Tekton Pro

An Adobe® Original

Tekton® Pro
an informal multi-purpose typeface family

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 Tekton Pro, a new font software package in the growing library of Adobe Original 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 Gutenburg. 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 an unprecedented level of 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 other related glyph sets is eliminated. In OpenType savvy applications such as Adobe's InDesign,™ OpenType layout 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 users of type take advantage of advanced justification, optical margin alignment, hanging punctuation, and optically sized masters (for fonts that have two or more optical masters). Adobe OpenType fonts are some of the most sophisticated typefaces ever offered, allowing typographers and designers to more effectively take advantage of the power of the computer for digital design and typesetting.

Tekton Pro

abcdefghijklmnopqrst

PQRSTUVWXYZ

ghijklmnopqrstuvwxyz

abcdefghijklmn

defghijklmnopq

qrstuvwxyz

abcdefghijklmnopqrs

mnopqrstuvwxyz

ABCDEFGH

Tekton Pro

Since its first release in 1989, Tekton, with its friendly, informal character, has been used by designers around the world to lend a personal touch to millions of documents. The introduction of Tekton Pro, an expanded OpenType design, makes one of Adobe's most popular typefaces even more useful. Tekton, designed by David Siegel, is an Adobe Original type family based on the hand-lettering of Francis D.K. Ching, a Seattle-based architect and noted author on design and drawing for architectural graphics and building construction. Tekton Pro's variety of weights and widths, greatly expanded roman and oblique character sets and more extensive kerning mean designers can meet even the most demanding requirements of contemporary graphic design and typography. From web page creation to newsletters and packaging, Tekton Pro offers a dynamic palette.

Although Tekton was initially designed with architects in mind—Tekton is the Greek word for builder—it quickly found a much broader audience. The simple, clean letterforms work well with architectural and engineering drawings, while the personalized, informal character of the design, combined with its clear legibility, make it well suited to correspondence, invitations, and signage. In the hands of a skilled designer, its potential is unlimited.

Siegel, a former draftsman, conceived the idea of creating a typeface inspired by the hand-lettering of Ching. Siegel contacted Ching and the two began to collaborate on the design of Tekton. Ching's lettering style, which exhibits straight vertical stems, slanted horizontal strokes, and tilted elliptical shapes is featured prominently in his books and has served as the aesthetic model for the hand-lettering of many contemporary architects.

This specimen book provides background information on the design, development, production, and historical context of Tekton Pro. It also includes text sample showings of Tekton Pro at a full range of weights, widths, and sizes, as well as sample artwork that shows the typeface family in use.

Designing Tekton

Before the introduction of CAD (Computer Aided Design), architects used the same tools to make letters as to render structures on a drawing. As a result, the letters and drawing shared key visual characteristics, such as similar line weights and emphatic line terminations—and each drawing sheet could convey a strong sense of the architect's personal aesthetic. The widespread use of CAD, with letterforms created by plotters, lettering machines, and dot matrix printers, changed all that. Though efficient and consistent, the text they produced tended to be fairly crude and lacked the human touch that made architects' lettering so visually appealing. Although Tekton was created to provide a pragmatic alternative for architectural lettering, it became clear during the development process that it would appeal to a much broader audience of creative professionals.

Frank Ching's hand lettering

EXECUTED WITH BOTH A PENCIL AND A FOUNTAIN PEN WITH A FINE FLEXIBLE NIB. HANDLETTERING NATURALLY

The design process began in 1988 when Ching created a series of text samples using various drawing tools; from these, Siegel selected a representative sampling of ¼" letters drawn with a technical pen. After enlarging the samples, in order to facilitate the process of rendering Ching's letterforms digitally, Siegel began to distill the essential character of each letter. In hand-lettering, the form of each letter on a page varies naturally while a typeface, on the other hand, usually has only one image for each character in the font and each character's space is predefined. For Tekton, an ideal form and width for each letter had to be determined. With input and advice from the Adobe type design team, Siegel distilled the design, proportions, and letter spacing from a large group of sample characters. As a result, the typeface retains much of the strength and character of Ching's original hand-lettering.

