

Kepler® Std

Release Notes

Introduction

Named after the German Renaissance astronomer, Kepler is a contemporary Adobe® Originals type family created by Adobe type designer Robert Slimbach in the tradition of classic “modern” 18th-century typefaces. Traditionally, modern typefaces are known for their cool intellectual quality, but Slimbach’s Kepler captures the modern style in a humanistic manner. It is elegant and refined with a hint of oldstyle proportion and calligraphic detailing that lends it warmth and energy. The OpenType® version of Kepler, released in 2003, subtly improves on the earlier design, and merges the previously separate supplemental fonts into the base fonts, to provide extended typographic features.

OpenType

OpenType 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 an 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, 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.



The image shows two instances of the letters 'Hkg' in a serif typeface. The first instance is from the 'Caption' optical size (6–8.9 point) and the second is from the 'Display' optical size (24–72 point). Both are scaled to the same capital height for comparison. The 'Caption' design is noticeably sturdier, with a larger x-height, thicker serifs, and a looser fit between characters compared to the more delicate 'Display' design.

A few glyphs from the Caption (6–8.9 point) and Display (24–72 point) designs of the Kepler Std typeface, scaled to the same capital height for comparison. Note the slightly larger x-height, lower contrast, thicker serifs and looser fit of the sturdy Caption design compared to the delicate Display design.

Although any of the fonts may be used at any size, the intended point sizes for the optical designs of this family are:

Caption: 6–8.9 point

Regular: 9.0–13.9 point

Subhead: 14.0–23.9 point

Display: 24+ point

OpenType feature highlights:

The most prominent OpenType layout features in this typeface are: small caps, oldstyle and lining figures in proportional and tabular widths, ornaments, swash caps (in the italics only), standard and discretionary ligatures, fractions, case 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: Light to Semibold, Regular to Bold, and Medium to Black. 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; doing so will either have no effect, or result in “faked” further bolding, which will usually produce inferior screen and print results.

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 six weights of Kepler Std installed, but in your font menu you might see only the Light, Regular, and Medium; the Semibold, Bold and Black weights would be accessed by selecting the Light, Regular or Medium and using the bold style button. Similarly, accessing the italic fonts may require use of the italic 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 either a font that has no style link, or a style-linked “bold” directly from the font menu (such as the Bold for Kepler Std), and then *additionally* use the bold styling button. This will produce a simulated bold effect as described above. The same is also true for italics; never select an italic font and then apply an italic style.

Language coverage

ISO-Adobe.

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.

Windows code pages supported

Latin 1: WinANSI (code page 1252)

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 Unicode-supporting applications under Mac OS X:

- MacRoman

- Icelandic & Faroese



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