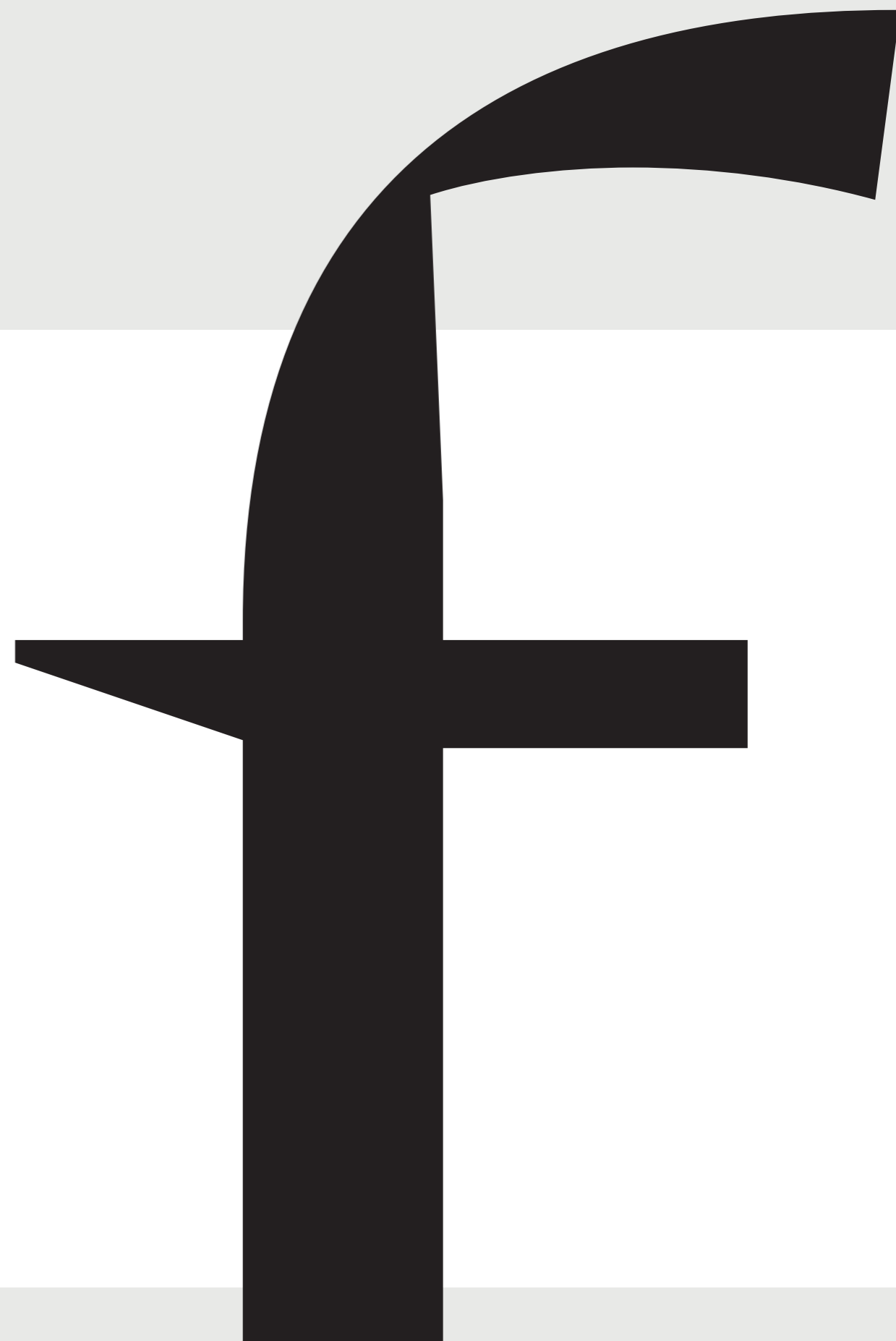


# Enigma

Sharp, suited, booted



## Introduction

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

### About

Enigma makes a crisp, clean impression. Its sharp detailing imparts an assertive elegance to a text. The Enigma Text fonts have a more robust structure. The Display fonts are thinned slightly so not to appear too heavy when set larger. The Fine fonts are detailed for use big. Their full character sets allow for complex typography. Our Shaker typeface develops several of Enigma's features through its design.

