

# *Calcite Pro*





*An Adobe® Original*

# ***Calcite™ Pro***

*A Contemporary Sans Serif Display Typeface*

For more information about OpenType please refer to Adobe's web site at [www.adobe.com/type/opentype](http://www.adobe.com/type/opentype). This PDF document was designed to be viewed on-screen or printed duplex and assembled as a book.



## **Adobe Originals**

*Adobe Systems Incorporated introduces Calcite Pro, a new OpenType® font software package in the growing library of Adobe Originals typefaces, designed specifically for today's digital technology. Since the inception of the Adobe Originals program in 1989, Adobe Originals typefaces have been consistently recognized throughout the world for their quality, originality, and practicality. They combine the power of PostScript® language software technology and the most sophisticated electronic design tools with the spirit of craftsmanship that has inspired type designers since Gutenberg. Comprising both new designs and revivals of classic typefaces, Adobe Originals font software has set a standard for typographic excellence.*

## **What is OpenType?**

*Developed jointly by Adobe and Microsoft, OpenType is a highly versatile new font file format that represents a significant advance in type functionality on Windows® and Mac OS computers. Perhaps most exciting for designers and typographers is that OpenType fonts offer extended "layout features" that bring an unprecedented level of control and sophistication to typography.*

*Because an OpenType typeface can incorporate all glyphs for a specific style and weight into a font, the need for separate expert, alternate, swash, non-Latin, and other related sets is eliminated. In OpenType savvy applications such as Adobe's InDesign™, OpenType features organize groups of glyphs according to their use. Activating these features enables typographic refinements such as ligatures, small capitals, and oldstyle figures, streamlining the process of setting and fine-tuning type. In addition, all glyphs in an OpenType font can be accessed in InDesign, whether or not they are covered by a layout feature. OpenType fonts, coupled with enhanced typographic control offered by a program such as InDesign, let type-users take advantage of advanced justification, optical margin alignment, hanging punctuation, and optically sized masters (for fonts with two or more optical masters). Adobe OpenType fonts are some of the most sophisticated typefaces ever offered, allowing designers and typographers to more effectively take advantage of the power of the computer for digital design and typesetting.*

**CalcitePro**



**ABCDEFGHIJKLMNOPQRSTUVWXYZ**

ABCDEFGHIJKLMNOPQRSTUVWXYZ

**ABCDEFGHIJKLMNO**

**PQRSTUVWXYZ**

abcdefghijklmnopqrstuvwxyz

**1234567890**

**1234567890** et **1234567890**

ABCDEFGHIJKLMNOPQRSTUVWXYZ

**abcdefghijklmnopqrstuvwxyz**

**1234567890**

abcdefghijklmnopqrstuvwxyz

**123456789&0**



## **Calcite Pro**

*Calcite Pro is a contemporary sans serif italic typeface designed by Japanese type designer Akira Kobayashi. Calcite Pro is a retro chancery script and even though it derives its basic character from the italic scripts of the Italian Renaissance, Kobayashi has utilized a highly stylized and rational approach to create an inspired modern adaptation. Calcite Pro's geometric form and almost crystalline texture evoke images of its mineral namesake. Its dynamic appearance adds a strong graphic presence to modern type setting, whether it is used on its own or in conjunction with more traditional typefaces.*

## **Designing Calcite**

*Kobayashi began his design in 1997 as a set of improvisational sketches. Having studied chancery italic scripts, he noticed that the broad-edged pen often left squarish interior counterforms when lowercase letters were formed. According to Kobayashi, **"In Ludovico degli Arrighi's writing book of 1523, "La Operina", Arrighi suggests students draw four dots forming a parallelogram as a guide for writing certain lowercase letters. With Calcite, I first drew a traditional lowercase "o" then replaced the oval interior with a parallelogram. I repeated this approach with other letters, as well as experimenting with a triangular shaped counter."** When Kobayashi began drawing over his sketches on the Mac, he was fascinated by the interplay of the rounded exterior and angular interior shapes. Eventually he solidified the design concept and completed the remaining glyph set. In keeping with the spirit of chancery writing, Kobayashi also added numerous alternate characters and ligatures, as well as a full set of swash capitals. As a richly featured OpenType family, Calcite Pro offers users greater typographic control and flexibility.*

*This book provides background on the design, development, and use of Calcite Pro. It also includes text specimens at a range of point sizes, as well as sample artwork showing Calcite Pro in use.*

### **Calcite Pro Glyphs**

*Calcite Pro's glyph complement was designed to further meet the exacting requirements of professional typographers and designers throughout the world. Its glyph set includes such typographic niceties as swash capitals, oldstyle figures, alternate forms, international monetary symbols, and an expanded selection of mathematical symbols.*

