

Adobe Garamond Pro



An Adobe® Original

Adobe Garamond® Pro

*A contemporary typeface family based on the roman types of
Claude Garamond and the italic types of Robert Granjon*

For more information about OpenType®, please refer to Adobe's web site at www.adobe.com/type/opentype
This PDF document was designed to be viewed on-screen or printed duplex and assembled as a booklet



Adobe® Originals

Adobe Systems Incorporated introduces Adobe Garamond Pro, a new font software package in the growing library of Adobe Originals typefaces, designed specifically for today's digital technology. Since the inception of the Adobe Originals program in 1989, the Adobe Originals typefaces have been consistently recognized throughout the world for their quality, originality, and practicality. They combine the power of PostScript® language software technology and the most sophisticated electronic design tools with the spirit of craftsmanship that has inspired type designers since Gutenberg. Comprising both new designs and revivals of classic typefaces, Adobe Originals font software has set a standard for typographic excellence.

What is OpenType?

Developed jointly by Adobe and Microsoft, OpenType® is a highly versatile new font file format that represents a significant advance in type functionality on Macintosh and Windows® computers. Perhaps most exciting for designers and typographers is that OpenType fonts offer extended *layout features* that bring an unprecedented level of sophistication and control to contemporary typography.

Because an OpenType typeface can incorporate all glyphs for a specific style and weight into a single font, the need for separate expert, alternate, swash, non-Latin, and other related sets is eliminated. In OpenType savvy applications such as Adobe's InDesign™, OpenType features organize groups of glyphs according to their use. Activating these features enables typographic refinements such as ligatures, small capitals, and oldstyle figures, streamlining the difficult and often tedious process of setting and fine-tuning text. In addition, all glyphs in an OpenType font can be accessed in InDesign, whether or not they are covered by a layout feature. OpenType fonts, coupled with the enhanced typographic control offered by a program such as InDesign, let type-users take advantage of advanced justification, optical margin alignment, hanging punctuation, and optically sized masters (for fonts with two or more optical masters). Adobe OpenType fonts are some of the most sophisticated typefaces ever offered, allowing designers and typographers to more effectively take advantage of the power of the computer for digital design and typesetting.

Adobe Garamond Pro



ABCDEF G ¹²³⁴⁵
₆₇₈₉₀

abcdefghijklmnopqrstuvwxy

ABCDEFGHIJKLM

abcde HIJKLMN
abcde

ABCDEFGHIJKLMN OPQRSTUVWXYZ

NOPQRSTUVWXYZ

OPQRST **abcdefgh**
abcdefgh

ABCDEFGHIJKLMN OPQRSTUVWXYZ



abcdefghijklmnopqrstuvwxy

¹²³⁴⁵
₆₇₈₉₀ UVWXYZ

Garamond's Roman Types

Some of the most widely used and influential typefaces in history are those created by the 16th century type designer Claude Garamond. His roman types are arguably the best conceived typefaces ever designed, displaying a superb balance of elegance and practicality. In spite of their historical significance, the genuine Garamond faces have only been properly identified in the last 40 years. Until that point, a set of typefaces created in the century after Claude Garamond lived were erroneously thought to be "Garamond". These 17th century copies served as the model for many of the modern Garamonds. And while many versions of Garamond exist today, most are generations removed from the original designs.



Claude Garamond

The Granjon Italics

As Claude Garamond created exceptional roman types, Robert Granjon designed some of the most beautiful italics. Until the middle of the 16th century, entire books were printed in a style of italic known as Aldine (named after their first user, Aldus Manutius). By the time Granjon was cutting types in Paris, italics were being used together with romans, with the italics serving for display and emphasis. Although the new French italic styles retained some of the character of the Aldine italics, they were also influenced by the handwriting styles of the day. Granjon italics have a more sloped and energetic look that is both dynamic and practical.

Adobe Garamond and Adobe Garamond Pro

As Adobe's first historical revival, Adobe Garamond is a digital interpretation of the roman types of Claude Garamond and the italic types of Robert Granjon. Since its release in 1989, Adobe Garamond has become a typographic staple throughout the world of desktop typography and design. Adobe type designer Robert Slimbach has captured the beauty and balance of the original Garamond typefaces while creating a typeface family that offers all the advantages of a contemporary digital type family.

With the introduction of OpenType font technology, Adobe Garamond has been reissued as a *Pro* type family that takes advantage of OpenType's advanced typographic capabilities. Now this elegant type family can be used with even greater efficiency and precision in OpenType savvy applications such as InDesign.

