Brioso™ Pro

Aabcde

An Adobe® Original

Brioso Pro

A Humanistic Composition Family

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Adobe Originals

Adobe Systems Incorporated introduces Brioso 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 for their quality, originality, and practicality. They combine the power of PostScript® language software 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 OpenType 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 applications which support OpenType layout features, such as Adobe's InDesign® software, glyphs are grouped 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). OpenType fonts from Adobe are some of the most sophisticated and easy to use typefaces ever offered, allowing designers and typographers to more effectively take advantage of the power of the computer for digital design and typesetting.

Calligraphy is freehand

A B C D E F G

in which the freedom

H I J K L M N

is so reconciled with order

O P Q R S T U

that the understanding eye

V W X Y Z

is pleased to contemplate it.

STANLEY MORISON

Brioso Pro

Brioso Pro is a new typeface family designed in the calligraphic tradition of our Latin alphabet, evoking the look of a finely-penned roman and italic script, retaining the immediacy of hand lettering while having the scope and functionality of a contemporary composition family. Brioso blends the humanity of written forms with the clarity of digital design, allowing type users to set pages of refined elegance.

Designed by Robert Slimbach, this energetic type family is modeled on his formal roman and italic script. In the modern calligrapher's repertoire of lettering styles, roman script is the hand that most closely mirrors the oldstyle types that we commonly use today; it is also among the most challenging styles to master. Named after the Italian word for 'lively,' Brioso moves rhythmically across the page with an energy that is tempered by an ordered structure and lucid form.

An OpenType Composition Family

Brioso Pro is an extended type family consisting of integrated weights, styles and optical masters. Its rich glyph palette is offered in five weights ranging from light to bold, in four optical size ranges. The glyph set includes all the characters normally found in expert and standard sets, as well as an expanded accented character complement featuring additional monetary and math symbols, a collection of alternate glyphs, swash italic glyphs, and a set of ornaments. Brioso also includes a special *Light Poster* font in roman and italic styles. The Poster fonts are a bit more stylized than the regular designs and are intended for use at very large sizes. The Brioso Pro family covers the spectrum of font styles used in modern typography. As a full-featured OpenType family, Brioso's vast array of glyphs can be activated, either individually or as a group, in page layout programs using the font's OpenType features.

Brioso Pro can be used anywhere one wants to convey a sense of spontaneity and sophistication. It is ideal for use in personal correspondence, cookbooks, poetry, menus, small press books, movie titles, limited edition letterpress books, wedding announcements, signage, and advertising copy.

Designing Brioso *by Robert Slimbach*

nature

nature

Humanist minuscules
(16th century), Jenson's
Venetian roman of 1470.