**Oldstyle figures** *These figures are designed with ascenders and descenders and have features and proportions compatible with the lowercase characters of the typeface. Oldstyle figures, also known as hanging figures, are typically used for text setting because they blend in well with the lowercase. In Calcite Pro, oldstyle figures are available in fitted and tabular versions.*

1 2 3 4 5 6 7 8 9 0

**Regular figures** *These figures are designed to be compatible with the capital letters. They are usually capital height or slightly smaller and are typically designed with identical widths. They are also commonly used in tabular settings such as in financial reports. Calcite Pro regular figures are available in both fitted and tabular versions for all weights.*

1 2 3 4 5 6 7 8 9 0

**Swash capitals** *Swash capitals, which originated in the italic handwriting of the Italian Renaissance, were adapted as typeforms during the early sixteenth century. Since then, swash letters have evolved along with new handwriting and typeface styles. Calcite Pro contains a selection of swash capitals for the three weights. Swash capitals can be used for expressive passages of text, or for titles and signage when an elegant accent is called for.*

A B C D E E F G H I J K L M  
N O P Q R S T U V W X Y Z

**F-ligatures** All fonts have a set of f-ligatures that are designed to correct awkward combinations where letters may collide. These ligatures can be used easily in Adobe's InDesign.

fi fl ff ffi ffl fj fjj fr ffr

**Alternate glyphs** These include additional ligatured forms, alternate lowercase letters, and lowercase within uppercase combined forms. The alternate forms were designed to give words a slightly more animated and informal appearance and to lend more interest to type composition.

a ct g gy k sp st ta tz y z er zz  
@ [a [ã [e [i [o [r [u Ex Th

**Mathematical symbols** Designed especially for the family, this selection includes some of the more common mathematical symbols.

∂ Δ Ω Π Σ μ π e ∫ √ ◇ ^  
= ÷ × + − ± < > ~ ≈ ≠ ≤ ≥ ∞

**Accented glyphs** The large number of accented glyphs in Calcite Pro supports a broad range of Latin-based languages. Accented glyphs are available in uppercase and lowercase versions.

Á Ā Â Ã Ä Å Æ Ā Ą á ă â ã ä à ā ã ç ð

**Monetary symbols** These glyphs include the symbol for cent ¢, dollar \$, euro €, florin f, sterling £, yen ¥, and currency ₺.

¢ \$ € f £ ¥ ₺



**Calcite Pro Typefaces**

Regular

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
1234567890&1234567890e  
ABCDEEFGHIJKLMNOPQRSTUVWXYZ  
ÆŒÐþ!?!;:fi fl ffffiffllfjfffjfrffræœctßþð

Bold

**ABCDEFGHIJKLMNOPQRSTUVWXYZ**  
**abcdefghijklmnopqrstuvwxyz**  
**1234567890&1234567890e**  
**ABCDEEFGHIJKLMNOPQRSTUVWXYZ**  
**ÆŒÐþ!?!;:fi fl ffffiffllfjfffjfrffræœctßþð**

Black

**ABCDEFGHIJKLMNOPQRSTUVWXYZ**  
**abcdefghijklmnopqrstuvwxyz**  
**1234567890&1234567890e**  
**ABCDEEFGHIJKLMNOPQRSTUVWXYZ**  
**ÆŒÐþ!?!;:fi fl ffffiffllfjfffjfrffræœctßþð**



## ***Text Settings***

10/14 REGULAR (TRACKED 1.5%)

*At the gates of the forest, the surprised man of the world is forced to leave his city estimates of great and small, wise and foolish. The knapsack of custom falls off his back with the first step he makes into these precincts. Here is sanctity which shames our religions, and reality which discredits our heroes. Here we find nature to be the circumstance which dwarfs every other circumstance, and judges like a god all men that come to her. We have crept out of our close and crowded houses into the night and morning, and we see what majestic beauties daily wrap us in their bosom. How willingly we would escape the barriers which render them comparatively impotent, escape the sophistication and second thought, and suffer nature to entrance us. The tempered light of the woods is like a perpetual morning, and is stimulating and heroic. The anciently reported spells of these places creep on us. The stems of pines, hemlocks and oaks, almost gleam like iron on the excited eye. The incommunicable trees begin to persuade us to live with them, and quit our life of solemn trifles. Here no history, or church, or state, is*

10/14 BOLD (TRACKED 1.5%)

