

# Cora

A versatile and highly legible  
Sans with some contrast.

DESIGNED BY

**Bart Blubaugh**

YEAR

2007

The Cora font family is a sans serif by Bart Blubaugh that excels in legibility by offering an extra-large x-height, some stroke contrast, and capitals inspired by classical lettering. Because the letters seem large and slightly wide, Cora remains clear at smaller point sizes, giving its voice a little more volume so those in the back of the room have no trouble hearing. The upper-case is based on classical proportions found in ancient Roman inscriptions, which provides opportunities for setting titles in all caps.

Cora is a typeface intended to perform well on screen without losing its attraction in print, and the forthright nature of its shapes allows for condensation

or expansion without becoming severely distorted. Its instrokes – which start slightly wide, taper at the beginning of the curve, and then widen again on the vertical stroke – mitigate any stoicism to the letterforms. With this balanced and restrained look, possible applications include website text, telephone directories, dictionaries, and music liner notes.

The complete Cora font family comes in six styles (regular, medium, and bold with matching italics), speaks multiple languages, and, along with our entire catalogue, has been optimised for today's varied uses on screen and in print.

---

STYLES

**Regular**

*Italic*

**Medium**

*Medium Italic*

**Bold**

*Bold Italic*

*Uspořádat*  
**Milimetric**  
adaptable  
measure  
*online*  
*informații*

# Counter

Large *x-height* and open counters

Directories, web

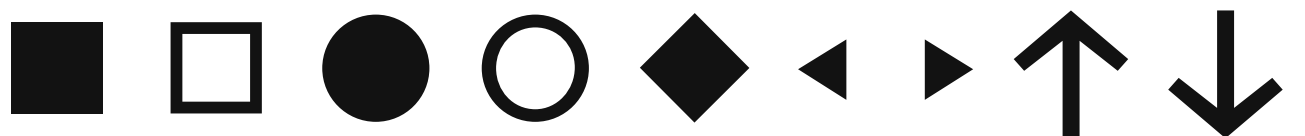
→ sign ←

Possible APPLICATIONS include telephone books or online texts

LEGIBILITY & SIMPLICITY

# Forma

Intended to perform well ON SCREEN without losing its attraction in PRINT



Signage systems *alternative*

Beautifull i små størrelser og alle hætter [SMALL CAPS] & mides petits

*u\$ 5.000 for how many assets ??*

BOLD 55PT

---

**Rhythm & *Reacti-***

BOLD 50PT

---

**Rhythm & *Reaction***

BOLD 45PT

---

**Rhythm & *Reaction***

BOLD 35PT

---

**Rhythm & *Reaction***

BOLD 30/36PT

---

**‘Rhythm & Reaction’ gets under the skin of a British love affair with American jazz. *Jazz first came to Britain as a visual and cultural style — rather than as a musical form,* writes John L. Walters.**

REGULAR 25/30PT

---

And now I was on my journey, *in a pair of thick boots* and with a hazel stick

MEDIUM 25/30PT

---

And now I was on my journey, *in a pair of thick boots* and with a hazel stick

BOLD 25/30PT

---

And now I was on my journey, ***in a pair of thick boots*** and with a

REGULAR 18/22PT

---

Whenever Henry Wilt took the dog for a walk, or, to be more accurate, *when the dog took him*, or, to be exact, when Mrs Wilt told them both *to go and take themselves out of the house* so that she could

MEDIUM 18/22PT

---

Whenever Henry Wilt took the dog for a walk, or, to be more accurate, *when the dog took him*, or, to be exact, when Mrs Wilt told them both *to go and take themselves out of the house* so that she could

BOLD 18/22PT

---

**Whenever Henry Wilt took the dog for a walk, or, to be more accurate, *when the dog took him*, or, to be exact, when Mrs Wilt told them both *to go and take themselves out of the house* so that she could**