Utopia
Utopia Italic

Minion
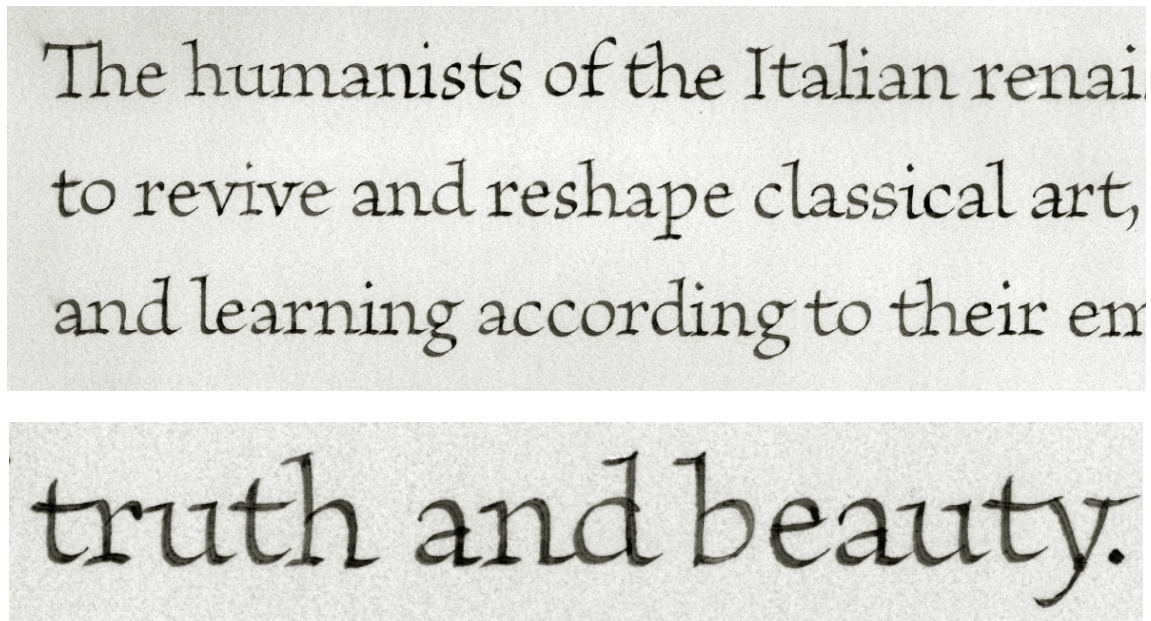*Minion Italic*

Kepler
Kepler Italic

Cronos
Cronos Italic

"Soon after I became interested in type design in the early 1980s, I began to study the humanist calligraphy of the Italian renaissance as a means of better understanding the roots of oldstyle text types. These practical handwriting styles, which evolved out of the Carolingian writing disciplines of the 8th–13th centuries, were commonly used for the transcription of books. The first designers of roman typefaces used these Italian manuscript hands as the primary model for their new types. By also incorporating features from the inscriptional capitals of ancient Rome, early type designers created typefaces of exceptional beauty and practicality. As a testament to their durability, oldstyle roman typefaces have changed little over the last 500 years, being as relevant today as in the past.

"Because the principled strokes of the broad-edged quill and brush define the very shape of our Latin alphabet, I am continually drawn to the calligraphic heritage as a source of inspiration in my own type design work. All of my typeface designs, even the more utilitarian ones like Utopia,® Minion,® Kepler,® and Cronos,® have subtle calligraphic overtones, which add warmth and depth to otherwise less organic designs.

"The concept of making a roman book face with an overtly hand-written appearance has been a preoccupation of mine for as long as I've been designing type. Over the years I've designed many practice alphabets with the intent of merging the essence of my personal hand lettering style with the practical requirements of the modern composition family. These ongoing exercises have been a great learning experience, providing a means of reconciling the division between the purely organic form of written letters and the more methodically constructed form of a digital text type. With Brioso, I wanted to apply what I've learned about the design of digital composition families, calligraphy, and the history of letterforms to a single, very personal design. The result is a typeface that retains the basic form and detailing of my hand lettering, but in a more refined and idealized form. Alignments, spacing, and character shapes were fashioned with the practical requirements of composition in mind.

"Much of the form of Brioso is derived from the speed in which I pen Roman script, where passages of text are written in a careful but expeditious manner. For the efficient progression of my text, I use an economy of strokes to form letters; stems, serifs, and bowl shapes are made using a series of individual pen strokes, minimizing built-up shapes. By modulating pen pressure and angle, straight strokes are often bowed and the serifs are wedge-shaped. In the creation of manuscript pages today, as in the past, the scribe's goal is to balance vitality with precision to create attractive and legible text.

(below) Slimbach's formal roman script .

The humanists of the Italian renai
to revive and reshape classical art,
and learning according to their en
truth and beauty.

Velocity
Velocity

Sample letters from Adobe Jenson Pro and Brioso Pro.

"Brioso Roman has much in common with the Venetian roman types of the late fifteenth century in that they share a common calligraphic foundation, Jenson's roman type being a prime example. Venetian types, however, also show a marked engraved quality as a result of the type cutting process and the punchcutter's personal design style. With Brioso, I wanted the design to possess a pure calligraphic basis with a high degree of fidelity.