Another design challenge was to preserve the handmade look and vitality of Ching's original samples, for example, straight strokes made with Ching's technical pen left characteristic ink blobs at the beginning and ending strokes. To maintain this look, stroke terminals were left more irregular and natural and a careful balance was established between the uniformity of strokes and letter spacing and the lively irregularity of shapes and alignments.

A B C D E F G R S X Y
A B C D E F G R S X Y

Left: Ching's hand lettering. Right: Tekton Pro

The design of Tekton included many iterations, modifications, and adjustments. Throughout this process, Siegel and the Adobe type design staff carefully studied Tekton rendered at a variety of sizes on-screen and output from laser printers and digital typesetters in order to evaluate letter shape, design, and spacing. Adobe's Fred Brady and Jim Wasco made design refinements and modifications, added bold and oblique weights, and completed the final production and testing of Tekton.

Between 1998 and 2000, design and production to add new OpenType glyphs and features to Tekton Pro was done in-house by Christopher Slye, with design review and input from others on the Adobe type design staff. The family's tradition of refinement continues with a greatly expanded character set and other improvements that take advantage of the OpenType font format.

Tekton Pro Oblique
Introduced with the original Tekton font, the oblique versions provide slightly slanted and condensed letterforms that can be used on their own or as a companion to the regular face.

Tekton Pro's Weights and Widths
Tekton Pro roman and oblique include three weights—light, regular, and bold—and three widths—condensed, normal, and expanded—that give type users the ability to choose type for a wide range of requirements. The weights of Tekton Pro suggest letters that were created with different tools, from a fine-tipped technical pen for the light versions to a heavy felt-tipped marker for the bold. The condensed and normal widths are ideal for text, headlines, and signage, while the expanded widths evoke the hand-lettering still used by some architects.

Tekton Pro's Kerning
For better typographic control, Tekton Pro includes OpenType class kerning, which allows many more awkward combinations of letters to be adjusted than has been previously possible. Thousands of kerning pairs are in the Tekton Pro family, and glyphs that would have formerly been in different fonts, and therefore not addressed by kern pairs, are now adjusted in Tekton Pro.

Glyphs in Tekton Pro

The extensive glyph complement in Tekton Pro was designed to further meet the exacting requirements of professional typographers and graphic designers worldwide.

Oldstyle figures

Designed with ascenders and descenders, Tekton Pro's oldstyle figures have features and proportions compatible with the lowercase characters of the typeface. Oldstyle figures typically are used for text setting because they blend in well with the lowercase. In Tekton Pro they are available in both fitted and tabular versions.

1 2 3 4 5 6 7 8 9 0 &

Regular figures

Designed to be compatible with capital letters, these figures are usually capital height or slightly smaller and are typically designed with identical widths. They are also commonly used in tabular settings such as financial reports and spreadsheets. The Tekton Pro regular figures are available in both fitted and tabular versions.

1 2 3 4 5 6 7 8 9 0 &

Small capitals

These glyphs are smaller versions of the normal capital letters and are designed to be visually compatible with the lowercase letters 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. Tekton Pro includes small capitals in all roman and oblique weights.

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ÁÂÄÀÅÃĂĀĄÇĆČĎĐÉÊËÈĚĖĒĘĞĢÍÎÏÌ
ĪĮĶŁĹĽĻÑŃŇŅÓÔÖÒÕŐŌŔŘŖŠŚŞȘŤŢÚÛ
ÜÙŰŪŲŮÝŸŽŹŻÆØŒÐÞ£¥ƒ€

f-ligatures

Tekton Pro has a set of f-ligatures that are designed to correct awkward combinations where letters may collide. These ligatures can be used easily in Adobe InDesign and other OpenType savvy applications.

fi fl ff ffi ffl fj ffj
fi fl ff ffi ffl fj ffj

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 can be used for footnote reference numbers and as mathematical exponents, for example, $E=mc^2$.

1234567890().,
1234567890().,

Math symbols

Tekton Pro contains an expanded set of mathematical symbols that have been designed especially for the family. The set contains some of the more common symbols used in mathematics.

$\Delta \Omega \pi \ell \in \partial \prod \sum \sqrt{} \infty \int \approx \neq \leq \geq \Diamond$

Accented glyphs

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

ÁÂÄÀÅÃÇÉÊËÈÍÎÏÌÑÓÔÖÒÕ
ŠÚÛÜÙÝŸŽáâäàåãçéêëèíîïì

Monetary symbols

Includes symbols for dollar $, cent ¢, sterling £, yen ¥, florin ƒ, and Euro €, that align with both old style and regular figures.

