THE MICROSOFT CLEARTYPE FONT COLLECTION

Typographic Samples – January 2007

Calibri
Corbel
Candara
Cambria
Constantia
Consolas



Microsoft®

SOME NOTES ON THE TYPEFACES

All six typefaces were developed simultaneously in three scripts (Latin, Greek, and Cyrillic), with regular, italic, bold, and bold italic styles in each family, and extended glyph sets that take advantage of the sophisticated typographic features of OpenType fonts. A basic glyph set was developed that each font would cover; some include extra features and alternates particular to the design.

The new fonts provide a rich typographic set, a glyph repertoire and layout feature set that extends far beyond what most digital fonts could cover before the advent of OpenType. Since OpenType is based on the Unicode standard, and OpenType fonts can contain up to 65,536 glyphs, the possibility presents itself of including support for multiple languages and multiple writing systems (scripts) in a single font. The ClearType font collection includes pan-European language support – not just all the languages in Europe that use the Latin alphabet (including such sometimesneglected elements as the double-acute accent required for Hungarian), but also all the Slavic languages of Europe that use the Cyrillic alphabet (Russian, Ukrainian, Belorussian, Bulgarian, Serbian, Macedonian (FYROM), as well as Greek. Besides these multiscript elements, the fonts include many layout features, such as smallcaps, ligatures, and different kinds of numerals, which are necessary for rich typographic communication. The following pages show a sample only, of the complete range of each of the typefaces.

Calibri | Καλίμπρι | Калибри

Designed by Luc(as) de Groot

Type family: 4 styles (regular, italic, bold, bold italic); 1,119 glyphs per font **Layout features:** Smallcaps, stylistic alternates, localized forms, standard ligatures, uppercase-sensitive forms and spacing, oldstyle figures, lining figures, smallcap figures, arbitrary fractions, superscript, subscript.

Sample Character set Calibri Regular

АВСDEFGHIJKLMNOPQRSTUVWXYZabcdefgh ijklmnopqrstuvwxyz0123456789æàáåçčèéê ěëēĕėęñøoe߯ÀÁÅÇÈÉÊĚËĒĔĖĘÑØOEABГ Δ E ZHOIK Λ MN Ξ OПР Σ TY Φ X Ψ Ω α β γ δ ϵ ζ η θ ι ι λ μ ν ξ o π р σ ς τ υ ϕ χ ψ ω Δ БВГДЕЖЗИЙКЛМНОПРСТУ Φ ХЦЧШЩЪЫЬЭЮЯабвгдежзийклмнопрсту Φ хцчшщъыьэюя \P @,;:.!?()[]{}&*†‡«»§N Ω

Designers description

Calibri is a modern sans serif family with subtle roundings on stems and corners. It features real italics, smallcaps, and multiple numeral sets. Its proportions allow high impact in tightly set lines of big and small text alike. This font is suitable for documents, email, web design, and magazines.

About Lucas



Luc(as) de Groot studied at the Royal Academy of Fine Arts in The Hague under Gerrit Noordzij. He then spent four years with the Dutch design group BRS Premsela, mainly on corporate identity work. In the meantime, he taught at the Art Academy in Den Bosch and freelanced before moving to Berlin in 1993 to join MetaDesign for four years. Since then he has founded his own digital type company, FontFabrik. Still in Berlin, he occasionally finds time for sleep between work, reading, writ-

ing, and drawing. At regular intervals he is asked to deliver one of his trademark lectures: inspiring mixtures of education, selfpromotion, and fun, which may take up to four hours.

Sample OpenType features & extras

Ligatures

fi ffi ff ffk ffk fj y tt tti

Historical Ligatures

st ct ch ck çt

True Small Caps

ABCDEFGHIJKLMNOPQRSTUVWXYZ ÀÁÈÉÊĚÅÇČÒÓÕÖÖÙÚÛÜ

OldStyle Numerals

0123456789

Extras



TEXT SAMPLES

Calibri Regular

Still others that language grew out of grunts of effort, inarticulate chants, or exclamations of fear or surprise. Pythagoras and Plato and the Stoics all simply begged the question by arguing that language "sprang from necessity." As to just how it sprang, they do not say, perhaps fully developed from the head of Zeus. Aristotle and Epicurus, without ever mentioning how it came about, stated that language was the product of "agreement."