The italic fonts of Brioso form an energetic counterpoint to the roman and are reminiscent of the chancery italic scripts of the fifteenth and sixteenth centuries. Chancery script originated as a slanted and more angular variation of the upright humanist hands of the same period. Although chancery italic was usually used on its

own for correspondence and official documents among the artistic and educated elite, it would later become the model for the first italic types and eventually lead to the pairing of roman and italic fonts in the same typeface family, around the mid-sixteenth century.

Francesco Griffo and Ludovico degli Arrighi

Europe, 1234567890

abcdefghijklm

pictograms

Brioso Pro Weights

As an extended type family, Brioso Pro includes five weights: *Light, Regular, Medium, Semibold,* and *Bold* – for each of the four optical size ranges: *Caption, Text, Subhead,* and *Display* – giving designers a highly functional palette of fonts to choose from. The various weights and optical sizes can be compared to the calligrapher's use of different-width pen nib widths to produce letters of varied weight and size. The regular roman text font is the core typeface for setting composition, so its weight and proportions have been tailored for the utilitarian and æsthetic requirements of legibility. The additional weights and optical masters serve to complement the regular text design according to principles of hierarchy in typography. The medium serves as a slightly heavier alternate to the standard text weight. The semibold and bold

Light
Regular
Medium
Semibold
Bold

10

text designs are used primarily to accentuate words and passages 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; its weight, however, is not so heavy as to disrupt the color of the page.

Light Caption
Light Italic Caption
Caption
Italic Caption
Medium Caption
Medium Italic Caption
Semibold Caption
Semibold Italic Caption
Bold Caption
Bold Italic Caption

Light
Light Italic
Regular
Italic
Medium
Medium Italic
Semibold
Semibold Italic
Bold
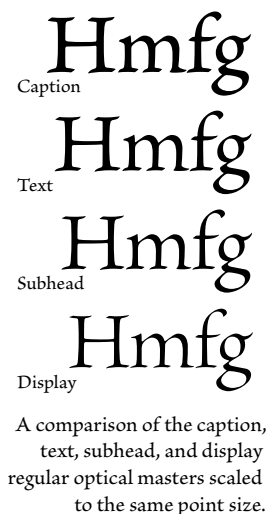***Bold Italic***

Regular

Light Subhead
Light Italic Subhead
Subhead
Italic Subhead
Medium Subhead
Medium It. Subhead
Semibold Subhead
Semibold It. Subhead
Bold Subhead
Bold Italic Subhead

Light Display
Light Italic Display
Display
Italic Display
Medium Display
Medium Italic Display
Semibold Display
Semibold Italic Display
Bold Display
Bold Italic Display

Light Poster
Light Italic Poster

Brioso Pro 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 type-face that performs well at text sizes may appear light and cramped at smaller sizes, while larger sizes may appear heavy and ungraceful.

Hmfg
Caption

Hmfg
Text

Hmfg
Subhead

Hmfg
Display

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

POSTER
G | Animated
Specialized
Decorative

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

Brioso Pro's four optical ranges are intended to cover the full spectrum of usage in modern typography. The sturdy non-idiosyncratic 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 Brioso 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, maintaining the practical concerns of readability, while displaying a greater degree of delicacy relative to body text.

The display masters 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.

In addition to the system of fonts that form the basic composition family, Brioso also includes a Light Poster design in both roman and italic styles. These fonts are lighter and more stylized than the light display designs and are designed for use at very large sizes.

Contextual Alternates

The contextual glyphs in Brioso work in conjunction with OpenType font technology to better emulate the natural appearance of spontaneous hand lettering. In applications that support OpenType layout features, the contextual and stylistic alternate glyphs and ligatures are substituted automatically according to a set of embedded rules defined by the type designer – improving letterfit and adding variety of form to text. As letters are typed, the font program continually updates the text with the proper letter and ligature variations. Because

Brioso is, foremost, a composition family, the contextual alternates are intended for subtle aesthetic effect and, therefore, their design features are rather restrained.

tt Th TT ft fft tt Th Th TT ft fft ft fft

These alternates prevent awkward collisions caused by the lowercase f and t, and the uppercase T.