REGULAR 9/13PT

---

As might have been foreseen, Franconia proved to be an excellent place in which to study the difficult family of *flycatchers*. All our common eastern Massachusetts species were present — the *kingbird*, the *phoebe*, the *wood pewee*, and the *least flycatcher* — and with them the *crested flycatcher* (not common), the *olive-sided*, the *traill*, and the *yellow-bellied*. The phoebe-like cry of the *traill* was to be heard constantly from the hotel piazza. The *yellow-bellied* seemed to be confined to deep and rather swampy woods in the valley, and to

MEDIUM 9/13PT

---

As might have been foreseen, Franconia proved to be an excellent place in which to study the difficult family of *flycatchers*. All our common eastern Massachusetts species were present — the *kingbird*, the *phoebe*, the *wood pewee*, and the *least flycatcher* — and with them the *crested flycatcher* (not common), the *olive-sided*, the *traill*, and the *yellow-bellied*. The phoebe-like cry of the *traill* was to be heard constantly from the hotel piazza. The *yellow-bellied* seemed to be confined to

BOLD 9/13PT

---

As might have been foreseen, Franconia proved to be an excellent place in which to study the difficult family of *flycatchers*. All our common eastern Massachusetts species were present — the *kingbird*, the *phoebe*, the *wood pewee*, and the *least flycatcher* — and with them the *crested flycatcher* (not common), the *olive-sided*, the *traill*, and the *yellow-bellied*. The phoebe-like cry of the *traill* was to be heard constantly from the hotel piazza. The *yellow-bellied* seemed

REGULAR 12/15PT

---

As might have been foreseen, Franconia proved to be an excellent place in which to study the difficult family of *flycatchers*. All our common eastern Massachusetts species were present — the *kingbird*, the *phoebe*, the *wood pewee*, and the *least flycatcher* — and with them the *crested flycatcher* (not common), the *olive-sided*, the *traill*, and the *yellow-bellied*. The phoebe-like cry of the *traill* was to be

MEDIUM 12/15PT

---

As might have been foreseen, Franconia proved to be an excellent place in which to study the difficult family of *flycatchers*. All our common eastern Massachusetts species were present — the *kingbird*, the *phoebe*, the *wood pewee*, and the *least flycatcher* — and with them the *crested flycatcher* (not common), the *olive-sided*, the *traill*, and the *yellow-bellied*. The phoebe-

BOLD 12/15PT

---

As might have been foreseen, Franconia proved to be an excellent place in which to study the difficult family of *flycatchers*. All our common eastern Massachusetts species were present — the *kingbird*, the *phoebe*, the *wood pewee*, and the *least flycatcher* — and with them the *crested flycatcher* (not common), the *olive-sided*, the *traill*, and the *yellow-bellied*.



## GERMAN 9/13PT

Im speziellen Sinn bezeichnet das Wort Sprache eine bestimmte Einzelsprache wie Deutsch, Japanisch oder Swahili etc. Die gesprochenen Sprachen der Menschheit werden gemäß ihrer genetischen Verwandtschaft in Sprachfamilien gegliedert. Jede einzelne Sprache wird dabei anhand der sogenannten Language Codes nach den ISO-639-Teilnormen internati-

## PORTUGUESE 9/13PT

Linguagem pode se referir tanto à capacidade especificamente humana para aquisição e utilização de sistemas complexos de comunicação, quanto a uma instância específica de um sistema de comunicação complexo. O estudo científico da linguagem, em qualquer um de seus sentidos, é chamado linguística. Atualmente, entre 3000 e 6000 línguas são usadas pela

## TURKISH 9/13PT

İnsanlar arasındaki anlaşmayı sağlayan bir araç olarak tanımlanabilir. Bu bağlamda dil, kelimelerden oluşan, yani vücut dili gibi sözlü olmayan iletişim biçimlerinin yanı sıra insanların en etkili iletişim şekli olan sözlü iletişimi tanımlar. Dil, ses dalgaları aracılığıyla akustik olarak ve kelimeler aracılığıyla veya işaret dilinde olduğu gibi işaretler aracılığıyla görsel olarak aktarılır