$ ¢ £ ¥ ƒ ¤ € $ ¢ £ ¥ ƒ €

Glyph Set for Tekton Pro

ABCDEFGHIJKLMNOPQRSTUVW
XYZ&abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890&1234567890&

Additional Glyphs

ÆŒÐÞ!?¡¿fiflfffffifflfjffjæœßþð(¼½¾%
‰/°)ao1234567890$¢(-.,) 1234567890($¢-.,)
[¤]{£€¥ƒ#$¢}ÆŒÞ!?¡¿!?¡¿¡¿!?¡¿ℓ℮∂∆
Ω∏∑µπ√∞∫^=÷×+¬±<>~≈≠≤≥◊
§†‡¶*•·«»‹›-–——_√|¦@©®™.,:;""'',,...

Accented Lowercase

áăâäàåãąćčçďđéěêëèēęğġíîïìīįķłĺľļńň
ņñóôöòőōõøŕřŗśšşşťţúûüùűūų
ůýÿźžż`´^~‾˘˙˚"˛˛

Accented Small Caps

ÁĂÄÂÀĀĄÃÅÆĆČÇĎÐÉĚÊËĖÈĒĘĞĠÍÎÏÌĪĮ
ĶĹĽĻŁŃŇŅÑÓÔÖÒŐŌÕØŔŘŖŚŠŞŞŤŢÚÛ
ÜÙŰŪŲŮÝŸŹŽŻ´^`~˜¨˙˘˛·˙˚"˛˛

Accented Capitals

ÁĂÂÄÀĀÅĄÃĆČÇĎÐÉĚÊĖËÈĒĘĞĢ
ÍÎÏÌĪĮĶĹĽĻŁŃŇŅÑÓÔÖÒŐŌÕØŔŘŖŚŠ
ŞŞŤŢÚÛÜÙŰŪŲŮÝŹŽŽ`´^~‾˘˙˚"˛˛

Glyph Set for Tekton Pro Oblique

ABCDEFGHIJKLMNOPQRSTUVW
XYZ&abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890&1234567890&

Additional Glyphs

ÆŒĐÞ!?¡¿ fiflffffifflffjffjæœßþð(¼½¾%
‰/ °)ao1234567890($¢-.,)
1234567890($¢-.,)
[¤] {£€¥ƒ#$¢} ÆŒÞ!?i¿!?¡¿i¿!?i¿ℓℯ∂Δ
Ω∏∑µπ√∞∫^=÷×+¬±<>~≈≠≤≥◊
§†‡¶*•·«»‹›-–—_√|¦!@©®™.,:;'"""„,...

Accented Lowercase

áăâäàåãąćčçďđéěêëėèēęğġíîïìīįķłĺľļńň
ņñóôöòőōõøŕřŗśšşșťțúûüùűūų
ůýÿźžż`´^�‥~¯˘˙¨˛°˝
,ᶜ

Accented Small Caps

ÁĂÄÂÀĀĄÃÅÆĆČÇĎĐÉĚÊËĖÈĒĘĞĠÍÎÏÌĪĮ
ĶĹĽĻŁŃŇŅÑÓÔÖÒŐÕÕØŔŘŖŚŠŞȘŤŢÚÛ
ÜÙŰŪŲŮÝŸŹŽŻ´^`~¨˙˘˛´˚°˝
ᶜ,

Accented Capitals

ÁĂÂÄÀĀÅĄÃĂĆČÇĎĐÉĚÊËĖÈĒĘĞĢ
ÍÎÏÌĪĮĶĹĽĻŁŃŇŅÑÓÔÖÒŐÕÕØŔŘŖŚŠ
ŞȘŤŢÚÛÜÙŰŪŲŮÝŹŽŽ`´^˘~¯˘˙¨˙°˝
,ᶜ

Tekton Pro Roman Typefaces

Light Condensed
ABCDEFGHIJKLMNOPQRSTUVWXYZabcdefghijklmnopqrst
uvwxyz1234567890&1234567890

Condensed
ABCDEFGHIJKLMNOPQRSTUVWXYZabcdefghijklmnop
qrstuvwxyz1234567890&1234567890