### Enigma families

Enigma has three variant families; Text, Display and Fine. Each family comprises of 8 fonts.  
(4 weights in 2 styles)

Light	Light Italic
Regular	Italic
Bold	Bold Italic
Heavy	Heavy Italic

### Features

The text you set can be modified and crafted through the use of OpenType features built into the font file. These allow access to;

Small capitals  
Ligatures  
Superiors  
Figure sets  
Fraction sets

### Language support

The character set includes support for many languages that use the Latin script. Those often grouped under West, Central and East European, such as;

Croatian	Maltese
Czech	Norwegian
Danish	Polish
Dutch	Portuguese
Finnish	Romanian
French	Slovak
German	Slovenian
Hungarian	Spanish
Icelandic	Swedish
Italian	Turkish
Lithuanian	Welsh

### Further information

Test the fonts online or download a demo at [typography.net](https://typography.net)  
Read about the design at [studiotype.com](https://studiotype.com)  
These fonts are available for license on desktop, web and app.

### Published

2015

## Enigma Text, Display and Fine families

Light

Fg

Regular

Ha

Bold

Ç, Ç

Heavy

Mk

Light Italic

Tk,

Regular Italic

Eß

Bold Italic

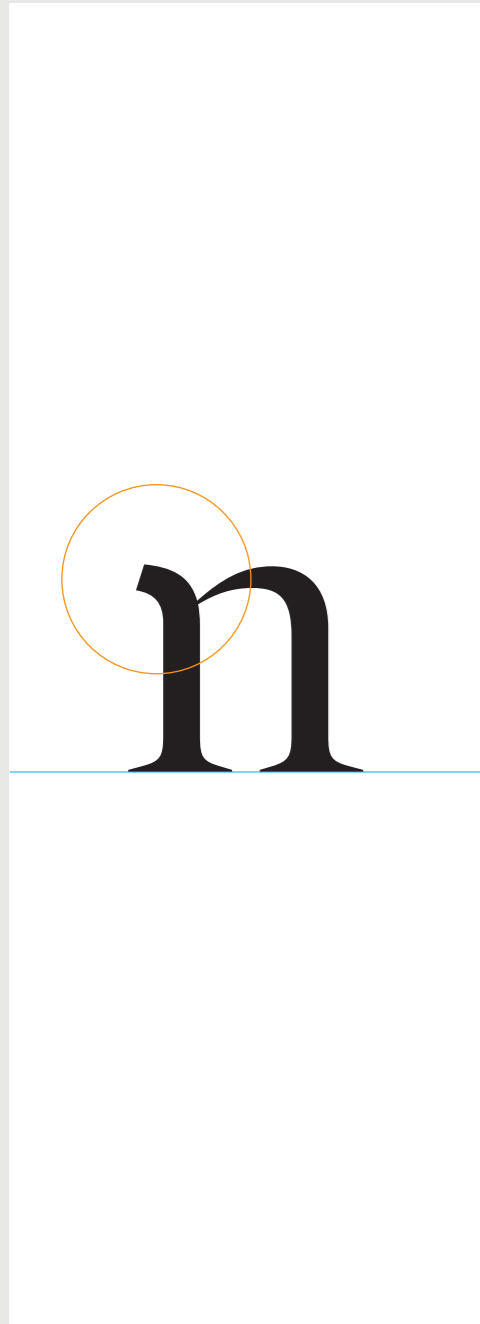
Đn

Heavy Italic

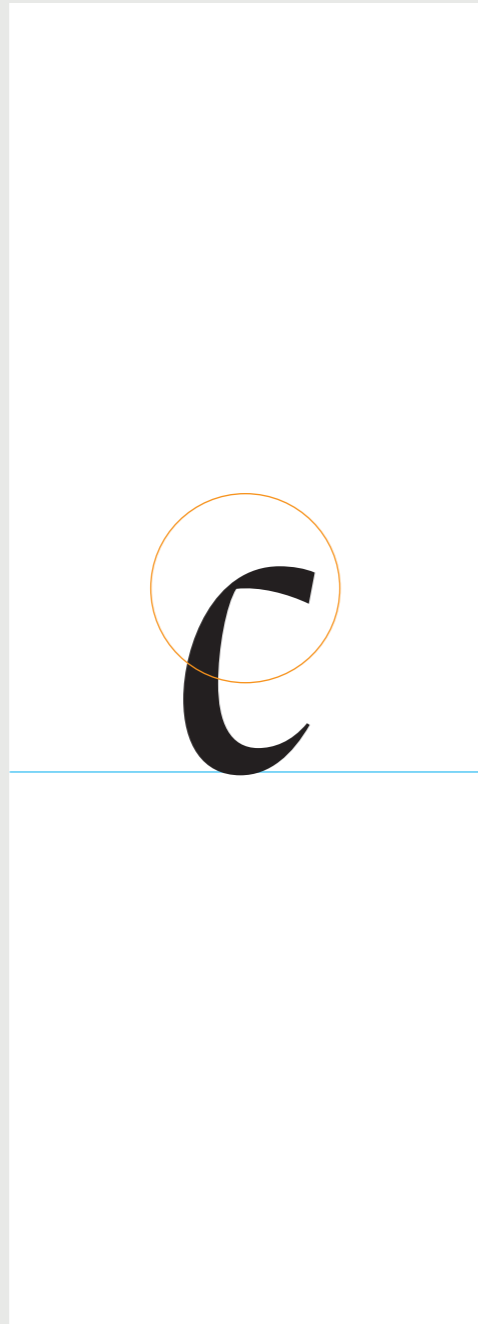
Ug

## Key details

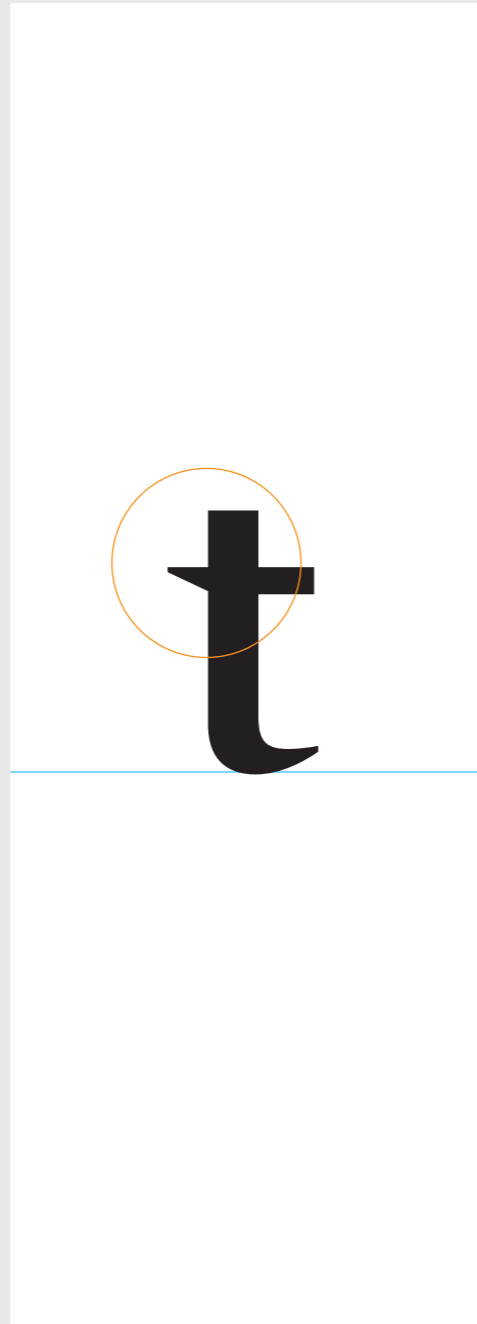
Stroke



Cut



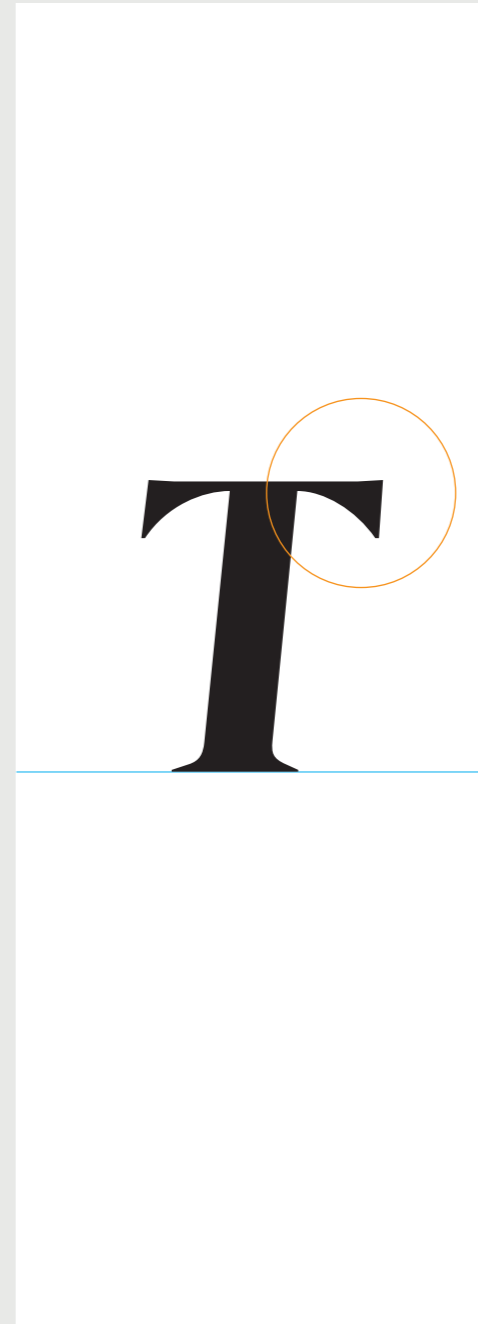
Flipped



Upturn



Wedge



Serifless



Rotunda style lead in strokes appear on a few of the lowercase letters. These are reflected in the outstrokes of a and u.

Definite cuts are a feature across the Enigma glyph set.

The cross bar of the f and t is flipped.

The ear of the g turns upwards.

In the italic, the serifs appearing on horizontal strokes are more wedge-like in design.

Several strokes don't have a serif, such as the foot of R, K, k and the centre arm of E and F.

## Some specific OpenType features

Fractions

1/2 7/8

Use the **Fractions** feature to make standard fractions.

