



book of

pages

of books

cinjita

blanne

frog dpq

thin rac

vvy

Enigma

The following text was written for the original release of Enigma in 1999. Releasing this expanded version 16 years later, it is astonishing to note how much has changed since then. My thoughts and opinions on type have strengthened and my excitement in letterforms has only increased. These drive my questions and are core to my work. Font technologies have developed which have enriched our increasingly digital environment. Formal education of type design and production has appeared together with, to some degree, a general awareness of fonts among the wider public. The way we interact with a text has developed. I avoid the word 'changed' as what was there before is still with us now. We embrace the internet as the default point to gather information, which has to some extent, reduced our appreciation of type to a limited pool of reference. Consequently there appears to be less room for individuality and a more general acceptance toward safety in replication. However, there are always questions to ask which will result in fresh new type designs. This belief still underpins the enigma of a typeface – and it always will.

Does the enigma of a typeface hide in the character forms of each letter? It is incredible that a simple mark (such as the letter a) can take on a seemingly endless number of visual guises. And it is certainly a puzzle to try and see through those guises and reveal any sense of form beneath. As Eric Gill pointed out 'letters are things, not pictures of things'. They must be allowed to bend and move and fill their own spaces, to relax against one another and create unique rhythms that excite the mind.

If there is a place to excite the mind of the type designer it is surely the Plantin-Moretus Museum, Antwerp. This unique space provides a glimpse into a way of life and a business much changed since. We find not only the home of the printer, Christophe Plantin (c.1520–1589), but also the type foundry, printshop and bookshop of a major printing dynasty that lasted some 300 years. On display is a small percentage of a vast collection, showing

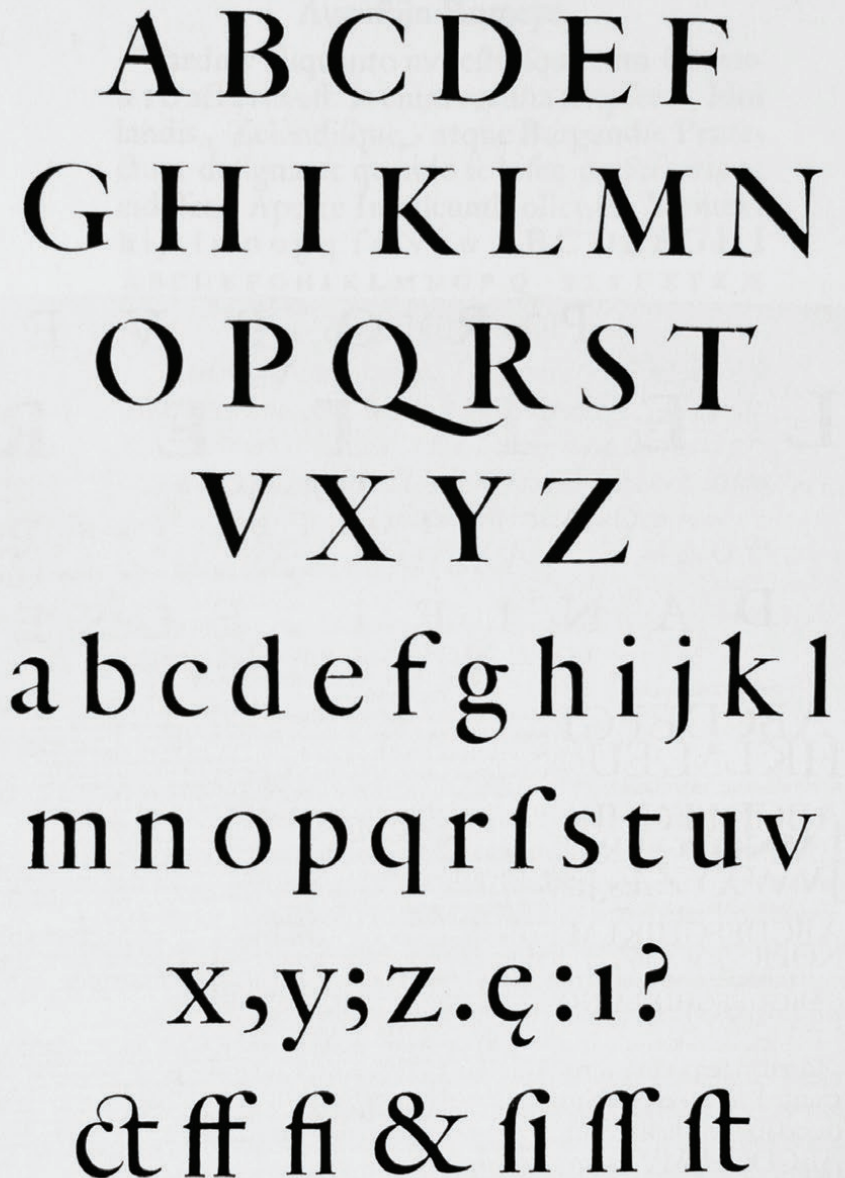
types and books of many languages and styles. It was in the midst of all this diversity that thoughts towards the Enigma typeface began; staring at the letterforms of the punchcutter Hendrik van den Keere.

