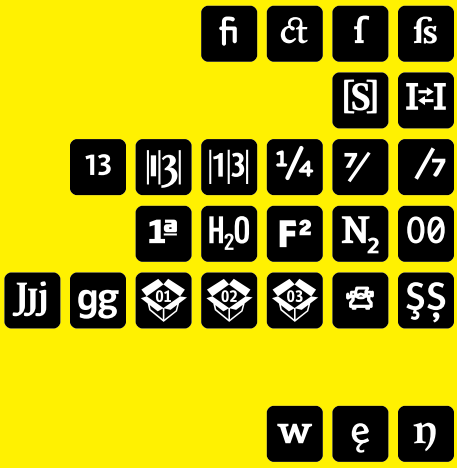
FONTFONT OPENTYPE®



FONTFONT INFO GUIDE FOR

FF Videtur Light

OT | Pro

SECTIONS

A | Introduction to OpenType®

B | Font and Designer Information

C | Supported Layout Features

D | Language Support

E | Type Specimens

SECTION A

INTRODUCTION TO OPENTYPE®

WHAT IS OPENTYPE?

OpenType® is a cross-platform font file format developed jointly by Adobe and Microsoft. The two main benefits of the OpenType format are its cross-platform compatibility (the same font file works on Macintosh and Windows computers), and its ability to support widely expanded character sets and layout features, which provide rich linguistic support and advanced typographic control.

OpenType fonts can be installed and used alongside PostScript® Type 1 and TrueType fonts.

The range of supported layout features may differ in the various FontFont OpenType packages, therefore each OpenType package will be accompanied by this FF Info Guide listing the layout features supported by this specific font package.

You'll find a glossary of all available OpenType layout features in Section B of the general FF OpenType User Guide.

Please see the FontFont OpenType® User Guide at http://www.fontfont.com/opentype

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Handgloves

ABOUT FF VIDETUR LIGHT

The concept for FF Videtur is based on bitmap fonts created by Axel Bertram for the state television broadcaster in East Germany (GDR-TV) during the 1980s. Thorough research and testing – including a broad series of experiments with the specific display conditions of 625-line television screens – led to three specific findings:
1. Serif letterforms are easier to recognize than those in monolinear sans serif typefaces.
2. Serifs help stabilize letterforms and improve the reading movement along a line of text. As to the serifs themselves, a balled-knot proved to be the most suitable.
3. An alternating stroke contrast leads to easier differentiation between letters.

Bertram drew his letterforms so that they would be open and functional. He defined the ductus of the television type through moderate contrast and a unique serif shape. In light of the specific display conditions, these design decisions led to the greatest legibility possible for the medium.

FF Videtur is a contemporary translation of this original typeface concept. Nudged forward by Andreas Frohloff, Bertram and Frohloff collaborated to develop the TV-Videtur into a modern text face that harnesses the extreme limitations of the 1980s to deliver a solution for the increasing demands of today's devices and media. In doing so, their design brilliantly masters both the higher resolution and complex display environments.

Freed from yesteryear's technical restrictions, all letters were drawn anew. The best characteristics of the earlier forms were kept, but the typeface's vertical proportions, serif shape, and stroke contrast were carefully reconsidered.

Although FF Videtur doesn't hide its underlying humanistic forms, it has a workmanlike appearance at first glance. Despite this certain sternness, its warm character is undeniable. The reasons for this are its modest stroke contrast, the open, clearly differentiated letterforms, the relatively short and rounded wedge-formed serifs, as well as the homogenous rhythm it sets in lines of text.

FF Videtur's four weights support the Latin-based European languages. In addition to both lining and oldstyle figures with proportional and tabular spacing options, the fonts include smaller-sized figures for fractions, scientific inferiors and superiors, as well as a series of arrows, symbols and ornaments. While the Light and Regular weights represent the typical forms of the typeface, the heavier Medium and Bold weights serve for

FF Videtur Light

emphasis; these expand the area of application for the family. The necessary changes to the letters' basic forms remain modest.

ABOUT AXEL BERTRAM

Axel Bertram was born in Dresden in 1936. He studied at the Berlin-Weißensee Academy of Fine and Applied Arts.