Bold Condensed
**ABCDEFGHIJKLMNOPQRSTUVWXYZabcdefghijkl
mnopqrstuvwxyz1234567890&1234567890**

Light
ABCDEFGHIJKLMNOPQRSTUVWXYZabcdef
ghijklmnopqrstuvwxyz1234567890&

Regular
ABCDEFGHIJKLMNOPQRSTUVWXYZabcdef
ghijklmnopqrstuvwxyz1234567890

Bold
**ABCDEFGHIJKLMNOPQRSTUVWXYZabcde
fghijklmnopqrstuvwxyz1234567890**

Light Extended
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz12345

Regular Extended
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz123

Bold Extended
**ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz123**

Tekton Pro Oblique Typefaces

Light Condensed

ABCDEFGHIJKLMNOPQRSTUVWXYZabcdefghijklmnopqrst uvwxyz1234567890&1234567890

Condensed

ABCDEFGHIJKLMNOPQRSTUVWXYZabcdefghijklmnop qrstuvwxyz1234567890&1234567890

Bold Condensed

ABCDEFGHIJKLMNOPQRSTUVWXYZabcdefghijkl mnopqrstuvwxyz1234567890&1234567890

Light

ABCDEFGHIJKLMNOPQRSTUVWXYZabcdef ghijklmnopqrstuvwxyz1234567890&

Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZabcdef ghijklmnopqrstuvwxyz1234567890

Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZabcde fghijklmnopqrstuvwxyz1234567890

Light Extended

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz12345

Regular Extended

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz123

Bold Extended

ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz123

Text Settings

LIGHT CONDENSED

Man walks in a straight line because he has a goal; he knows where he's going. He decides to go somewhere and walks right up to it. A donkey ambles absentmindedly along, zigzagging to avoid large stones, skirt steep inclines, and stay in the shade. Man's feelings are governed by his reason. Man walks in a straight line because he has a goal; he knows where he's going. He decides to go somewhere and walks right up to it. A donkey ambles absentmindedly along, zigzagging to avoid large stones,

LIGHT NORMAL

Man walks in a straight line because he has a goal; he knows where he's going. He decides to go somewhere and walks right up to it. A donkey ambles absentmindedly along, zigzagging to avoid large stones, skirt steep inclines, and stay in the shade. He exerts himself as little as possible. Man's feelings are governed by his reason. Man walks in a straight line be-

LIGHT EXTENDED

Man walks in a straight line because he has a goal; he knows where he's going. He decides to go somewhere and walks right up to it. A donkey ambles absentmindedly along, zig zagging to avoid large stones, skirt steep inclines, and stay in the shade. He exerts himself as little as possible. Man's feelings

REGULAR CONDENSED

Man walks in a straight line because he has a goal; he knows where he's going. He decides to go somewhere and walks right up to it. A donkey ambles absentmindedly along, zigzagging to avoid large stones, skirt steep inclines, and stay in the shade. He exerts himself as little as possible. Man's feelings are governed by his reason. Man walks in a straight line because he has a goal; he knows where he's going. He decides to go somewhere and walks right up to it. A donkey ambles absentmindedly

REGULAR NORMAL

Man walks in a straight line because he has a goal; he knows where he's going. He decides to go somewhere and walks right up to it. A donkey ambles absentmindedly along, zigzagging to avoid large stones, skirt steep inclines, and stay in the shade. He exerts himself as little as possible. Man's feelings are governed by his reason; he ran out of text to fit on a line

REGULAR EXTENDED

Man walks in a straight line because he knows where he's going. He decides to go somewhere and walks right up to it. A donkey ambles absentmindedly along, zigzagging to avoid large stones, skirt steep inclines, and stay in the shade. He exerts himself as little as

BOLD CONDENSED

Man walks in a straight line because he has a goal; he knows where he's going. He decides to go somewhere and walks right up to it. A donkey ambles absentmindedly along, zigzagging to avoid large stones, skirt steep inclines, and stay in the shade. He exerts himself as little as possible. Man's feelings are governed by his reason. Man walks in a straight line because he has a goal; he knows where he's going. He decides to go some-