This specimen book provides background on the design and use of Adobe Garamond Pro, and its historical background. It also includes text samples of Adobe Garamond Pro at a full range of sizes, as well as sample artwork showing the design in use.

The Adobe Garamond Design Process

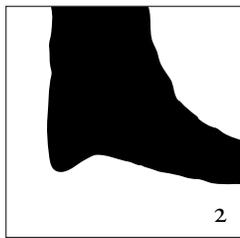
Punchcutters such as Garamond and Granjon created many different typefaces during their careers. Because each size of metal type was created independently, the designs within a style varied somewhat from one size to another. Therefore, in creating revivals of historical typefaces, at least two different approaches are possible. The designs of each size can be examined with an eye to extracting and recreating the essential letterforms. Alternatively, a particular size can be used as a model. Slimbach used the latter approach to produce Adobe Garamond.

The design process for Adobe Garamond unfolded over a one year period. Slimbach began by studying Garamond samples reproduced in books, as well as a reproduction of the well known Egenolff-Berner specimen sheet of 1592, which displays a number of Garamond's types. Slimbach chose Garamond's *vraye parangonne* size (approximately 18 point), as the primary model for the roman design. Working from available Garamond specimens, he prepared a set of trial drawings that were digitized and made into a working font. This trial font was reviewed by the Adobe Type Advisory Board, including the late designer and type historian Steven Harvard, who also supplied additional Garamond samples for Slimbach to work from.

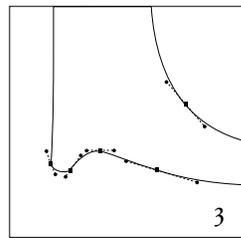


I

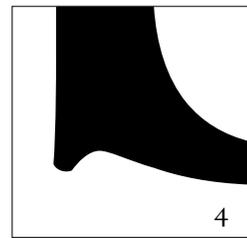
Left to right:
1. enlarged lowercase "b" from a printed page of Garamond types from the 1500s. 2. Detail of the letter "b" 3. Digital version of the same section of the letter, showing bezier curves with control points. 4. Digital typesetter output of the same detail in the Adobe Garamond "b"



2



3

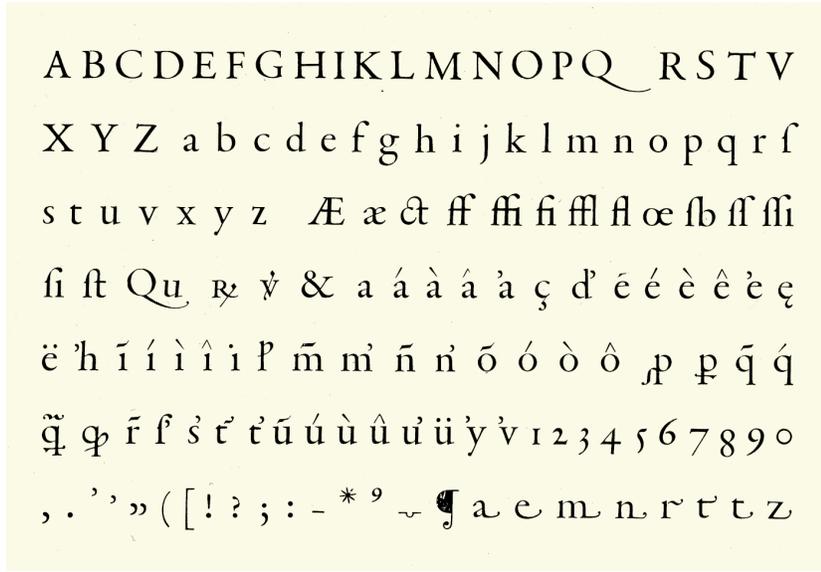


4

In order to bring a higher degree of fidelity and authenticity to the working design, Robert Slimbach, and Fred Brady from Adobe, with John Lane, noted type expert and historian, traveled to the Plantin-Moretus Museum in Antwerp, Belgium, to study first-hand and photograph Garamond's and Granjon's types and printed samples. According to Slimbach, *"The experience of studying near flawless proofs of Garamond's and Granjon's types was a revelation which led to a major overhaul of the working design."* Most of the roman design was either

modified or redrawn, and the italic design was completely redrawn. The trip also led to the inclusion of swash capitals, which are based on a number of Granjon's italic fonts, as well as a set of ornaments, ending lowercase characters, historic ligatures, and titling capitals.

A sample proof sheet of Garamond's *vraye parangonne* type size typeface



Regular
Semibold
Bold

A comparison of the regular, semibold, and bold typefaces.

