FONTFONT OPENTYPE®

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FONTFONT INFO GUIDE FOR

FF Quadraat Display Bold Italic

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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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FF Quadraat Display Bold Italic

Handgloves

ABOUT FF QUADRAAT DISPLAY BOLD ITALIC

FF Quadraat was one of the earliest typefaces to join the FontFont library. Like many designs that have been with us for decades, the story of FF Quadraat is a long and interesting one. Because of the success that FF Quaadrat has enjoyed since the very beginning, the design has organically grown into something of a super family. In 2011, the entire system was thoroughly revised to make the typefaces function more efficiently with each other, as well as to work even better on their own.

FF Quadraat began as a small serif family, designed by Fred Smeijers. Originally developed for the Dutch design company Quadraat (who since changed their name to "The Lab"), the initial FF Quadraat serif family combined Renaissance elegance with contemporary ideas on construction and shaping. The typeface was born out of careful research in form and function.

Upon the release as a modest four weight family in 1992, the confident and accomplished nature of FF Quadraat immediately established the then 31-year-old Fred Smeijers as a force to be reckoned with. Smeijers wanted FF Quadraat to be as economical as Times, but with less sparkle; as balanced as Plantin, but less static. The resulting typeface is a wonderfully effective text typeface, with unassuming yet highly original character shapes.

The first additions to Smeijers's family were FF Quadraat Sans and FF Quadraat 2 (a new variant). While the concept of type families crossing classifications only caught on in the late-1980s, FF Quadraat Sans follows a trend from Smeijers's fellow Dutchman, Jan van Krimpen. Earlier in the 20th century, van Krimpen's Romulus design was one of the first examples of a classic serif typeface to be augmented a with sans serif variant. FF Quadraat Sans however is a striking design in its own right; a subtly stressed, lively humanist sans serif with strong gestural shapes. This efficient typeface is well suited for both display setting and longer texts.

Extra styles were subsequently added to the original serif variant of FF Quadraat and condensed faces to FF Quadraat Sans respectively. Simultaneously with FF Quadraat Sans Condensed came the Display versions—lively and spirited designs based on the serif bold italic and the sans condensed bold styles, reminiscent of the Dutch tradition of typographic/lettered book covers. FF Quadraat Headliner re-imagined the Condensed Sans by giving the letters a larger x-height. These titling faces have a strong and distinct personality, but aren't of the loud-mouthed, fun-font variety. They strive for a sort of noticeability that has become

FF Quadraat Display Bold Italic

quite rare. The final family extension before the 2011 revision was a Monospaced version for FF Quadraat Sans.

In 2011, almost two decades after the initial release, Fred Smeijers completely overhauled the Serif, Sans, and Sans Condensed versions of FF Quadraat. After examining the original designs, many character shapes were carefully redesigned and fine-tuned. Furthermore, three delicate Light weights were added to the Sans and Sans Condensed families, and new Demi weights for all the variants bridge the gap between Regular and Bold. Every single weight in Serif, Sans, and Sans Condensed now has small caps, as well as a Pro character set layout, which include both Latin and Cyrillic Extended glyphs, adding support for about 100 languages. Finally, the descending tails of the K and R are now held in check in alternative glyphs.

ABOUT FRED SMEIJERS

Fred Smeijers is a type designer who specializes in typographic research and development for product manufacturers. Among his typeface designs are FF Quadraat and FF Quadraat Sans, TEFF Renard, and the typefaces published by OurType: Arnhem, Custodia, Fresco, Monitor, Sansa and Ludwig.

Born in The Netherlands, Smeijers studied graphic design at the Academy of Art in Arnhem. His first practice came in the mid-1980s with the firm of Océ, just then entering the field of typography with laser printers. This set the pattern for Smeijers's long engagement with type design in its most functional applications, as part of product design. After five years he left to work in graphic design, helping to establish the group Quadraat (in Arnhem). The name of the design group was also given to his first published typeface: FF Quadraat, launched in 1992. His work of the 1990s included the expansion of the Quadraat family, type and lettering design jobs for Philips, collaboration on Martin Majoor's Telefont type design, typefaces such as TEFF Renard and Romanée, and his first book - Counterpunch.

