

# Warnock Pro





*An Adobe® Original*

# Warnock<sup>TM</sup> Pro

*A Multi-Faceted OpenType® Family*

For more information about OpenType please refer to Adobe's web site at [www.adobe.com/type/opentype](http://www.adobe.com/type/opentype).  
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## Adobe® Originals

Adobe Systems Incorporated introduces Warnock 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, 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 Windows® and Mac OS computers. Perhaps most exciting for designers and typographers is that OpenType fonts offer extended *layout features* that bring unprecedented control and sophistication 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 related glyph 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 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.



12345678  
State of the art publishing tools  
ABCDEFGHIJKLMN  
*A marriage of art and science*  
Document portability  
*Sophisticated software solutions for web and print publishing*  
Dynamic software design  
ABCDEFGHIJKLMN  
*...to create, publish, and deliver visually rich content*  
*Sophisticated software solutions for web and print publishing*  
1234567890  
A revolution in digital publishing

## **Warnock Pro**

Warnock Pro is a new type composition family named after the co-founder of Adobe Systems, John Warnock, whose visionary spirit led to major advances in desktop publishing and graphic arts software. Warnock Pro is a highly readable and serviceable family, built upon sound principles of classical design while being strongly centered in our time. As a full-featured OpenType family, with Latin, Cyrillic, and Greek character sets in a variety of weights and optical size ranges, Warnock Pro is truly a state-of-the-art composition family that performs a wide variety of typographic tasks with quiet elegance. Its contemporary design and classical appeal lends documents an air of modernity and sophistication.

### *How the project began*

In early 1997, John Warnock's son, Chris, approached Adobe type designer Robert Slimbach with a request to design a typeface for his father's personal use. Slimbach took on the project as a background activity with the intention of designing a single weight display roman design. After examining his early efforts, Slimbach saw potential to expand upon the concept by designing a companion italic font. Eventually these typefaces evolved into a large composition family. Instead of limiting its use as a private set of fonts, all agreed that it should be released for wider distribution as an Adobe Original OpenType family.

### *Modern Imaging and Printing*

Warnock Pro addresses the technical concerns of both on-screen viewing and modern printing. Its cleanly drawn forms, which are sturdy in design and fully hinted, are sympathetic to on-screen imaging, ensuring that fonts rasterize cleanly at a variety of resolutions. Warnock Pro also performs extremely well when printed under less than ideal conditions. The robust weight of the regular text design, along with crisp letter features and practical proportions of the entire family, result in a type family that can hold up well when printed on coated or uncoated stock.

An enlarged letter 'n'  
at low resolution and  
high resolution.

Diamonds  
Diamonds  
Diamonds  
Diamonds

### *Classifying Warnock Pro*

Rather than falling into any single historical classification, the features of Warnock Pro are eclectic, borrowing elements from earlier lettering disciplines and introducing new features previously unseen in a text type. The serifs, which are unbracketed and triangular, help to give the type a chiseled appearance. This serif style is often associated with Latine typefaces. In Warnock Pro, the serifs are razor sharp at display sizes, becoming heavier and wedge-shaped in the smaller optical masters where a more rugged design is required for optimum letter definition.

The classical letter proportions of the roman designs are typically associated with *old style* types, although they have been refined to give the fonts a more contemporary appearance. The shape and stress of round elements in the typeface are reminiscent of *transitional* types, being neither purely calligraphic nor geometric. And Warnock Pro's exacting construction, along with many unique but unobtrusive features, is pure twenty-first century.

Warnock Pro's structure is both rational and dynamic, striking a balance between innovation and restraint. A mix of calligraphic and constructed character shapes, as well as both angular and rounded elements, give clarity and visual tension to the family. According to Slimbach, *"I set out to make a family that embodies both John's character and that of Adobe by giving the letterforms a progressive and slightly technical feel, but with warmth and humanity. I wanted to make a type family that looks to the past as well as to the future."*

### *Early Design Work*

Much of the form of Warnock Pro was derived from Slimbach's drawings and handwritten exercises with a broad-edged pen. *"Even though I intended the face to have a logical and exacting quality, I also wanted the letters to have an organic basis. Writing and drawing letterforms was a means of quickly putting down on paper spontaneous shapes that might find their way into the typeface."*

The resulting sketches served as source material for much of the character of the finished design.





A sampling of Slimbach's  
broad-edged pen exercises  
and pencil sketches for  
Warnock Pro.

The design was also shaped by the digital medium itself. “For me, working with letterforms on the computer is much more an activity of constructing and refining than of stream of consciousness designing. I used the computer’s precision as a tool for simplifying and consolidating form. I wanted the life of the letters to come primarily from the interplay of dissimilar graphic shapes rather than from a rougher style of outline construction.”

#### **Warnock Pro Italic**

The Warnock Pro italic designs are energetic and stately. They differ significantly from the roman in structure, although they share a similar quality of line and degree of refinement. The Warnock Pro italics display the rhythm of traditional chancery writing, while having a more severe degree of slant and an almost architectural appearance. Like the roman fonts, the italics display a synthesis of calligraphic and constructed elements and their logical design and ample counterforms make them equally practical for both text and display applications. Warnock Pro roman and italic form a harmonious duo well suited for even the most demanding typographic pairings.

*Diamonds*  
*Diamonds*  
*Diamonds*  
*Diamonds*

# Light Regular Semibold Bold

A comparison of the light, regular, semibold, and bold display masters.

