# Microsoft® **ClearType**® FontCollection

WELCOME TO THE Microsoft® ClearType® Font Collection. These standard OpenType® fonts are exclusive Microsoft designs and are included with various Microsoft products, including Windows Vista® and Microsoft Office®.

These fonts, sold by Ascender Corporation under license from Microsoft, gives purchasers the opportunity to use these fonts with earlier versions of Windows and on non-Windows operating systems.*
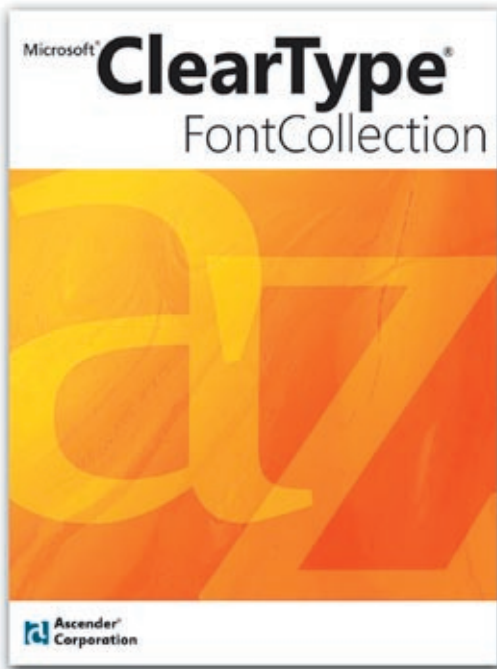
These six type families, each in four different styles and weights, have been carefully selected and painstakingly created by leading type designers throughout the world. The designs are suited to a variety of uses and as a collection give business users, graphic designers, programmers and others an exciting set of visual tools.

Designed to take full advantage of Microsoft's ClearType rendering technology (Windows XP® and Vista), these fonts are TrueType® and OpenType compatible for use on all systems and in all applications that support those formats. Each font contains extended multi-language, advanced typography and specialty character sets.

The Microsoft ClearType Font Collection can be used by business and home users, output-service providers, print designers, Web designers and software programmers. Whether you are looking for compatibility with documents created by others, or just wish to use these exclusive designs for their own merits, simply install these fonts appropriately for your system and enjoy the creativity they provide.
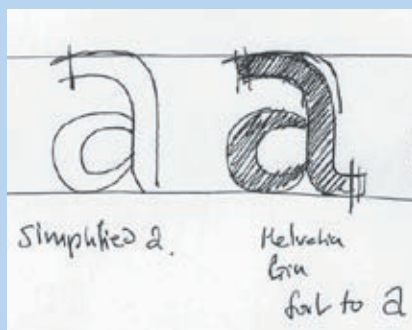
A Collection of OpenType Fonts as featured in the new Windows Vista and Microsoft Office

* Not all functions may be available in Windows versions earlier than Windows Vista or in non-Windows operating systems.

Collaboration and Commitment for a Better Reading Experience

As part of an overall commitment to improving technology usefulness, Microsoft has been a leader in the advancement of on-screen reading and quality typographic design. Working together with other industry companies, this commitment has lead to such developments as the TrueType and OpenType formats–open standards that have greatly improved and simplified the field of digital typography.

In 1998 Microsoft began a project to improve on-screen readability and formed the Microsoft Advanced Reading Technologies Group. One of the results of this effort is ClearType, a unique Microsoft technology that significantly increases the quality of type rendering on screen. As a component of the industry standard TrueType format, ClearType increases the perceived detail of fonts displayed in Windows XP and Windows Vista. When displayed on older versions of Windows or in other operating systems, ClearType fonts display at the highest quality available to those systems.

The six type families included in the Microsoft ClearType Font Collection are designs commissioned by Microsoft to represent the best of both technology and aesthetics. World-famous type designers, consultants and technical experts were assembled and given the task to develop a set of fonts for true global use. The results are this set of 24 fonts, each with an expanded set of non-Latin characters, glyphs and special typographic features.