Theodore *Thespian* LITTLE *Botticelli* after

b d g l p r b d d b g b b d d d g ll llm p rr s

These alternates provide variation when same-letter pairs occur within text. The letter designs are slightly different and the projectors are offset.

Pepper sadden *redder* fallen *beggar* sapphire

ct sp st ct sp sp st h k p r r v v d d d h h k k l p v w

The calligrapher may occasionally add more personalized letter variations for aesthetic effect. In Brioso, these stylistic variants are tastefully distributed within text to add further variety of form and to convey the writer's sense of balance and taste.

rochester action vespa estate brackish water

Brioso Pro Glyphs

Brioso Pro's large glyph complement was designed to further meet the exacting requirements of professional typographers and designers throughout the world. Its diverse glyph complement includes such typographic niceties as swash capitals, small capitals, oldstyle figures, ornaments, alternate forms, international monetary symbols, and an expanded set of mathematical symbols.

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 Brioso 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. The regular figures are also commonly used in tabular settings such as in financial reports. The Brioso 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. Brioso Pro includes small capitals in all the roman 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. Brioso 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

LOWERCASE SWASH ITALIC These characters have longer and more decorative projectors than the normal lowercase and are used primarily with the swash capitals.

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 Brioso Pro fonts contain a full set of f-ligatures. These glyphs are designed to correct awkward combinations where letters may collide. These ligatures are automatically implemented in applications which support OpenType layout features.

fi fl ff ffi ffl fj ffj ft fft

fi fl ff ffi ffl fj ffj ft fft fi fl ff ffi ffl fj ffj ft fft

ORNAMENTS Throughout typographic history type designers have created 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. Brioso Pro contains thirty-eight orna-ments, including flowers, leaves, bullets, brackets, and contemporary graphic decorations.

FRACTIONS All Brioso 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.

⅛ ⅜ ⅝ ⅞ ⅓ ⅔ ¼ ¾ ½
⅛ ⅜ ⅝ ⅞ ⅓ ⅔ ¼ ¾ ½

SUPERIOR LETTERS Superior letters are used in mathematics and in English, French and Spanish for abbreviating words, such as second, 2ⁿᵈ, Madame, Mᵐᵉ, compagnie, Cⁱᵉ, and segundo, 2º.

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

LOWERCASE BEGINNING GLYPHS These glyphs have a beginning flourish and are used at the beginning of a word or phrase as a design embellishment. They work best in text copy that is center-justified, with the beginning characters used at the beginning of the line and the ending glyphs at the end.

e i j m n p r t u v w

e i j j m n p p r t u v w w

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

CONTEXTUAL ALTERNATES These glyphs serve either to correct awkward letter combinations or as aesthetic enhancements within text. They are implemented automatically according to a set of predetermined contextual rules.

æ œ ct sp st tt b d g l p r Æ Œ Th TT

æ œ ct sp sp st tt rr b d d b g h k ll m p r r s v v b b d d ∂

f g h h j j k k l ll p p q v w y y Æ Æ Œ Œ Th Th TT

MISCELLANEOUS MONETARY SYMBOLS These include the symbols for cent ¢, dollar $, euro €, colon ₡, florin ƒ, franc ₣, lira ₤, peseta ₧, 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.

¢ $ € ₡ ƒ £ ₤ ¥ ₣ ₧ Rp № # ¤

¢ $ € ₡ ƒ £ ₤ ¥ ₣ ₧ Rp № # ¤

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 Q R k k Q R
K R Q ƒ k b d f g h k l ρ

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

Á Ă Â Ä À Ā Ą Å Ã á ă â ä à ā ã ą å Á Ă Â Ä À Ā Ą Å Ã

Á Ă Â Ä À Ā Ą Å Ã á ă â ä à ā ã ą å Á Ă Â Ä À Ā Ą Å Ã

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 references 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 ¢ $ - . , ( )

MATH SYMBOLS Brioso 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.

