

Warnock® Pro Opticals

Release Notes

Introduction

Designed by Robert Slimbach, Warnock Pro is a new Adobe® Originals type composition family named after John Warnock, the co-founder of Adobe Systems Incorporated, whose visionary spirit led to major advances in desktop publishing and graphic arts software. A full-featured, state-of-the-art OpenType® family—with Latin, Cyrillic, and Greek character sets in a variety of weights and optical size ranges—Warnock Pro is a classic yet contemporary composition family that performs a wide variety of typographic tasks with elegance.

OpenType

OpenType “.otf” fonts are compact single-file cross-platform fonts, which can have extended language support based on Unicode, and enhanced typographic layout features. For OpenType information, including the OpenType User Guide, the OpenType Readme (application compatibility notes), and OpenType Specimen Book PDFs, visit Adobe’s Web site at <http://www.adobe.com/type/opentype>.

About optical sizes

Typefaces with optical size variants have had their designs subtly adjusted for use at specific point size ranges. This capability reintroduces one of the features of hand-cut metal type, which uses a separate font for each point size and is often optically adjusted. This is an advantage over the current common practice of scaling a single digital type design to different point sizes, which may reduce legibility at smaller sizes or sacrifice subtlety at larger sizes.

The objective of optical sizing is to maintain the integrity and legibility of the underlying typeface design throughout a range of point sizes. The adjustments typically made to the design to optimize it for different sizes are: for larger point sizes, the space between characters (letter fit) tightens, the space within characters (counterforms) closes up (i.e., the letters are slightly more condensed), the serifs become finer and the stroke contrast becomes greater, the overall weight becomes lighter, and the x-height gradually diminishes; for smaller point sizes, opposite adjustments are made.

Smaller optical sizes are also useful when output resolution is very limited, such as for on-screen display. One might choose to use a smaller optical size design for creating text on buttons for a Web page, for example.

These adjustments can improve the legibility of intermediate point sizes further if there is a greater change in design at smaller sizes than at larger sizes. For example, the difference in design between the Warnock Caption and Regular optical sizes, which may have a difference in size of only 4 points, is almost as much as the difference between the regular and display sizes, which have a difference of 10-60 points.

Although any of the fonts may be used at any size, the intended point sizes for the designs of this family are:

The image shows two instances of the glyphs 'Hkg' side-by-side. The 'Hkg' on the left is from the 'Caption' design (6-8.9 point) and the 'Hkg' on the right is from the 'Display' design (23-72 point). Both are scaled to the same capital height for comparison. The 'Caption' design shows a slightly larger x-height, lower contrast, thicker serifs, and a looser fit compared to the 'Display' design.

A few glyphs from the Caption (6–8.9 point) and Display (23–72 point) designs of the Warnock typeface, scaled to the same capital height for comparison. Note the slightly larger x-height, lower contrast, thicker serifs and looser fit of the sturdy Caption design compared to the delicate Display design.

Caption: 6–8.9 point
Regular: 9–12.9 point
Subhead: 13–22.9 point
Display: 23+ point

OpenType feature highlights

The most prominent OpenType layout features in these fonts are: small caps, oldstyle figures, ligatures, stylistic alternates, ornaments, swash alternates, fractions, superscript, inferiors (subscript), and “all alternates.” Note that the choice of which OpenType features are supported is specific to each application.

For a full showing of all the glyphs available in this font, see the Glyph Complement PDF, available online at <http://www.adobe.com/type> (from there, go to the page for this specific font package).

Style links & font menus

The weight link in this family is: Regular to Bold; the Light and Semibold weights are not linked.

In many Windows® applications, instead of every font appearing on the menu, italic styles and the bold weight are only accessible by use of the italic and bold style buttons. In such applications, instead of every font appearing on the menu, italic styles and bold weight variants are only accessible by use of the italic and bold style buttons. For example, you could have eight fonts of Warnock installed: Light, Regular, Semibold, Bold, and their italics. However, in your font menu you might see only three entries, the Light, Regular and Semibold; the italics would be accessed via the italic style button, and the Bold by selecting the Regular and using the bold style button.

Note that the Light and Semibold fonts (and their italics) do not have a more-bold style available. Selecting the bold style button when using these fonts in an application will either have no effect, or result in “faked” further bolding, which will usually produce inferior screen and print results.

On the Mac OS, although each font appears as a separate entry on the font menu, users may also select fonts by means of style links. Selecting the upright “base weight” and then using the style links as appropriate enhances cross-platform document compatibility with many applications, such as Microsoft® Word and Adobe PageMaker®, although it is unnecessary with more sophisticated Adobe applications such as recent versions of Illustrator®, Photoshop® or InDesign™. One should not, however, select a style-linked “bold” from the menu, and then additionally use the bold styling button; doing so will result in the “fake bold” mentioned above. (The same is also true for italics.)

Package-specific compatibility notes

FrameMaker® 5.x for the Macintosh will crash if text is set in some OpenType fonts, including Warnock Pro. This occurs because FrameMaker 5.x has a bug in dealing with very large numbers of kerning pairs. *This bug is fixed in FrameMaker 6.0 for the Macintosh.*

For general OpenType compatibility and usage notes, see the OpenType readme. The latest version can be found on the Adobe Web site at <http://www.adobe.com/type/opentype>.

Language coverage

ISO-Adobe and Adobe CE (Central European), Greek, Cyrillic, additional extended Latin. (The same language coverage as Microsoft's WGL4 character set.)

The ISO-Adobe language coverage includes Afrikaans, Breton, Danish, Dutch, English, Finnish, French, Gaelic, German, Icelandic, Indonesian, Irish, Italian, Norwegian, Portuguese, Sami, Spanish, Swahili and Swedish. The Adobe CE language coverage includes Croatian, Czech, Estonian, Hungarian, Latvian, Lithuanian, Polish, Romanian, Slovak, Slovenian and Turkish.

Windows code pages supported

Latin 1: WinANSI (code page 1252)

Latin 2: Eastern Europe (1250)

Turkish (1254)

Windows Baltic (1257)

Cyrillic (1251)

Greek (1253)

Mac OS language support

On Mac OS 8–9, with applications using OS-level language support, only the MacRoman encoding is supported. Support for the following additional Mac language groups exists in the font, and may be available in some Adobe applications, or in future Mac OS versions:

- Central European

 - (includes Czech, Hungarian, Slovak, Slovenian, Polish, Latvian, Lithuanian and Estonian)

- Romanian

- Croatian

- Icelandic & Faroese

- Turkish

- Greek

- Russian (includes other Cyrillic languages)