These are not simply six new type families. Each font represents the pinnacle of type knowledge and design, and brings unique value and purpose to the collection.

Calibri | Καλίμπρι | Калибри

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Calibri
Calibri Italic

Calibri Bold
Calibri Bold Italic

Still others claim 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**

Still others claim that language grew out of grunts *of effort, inarticulate chants,* **or exclamations of fear or** *surprise. Pythagoras and*

Designed by Luc(as) de Groot

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. 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, self promotion, and fun, which may take up to four hours.

Calibri is a modern sans serif family with subtle roundings on stems and corners. It features real italics, small caps and multiple numeral sets. Its proportions allow high impact in tightly set lines of big and small text alike. Calibri's many curves and the new rasterizer team up in bigger sizes to reveal a warm and soft character. This font is suitable for documents, email, web design, and magazines.

De Groot is known for putting extras and alternatives into his fonts, and Calibri is no exception. On top of the default character set, Calibri contains extra typographic ligatures, some discretionary ligatures (including a special Dutch combination of i and j called a lange), small-cap figures, extra fractions, an alternative lowercase g, direction arrows, and a swash ampersand.

Cambria | Κάμπρια | Камбрия

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Cambria   **Cambria Bold**
Cambria Italic   ***Bold Italic***

Sᴛɪʟʟ ᴏᴛʜᴇʀs ᴄʟᴀɪᴍ 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,**

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**Designed by
Jelle Bosma with
Steve Matteson and
Robin Nicholas**

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 Imaging 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. Jelle is the author of FontDame: software to design, hint, create OpenType layout tables and generally do things with TrueType/OpenType fonts that other font tools do not (yet) do.

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.

Cambria comes with a large extended set of mathematical glyphs, to support math setting in Microsoft Word. This support includes an additional 2,000 math, scientific, and technical characters.

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Candara | Καντάρα | Кандара

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Candara
Candara Italic

Candara Bold
Candara Bold Italic

Still others claim 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**

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**Designed by
Gary Munch**

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 in Chuck Bigelow's typography courses. He now makes typefaces 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 Vice President, and was the chairman of the TDC 2002 type design and 2004 TDC50 typography competition.

Candara is 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 settings.

Candara features full ligatures for f combinations; small caps for each of the three scripts; four sets of numerals (proportional oldstyle and lining, tabular oldstyle and lining); cursive alternates for several Greek characters including beta, theta, and phi; a small set of math and physics symbols.

Candara's informal style makes it ideal for e-mail correspondence.

Consolas | Κόνσολας | Консолас

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Consolas   **Bold**
Italic   ***Bold Italic***

Still others claim 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**

```xml
<TextPanel ID="root"
  xmlns="http://schemas.microsoft.com/2003/xar
  xmlns:def="Definition"
  FontFamily="Calibri">

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    <Inline Typography.NumeralStyle="OldSt
      Typography.NumeralAlignment="Tabular"
    </Inline></Paragraph>
  <Paragraph><SmallCaps>Γυμνοπαιδια,</SmallC
    <Inline Typography.NumeralStyle="OldSt
      Typography.NumeralAlignment="Tabular"
    </Inline></Paragraph>
```

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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.

OpenType features include hanging or lining numerals; slashed, dotted, and normal zeroes; and alternative shapes for a number of lowercase letters. The look of text can be tuned to personal taste by varying the number of bars and waves.

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Constantia | Κονστάντια | Константия

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Constantia
Italic

Constantia Bold
Bold Italic

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Designed by
John Hudson

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 recognized for their excellence in international design competitions.

