



FONTFONT INFO GUIDE

FF Kievit OT Medium Italic FF Kievit Pro Medium Italic

VERSION 01 | April 2006



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- B | Font and Designer Information
- C | Supported Layout Features
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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 KIEVIT OT MEDIUM ITALIC

The initial work on Kievit occurred in 1995 as part of a school project and was finished several years later for a corporate client of Method Inc., a design firm in San Francisco. The openness of the characters and their proportions makes it an ideal typeface for use in small print. The clarity of classic sans serif faces (Frutiger and Univers) and the humanistic characteristics of old styles (Garamond and Granjon) were the inspiration for this contemporary design that is equally at home in a headline or a body of text. The FF Kievit family includes nine weights, true italics, old style figures and small caps - everything necessary for even the most demanding typography.

ABOUT MICHAEL ABBINK

Mike has been designing letter forms since 1992. His first completed typeface, FF Kievit, is used around the world, and has won awards from the ISTD and ATypI. Recently, through his work at Wolff Olins, he developed a custom typeface for GE (GE Inspira) that is an integral element of their new global branding program. Mike has also applied his love for letter forms to logotype designs for numerous corporate clients throughout his career. He continues to develop typefaces in his spare time, and plans to introduce a new typeface next spring. Mike earned two BFAs: one in Fine Arts, and one in Graphic Design and Packaging from Art Center in Pasadena. He then went to work for Meta Design San Francisco. Among his successes at Meta: designing retail environments for Nike, developing an award-winning IDEO website, and creating the identity for the Fuse98 design conference in San Francisco. In March 1999, Mike co-founded Method, Inc., a San Francisco-based web and graphic design firm. Acting as creative director, Mike developed or influenced identity and website programs for numerous clients, including Gucci, MoMA, Adobe and Autodesk. Mike then tried his hand at life on the client side. As an art director at Apple, he contributed to new packaging designs for the new Powerbooks, iSight, OSX Panther, AppleCare and the first G5. Shifting to a focus on corporate identity, he then led a company-wide identity evolution. Mike is currently a Design Director at Wolff Olins San Francisco, a branding consultancy. During his time at Wolff Olins, Mike has had the chance to create and produce new product programs for Knoll, develop print collateral for a global brand evolution of PwC, and apply his design skills to a variety of global brands.

SECTION C
SUPPORTED
LAYOUT FEATURES

FONTFONT OPENTYPE®

EXAMPLES



STYLISTIC SET 1

g&k ▶ *g&k*



STANDARD LIGATURES

fi ▶ *fi*



DISCRETIONARY LIGATURES

fb ▶ *fb*
ffb ▶ *ffb*



SMALL CAPITALS

small ▶ *SMALL*



SMALL CAPITALS FROM
CAPITALS

CAPS ▶ *CAPS*



CASE-SENSITIVE FORMS

(A[I]» ▶ *(A[I]»*



CAPITAL SPACING

HOH ▶ *HOH*



OLDSTYLE FIGURES

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FRACTIONS

1/2 ▶ 1/2

7/

NUMERATORS

123/ ▶ 123/

/7

DENOMINATORS

/789 ▶ /789

1^a

ORDINALS

1^a20 ▶ 1^a2⁰

H₂O

SCIENTIFIC INFERIORS

CO₂ ▶ CO₂

EXAMPLES

F²

SUPERSCRIPT

*m*3 ► *m*³

N₂

SUBSCRIPT

*N*2 ► *N*₂

ΣΣ

MATHEMATICAL GREEK

*π*Σ ► *Π*Σ

Jj

ACCESS ALL ALTERNATES

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STYLISTIC ALTERNATES

*g*ᑭ ► *g&k*

SECTION D
LANGUAGE
SUPPORT

SUPPORTED
CODE PAGES
OPENTYPE STANDARD



MACOS
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

ADDITIONAL
SUPPORTED
CODE PAGES
OPENTYPE PRO



MACOS
MACOS CENTRAL EUROPE
MACOS CYRILLIC
MACOS GREEK
MACOS UKRAINIAN
IBM
IBM-875 GREECE - EBCDIC
IBM-921 BALTIC
IBM-1025 CYRILLIC - EBCDIC
IBM-1112 BALTIC - EBCDIC
IBM-1123
IBM-1124
OTHER
HARWELL GREEK NO 2
WINDOWS
MS WINDOWS 1250 EASTERN EUROPEAN

