

Arno Pro

Release Notes

Introduction

Named after the Florentine river which runs through the heart of the Italian Renaissance, Arno draws on the warmth and readability of early humanist typefaces of the 15th and 16th centuries. While inspired by the past, Arno is distinctly contemporary in both appearance and function. Designed by Adobe Principal Designer Robert Slimbach, Arno is a meticulously-crafted face in the tradition of early Venetian and Aldine book types. Embodying themes Slimbach has explored in typefaces such as Minion and Briosio, Arno represents a distillation of his design ideals and a refinement of his craft.

As a multi-featured OpenType family, with the most extensive Latin-based glyph complement Adobe has yet offered, Arno offers extensive pan-European language support, including Cyrillic and polytonic Greek. The family also offers such typographic niceties as five optical size ranges, extensive swash italic sets, and small capitals for all covered languages.

OpenType®

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

About optical sizes

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

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

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

The image shows two instances of the letters 'Hkg Hkg' in the Arno Pro typeface. The 'Caption' version on the left is designed for smaller point sizes (5-8.5 points) and appears more condensed with higher stroke contrast. The 'Display' version on the right is designed for larger point sizes (21.5-72 points) and appears more open and delicate. Both are scaled to the same point size for comparison.

A few glyphs from the Caption (designed to be used for 5-8.5 point) and Display (designed to be used for 21.5-72 point) designs of the Arno Pro typeface, scaled to the same point size for comparison. Note the lower contrast of the sturdy Caption design compared to the more delicate Display design.

design between the 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 design sizes and intended point sizes for the optical designs of this family are:

Design Size	Size Ranges
Caption: 8 point	5–8.5 point
SmText: 10 point	8.6–11
Regular: 12 point	11.1–14 point
Subhead: 18 point	14.1–21.5 point
Display: 36 point	21.5+ point

OpenType layout feature highlights:

The most prominent OpenType layout features in these fonts are: small caps, oldstyle figures, ligatures (regular, discretionary, and contextual), swash alternates, stylistic alternates, historical alternates, pre-built and arbitrary fractions, superiors, inferiors (subscript), case alternates, beginning and ending forms, stylistic sets, and “all alternates.” Note that the choice of which OpenType features are supported is specific to each application.

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

Style links & font menus

The weight links in this family are: Regular to Bold. Light and Semibold do not link to a bolder weight. In both Windows® and Mac OS applications, using the bold style button on weights that do not link to a heavier weight is not recommended.

In many Windows applications, instead of every font appearing on the menu, italic styles and the bold weight are accessible only by use of the italic and bold style buttons. For example, you could have all four weights of Arno Pro installed, but in your font menu you might see only the Light, Regular, and Semibold; the Bold weight would be accessed by selecting the Regular and using the bold style button. If you are using a Microsoft Windows application you can follow the guide below.

Font Name	Menu Name	Style
ArnoPro-LightDisplay	Arno Pro Light Display	
ArnoPro-LightItalicDisplay	Arno Pro Light Display	<i>Italic</i>
ArnoPro-ItalicCaption	Arno Pro Caption	<i>Italic</i>
ArnoPro-Caption	Arno Pro Caption	
ArnoPro-BoldCaption	Arno Pro Caption	Bold
ArnoPro-BoldItalicCaption	Arno Pro Caption	Bold, Italic
ArnoPro-ItalicSmText	Arno Pro SmText	<i>Italic</i>
ArnoPro-SmText	Arno Pro SmText	
ArnoPro-BoldSmText	Arno Pro SmText	Bold
ArnoPro-BoldItalicSmText	Arno Pro SmText	Bold, Italic

Font Name	Menu Name	Style
ArnoPro-Italic	Arno Pro Regular	<i>Italic</i>
ArnoPro-Regular	Arno Pro Regular	
ArnoPro-Bold	Arno Pro Regular	Bold
ArnoPro-BoldItalic	Arno Pro Regular	Bold, Italic
ArnoPro-ItalicSubhead	Arno Pro Subhead	<i>Italic</i>
ArnoPro-Subhead	Arno Pro Subhead	
ArnoPro-BoldSubhead	Arno Pro Subhead	Bold
ArnoPro-BoldItalicSubhead	Arno Pro Subhead	Bold, Italic
ArnoPro-ItalicDisplay	Arno Pro Display	<i>Italic</i>
ArnoPro-Display	Arno Pro Display	
ArnoPro-BoldDisplay	Arno Pro Display	Bold
ArnoPro-BoldItalicDisplay	Arno Pro Display	Bold, Italic
ArnoPro-SmbdItalicCaption	Arno Pro Semibold Caption	<i>Italic</i>
ArnoPro-SmbdCaption	Arno Pro Semibold Caption	
ArnoPro-SmbdItalicSmText	Arno Pro Semibold SmText	<i>Italic</i>
ArnoPro-SmbdSmText	Arno Pro Semibold SmText	
ArnoPro-SmbdItalic	Arno Pro Semibold	<i>Italic</i>
ArnoPro-Smbd	Arno Pro Semibold	
ArnoPro-SmbdItalicSubhead	Arno Pro Semibold Subhead	<i>Italic</i>
ArnoPro-SmbdSubhead	Arno Pro Semibold Subhead	
ArnoPro-SmbdItalicDisplay	Arno Pro Semibold Display	<i>Italic</i>
ArnoPro-SmbdDisplay	Arno Pro Semibold Display	

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 “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 weight which has no style-linked bolder variant, or is itself the style-linked bold (such as the Light, Semibold or Bold for Arno Pro) from the menu, 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; never select an already italic font and then apply an italic style.)

