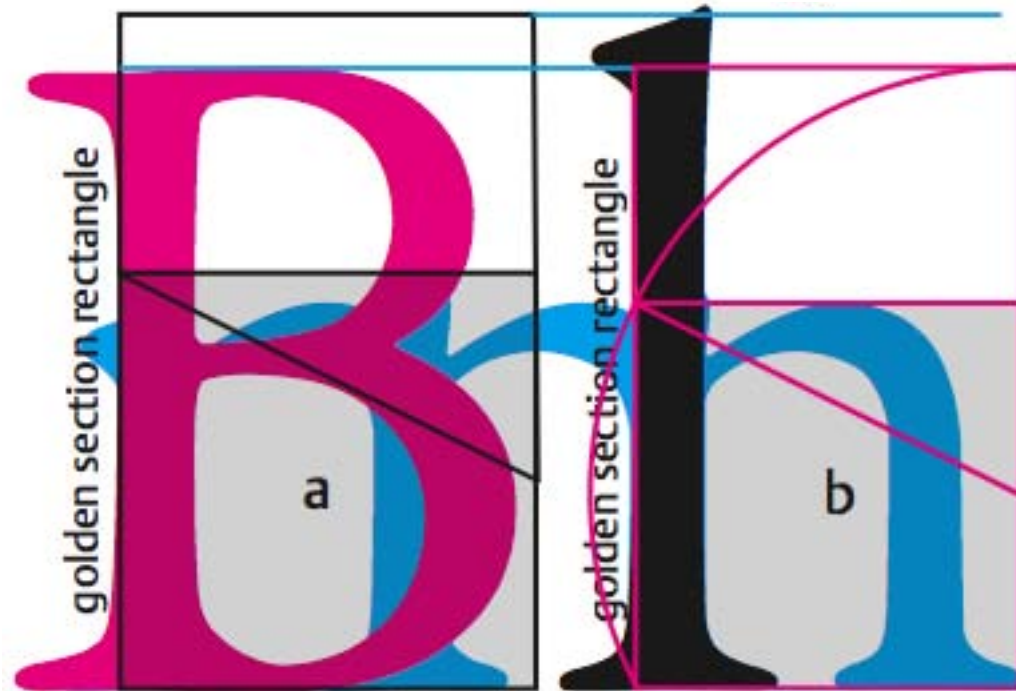
FRANK E. BLOKLAND

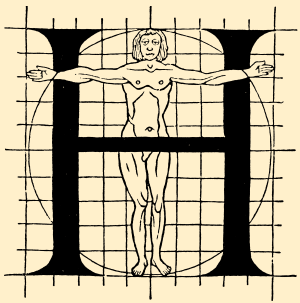
- ▶ Archetypes
- ▶ Morphology
- ▶ LetterModeller
- ▶ **Geometry**
- ▶ Capitals
- ▶ Fence posting
- ▶ Em-square
- ▶ Cadence units





- ▶ Archetypes
- ▶ Morphology
- ▶ LetterModeller
- ▶ **Geometry**
- ▶ Capitals
- ▶ Fence posting
- ▶ Em-square
- ▶ Cadence units





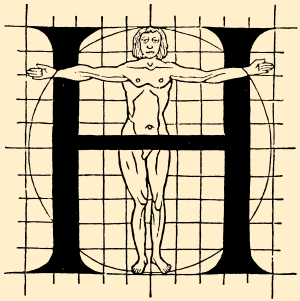
◀ 17 ▶

- ▶ Archetypes
- ▶ Morphology
- ▶ LetterModeller
- ▶ Geometry
- ▶ **Capitals**
- ▶ Fence posting
- ▶ Em-square
- ▶ Cadence units

LAERTII DIOGENIS VITAE ET SENTEN
TIAE EORVM QVI IN PHILOSOPHIA
PROBATI FVERVNT.

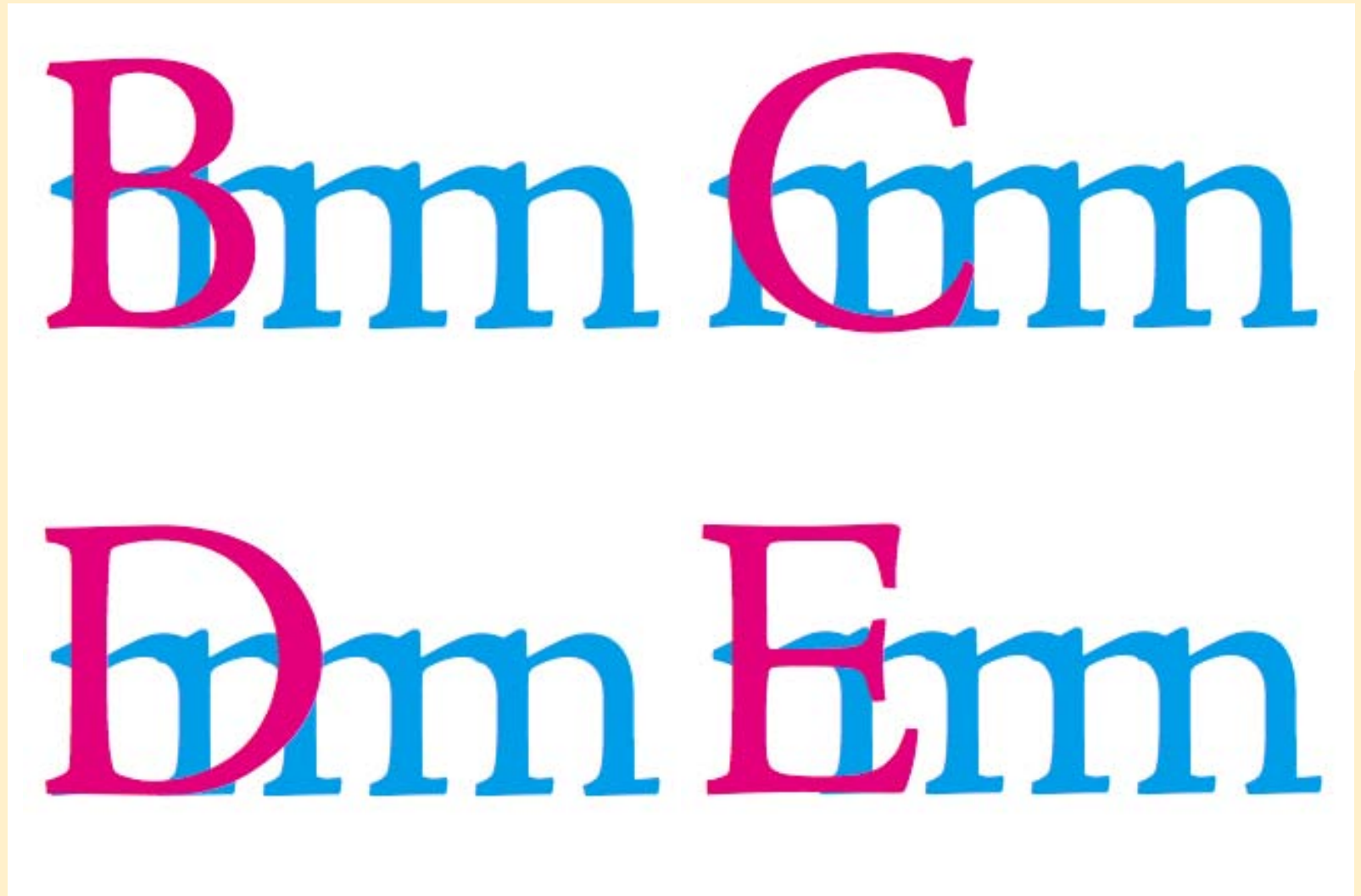
TRAIANO AV
MAXIMOTRI
ADDECLARAN
MONSETIOCVST