- 1960 Co-founder of the "Group4" art workshop of which he remained a member until 1972.
- Since 1960 he has been a freelance graphic artist working in Berlin for publishers and cultural publicity media.
- Typeface design, calligraphy, typography, symbols and drawing, photography.
- Publicity work on aspects of design in cultural publications and book publishing projects.
- From 1972 to 1986 and from 1989 to 1992 he worked as a university lecturer in typeface and graphic design at the Berlin-Weißensee Academy of Fine and Applied Arts. He was made professor in 1977.
- Studies in the Cultural History of the Latin Script, publ. 2004 "Das wohltemperierte Alphabet" in first edition, two reprints in 2005.
- Digital typeface design (technical realization in collaboration with Andreas Frohloff), informal type graphics.

ABOUT ANDREAS FROHLOFF

Andreas Frohloff was Berlin-born in 1956. He is Head of the Type Department at FontShop International. There he is responsible for the production of the FontFonts. He is also a calligrapher and type designer, and has been hosting calligraphy workshops for many years. Frohloff has been a lecturer at several academies. He was trained as a sign painter and graphic designer, and completed combined special studies in typography and educational sciences.

SECTION C

SUPPORTED LAYOUT FEATURES

FONTFONT OPENTYPE®

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ct	DISCRETIONARY LIGATURES	st ▸ st
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fs	HISTORICAL LIGATURES	ft ▸ ſt
[S]	CASE-SENSITIVE FORMS	(H-o) ▸ (H-O)
I⇄I	CAPITAL SPACING	HOH ▸ HOH
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H_2O	SCIENTIFIC INFERIORS	CO2 ▸ CO_2
F^2	SUPERSCRIPT	m3 ▸ m^3
N_2	SUBSCRIPT	N2 ▸ N_2

		EXAMPLES
00	SLASHED ZERO	0 ▶ 0
Jjj	ACCESS ALL ALTERNATES	1 ▶ 1 1 1 1 1 1
gg	STYLISTIC ALTERNATES	3 3 3 ▶ 3 3 3
01	STYLISTIC SET 1	3 3 3 ▶ 3 3 3
02	STYLISTIC SET 2	4 1/4 3/4 ▶ 4 1/4 3/4
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SECTION D

LANGUAGE SUPPORT

SUPPORTED CODE PAGES STANDARD

STD

MACOS

MACOS ICELANDIC
MACOS ROMAN

IBM

IBM-37 UNITED STATES - EBCDIC (IBM-28709)
IBM-273 GERMANY - EBCDIC
IBM-277 DENMARK, NORWAY - EBCDIC
IBM-278 FINLAND, SWEDEN - EBCDIC
IBM-280 ITALY - EBCDIC
IBM-282
IBM-284 SPAIN, LATIN AMERICA - EBCDIC
IBM-285 UNITED KINGDOM - EBCDIC
IBM-297 FRANCE - EBCDIC
IBM-361 INTERNATIONAL - PUBLISHING
IBM-382 AUSTRIA, GERMANY - PUBLISHING
IBM-383 BELGIUM - PUBLISHING
IBM-385 CANADA (FRENCH) - PUBLISHING
IBM-386 DENMARK, NORWAY - PUBLISHING
IBM-387 FINLAND, SWEDEN - PUBLISHING
IBM-388 FRANCE - PUBLISHING
IBM-389 ITALY - PUBLISHING
IBM-391 PORTUGAL - PUBLISHING
IBM-392 SPAIN - PUBLISHING
IBM-393 LATIN AMERICA - PUBLISHING
IBM-394 UNITED KINGDOM - PUBLISHING
IBM-395 UNITED STATES - PUBLISHING
IBM-500 INTERNATIONAL - EBCDIC
IBM-871 ICELAND - EBCDIC
IBM-1047 OPEN SYSTEMS - EBCDIC