***At the gates of the forest, the surprised man of the world is forced to leave his city estimates of great and small, wise and foolish. The knapsack of custom falls off his back with the first step he makes into these precincts. Here is sanctity which shames our religions, and reality which discredits our heroes. Here we find nature to be the circumstance which dwarfs every other circumstance, and judges like a god all men that come to her. We have crept out of our close and crowded houses into the night and morning, and we see what majestic beauties daily wrap us in their bosom. How willingly we would escape the barriers which render them comparatively impotent, escape the sophistication and second thought, and suffer nature to entrance us. The tempered light of the woods is like a perpetual morning, and is stimulating and heroic. The anciently reported spells of these places creep on us. The stems of pines, hemlocks, and oaks, almost-***

10/14 BLACK (TRACKED 1.5%)

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# Contemporary Art and Design

12/16 REGULAR (TRACKED 1.5%)

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12/16 BOLD (TRACKED 1.5%)

***At the gates of the forest, the surprised man of the world is forced to leave his city estimates of great and small, wise and foolish. The knapsack of custom falls off his back with the first step he makes into these precincts. Here is sanctity which shames our religions, and reality which discredits our heroes. Here we find nature to be the circumstance which dwarfs every other circumstance, and judges like a god all men that come to her. We have crept out of our close and crowded houses into the night and morning, and we see what majestic beauties daily wrap us in their bosom. How willingly we would escape the barriers which render them comparatively impotent, escape the sophistication and second thought,***

12/16 BLACK (TRACKED 1.5%)

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# Humanism & Geometry

14/17 REGULAR (TRACKED 1.5%)

*At the gates of the forest, the surprised man of the world is forced to leave his city estimates of great and small, wise and foolish. The knapsack of custom falls off his back with the first step he makes into these precincts. Here is sanctity which shames our religions, and reality which discredits our heroes. Here we find nature to be the circumstance which dwarfs every other circumstance, and judges like a god all men that come to her. We have crept out of our close and crowded houses into the night and morning, and we see what majestic beauties daily wrap us in their bosom. How willingly we would escape the barriers which render them comparatively impotent, escape the sophistication and second thought, and suffer nature to entrance us. The tempered light of the woods is like a perpetual morning,*

14/17 BOLD (TRACKED 1.5%)

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14/17 BLACK (TRACKED 1.5%)

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# Precision, Simplicity, Clarity

16/18 REGULAR (TRACKED 1.5%)

*At the gates of the forest, the surprised man of the world is forced to leave his city estimates of great and small, wise and foolish. The knapsack of custom falls off his back with the first step he makes into these precincts. Here is sanctity which shames our religions, and reality which discredits our heroes. Here we find nature to be the circumstance which dwarfs every other circumstance, and judges like a god all men that come to her. We have crept out of our close and crowded houses into the night and morning, and we see what majestic beauties daily wrap us in*

16/18 BOLD (TRACKED 1.5%)

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# Tradition, Craft, Principle

**Forced to Leave his City**

**Estimates of Great & Small**

*Wise & Foolish*

**Gates of  
the FOREST**

**PERPETUAL**

**Night Morning**  
**Sky**

*All memory obliterated by  
the tyranny of the present,  
and we were led in  
triumph by nature.*

**Divine**

# **Majestic** **BEAUTIES**

*We have crept out of our close and crowded houses  
into the night and morning and we see what  
majestic beauties daily wrap us in their bosom.*