Calibri Italic

Corbel | Κορμπέλ | Корбел

Designed by Jeremy Tankard

Type family: 4 styles (regular, italic, bold, bold italic); 1,119 glyphs per font Layout features: Smallcaps, stylistic alternates, localized forms, standard ligatures, uppercase-sensitive forms and spacing, oldstyle figures, lining figures, smallcap figures, arbitrary fractions, superscript, subscript

Sample Character set Corbel Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZabc defghijklmnopgrstuvwxyz0123456789æàá åçčèéêěëēĕėeñøoe߯ÀÁÅÇÈÉÊĚËĒĔĖĘÑ **ΦΟΕΑΒΓΔΕΖΗΘΙΚΛΜΝΞΟΠΡΣΤΥΦΧΨΩ**α βγδεζηθικλμνξοπρσςτυφχψωΑΕΒΓДΕЖ3 ИЙКЛМНОПРСТУФХЦЧШЩЪЫЬЭЮЯаб вгдежзийклмнопрстуфхцчшщъыьэюя¶ (a),;:.!?()[]{}&*†‡«»(Nº

Designers description

Corbel is designed to give an uncluttered and clean appearance on screen. The letter forms are open with soft, flowing curves. It is legible, clear, and functional at small sizes. At larger sizes, the detailing and style of the shapes is more apparent, resulting in a modern sans serif type with a wide range of possible uses. This font is suitable for business documents, email, web design.

About Jeremy



Jeremy Tankard has gained a worldwide reputation for the high quality and unique designs of his typefaces, which include the commercial type families Bliss, Enigma, and Shaker as well as commissioned typefaces for Telstra and the Christchurch Art Gallery, among others. He initially worked with major consultancies, advising and creating typography for some of the best-known international brand names, then

decided to go it alone so as to devote more time to his designs. Since establishing Jeremy Tankard Typography in 1998, he has been able to make his experience available to a wider audience by working with corporate, advertising, and television companies in many countries on a variety of typographic projects. From the outset, the aim of the company was to create, manufacture, and retail high-quality digital type, while always keeping in touch with current computer standards and techniques.

Ligatures

fb ffb fh ffh fi ffi fl ffl fk ffk fj

Italic Ligatures

fb ffb fh ffh fi ffi fl ffl fk ffk fj

True Small Caps

ABCDEFGHIJKLMNOPQRSTUVWXY ZÀÁÈÉÊĚÅÇČÒÓÕÖÖÙÚÛÜ

Oldstyle Numerals

0123456789

Oldstyle Numerals Italic

0123456789

TEXT SAMPLES

Corbel Regular

Still others that language grew out of grunts of effort, inarticulate chants, or exclamations of fear or surprise. Pythagoras and Plato and the Stoics all simply begged the question by arguing that language "sprang from necessity." As to just how it sprang, they do not say, perhaps fully developed from the head of Zeus. Aristotle and Epicurus, without ever mentioning how it came about, stated that language was the product of "agreement."

Corbel Italic

Candara | Καντάρα | Кандара

Designed by Gary Munch

Type family: 4 styles (regular, italic, bold, bold italic); 1,119 glyphs per font **Layout features:** Smallcaps, stylistic alternates, localized forms, standard ligatures, uppercase-sensitive forms and spacing, oldstyle figures, lining figures, smallcap figures, arbitrary fractions, superscript, subscript

Sample Character set Candara Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZabcde fghijklmnopqrstuvwxyz0123456789æàáåçč èéêĕëëëëëñøoe߯ÀÁÅÇÈÉÊĔËĒËËËÑØOE ABГ Δ EZH Θ IK Λ MN Ξ OПР Σ TY Φ X Ψ Ω α β γ δ εζη Θ ικ λ μνξοπρσςτυφχψωΑБВГ Δ ΕЖЗИЙК Λ М НОПРСТУ Φ XЦЧШЩЪЫЬЭЮЯабвг Δ ЕЖЗИЙ к Δ Мнопрсту Δ Фхцчшщъыьэюя Δ 0,;:.!?()[]{} &*†*«»§ Δ N°

Designers description

A humanist sans with verticals showing a graceful entasis on stems, high-branching arcades in the lowercase, large apertures in all open forms, and unique ogee curves on diagonals. The resulting texture is lively but not intrusive, and makes for a friendly and readable text. This font is suitable for email, web design, magazines, and informal typographic setting.