WINDOWS

MS WINDOWS 1252 LATIN 1

ISO

ISO 8859- 1 W EU LATIN 1
ISO 8859-15 WEST EUROPE LATIN 9

ADDITIONAL SUPPORTED CODE PAGES PRO

PRO

MACOS

MACOS CENTRAL EUROPE
MACOS CROATIAN
MACOS ROMANIAN
MACOS TURKISH

IBM

IBM-921 BALTIC
IBM-1112 BALTIC - EBCDIC

WINDOWS

MS WINDOWS 1250 EASTERN EUROPEAN
MS WINDOWS 1254 TURKISH
MS WINDOWS 1257 BALTIC

ISO

ISO 8859- 2 C EU LATIN 2
ISO 8859- 3 TU, MALT, GAL, ESP LATIN 3
ISO 8859- 4 BALTIC LATIN 6
ISO 8859- 9 W EU+TURKISH LATIN 5
ISO 8859-10 SCANDINAVIAN LATIN 6
ISO 8859-13 BALTIC LATIN 7
ISO 8859-16 SOUTHEAST EUROPE LATIN 10

SUPPORTED LANGUAGES STANDARD

STD

Afrikaans
Albanian
Amharic (Ethiopic) [Romanization system BGN/PCGN 1967]
Arvanitika (Latin)
Asturian
Baraba Tatar
Bats (Latin)
Bislama
Breton
Burmese (Burmese) [Romanization; BGN/PCGN 1970]
Catalan
Chamorro
Danish
Dutch
English
Estonian
Faroese
Finnish
Franco-Provencal
French
Frisian
Frisian, East
Frisian, North
Frisian, West
Friulian
Galician
German
Greek (Greek) [Romanization; BGN/PCGN 1962]
Greenlandic
Icelandic
Indonesian
Interlingua
Irish
Italian
Japanese (Sino-Japanese) [Romanization; Kunrei]
Karaim (Latin)
Kazan Tatar (Latin)
Kurdish (Latin)
Kyrgyz (Cyrillic) [Romanization; BGN/PCGN 1979]
Ladin
Laotian (Laotian) [Romanization; National]
Low German
Luxembourgian
Malagasy
Malay (Latin)
Manx Gaelic
Norwegian, Bokmål
Norwegian, Nynorsk
Occitan
Pilipino (Tagalog)
Portuguese
Rhaeto-Romance
Romansch
Russian (Cyrillic) [Romanization; BGN/PCGN 1947]
Sami, Southern
Sami, Ume
Scottish Gaelic
Somali
Sotho, Northern
Sotho, Southern
Spanish
Swedish
Tahitian
Tsakhur (Latin)
Tsonga
Tswana
Turkmen (Cyrillic) [Romanization; BGN/PCGN 1979]
Ukrainian (Cyrillic) [Romanization; National, 1993]
Walloon
Xhosa
Yapese
Yiddish [Romanization]
Zulu

ADDITIONAL SUPPORTED LANGUAGES PRO

PRO

Älvdalska
Amharic (Ethiopic) [Romanization; UN 1967]
Aragonese
Arumanian
Azerbaijani (Latin)
Basque
Belarusian (Latin)
Bosnian (Latin)
Bulgarian (Cyrillic) [Romanization; BGN/PCGN 1952]
Chichewa
Cook Islands Maori
Crimean Tatar (Latin)
Croatian
Czech
Esperanto
Gagauz (Latin)
Greenlandic (pre-1973)
Hawaiian
Hungarian
Istro-Romanian
Japanese (Sino-Japanese) [Romanization; Modified Hepburn]
Kashubian
Kazakh (Cyrillic) [Romanization; BGN/PCGN 1979]
Khmer (Khmer) [Romanization; UN 1972]
Korean (Hangul) [Romanization; 1939 & 1984]
Kurmanji
Ladino (Latin)
Latin
Latvian
Lithuanian
Macedonian (Cyrillic) [Romanization; UN 1977]
Maltese
Maori
Marshallese
Moldavian (Latin)
Mongolian (Cyrillic) [Romanization; BGN/PCGN 1964]
Polish
Portunhol
Romani (Latin)
Romanian
Russian (Cyrillic) [Romanization; Russian Academy of Sciences system]
Russian (Cyrillic) [Romanization; UN 1987, National]
Sami, Inari
Sami, Lule
Sami, Northern
Samoan
Sardinian
Serbian (Latin)
Slovak
Slovenian
Sorbian, Lower
Sorbian, Upper
Tajik (Cyrillic) [Romanization; BGN/PCGN 1994]
Tongan
Turkish
Ubykh
Uzbek (Cyrillic) [Romanization; BGN/PCGN 1979]
Våmhusmål
Vepsian
Wallisian
Welsh
Wolof