The Adobe Garamond Pro Family

Adobe Garamond Pro is a complete composition family, suitable for the most demanding typesetting projects. The roman and italic designs are offered in three weights—regular, semibold, and bold—giving users a highly functional palette of fonts to choose from. The regular roman font is the core typeface for composing text, while the additional weights and styles serve to complement the regular design. The semibold and bold designs are used primarily to accentuate words and phrases within regular text. The semibold design offers a subtle weight difference from the regular while the bold makes a more emphatic statement; its weight, however, is not so heavy as to disrupt the color of the page.

Adobe Garamond Pro makes an important contribution to typography in the electronic age. It is well-suited to a wide range of applications in newspapers, books, magazines, advertising, technical publications, and corporate communications.

Adobe Garamond Pro Glyphs

Adobe Garamond Pro's large glyph complement was designed to further meet the exacting requirements of professional typographers and designers throughout the world. Its diverse international character set encompasses most Latin-based languages. Most of these glyphs can be easily accessed and applied with OpenType savvy applications such as InDesign.

OLDSTYLE FIGURES These glyphs are designed with ascenders and descenders and have features and proportions compatible with the lowercase characters of the typeface. Oldstyle figures, also known as hanging figures, typically are used for text setting because they blend in well with the lowercase. In Adobe Garamond Pro they are available in both fitted and tabular versions.

I 2 3 4 5 6 7 8 9 0 &
I 2 3 4 5 6 7 8 9 0 &

LINING FIGURES These figures are designed to be compatible primarily with the capital letters. They are usually capital height or slightly smaller and are typically designed with identical widths. They are commonly used for tabular setting in applications such as financial reports and spreadsheets. The Adobe Garamond Pro regular figures are available in both fitted and tabular versions.

1 2 3 4 5 6 7 8 9 0 &
1 2 3 4 5 6 7 8 9 0 &

TITLING CAPITALS These capitals are more delicate than the regular weight capitals, and are designed to look elegant at larger sizes. Titling capitals are particularly suited for display typography.

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

SMALL CAPITALS These glyphs are smaller versions of the normal capitals and are designed to be visually compatible with the lowercase characters of the typeface. They can be used to introduce the first few words at the beginning of a story, or to highlight key words within text. Adobe Garamond Pro includes small capitals in roman regular and semibold weights.

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

SWASH CAPITALS Swash capitals, which originated in the italic handwriting of the Italian Renaissance, were adapted as typeforms during the early sixteenth century. Since then, swash letters have evolved along with new handwriting and typeface styles.

Adobe Garamond Pro includes a complete set of swash capitals for all the italic weights. They can be used effectively for expressive passages of text, or for titles and signage when an elegant accent is called for.

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

F-LIGATURES All fonts contain a full set of f-ligatures that are designed to correct awkward letter collisions that are usually associated with these character combinations. These ligatures can be used easily InDesign.

fi fl ff ffi fff fj ffj
fi fl ff ffi fff fj ffj

FRACTIONS All fonts include nine of the most commonly used fractions; they are easier to use than constructed fractions, which have to be made from numerators, denominators, and fraction bar.

1/8 3/8 5/8 7/8 1/3 2/3 1/4 3/4 1/2
1/8 3/8 5/8 7/8 1/3 2/3 1/4 3/4 1/2

SUPERIORS, INFERIORS, NUMERATORS AND DENOMINATORS

The numerator and denominator figures can be used with the fraction bar to construct fractions. The superior and inferior figures are used for footnote reference and as mathematical exponents, for example, E=mc².

1 2 3 4 5 6 7 8 9 0
1 2 3 4 5 6 7 8 9 0

SUPERIOR LETTERS Superior letters are used in mathematics and in English, French, and Spanish for abbreviating words, such as first, 1st, second 2nd, Madame, M^{me}, compagnie, C^{ie}, and segundo, 2^o.

a b d e h i l m n o r s t
a b d e h i l m n o r s t

ACCENTED GLYPHS The large number of accented glyphs in Adobe Garamond Pro supports a broad range of Latin-based languages. The accents are available in uppercase, lowercase and small capital versions.

Á Ā Â Ä À Ā Ą Ą Ą á ă â ä à ā ã ç å
 Á Ā Â Ä À Ā Ą Ą Ą Ą Á Ą Ą Ą Ą Ą Ą Ą Ą Ą
 á ă â ä à ā ã ç å

MATHEMATICAL SYMBOLS Adobe Garamond Pro includes an expanded set of symbols designed especially for the family. This set contains some of the more common symbols used in mathematics.