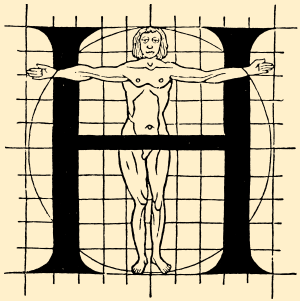
Preterq: misericors ut qui uobis de
fulsit interris. prouobis etiam in
assiduus sit in celis. & que eius ex
& predicatione uos faciat imple
uersatione. A M E N
Et dum communis resurrectio ue
patronus uester cum ceteris scis d



◀ 18 ▶

- ▶ Archetypes
- ▶ Morphology
- ▶ LetterModeller
- ▶ Geometry
- ▶ **Capitals**
- ▶ Fence posting
- ▶ Em-square
- ▶ Cadence units

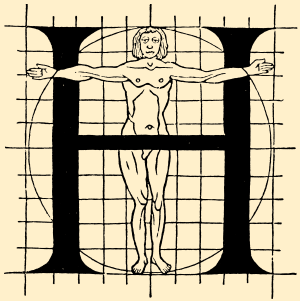




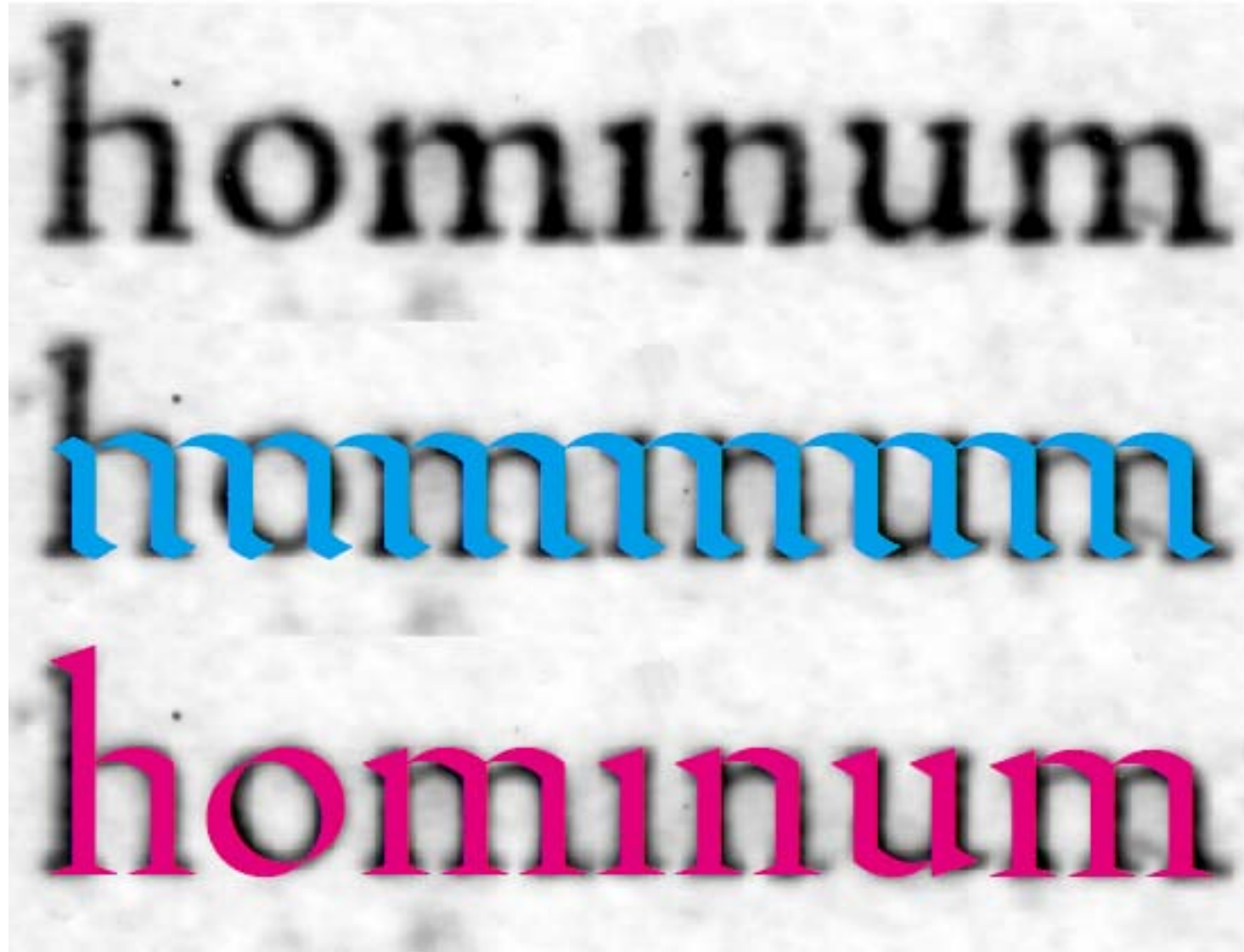
◀ 19 ▶

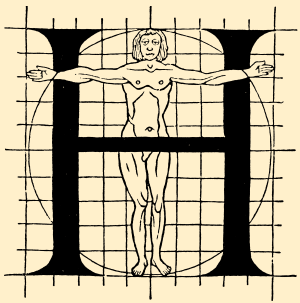
- ▶ Archetypes
- ▶ Morphology
- ▶ LetterModeller
- ▶ Geometry
- ▶ **Capitals**
- ▶ Fence posting
- ▶ Em-square
- ▶ Cadence units