About Gary



Gary Munch's type design work leans towards text faces, though an occasional display face is known to wander his hard drives. His previous designs include UrbanScrawl, Nanogram, Linotype Ergo, and Linotype Really. He studied graphic design at the University of Oregon, where his love of letterforms was heightened while attending Chuck Bigelow's typography courses. He now makes type-faces in a small studio in Connecticut, and teaches calligraphy and

typography, graphic design, and computer graphics to students in area colleges. As a board member of the Type Directors Club (New York) he has served as Treasurer and Vice President, and was the chairman of the TDC2 2002 type design competition and of the 2004 TDC50 typography competition.

Ligatures

fiffiffiffiffkffkfjijffj

Italic Ligatures

fiffiff fl ffl fk ffk fj ij ffj

True Small Caps

ABCDEFGHIJKLMNOPQRSTU VWXYZÀÁÈÉÊĚÅÇČ

OldStyle Numerals

0123456789

TEXT SAMPLES

Candara Regular

Still others that language grew out of grunts of effort, inarticulate chants, or exclamations of fear or surprise. Pythagoras and Plato and the Stoics all simply begged the question by arguing that language "sprang from necessity." As to just how it sprang, they do not say, perhaps fully developed from the head of Zeus. Aristotle and Epicurus, without ever mentioning how it came about, stated that language was the product of "agreement."

Candara Italic

Сambria | Κάμπρια | Камбрия

Designers: Jelle Bosma, with Steve Matteson and Robin Nicholas

Type family: 4 styles (regular, italic, bold, bold italic); 1,119 glyphs per font Layout features: smallcaps, stylistic alternates, localized forms, standard ligatures, uppercasesensitive forms and spacing, oldstyle figures, lining figures, smallcap figures, arbitrary fractions, superscript, subscript

Sample Character set Cambria Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZab cdefghijklmnopqrstuvwxyz012345678 9æàáåçčèéêĕëēĕëëñøoe߯ÀÁÅÇÈÉÊĚ ËĒĔĖĘÑØOEABΓΔΕΖΗΘΙΚΛΜΝΞΟΠΡΣ ΤΥΦΧΨΩαβγδεζηθικλμνξοπρσςτυφχψ ωΑБΒΓДΕЖЗИЙКЛМНОПРСТУФХЦЧ ШЩЪЫЬЭЮЯабвгдежзийклмнопрст уфхцчшщъыьэюя¶@,;:.!?()[]{} &*†‡«»§№

Designers description

Cambria has been designed for on-screen reading and to look good when printed at small sizes. It has very even spacing and proportions. Diagonal and vertical hairlines and serifs are relatively strong, while horizontal serifs are small and intended to emphasize stroke endings rather than stand out themselves. This principle is most noticeable in the italics, where the lowercase characters are subdued in style, to be at their best as elements of word-images. This font is suitable for business documents, email, web design.

About Jelle



Jelle Bosma studied at the Royal Academy of Art in the Hague, designed some typefaces, and worked as a type designer for Scangraphic (Hamburg, Germany) before joining the Monotype Corporation in January 1992. For Monotype he was responsible for developing the ability to create high-quality TrueType fonts and to manage their production. Since 1995 he has been working from home near The Hague, dividing his time between hinting, drawing

outlines or bitmaps, and programming. Most of his type design projects are of a distinctly non Latin nature. Jelle has become a bit of an expert on the complex writing systems used in India, but has experience with a wide range of scripts.

Ligatures

fi ffi fl ffl fk ffk fb ffb

Italic Ligatures

fi ffi fl ffl fk ffk fb ffb

True Small Caps

ABCDEFGHIJKLMNOPQRSTUVW XYZÀÁÈÉÊĚÅÇČ

OldStyle Numerals

0123456789

Italic OldStyle Numerals

0123456789

TEXT SAMPLES

Cambria Regular

Still others that language grew out of grunts of effort, inarticulate chants, or exclamations of fear or surprise. Pythagoras and Plato and the Stoics all simply begged the question by arguing that language "sprang from necessity." As to just how it sprang, they do not say, perhaps fully developed from the head of Zeus. Aristotle and Epicurus, without ever mentioning how it came about, stated that language was the product of "agreement."