BOLD NORMAL

Man walks in a straight line because he has a goal; he knows where he's going. He decides to go somewhere and walks right up to it. A donkey ambles absentmindedly along, zigzagging to avoid large stones, skirt steep inclines, and stay in the shade. He exerts himself as little as possible. Man's feelings are governed by his reason. Man walks

BOLD EXTENDED

Man walks in a straight line because he has a goal; he knows where he's going. He decides to go somewhere and walks right up to it. A donkey ambles absent-mindedly along, zigzagging to avoid large stones, skirt steep inclines, and stay in the shade. He exerts himself

Man walks in a straight line because he has a goal; he knows where he's going. He decides to go somewhere and walks right up to it. A donkey ambles absentmindedly along, zigzagging to avoid large stones, skirt steep inclines, and stay in the shade. He exerts himself as little as possible. Man's feelings are governed by his reason. Man walks in a straight line because he has a goal; he knows where he's going. He decides to go somewhere and walks right up to it.

Man walks in a straight line because he has a goal; he knows where he's going. He decides to go somewhere and walks right up to it. A donkey ambles absentmindedly along, zigzagging to avoid large stones, skirt steep inclines, and stay in the shade. He exerts himself as little as possible. Man's feelings are governed by

Man walks in a straight line because he has a goal; he knows where he's going. He decides to go some-where and walks right up to it. A donkey ambles absentmindedly along, zigzagging to avoid large stones, skirt steep inclines, and stay in the shade. He

Man walks in a straight line because he has a goal; he knows where he's going. He decides to go somewhere and walks right up to it. A donkey ambles absentmindedly along, zigzagging to avoid large stones, skirt steep inclines, and stay in the shade. He exerts himself as little as possible. Man's feelings are governed by his reason. Man walks in a straight line because he has a goal; he knows where he's going. He decides to

Man walks in a straight line because he has a goal; he knows where he's going. He decides to go somewhere and walks right up to it. A donkey ambles absentmindedly along, zig-zagging to avoid large stones, skirt steep inclines, and stay in the shade. He exerts himself as little as possible. Man's feelings

Man walks in a straight line because he has a goal; he knows where he's going. He decides to go somewhere and walks right up to it. A donkey ambles absentmindedly along, zigzagging to avoid large stones, skirt steep inclines, and

Man walks in a straight line because he has a goal; he knows where he's going. He decides to go somewhere and walks right up to it. A donkey ambles absentmindedly along, zigzagging to avoid large stones, skirt steep inclines, and stay in the shade. He exerts himself as little as possible. Man's feelings are governed by his reason. Man walks in a straight line because he

Man walks in a straight line because he has a goal; he knows where he's going. He decides to go somewhere and walks right up to it. A donkey ambles absentmindedly along, zigzagging to avoid large stones, skirt steep inclines, and stay in the shade. He exerts himself as little as possible. Man's

Man walks in a straight line because he has a goal; he knows where he's going. He decides to go somewhere and walks right up to it. A donkey ambles absentmindedly along, zigzag-ging to avoid large stones, skirt steep inclines,

LIGHT CONDENSED

Man walks in a straight line because he has a goal; he knows where he's going. He decides to go somewhere and walks right up to it. A donkey ambles absentmindedly along, zigzagging to avoid large stones, skirt steep inclines, and stay in the shade. He exerts himself as little as possible. Man's feelings are governed by his

LIGHT NORMAL

Man walks in a straight line because he has a goal; he knows where he's going. He decides to go somewhere and walks right up to it. A donkey ambles absentmind edly along, zigzagging to avoid large stones, skirt steep in-

LIGHT EXTENDED

Man walks in a straight line because he has a goal; he knows where he's going. He decides to go somewhere and walks right up to it. A donkey ambles absentmindedly along, zigzag-

REGULAR CONDENSED

Man walks in a straight line because he has a goal; he knows where he's going. He decides to go somewhere and walks right up to it. A donkey ambles absentmindedly along, zigzagging to avoid large stones, skirt steep inclines, and stay in the shade. He exerts himself as little as possible. Man's

REGULAR NORMAL

Man walks in a straight line because he has a goal; he knows where he's going. He decides to go somewhere and walks right up to it. A donkey ambles absentmind edly along, zigzagging to avoid large stones, skirt steep