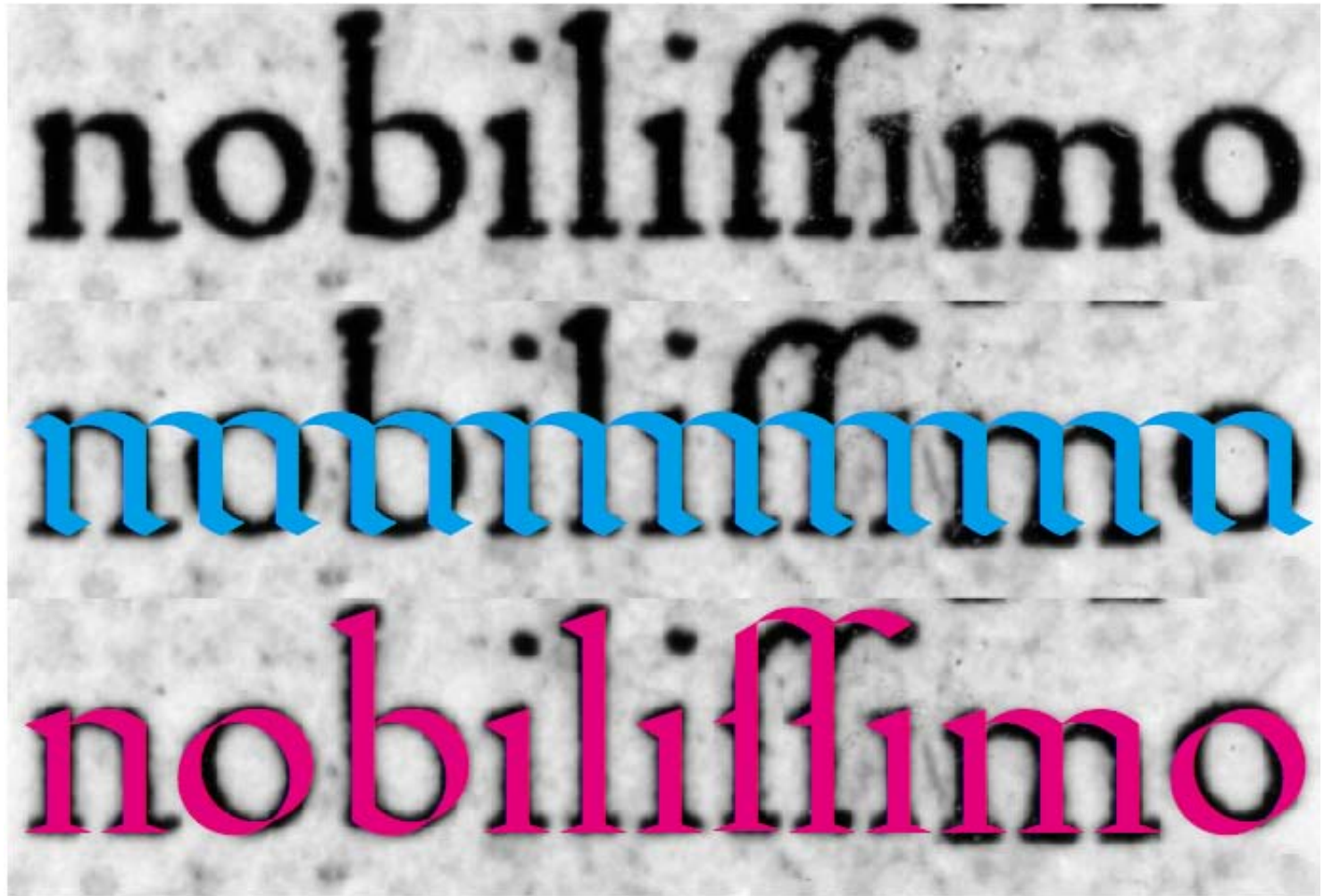


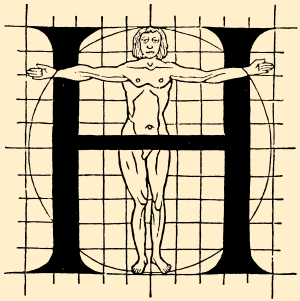
- ▶ Archetypes
- ▶ Morphology
- ▶ LetterModeller
- ▶ Geometry
- ▶ Capitals
- ▶ Fence posting
- ▶ Em-square
- ▶ Cadence units





- ▶ Archetypes
- ▶ Morphology
- ▶ LetterModeller
- ▶ Geometry
- ▶ Capitals
- ▶ Fence posting
- ▶ Em-square
- ▶ Cadence units



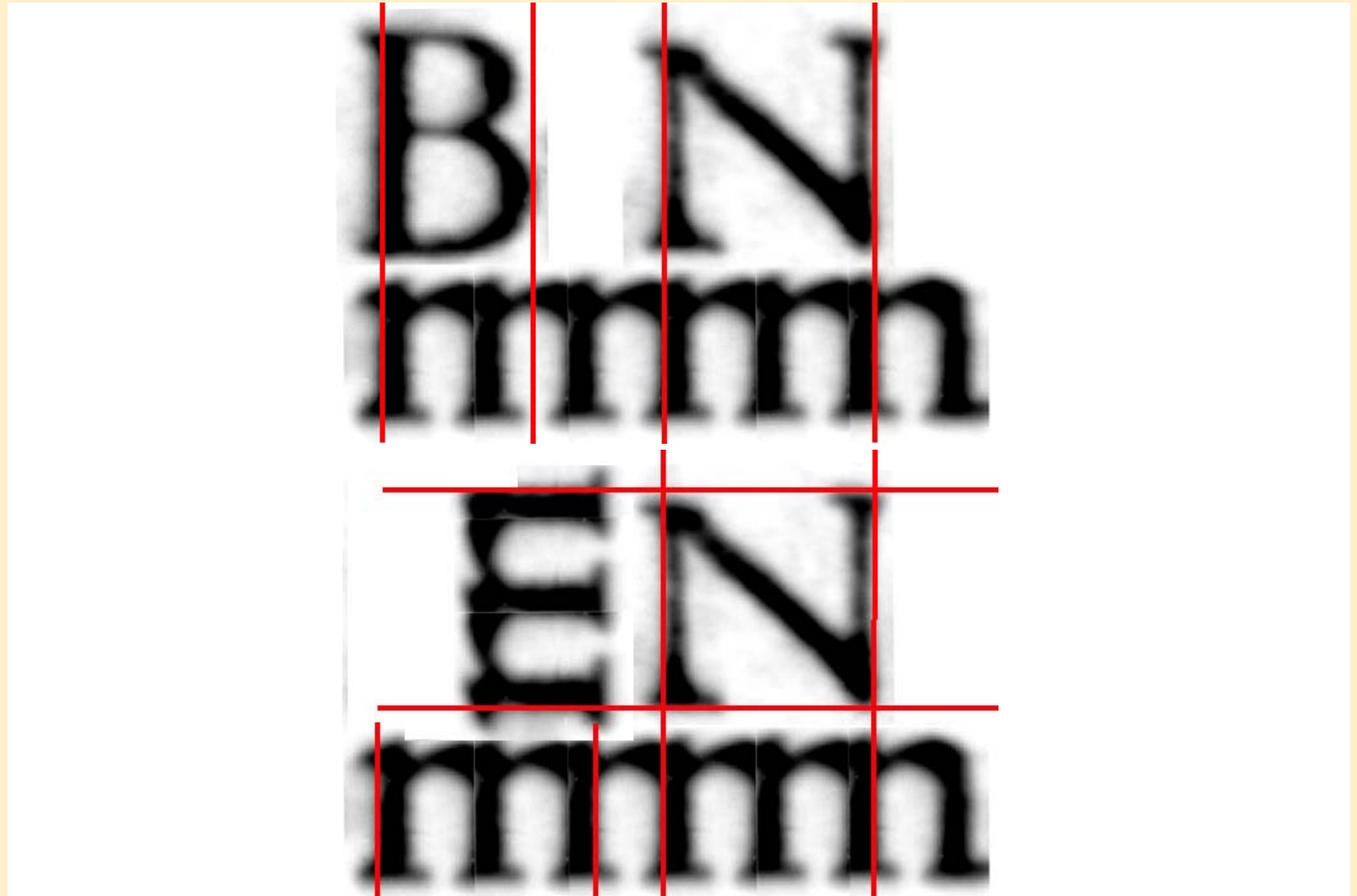


◀ 22 ▶

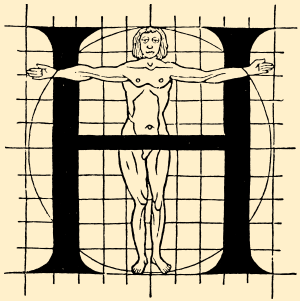
HARMONICS, PATTERNS AND DYNAMICS IN THE LATIN SCRIPT

