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KINESIS
PRO

A Typeface Family

in Five Weights

An Adobe Original

TypeCulture®

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Kinesis® Pro

I REMEMBER EXACTLY WHEN I created the first sketches for Kinesis in January of 1990. They were explorations into purely pen-written forms and the extra-rational decision making that went into the creation of images of a completely personal and intuitive nature, of things that live and possess an inner light. By "extra-rational", I mean the kind of creating and decision-making that transcends rational thought. It happens when one has "chops," has worked hard to perfect a skill and then enters "the zone" when creating. The work no longer follows a rational protocol. What happens is the result of training, experience and maturity, and occurs only after achieving a mastery of the technical and visual aspects of a given discipline.

When I first began working on Kinesis, I was fascinated by the romans of Nicholas Jenson and Claude Garamond; the designs of Oldřich Menhart and the delivery of Miles Davis, by the irrational and illogical moments in these things and how it was exactly these moments that made them exceptional and infused them with humanity.

When the first sketches of Kinesis hit paper, I was ready. I had created and produced type for many years and was at that level in which I could trust the extra-rational moment. And so I let it happen – trusting the process, reading the signs along the way, making decisions when they had to be made and ultimately bringing Kinesis to a point where finally it found its own voice, gained its own personality and began telling me what to do and what it needed. It was truly an exciting experience and remains my favorite part of the type design process.

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THE OFFICIAL CODE OF ETHICS

Tos lès-omes vinèt-st-å monde lîbes, èt so-l'minme pîd po çou qu'ènn'èst

TEN ACRE FARM

AQUÍ TIENE LAS ENTRADAS: asientos 26 y 28 de la fila C. ¡Que se diviertan!

It's about 9⅝ in width, thus $2^3+28=36\mu^2\times54$. OK?

Es macht auch Spaß!

D'ailleurs, le médecin qui était un garçon d'imagination finit par inventer

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Visi cilvèki piedzimst brivi un vienlìdzìgi sacâ pa øcieðâ un tiesìbâs. Viði ir apveltìti

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It is genuinely special when a designer's action

• 3 •

The Industrial Revolution

THREE HUNDRED AND FIFTY YEARS had elapsed since the discovery of the art of bookprinting without any essential departure from the methods devised by Gutenberg. The new art of printing had spread rapidly throughout Europe in the fifteenth century and 1100 printing shops had come into being within sixty years of the foundation of the first. Afterwards a slow, steady development had begun. The typefounder, the publisher, and the bookseller gradually became separate from the printer, who had at first been all four. Papermaker, parchmentmaker, and bookbinder already formed independent crafts in Gutenberg's time. Later there came the hand illustrator, the woodcarver, and the copper engraver. Printing presses, composing frames, and type cases— even composing sticks, manuscript-holders, and gallerys—were built by joiners. Everything was made from wood. The inks were prepared in the printing shop itself. The varnish was boiled outside the town walls, and the assistants made a festival of the occasion. Guild customs and methods of work remained the same for centuries. Records only show small technical improvements. Only in the making of paper was some progress made, namely by the introduction of the rag-cutting machine and the "Holländer" pulping device.[1] Even when his business grew to a considerable stature as the number of books and the size of their editions increased and the first newspapers compelled a certain speed in the rate of work, the printer kept to his old methods, although he kept a close watch for new developments.

Toward the end of the eighteenth century a new development suddenly appeared: iron entered the printing shop and began to displace the time-honored wood. While in 1772 the Basel typefounder, Friedrich Wilhelm Haas, built a hand press whose chief parts were of iron, the first to produce a completely metal press was the Englishman, Lord Stanhope.[2]

The iron hand press appeared in 1800. Even then, the inventor who was to revolutionize the whole method of printing, Friedrich Koenig, was already at work. The idea of mechanical printing seems to have occupied many minds in this period. As early as 1790 an Englishman, William Nicholson, took out a patent for a machine which was to print with cylinders, but which was never built. Albrecht Bolza, grandson of Friedrich Koenig, supported the German's claim to have invented the printing machine with these words: *"Ideas are often to be found when their time is ripe; to adopt them and announce them to the world is usually not difficult, but to find the means to transform them into reality needs a great man."* It will always remain a mystery why the idea of mechanical printing entered men's heads just about this time and why this particular time was ripe for it. Yet a new spirit of invention was stirring other fields of industry. It was fortunate that the idea which could revolutionize printing should come to a man who had the ability to carry it out so well.

Friedrich Koenig was born in Eisleben in Thüringen on April 17, 1774. In 1790 he was apprenticed to the Leipzig printer, Immanuel Breitkopf. Koenig was one of those men who have engineering in their blood and whom no power on earth can prevent from achieving what they have set out to do. In 1802 we find him in Suhl, where he built a printing machine with the support of a friend. This first attempt failed, owing to the fact that wood had to be used in its construction. German ironfounding was not then far enough developed to supply Koenig with serviceable parts. The young Koenig cast his eyes toward England, where people better understood how to carry out technical projects in metal. Among them was Stephenson who had just built a steam engine which ran on iron rails and moved faster than a horse. Finally, in 1806, Friedrich Koenig went to England and had the good luck to find friends and backers. Thomas Bensley, a bookseller, and John Walker, who had founded "The Times" in 1783 and who was keenly interested

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1. This device was introduced mid-seventeenth century and superseded the method of preparing pulp by hammering or stamping the rags.

