

District
LIBRARY
PLAZA
Terminal
GROUNDS
Walking
Public
RIVER



Overview

Use of CF Clarke is subject to the End User License Agreement (EULA) included with the font software.

Clarke is a fresh take on the bold and assertive character of the Grotesque genre of typefaces. Inspired by classics like *Franklin Gothic* and *Trade Gothic*, sharp edges and transitions are softened to create a typeface that balances strength and functionality with a welcoming, approachable tone.

Optimised for both small text and impactful displays, Clarke features open apertures and subtle ink traps to help legibility at through all sizes. Details such as the hooked ‘r’ (with a shorter alternative) and exaggerated curves on characters like ‘f’, ‘j’, and ‘y’, bring charm and personality to text without compromising readability.

Clarke is available as 16 static styles and 3 variable fonts covering weight and slant axes.

Styles

CF Clarke is also available as Variable fonts, included with all full family purchases.

- Variable
- Variable Roman
- Variable Italic

Light	300	<i>Italic</i>
Text	350	<i>Italic</i>
Regular	400	<i>Italic</i>
Medium	500	<i>Italic</i>
SemiBold	600	<i>Italic</i>
Bold	700	<i>Italic</i>
ExtraBold	800	<i>Italic</i>
Black	900	<i>Italic</i>

ExtraBold Italic
65pt

Manhattan

Light / Italic
7pt

The city is inherently paradoxical. It is both a hub of chaos and a system of order, an arena where the organic unpredictability of human behavior collides with the imposed logic of infrastructure. Urban planning exists in this tension, attempting to structure the unstructured, to regulate the infinite variables of movement, commerce, and habitation. The metropolis is not merely a collection of buildings and streets—it is an evolving organism, shaped by ideology, technology, and necessity. From the utopian visions of Ebenezer Howard’s *Garden City Movement* to Le Corbusier’s radical but divisive *Ville Radieuse*, architects and planners have long sought to impose frameworks upon the urban sprawl. The grid, as championed by figures like Ildefons Cerdà in Barcelona or the commissioners of Manhattan’s 1811 Plan, reflects a belief in rationality and control. It suggests that a city can be *reduced to a network of intersecting lines*, its complexity distilled into mathematical order. The Cartesian clarity of the grid implies efficiency, predictability, and a structured hierarchy of movement. Yet, reality resists such clarity. The medieval streets of European capitals—London, Rome, and Paris before Haussmann—emerged from paths trodden by centuries of human movement, shaped by topography and necessity rather than by decree. These cities, with their irregular alleyways, sudden squares, and hidden courtyards, stand in stark contrast to the sweeping rationality of Brasília, Oscar Niemeyer’s geometric dream, which in its pursuit of order arguably overlooked the organic needs of its inhabitants. This debate—

whether a city should be planned with the precision of an engineer or left to develop through organic, incremental accretion—has shaped urban theory for centuries. The City Beautiful movement, emerging in late 19th-century America, sought to inject harmony and grandeur into industrial-era cities through monumental design, championing aesthetics as a means of moral and social uplift. Daniel Burnham’s *Plan of Chicago* (1909) embodied this vision, envisioning a metropolis guided by symmetry, wide boulevards, and civic cohesion. Yet, this quest for order has also met resistance. Jane Jacobs, in her seminal work *The Death and Life of Great American Cities* (1961), fiercely opposed the wholesale imposition of rational planning, particularly the modernist zeal for clearing so-called ‘slums’ to make way for highways and high-rises. She argued that true urban vitality comes not from top-down planning but from the spontaneous, self-organizing interactions of neighborhoods—sidewalk life, small businesses, human-scale developments. Cities, she argued, are not machines; they are ecosystems. The 20th century saw the rise of zoning laws, an attempt to introduce further structure into urban life by separating residential, commercial, and industrial functions. The goal was to improve health and livability, preventing the noxious effects of unregulated industry from spilling into domestic life. But in many cases, zoning became a tool of division rather than cohesion. In cities like Los Angeles, vast suburban sprawl emerged as a result of zoning that favored single-family housing over dense, mixed-use neighborhoods.