## *Warnock Pro's Weights*

The Warnock Pro family is offered in four weights: *light*, *regular*, *semibold*, and *bold*, for each of four optical size ranges: *caption*, *text*, *subhead*, and *display*, giving users a highly functional palette of fonts to choose from. The regular roman text font is the core typeface for setting text composition, so its weighting and proportions have been tailored to address the utilitarian and aesthetic requirements of legibility. The additional weights and optical masters complement the regular text design according to principles of hierarchy in typography. The semibold and bold text designs are used primarily to accentuate words and phrases within regular text. The semibold offers a subtle weight difference from the regular design which can be quite elegant when applied in spacious settings. The bold is designed to make a more emphatic statement, but its weight is not so heavy as to disrupt the color of the page.

## *Warnock Pro's Optical Masters*

Beginning in the sixteenth century, type designers often cut a series of point sizes for a particular type style in order to form a cohesive range of type sizes. For every size that was hand-sculpted in metal, subtle adjustments were made to letter proportion, weight, contrast, and spacing so that the type would be comfortable to read.

With the advent of photo and digital type technologies, most type manufacturers abandoned the design of optical masters, because it was economically more viable to produce a single master which was then scaled photographically or algorithmically to each point size. Unfortunately, typefaces generated from a single master usually have a limited range at which they look their best. For example, a typeface that performs well at text sizes may appear light and cramped at smaller sizes, while larger sizes may appear heavy and ungraceful.

In Warnock Pro, the four optical ranges for each of the four weights provide greatly enhanced readability for all point sizes, from text sizes that are clear and easy to read to display sizes that are refined and elegant.

Warnock Pro's four optical ranges are intended to cover a full spectrum for modern typography. The sturdy non-idiosyncratic

Caption  
 Hmfg  
 Text  
 Hmfg  
 Subhead  
 Hmfg  
 Display  
 Hmfg

A comparison of the caption, text, subhead, and display regular optical masters scaled to the same point size.

абвгдеж  
 абвгдеж

αβγδεζη  
 αβγδεζη

forms of the *caption* fonts are designed for maximum legibility and work best for 6- to 8-point type.

The *text* fonts are the cornerstone of Warnock Pro and are intended for 9- to 14-point type. Their weights and proportions have been carefully balanced for reading comfort at the most commonly used point sizes for setting extended text.

The *subhead* fonts are best for setting phrases in 14- to 24-point type and are well suited for use as a complement to body text. The subhead fonts represent a middle ground between text and display type, requiring that they maintain the practical concerns of readability, while displaying a degree of delicacy relative to body text.

The Warnock Pro *display* fonts are designed to showcase the elegance of the letterforms and to complement the smaller size ranges as a lighter and more refined version of the typeface. The display masters are designed with subtle and often stylized detailing, elegant proportions, and increased stroke contrast to help give larger sizes enhanced visual appeal. The display fonts are intended for type sizes above 24-point.

### *The Cyrillic Designs*

Because the Cyrillic alphabet contains a predominance of vertical elements, it can be somewhat static in appearance when compared to the Latin alphabet. “*With the Cyrillic designs, I introduced a bit of animation in order to give the letters more variety of form, and to make text more visually interesting and readable.*”

### *The Greek Designs*

The lowercase letterforms in the Greek alphabet are highly active and contain a rich variety of form. “*With Warnock Pro Greek, I took a fairly modern design approach by toning down some of the Greek alphabet’s more exuberant features, while ‘latinizing’ others, so that the Greek and Latin fonts would harmonize well.*”

## Warnock Pro Glyphs

Warnock Pro's large glyph complement was designed to further meet the exacting requirements of professional typographers and designers throughout the world. Its diverse international glyph set encompasses most Latin-based languages, and includes such typographic niceties as swash capitals, small capitals, oldstyle figures, a large ornament set, alternate forms, international monetary symbols, and expanded mathematical symbols. There are also complete families for Greek and Cyrillic based languages.

**OLDSTYLE FIGURES** These figures 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, are typically used for text setting because they blend in well with the lowercase. In Warnock Pro they 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 &*

**REGULAR FIGURES** These figures are designed to be compatible with the capital letters. They are usually capital height or slightly smaller and are typically designed with identical widths. They are also commonly used in tabular settings such as in financial reports. The Warnock 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 &*

**SMALL CAPITALS** These letterforms 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. Warnock Pro includes small capitals in all the roman and italic weights for the Latin fonts.

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  
*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. Warnock Pro contains a complete set of Latin swash capitals for all the italic weights and optical sizes. Swash capitals 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*  
*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 Warnock Pro fonts contain a full set of f-ligatures. These glyphs are designed to correct awkward combinations where letters may collide. These ligatures can be easily implemented in the InDesign software application.

*fi fl ff ffi ffl fj fff*  
*fi fl ff ffi ffl fj fff*

**FRACTIONS** All Warnock Pro fonts include nine of the most commonly used fractions; they are easier to use than constructed fractions, which are made from numerator and denominator figures.

*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 additional fractions. The superior and inferior figures are used for footnote reference and as mathematical exponents, for example,  $E = mc^2$ .

*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 second, 2<sup>nd</sup>, Madame, M<sup>me</sup>, compagnie, C<sup>ie</sup>, and segundo, 2<sup>o</sup>.