Then, as Enigma developed, other influences took hold. The rotunda letter (a broken script form) influenced the initial look of the lowercase. The intention was to incorporate formal rotunda elements in those Enigma characters that shared similarities of underlying structure. The Electra typeface, designed c.1935 by W A Diggins for Linotype, shows internal curves that are given a definite cut. Intended to convey the speed and streamlined style of the age, these help to build the horizontal movement of the type. With this and the rotunda letter in mind, Enigma developed resulting in a typeface that is clear and legible, bringing colour and a unique image to both text and display setting.



Ideas inherent in fraktur and rotunda scripts influenced the lowercase

As a result of several requests, time was set aside during 2014 to develop the Enigma typeface further. The underlying structure of Enigma has been expanded with two new weights and size specific variants. The resulting typeface family now totals 24 fonts across Enigma Text, Enigma Display and Enigma Fine.



a

Act Two, Scene One

MARIA: No.

BOYET: What then, do you see?

ROSALINE: Ay, our way to be gone.

BOYET: You are too hard for me.

Exeunt.

III.1

Enter Braggart and Boy.

Song.

BRAGGART: Warble child, make passionate my sense of hearing.

BOY: Concolinel.

BRAGGART: Sweet air, go tenderness of years: take this key,
give enlargement to the swain, bring him festinatly hither:
I must employ him in a letter to my love.

BOY: Will you win your love with a French brawl?

BRAGGART: How meanst thou, brawling in French?

BOY: No my complete master, but to jig off a tune at the tongue's
end, canary to it with the feet, humour it with turning up
your eye: sigh a note and sing a note, sometime through the
throat: as if you swallow'd love with singing love, sometime
through the nose as if you snuff'd up love by smelling love
with your hat penthouse-like o'er the shop of your eyes, with
your arms cross'd on your thinbelly boublet, like a rabbit
on a spit, or your hands in your pocket, like a man after the
old painting, and keep not too long in one tune, but a snip
and away: these are complements, these are humours, these
betray nice wenches that would be betrayed without these,
and make them men of note: do you note men that most are
affected to these?

BRAGGART: How hast thou purchased this experience?



triumph tempered by fancifulness and sloppiness, 107

& that they are altogether without grace either in the physical or spiritual senses of the world.

¶ A book is a thing to be read—we all start with that—and we will assume that the reader is a sensitive as well as a sensible person. Now, the first thing to be noticed is that it is the act of reading & the circumstances of that act which determine the size of the book and the kind of type used; the reading, not what is read. A good type is suitable for any and every book, and the size of a book is regulated not by what is in it but by the fact that it is read held in the hand (e.g. a novel), or at a table (e.g. books of history or reference with maps or other necessarily large illustrations), or it a desk or lectern (e.g. a missal or choir book), or kept in the pocket (e.g. a prayer book or a travellers' dictionary). ¶ On the contrary some hold that size of book and style of type sh'd be specially chosen for every book; that such & such a size is suitable for Shakespeare; such and such for Mr. Wells's novels, such and such for Mr Eliot's poems; that the type suitable for one is not suitable for another; that elegant poetry should have elegant type, & the rough hacked style of Walt Whitman a rough hacked style of letter; that reprints