Text / Italic
8pt

The demolition of older, street-based neighborhoods in favor of megastructures often erased the social fabric that made these areas dynamic. In the UK, post-war brutalist estates such as Robin Hood Gardens and the Hulme Crescents were built with the optimism of modernism but soon revealed flaws in their design: disconnected, alienating, and poorly maintained. The backlash against this vision led to a reevaluation of planning principles. *New Urbanism*, emerging in the late 20th century, argued for a return to dense, walkable, human-scaled environments—places where homes, shops, offices, and public spaces coexist, echoing the principles of historical urban centers. Cities such as Copenhagen have embraced this philosophy, prioritizing pedestrians and cyclists over automobiles, softening the harsh divisions of previous planning ideologies. As cities expand into the

21st century, a new force is shaping urban life: technology. The concept of the smart city, in which data, sensors, and automation optimize everything from traffic flow to energy consumption, represents the latest iteration of the rationalist dream. Urban planners and technologists propose cities governed by algorithms, where AI predicts congestion before it happens, buildings regulate their own energy use, and digital mapping anticipates urban growth. Yet, the digital city raises profound ethical questions. Can data-driven urbanism account for the spontaneity, creativity, and culture that define urban life? Or does the relentless pursuit of efficiency risk flattening cities into lifeless circuits of consumption? The role of corporate actors in smart city projects, from Google’s abandoned *Sidewalk Toronto* experiment to China’s heavily surveilled urban environments, further complicates the debate.

Styles

Regular / Italic
16pt

Throughout history, cities have been sites of both division and convergence, spaces of inequality but also of radical possibility. *The Haussmannization of Paris*, a project designed to impose order on the unruly medieval city, created the vast boulevards that we now associate with grandeur. Yet, these same boulevards were also a tool of control, designed to prevent insurrection by making it harder to erect barricades. The city is both a space of freedom and of regulation.

Medium / Italic
12pt

Even today, urban planning continues to grapple with profound social and environmental challenges. The climate crisis demands a fundamental rethink of how cities operate—how they consume energy, how they manage waste, and how they sustain growing populations. *The 15-minute city*, a contemporary urbanist ideal championed by Carlos Moreno, proposes a future where all essential needs—work, leisure, food, healthcare—are within a short walk or bike ride. Yet, this vision must contend with the entrenched

infrastructure of car-dependent megacities, where decades of planning have built landscapes antithetical to such ideas. At its core, urban planning is a negotiation between opposing forces: *rigidity and fluidity, infrastructure and improvisation, standardization and individuality*. The history of city-making reveals no singular solution—only an ongoing conversation between visionaries, pragmatists, and the lived reality of the people who inhabit these spaces. Cities thrive not when they are perfectly

Black Italic
60pt

Technology

ExtraBold
48pt

Smart urbanism, digital dystopia?

Character set

Punctuation & symbols

¡!¿?#&()[]{}【】/\Nº.,:;..._---~
 <><<>>*¶§**†‡"“” √∞

Unicode symbols



Arrows



OpenType Features

Alternate a, g

SS01

A round lowercase 'a' and single-storey 'g', with open counters and streamlined forms for softer, visually simpler characters that enhance legibility at small sizes

Stage

à á â ã ä å ā Ḃ Ḅ
ǧ ĝ ğ ģ

Alternate r

SS02

A narrower shoulder on the lowercase 'r'

A lowercase 'r' with a narrower shoulder for more compact typesetting.

Clarke

rŕr

OpenType Features

Case-Sensitive Forms

case

Punctuation that's adjusted to optically balance with uppercase text.

(U/C) (l/c) {CF}
 >>A-B<< >>c-d<<

Contextual Alternatives

calt

Alternates for standard glyphs are provided depending on their surroundings. These help with common uses, such as swapping a lowercase 'x' for the multiply symbol when placed between two numerals, or easy formatting of directional arrows.

2 × 4 - > → ← < -
 * * * * *

Ordinals

ordn

Optically adjusted lowercase letters.

1st 2nd 3rd 4th 1^{er} 5^a

Superscript

sups

Optically adjusted numerals set above the normal line of text to denote exponents and footnotes.

Arthur¹

Subscript

subs

Numerals set slightly below the normal line of text, used in chemical formulas and mathematical expressions.

CH₄ & H₂O

OpenType Features

Small Capitals

smcpc

Scaled uppercase letters, useful for acronyms, emphasis, and headings.

It asks **WHAT IF** questions that push readers and viewers to consider the potential outcomes of current trends in **SCIENCE, POLITICS, and CULTURE.**

Tabular figures

tnum

Uniformly spaced numerals designed for better alignment in tables, lists and numerical data.

1 , 2 3 4 7, 8 9

Fractions

frac

Pre-set common fractions (e.g., quarter, half) and dynamic substitution for any numbers placed on either side of a forward slash.

1/2 3/4 23/89

Language support

All Counter Foundry retail typefaces use the Adobe Latin 3 glyph set with additional characters added to support over 275 Latin-based languages.