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.
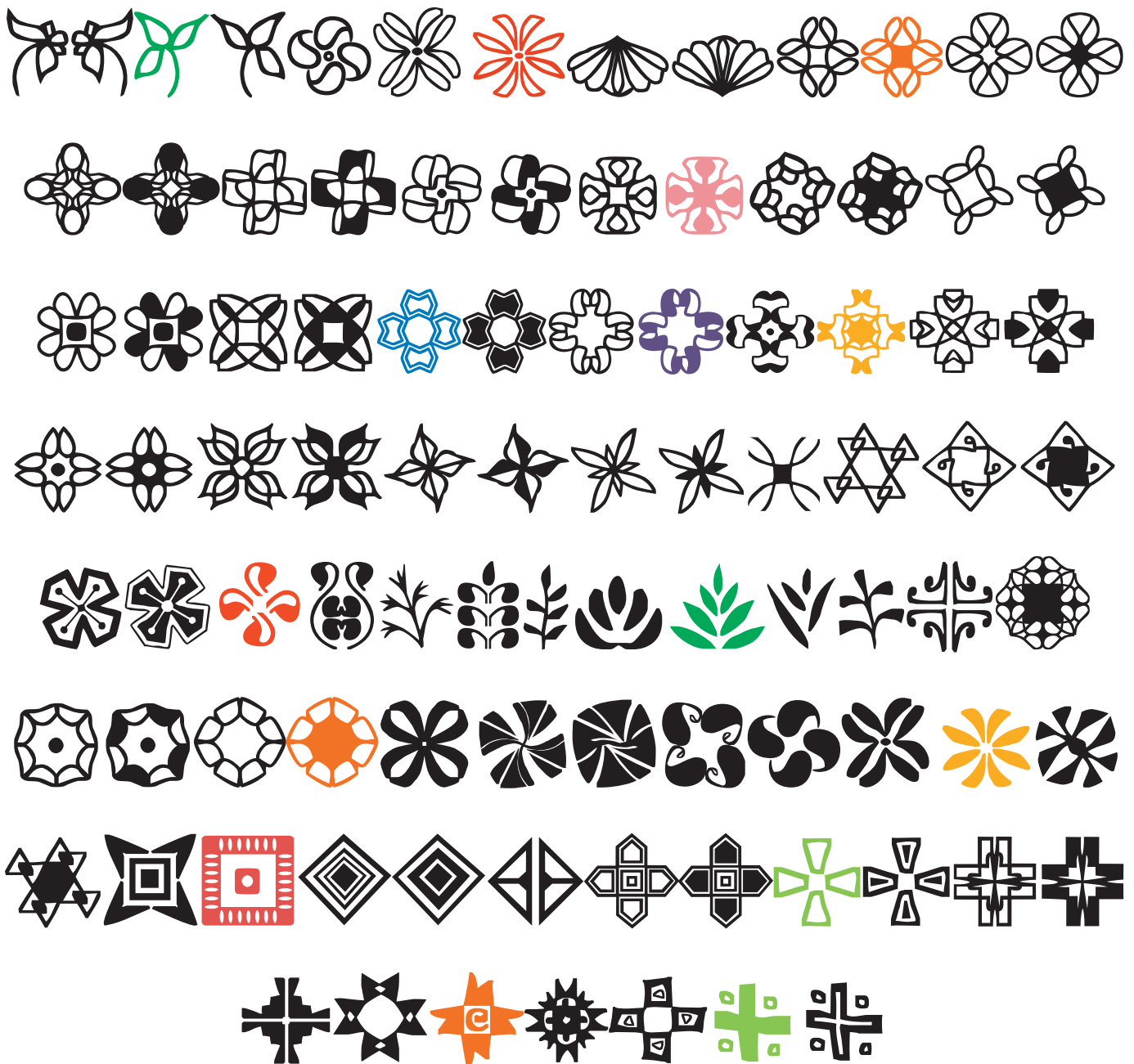
The classic proportions of relatively small x-height and long extenders make Constantia ideal for book and journal publishing, while the slight squareness and open counters ensure that it remains legible even at small sizes. This font is suitable for book typesetting, email, web design, and magazines.