FRANK E. BLOKLAND

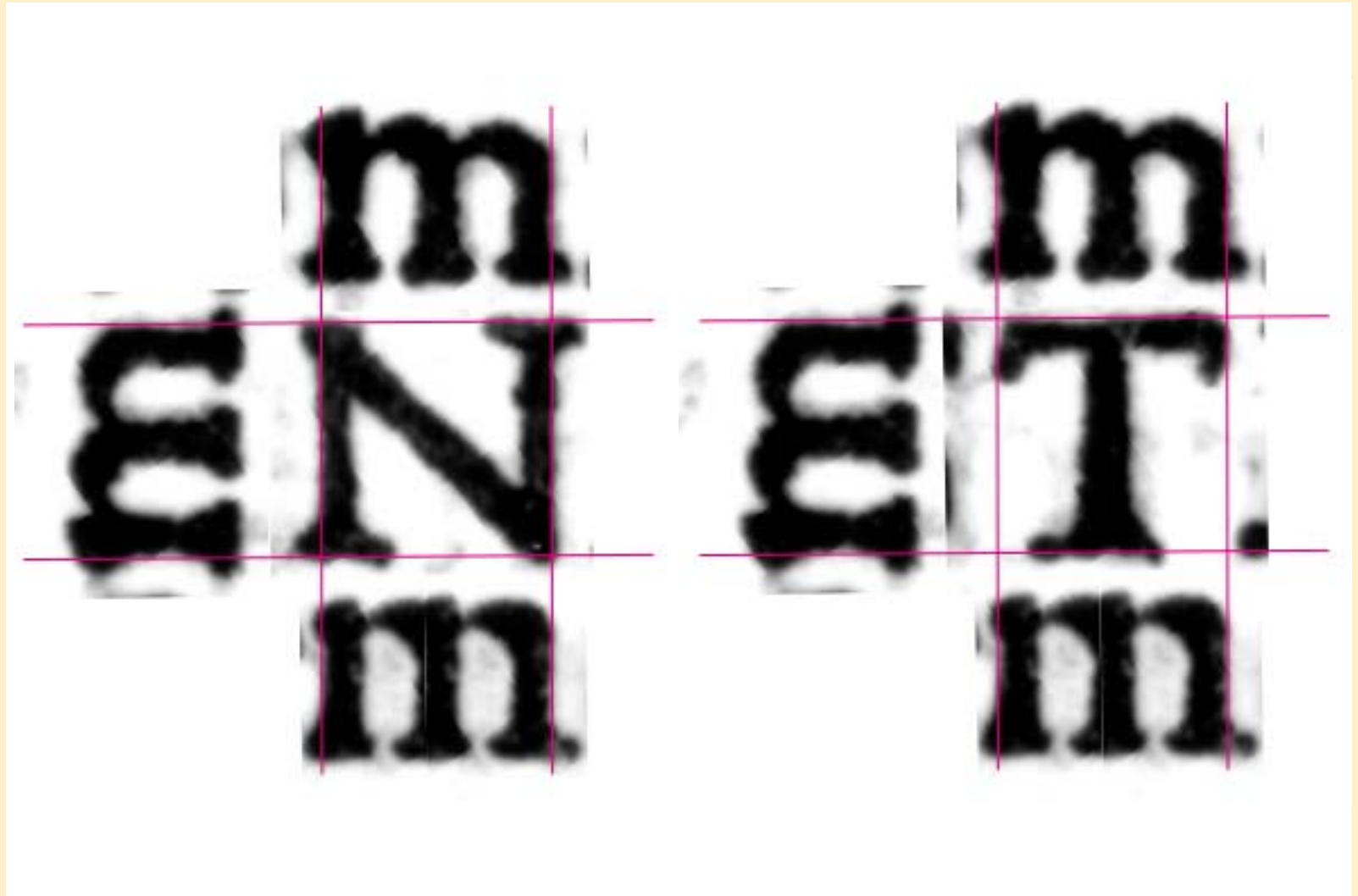
- ▶ Archetypes
- ▶ Morphology
- ▶ LetterModeller
- ▶ Geometry
- ▶ Capitals
- ▶ Fence posting
- ▶ Em-square
- ▶ Cadence units

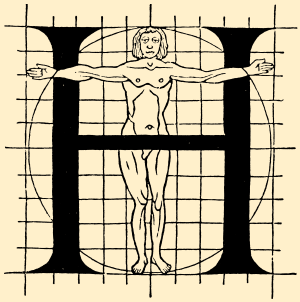


ATYPI PREFACE: DUBLIN, THURSDAY 9 SEPTEMBER 2010



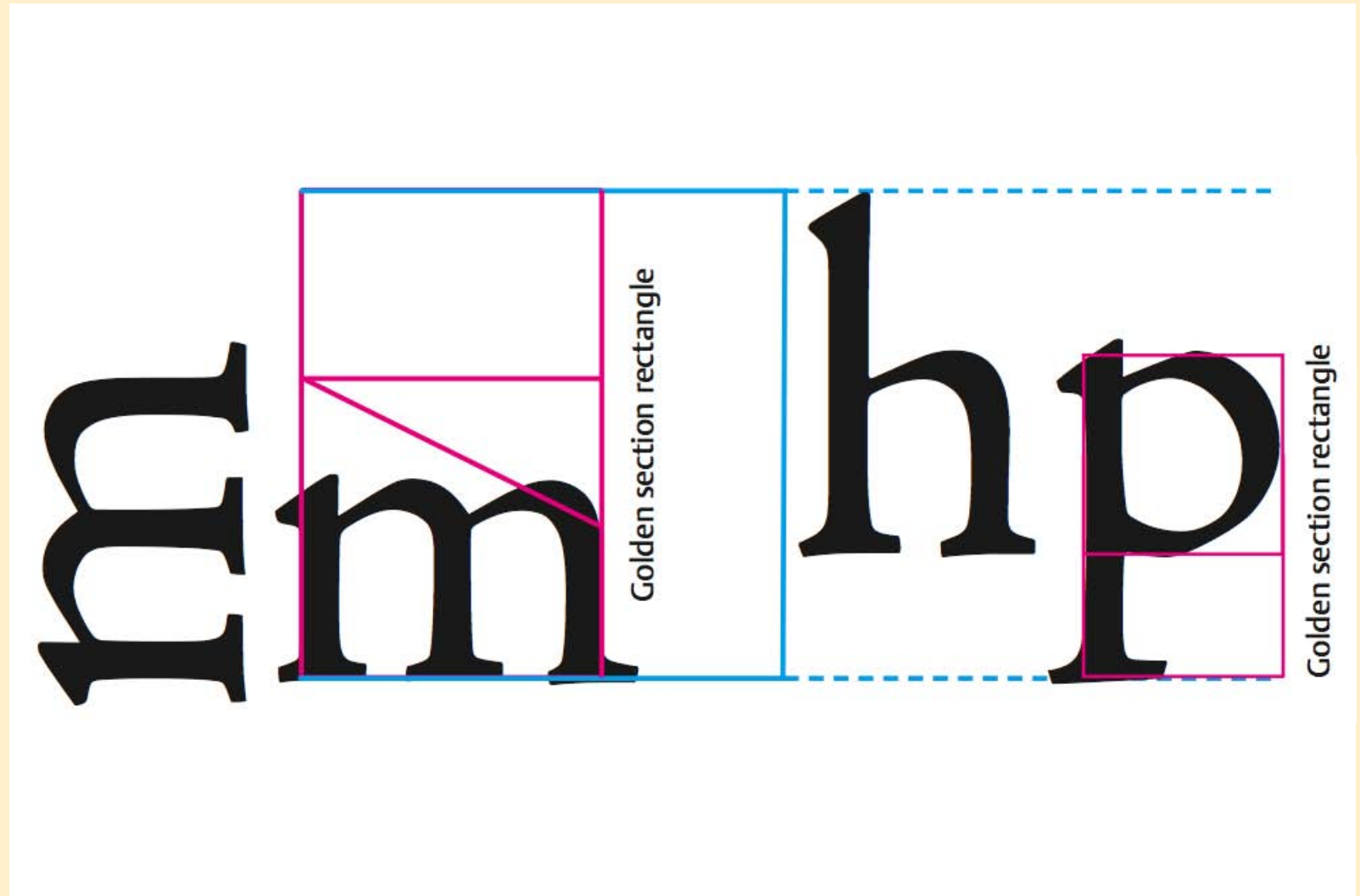
- ▶ Archetypes
- ▶ Morphology
- ▶ LetterModeller
- ▶ Geometry
- ▶ Capitals
- ▶ Fence posting
- ▶ Em-square
- ▶ Cadence units

