

# 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 sometimes-neglected 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 multiscrypt 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.



# Sample OpenType features & extras

## Ligatures

fi ffi fl ffl fk ffk fj ÿ tt tti

## Historical Ligatures

ſt ct ch ck çt

## True Small Caps

ABCDEFGHIJKLMNOPQRSTUVWXYZ

À Á Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ù Ú Û Ü

## 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

*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 | 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  
defghijklmnopqrstuvwxyz0123456789æàá  
âçčèéêëëëëëëëëëëñøoeßÆÀÁÂÇÈÉÊËËËËËËËËËË  
ØŒΑΒΓΔΕΖΗΘΙΚΛΜΝΞΟΠΡΣΤΥΦΧΨΩα  
βγδεζηθικλμνξοπρσςτυφχψωΑΒΒΓΔΕΖΖ  
ИЙКЛМНОПРСТУФХЦЧШЩЪЫЬЭЮЯаб  
вгдежзийклмнопрстуфхцчшщъыьэюя¶  
@,;:..!?'()[]{}&\*+≠«»§№

## 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.

# Sample OpenType features

## 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

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
ZÀÁÈÉÊËĚĀÇĈÒÓÔÕÖÙÚÛÜ

## 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

*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 | 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  
fghijklmnopqrstuvwxyz0123456789æàáâç  
èéêëëëëëëëëëñøoeßÆÀÁÂÇÈÉÊËËËËËËËËËË  
ΑΒΓΔΕΖΗΘΙΚΛΜΝΞΟΠΡΣΤΥΦΧΨΩαβγδεζη  
θικλμνξοπρσςτυφχψωΑΒΓΔΕΖΖΙЙΚΛΜ  
НОПРСТУФХЦЧШЩЪЫЬЭЮЯабвгдежзий  
клнопрстуфхцчшщъыьэюя¶ @,;:~!~?()[]{}  
&\*†‡«»§№º

### 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.

# Sample OpenType features

## Ligatures

fi ffi fl ffi fk ffk fj ij ffj

## Italic Ligatures

*fi ffi fl ffi fk ffk fj ij ffj*

## True Small Caps

ABCDEFGHIJKLMN OPQRSTU  
VWXYZÀÁÈÉÊËĚÅÇČ

## 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

*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.”*





# Sample OpenType features

## Ligatures

fi ffi fl ffl fk ffk fb ffb

## Italic Ligatures

*fi ffi fl ffl fk ffk fb ffb*

## True Small Caps

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
XYZÀÁÈÉÊËÅÇČ

## 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**

*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 | Κονσταντία | 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  
defghijklmnopqrstuvwxyz0123456789æàáâ  
çĉèéêëĕěēēĕñøœßÆÀÁÂÃÇÈÉÊËĚĚĚĚĚËÑ  
ΟΕΑΒΓΔΕΖΗΘΙΚΛΜΝΞΟΠΡΣΤΥΦΧΨΩαβ  
γδεζηθικλμνξοπρσςτυφχψωΑΒΓΔΕΖΖΖΖΖ  
ΚΛΜΝΟΠΡΣΤΥΦΧΨΩΑΒΓΔΕΖΖΖΖΖ  
дежзийкклмнопрстуфхцчшщъыьэюя  
!?( ) [ ] { } & \* † ‡ « » § №

### 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 involvement 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.

# Sample OpenType features

## 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

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
WXYZÀÁÈÉÊËĚĀÇĆ

## 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

*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.”*



# Sample OpenType features

## OldStyle Numerals

1234567890

## Alternate Forms

i i i l l l

f f & &

o o @ @

## 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

*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.”*