Nut fractions

1/2 7/8

Use **Stylistic Set 1** or **Stylistic Alternates** to make nut fractions.

Barless fractions

1<sub>2</sub> 7<sub>8</sub>

Use **Stylistic Set 2** to make barless fractions.

Small capital figures

E5@

**All Small Caps** makes the figures small capital height. It also does the same to various pieces of punctuation including bracket, brace, parenthesis, as well as the ampersand and copyright.

Arrows



A selection of arrows are accessible through the application's **Glyph palette**.

## Example

### Typographic good manners = clear communication

*The overall design and balance of a piece of typography can either draw the reader in, or, if badly handled, repel them. It is good writing and an attention to the details of text setting that will hold the person's attention.*

1 ONCE THE TARGET AUDIENCE AND METHOD of delivery have been agreed, the format of a text will suggest the general typographic approach. This means not only format in the traditional terms of size and proportion, but also in the newer sense: is the text fixed like print and some e-publications, or flexible (and probably responsive), such as for the web, e-readers, smartphones and tablets?

2 In terms of readability, I would argue that the critical factor is not necessarily the typeface itself, but the relationship between type size, line length and leading (or line feed). Badly handled combinations of these three elements can make any typeface uncomfortable to read. For continuous text in books, around 10–12 words are considered the optimum amount in terms of line length. However, we can read more words in a line if we use more leading; and we make do with less in other formats because of the advantages and constraints of those formats.

Related to these considerations are alignment and paragraph treatment. For running text, alignment is a