2. The construction of this press was essentially the same as that of its wooden predecessors, but a great step forward had been made. With the new press it was possible, of course, to use greater pressure. Previously it had been possible to print only one page at a time; now a sheet of two pages could be printed in one operation. This meant that the capacity for production was almost doubled.
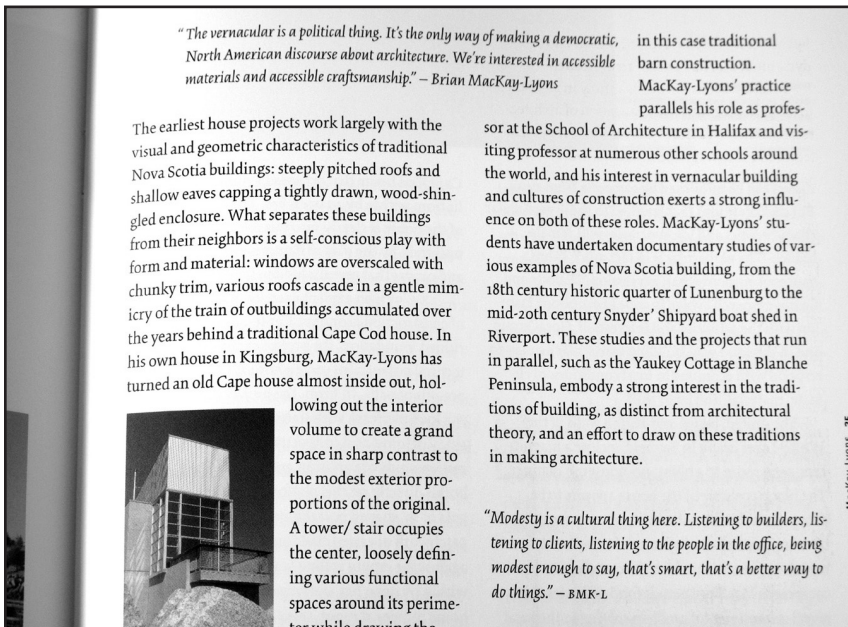
Kinesis® Pro OpenType Features

Feature	Example
All caps	(here's 6-8) ¿Que? → (HERE'S 6-8) ¿QUE?
Small caps	The FBI in 50 Years. → The FBI in 50 Years.
All small caps	The FBI in 50 Years. → THE FBI IN 50 YEARS.
Proportional oldstyle figures	1234567890$¢£€¥ƒ¥%‰#§
Tabular oldstyle figures	1234567890$¢£€ƒ¥%‰
Proportional lining figures	1234567890$¢£€¥ƒ%‰Rp₡
Tabular lining figures	1234567890$¢£€¥ƒ%‰Rp₡
Superiors/Superscript	E=mc2 → E=mc^2 1st 2nd Mme Cie
Inferiors/Subscript	H2CO3 → H$_2$CO$_3$
Numerators	123$^{1234567890($¢,.-)}$
Denominators	123$_{1234567890($¢,.-)}$
Fractions	1/2 → ½, 3/8 → ⅜, 5/16 → 5⁄16
Ligatures	fb fh fi fj fk fl ffb ff ffh ffi ffj ffk ffl
Discretionary Ligatures	ct st sp
Ordinals	1^a 2°

← **Architalx Design Lecture Series publication**
Design: Alice Design Communication / Margo Halverson, Charles Melcher

Kinesis® Pro Glyph Complement & Family Styles

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Characters under the dotted line are accessible only through OpenType-sensitive applications and the glyph palettes of certain font management utilities.

Light	*Light Italic*
Regular	*Italic*
Semibold	*Semibold Italic*
Bold	*Bold Italic*
Black	*Black Italic*

Kinesis® Pro

Kinesis® Pro Specifications

Designer/Copyright Owner: Mark Jamra
Patent Registration No.: U.S. Patent Design 400,569.
Format: CFF (PostScript) OpenType
Family members: Light, Light Italic, Regular, Italic, Semibold, Semibold Italic, Bold, Bold Italic, Black, Black Italic

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OpenType Features:

CSPC, CASE	All-Caps
SMCP	Small Caps (includes small cap figures & symbols)
C2SC	All Small Caps (includes small cap figures & symbols)
ONUM	Proportional Oldstyle Figures
LNUM, PNUM	Proportional Lining Figures
TNUM	Tabular Oldstyle/Lining Figures
SUPS	Superior, Superscript Figures
SINF, SUBS	Scientific Inferiors, Subscript Figures
NUMR	Numerators
DNOM	Denominators
FRAC	Fractions
LIGA	Ligatures
DLIG	Discretionary Ligatures
ORDN	Ordinals

The Kinesis Pro family is available as web fonts at   ꔃ Adobe Typekit