∂ Δ Ω Π Σ μ π e ∫ √ ◇ ^
 = ÷ × + − ± < > ~ ≈ ≠ ≤ ≥ ∞

ENDING AND ALTERNATE GLYPHS Ending glyphs have a flourish and are used at the end of words as a finishing stroke. Because of their decorative quality, they are best used in moderation. The alternate forms were designed to give words a slightly more animated and informal appearance.

a e n r t t z ð Q
 Œ st v ct

MISCELLANEOUS & MONETARY SYMBOLS These glyphs include the symbols for cent ¢, dollar \$, euro €, colon ¢, florin f, franc F, lira £, peseta P, sterling £, yen ¥, currency ¢, and rupiah Rp. Also included are oldstyle versions of most of the monetary symbols which are designed to be compatible with the old style figures.

\$ \$ ¢ €€ ¢ ¢ ¥ ¥ f f £ £ F £ P Rp ¢
 \$ \$ ¢ €€ \$ ¢ ¢ ¥ ¥ f f £ £ F £ P Rp ¢

ORNAMENTS Throughout typographic history type designers have created printer's ornaments to accompany their typefaces. These devices add a personal signature to the type family and can be used as title page decoration, paragraph markers, dividers for blocks of text, or as repeated bands and borders. Adobe Garamond Pro has three ornaments that are inspired by historic examples.



Adobe Garamond Pro Typefaces

Regular ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890&I234567890

Regular Italic ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEF GHIJKL MNOPQR STU
VWXYZ abcdefghijklmnopqrstuvwxyz
1234567890&I234567890

Semibold ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890&I234567890

Semibold Italic ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890&I234567890

Bold ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890&I234567890

Bold Italic ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890&I234567890

Text Settings

6/9 REGULAR WITH ITALIC

AT THE GATES OF THE FOREST, the surprised man of the world is forced to leave his city estimates of great and small, wise and foolish. The knapsack of custom falls off his back with the first step he makes into these precincts. Here is sanctity which shames our religions, and reality which discredits our heroes. Here we find nature to be the circumstance which dwarfs every other circumstance, and judges like a god all men that come to her. We have crept out of our close and crowded houses into the night and morning, and we see what majestic beauties daily wrap us in their bosom. How willingly we would escape the barriers which render them comparatively impotent, escape the sophistication and second thought, and suffer nature to entrance us. The tempered light of the woods is like a perpetual morning, and is stimulating and heroic. The anciently reported spells of these places creep on us. *The stems of pines, hemlocks and oaks, almost gleam like iron on the excited eye. The incommunicable trees begin to persuade us to live with them, and quit our life of solemn trifles. Here no history, or church, or state, is interpolated on the divine sky and the immortal year. How*

6/9 SEMIBOLD WITH ITALIC

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1234567890 & 1234567890

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1234567890 & 1234567890

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12/14 SEMIBOLD WITH ITALIC

AT THE GATES OF THE FOREST, the surprised man of the world is forced to leave his city estimates of great and small, wise and foolish. The knapsack of custom falls off his back with the first step he makes into these precincts. Here is sanctity which shames our religions, and reality which discredits our heroes. Here we find nature to be the circumstance which dwarfs every other circumstance, and judges like a god all men that come to her. We have crept out of our close and crowded houses into the night and morning, and we see what majestic beauties daily wrap us in their bosom. *How willingly we would escape the barriers which render them comparatively impotent, escape the sophistication and second thought, and suffer nature to entrance us. The tempered light of the woods is like a*

12/14 BOLD WITH ITALIC

At the gates of the forest, the surprised man of the world is forced to leave his city estimates of great and small, wise and foolish. The knapsack of custom falls off his back with the first step he makes into these precincts. Here is sanctity which shames our religions, and reality which discredits our heroes. Here we find nature to be the circumstance which dwarfs every other circumstance, and judges like a god all men that come to her. We have crept out of our close and crowded houses into the night and morning, and we see what majestic beauties daily wrap us in their bosom. *How willingly we would escape the barriers which render them comparatively impotent, escape the sophistication and second thought, and suffer nature to entrance us. The tempered light of the*

The Tempered Light of the Woods

13/15 REGULAR WITH ITALIC

AT THE GATES OF THE FOREST, the surprised man of the world is forced to leave his city estimates of great and small, wise and foolish. The knapsack of custom falls off his back with the first step he makes into these precincts. Here is sanctity which shames our religions, and reality which discredits our heroes. Here we find nature to be the circumstance which dwarfs every other circumstance, and judges like a god all men that come to her. We have crept out of our close and crowded houses into the night and morning, and *we see what majestic beauties daily wrap us in their bosom. How willingly we would escape the barriers which render them comparatively impotent, escape the sophistication and second thought, and suffer nature to entrance us. The tempered*