choice of ranged-left or justified. If in doubt, set anything on a narrow measure (8 words or less), or, for an electronic platform, ranged left. Justified text works well in print for longer texts and with lines of optimum length. Some editing of the hyphenation and justification settings will need to be done.

Paragraphs are units of thought and, as such, need to be clearly distinguishable from each other. The typographic norm in running text is to use a simple indent on the first line. A value equal to the leading – the dominant vertical increment of measure – is a suggested minimum. The first paragraph in a chapter or section does not need an indent. If the text is not as linear as a novel, a space may be preferred: a line space is easy to use but can create a gappy page; a half-line is just as clear but more economical.

The general principle of the guidelines that follow is that the designer should avoid ambiguity and seek simplicity in laying out the text. Putting that into effect might not seem desperately exciting, but it can be viewed as a moral

3

#### Key

- 1 Small capitals
- 2 Oldstyle figures
- 3 Ligature

Example

1 PENGUINS ABROAD

2 *‘So late into the night’*

3 l’uno brucia in un soffio

Key

- 1 Text Regular, small caps
- 2 Display Heavy Italic
- 3 Text Light

## Example

1 El Greco

2 *Dvořák*

### Key

- 1 Fine Light
- 2 Fine Heavy Italic



## About

# Magazine

### Jeremy Tankard Typography

Since 1998 Jeremy Tankard Typography has been innovating award-winning type and producing typographic solutions for clients across the world. We create type that embraces technology and the changing use of typefaces and fonts. With a high attention to detail and quality, our collection offers diverse possibilities for all aspects of design. Our bespoke typefaces also reflect this same approach and attention to detail, as a result many have won awards based on their originality, design excellence and functionality.

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### Further information

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### Legal

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