∂ ℓ Δ Ω Π Σ μ π ℮ ∫ √ ◊ ^ = ÷ × + ¬ ± < > ∼ ≈ ≠ ≤ ≥ ∞

∂ ℓ Δ Ω Π Σ μ π ℮ ∫ √ ◊ ^ = ÷ × + ¬ ± < > ∼ ≈ ≠ ≤ ≥ ∞

Roman Glyphs in Brioso Pro

Basic Latin Glyphs

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

1234567890&1234567890

Additional Glyphs

ÆŒÐØŁÞKQRTTʼThæœðøøꝛŁŁþctsꝑstßk

ÆŒÐØŁÞKQRTTfiflffffifflffjffjftfftllſ

ꜫeijmnprtuvwadeghlmnσrtꞋubdglpr

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Accented Glyphs

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ŃŇŅÑÓÔÖÒŐŌÕØŔŘŖŚŠŞŢŤÚÛÜÙŰŪŲŮÝ
ŹŽŻ"´`˜¨˘ˇ·˗° ',,‚

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ĶĶĹĽĻŁŃŇŅÑÓÔÖÒŐŌÕØŔŘŘŖŚŠŞ
ŤŢÚÛÜÙŰŪŲŮÝŸŹŽŻ`´^˜˗˘˙¨˚" ',,‚

Italic Glyphs in Brioso Pro

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abcdefghijklmnopqrstuvwxyz

1234567890&1234567890

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abcdefghijklmnopqrstuvwxyz1234567890&1234567890

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fpvwghLℓ

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ĻŁŃŇŅÑÑÓÔÖȮ̈ŐŌÕ̃ØŔŘŖ̦ŚŠŞṬ̦ŤŢÚÛÜÙŰ

ŪŲŮÝŸŹŽŻ ` ´ˆ˜~˘˙¨˚˝,˛

ÁĂÂÄÀĀĄẠÅ̊ÃĆĆÇĎÉÊĚĖ̈ËÈĒĘĐ

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ŔŘŖ̦ŠȚ̌Ṭ̦ÚÛÜÙŰŪŲ̦ŮÝŸŹŽŻ

Brioso Pro Basic Typefaces

Light

ABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890
abcdefghijklmnopqrstuvwxyz&1234567890
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

Light Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz&1234567890

Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890
abcdefghijklmnopqrstuvwxyz&1234567890
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

Regular Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz&1234567890

Medium

ABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890
abcdefghijklmnopqrstuvwxyz&1234567890
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

Medium Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz&1234567890

Semibold

ABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890
abcdefghijklmnopqrstuvwxyz&1234567890
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

Semibold Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz&1234567890

Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890
abcdefghijklmnopqrstuvwxyz&1234567890
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

Bold Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz&1234567890

Poster

ABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890
abcdefghijklmnopqrstuvwxyz&1234567890
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

Poster Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz&1234567890

Text Settings

abcdefghijklmnopq

6/8 LIGHT CAPTION WITH ITALIC

For 6,000 years, man has communicated through written symbols. The evolution of handwriting, from the earliest pictograms to our current alphabet, has been driven by a quest for simplicity and efficiency. For centuries, written language has been the primary means of documenting human endeavor, affording us a window to the past. The alphabet we know today was established during the Italian Renaissance. The elegant and practical scripts of this time evolved from earlier writing systems and derived their character from the broad-edged quill. These scripts, in all their forms, had a sweeping influence on society and led *to the creation of the roman and italic letterforms that we use today. In the early 17th century, with the advent of copperplate engraving as a means of reproducing letterforms and illustrations, italic handwriting evolved to*

6/8 REGULAR CAPTION WITH ITALIC

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Fine Handwriting is a Craft Worthy of Admiration

Simplicity and Efficiency

The evolution of handwriting, from the earliest pictograms to our current alphabet

