Garamond Premier Pro
Release Notes

Introduction

Garamond Premier Pro had its genesis in 1988 when Adobe senior type designer Robert Slimbach visited the Plantin-Moretus Museum in Antwerp, Belgium, to study their collection of Claude Garamond's metal punches and type designs. Garamond, a French punchcutter, produced a refined array of book types in the mid-1500s that combined an unprecedented degree of balance and elegance, and stand as a pinnacle of beauty and practicality in typefounding. While fine-tuning Adobe Garamond (released in 1989) as a useful design suited to modern publishing, Slimbach started planning an entirely new interpretation of Garamond's designs based on the large range of unique sizes he had seen at the Plantin-Moretus, and on the comparable italics cut by Robert Granjon, Garamond's contemporary. By modeling Garamond Premier Pro on these hand-cut type sizes, Slimbach has retained the varied optical size characteristics and freshness of the original designs, while creating a practical 21st-century type family. Garamond Premier Pro contains an extensive glyph complement, including central European, Cyrillic and Greek characters, and is offered in five weights ranging from light to bold.

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.

A few glyphs from the Caption (designed to be used for 5-8.9 point) and Display (designed to be used for 23-72 point) designs of the Garamond Premier 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.

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 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: 5–8.9 point
Regular: 9.0–14.9 point
Subhead: 15.0–22.9 point
Display: 23+ 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, fractions, superiors, inferiors (subscript), case alternates, beginning and ending forms, 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, Semibold and Medium 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 five weights of Garamond Premier Pro installed, but in your font menu you might see only the Light, Regular, Medium, and Semibold; the Bold weight would be accessed 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 "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, Medium, Semibold or Bold for Garamond Premier 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.

With Garamond Premier 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—2,300+ 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 Garamond Premier 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 Garamond Premier Pro when printing; simply click OK and proceed.

Language coverage

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

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.

Adobe Cyrillic includes Russian, Abyssinian, Adygeish, Avarish, Balkarian, Belorussian, Bulgarian, Chechen, Darginish, Ingushian, Kabardino-Cherkesian, Kumykish, Lakish, Lesginian, Macedonian, Mordovsko-Ersatian, Mordovsko-Mokshanian, Nanaish, Nenish, Nivkh, Nogaian, Selkup, Serbian, Tabasaranish, and Ukrainian.

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