

Brioso™ Pro

Release Notes

Introduction

Brioso™ Pro is a new typeface family designed in the calligraphic tradition of the Latin alphabet. Brioso displays 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 designers 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 lucidity of form.

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 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: 6–9.4 point

Regular: 9.5–13.9 point

Subhead: 14.0–21.0 point

Display/Poster: 21.1+ 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, and Light to Semibold. The Medium weight is not linked. 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 Brioso Pro installed, but in your font menu you might see only the Light, Regular and Medium; the Semibold and Bold weights would be accessed by selecting the Light or Regular (respectively) 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 (such as the Medium for Brioso Pro), or is itself the style-linked bold (such as the Semibold or Bold for Brioso 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.)

Package-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>.

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, Polish, Latvian, Lithuanian, Slovenian and Estonian)

- Romanian

- Croatian

- Icelandic & Faroese

- Turkish