Cancellarsca Formata

The Mystery of the Creative Process & Typographic Protocol

Written in a traditional or unconventional manner

Charmed Combination

Oldstyle roman typefaces of the Italian Renaissance

Formal and Freestyle Scripts

Tools of the Trade

A VARIETY OF INSTRUMENTS

Myriad Arabesques

Vernacular of their Time

Humanistic Book Hands

Professionals and Amateurs

Window to the Past

Aaron Briana Colby Dakota Earlene Felice Gavin Holly Indigo Jerret Karena Logan Miranda Nelson Odessa Perry Quinn Rachel Simone Taylor Ursula Valentina Wilem Xiomara Yvonne Zachary

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A B C D E F G H I J K L M

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

Nelson Odessa Perry Quinn Rachel Sue Taylor Ursula Villa Wilem Xiomara Yvonne Zackary

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

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Anne Briana Colby Dan Emma Felice Georgianna Holly Indigo Jerrel Karena Logan Miranda Nelson Odessa Patrick Quinlan Rachel Susan Taylor Ursula Vera Wilem Xiomara Yvonne Zack

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

POSTER

Tools of the Trade

Shaping Thoughts

Variety of Instruments

Numerous Overtones

Practical Scripts

Earliest Pictograms

The Creative Process
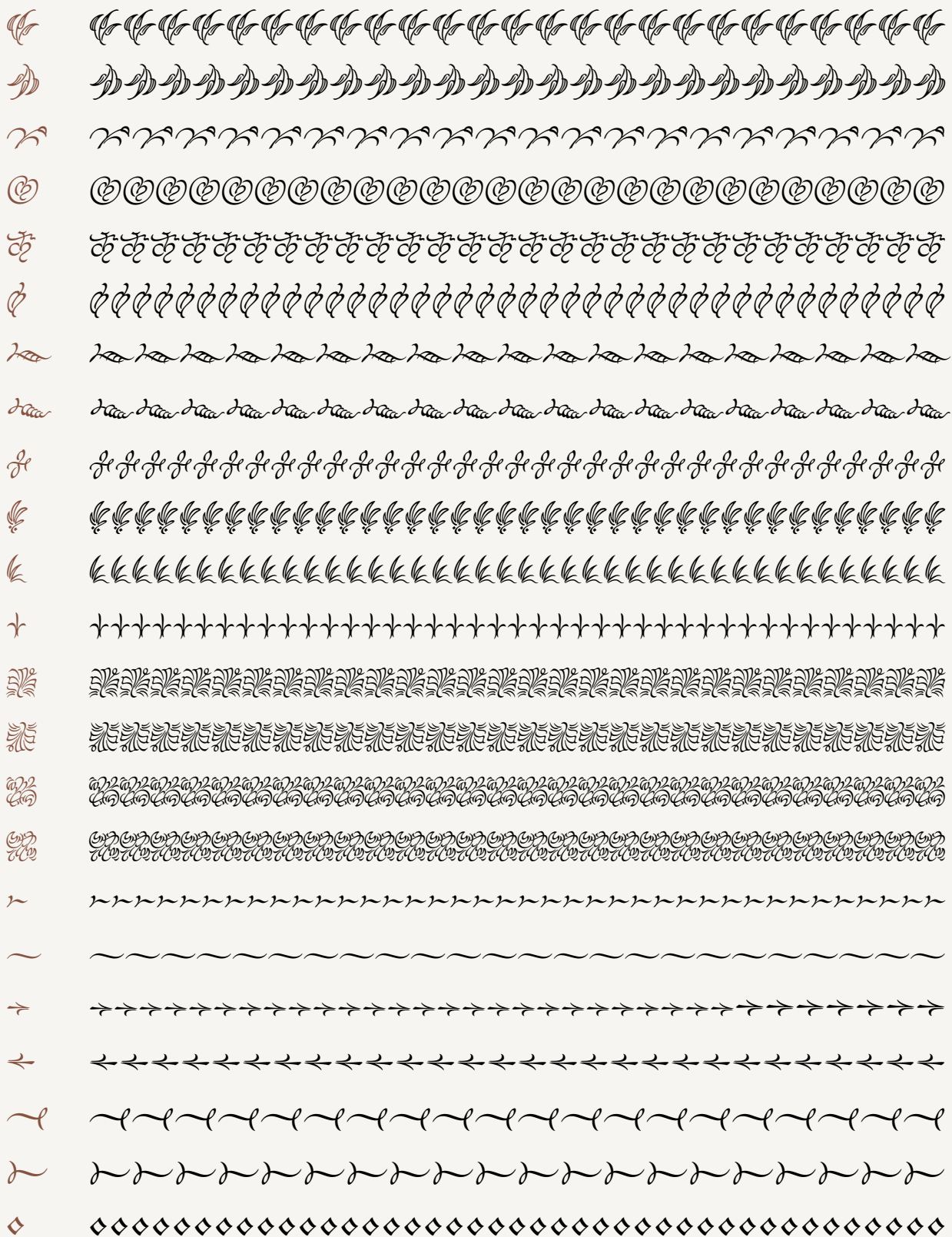
rstuvwxyz

ABCDEFGHIJKLMN

Sample Art

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