With the award of the Gerrit Noordzij Prize in 2000, Smeijers's achievements in the field of practice, research and education were

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formally recognized. This prize included a retrospective exhibition of his work, held in The Hague in 2003 and in London in 2004. His second book Type now was also published in 2003, as a further part of the GN award. Smeijers lectures on type design and type history at the leading European type design schools: Royal Academy of Arts (KABK, The Hague), Hochschule für Grafik und Buchkunst (HGB, Leipzig), University of Reading (Reading, UK), Ecole cantonale d'art de Lausanne (ECAL, CH) among others.

Fred Smeijers is the co-founder and creative director of OurType.

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SECTION C

SUPPORTED LAYOUT FEATURES

FONTFONT OPENTYPE®

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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-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- 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
Faeroese
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]
Arumanian
Basque
Belarusian (latin)
Bosnian (latin)
Bulgarian (cyrillic) [Romanization; BGN/PCGN 1952]
Cook Islands Maori
Crimean Tatar (latin)
Croatian
Czech
Esperanto
Gagauz (latin)
Hawaiian
Hungarian
Istro-Romanian
Japanese (sino-japanese) [Romanization; Modified Hepburn]
Kashubian
Kazakh (cyrillic) [Romanization; BGN/PCGN 1979]
Kurmanji
Latvian
Lithuanian
Macedonian (cyrillic) [Romanization; UN 1977]
Maltese
Maori
Marshallese
Moldavian (latin)
Polish
Romanian
Russian (cyrillic) [Romanization; Russian Academy of Sciences system]
Russian (cyrillic) [Romanization; UN 1987, National]
Sami, Inari
Sami, Lule
Samoan
Serbian (latin)
Slovak
Slovenian
Sorbian, Lower
Sorbian, Upper
Tajik (cyrillic) [Romanization; BGN/PCGN 1994]
Tongan
Turkish
Ubykh
Uzbek (cyrillic) [Romanization; BGN/PCGN 1979]
Vårmhusmål
Vepsian
Wallisian

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	10	103	Ā ā Ă … ż Ž ž
Latin Extended-B	1	6	ƒ Ș ș Ț ț ȷ
Spacing Modifier Letters	10	10	‘ ’ ˆ … ˜ ” ‚
Combining Diacritical Marks	16	16	̀ ́ … ̂ ̓ ̔ ̕
Greek and Coptic	4	4	Δ Ω µ π
General Punctuation	19	19	– — ‘ … ‹ › /
Currency Symbols	1	1	€
Letterlike Symbols	2	2	™ Ω
Mathematical Operators	14	14	∂ ∆ ∏ … ≤ ≥ ∙
Block Elements		1	■
Geometric Shapes	3	3	■ □ ◊
Miscellaneous Symbols	1	1	◻

Title	Number of Characters STD	PRO	Examples
Alphabetic Presentation Forms	5	5	ﬀ ﬁ ﬂ ﬃ ﬄ
Arabic Presentation Forms-B	1	1	

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AaBbCcDdEeFfGgHhIiJjKkLlMmN

abcdefghijklmnopqrstuvwxyz 0123456789

ABCDEFGHIJKLMNOPQRSTUVWXYZ

FF Quadraat Display Bold Italic 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 työskennellyt Il y aurait bien de choses à dire

FF Quadraat Display Bold Italic 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-dessus. Several tenors sing in

FF Quadraat Display Bold Italic 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 genießen. Ayer, todavía en pleno echazo, celebraban su

FF Quadraat Display Bold Italic 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. Facile à dire qu'à faire. Suuri kiitos siitä heille. Vousituhannen