FONTFONT OPENTYPE®



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FONTFONT INFO GUIDE FOR

FF Quadraat Bold OT | Pro

SECTIONS

- A | Introduction to OpenType®
- Font and Designer Information
- c | Supported Layout Features
- Language Support
- 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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SECTION B FONT & DESIGNER INFORMATION

Handgloves

ABOUT FF QUADRAAT BOLD

Originally designed for the Dutch design company with the same name (now it is called the "Lab"), Quadraat combines Renaissance elegance with contemporary ideas on construction and form.

Over the years several versions have been designed: Quadraat Sans and Serif, Display and Headliner. The fonts in FF Quadraat Display are strong, but they aren't of the loud-mouthed, fun-font variety. They strive for a sort of noticeability we don't see much anymore.

The FF Quadraat Sans follows a trend which was originated by Jan van Krimpen who designed Romulus, a classical typeface and to which he added some sans serif variations. It was not until the late eighties that this idea became more popular. The well known designs from our days are ITC Stone or FF Scala for example. Both typefaces give designers the opportunity to make use of well adapted sans serif variations. FF Quadraat which started with a serif version follows this young tradition. Sans serif typefaces can look very much alike, especially in the bolder variations. This is certainly not the case with Quadraat Sans. Quadraat Sans is like its serif companion a typeface with a rather strong character of its own. Thus, it was not that easy for the designer Fred Smeijers to make a gesture as strong as its serif companion without neglecting traditional proportions. But he obviously succeeded in giving the sans version a lively and humane character. This can be most clearly seen in big word images and is still there in text sizes, although in a more discreet way. So Quadraat Sans has display qualities, is an efficient typeface and suitable for longer texts at the same time. The 2011 versions of FF Quadraat and FF Quadraat Sans come with revised outlines, optimized proportions, improved kerning and spacing, additional weights and extended language support.

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 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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SUPPORTED LAYOUT FEATURES

FONTFONT OPENTYPE®

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ANThett ► ANTlett
hist ► hiſt
Small ► Small
CAPS ► CAPS
(H-o) ► (H-O)
HOH ► HOH
167 ► 167 167 ► 167

EXAMPLES

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13	TABULAR FIGURES	167 ► 167 167 ► 167
1/4	FRACTIONS	2 5/16 ► 2 ⁵ / ₁₆
7/	NUMERATORS	123/ ► ¹²³ /
/7	DENOMINATORS	/ 123 ►/ ₁₂₃
1 ª	ORDINALS	1a20 ► 1 ^a 2 ⁰
H ₂ 0	SCIENTIFIC INFERIORS	CO ₂ ► CO ₂
F ²	SUPERSCRIPT	m3 ► m³

c | 6

EXAMPLES

N_2	SUBSCRIPT	N ₂ ► N ₂
00	SLASHED ZERO	0 > 0
Jjj	ACCESS ALL ALTERNATES	I ► 111 ₁ 1 ¹
gg	STYLISTIC ALTERNATES	KRKR > KRKR
	STYLISTIC SET 1	KRKR > KRKR
	STYLISTIC SET 2	hist ► hiſt
ŞŞ	LOCALIZED FORMS	ŞşŢţ > ŞşŢţ

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-38/ 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 - FRODIC

IBM-871 ICFLAND - FRCDIC

IBM-1047 OPEN SYSTEMS - EBCDIC

WINDOWS

MS WINDOWS 1252 LATIN 1

TSO

ISO 8859-1 W EU LATIN 1

ISO 8859-15 WEST EUROPE LATIN 9

ADDITIONAL SUPPORTED CODE PAGES PRO



MACOS

MACOS CENTRAL EUROPE
MACOS CROATIAN
MACOS CYRILLIC
MACOS ROMANIAN
MACOS TURKISH
MACOS UKRAINIAN

IBM

IBM-921 BALTIC

IBM-1025 CYRILLIC - EBCDIC

IBM-1112 BALTIC - EBCDIC

IBM-1123

IBM-1124

 ${\tt WINDOWS}$

MS WINDOWS 1250 EASTERN EUROPEAN

MS WINDOWS 1251 CYRILLIC

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 8859-5 CYRILLIC

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



AFRIKAANS KURDISH (LATIN)

