



FONTFONT INFO GUIDE FOR

FF Mark Regular

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 MARK REGULAR

New meets old meets technic, FF Mark is not an average geometric sans.

Designed with versatility in mind, it breaks tradition with its family of 10 weights ranging from Hairline to Black, with the extreme weights “engineered” to shine bright in large sizes and middle weights optimized for body copy.

Born from the idea to create an up-to-date typeface rooted in 1920s German geometry, FF Mark is a special project, as it is a self-initiated collaboration between Hannes von Döhren, FontFont’s very own Christoph Koeberlin, and the entire FontFont Type Department. With the creative support/input of no less than Erik Spiekermann, they designed a distinctive typeface: FF Mark is strong, simple and bold in form and at a glance may appear to be typical of its predecessors from the time. On closer inspection, letter shapes are wider, letter proportions are better balanced and the x-height is uncharacteristically “normal” or higher, which increases its versatility tremendously.

At all stages of the design process, FF Mark benefitted from the Type Department’s technical expertise. With carefully crafted diacritics, extensive kerning, consistent stroke endings and a sizeable contemporary character set (including different figure sets, ordinals, small caps, extended Latin language support, arrows, symbols, currency symbols, alternates), FF Mark has been developed with the intention to be expressed across a wide range of applications. Noteworthy letter “mark” mentions also go out to K, R and Q for their slightly quirkily constructed forms and German rooted idiosyncrasies.

A new classicist approach with a nod to Teutonic heritage, it maintains the integrity of tradition by drawing on the charm, elegance and even at times clumsy historic nuances of the old geometry but in a contemporary context. Created with utmost consideration and precision (aka German Engineering), it is indeed “ze Germanetric sans”.

**ABOUT
HANNES VON DÖHREN**

Hannes von Döhren was born in Berlin, Germany in 1979. After completing his studies in graphic design, he worked in an advertising agency in Hamburg. Since 2008 he runs his own type foundry HVD Fonts. Within the last years he has released several type families like Brevia, Livory, ITC Chino, FF Basic Gothic, Reklame Script and Brandon Grotesque which was the most successful release at MyFonts in 2010. In 2011 he has received the Certificate of Excellence in Type Design from the Type Directors Club New York.

**ABOUT
CHRISTOPH
KOEBERLIN**

Christoph Koeberlin works as a type designer and font developer at FontShop International and runs the independent typography website typefacts.com. He likes vinyl records, gingham-checked shirts and a bit of chocolate after every meal.

**ABOUT
FONTFONT TYPE
DEPARTMENT**

FontFont represents some of the most talented and interesting type designers in the world. Behind every FontFont and type designer is a small group of secretly working technicians, designers, and typographic experts, the Type Department.

Combining design with the technical, the team—consisting of Andreas Frohloff, Inka Strotmann, Christoph Koeberlin, and Jens Kutílek—work to craft and develop outstanding typeface ideas into high quality fonts. They work directly and openly with each and every FontFont designer, providing aesthetic feedback and technical support with the aim to get the best out of every design. These unsung heroes work passionately and effortlessly for each and every FontFont but also, of course, for the love of type.

FONTFONT OPENTYPE®

EXAMPLES



DISCRETIONARY
LIGATURES

ft ► ft



HISTORICAL FORMS

hist ► hift



HISTORICAL LIGATURES

ft ► ft



SMALL CAPITALS

Small ► SMALL



SMALL CAPITALS FROM
CAPITALS

CAPS ► CAPS



CASE-SENSITIVE FORMS

(H-o) ► (H-O)

EXAMPLES



CAPITAL SPACING

HOH ► HOH



OLDSTYLE FIGURES

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LINING FIGURES

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PROPORTIONAL FIGURES

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TABULAR FIGURES

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EXAMPLES

7/

NUMERATORS

123/ ► 123/

/7

DENOMINATORS

/123 ► /123

1^a

ORDINALS

1st2^a ► 1st2^a

H₂O

SCIENTIFIC INFERIORS

CO2 ► CO₂

F²

SUPERSCRIPT

m3 ► m³

N₂

SUBSCRIPT

N2 ► N₂

EXAMPLES



SLASHED ZERO

0 ▶ Ø



ALTERNATE ANNOTATION
FORMS

5 ▶ ⑤ ⑤



ACCESS ALL ALTERNATES

1 ▶ 1 1 1 1 1



STYLISTIC ALTERNATES

ɑ ▶ ɑ



STYLISTIC SET 1

ɑ ▶ ɑ



STYLISTIC SET 2

J ▶ J

EXAMPLES



STYLISTIC SET 3

7 ▶ 7



STYLISTIC SET 4

Z ▶ Z



STYLISTIC SET 5

ÄÜÖ ▶ ÄÜÖ



STYLISTIC SET 6

- ▶ =



STYLISTIC SET 7

hist ▶ hift



LOCALIZED FORMS

ſ ▶ ſ
ij ▶ ij

SECTION D LANGUAGE SUPPORT

SUPPORTED CODE PAGES STANDARD

STD

MACOS

MACOS ICELANDIC

MACOS ROMAN

IBM

IBM-1047 OPEN SYSTEMS - EBCDIC

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-37 UNITED STATES - EBCDIC (IBM-28709)

