# Adobe® Jenson® Pro
## Release Notes

## Introduction

Adobe Jenson Pro captures the essence of Nicolas Jenson's roman and Ludovico degli Arrighi's italic typeface designs. The combined strength and beauty of these two icons of Renaissance type result in an elegant typeface suited to a broad spectrum of applications. Designed by Robert Slimbach of the Adobe type design team, Adobe Jenson Pro is part of the family of Adobe Originals historical revivals, including Adobe Garamond® Pro and Adobe Caslon® Pro. With its many OpenType® features, extended language support and typographic refinement, Adobe Jenson Pro provides a power and flexibility for text composition rarely found in digital type.

## 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 latest application compatibility notes, Glyph Complement PDFs, and 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 Adobe Jenson Pro 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 optical designs of this family are:

Caption: 6–9 point
Regular: 9–14.1 point
Subhead: 14.1–24 point
Display: 24+ point

## OpenType layout feature highlights

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

Hkg Hkg

*A few glyphs from the Caption (6-8 point) and Display (25-72 point) designs of the Adobe Jenson Pro 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.*

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 links in this family are: Light to Semibold, and Regular to Bold.

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. For example, you could have all four weights of Adobe Jenson Pro installed, and their italics. However, in your font menu you might see only the Light and the Regular; the italics would be accessed via the italic style button, the Semibold by selecting the Light and using the bold style button, and the Bold by selecting the Regular and using the bold style button.

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 described above for Windows 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 (such as the Semibold and Bold for Adobe Jenson Pro), and then additionally use the bold styling button; doing so will either have no effect, or result in "faked" further bolding, which will usually produce inferior screen and print results. (The same is also true for italics.)

## Package-specific compatibility notes

Word 6 (Macintosh and Windows): With kerning on, Word 6 will crash when the font is set to Adobe Jenson Pro. This occurs with some other OpenType .otf fonts as well. To avoid this problem, either turn off kerning, or use a later version of Word, such as Word 97 (Windows) or Word 98 (Mac OS).

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, Adobe CE (Central European).

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.

Adobe CE language coverage includes Croatian, Czech, Estonian, Hungarian, Latvian, Lithuanian, Polish, Romanian, Serbian (Latin), Slovak, Slovenian and Turkish.

## Windows code pages supported

Latin 1: WinANSI (code page 1252)
Latin 2: Eastern Europe (1250)
Turkish (1254)
Windows Baltic (1257)

## 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 other Unicode supporting applications under Mac OS X:

MacRoman
Central European (includes Czech, Hungarian, Slovak, Slovenian, Polish, Latvian, Lithuanian and Estonian)
Romanian
Croatian
Icelandic & Faroese
Turkish