A B C D E F G

Carla Sandoval
Director Museo Nacional
Banco Centrale
Bogotá, Columbia

Dear Ms. Sandoval,

On a recent trip I had the pleasure of spending several hours looking at your fine collection of pre-Columbian gold work. My company develops and sells electronic equipment for the archaeological profession, and, although I am not an expert on pre-Columbian gold work, I have absorbed quite a bit of knowledge and have been able to collect a number of pieces.

While in the south wing, I noticed a double bat-head figure pendant, dated 11th to 14th century, from central Panama (no. 11-38-4156). I am familiar with its style because in 1974 I purchased a single bat-head pendant *(slide enclosed)* that looks like it was made by the same craftsperson. The overall design, texture, quality of finish, and color of the gold alloy bear an uncanny resemblance to the piece I own.

I am very attached to this piece, however, I feel it is my responsibility to offer it as a gift to the museum. Your collection is so beautifully displayed, while my piece sits in a dusky vault; it's almost a sin. I will be in South America at the end of February and would like the opportunity to meet and show you the piece. If you are interested, please write or call at 619-438-0708. I look forward to hearing from you.

Sincerely,

Charles Brand

Jean Sibelius
Pollola's Daughter • *The Swan of Tuonela*
Tapiola • *En Saga* • *Valse triste*