*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*

**ALTERNATE GLYPHS** These alternate forms were designed to give words and phrases a slightly more animated and informal appearance. They can be implemented individually using programs like InDesign.

*k v w y K R Q K R Q*  
*k v w y K R Q K R Q*

**LOWERCASE ENDING GLYPHS** These glyphs usually have an ending flourish and are used at the end of a word or phrase as a design embellishment. Because of their decorative quality, they are best used in moderation.

*a d e g h l m n o r t u*  
*a d e g h l m n o r t u*

**MATH SYMBOLS** Warnock Pro contains an expanded set of math symbols designed especially for the family. This set contains some of the more common symbols used in mathematics.

$\partial \ell \Delta \Omega \Pi \Sigma \mu \pi \epsilon \int \sqrt{\diamond} ^{\wedge} = \div \times + \neg \pm < > \sim \approx \neq \leq \geq \infty$   
 $\partial \ell \Delta \Omega \Pi \Sigma \mu \pi \epsilon \int \sqrt{\diamond} ^{\wedge} = \div \times + \neg \pm < > \sim \approx \neq \leq \geq \infty$

**ACCENTED CHARACTERS** The large number of accented glyphs in Warnock Pro support a broad range of Latin-based languages around the world. The accents are available in uppercase, lowercase, and small capital versions.

Á Ā Â Ã Ä Å Æ Ā Ā á ă â ã à ā ã ą ă Á Ă Â Ã Ä Å Ą Ą  
 Á Ă Â Ã Ä Å Ą Ą á ă â ã à ā ã ą ă Á Ă Â Ã Ä Å Ą Ą

**CYRILLIC FONTS** From the time Peter the Great introduced the Latinized Cyrillic alphabet in the early eighteenth century, Cyrillic alphabets have followed developments in the West; first with the transition from old style typefaces to moderns, then back to the historical forms of the old style. With a rejuvenation of Cyrillic typeface design, beginning in the late 1940s, Cyrillic alphabets have evolved into cohesive roman and italic style.

As the Cyrillic counterpart to the Warnock Pro Latin, these fonts were designed with practicality and progressive styling in mind. As with the Latin designs, the Cyrillic designs are offered in four weights and four optical size ranges in roman and italic.

а б в г д е ж з и й к л м н о п р с т у ф х ц ч ш щ ъ ы ь э ю я  
*а б в г д е ж з и й к л м н о п р с т у ф х ц ч ш щ ъ ы ь э ю я*

**GREEK FONTS** The Greek alphabet is one of the oldest known writing systems, having been adapted from the Phoenician alphabet about 3,000 years ago. With the reform of the modern Greek alphabet in the early 1980s, the large number of accents associated with classical Greek have been reduced. Warnock Pro includes complete modern Greek alphabets for all roman and italic weights and optical size ranges.

α β γ δ ε ζ η θ ι κ λ μ ν ξ ο ρ σ τ υ φ χ ψ ω ς β κ θ  
*α β γ δ ε ζ η θ ι κ λ μ ν ξ ο ρ σ τ υ φ χ ψ ω ς β κ θ*

**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. Warnock Pro contains thirty-eight ornaments including flowers, leaves, bullets, brackets, and contemporary graphic decorations.



**MISCELLANEOUS MONETARY SYMBOLS** These 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 oldstyle figures.



## Roman and Italic Glyphs in Warnock Pro

## Basic Latin Glyphs

ABCDEFGHIJKLMNOPQRSTUVWXYZ&1234567890  
 abcdefghijklmnopqrstuvwxyz1234567890  
 ABCDEFGHIJKLMNOPQRSTUVWXYZ&

## Additional Glyphs

[illegible]

## Greek Glyphs

ΑΒΓΕΖΗΘΙΚΛΜΝΞΟΠΡΣΤΥΦΧΨΦ  
αβγδεζηθικλνξοπρστυφχψωςβκθ  
ΆΕΗΪΌΥΎΩάέήϊόούϰϷϸϹ

## Cyrillic Glyphs

АБВГДЕЖЗИЙКЛМНОПРСТУФХЦЧШЩЪ  
ЫЬЭЮЯЁЂЃЄІЇЉЊЋЌЎЏѦѢѣѤѥѦѧѨѩѪѫѬѭѮѯѰѱѲѳѴѵѶѷѸѹѺѻѼѽѾѿѠѡѢѣѤѥѦѧѨѩѪѫѬѭѮѯѰѱѲѳѴѵѶѷѸѹѺѻѼѽѾѿѠѡѢѣѤѥѦѧѨѩѪѫѬѭѮѯѰѱѲѳѴѵѶѷѸѹѺѻѼѽѾѿѠѡ

абвгдежзийклмнопрстуфхцчшщъ  
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## Accented Glyphs

[illegible][illegible][illegible]



*ABCDEFGHIJKLMNOPQRSTUVWXYZ&1234567890*  
*ABCDEFGHIJKLMNOPQRSTUVWXYZ*  
*abcdefghijklmnopqrstuvwxyz1234567890*  
*ABCDEFGHIJKLMNOPQRSTUVWXYZ&*

