

# Warnock™ Pro Opticals

## Release Notes

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### 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, whose visionary spirit has 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 application compatibility notes, Glyph Complement PDFs, and Specimen Book PDFs, visit Adobe’s Web site at <http://www.adobe.com/type/opentype>.

### Package contents

Fonts in this package: 32 fonts (4 weights × 2 styles × 4 optical sizes)

Light	Light Caption	Light Subhead	Light Display
Regular	Caption	Subhead	Display
Semibold	Semibold Caption	Semibold Subhead	Semibold Display
Bold	Bold Caption	Bold Subhead	Bold Display
Light Italic	Light Italic Caption	Light Italic Subhead	Light Italic Display
Italic	Italic Caption	Italic Subhead	Italic Display
Semibold Italic	Semibold Italic Caption	Semibold Italic Subhead	Semibold Italic Display
Bold Italic	Bold Italic Caption	Bold Italic Subhead	Bold Italic Display

This package contains the full Warnock Pro family.

Related packages: Warnock Pro (8 fonts, 4 weights × 2 styles)

### 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:

Caption: 6-8.9 point

Regular: 9-14.9 point

Subhead: 15-24.9 point

Display: 25-72+ point

The image shows two instances of the glyphs 'Hkg' from the Warnock typeface. The first 'Hkg' is from the Caption design (6-8 point) and the second is from the Display design (25-72 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 more delicate Display design.

*A few glyphs from the Caption (6-8 point) and Display (25-72 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.*

## 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 the fonts in this package, see the Glyph Complement PDFs, which are available online at <http://www.adobe.com/type/opentype>.

## Style links & font menus

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

In most non-OpenType-savvy 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. 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 will crash if text is set in some OpenType fonts, including Warnock Pro. This occurs because FrameMaker 5.x had a bug in dealing with very large numbers of kerning pairs. *This bug is fixed in FrameMaker 6.0.*

## Language coverage

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

## 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, Polish, Latvian, Lithuanian, Slovenian and Estonian)

- Romanian

- Croatian

- Icelandic & Faroese

- Turkish

- Greek

- Russian (includes other Cyrillic languages)