## ICELANDIC 9/13PT

Mál er kerfi merkja, tákna, hljóða og orða sem notuð eru saman til þess að lýsa hugtökum, hugmyndum, merkingum og hugsunum. Málfræðingar eru þeir sem að rannsaka mál, en í nútímanum var málfræði fyrst kynnt sem vísindagrein af Ferdinand de Saussure. Þeir sem að tala mál, eða nota það á annan hátt, eru taldir með sem

## FRENCH 9/13PT

Les gestes sont la méthode de communication la plus connue, utilisée par diverses espèces dont l'ensemble des primates. C'est également le cas des abeilles et leurs danses: lorsqu'une abeille exploratrice revient vers sa ruche après avoir trouvé une source de nectar, elle peut effectuer une danse en rond indiquant que cette source se situe à moins de 50 mètres, ou

## NORWEGIAN 9/13PT

Et språk er et dynamisk sett av synlige, hørbare eller følbare symboler for kommunikasjon og elementer som brukes for å manipulere dem. Språk kan også henviser til bruken av slike systemer som et generelt fenomen. Eksempler på språk er naturlig språk (menneskelige enkeltspråk, for eksempel norsk), kunstige språk (for eksempel esperanto) og programmerings-

## SWEDISH 9/13PT

Språk eller tungomål är en del av olika system för kommunikation, som används av människor och som vi börjar tillägna stora bitar av redan under våra första levnadsår. Barn lär sig använda språk lika naturligt, som de lär sig att gå. Språket kommuniceras exempelvis via talat språk, teckenspråk, kognitioner och skrift, som är bärare av språk i en rad olika kommuni-

## SPANISH 9/13PT

Un lenguaje (del provenzal lenguatge y del latín lingua) es un sistema de comunicación estructurado para el que existe un contexto de uso y ciertos principios combinatorios formales. Existen contextos tanto naturales como artificiales. Desde un punto de vista más amplio, el lenguaje indica una característica común a los humanos y a otros animales (animales

## CZECH 9/13PT

Vědecký obor zabývající se zkoumáním jazyka se nazývá lingvistika. Otázky týkající se filosofie jazyka byly pokládány již ve starověkém Řecku, byly zde otázky typu zda mohou slova reprezentovat zkušenost nebo motivovanost obsahu slov, konkrétními památkami jsou například Platónovy dialogy Gorgias a Faidros. Ještě časnějším dokladem uvažování o

## ITALIAN 9/13PT

Il linguaggio, in linguistica, è il complesso definito di suoni, gesti e movimenti attraverso il quale si attiva un processo di comunicazione. La facoltà di rappresentare mentalmente un significato è presente in molte specie di animali, tra le quali l'essere umano. La capacità di elaborare e produrre un linguaggio verbale, nell'uomo, si è sviluppata a seguito di mutamenti strutturali

## POLISH 9/13PT

Język służy do przedstawiania rzeczywistości dotyczącej przedmiotów, czynności czy abstrakcyjnych pojęć za pomocą znaków. Zbiór znaków w języku jest otwarty. Wynika to z faktu, że znakiem językowym jest każdy tekst, każda sformułowana wypowiedź, posiadająca znaczenie. Jednostka posługująca się językiem może więc za pomocą jego systemu tworzyć

## FINNISH 9/13PT

Kieli on järjestelmä, jossa ihminen ilmaisee ajatuksensa kielellisillä merkeillä, abstraktioilla. Näitä merkkejä nimitetään kielellisiksi ilmauksiksi. Puhutuissa kielissä kuuluvia (auditiivisia) merkkejä tuotetaan puhe-elimillä. Kirjoitetussa kielessä kielelliset ilmaukset on tehty silmin nähtäviksi eli luettaviksi. Viitotuissa kielissä kielelliset ilmaukset ovat visuaalisia, eivätkä