*A*E*D*P*KQRTh!*?;ıfıfıffffiffıffıfffæœctspstßþðkÆEÞK**RQ?**iİ  
 (¼½¾⅛⅜⅝⅞⅔⅓%‰°/) [NøRp] {FƲŁ€¢¥ƒ#ſ\$£¤Łǻ}  
 1234567890(¢\$-.)<sup>ˆ</sup>1234567890(¢\$-.)<sup>ˆ</sup>1234567890(¢\$-.)<sup>ˆ</sup>1234567890(\$€-,)  
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*a d e g h l m n o r t u k v y i j • « » ‹ › – — \_ | ¡ @ © ®™*



ΑΒΓΕΖΗΘΙΚΛΜΝΞΟΠΡΣΤΥΦΧΨΦ  
αβγδεζηθικλνξοπρστυφχψωςβηθ  
ΑΕΗΙΨΟΥΨΩάέήίόούύώϊϋ

[illegible][illegible][illegible][illegible]

A Ā Ă Ä Å Ą Ǻ Æ Ç Ċ Ĉ Ğ Đ Ð É Ê Ë Ì Í Î Ï  
Ġ Ģ Ħ Ĩ Ĵ Ķ Ĺ Ł Œ Š Ž ſ ŧ Ũ Ú Ū Ŭ Ů Ű Ų  
Ó Ô Õ Ö Ø Ő Œ Š Ž ſ ŧ Ũ Ú Ū Ŭ Ů Ű Ų

ú û ü ý ÷ w x y z z

## Warnock Pro Typefaces

*Light* ABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890  
abcdefghijklmnopqrstuvwxyz&1234567890  
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

*Light Italic* ABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890  
*ABCDEFGHIJKLMNOPQRSTUVWXYZ*  
*abcdefghijklmnopqrstuvwxyz&1234567890*  
*ABCDEFGHIJKLMNOPQRSTUVWXYZ&*

*Regular* ABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890  
abcdefghijklmnopqrstuvwxyz&1234567890  
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

*Regular Italic* ABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890  
*ABCDEFGHIJKLMNOPQRSTUVWXYZ*  
*abcdefghijklmnopqrstuvwxyz&1234567890*  
*ABCDEFGHIJKLMNOPQRSTUVWXYZ&*

*Semibold* ABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890  
abcdefghijklmnopqrstuvwxyz&1234567890  
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

*Semibold Italic* ABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890  
*ABCDEFGHIJKLMNOPQRSTUVWXYZ*  
*abcdefghijklmnopqrstuvwxyz&1234567890*  
*ABCDEFGHIJKLMNOPQRSTUVWXYZ&*

*Bold* ABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890  
abcdefghijklmnopqrstuvwxyz&1234567890  
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

*Bold Italic* ABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890  
*ABCDEFGHIJKLMNOPQRSTUVWXYZ*  
*abcdefghijklmnopqrstuvwxyz&1234567890*  
*ABCDEFGHIJKLMNOPQRSTUVWXYZ&*

*Text Settings*



#### 8/10 LIGHT CAPTION WITH ITALIC

Adobe Systems introduces Warnock 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 sets have set a standard for typographic excel-*

#### 8/10 REGULAR CAPTION WITH ITALIC

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#### 8/10 SEMIBOLD CAPTION WITH ITALIC

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#### 8/10 BOLD CAPTION WITH ITALIC

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#### 9/11 LIGHT TEXT WITH ITALIC

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#### 9/11 SEMIBOLD TEXT WITH ITALIC

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#### 9/11 BOLD TEXT WITH ITALIC

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10/12 LIGHT TEXT WITH ITALIC

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10/12 REGULAR TEXT WITH ITALIC

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11/13 LIGHT TEXT WITH ITALIC

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14/16 LIGHT SUBHEAD WITH ITALIC

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14/16 REGULAR SUBHEAD WITH ITALIC

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14/16 SEMIBOLD SUBHEAD WITH ITALIC

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14/16 BOLD SUBHEAD WITH ITALIC

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16/18 LIGHT SUBHEAD WITH ITALIC

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16/18 REGULAR SUBHEAD WITH ITALIC

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A

Adobe Systems introduces Warnock Pro, a new font software package in the growing library of Adobe Originals typefaces. Since the inception

22/27 LIGHT, REGULAR, SEMIBOLD, AND BOLD

*Chuck Geschke*

68-POINT BOLD ITALIC

Innovation & Restraint  
*Adobe Originals Type*  
Software Technology  
Rational & Dynamic

48/49 LIGHT, ITALIC, SEMIBOLD, AND BOLD

Acrobat InDesign  
**Illustrator** Premier  
GoLive *Photoshop*

42/43 LIGHT, LIGHT ITALIC, REGULAR,





*Acrobat InDesign*  
*Illustrator Premier*  
*GoLive Photoshop*

42/43 ITALIC, SEMIBOLD ITALIC, BOLD ITALIC, LIGHT ITALIC, AND SEMIBOLD

*Innovation & Restraint*  
*Adobe Originals Type*  
*Software Technology*  
*Rational & Dynamic*

48/49 LIGHT ITALIC, REGULAR, SEMIBOLD ITALIC, AND BOLD ITALIC

*John Warnock*

68-POINT BOLD ITALIC

*Adobe Systems introduces Warnock  
Pro, a new font software package in  
the growing library of Adobe Originals  
typefaces. Since the inception*



22/27 LIGHT, REGULAR, SEMIBOLD, AND BOLD ITALIC

6/11 LIGHT, REGULAR, SEMIBOLD, AND BOLD SWASH ITALIC CAPTION

*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*

*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*

*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*

*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*

8/13 LIGHT, REGULAR, SEMIBOLD, AND BOLD SWASH ITALIC CAPTION

*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*

*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*

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Odessa Perry Quinn Rachel Simone Taylor Ursula Vida Willem Xiomara Yvonne Zachary*