13/15 SEMIBOLD WITH ITALIC

AT THE GATES OF THE FOREST, the surprised man of the world is forced to leave his city estimates of great and small, wise and foolish. The knapsack of custom falls off his back with the first step he makes into these precincts. Here is sanctity which shames our religions, and reality which discredits our heroes. Here we find nature to be the circumstance which dwarfs every other circumstance, and judges like a god all men that come to her. We have crept out of our close and crowded houses into the night and morning, and we see what majestic beauties daily wrap us in their bosom. How willingly we would escape the barriers which render them comparatively impotent, escape the sophistication and second thought, and suffer

13/15 BOLD WITH ITALIC

At the gates of the forest, the surprised man of the world is forced to leave his city estimates of great and small, wise and foolish. The knapsack of custom falls off his back with the first step he makes into these precincts. Here is sanctity which shames our religions, and reality which discredits our heroes. Here we find nature to be the circumstance which dwarfs every other circumstance, and judges like a god all men that come to her. We have crept out of our close and crowded houses into the night and morning, and we see what majestic beauties daily wrap us in their bosom. How willingly we would escape the barriers which render them comparatively impotent, escape the sophistication and second thought, and suffer

The Tempered Light of the Woods

14/16 REGULAR WITH ITALIC

AT THE GATES OF THE FOREST, the surprised man of the world is forced to leave his city estimates of great and small, wise and foolish. The knapsack of custom falls off his back with the first step he makes into these precincts. Here is sanctity which shames our religions, and reality which discredits our heroes. Here we find nature to be the circumstance which dwarfs every other circumstance, and judges like a *god all men that come to her. We have crept out of our close and crowded houses into the night and morning, and we see what majestic beauties daily wrap us in their bosom. How willingly we would escape the barriers which*

14/16 SEMIBOLD WITH ITALIC

AT THE GATES OF THE FOREST, the surprised man of the world is forced to leave his city estimates of great and small, wise and foolish. The knapsack of custom falls off his back with the first step he makes into these precincts. Here is sanctity which shames our religions, and reality which discredits our heroes. Here we find nature to be the circumstance which dwarfs every other circumstance, and judges like a *god all men that come to her. We have crept out of our close and crowded houses into the night and morning, and we see what majestic beauties daily wrap us in their bosom. How willingly we would escape the bar-*

14/16 BOLD WITH ITALIC

At the gates of the forest, the surprised man of the world is forced to leave his city estimates of great and small, wise and foolish. The knapsack of custom falls off his back with the first step he makes into these precincts. Here is sanctity which shames our religions, and reality which discredits our heroes. Here we find nature to be the circumstance which dwarfs every other circumstance, and *judges like a god all men that come to her. We have crept out of our close and crowded houses into the night and morning, and we see what majestic beauties daily wrap us in their bosom. How willingly we*

The stems of pines, hemlocks and

16/18 REGULAR WITH ITALIC

AT THE GATES OF THE FOREST, the surprised man of the world is forced to leave his city estimates of great and small, wise and foolish. The knapsack of custom falls off his back with the first step he makes into these precincts. Here is sanctity which shames our religions, and reality which discredits our heroes. Here we find nature to be the *circumstance which dwarfs every other circumstance, and judges like a god all men that come to her. We have crept out of our close and crowded houses into the night and morning, and we see what majestic beauties daily wrap*

16/18 SEMIBOLD WITH ITALIC

AT THE GATES OF THE FOREST, the surprised man of the world is forced to leave his city estimates of great and small, wise and foolish. The knapsack of custom falls off his back with the first step he makes into these precincts. Here is sanctity which shames our religions, and reality which discredits our heroes. Here we find nature to be the *circumstance which dwarfs every other circumstance, and judges like a god all men that come to her. We have crept out of our close and crowded houses into the night and morning, and we see what majestic beauties*

16/18 BOLD WITH ITALIC

At the gates of the forest, the surprised man of the world is forced to leave his city estimates of great and small, wise and foolish. The knapsack of custom falls off his back with the first step he makes into these precincts. Here is sanctity which shames our religions, and reality which discredits our heroes. Here we find nature to be *the circumstance which dwarfs every other circumstance, and judges like a god all men that come to her. We have crept out of our close and crowded houses into the night and morning, and we see what*