SMALL CAPS

¿Para texto?  
1708 A–b [Ende] H@I

¿PARA TEXTO?  
1708 A–B [ENDE] H@I

ALL SMALL CAPS

¿Para texto?  
1708 A–b [Ende] H@I

¿PARA TEXTO?  
1708 A–B [ENDE] H@I

ALL CAPS

¿Para texto?  
1708 A–b [Ende] H@I

¿PARA TEXTO?  
1708 A–B [ENDE] H@I

LIGATURES

Affiliate, final, offset

Affiliate, final, offset

PROPORTIONAL OLDSTYLE FIGURES

0123456789\$€ç£¥ƒ%‰

0123456789\$€ç£¥ƒ%‰

PROPORTIONAL LINING FIGURES (DEFAULT)

0123456789\$€ç£¥ƒ%‰

0123456789\$€ç£¥ƒ%‰

TABULAR OLDSTYLE

0123456789\$€ç£¥ƒ

0123456789\$€ç£¥ƒ

TABULAR LINING

0123456789\$€ç£¥ƒ

0123456789\$€ç£¥ƒ

NUMERATOR/DENOMINATOR

345/678, 89/120

<sup>345</sup>/<sub>678</sub> <sup>89</sup>/<sub>120</sub>

FRACTIONS

1/2 3/4 1/4 5/7 2/9

½ ¾ ¼ ⅚ ⅔

SUPERIOR/INFERIOR

H2O Xb<sub>8</sub> y<sup>3+5</sup>

H<sub>2</sub>O Xb<sub>8</sub> y<sup>3+5</sup>

HISTORICAL FORMS

That is the question

That if the queftion

STYLISTIC SET 01 (ARROWS & GEOMETRIC)

a b c d e f g h i j k l m n

■ □ ● ○ ◀ ▶ ◆ → ← ↑ ↓ ↖ ↗

UPPERCASE

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z Æ
Ð I J Ñ Æ P À Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï
Ï Ñ Ò Ó Ô Õ Ö Ø Ò Ó Ò Ó Ò Ó Ò Ó Ò Ó Ò Ó Ò Ó
Û Ü Ý Þ ß à á â ã

LOWERCASE

a b c d e f g h i j k l m n o p q r s t u v w x y z æ ð ij η
œ ð ß i j k à á â ã ä å æ ç è é ê ë ì í î ï
ë ê ë ì í î ï ð ñ ò ó ô õ ö ø ò ó ò ó ò ó ò ó
Û Ü Ý Þ ß à á â ã

SMALL CAPS

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

LIGATURES

ff fi fl ffi ffl

HISTORICAL FORMS

f

PUNCTUATION

“ ” ‘ ’ „ - , . : ; ; ? ! [ ] ( ) { } \ / \_ « » ‹ › • …

PUNCTUATION (SMALL CAPS)

“ ” ‘ ’ „ ? ! [ ] ( ) { } \ / \_ \_ -

SYMBOLS

| | \$ % & © ™ ◊ # & @ \* † ‡ ^ ° ~ • ✕ €

SYMBOLS (SMALL CAPS)

& \*

ARROWS & GEOMETRIC SHAPES (SS01)

♦ → ← ↑ ↓ ↖ ↗ ■ □ ● ○ ◀ ▶

PROPORTIONAL OLDSTYLE FIGURES

0 1 2 3 4 5 6 7 8 9 \$ € ç £ ¥ f % ‰

PROPORTIONAL LINING FIGURES (DEFAULT)

0 1 2 3 4 5 6 7 8 9 \$ € ç £ ¥ f % ‰

TABULAR OLDSTYLE FIGURES

0 1 2 3 4 5 6 7 8 9 \$ € ç £ ¥ f

TABULAR LINING FIGURES

0 1 2 3 4 5 6 7 8 9 \$ € ç £ ¥ f

FIGURES (SMALL CAPS)

0 1 2 3 4 5 6 7 8 9 \$ € ç £ ¥ f % ‰

SUPERSCRIPTS

H 0 1 2 3 4 5 6 7 8 9 + - = ( ) - , .