Supported Unicode Ranges

Title	Number of Characters STD	Number of Characters PRO	Examples
Basic Latin	97	97	! " # … | } ~
Latin-1 Supplement	96	96	¡ ¢ £ … ý þ ÿ
Latin Extended-A	13	128	Ā ā Ă … Ž ž ſ
Latin Extended-B	1	13	Ə ƒ Ǻ … Ţ ţ ȷ
IPA Extensions		1	ə
Spacing Modifier Letters	10	10	ˊ ˋ ˆ … ˛ ˝
Combining Diacritical Marks	15	15	̀ ́ … ̂ ̛ ̣ ̦
Greek and Coptic	4	4	Δ Ω µ π
Latin Extended Additional	1	9	Ẁ ẁ Ẃ … ß Ỳ ỳ
General Punctuation	22	22	– — ‘ … ‹ › /
Superscripts and Subscripts	17	17	⁰ ⁴ ⁵ … ⁷ ⁸ ⁹
Currency Symbols	1	1	€
Letterlike Symbols	2	2	™ Ω
Number Forms	17	17	⅐ ⅑ ⅒ … ⅞ ⅟ ⅔

Title	Number of Characters STD	PRO	Examples
Arrows	12	12	← ↑ → ... ↙ ↺ ↻
Mathematical Operators	14	14	∂ ∆ ∏ ... ≤ ≥ ·
Geometric Shapes	14	14	■ □ ▣ ... ◊ ○ ●
Miscellaneous Symbols	22	22	★ ☆ □ ... ⚯ ⚲ ⛘
Dingbats	4	4	✪ ☆ ✻ ❖
Supplemental Arrows-B	4	4	⤴ ⤵ ⤶ ⤷
Miscellaneous Symbols and Arrows	4	4	⬛ ⬜ ⬩ ⬦
Alphabetic Presentation Forms	7	7	ﬀ ﬁ ﬂ ... ﬃ ﬅ ﬆ
Arabic Presentation Forms-B	1	1	

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Shag pile i13

AaBbCcDdEeFfGgHhIiJjKkLlM

abcdefghijklmnopqrstuvwxyz 0123456789

ABCDEFGHIJKLMNOPQRSTUVWXYZ

FF Videtur Light 14/16 pt

Sempre domenica prenderà vita una giornata Gut getarnt im Neptungras steht ein Kuckuckslipp. Serán, a juicio de los científicos, tres épocas Onks tää vika kysymys. Hän on

FF Videtur Light 12/14 pt

Sempre domenica prenderà vita una giornata Gut getarnt im Neptungras steht ein Kuckuckslipp. Serán, a juicio de los científicos, tres épocas Onks tää vika kysymys. Hän on työskennellyt Il y aurait bien de choses à dire là-

FF Videtur Light 10/12 pt

Sempre domenica prenderà vita una giornata Gut getarnt im Neptungras steht ein Kuckuckslipp. Serán, a juicio de los científicos, tres épocas Onks tää vika kysymys. Hän on työskennellyt Il y aurait bien de choses à dire là-dessus. Several tenors sing in culturally void display. Eigentlich wollen die Leute nur die Sonne

FF Videtur Light 8/10 pt

Sempre domenica prenderà vita una giornata Gut getarnt im Neptungras steht ein Kuckuckslipp. Serán, a juicio de los científicos, tres épocas Onks tää vika kysymys. Hän on työskennellyt Il y aurait bien de choses à dire là-dessus. Several tenors sing in culturally void display. Eigentlich wollen die Leute nur die Sonne genießen. Ayer, todavía en pleno echazo, celebraban su aniversario de boda.