MS WINDOWS 1251 CYRILLIC
MS WINDOWS 1253 GREEK
MS WINDOWS 1254 TURKISH
MS WINDOWS 1257 BALTIC
WINDOWS PARAGRAPH
MS WINDOWS PARAGRAPH FRENCH-CYRILLIC
MS WINDOWS PARAGRAPH FINNISH-CYRILLIC
MS WINDOWS PARAGRAPH GERMAN-CYRILLIC
ISO
ISO 8859-2 C EU LATIN 2
ISO 8859-3 TU, MALT, GAL, ESP LATIN 3
ISO 8859-5 CYRILLIC
ISO 8859-9 W EU+TURKISH LATIN 5
ISO 8859-10 SCANDINAVIAN LATIN 6

**SUPPORTED
LANGUAGES
OPENTYPE STANDARD**

STD

ALBANIAN
BRETON
CATALAN
DANISH
DUTCH
ENGLISH
FINNISH
FRENCH
GERMAN

ICELANDIC
IRISH
ITALIAN
NORWEGIAN
PORTUGUESE
RHAETO-ROMANCE
SPANISH
SWEDISH

**ADDITIONAL
SUPPORTED
LANGUAGES
OPENTYPE PRO**

PRO

ABASINIAN
ADYGEISH
AVARISH
BALKARIAN
BULGARIAN
BYELORUSSIAN (BELARUSIAN)
CHECHENISH
CROATIAN
CZECH
DARGINISH
ESTONIAN
GREEK
HUNGARIAN
INGUSHIAN
KABARDINO-CHERKESIAN
KUMYKISH
KURDISH
LAKISH

LATVIAN (LETTISH)
LESGINIAN
LITHUANIAN
MACEDONIAN
MOLDAVIAN
MORDOVSKO-ERSATIAN
MORDOVSKO-MOKSHANIAN
NANAISH
NENISH
NIVKH
POLISH
ROMANIAN
SLOVAK
SLOVENIAN
SORBIAN LOWER
SORBIAN UPPER
TURKISH

SUPPORTED
UNICODE RANGES

TITLE

NUMBER
OF CHARACTERS
OT PRO

EXAMPLES

BASIC LATIN

97

97

! " # ... | } ~

LATIN-1 SUPPLEMENT

96

96

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LATIN EXTENDED-A

10

123

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LATIN EXTENDED-B

2

6

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SPACING MODIFIER LETTERS

8

8

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GREEK AND COPTIC

4

72

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CYRILLIC

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LATIN EXTENDED ADDITIONAL

8

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GENERAL PUNCTUATION

16

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SUPERSCRIPTS AND SUBSCRIPTS

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21

⁰ ⁴ ⁵ ... ₇ ₈ ₉

CURRENCY SYMBOLS

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1

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LETTERLIKE SYMBOLS

3

4

™ ® ™ Ω

MATHEMATICAL OPERATORS

16

16

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GEOMETRIC SHAPES

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ALPHABETIC PRESENTATION FORMS 5

5

ff fi fl ffi ffl

Shag pile i13

AaBbCcDdEeFfGgHhIiJjKkLlMm

abcdefghijklmnopqrstuvwxyz 0123456789

ABCDEFGHIJKLMNOPQRSTUVWXYZ

FF Kievit OT Medium Italic 14/16 pt

SEMPRE DOMENICA PRENDERÀ VITA una giornata Gut getarnt im Neptungras steht ein Kuckuckslipp. Serán, a juicio de los cientí.cos, tres épocas Onks tää vika kysymys. Hän on työskennellyt Il y aurait

FF Kievit OT Medium Italic 12/14 pt

SEMPRE DOMENICA PRENDERÀ VITA una giornata Gut getarnt im Neptungras steht ein Kuckuckslipp. Serán, a juicio de los cientí.cos, tres épocas Onks tää vika kysymys. Hän on työskennellyt Il y aurait bien de choses à dire là-dessus. Several

FF Kievit OT Medium Italic 10/12 pt

<i>SEMPRE DOMENICA PRENDERÀ VITA una giornata Gut getarnt im Neptungras steht ein Kuckuckslipp. Serán, a juicio de los cientí.cos, tres épocas Onks tää vika kysymys. Hän on</i>	<i>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</i>
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FF Kievit OT Medium Italic 8/10 pt

<i>SEMPRE DOMENICA PRENDERÀ VITA una giornata Gut getarnt im Neptungras steht ein Kuckuckslipp. Serán, a juicio de los cientí.cos, tres</i>	<i>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.</i>	<i>Eigentlich wollen die Leute nur die Sonne genießen. Ayer, todavía en pleno echazo, celebraban su aniversario de boda. Facile à dire qu'à</i>
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