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

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

IBM

IBM-1112 BALTIC - EBCDIC

IBM-921 BALTIC

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	ICELANDIC
ALBANIAN	INDONESIAN
AMHARIC (ETHIOPIC) [ROMANIZATION SYSTEM BGN/PCGN 1967]	INTERLINGUA
ARVANITIKA (LATIN)	IRISH
ASTURIAN	ITALIAN
BARABA TATAR	JAPANESE (SINO-JAPANESE) [ROMANIZATION; KUNREI]
BATS (LATIN)	KARAIM (LATIN)
BISLAMA	KAZAN TATAR (LATIN)
BRETON	KURDISH (LATIN)
BURMESE (BURMESE) [ROMANIZATION; BGN/PCGN 1970]	KYRGYZ (CYRILLIC) [ROMANIZATION; BGN/PCGN 1979]
CATALAN	LADIN
CHAMORRO	LAOTIAN (LAOTIAN) [ROMANIZATION; NATIONAL]
DANISH	LOW GERMAN
DUTCH	LUXEMBOURGIAN
ENGLISH	MALAGASY
ESTONIAN	MALAY (LATIN)
FAROESE	MANX GAELIC
FINNISH	NORWEGIAN, BOKMÅL
FRANCO-PROVENCAL	NORWEGIAN, NYNORSK
FRENCH	OCCITAN
FRISIAN	PILIPINO (TAGALOG)
FRISIAN, EAST	PORTUGUESE
FRISIAN, NORTH	RHAETO-ROMANCE
FRISIAN, WEST	ROMANSCH
FRIULIAN	RUSSIAN (CYRILLIC) [ROMANIZATION; BGN/PCGN 1947]
GALICIAN	SAMI, SOUTHERN
GERMAN	SAMI, UME
GREEK (GREEK) [ROMANIZATION; BGN/ PCGN 1962]	SCOTTISH GAELIC
GREENLANDIC	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

AMHARIC (ETHIOPIC) [ROMANIZATION; UN 1967]	HEBREW (HEBREW) [ROMANIZATION; UN 1977]
ARABIC (PERSO-ARABIC)	HINDI (DEVANAGARI) [ROMANIZATION; UN 1972, 1977]
[ROMANIZATION; BGN/PCGN 1962 (FOR ISRAEL)]	HUNGARIAN
ARABIC (PERSO-ARABIC)	ISTRO-ROMANIAN
[ROMANIZATION; I.G.N. SYSTEM 1973]	JAPANESE (SINO-JAPANESE)
ARABIC (PERSO-ARABIC)	[ROMANIZATION; MODIFIED HEPBURN]
[ROMANIZATION; NATIONAL SYSTEM OF JORDAN]	JUHURI (LATIN)
ARABIC (PERSO-ARABIC)	KANNADA [ROMANIZATION; UN 1972, 1977]
[ROMANIZATION; SURVEY OF EGYPT]	KASHUBIAN
ARAGONESE	KAZAKH (CYRILLIC) [ROMANIZATION; BGN/PCGN 1979]
ARUMANIAN	KHMER (KHMER) [ROMANIZATION; UN 1972]
ASSAMESE (ASSAMESE)	KOREAN (HANGUL) [ROMANIZATION; 1939 & 1984]
[ROMANIZATION; UN 1972, 1977]	KURMANJI
AZERBAIJANI (LATIN)	LADINO (LATIN)
BASQUE	LATIN
BELARUSIAN (CYRILLIC)	LATVIAN
[ROMANIZATION; NATIONAL (UNOFFICIAL) 1992/93]	LITHUANIAN
BELARUSIAN (LATIN)	MACEDONIAN (CYRILLIC)
BENGALI (BENGALI) [ROMANIZATION; UN 1972, 1977]	[ROMANIZATION; UN 1977]
BOSNIAN (LATIN)	MALAYALAM [ROMANIZATION; UN 1972, 1977]
BULGARIAN (CYRILLIC) [ROMANIZATION; BGN/PCGN 1952]	MALTESE
BULGARIAN (CYRILLIC) [ROMANIZATION; UN 1977]	MAORI
CHICHEWA	MARSHALLESE
CHINESE (SINO-JAPANESE)	MOLDAVIAN (LATIN)
[ROMANIZATION; UN 1977 (PINYIN)]	MONGOLIAN (CYRILLIC)
COOK ISLANDS MAORI	[ROMANIZATION; BGN/PCGN 1964]
CORNISH	NEPALI (DEVANAGARI) [ROMANIZATION; BGN/PCGN 1964]
CRIMEAN TATAR (LATIN)	ORIYA [ROMANIZATION; UN 1972, 1977]
CROATIAN	PASHTO (PERSO-ARABIC)
CZECH	[ROMANIZATION; BGN/PCGN 1968]
ESPERANTO	PERSIAN (PERSO-ARABIC)
GAGAUZ (LATIN)	[ROMANIZATION; UN 1967]
GREEK (GREEK) [ROMANIZATION; UN 1987]	POLISH
GREENLANDIC (PRE-1973)	PORTUNHOL
GUJARATI [ROMANIZATION; UN 1972, 1977]	
HAWAIIAN	