K

JUSTIFICATION

*Reprinted from
the first edition of Edward FitzGerald's
translation:*

RUBÁIYÁT || OF || OMAR KHAYYÁM, ||
THE ASTRONOMER-POET OF PERSIA. ||
TRANSLATED INTO ENGLISH VERSE. ||
[rule]|| LONDON: || BERNARD QUARITCH, ||
CASTLE STREET, LEICESTER SQUARE. ||
1859.

*Printed by
Joh. Enschedé en Zonen
Haarlem
for
A. A. Balkema
Amsterdam
1945*

g

* 2 *

THE PENGUIN LOOK

IN its twenty-one years of physical evolution the Penguin book has persistently demonstrated the axiom that good printing need cost no more than bad. The current production shows considerable development over the earliest titles; nevertheless, even the Penguin primitives display certain values and principles which have been characteristic of all the firm's production. The standard size of Penguins in 1956, as in 1935, is an oblong $7\frac{1}{8}$ inches by $4\frac{3}{8}$ inches. This format is not only neatly pocketable; it is also aesthetically satisfying. In its proportion of approximately 8 to 5 it closely conforms to the celebrated 'Golden Section' of classical art and architecture.

The earliest Penguins were, so to speak, a home-made job. One of the handful of Penguin workers at that time was a young man with some amateur talent for drawing; and it was he who drew the original Penguin symbol and chose the familiar cover: orange-white-orange, with the 'quartic' panel at the top and the Penguin at the bottom. There was not much subtlety about Penguin books in those days; but their bold and vivid covers made them easily recognizable

2

THE POEMS OF
M * A * R * Y
QUEEN OF SCOTS
TO
THE EARL OF
BOTHWELL

HAARLEM
JOH. ENSCHEDÉ EN ZONEN
1932



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PART ONE

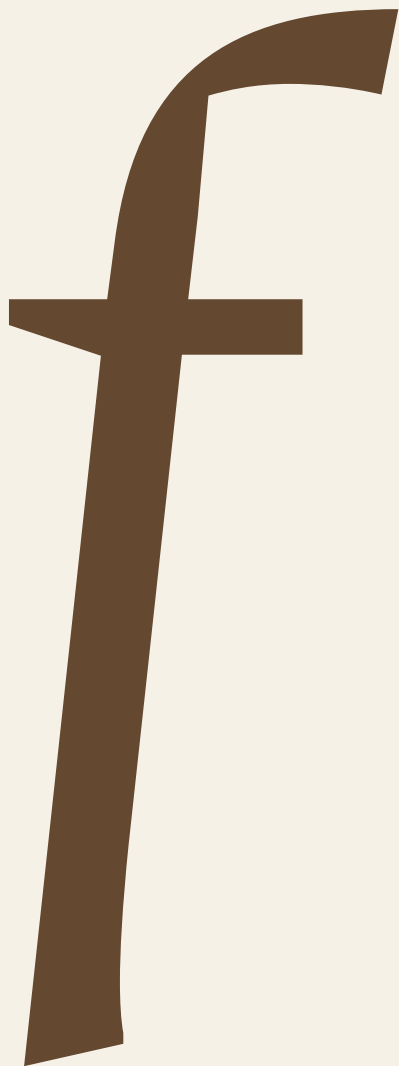
The Setting of Text Matter

By far the greater volume of type composition today is of a matter for continuous reading, i.e. text. And so it has been since the day when printing from movable types was invented. For this reason the first part of this book has been devoted to an explanation of some of the fundamentals involved in the proper setting of body matter, viz. spacing between the words, the determination of the measure, or length of line, and the leading or spacing between the lines. Indications are then given showing how the principles which govern these vital factors are translated into day to day practice.