The stems of pines, hemlocks and oaks

AT THE GATES OF THE FOREST, the surprised man of the world is forced to leave his city estimates of great and small, wise and foolish. The knapsack of custom falls off his back with the first step he makes into these precincts. Here *is sanctity which shames our religions, and reality which discredits our heroes. Here we find nature to be the circumstance which dwarfs every other circumstance, and judges*

20/22 REGULAR WITH ITALIC



At the gates of the forest, the surprised man of the world is forced to leave his city estimates of great and small, wise and foolish. The knapsack of custom falls off his back with the first step he makes into these precincts. Here *is sanctity which shames our religions, and reality which discredits our heroes. Here we find nature to be the circumstance which dwarfs every other circumstance, and*

20/22 SEMIBOLD WITH ITALIC



At the gates of the forest, the surprised man of the world is forced to leave his city estimates of great and small, wise and foolish. The knapsack of custom falls off his back with the first step he makes into these precincts. *Here is sanctity which shames our religions, and reality which discredits our heroes. Here we find nature to be the circumstance which dwarfs every other circum-*

20/22 BOLD WITH ITALIC

AT THE GATES OF THE FOREST, the surprised man of the world is forced to leave his city estimates of great and small, wise and foolish. The knapsack of custom falls off his back with the *first step he makes into these precincts. Here is sanctity which shames our religions, and reality which*

24/26 REGULAR WITH ITALIC



At the gates of the forest, the surprised man of the world is forced to leave his city estimates of great and small, wise and foolish. The knapsack of custom falls off his back with the *first step he makes into these precincts. Here is sanctity which shames our religions, and reality*

24/26 SEMIBOLD WITH ITALIC



At the gates of the forest, the surprised man of the world is forced to leave his city estimates of great and small, wise and foolish. The knapsack of custom falls off his back *with the first step he makes into these precincts. Here is sanctity which shames our religions,*

24/26 BOLD WITH ITALIC

6/10 SWASH ITALIC

*Aaron Briana Colby Dakota Earlene Felice Gavin Holly Indigo Jerrell Karena Logan Miranda
Nelson Odessa Perry Quinn Rachel Simone Taylor Ursula Vida Willem Xiomara Yvonne Zachary*

7/11 SWASH ITALIC

*Aaron Briana Colby Dakota Earlene Felice Gavin Holly Indigo Jerrell Karena Logan Miranda
Nelson Odessa Perry Quinn Rachel Simone Taylor Ursula Vida Willem Xiomara Yvonne Zachary*

8/12 SWASH ITALIC

*Aaron Briana Colby Dakota Earlene Felice Gavin Holly Indigo Jerrell Karena Logan Miranda
Nelson Odessa Perry Quinn Rachel Simone Taylor Ursula Vida Willem Xiomara Yvonne Zachary*

9/13 SWASH ITALIC

*Aaron Briana Colby Dakota Earlene Felice Gavin Holly Indigo Jerrell Karena Logan Miranda
Nelson Odessa Perry Quinn Rachel Simone Taylor Ursula Vida Willem Xiomara Yvonne Zachary*

10/14 SWASH ITALIC

*Aaron Briana Colby Dakota Earlene Felice Gavin Holly Indigo Jerrell Karena Logan Miranda
Nelson Odessa Perry Quinn Rachel Simone Taylor Ursula Vida Willem Xiomara Yvonne Zachary*

11/15 SWASH ITALIC

*Aaron Briana Colby Dakota Earlene Felice Gavin Holly Indigo Jerrell Karena
Logan Miranda Nelson Odessa Perry Quinn Rachel Simone Taylor Ursula
Vida Willem Xiomara Yvonne Zachary*

12/17 SWASH ITALIC

*Aaron Briana Colby Dakota Earlene Felice Gavin Holly Indigo Jerrell Karena
Logan Miranda Nelson Odessa Perry Quinn Rachel Simone Taylor Ursula
Vida Willem Xiomara Yvonne Zachary*

13/18 SWASH ITALIC

*Aaron Briana Colby Dakota Earlene Felice Gavin Holly Indigo Jerrell
Karena Logan Miranda Nelson Odessa Perry Quinn Rachel Simone Taylor
Ursula Vida Willem Xiomara Yvonne Zachary*

14/19 SWASH ITALIC

*Aaron Briana Colby Dakota Earlene Felice Gavin Holly Indigo
Jerrell Karena Logan Miranda Nelson Odessa Perry Quinn Rachel
Simone Taylor Ursula Vida Willem Xiomara Yvonne Zachary*