PUNJABI [ROMANIZATION; UN 1972,
1977]
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]
TAMIL (TAMIL) [ROMANIZATION; UN
1972, 1977]
TELUGU [ROMANIZATION; UN 1972, 1977]
TONGAN
TURKISH
UBYKH
URDU (PERSO-ARABIC) [ROMANIZATION;
UN 1972, 1977]
UZBEK (CYRILLIC) [ROMANIZATION;
BGN/PCGN 1979]
VEPSIAN
VÅMHUSMÅL
WALLISIAN
WELSH
WOLOF
ÅLVDALSKA

SUPPORTED UNICODE RANGES

TITLE	NUMBER OF CHARACTERS		EXAMPLES
	STD	PRO	
BASIC LATIN	97	97	! " # ... } ~
LATIN-1 SUPPLEMENT	96	96	ı ¢ £ ... ý þ ÿ
LATIN EXTENDED-A	13	128	Ā ā Ă ... Ž ž ı
LATIN EXTENDED-B	2	37	Ɔ ƒ Ƶ ... Ÿ ŷ ı
IPA EXTENSIONS		1	ə
SPACING MODIFIER LETTERS	12	12	ı ı ı ... ı ı
COMBINING DIACRITICAL MARKS	20	20	˘ ˙ ... ˆ ˜ ˚
GREEK AND COPTIC	4	4	Δ Ω μ π
LATIN EXTENDED ADDITIONAL	1	60	Đ đ Đ ... ÿ Ȳ ȳ
GENERAL PUNCTUATION	27	27	- - - ... ‹ › /

TITLE	NUMBER OF CHARACTERS		EXAMPLES
	STD	PRO	
SUPERSCRIPTS AND SUBSCRIPTS	19	19	0 i 4 ... 7 8 9
CURRENCY SYMBOLS	2	2	€ ₣
LETTERLIKE SYMBOLS	12	12	¾ ⅓ ¼ ... Ω e ⅓
NUMBER FORMS	17	17	1/7 1/9 1/10 ... 7/8 1/0/3
ARROWS	8	8	← ↑ → ... ↗ ↘ ↙
MATHEMATICAL OPERATORS	17	17	∂ ∅ Δ ... ≤ ≥ ·
MISCELLANEOUS TECHNICAL	1	1	∅
ENCLOSED ALPHANUMERICS	11	11	① ② ③ ... ⑨ ⑩ ⑪
BOX DRAWING	1	1	✕
BLOCK ELEMENTS	1	1	■

TITLE	NUMBER OF CHARACTERS		EXAMPLES
	STD	PRO	
GEOMETRIC SHAPES	19	19	■ □ ■ ... ◐ ◑ ◒
MISCELLANEOUS SYMBOLS	4	4	□ ☑ ☒ ♥
DINGBATS	21	21	✓ ✕ × ... ⑦ ⑧ ⑨
MISCELLANEOUS SYMBOLS AND ARROWS	2	2	★ ☆
SUPPLEMENTAL PUNCTUATION	2	2	≡ ÷
ALPHABETIC PRESENTATION FORMS 7		7	ff fi fl ... ffl ſt st

Shag pile i13

AaBbCcDdEeFfGgHhIiJjKk

abcdefghijklmnopqrstuvwxyz 0123456789

ABCDEFGHIJKLMNOPQRSTUVWXYZ

FF Mark Regular 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 Mark Regular 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

FF Mark Regular 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
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FF Mark Regular 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,
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