In beginning with text settings we are simply putting first things first. The setting of displayed matter forms a relatively small part—though, of course, it is a most important part—of the total volume of all composition. Displayed setting grew out of the treatment of the text page, and of the various needs of publisher, printer, and reader—and thus naturally follows the treatment of text setting. That the bulk of the latter is now produced mechanically either as hot metal or film is a further cogent reason for giving first place to it in this book.

THE SPACING BETWEEN WORDS

From the time of the invention of printing from movable types in Europe, that is, circa 1440, up to the present day, one of the hall-marks of good printing, and of the good printer, has been the care and attention paid



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Catalogue of the Periodicals relating to Printing and Allied Subjects in the Technical Library of the St Bride's Institute (London, 1951)

These two lists are particularly useful for students working in London

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Penrose Annual (London, 1895 ff.)

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Typographica, ed. Herbert Spencer (1950 ff.)

Book Design and Production, ed. James Moran (1958 ff.)

Motif, ed. Ruari McLean (1958 ff.)

Imprimatur, ed. Siegfried Buchenau (Hamburg, 1930 ff.)

Journal of the Printing Historical Society (London, 1965 ff.)

TYPE DESIGN

Stanley Morison, *First Principles of Typography* (first published in *The Fleuron*, vii, 1930 ; numerous revised reprints) ; *On Type Designs, Past and Present* (Ernest Benn, London, 1962)

Oliver Simon, *Introduction to Typography* (Penguin Books, Harmondsworth, 1954 ; rev. ed. by David Bland, Faber & Faber, London, 1963)

These books provide the yardstick by which all modern printing should be measured, without slavish adherence to the authors' every pronouncement

Daniel B. Updike, *Printing Types: Their History, Forms and Use: A Study in Survivals* (3rd. ed., Oxford University Press, 1952)

Standard work for all historians and master printers

e

ACT 1

An attic in the Latin Quarter. Christmas Eve.

Marcello

Questo Mar Rosso mi ammolisce e assidera
come se addosso mi piovesse in stille.
Per vendicarmi, affogo un Faraon.
Che fai?

Rodolfo

Nei cieli bigi
guardo fumar dai mille
comignoli Parigi,
e penso a quel poltrone
d'un vecchio caminetto ingannatore
che vive in ozio come un gran signor.

Marcello

Le sue rendite oneste
da un pezzo non riceve.

Rodolfo

Quelle sciocche foreste
che fan sotto la neve?

Marcello

Rodolfo, io voglio dirti un mio pensier
profondo:
ho un freddo cane.

Rodolfo

Ed io, Marcello, non ti nascondo
che non credo al sudor della fronte.

Marcello

Ho diacciate le dita
quasi ancor le tenessi immollate
giù in quella gran ghiacciaia
che è il cuore di Musetta.

Rodolfo

L'amor è un caminetto che sciupa troppo . . .

Marcello

. . . e in fretta!

Rodolfo

. . . dove l'uomo è fascino . . .

Marcello

. . . e la donna è l'alare . . .

Rodolfo

. . . l'uno brucia in un soffio . . .

Marcello

. . . e l'altro sta a guardare.

Marcello

I'm as damp and chilly from this Red Sea
as if it were dripping down my neck.
In revenge I'll drown a Pharaoh!
What are you doing?

Rudolfo

I'm watching smoke
rising into the grey sky
from the thousand rooftops of Paris,
and thinking of that deceitful
rascal of an old stove
living in idleness like a lord.

Marcello

But he hasn't received his rightful dues
for some time

Rudolfo

What are those stupid forests
doing under the snow?

Marcello

Rodolfo, I'll tell you a profound truth:
I'm stiff with cold.

Rudolfo

And to be quite candid, Marcello,
I've no faith in the sweat of my brow.

Marcello

My fingers are as chilled
as if they were frozen
into that block of ice
which is Musetta's heart.

Rudolfo

Love's a stove that devours too much fuel . . .

Marcello

. . . and too fast . . .

Rudolfo

. . . where the man is the firewood . . .

Marcello

. . . and the woman's the andiron;

Rudolfo

one flares up in a puff of air . . .

Marcello

. . . the other stands and watches.

Designed by Jeremy Tankard
Set in Enigma Text, Enigma Display, and Enigma Fine

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