*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*

11/16 LIGHT, REGULAR, SEMIBOLD, AND BOLD SWASH ITALIC TEXT

*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*

*Aaron Briana Colby Dakota Earlene Felice Gavin Holly Indigo Jerrell  
Karena Logan Miranda Nelson Odessa Perry Quinn Rachel Simone  
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*Aaron Briana Colby Dakota Earlene Felice Gavin Holly Indigo Jerrell  
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*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*

20/25 LIGHT, REGULAR, SEMIBOLD, AND BOLD SWASH ITALIC SUBHEAD

*Aaron Briana Colby Dakota Earl Felice Gavin  
Holly Indigo Jerrell Karena Logan Miranda*

*Nelson Odessa Perry Quinn Rachel Sue Taylor  
Ursula Vida Willem Xiomara Yvonne Zachary*

***Aaron Briana Colby Dakota Earl Felice Gavin  
Holly Indigo Jerrell Karena Logan Miranda***

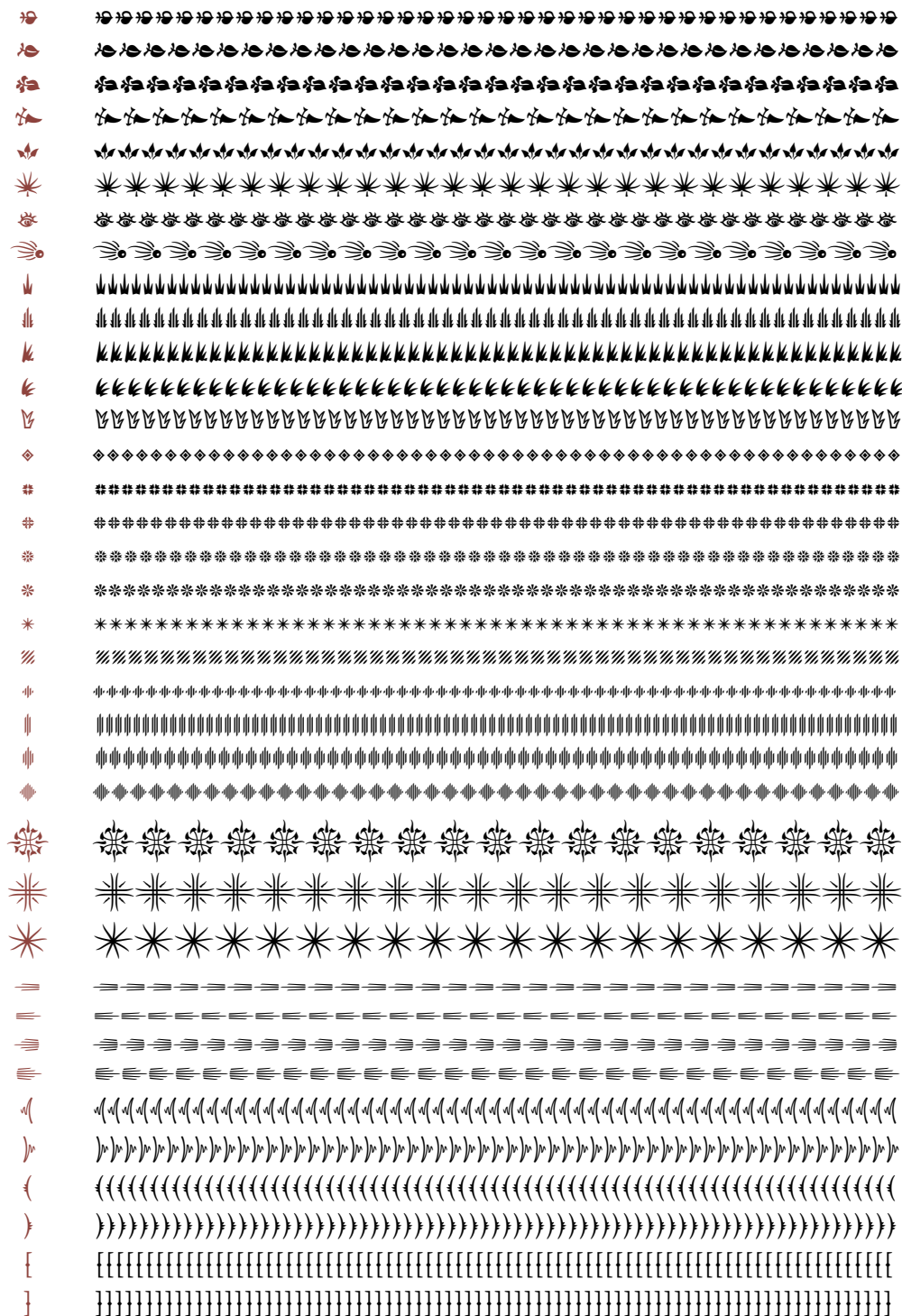
***Nelson Odessa Perry Quinn Rachel Sue Taylor  
Ursula Vida Willem Xiomara Yvonne Zachary***