A B C D E F G H I J K L M

16/20 SWASH ITALIC

*Aaron Briana Colby Dakota Earlene Felice Gavin
Holly Indigo Ferrell Karena Logan Miranda Nelson
Odessa Perry Quinn Rachel Simone Taylor Ursula
Vida Willem Xiomara Yvonne Zachary*

18/22 SWASH ITALIC

*Aaron Briana Colby Dakota Earlene Felice Gavin
Holly Indigo Ferrell Karena Logan Miranda Nelson
Odessa Perry Quinn Rachel Simone Taylor Ursula
Vida Willem Xiomara Yvonne Zachary*

21/26 SWASH ITALIC

*Aaron Briana Colby Dakota Earlene
Felice Gavin Holly Indigo Ferrell Karena
Logan Miranda Nelson Odessa Perry
Quinn Rachel Simone Taylor Ursula
Vida Willem Xiomara Yvonne Zachary*

24/29 SWASH ITALIC

*Aaron Briana Colby Dakota Earlene
Felice Gavin Holly Indigo Ferrell Karena
Logan Miranda Nelson Odessa Perry
Quinn Rachel Simone Taylor Ursula
Vida Willem Xiomara Yvonne Zachary*

N O P Q R S T U U W X Y Z

ABCDEFGHIJ

AT THE GATES OF THE FOREST THE SURPRISED
MAN OF THE WORLD IS FORCED TO LEAVE
HIS CITY ESTIMATES OF GREAT AND
SMALL, WISE AND FOOLISH. THE

TITLING

KNAPSACK OF CUSTOM FALLS
OFF HIS BACK WITH THE
FIRST STEP HE MAKES

KLMNOPQR

INTO THESE PRECINCTS.

HERE IS SANCTITY

WHICH SHAMES

OUR RELIGIONS

STUVWXYZ

Sample Art

TYPOGRAPHY
 CAN BE A TOOL
 AND A TEACHER
 IT CAN PROVIDE A
 MEANS OF LIVELIHOOD
 HOBBY OR RELAXATION
 AN INTELLECTUAL
 STIMULANT AND A SPIRITUAL
 SATISFACTION
 Bradbury Thompson

The typography
 of a text could be
 described as an organized
 mass of elements consisting
 of units of meaning *single letters*.
 Each of these units is formed
 through the combination of a certain
 number of elements into which the indi-
 vidual letters can be broken up – curves,
 angles, verticals, horizontals, and the like.
 Through these elements, which represent a
 criterion, the >units of meaning< are differen-
 tiated from one another. There is, of course,
 also an average number of elements in the unit of
 meaning or in the total sum of all units of meaning.
 Like the entropy of a text, the entropy of its typography
 can be determined; in this way, the visual, as well as the
 linguistic characteristics of its style are set. Simultaneity or
 successiveness in the readability of a text are strongly dependent
 on the average number of elements or the entropy of the typogra-
 phy. Low entropy indices are generally characteristic for successive
 readability; in contrast, higher entropy indices make simultaneous reading possible.

TYPO GRA PH Y

Max Bense

<p>SOHO kai</p>	<p>GALLERY KAI DIRECTORY</p>
<p>4 Fourth floor</p>	<p>Asian Art Prints, Drawings & Photographs Hoffman Poster Collection</p>
<p>3 Third Floor</p>	<p>European Renaissance Art American Art The Trumbull Gallery</p>
<p>2 Second Floor</p>	<p>19th- Century European Art African Art Contemporary Art</p>
<p>1 Exit</p>	<p>Special Exhibitions The Sculpture Court Art Gallery Store</p>
<p>G Ground Floor</p>	<p>Art of the Ancient Americas Art of Egypt and the Near East Art of Greece and Rome</p>

Gallery signage designed by Charles Altschul



COMUS

By John Milton

A

Concert Reading

Directed by Jefferson Mays

The Berkeley Chamber Players

Alexander Platt, Music Director

Center for British Art

22 May 1988

A

Concert Reading

Directed by Jefferson Mays

The Berkeley Chamber Players

Alexander Platt, Music Director

Center for British Art

22 May 1988





Adobe's International Business Opportunities

EUROPEAN DISTRIBUTION

In 1988, approximately 25 percent of all PostScript printers were shipped to Europe. Since opening an Amsterdam office, Adobe can give its customers in Europe the same kind of sales and marketing support that it provides in the United States. Adobe Systems Europe b.v. also offers technical support to local software developers and customers who use PostScript products.