(tested using Hyperglot)

Acheron, Achinese, Acholi, Achuar-Shiwiar, Afar, Afrikaans, Aguaruna, Alekano, Aleut, Amahuaca, Amarakaeri, Amis, Anaang, Andaandi, Dongolawi, Anuta, Aragonese, Arbëreshë Albanian, Asháninka, Ashéninka Perené, Balinese, Bari, Basque, Batak Dairi, Batak Karo, Batak Mandailing, Batak Simalungun, Batak Toba, Bemba (Zambia), Bena (Tanzania), Bikol, Bislama, Borana-Arsi-Guji Oromo, Bosnian, Breton, Buginese, Candoshi-Shapra, Caquinte, Caribbean Hindustani, Cashibo-Cacataibo, Cashinahua, Catalan, Cebuano, Central Aymara, Central Kurdish, Chachi, Chamorro, Chavacano, Chiga, Chiltepec Chinantec, Chokwe, Chuukese, Cimbrian, Cofán, Cook Islands Māori, Cornish, Corsican, Creek, Crimean Tatar, Croatian, Czech, Danish, Dehu, Dutch, Eastern Arrernte, Eastern Oromo, English, Faroese, Fijian, Filipino, Finnish, French, Friulian, Gagauz, Galician, Ganda, Garifuna, German, Gheg Albanian, Gilbertese, Gooniyandi, Gourmanchéma, Guadeloupean Creole French, Gusii, Haitian, Hani, Hillgaynon, Hopi, Huastec, Hungarian, Icelandic, Iloko, Inari Sami, Indonesian, Irish, Istro Romanian, Italian, Ixcatlán Mazatec, Jamaican Creole English, Japanese, Javanese, Jola-Fonyi, K'iche', Kabuverdianu, Kaingang, Kala Lagaw Ya, Kalaallisut, Kalenjin, Kamba (Kenya), Kaonde, Karelian, Kashubian, Kekchi, Kenzi, Mattokki, Khasi, Kikuyu, Kimbundu, Kinyarwanda, Kituba (DRC), Kongo, Konzo, Kven Finnish, Kölsch, Ladin, Ladino, Latgalian, Lithuanian, Lombard, Low German, Lower Sorbian, Luba-Lulua, Lule Sami, Luo (Kenya and Tanzania), Luxembourgish, Macedo-Romanian, Makonde, Malagasy, Malaysian, Maltese, Mandinka, Mandjak, Mankanya, Manx, Maore Comorian, Maori, Mapudungun, Marshallese, Matsés, Mauritian Creole, Meriam Mir, Meru, Minangkabau, Mirandese, Mohawk, Montenegrin, Munsee, Murrinh-Patha, Mwani, Mískito, Naga Pidgin, Ndonga, Neapolitan, Ngazidja Comorian, Niuean, Nobiin, Nomatsiguenga, North Ndebele, Northern Kurdish, Northern Qiangdong Miao, Northern Sami, Northern Uzbek, Norwegian, Nyanja, Nyankole, Occitan, Ojiltán Chinantec, Orma, Oroqen, Palauan, Pampang, Papatla Totonac, Papiamento, Pedi, Picard, Pichis Ashéninka, Piemontese, Pijin, Pintupi-Luritja, Pipil, Pohnpeian, Polish, Portuguese, Potawatomi, Purepecha, Páez, Quechua, Romanian, Romansh, Rotokas, Rundi, Samoan, Sango, Sangu (Tanzania), Saramaccan, Sardinian, Scots, Scottish Gaelic, Sena, Seri, Seselwa Creole French, Shawnee, Shipibo-Conibo, Shona, Shuar, Sicilian, Silesian, Slovak, Slovenian, Soga, Somali, Soninke, South Ndebele, Southern Aymara, Southern Qiangdong Miao, Southern Sami, Southern Sotho, Spanish, Sranan Tongo, Standard Estonian, Standard Latvian, Standard Malay, Sundanese, Swahili, Swedish, Swiss German, Tagalog, Tahitian, Tedim Chin, Tetum, Tetun Dili, Toba, Tok Pisin, Tokelau, Tonga (Tonga Islands), Tonga (Zambia), Tosk Albanian, Tumbuka, Turkish, Turkmen, Tzeltal, Tzotzil, Uab Meto, Umbundu, Ume Sami, Upper Guinea Crioulo, Upper Sorbian, Venetian, Veps, Vöro, Walloon, Walser, Waray (Philippines), Warlpiri, Wayuu, Welsh, West Central Oromo, Western Abnaki, Western Frisian, Wiradjuri, Wolof, Xhosa, Yanesha', Yao, Yucateco, Zapotec, Zulu, Záparo.