30/38 LIGHT, REGULAR, SEMIBOLD, AND BOLD SWASH ITALIC DISPLAY

*Aaron Briana Colby Dean Emma  
Felice Gavin Holly Indigo Jerrell  
Karena Logan Miranda Nelson  
Odessa Perry Quinn Rachel Sue  
Taylor Ursula Veronica Willem  
Xiomara Yvonne Zachary*

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

12 POINT REGULAR ORNAMENTS





## *Cyrillic Text Settings*





10/12 LIGHT TEXT WITH ITALIC

Наполеон начал войну с Россией потому, что он не мог не приехать в Дрезден, не мог не отуманиться почестями, не мог не надеть польского мундира, не поддаться предприимчивому впечатлению июньского утра, не мог воздержаться от вспышки гнева в присутствии Куракина и потом Балашева. Александр отказывался от всех переговоров потому, что он лично чувствовал себя оскорбленным. Барклай де Толли старался наилучшим образом управлять армией для того, чтобы исполнить свой долг и заслужить славу великого полководца. Ростов

10/12 REGULAR TEXT WITH ITALIC

Наполеон начал войну с Россией потому, что он не мог не приехать в Дрезден, не мог не отуманиться почестями, не мог не надеть польского мундира, не поддаться предприимчивому впечатлению июньского утра, не мог воздержаться от вспышки гнева в присутствии Куракина и потом Балашева. Александр отказывался от всех переговоров потому, что он лично чувствовал себя оскорбленным. Барклай де Толли старался наилучшим образом управлять армией для того, чтобы исполнить свой долг и заслужить славу великого полководца. Ростов

10/12 SEMIBOLD TEXT WITH ITALIC

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10/12 BOLD TEXT WITH ITALIC

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# Наполеон начал

12/14 LIGHT TEXT WITH ITALIC

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12/14 REGULAR TEXT WITH ITALIC

Наполеон начал войну с Россией потому, что он не мог не приехать в Дрезден, не мог не отуманиться почестями, не мог не надеть польского мундира, не поддаться предприимчивому впечатлению июньского утра, не мог воздержаться от вспышки гнева в присутствии Куракина и потом Балашева. Александр отказывался от всех переговоров потому, что он лично чувствовал себя оскорбленным. Барклай де

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Наполеон начал войну с Россией потому, что он не мог не приехать в Дрезден, не мог не отуманиться почестями, не мог не надеть польского мундира, не поддаться предприимчивому впечатлению июньского утра, не мог воздержаться от вспышки гнева в присутствии Куракина и потом Балашева. Александр отказывался от всех переговоров потому, что он лично чувствовал себя

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# Наполеон начал

Наполеон начал войну с Россией



потому, что он не мог не  
*приехать в Дрезден,*



не мог не отуманиться  
*почестями, не*  
МОГ НЕ НАДЕТЬ



польского мундира,  
*не поддаваться*

предприимчивому впечатлению



*июньского утра, не*  
мог воздержаться от вспышки

## *Greek Text Settings*

6/8 GREEK LIGHT CAPTION WITH ITALIC

Στις πύλες του δάσους ο έκπληκτος άνθρωπος του κόσμου είναι αναγκαμένος να εγκαταλείψει τη σιωπική του εκτιμήσις της μικρήτης και της μεγαλοσύνης της σοφίας και της ανοησίας. Το φορτίο της συνήθειας φεύγει απ' τούς ώμους του με το πρώτο βήμα που κάνει σ' αυτόν τον τόπο. Ο ιερός χαρακτήρας του δάσους κάνει τις θρησκείας μας να μοιάζουν ανούσιες και οι ήρωές μας στέκονται ανάξιοι μπροστά στην πραγματικότητα του. Η φύση εδώ είναι η πραγματικότητα που επισκιάζει κάθε άλλη πραγματικότητα και σαν θεός δικαίει όλους τους ανθρώπους που έρχονται σ' αυτήν. Εξπροβόλαμε έρποντας από τα πνευρά και γεμάτα κόσμο σπίαμα μας μέσα στη νύχτα και το πρωινό και βλέπουμε τη μεγαλειώδη ομορφιά που κάθε μέρα μας κλείνει στην αγκαλιά της. Πόσο πρόβλημα

7/9 GREEK LIGHT CAPTION WITH ITALIC

Στις πύλες του δάσους ο έκπληκτος άνθρωπος του κόσμου είναι αναγκασμένος να εγκαταλείψει τις αστικές του εκτιμήσεις της μικρότητας και της μεγαλοσύνης, της σοφίας και της ανοησίας. Το φορτίο της συνθησίας φεύγει απ' τους ώμους του με το πρώτο βήμα που κάνει σ' αυτόν τον τόπο. Ο ιερός χαρακτήρας του δάσους κάνει τις θρησκείες μας να μοιάζουν ανούσιες και οι ήρωές μας στέκονται ανάξιοι μπροστά στην πραγματικότητα του. Η φύση εδώ είναι η πραγματικότητα που επισκιάει κάθε άλλη πραγματικότητα και σαν θεός δικαίει όλους τους ανθρώπους που έρχονται σ' αυτήν. Ξεπροβάλλει έρποντας από τα πνιγικά και γεμά-

