

# Utopia® Std

## Release Notes

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### Introduction

Utopia is an Adobe Originals typeface first designed by Robert Slimbach in 1989. It combines the vertical stress and pronounced stroke contrast of eighteenth-century “transitional” types like Baskerville and Walbaum with contemporary innovations in character shapes and stroke details. Utopia has four weights, and with the OpenType version of Utopia in 2002, Slimbach extended it with a full set of optical size variants, while revising his original design. With this range of designs, plus the typographic finesse of small caps, oldstyle figures and other added features, Utopia is a flexible type family that is excellent for a range of applications from corporate communications and advertising to book and newspaper publishing.

### 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: 6–8.9 point  
Regular: 9.0–13.0 point  
Subhead: 13.1–20.0 point  
Display/Headline: 20.1+ point

## OpenType layout feature highlights:

The most prominent OpenType layout features in these fonts are: small caps, oldstyle figures, ligatures, discretionary ligatures, contextual swash alternates, fractions, superscript, inferiors (subscript), 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. The Semibold and Black weights are 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 four weights of Utopia Std installed, but in your font menu you might see only the Regular, Semibold and Black; 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 Utopia Std), 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 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

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:

Icelandic & Faroese



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