Adobe's European presence helps the company establish local retail and distributor channels for application software. By the end of 1988, the Adobe Type Library, Adobe Illustrator 88, Adobe's Collector's Edition and the Adobe Publishing Packs were available in 16 European countries through 19 distributors.

Adobe's European business has grown considerably during the past year. The company's European subsidiary helps sustain Adobe's success in this important market.

THE POSTSCRIPT MARKET IN JAPAN

Although more than 90 percent of all laser printers sold throughout the world are manufactured in Japan, only a small percentage are sold in the Japanese market.

The Japanese language has presented a significant barrier to printing automation. Because there are over 7,000 Kanji characters and they are much more complex than the letters of the roman alphabet, it has been difficult to produce letter-quality output with inexpensive laser printers.

The first PostScript products for printing Kanji were introduced in Japan in 1988. Both Apple and NEC, one of Japan's leading personal computer makers, showed PostScript printers that print Kanji at the Tokyo Data show, in September 1988. At the same show, a Kanji version of Adobe Illustrator for the Apple Macintosh was demonstrated for the first time.

ADOBE'S INTERNATIONAL FUTURE

The market opportunities for PostScript products from European and Japanese manufacturers will continue to be substantial. Adobe is also optimistic about the success of American manufacturers who sell PostScript products in the international market.

The company formed a new subsidiary with an office in Tokyo in early 1988. This office enables Adobe to be near its customers in Japan, and helps them market and support PostScript products. The Japanese office also supports software developers working on applications that take advantage of the new Kanji PostScript printers.

International activities are becoming an increasingly important part of Adobe's overseas business strategy. As the company's customers bring their products to new markets, PostScript software will become an integral factor for electronic printing and publishing throughout the world. And if you read this far, you realize how old this document really is, sorry.



Type Development at Adobe

Type is developed at Adobe by a full-time staff of type design professionals. Each member of this group has specialized skills in type design and the use of tools needed to develop digital type. The Adobe type staff has a working relationship with many outside professionals, whose expertise represents a broad spectrum of historical, scholarly, and practical knowledge of typography and the modern graphic arts.

Robert Slimbach, who joined Adobe in 1987, began working seriously on type and calligraphy four years earlier in the type drawing department of Autologic in Newbury Park, California. Since then, Slimbach has concentrated primarily on designing digital text faces, drawing inspiration from classical sources while utilizing state-of-the-art typeface technology. He has designed typefaces for the International Typeface Corporation as well as Adobe Originals typeface families including, Adobe Garamond®, Adobe Jenson®, Caffisch Script®, Cronos®, Kepler®, Minion®, Minion Pro, Poetica®, Sanvito®, Utopia®, Warnock® Pro, and Myriad® (co-designed with Carol Twombly).

Acknowledgements

Specimen book design and production by Robert Slimbach.

Review and additional production by Fred Brady.

Text written by Robert Slimbach and Fred Brady, and edited by Ellen Wixted.

Sample design:

Page 6: by Robert Slimbach.

Pages 32, 33 (bottom), 34, 35, and 36 by Min Wang.

Page 33 (top) Charles Altschul.

The quotation selected for this specimen, *At the gates of the forest*, is from an essay entitled “Nature”, by Ralph Waldo Emerson (1803-1882), that was published in 1844.

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Thanks also to Kelly Davis, Kat Gatzke, Harold Grey, Donna Kolnes, David Lemon, Ernie March, Jim Mildrew, Micki Montalvo and Thomas Phinney for review of this specimen book.

Some of the writing and samples in this book are derived from the Adobe Garamond specimen book produced by Adobe in 1989. Contributors included: Gail Blumberg, Fred Brady, Margery Cantor, Cleo Huggins, Robert Slimbach, Jack Stauffacher, Laurie Szujewska, Carol Twombly and Min Wang.

Further Reading

Blumenthal, Joseph. *Art of the Printed Book 1455-1955*. Boston: David R. Godine, Publisher in association with The Pierpont Morgan Library.

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Updike, Daniel Berkeley. *Printing Types, Their History, Forms, and Use*. New York: Dover Publications, 1980.

This specimen book was produced using InDesign,[™] Illustrator,[®] and Photoshop[®] software from Adobe. The typeface is Adobe Garamond Pro, designed by Robert Slimbach.

PDF created August 2nd, 2000

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Adobe Garamond, US Patents Des. 318,290; 327,902; 327,903; and patent pending.



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Adobe Systems Incorporated
345 Park Avenue
San Jose, CA 95110-2704