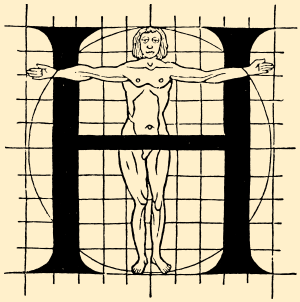




◀ 24 ▶

- ▶ Archetypes
- ▶ Morphology
- ▶ LetterModeller
- ▶ Geometry
- ▶ Capitals
- ▶ Fence posting
- ▶ Em-square
- ▶ Cadence units



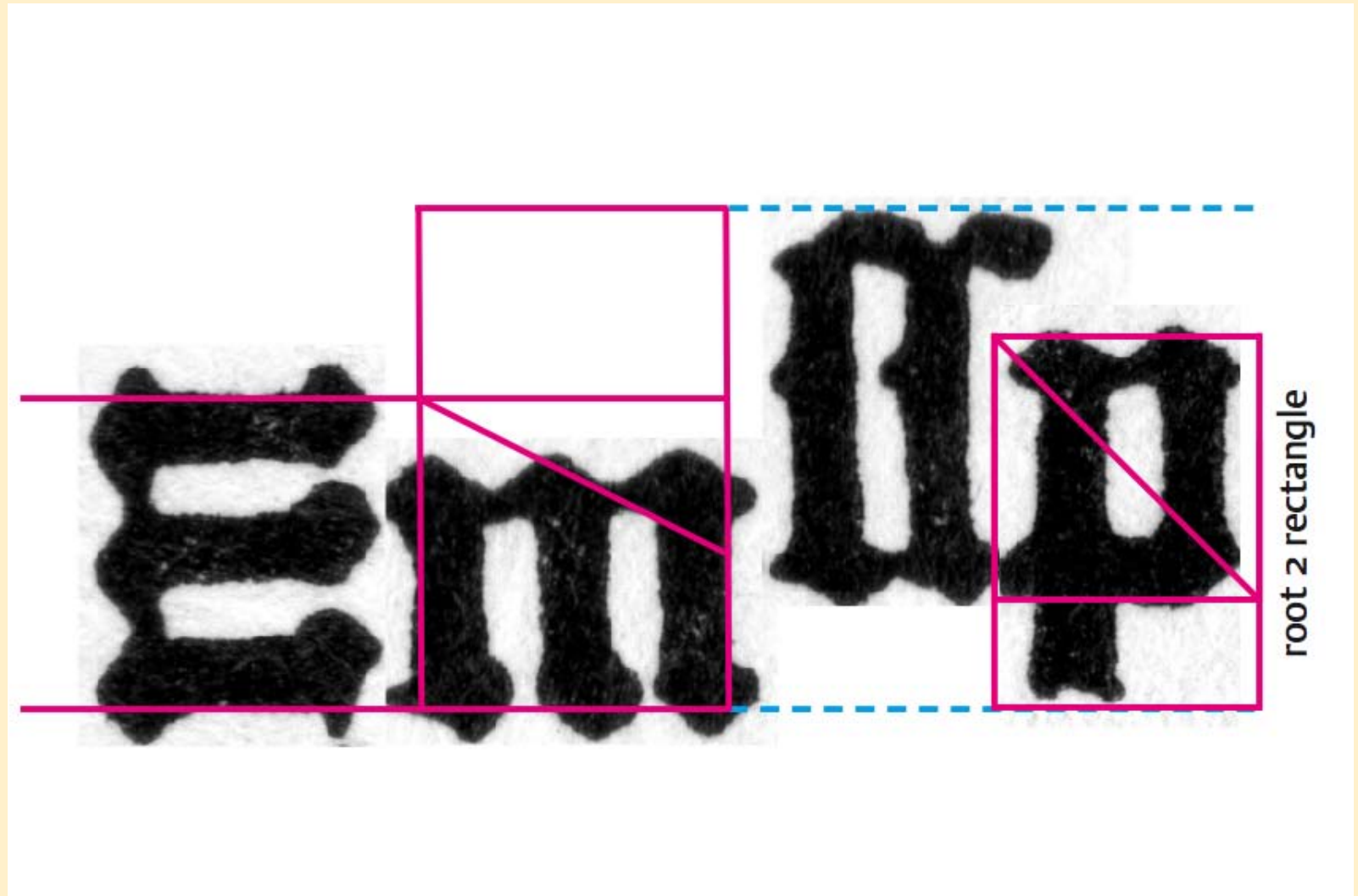


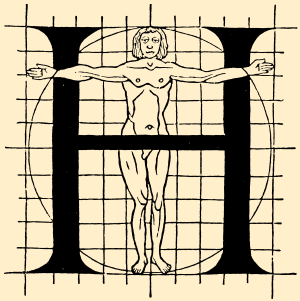
◀ 25 ▶

HARMONICS, PATTERNS AND DYNAMICS IN THE LATIN SCRIPT

FRANK E. BLOKLAND

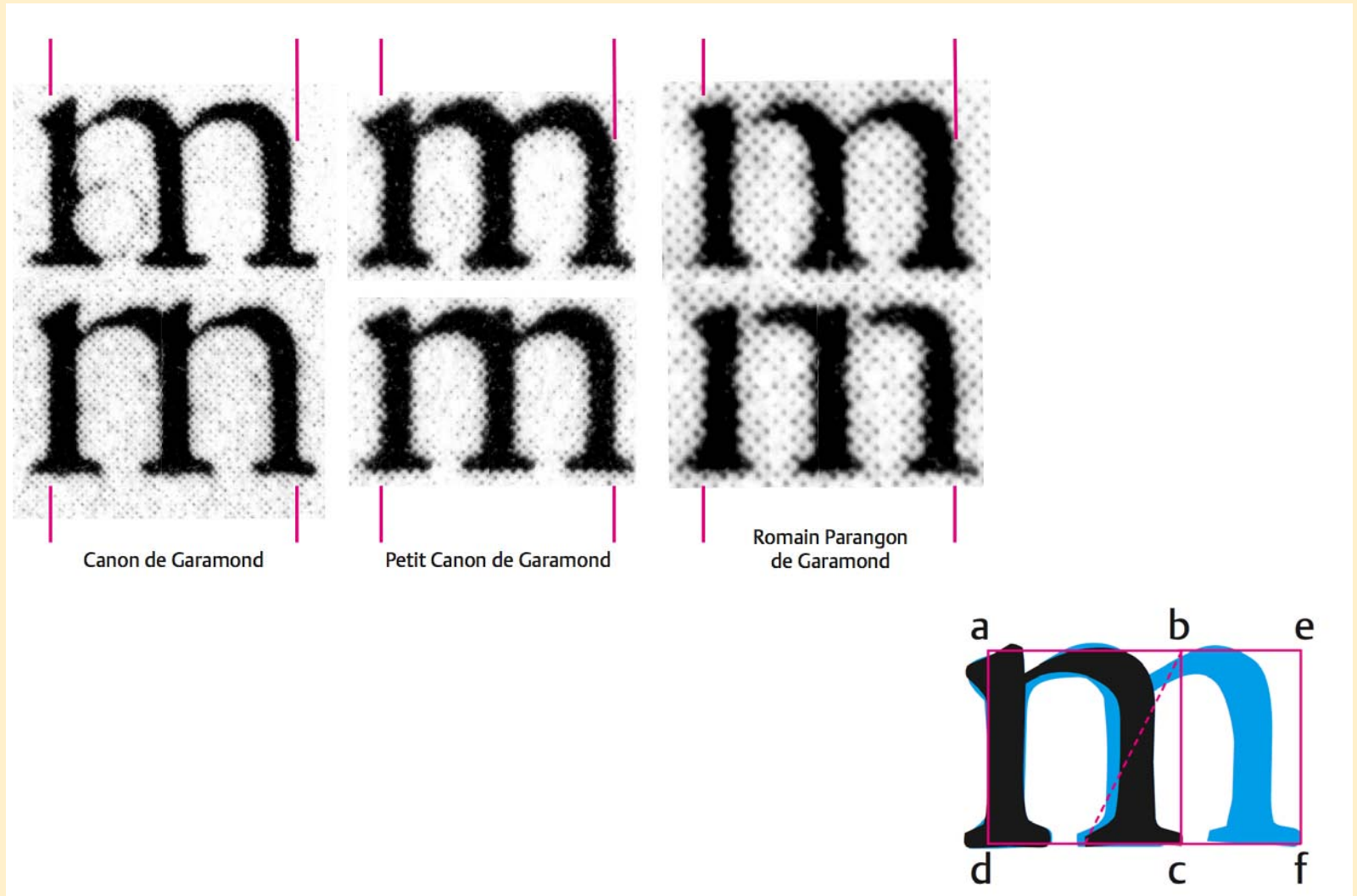
- ▶ Archetypes
- ▶ Morphology
- ▶ LetterModeller
- ▶ Geometry
- ▶ Capitals
- ▶ Fence posting
- ▶ **Em-square**
- ▶ Cadence units

