

Minion® Pro

Release Notes

Introduction

Minion Pro is an Adobe® Originals typeface by Robert Slimbach. The first version of Minion was released in 1990. Cyrillic additions and multiple master versions were released in 1992, the OpenType® Pro version was released in 2000, and finally a new “medium” weight was added in 2002.

Minion Pro is inspired by classical, old style typefaces of the late Renaissance, a period of elegant, beautiful, and highly readable type designs. Minion Pro combines the aesthetic and functional qualities that make text type highly readable with the versatility of OpenType digital technology, yielding unprecedented flexibility and typographic control, whether for lengthy text or display settings. The Minion Pro family contains four weights and two widths, each with optical size variants, and each supporting a full range of Western languages, including Greek and Cyrillic. With its many ligatures, small caps, oldstyle figures, swashes, and other added glyphs, Minion Pro is ideal for uses ranging from limited-edition books to newsletters to packaging.

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, 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: 6–8.4 point
Regular: 8.5–13.0 point
Subhead: 13.1–19.9 point
Display: 20+ point



A few glyphs from the Caption (6–8.4 point) and Display (20–72 point) designs of the Minion Pro 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.

OpenType layout feature highlights:

The most prominent OpenType layout features in these fonts are: small caps, oldstyle figures, ornaments, swash caps, ligatures, fractions 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, with Medium and Semibold not being 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; 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 four weights of Minion Pro installed, but in your font menu you might see only the 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 style-linked “bold” from the menu (such as the Bold for Minion Pro), 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, Adobe CE (Central European), Greek, Cyrillic, additional extended Latin. (The same language coverage as Microsoft’s WGL4 character set.)

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-Cherkessian, Kumykish, Lakish, Lesginian, Macedonian,

Mordovsko-Ersatian, Mordovsko-Mokshanian, Nanaish, Nenish, Nivkh, Nogaian, Selkup, Serbian, Tabasaranish, and Ukrainian.

Additional extended Latin includes Welsh, archaic Danish 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)

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

Central European (includes Czech, Hungarian, Slovak, Polish, Latvian, Lithuanian, Slovenian and Estonian)

Romanian

Croatian

Icelandic & Faroese

Turkish

Greek

Cyrillic (includes Belorussian, Bulgarian, Macedonian, Russian, Serbo-Croatian and Ukrainian)