West Coast Philharmonic • Herbert Theo Price

Gravitas Music Works - Stereo 483 23-66

EX LIBRIS
Deirdre Chimera
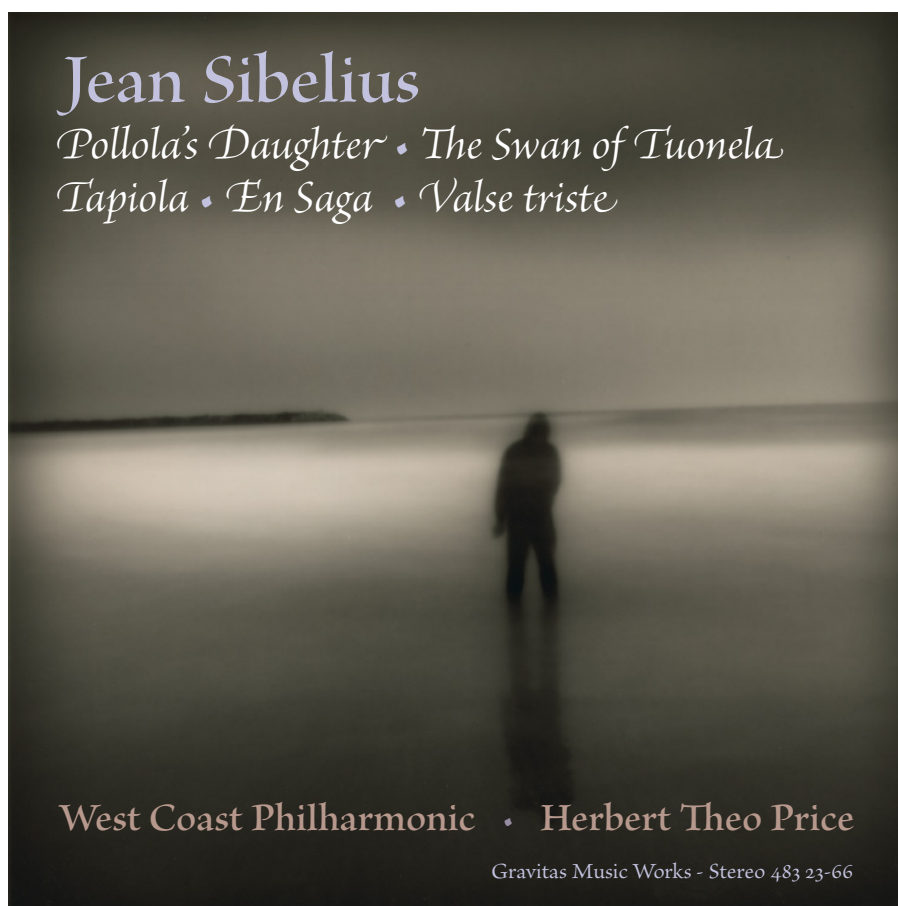
Zueignung

IHR naht euch wieder, schwankende Gestalten,
　　Die früh sich einst dem trüben Blick gezeigt.
Versuch' ich wohl, euch diesmal festzuhalten?
　　Fühl' ich mein Herz noch jenem Wahn geneigt?
Ihr drängt euch zu! nun gut, so mögt ihr walten,
　　Wie ihr aus Dunst und Nebel um mich steigt;
Mein Busen fühlt sich jugendlich erschüttert
　　Vom Zauberhauch, der euren Zug umwittert.
Ihr bringt mit euch die Bilder froher Tage,
　　Und manche liebe Schatten steigen auf;
Gleich einer alten, halbverklungnen Sage
　　Kommt erste Lieb' und Freundschaft mit herauf;
Der Schmerz wird neu, es widerholt die Klage
　　Des Lebens labyrinthisch irren Lauf,
Und nennt die Guten, die, um schöne Stunden
　　Vom Glück getäuscht, vor mir hinweggeschwunden.
Sie hören nicht die folgenden Gesänge,
　　Die Seelen, denen ich die ersen sang;
Zerstoben ist das freundliche Gedränge,
　　Verklungen, ach! der erste Widerklang.
Mein Lied ertönt der unbekannten Menge,
　　Ihr Beifall selbst macht meinem Herzen bang,
Und was sich sonst an meinem Lied erfreuet,
　　Wenn es noch lebt, irrt in der Welt zerstreuet.

35.

40

Renaissance Handwriting

Manuscripts from the J. B. Harvard Collection

Leda James Memorial Library

July 12 through September 29, 2003

Sponsored by the Arts Council of Silicon Valley

Ludovico degli Arrighi

Giovannantonio Tagliente

Bennardino Cataneo

Vespasiano Amphiareo

Illuminated Anatomy

Photographs from the Beyer Institute

Walter Hedreen

with essays by

Judith R. Lyons
Stuart Clifford

Seager Galley, Seattle

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

Peter Van Dargan
Architect

448-583-3322

Aldo Dion Bionics

1256 Gladiola Street
Cupertino, California

TEL: 408 229 6008
FAX: 408 229 6002

HIJKLMNOPQR

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, Warnock Pro, and Myriad (co-designed with Carol Twombly).

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Further Reading

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Acknowledgements

Additional Information

This specimen book was produced using InDesign™, Illustrator®, and Photoshop®, software from Adobe. The typeface is Brioso Pro, designed by Robert Slimbach.
PDF created on June 30th, 2003.

Brioso Pro, patent pending.

Adobe