Corbel | Κορμπέλ | Корбел

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Corbel
Corbel Italic

Corbel Bold
Corbel Bold Italic

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Designed by Jeremy Tankard

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 standards and techniques.

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.

Corbel has alternate forms of the Greek characters beta, theta and phi, which are visually softer than many other fonts, and has a visually distinctive italic. Corbel also includes additional glyphs including small-cap-height figures and other characters.

Cariadings

Designed by Geraldine Wade, Microsoft Corporation

Cariadings is a decorative symbol font based on simple lines, symmetry and reference to nature. The images are intended as typographic ornaments that can be used as watermarks, border enhancements or icons.

**Designed by
Geraldine Wade**

Geraldine Wade is a program manager in the ClearType and Advanced Reading Technologies team responsible for the development of the ClearType Font Collection. She has a master's degree in letterform design and typography from Central School of Art and Design, London. She previously worked at Monotype for twelve years as a senior type draughtsman. In 1990, while at Monotype, she was trained by Microsoft in TrueType hinting and was one of the lead type engineers for Windows 3.1 core fonts.

Geraldine joined Microsoft in 1999. Since then she has worked on a wide variety of font projects including Palatino™ Linotype™, the Microsoft Reader™ and the Microsoft ClearType Font Collection.

The Caradings font was designed to compliment all of the new ClearType fonts and add decorative symbols that extend typographic options.

In Welsh, "cariad" means love or affection. And in traditional typography, dingbats is a term used to describe ornaments and symbols.

Ascender® Corporation
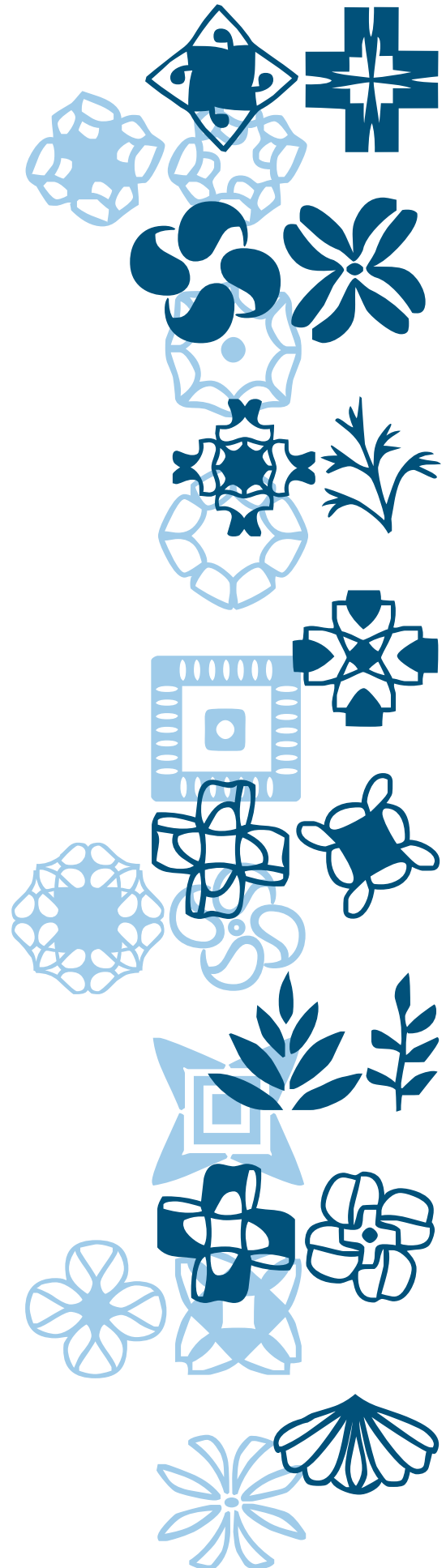
Suite 225 • 25 Northwest Point Blvd
Elk Grove Village, Illinois 60007 USA
WEB: http://www.ascendercorp.com
PHONE: (847) 357-0730
FAX: (847) 357-0731

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