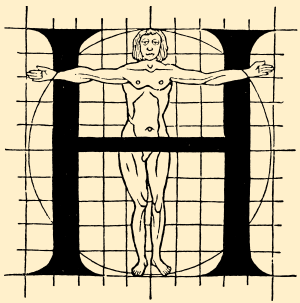




◀ 26 ▶

- ▶ Archetypes
- ▶ Morphology
- ▶ LetterModeller
- ▶ Geometry
- ▶ Capitals
- ▶ Fence posting
- ▶ Em-square
- ▶ Cadence units



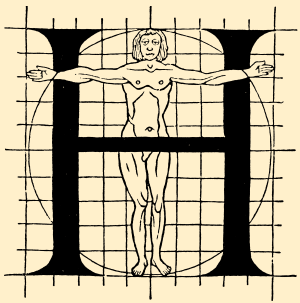


◀ 27 ▶

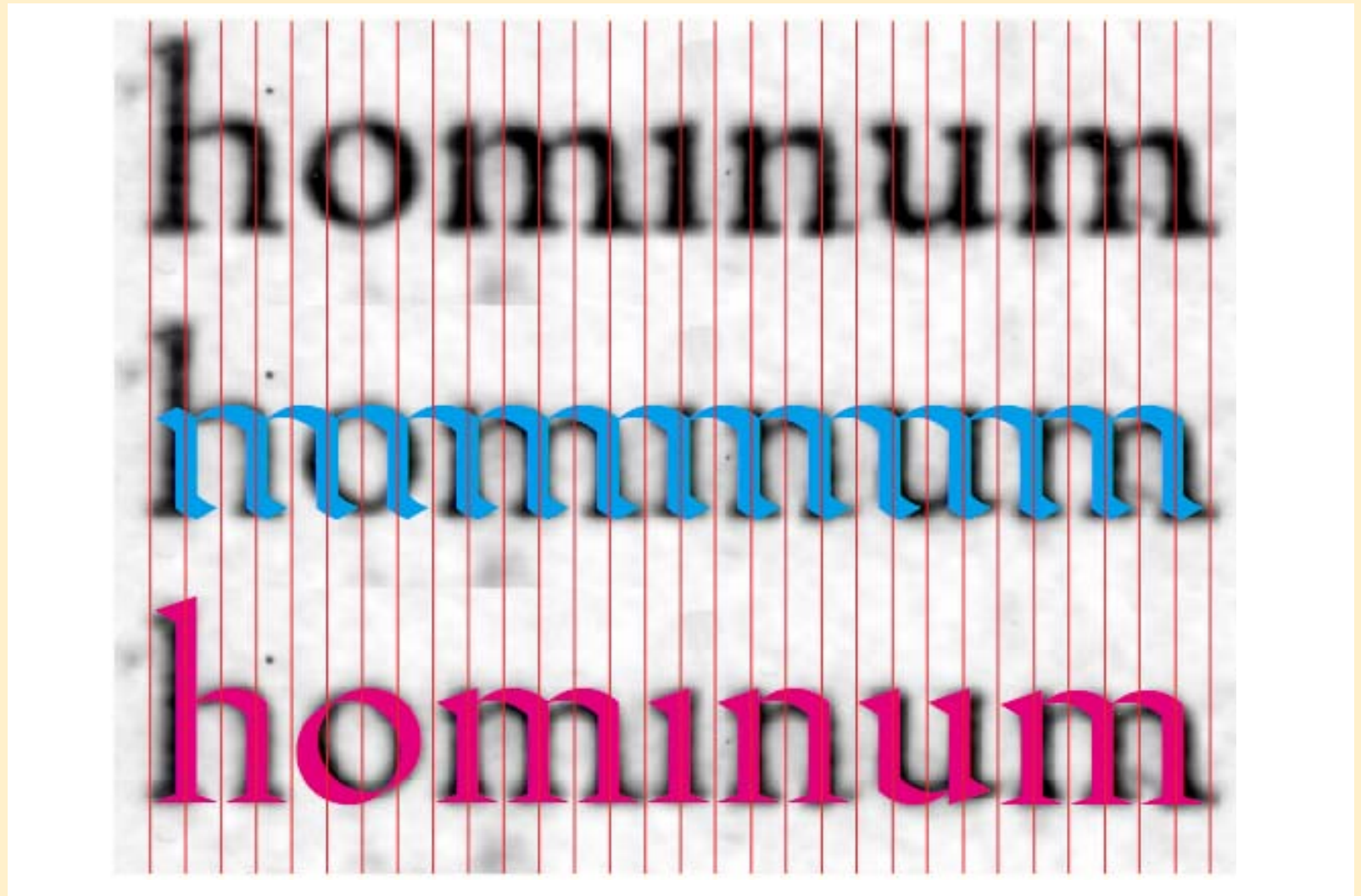
- ▶ Archetypes
- ▶ Morphology
- ▶ LetterModeller
- ▶ Geometry
- ▶ Capitals
- ▶ Fence posting
- ▶ Em-square
- ▶ Cadence units

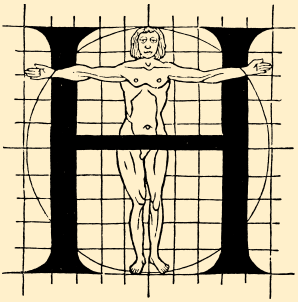
Two Lines Great Primer.
Quoufque tandem
abutere, Catilina,