**Suffer** *The tempered light of the woods  
is like a perpetual morning.*  
**Nature**

**TO ENTRANCE US**

**Immortal**  
**THE SURPRISED** **god**



***Sample Art***

# EXYZ in Spain



# TRIFLE Racing

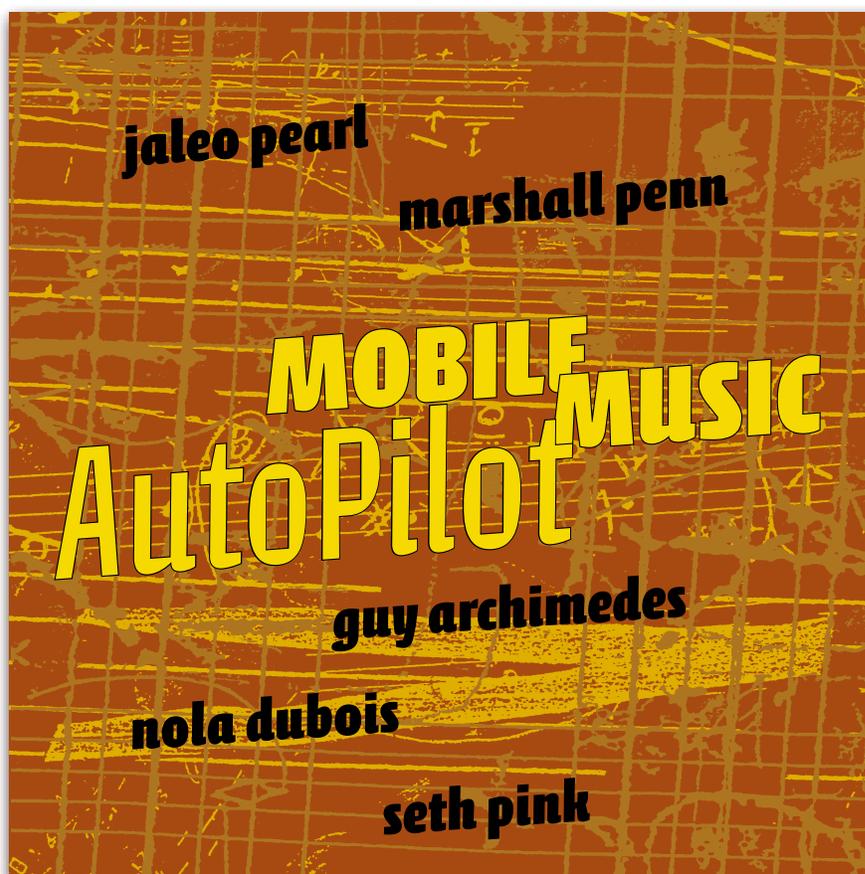
## 11th Mountain Bike World Championships

*Racers from around the world converged this week near the city of Granada, in southern Spain for the Mountain Bike World Championships.*

The long 12 kilometer course with its numerous challenging technical descents, higher altitudes than almost any venue, and the hot weather promise to make this one of the most exciting and grueling events of the year. Although the sky was azure and cloudless, the air was an extremely hot 92°F and dry combined with the rugged terrain of the Sierra Nevada mountains and a roster of fiercely competitive men and women means anything can happen during this mid-season competition.

The schedule includes cross country, downhill, and dual events over the next four days. The lineup includes seasoned veterans of the mountain biking world, like Alison Dunlap (USA), Gunn-Rita Dahle (Norway), Steve Peat (Great Britain), Myles Rockwell (USA), Alison Sydor (Canada), Nicolas Vouilloz (France) along with a heavy dose of strong, hungry newcomers, like Jeff Warin (USA), François Pullet (France), Molly Faslen (Spain), Jalil Samavarchian (USA), Gunther Kloth (Germany), Victoria Barbino (Portugal), Pietro Bembo (Italy).

Sadly Freida Byrd (Yugoslavia) will not be competing, after sustaining serious injuries in a fall during a practice run on Sunday. A large crowd gathered to watch as the national cross country team from Spain won the team relay race for the second consecutive





## **Type Development at Adobe**

*Type is developed at Adobe by a full-time staff of type design professionals. Each member of this group has specialized skills in type design and the use of tools needed to create digital type. The Adobe type staff has a working relationship with many outside professionals, whose expertise represents a broad spectrum of historical, scholarly, and practical knowledge of typography and the modern graphic arts.*

*Japanese type designer Akira Kobayashi attended Musashino Art College in Tokyo (1979-83) and took evening classes in calligraphy at the London College of Printing (1989-90). He worked as a Type designer at Sha-Ken Co., Ltd., a manufacturer of phototypesetting machines, then joined Jiyu-Kobo, Ltd. where he designed and digitized the Japanese font "Hiragino Mincho" and its Latin companion "Hiragino Roman." From there he went to work for TypeBank Co., Ltd. where he designed Latin alphabets to accompany all of TypeBank's Japanese digital fonts. Since mid-1997 Kobayashi has been a freelance type designer. He has won numerous awards internationally, including "Best of Category" and "Best of Show" at the first U&Lc type design competition in 1998, and awards for his type design in the New York Type Directors Club design competition in 1998, 1999, and 2000. He won first prize in Linotype Library's 3rd International Digital Type Design Contest for 2000. He has designed many popular typefaces, including Skid Row™, ITC Woodland™, ITC Scarborough™, ITC Japanese Garden™, ITC Seven Treasures™, ITC Luna™, ITC Silvermoon™, FF Acanthus™, ITC Magnifico Daytime™, ITC Magnifico Nighttime™, and ITC Vineyard™.*

#### Acknowledgements

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Text written by Fred Brady and Robert Slimbach, and edited by Ellen Wixted.

The quotation selected for this specimen, *At the gates of the forest*, is from an essay entitled "Nature," by Ralph Waldo Emerson (1803-1882), that was published in 1844.

#### Sample art by:

Keala Hagmann, pages 22, 23 (top), and 24.

Robert Slimbach, page 6.

Laurie Szujewska, page 23 (bottom).

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