Family-specific compatibility notes

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>.

CorelDraw 11 for Windows: Arno Pro Semibold does not appear as a separate entry in the font menu, and is inaccessible. (The Bold fonts are available as the “bold” style of the Regular, as expected.)

PageMaker 7.x for Windows will not print Arno Pro to a PostScript device. The fonts will appear correctly onscreen and will print to non-PostScript devices. You may also try printing to a file using a PostScript device as the target and then using Acrobat Distiller to create a PDF for either viewing or printing.

Mac OS 9 users may find that printing directly to a PostScript device from most applications will often result in a flushed job. As a workaround, try printing to a file using a PostScript printer as the target and then using Acrobat Distiller to create a PDF file which can then be printed. Also, printing to a non-PostScript device generally works.

Freehand 11 on Mac OS behaves sluggishly and fails to use the font's built-in kerning.

With Arno Pro, users of Mac OS 9 QuickDraw applications and some OS X applications may experience printing difficulties based on the number of fonts used per page when printing to devices in ways that involve downloading the entire font (this is common for PostScript devices, for example). Problems occur due to the very large size of these fonts—2,800+ glyphs each—and memory limitations on the output device. In our testing, we found that a PostScript Level 2 device with 32 MB of RAM could handle only 3 different fonts from the Arno family on one page. An effective workaround is to create a PDF that subsets the fonts to only the glyphs used in the document. You can do this with Adobe Acrobat, or the PDF export functions of most Adobe products. Another solution is to increase available printer RAM.

In Mac OS X, users of QuarkXPress® 6.5 may receive an error message with some faces of Arno Pro when printing; simply click OK and proceed.

Stylistic Sets

Set 01 - Q and W alternates

Q W Q w Q w W W W W w w w w (default)

Q W Q w Q w W W W W w w w w (set on)

Set 02 - longs

s st (default)

f ft (set on)

Set 03 - Cyrillic alternates

Δ Λ ϐ Δ Λ ϐ Δ Λ ϐ Δ Λ ϐ (default)

Д Л Ъ д л ъ д л ъ д л ъ (set on)

Set 04 - kappa and theta alternates

θ κ (default)

ϑ χ (set on)

Set 05 - pi to pi.alt

π (default)

ω (set on)

ϕ (set on)

$\overset{\circ}{\underset{\circ}{\text{H}}}$ $\overset{\circ}{\underset{\circ}{\text{H}}}$ $\overset{\circ}{\underset{\circ}{\text{H}}}$ $\overset{\circ}{\underset{\circ}{\text{H}}}$ $\overset{\circ}{\underset{\circ}{\text{H}}}$ $\overset{\circ}{\underset{\circ}{\text{H}}}$ $\overset{\circ}{\underset{\circ}{\text{H}}}$ $\overset{\circ}{\underset{\circ}{\text{H}}}$ $\overset{\circ}{\underset{\circ}{\Omega}}$ $\overset{\circ}{\underset{\circ}{\Omega}}$ $\overset{\circ}{\underset{\circ}{\Omega}}$ $\overset{\circ}{\underset{\circ}{\Omega}}$ $\overset{\circ}{\underset{\circ}{\Omega}}$ $\overset{\circ}{\underset{\circ}{\Omega}}$ $\overset{\circ}{\underset{\circ}{\Omega}}$ $\overset{\circ}{\underset{\circ}{\Omega}}$ $\overset{\circ}{\underset{\circ}{\text{A}}}$ $\overset{\circ}{\underset{\circ}{\text{H}}}$ $\overset{\circ}{\underset{\circ}{\Omega}}$
(set on)

À Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö × Ø Ù Ú Û Ü Ý Þ ß à á â ã ä å æ ç è é ê ë ì í î ï ð ñ ò ó ô õ ö ÷ ø ù ú û ü ý þ ß (set on)

Arno Pro | 5
Release Notes

Additional extended Latin includes Catalan, Luxembourgish, Vietnamese, Welsh, archaic Danish, Maltese, and Esperanto (among others).

Windows code pages supported

Latin 1: WinANSI (code page 1252)

Latin 2: Eastern Europe (1250)

Turkish (1254)

Windows Baltic (1257)

Cyrillic (1251)

Greek (1253)

Vietnamese (1258)

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 is available in many Adobe applications, and in other Unicode-supporting applications under Mac OS X:

MacRoman

Central European

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

Romanian

Croatian

Icelandic & Faroese

Turkish

Greek

Cyrillic (includes Belorussian, Bulgarian, Macedonian, Russian, Serbian and Ukrainian)

Vietnamese