REGULAR EXTENDED

Man walks in a straight line because he has a goal; he knows where he's going. He decides to go somewhere and walks right up to it. A donkey ambles absentmindedly

BOLD CONDENSED

Man walks in a straight line because he has a goal; he knows where he's going. He decides to go somewhere and walks right up to it. A donkey ambles absentmindedly along, zigzagging to avoid large stones, skirt steep inclines, and stay in the shade. He

BOLD NORMAL

Man walks in a straight line because he has a goal; he knows where he's going. He decides to go somewhere and walks right up to it. A donkey ambles absentmindedly along, zigzagging to avoid large stones,

BOLD EXTENDED

Man walks in a straight line because he has a goal; he knows where he's going. He decides to go somewhere and walks right up to it. A donkey ambles absent-

Man walks in a straight line because he has a goal; he knows where he's going. He decides to go somewhere and walks right up to it. A donkey ambles absentmindedly along, zigzagging to avoid large stones, skirt steep inclines, and stay in the shade. He exerts himself as little as possible. Man's feelings are governed by

Man walks in a straight line because he has a goal; he knows where he's going. He decides to go somewhere and walks right up to it. A donkey ambles absentmind edly along, zigzagging to avoid large stones, skirt steep in-

Man walks in a straight line because he has a goal; he knows where he's going. He decides to go somewhere and walks right up to it. A donkey ambles absentmindedly along, zigzagging

Man walks in a straight line because he has a goal; he knows where he's going. He decides to go somewhere and walks right up to it. A donkey ambles absentmindedly along, zigzagging to avoid large stones, skirt steep inclines, and stay in the shade. He exerts himself as little as possible.

Man walks in a straight line because he has a goal; he knows where he's going. He decides to go somewhere and walks right up to it. A donkey ambles absentmind edly along, zigzagging to avoid large stones, skirt steep in-

Man walks in a straight line because he has a goal; he knows where he's going. He decides to go somewhere and walks right up to it. A donkey ambles absentmindedly

Man walks in a straight line because he has a goal; he knows where he's going. He decides to go somewhere and walks right up to it. A donkey ambles absentmindedly along, zigzagging to avoid large stones, skirt steep inclines, and stay in the shade. He

Man walks in a straight line because he has a goal; he knows where he's going. He decides to go somewhere and walks right up to it. A donkey ambles absentmindedly along, zigzagging to avoid large stones,

Man walks in a straight line because he has a goal; he knows where he's going. He decides to go somewhere and walks right up to it. A donkey ambles absent-

LIGHT CONDENSED

Man walks in a straight line because he has a goal; he knows where he's going. He decides to go somewhere and walks right up to it. A donkey ambles absentmindedly along, zigzagging to avoid large stones, skirt steep inclines, and stay in the shade. He exerts himself as

Man walks in a straight line because he has a goal; he knows where he's going. He decides to go somewhere and walks right up to it. A donkey ambles absentmindedly along, zigzagging to avoid large stones, skirt steep inclines, and stay in the shade. He exerts himself

LIGHT NORMAL

Man walks in a straight line because he has a goal; he knows where he's going. He decides to go somewhere and walks right up to it. A donkey ambles absentmindedly along, zigzagging to

Man walks in a straight line because he has a goal; he knows where he's going. He decides to go somewhere and walks right up to it. A donkey ambles absentmindedly along, zigzagging

LIGHT EXTENDED

Man walks in a straight line because he has a goal; he knows where he's going. He decides to go somewhere and walks right up to it. A donkey ambles ab-

Man walks in a straight line because he has a goal; he knows where he's going. He decides to go somewhere and walks right up to it. A donkey ambles ab-

REGULAR CONDENSED

Man walks in a straight line because he has a goal; he knows where he's going. He decides to go somewhere and walks right up to it. A donkey ambles absentmindedly along, zigzagging to avoid large stones, skirt steep inclines, and stay in the shade.

Man walks in a straight line because he has a goal; he knows where he's going. He decides to go somewhere and walks right up to it. A donkey ambles absentmindedly along, zigzagging to avoid large stones, skirt steep inclines, and stay in the shade.