KYRGYZ (CYRILLIC) [ROMANIZATION; ALBANIAN

AMHARIC (ETHIOPIC) [ROMANIZATION BGN/PCGN 1979] SYSTEM BGN/PCGN 1967]

ARVANITIKA (LATIN) LAOTIAN (LAOTIAN) [ROMANIZATION;

LADIN

ASTURIAN NATIONAL] LOW GERMAN BARABA TATAR BATS (LATIN) LUXEMBOURGIAN BISLAMA MALAGASY BRETON MALAY (LATIN) BURMESE (BURMESE) [ROMANIZATION; MANX GAELIC BGN/PCGN 1970] Norwegian, Bokmål NORWEGIAN, NYNORSK

CATALAN CHAMORRO OCCITAN

DANISH PILIPINO (TAGALOG) **Dutch PORTUGUESE ENGLISH** RHAETO-ROMANCE

ESTONIAN ROMANSCH

RUSSIAN (CYRILLIC) [ROMANIZATION; FAEROESE

FINNISH BGN/PCGN 1947] FRANCO-PROVENCAL SAMI, SOUTHERN SAMI, UME FRENCH FRISIAN SCOTTISH GAELIC

FRISIAN, EAST Somali

FRISIAN, NORTH Sotho, Northern FRISIAN, WEST Sotho, Southern FRIULIAN SPANISH GALICIAN SWEDISH GERMAN TAHITIAN GREEK (GREEK) [ROMANIZATION; BGN/ TSAKHUR (LATIN)

PCGN 1962] TSONGA GREENLANDIC TSWANA

ICELANDIC TURKMEN (CYRILLIC) [ROMANIZATION;

BGN/PCGN 1979] Indonesian

Interlingua UKRAINIAN (CYRILLIC) [ROMANIZATION;

IRISH NATIONAL, 1993] WALLOON JAPANESE (SINO-JAPANESE) XHOSA [ROMANIZATION; KUNREI] YAPESE

YIDDISH [ROMANIZATION] KARAIM (LATIN)

KAZAN TATAR (LATIN) ZuLu

ADDITIONAL SUPPORTED LANGUAGES PRO

PRO

ABAZA JAPANESE (SINO-JAPANESE)

ADYGHE [ROMANIZATION; MODIFIED HEPBURN]

ÄLVDALSKA KABARDIAN
AMHARIC (ETHIOPIC) [ROMANIZATION; KALMYK

UN 1967] KARACHAY-BALKAR
ARAGONESE KARAIM (CYRILLIC)
ARCHI KARA-KALPAK
ARUMANIAN KASHUBIAN
AVAR KAZAKH

AZERBAIJANI (CYRILLIC) KAZAKH (CYRILLIC) [ROMANIZATION;

AZERBAIJANI (LATIN) BGN/PCGN 1979]
BALK KAZAN TATAR (CYRILLIC)

Basque Khinalug

BELARUSIAN (CYRILLIC) KHMER (KHMER) [ROMANIZATION; UN

BELARUSIAN (LATIN) 1972

BOSNIAN (CYRILLIC) KOREAN (HANGUL) [ROMANIZATION;

BOSNIAN (LATIN) 1939 & 1984]
BOTLIKH KRYTS
BUDUKH KUMYK

BULGARIAN KURDISH (CYRILLIC)

BULGARIAN (CYRILLIC) [ROMANIZATION; KURMANJI
BGN/PCGN 1952] LADINO (LATIN)

BURYAT LAK
CHECHEN (CYRILLIC) LATIN
CHICHEWA LATVIAN
COOK ISLANDS MAORI LEZGI
CRIMEAN TATAR (LATIN) LITHUANIAN
CROATIAN MACEDONIAN