GRAND CANON ROMAIN.
l'homme dans le
commencement

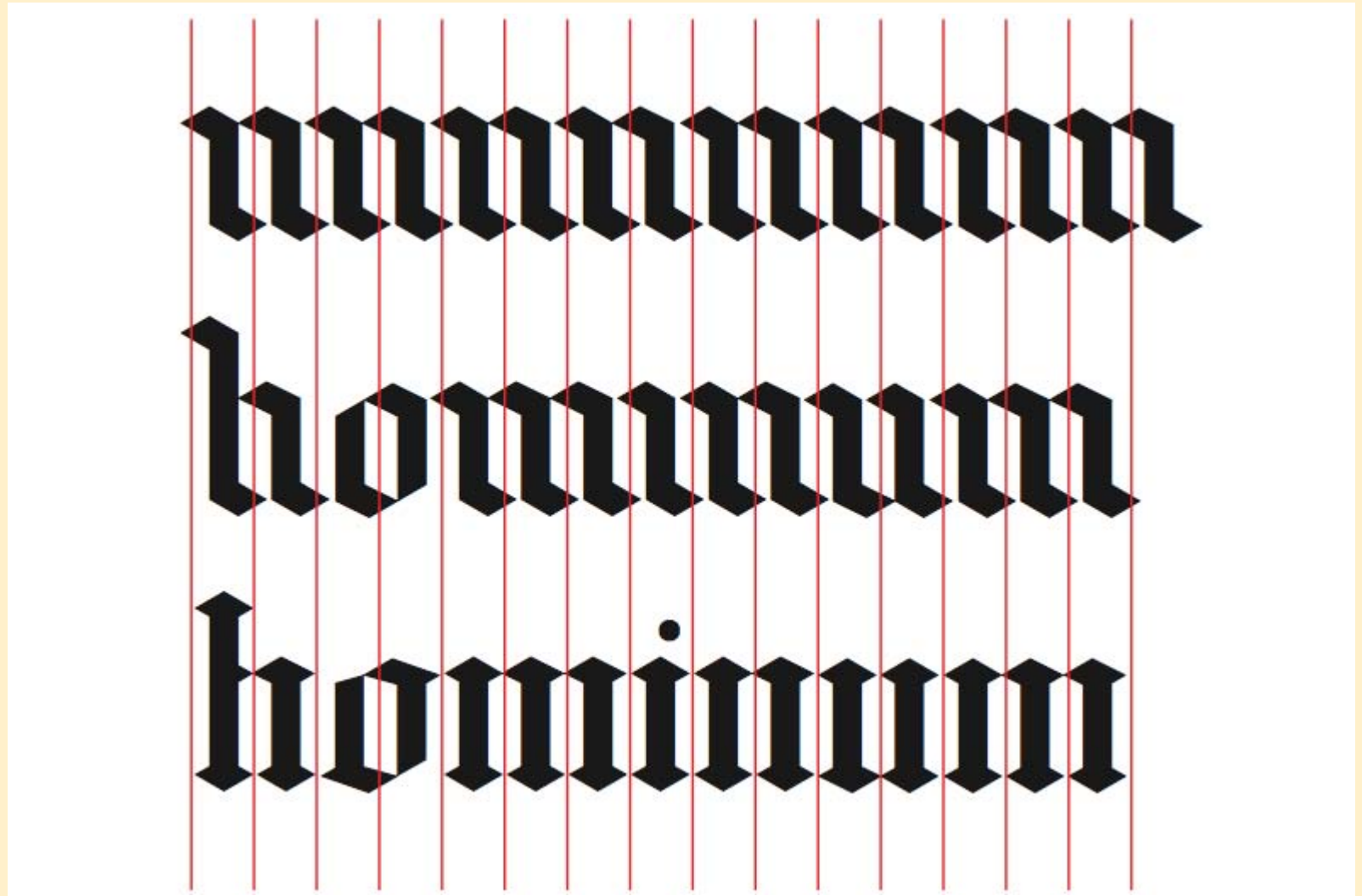


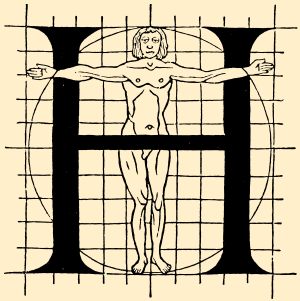
- ▶ Archetypes
- ▶ Morphology
- ▶ LetterModeller
- ▶ Geometry
- ▶ Capitals
- ▶ Fence posting
- ▶ Em-square
- ▶ Cadence units





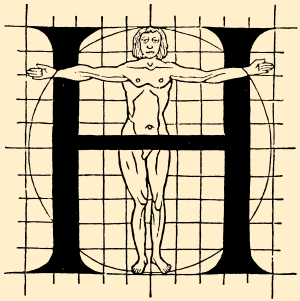
- ▶ Archetypes
- ▶ Morphology
- ▶ LetterModeller
- ▶ Geometry
- ▶ Capitals
- ▶ Fence posting
- ▶ Em-square
- ▶ Cadence units





- ▶ Archetypes
- ▶ Morphology
- ▶ LetterModeller
- ▶ Geometry
- ▶ Capitals
- ▶ Fence posting
- ▶ Em-square
- ▶ Cadence units

consilio impiorū et in
via peccōe nō stetit: et in
cathedra petilētie nō se =



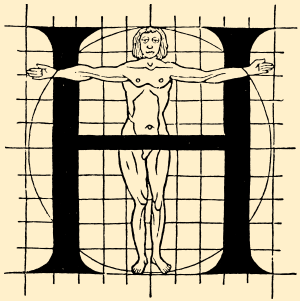
◀ 31 ▶

HARMONICS, PATTERNS AND DYNAMICS IN THE LATIN SCRIPT

FRANK E. BLOKLAND

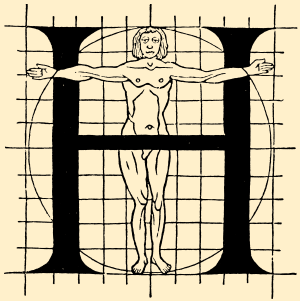
- ▶ Archetypes
- ▶ Morphology
- ▶ LetterModeller
- ▶ Geometry
- ▶ Capitals
- ▶ Fence posting
- ▶ Em-square
- ▶ Cadence units





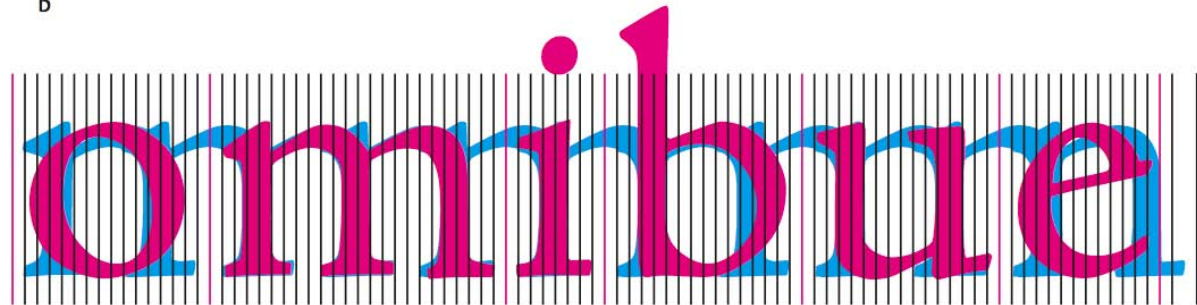
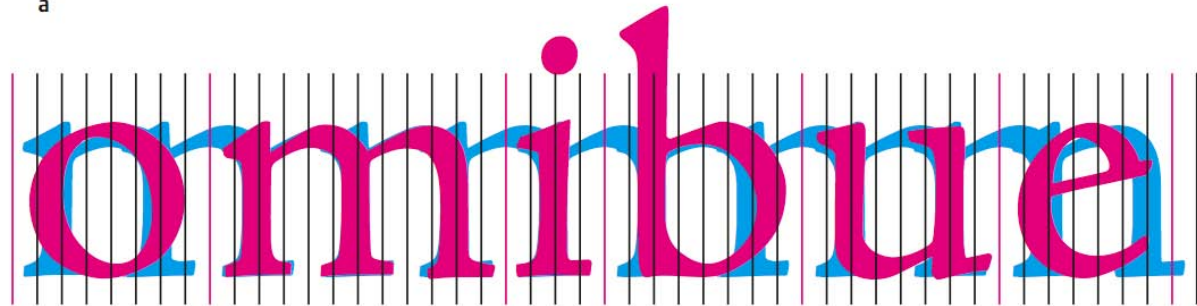
- ▶ Archetypes
- ▶ Morphology
- ▶ LetterModeller
- ▶ Geometry
- ▶ Capitals
- ▶ Fence posting
- ▶ Em-square
- ▶ Cadence units