6/8 GREEK REGULAR CAPTION WITH ITALIC

Στις πύλες του δάσους ο έκπληκτος άνθρωπος του κόσμου είναι αναγκαζόμενος να εγκαταλείψει τις αστικές του εκτιμήσεις της μικρότητας και της μεγαλόσυνης, της σοφίας και της ανοησίας. Το φορτίο της συνήθειας φεύγει απ' τους ώμους του με το πρώτο βήμα που κάνει σ' αυτόν τον τόπο. Ο ιερός χαρακτήρας του δάσους κάνει τις θρησκείες μας να μοιάζουν ανούσιες και οι ήρωές μας στέκονται ανάξιοι μπροστά στην πραγματικότητα του. Η φύση εδώ είναι η πραγματικότητα που επισκιάει κάθε άλλη πραγματικότητα και σαν τέτοια δικάζει όλους τους ανθρώπους που έρχονται σ' αυτήν. Ξεπροβάλανε έρχοντας από τα πνιγινά και γεμάτα κόσμο σπιτία μας μέσα στην νύχτα και το πρωινό και βέλοππε την μεγαλειώδη ομορφιά του κάθε μέρα μας κλείνεις στην αγκαλιά της. Πόσο πρόβλημα

7/9 GREEK REGULAR CAPTION WITH ITALIC

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6/8 GREEK SEMIBOLD CAPTION WITH ITALIC

Στις πύλες του δάσους ο έκπληκτος άνθρωπος του κόσμου είναι αναγκασμένος να εγκαταλείψει τις αστικές του εκτιμήσεις της μικρότητας και της μεγαλοσύνης, της σφάκας και της ανησιότητας. Το φορτίο της συνήθειας φεύγει απ' τους ώμους του με το πρώτο βήμα που κάνει σ' αυτόν τον τόπο. Ο ιερός χαρακτήρας του δάσους κάνει τις θρησκείες μας να μοιάζουν ανούσιες και οι ηρώες μας στέκονται ανάξιοι μπροστά στην πραγματικότητα του. Η φύση εδώ είναι η πραγματικότητα που επισκιάζει κάθε άλλη πραγματικότητα και σαν θεός δικάζει όλους τους ανθρώπους που έρχονται σ' αυτήν. Ξεπροβάλαμε έρποντας από τα πνιγνρά και γεμάτα κόσμο σπύια μας μέσα στη νύχτα και το πρωινό και βλέπουμε τη μεγαλειώδη ομορφιά που κάθε μέρα μας κλείνει

7/9 GREEK SEMIBOLD CAPTION WITH ITALIC

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6/8 GREEK BOLD CAPTION WITH ITALIC

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**7/9 GREEK BOLD CAPTION WITH ITALIC**

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# Στις πύλες του δάσους ο έκπληκτος





10/12 GREEK LIGHT TEXT WITH ITALIC

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10/12 GREEK REGULAR TEXT WITH ITALIC

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10/12 GREEK SEMIBOLD TEXT WITH ITALIC

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# Ο ιερός χαρακτήρας

12/14 GREEK LIGHT TEXT WITH ITALIC

Στις πύλες του δάσους ο έκπληκτος άνθρωπος του κόσμου είναι αναγκασμένος να εγκαταλείψει τις αστικές του εκτιμήσεις της μικρότητας και της μεγαλοσύνης, της σοφίας και της ανοησίας. Το φορτίο της συνήθειας φεύγει απ' τους ώμους του με το πρώτο βήμα που κάνει σ' αυτόν τον τόπο. Ο ιερός χαρακτήρας του δάσους κάνει τις θρησκείες μας να μοιάζουν ανούσιες και οι ήρωές μας στέκονται ανάξιοι μπροστά στην πραγματικότητά του. Η

12/14 GREEK REGULAR TEXT WITH ITALIC

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12/14 GREEK SEMIBOLD TEXT WITH ITALIC

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# Ο ιερός χαρακτήρας

Στις πύλες του δάσους ο έκπληκτος  
  
άνθρωπος του κόσμου είναι  
*αναγκασμένος να*  
  
εγκαταλείψει τις αστικές  
*του εκτιμήσεις της*  
*μικρότητας και*  
  
της μεγαλοσύνης, της  
*σοφίας και*  
  
της ανοησίας.

*Sample Art*

## Salomé



SCÈNE [*Une grande terrasse dans le palais d'Hérode donnant sur la salle de festin. Des soldats sont accoudés sur le balcon. A droite il y a un énorme escalier. A gauche, au fond, une ancienne citerne entourée d'un mur de bronze vert. Clair de lune.*]



LE JEUNE SYRIEN Comme la princesse Salomé est belle ce soir!

LE PAGE D'HÉRODIAS Regardez la lune. La lune a l'air très étrange. On dirait une femme qui sort d'un tombeau. Elle ressemble à une femme morte. On dirait qu'elle cherche des morts.

LE JEUNE SYRIEN Elle a l'air très étrange. Elle ressemble à une petite princesse qui porte un voile jaune, et a des pieds d'argent. Elle ressemble à une princesse qui a des pieds comme des petites colombes blanches...On dirait qu'elle danse.

LE PAGE D'HÉRODIAS Elle est comme une femme morte. Elle va très lentement. [*Bruit dans la salle de festin.*]

PREMIER SOLDAT Quel vacarme! Qui sont ces bêtes fauves qui hurlent?

SECOND SOLDAT Les Juifs. Ils sont toujours ainsi. C'est sur leur religion qu'ils discutent.

PREMIER SOLDAT Pourquoi discutent-ils sur leur religion?

SECOND SOLDAT Je ne sais pas. Ils le font toujours...Ainsi les Pharisiens affirment qu'il y a des anges, et les Sadducéens disent que les anges n'existent pas.