SUBSCRIPTS

H 0 1 2 3 4 5 6 7 8 9 + - = ( ) - , .

NUMERATOR/DENOMINATOR

0 1 2 3 4 5 6 7 8 9 / 0 1 2 3 4 5 6 7 8 9

FRACTIONS

1/2 1/3 2/3 1/4 3/4 1/5 2/5 3/5 4/5 1/6 5/6 1/8 3/8
5/8 7/8 2/7 3/7 4/7 5/7 6/7 1/9 2/9 4/9 5/9 7/9 8/9

ORDINALS

H a °

ORDINALS (SMALL CAPS)

H A °

MATHEMATICAL OPERATORS

/ - / · ≈ ≠ ≤ ≥ < = > ¬ + ± ÷ × ∂ Δ Π Σ √ ∞ ∫ Ω μ π

DIACRITICAL MARKS

ˆ ˜ ˇ ˘ ˙ ˚ ˇ ˛ ˇ ˜ ˇ



## SUPPORTED LATIN LANGUAGES

Abenaki, Afaan Oromo, Afar, Afrikaans, Albanian, Alsatian, Amis, Anuta, Aragonese, Aranese, Aromanian, Arrernte, Arvanitic (Latin), Asturian, Atayal, Aymara, Bashkir (Latin), Basque, Belarusian (Latin), Bemba, Bikol, Bislama, Bosnian, Breton, Cape Verdean Creole, Catalan, Cebuano, Chamorro, Chavacano, Chichewa, Chickasaw, Cimbrian, Cofán, Cornish, Corsican, Creek, Crimean Tatar (Latin), Croatian, Czech, Danish, Dawan, Delaware, Dholuo, Drehu, Dutch, English, Esperanto, Estonian, Faroese, Fijian, Filipino, Finnish, Folkspraak, French, Frisian, Friulian, Gagauz (Latin), Galician, Ganda, Genoese, German, Gikuyu, Gooniyandi, Greenlandic (Kalaallisut), Guadeloupean Creole, Gwich'in, Haitian Creole, Hän, Hawaiian, Hiligaynon, Hopi, Hotcağ (Latin), Hungarian, Icelandic, Ido, Ilocano, Indonesian, Interglossa, Interlingua, Irish, Istro-Romanian, Italian, Jamaican, Javanese (Latin), Jèrriais, , Kala Lagaw Ya, Kapampangan (Latin), Kaqchikel, Karakalpak (Latin), Karelian (Latin), Kashubian, Kikongo, Kinyarwanda, Kiribati, Kirundi, Kurdish (Latin), Ladin, Latin, Latino sine Flexione, Latvian, Lithuanian, Lojban, Lombard, Low Saxon, Luxembourgish, Maasai, Makhuwa, Malay, Maltese, Manx, Māori, Marquesan, Megleno-Romanian, Meriam Mir, Mirandese, Mohawk, Moldovan, Montagnais, Montenegrin, Murrinh-Patha, Nagamese Creole, Ndebele, Neapolitan, Ngiyambaa, Niuean, Noongar, Norwegian, Novial, Occidental, Occitan, Oshiwambo, Ossetian (Latin), Palauan, Papiamentu, Piedmontese, Polish, Portuguese, Potawatomi, Q'eqchi', Quechua, Rarotongan, Romanian, Romansh, Rotokas, Sami, Samoan, Sango, Saramaccan, Sardinian, Scottish Gaelic, Serbian (Latin), Seri, Seychellois Creole, Shawnee, Shona, Sicilian, Silesian, Slovak, Slovenian, Slovio (Latin), Somali, Sorbian, Sotho, Spanish, Sranan, Sundanese (Latin), Swahili, Swazi, Swedish, Tagalog, Tahitian, Tetum, Tok Pisin, Tokelauan, Tongan, Tshiluba, Tsonga, Tswana, Tumbuka, Turkish, Turkmen (Latin), Tuvaluan, Tzotzil, Uzbek (Latin), Venetian, Vepsian, Volapük, Vöro, Wallisian, Walloon, Waray-Waray, Warlpiri, Wayuu, Welsh, Wik-Mungkan, Wiradjuri, Wolof, Xavante, Xhosa, Yapese, Yindjibarndi, Zapotec, Zulu, Zuni, ...