REGULAR NORMAL

Man walks in a straight line because he has a goal; he knows where he's going. He decides to go somewhere and walks right up to it. A donkey ambles absentmindedly along, zigzagging

Man walks in a straight line because he has a goal; he knows where he's going. He decides to go somewhere and walks right up to it. A donkey ambles absentmindedly along, zigzag-

REGULAR EXTENDED

Man walks in a straight line because he has a goal; he knows where he's going. He decides to go somewhere and walks right up to it. A donkey am-

Man walks in a straight line because he has a goal; he knows where he's going. He decides to go somewhere and walks right up to it. A donkey am-

BOLD CONDENSED

Man walks in a straight line because he has a goal; he knows where he's going. He decides to go somewhere and walks right up to it. A donkey ambles absentmindedly along, zigzagging to avoid large stones,

Man walks in a straight line because he has a goal; he knows where he's going. He decides to go somewhere and walks right up to it. A donkey ambles absentmindedly along, zigzagging to avoid large stones,

BOLD NORMAL

Man walks in a straight line because he has a goal; he knows where he's going. He decides to go somewhere and walks right up to it. A donkey ambles absentmindedly

Man walks in a straight line because he has a goal; he knows where he's going. He decides to go somewhere and walks right up to it. A donkey ambles absentmindedly

BOLD EXTENDED

Man walks in a straight line because he has a goal; he knows where he's going. He decides to go somewhere and walks right up to

Man walks in a straight line because he has a goal; he knows where he's going. He decides to go somewhere and walks right up

LIGHT CONDENSED

Man walks in a straight line because he has a goal; he knows where he's going. He decides to go some-where and walks right up to it. A donkey ambles absentmindedly along, zigzagging to avoid large stones, skirt steep inclines, and stay in the shade. He exerts himself as little as possible. Man's feelings are governed by

LIGHT NORMAL

Man walks in a straight line because he has a goal; he knows where he's go-ing. He decides to go somewhere and walks right up to it. A donkey ambles absentmindedly along, zigzagging to avoid large stones, skirt steep inclines and

LIGHT EXTENDED

Man walks in a straight line because he has a goal; he knows where he's going. He decides to go somewhere and walks right up to it. A donkey ambles absentmindedly along zigzagging

REGULAR CONDENSED

Man walks in a straight line because he has a goal; he knows where he's going. He decides to go somewhere and walks right up to it. A donkey ambles absentmindedly along, zigzagging to avoid large stones, skirt steep inclines, and stay in the shade. He exerts himself as little as possible. Man's

REGULAR NORMAL

Man walks in a straight line because he has a goal; he knows where he's going. He decides to go somewhere and walks right up to it. A donkey ambles absentmindedly along, zigzagging to avoid large stones, skirt steep

REGULAR EXTENDED

Man walks in a straight line because he has a goal; he knows where he's going. He decides to go somewhere and walks right up to it. A donkey ambles absentmindedly

BOLD CONDENSED

Man walks in a straight line because he has a goal; he knows where he's going. He decides to go somewhere and walks right up to it. A donkey ambles absentmindedly along, zigzagging to avoid large stones, skirt steep inclines, ad stay in the shade. He exerts

BOLD NORMAL

Man walks in a straight line because he has a goal; he knows where he's going. He decides to go somewhere and walks right up to it. A donkey ambles absentmindedly along, zigzagging to avoid large stones,

BOLD EXTENDED

Man walks in a straight line because he has a goal; he knows where he's going. He decides to go some where and walks right up to it. A donkey ambles absent-

LIGHT CONDENSED

Man walks in a straight line because he has a goal; he knows where he's going. He decides to go somewhere and walks right up to it. A donkey ambles absentmindedly along, zigzagging to avoid large stones, skirt steep inclines, and stay in the shade. He exerts himself as little as

LIGHT NORMAL

Man walks in a straight line because he has a goal; he knows where he's going. He decides to go somewhere and walks right up to it. A donkey ambles absentmindedly along, zigzagging to avoid large

LIGHT EXTENDED

Man walks in a straight line because he has a goal; he knows where he's going. He decides to go some where and walks right up to it. A donkey ambles absent-

REGULAR CONDENSED

Man walks in a straight line because he has a goal; he knows where he's going. He decides to go somewhere and walks right up to it. A donkey ambles absentmindedly along, zigzagging to avoid large stones, skirt steep inclines, and stay in the shade. He

