Chaparral® Pro
Release Notes

Introduction

Created by Adobe type designer Carol Twombly, Chaparral combines the legibility of slab serif designs popularized in the 19th century with the grace of 16th-century roman book lettering. The result is a versatile, hybrid slab-serif design, a unique member of the Adobe® Originals family of typefaces. Unlike geometric slab serif designs, Chaparral has varying letter proportions that give it an accessible and friendly appearance in all weights from light to bold. The Chaparral character set was extended for OpenType®, integrating the ornaments and expert fonts, for typesetting power and ease of use.

With the addition of optical size designs (ranging from caption to display), Chaparral is clear and readable at smaller text settings while remaining subtle and lively at display sizes. Like the drought-resistant brush that blooms on the arid California coastal range, Chaparral is a highly functional and surprisingly beautiful design—the perfect choice for correspondence, as well as book, poster, and newsletter design.

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 latest application compatibility notes, Glyph Complement PDFs, and 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.

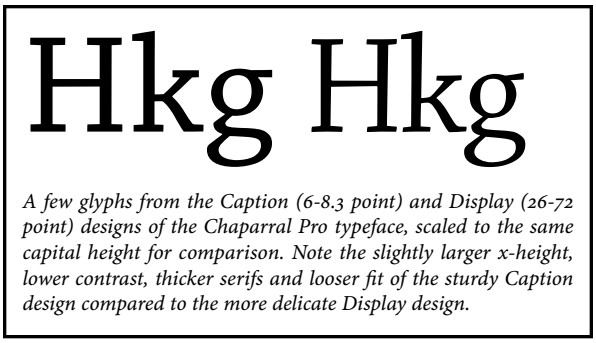
The objective of optical sizing is to maintain the integrity and legibility of the underlying typeface design throughout a range of point sizes. The adjustments typically made to the design to optimize it for different sizes are: for larger point sizes, the space between characters (letter fit) tightens, 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 Chaparral Pro 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: 6–8.3 point
Regular: 8.4–12.9 point
Subhead: 13–25.9 point
Display: 26+ point



A few glyphs from the Caption (6-8.3 point) and Display (26-72 point) designs of the Chaparral 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 more delicate Display design.

OpenType layout feature highlights:

The most prominent OpenType layout features in these fonts are: small caps, oldstyle figures, ligatures, 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 the fonts in this package, see the Glyph Complement PDFs, which are available online at http://www.adobe.com/type/opentype.

Style links & font menus

The weight link in this family is: Regular to Bold. The Light and Semibold weights are not linked.

In many Windows® applications, instead of every font appearing on the menu, italic styles and the bold weight are only accessible by use of the italic and bold style buttons. For example, you could have all four weights of Chaparral Pro installed, and their italics. However, in your font menu you might see only the Light, Regular and Semibold; the italics would be accessed via the italic style button, and the Bold 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 upright "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 Chaparral Pro), 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.)

Package-specific compatibility notes

Windows only: The semibold weights do not print from Corel Ventura 8, and do not appear in the application font menu in CorelDraw 9. This is a known issue with certain versions of Corel applications which affects a number of OpenType fonts.

For general OpenType compatibility and usage notes, see the OpenType readme and Q&A documents. The latest versions 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 future Mac OS versions:

MacRoman
Central European (includes Czech, Hungarian, Slovak, Slovenian, Polish, Latvian, Lithuanian and Estonian)
Romanian
Croatian
Icelandic & Faroese
Turkish