Cambria Italic

Constantia | Κονστάντια | Констанция

Designer: John Hudson

Type family: 4 styles (regular, italic, bold, bold italic); 992 glyphs per font **Layout features:** smallcaps, stylistic alternates, localized forms, standard ligatures, uppercase-sensitive forms and spacing, oldstyle figures, lining figures, smallcap figures, arbitrary fractions, superscript, subscript

Sample Character set Constantia Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZabc defghijklmnopqrstuvwxyz0123456789æàáå çčèéêĕëēĕeñøoe߯ÀÁÅÇÈÉĒĔĒĒĒĒÑØ OEABΓΔΕΖΗΘΙΚΛΜΝΞΟΠΡΣΤΥΦΧΨΩαβ γδεζηθικλμνξοπρσςτυφχψωΑБΒΓДΕЖЗИЙ КЛМНОПРСТУФХЦЧШЩЪЫЬЭЮЯабвг дежзийклмнопрстуфхцчшщъыьэюя¶@,;:
.!?()[]{}&*†‡«»§№

Designers description

Constantia is a modulated wedge-serif typeface designed primarily for continuous text in both electronic and paper publishing. The design responds to the recent narrowing of the gap between screen readability and traditional print media, exploiting specific aspects of the most recent advances in ClearType rendering, such as subpixel positioning. The classic proportions of relatively small x-height and long extenders make Constantia ideal for book and journal publishing, while the slight squareness and open counters ensure that it remains legible even at small sizes. This font is suitable for book typesetting, email, web design, and magazines.

About John



John Hudson is a full-time type designer and font developer based in Vancouver, Canada. His company, Tiro Typeworks, was co-founded in 1994 with Ross Mills, and specializes in custom font solutions for clients including Microsoft Corp., Adobe Systems, Linotype Library, IBM, and other software companies, as well as scholarly and governmental organizations. Tiro Typeworks is known for the technical quality of its fonts as well as design expertise, and for its involve-

ment in multilingual type design and typography. To date, Hudson has designed or collaborated on typefaces for the Arabic, Cyrillic, Ethiopic, Greek, Hebrew, Latin, Ogham, and Thai scripts. Several of these typefaces have been recognised for their excellence in international design competitions.

Ligatures

fi ffi fl ffl fk ffk fb ffb fh ffh

Italic Ligatures

fi ffi fl ffl fk ffk fb ffb fh ffh

True Small Caps

ABCDEFGHIJKLMNOPQRSTUV WXYZÀÁÈÉÊĚÅÇČ

OldStyle Numerals

0123456789

Italic OldStyle Numerals

0123456789

TEXT SAMPLES

Constantia Regular

Still others that language grew out of grunts of effort, inarticulate chants, or exclamations of fear or surprise. Pythagoras and Plato and the Stoics all simply begged the question by arguing that language "sprang from necessity." As to just how it sprang, they do not say, perhaps fully developed from the head of Zeus. Aristotle and Epicurus, without ever mentioning how it came about, stated that language was the product of "agreement."

Constantia Italic

Consolas | Κόνσολας | Κοнсолас

Designed by Luc(as) de Groot

Type family: 4 styles (regular, italic, bold, bold italic); 713 glyphs per font Layout features: stylistic alternates, localized forms, uppercase-sensitive forms, oldstyle figures, lining figures, arbitrary fractions, superscript, subscript

Sample Character set Consolas Regular

Designers description

Consolas is intended for use in programming environments and other circumstances where a monospaced font is specified. All characters have the same width, like old typewriters, making it a good choice for personal and business correspondence. The improved Windows font display allowed a design with proportions closer to normal text than traditional monospaced fonts like Courier. This allows for more comfortable reading of extended text on-screen.

About Lucas



Luc(as) de Groot studied at the Royal Academy of Fine Arts in The Hague under Gerrit Noordzij. He then spent four years with the Dutch design group BRS Premsela, mainly on corporate identity work. In the meantime, he taught at the Art Academy in Den Bosch and freelanced before moving to Berlin in 1993 to join MetaDesign for four years. Since then he has founded his own digital type company,

FontFabrik. Still in Berlin, he occasionally finds time for sleep between work, reading, writing, and drawing. At regular intervals he is asked to deliver one of his trademark lectures: inspiring mixtures of education, selfpromotion, and fun, which may take up to four hours.

OldStyle Numerals

1234567890

Alternate Forms

iii lll
ff &8
00 @0

Text Samples

Consolas Regular

Still others that language grew out of grunts of effort, inarticulate chants, or exclamations of fear or surprise. Pythagoras and Plato and the Stoics all simply begged the question by arguing that language "sprang from necessity." As to just how it sprang, they do not say, perhaps fully developed from the head of Zeus. Aristotle and Epicurus, without ever mentioning how it came about, stated that language was the product of "agreement."

Consolas Italic