REGULAR NORMAL

Man walks in a straight line because he has a goal; he knows where he's going. He decides to go somewhere and walks right up to it. A donkey ambles absentmindedly along, zigzagging to

REGULAR EXTENDED

Man walks in a straight line because he has a goal; he knows where he's going. He decides to go somewhere and walks right up to it. A donkey

BOLD CONDENSED

Man walks in a straight line because he has a goal; he knows where he's going. He decides to go somewhere and walks right up to it. A donkey ambles absentmindedly along, zigzagging to avoid large stones, skirt steep inclines, ad

BOLD NORMAL

Man walks in a straight line because he has a goal; he knows where he's going. He decides to go somewhere and walks right up to it. A donkey ambles absentmindedly along, zigzag-

BOLD EXTENDED

Man walks in a straight line because he has a goal; he knows where he's going. He decides to go somewhere and walks right up to it. A don-

Man *walks* in a straight line because he has a goal; he knows where he is going. He *decides* to go some-where and walks *right* up to it. A

Man walks in a straight line *because* he has a goal; he knows *where* he is going and walks right up to it. A *donkey* ambles absent-
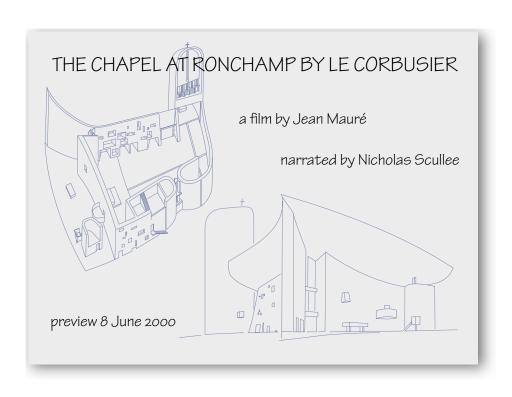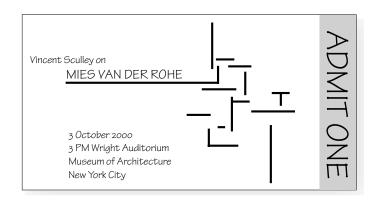
Man walks in a straight *line* because he has a goal he knows where he is going. He *decides* to go somewhere and walks right up

Man *walks* in a straight line because he has a goal he *knows* where he is going. He de-cides to go *somewhere* and

Man walks in a straight *line* because he has a goal, he knows where he is *going*. He *decides* to go somewhere

Man walks in a straight line *because* he has a goal; he *knows* where he is *going*. He decides to go

THE CHAPEL AT RONCHAMP BY LE CORBUSIER

a film by Jean Mauré

narrated by Nicholas Scullee

preview 8 June 2000

Vincent Sculley on
MIES VAN DER ROHE

3 October 2000
3 PM Wright Auditorium
Museum of Architecture
New York City

ADMIT ONE

The Steadfast Tin Soldier
Hans Christian Andersen

Once upon a time there were five and twenty tin soldiers. They were all brothers, for they had been made from the same tin spoon. As soon as the lid was taken off their box, they heard someone cry, "Soldiers! Soldiers!" and then a little boy drew them out one by one and set them upon a table. It was his birthday and they had been given to him for a present.

Each man shouldered his gun and kept his eyes face front. They looked very handsome in their shiny red uniforms, but one was a little different from the others. He had only one leg, for he had been made last and the tin had run out. Yet there he stood, as steadfast on one leg as the others were on two, and he is the hero of this story.

RUSTICO

· ITALIAN · FOOD ·

KIDS KORNER

KLOTHING FOR KIDS

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 graphic arts.

David Siegel is currently a computer graphics and design consultant whose newest venture, Siegel Vision, builds strategic direction and integration of technology with the online world. He is the author of several books including *Secrets of Successful Web Sites: Project Management on the World Wide Web*, and *Creating Killer Web Sites*, one of the best-selling books available on the internet. Siegel is the chairman of Studio Verso, a site-design consultancy in San Francisco. In 1995, he was chosen as a Top 100 multimedia producer by Multimedia Producer Magazine. He also serves as advisor to the HTML and STYLE committees of the W3C, a consortium in charge of the further development of standards on the web. Siegel received a master's degree in digital typography from Stanford University in 1985, and worked at Pixar for one year before going into business for himself.