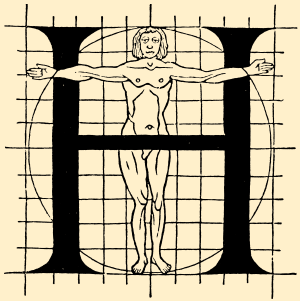
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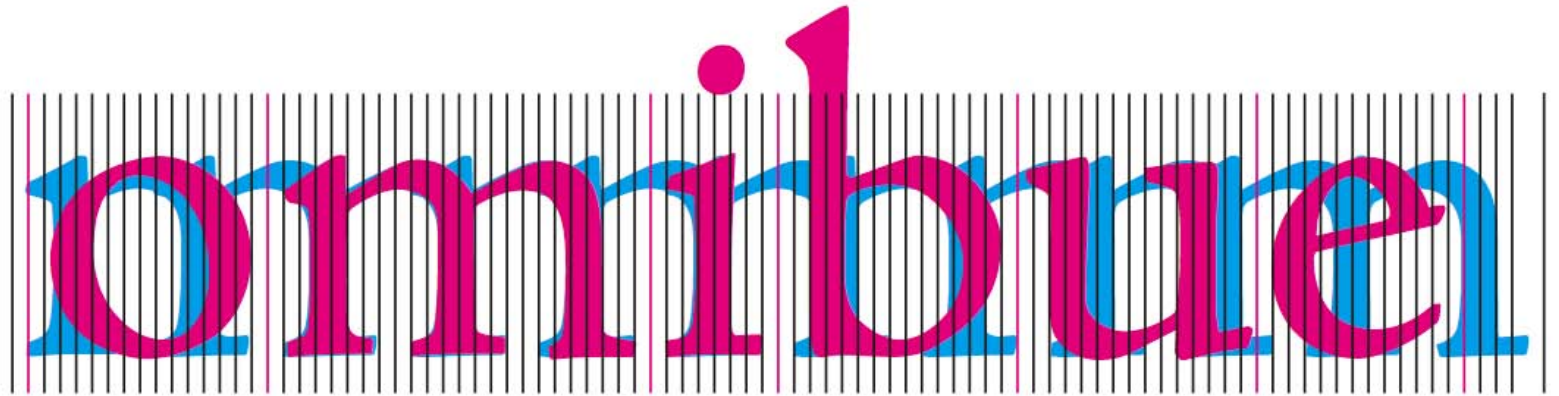
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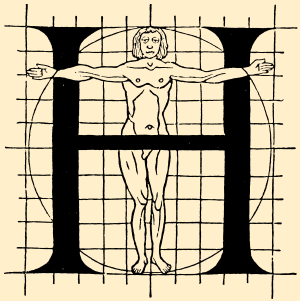
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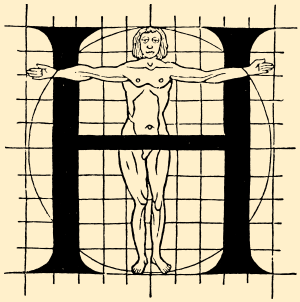




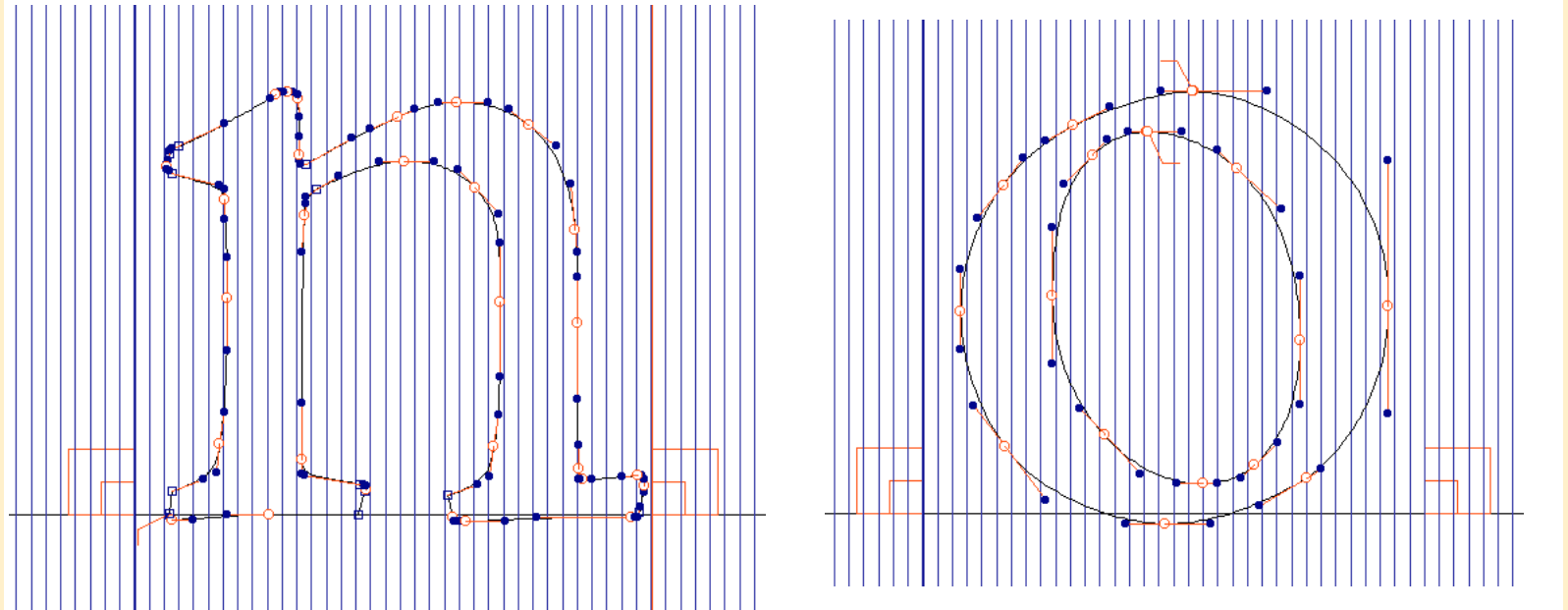
- ▶ Archetypes
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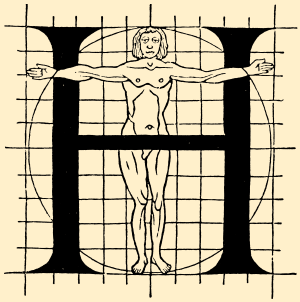
Cadence_units arrangement

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)



- ▶ Archetypes
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omibue

a

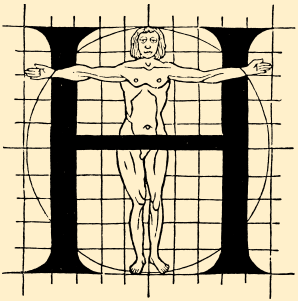
omibue

b

omibue

c

omibue



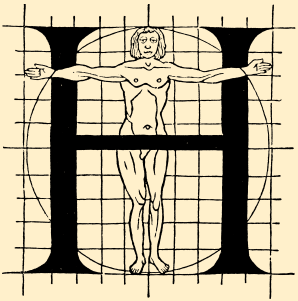
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Original: ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz

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

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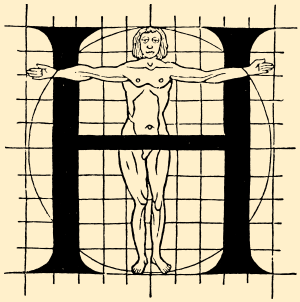
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*Harmonics, patterns and dynamics
in formal typographic representations
of the Latin script:*

On m & n's