CZECH MACEDONIAN (CYRILLIC)
DARGIN [ROMANIZATION; UN 1977]

DUNGAN MALTESE
ERZYA MAORI
ESPERANTO MARSHALLESE
GAGAUZ (LATIN) MOKSHA

GODOBERI MOLDAVIAN (LATIN)
GREENLANDIC (PRE-1973) MONGOLIAN (CYRILLIC)
HAWAIIAN MONGOLIAN (CYRILLIC)

HUNGARIAN [ROMANIZATION; BGN/PCGN 1964]

INGUSH NANAI
ISTRO-ROMANIAN NOGAY
POLISH

POLISH
PORTUNHOL
ROMANI (LATIN)
ROMANIAN

RUSSIAN TATAR
RUSSIAN (CYRILLIC) [ROMANIZATION; TATI
RUSSIAN ACADEMY OF SCIENCES TONGAN

SYSTEM] TSAKHUR (CYRILLIC)

RUSSIAN (CYRILLIC) [ROMANIZATION; TURKISH

UN 1987, NATIONAL]

RUSYN

RUTUL

SAMI, INARI

SAMI, LULE

SAMI, NORTHERN

TUVINIAN

UBYKH

UDI

UKRAINIAN

UZBEK

SAMOAN UZBEK (CYRILLIC) [ROMANIZATION;

SARDINIAN BGN/PCGN 1979]
SERBIAN (LATIN) VÅMHUSMÅL
SLOVAK VEPSIAN
SLOVENIAN WALLISIAN
SORBIAN, LOWER WELSH
SORBIAN, UPPER WOLOF

TABASARAN TAJIK

TAJIK (CYRILLIC) [ROMANIZATION; BGN/

PCGN 1994]
TALYSH (CYRILLIC)

SUPPORTED UNICODE RANGES

TITLE	NUMBER OF CHARAC STD	CTERS PRO	EXAMPLES
BASIC LATIN	97	97	! " # } ~
LATIN-1 SUPPLEMENT	96	96	; ¢£ ý þ ÿ
LATIN EXTENDED-A	13	128	ĀāĂ…Žžſ
LATIN EXTENDED-B	1	13	ӘƒǺ Ţţj
IPA EXTENSIONS		1	ә
SPACING MODIFIER LETTERS	11	11	· , ^ ~ //
COMBINING DIACRITICAL MARKS	16	16	·
GREEK AND COPTIC	4	4	ΔΩμπ
CYRILLIC		136	ÈЁЂөӮӯ
LATIN EXTENDED ADDITIONAL		8	ŴŵŚÿŷ
GENERAL PUNCTUATION	19	19	·····/
SUPERSCRIPTS AND SUBSCRIPTS	41	41	o i 4 ••• p s t
CURRENCY SYMBOLS	2	2	€ 8
LETTERLIKE SYMBOLS	5	5	ℓ № ™ Ω ⊖

TITLE	NUMBER OF CHARAC STD		EXAMPLES
NUMBER FORMS	17	17	¹ / ₇ ¹ / ₉ ¹ / ₁₀ ⁷ / ₈ ¹ / ⁰ / ₃
ARROWS	8	8	\leftarrow \uparrow \rightarrow \nearrow \searrow \swarrow
MATHEMATICAL OPERATORS	14	14	∂ Δ ∏ ≤ ≥ •
GEOMETRIC SHAPES	11	11	
MISCELLANEOUS SYMBOLS	1	1	*
ALPHABETIC PRESENTATION FORMS	5	5	ff fi ffi ffi
ARABIC PRESENTATION FORMS-B	1	1	

SECTION E
TYPE SPECIMENS

FF Quadraat Bold

Shag pile i13

AaBbCcDdEeFfGgHhIiJjKkLlM

abcdefghijklmnopqrstuvwxyz 0123456789

ABCDEFGHIJKLMNOPQRSTUVWXYZ

FF Quadraat Bold 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 Ouadraat Bold 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.

FF Quadraat Bold 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,

FF Quadraat Bold 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 II 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