PREMIER SOLDAT Je trouve que c'est ridicule de discuter sur de telles choses.

LE JEUNE SYRIEN Comme la princesse Salomé est belle ce soir!

LE PAGE D'HÉRODIAS Vous la regardez toujours. Vous la regardez trop. Il ne faut pas regarder les gens de cette façon...Il peut

## *Sommelier's Selection 🍷 Wines by the Glass*

### *CHAMPAGNE*

#### *Non-Vintage Brut, Reims*

A complex nose of apple, citrus, and caramel followed by crisp full flavors with a slightly spicy finish. \$15.00

### *SAUVIGNON BLANC*

#### *Napa 1998*

Fruit flavors and good mouth feel, complex, crisp and balanced. Medium body with anise, citrus, and pineapple flavors. \$7.00

### *CHARDONNAY*

#### *Russian River, Sonoma 1997*

A full-body and ripe wine with aromas of pear, apple, and caramel. Creamy flavor with hints of toast and tropical fruit. \$8.00

### *PINOT NOIR*

#### *Russian River, Sonoma 1997*

Elegant, medium body and light oak. Aromas of cherry and cinnamon, flavors of raspberry, cranberry, tea, and spicy notes. \$12.00

### *CABERNET SAUVIGNON*

#### *Napa Valley 1996*

Balanced, rich, and ripe. Aromas of cassis and cedar with flavors of plum, vanilla, coffee and spice. \$15.00

### *CHIANTI CLASSICO*

#### *Riserva, Tuscany 1993*

Beautiful ruby red, intense bouquet. Complex with spicy, roasted, and resinous flavors. Well structured and harmonious. \$8.00

PAUL CÉZANNE  
Born France, 1839-1906

CURTAIN, PLATE, FRUIT AND PITCHER  
circa 1894-95  
Oil on canvas; 23¼ x 28½ inches (59 x 72.4 cm)  
Collection of Mr. and Mrs. Alfred E. Hall



## *Cézanne's Objects*

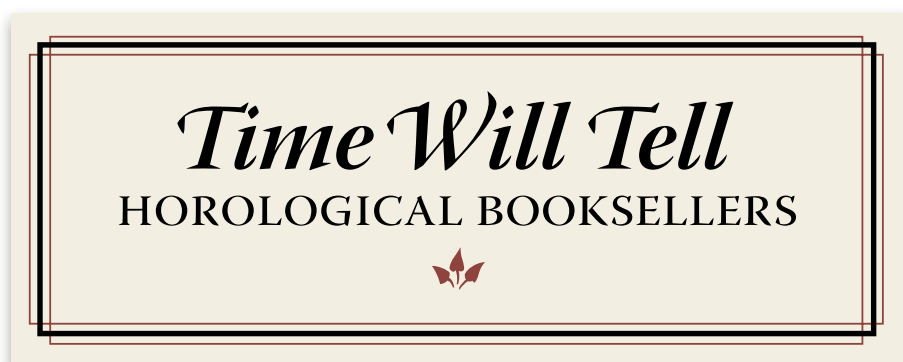


“Art  
should never  
try to be popular.  
The public  
should try to make  
themselves  
artistic.”



*The Soul of Man Under Socialism*

OSCAR WILDE



### **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 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™, Kepler®, Cronos®, Caflisch Script®, Minion®, Minion Pro, Poetica®, Sanvito®, Utopia®, and Myriad® (co-designed with Carol Twombly).

### Further Reading

Blumenthal, Joseph. *Art of the Printed Book 1455-1955*. Boston: David R. Godine, Publisher in association with The Pierpont Morgan Library, 1973.  
Morison, Stanley and Day, Kenneth. *The Typographic Book 1450-1935*. London: The University of Chicago Press, 1963.  
Updike, Daniel Berkeley. *Printing Types, Their History, Forms, and Use*. New York: Dover Publications, Inc. 1980.

### Acknowledgements

Specimen book design and production by Robert Slimbach.  
Additional production by Fred Brady and Christopher Slye.  
Text written by Fred Brady and Robert Slimbach, edited by Ellen Wixted.

Sample art designed by:

Fred Brady, page 46.

Keala Hagmann, pages 47, 49, and 50.

Robert Slimbach and Christopher Slye, page 6.

Laurie Szujewska, page 48

Special thanks to Christopher Slye for his assistance with the final production of the Warnock Pro typeface family. Also thanks to Gerry Leonidas for reviewing the Warnock Pro Greek characters, and Maxim Zhukov for reviewing the Cyrillic characters. 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 book. And to Yuliya Utenina and Gerry Leonidas for Cyrillic and Greek language assistance.

The quotations selected for the Greek specimen pages; *At the gates of the forest*, translated from an essay entitled "Nature", by Ralph Waldo Emerson (1803-1882), published in 1844. Cyrillic text from *War and Peace* by Leo Tolstoy (1828-1910) published in 1886. The quote on page 49 was taken from an essay entitled "The Soul of Man Under Socialism", written by Oscar Wilde (1854-1900), between 1888 and 1895.

### Additional Information

This specimen book was produced using InDesign™, Illustrator®, and Photoshop®, software from Adobe. The typeface is Warnock Pro, designed by Robert Slimbach.  
PDF created on August 3<sup>rd</sup>, 2000.

Warnock Pro, patent pending.

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