## EXTENDED TYPOGRAPHIC FEATURES

All small caps, basic ligatures, case-sensitive forms, class kerning, denominators & numerators, fractions, alternative fractions, historical forms, 5 sets of figures (oldstyle numerals, lining figures, proportional figures, tabular figures, and small caps), localised forms, ordinals, ornaments (arrows and bullets), small capitals, small capitals from capitals, stylistic sets (SS01), superiors & inferiors, ...

THE DESIGNERS

---

**Bart Blubaugh** received a Masters in Typeface Design from the University of Reading, where he was a classmate with TypeTogether's founders, Veronika Burian and José Scaglione.

The TypeTogether catalogue of fonts has included Bart's contributions since it was founded.

Outside of type design, Bart directs marketing communications activities for technology enterprises that help the industry sector, which is the largest consumer of energy, to improve energy efficiency.

CREDITS

---

*Lead design and concept*

**Bart Blubaugh**

*Engineering*

Sonja Stange

*Graphic design*

Elena Veguillas

*Copywriting*

Joshua Farmer

AWARDS

---

-First prize, 2008 Granshan Type Design Competition

FAMILY UPGRADES

---

Buy a single weight (or more) now and get reimbursed if you buy the entire font bundle at a later time. This is a great way to explore a new typeface without full commitment. To take advantage of the upgrade, please email [info@type-together.com](mailto:info@type-together.com).

CUSTOM WORK

---

We offer custom font solutions tailored to your needs. This includes developing new typefaces from scratch, modifying existing typefaces, extending language support, and creating logotypes. Please contact us for details at [info@type-together.com](mailto:info@type-together.com).

LICENSING

---

Our complete font catalogue, along with the presented type family here, are available for print, self-hosted web applications, and app embedding from TypeTogether's online store. For other types of licences and more information, please contact us at [info@type-together.com](mailto:info@type-together.com).

TESTING OUR FONTS

---

TypeTogether actively seeks ongoing dialogue with all type users and therefore offers free temporary licences to test any of our typefaces. The test fonts are fully functional and include the entire character set and OpenType features. To request test fonts, please contact us at [info@type-together.com](mailto:info@type-together.com).

EDUCATIONAL & CHARITY DISCOUNT

---

TypeTogether offers a 25% discount on all typeface purchases for students and those in education (schools, departments, etc.). This discount also extends to NGOs and charities in general. Please contact us for details at [info@type-together.com](mailto:info@type-together.com).

For further information, samples, and ordering, please visit [www.type-together.com](http://www.type-together.com).

CORA

---

Design: Bart Blubaugh  
**[www.type-together.com/cora-font](http://www.type-together.com/cora-font)**  
©TypeTogether 2007  
Cora is a registered trademark of TypeTogether.  
All rights reserved.

TEXT CREDITS

---

*As I walked out one midsummer morning*,  
by Laurie Lee (London, 1969).  
*Wilt*, by Tom Sharpe (1976).  
*Foot-path way*, by Bradford Torrey (Boston, 1892).  
'Rhythm & Reaction' gets under the skin of a British love affair with American jazz, in *Eye Magazine* blog.

ABOUT THIS SPECIMEN

---

This specimen has been set using Ebony Light and Ebony Bold. If you print this specimen, please be kind to the environment and consider printing only the pages you need.