



FONTFONT INFO GUIDE FOR

# FF Mark Bold

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.

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

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# Handgloves

## ABOUT FF MARK BOLD

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.

FF Mark Bold

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)



CAPITAL SPACING

HOH ▶ HOH



OLDSTYLE FIGURES

167 ▶ 167  
167 ▶ 167



LINING FIGURES

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167 ▶ 167



PROPORTIONAL FIGURES

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167 ▶ 167



TABULAR FIGURES

167 ▶ 167  
167 ▶ 167



FRACTIONS

2 5/16 ▶ 2<sup>5</sup>/16

## EXAMPLES

**7/**

NUMERATORS

123/ ► 123/

**/7**

DENOMINATORS

/123 ► /123

**1<sup>a</sup>**

ORDINALS

1st2<sup>a</sup> ► 1<sup>st</sup>2<sup>a</sup>

**H<sub>2</sub>O**

SCIENTIFIC INFERIORS

CO2 ► CO<sub>2</sub>

**F<sup>2</sup>**

SUPERSCRIPT

m3 ► m<sup>3</sup>

**N<sub>2</sub>**

SUBSCRIPT

N2 ► N<sub>2</sub>

## EXAMPLES



SLASHED ZERO

0 ▶ 0



ALTERNATE ANNOTATION  
FORMS

5 ▶ 5 5



ACCESS ALL ALTERNATES

1 ▶ 1 1 1 1 1



STYLISTIC ALTERNATES

a ▶ a



STYLISTIC SET 1

a ▶ a



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



**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



**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 ƒ
LATIN EXTENDED-B	2	37	Ə ƒ Ƶ ... Ÿ ŷ Ƶ
IPA EXTENSIONS		1	ə
SPACING MODIFIER LETTERS	12	12	ı 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 Ỳ ȳ
GENERAL PUNCTUATION	27	27	- - - ... ‹ › /

TITLE	NUMBER OF CHARACTERS		EXAMPLES
	STD	PRO	
SUPERSCRIPTS AND SUBSCRIPTS	19	19	° i 4 ... 7 8 9
CURRENCY SYMBOLS	2	2	€ ₣
LETTERLIKE SYMBOLS	12	12	¾ ⅓ % ... Ω € ¼
NUMBER FORMS	17	17	1/7 1/9 1/10 ... 7/8 1/0/3
ARROWS	8	8	← ↑ → ... ↗ ↘ ↙
MATHEMATICAL OPERATORS	17	17	÷ ø Δ ... ≤ ≥ ·
MISCELLANEOUS TECHNICAL	1	1	ø
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 ft st

# Shag pile i13

AaBbCcDdEeFfGgHhIiJjKk

abcdefghijklmnopqrstuvwxyz 0123456789

ABCDEFGHIJKLMNOPQRSTUVWXYZ

FF Mark 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 Mark 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

FF Mark 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
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FF Mark 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 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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