FONTFONT OPENTYPE®



w ę ŋ

FONTFONT INFO GUIDE FOR

FF Mark Light
OT | Pro

#### SECTIONS

- A | Introduction to OpenType®
- Font and Designer Information
- | 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

©FSI, 2005 All rights reserved.
All information in this document is provided "AS IS" without warranty of any kind, either expressed or implied, and is subject to charge without police.

All trademarks mentioned in this document are the trademarks or registered trademarks of their respective holders.

You may reproduce and distribute this document as long as you do not remove FSI's copyright information and do not make any changes in the document.

#### SECTION B FONT & DESIGNER INFORMATION

# Handgloves

#### ABOUT FF MARK LIGHT

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-checkered 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.

### SUPPORTED LAYOUT FEATURES

#### FONTFONT OPENTYPE®

		EXAMPLES
ct	DISCRETIONARY LIGATURES	ft ► ft
f	HISTORICAL FORMS	hist ► hiſt
ſs	HISTORICAL LIGATURES	ſt ► ſt
аА	SMALL CAPITALS	Small ► SMALL
AA	SMALL CAPITALS FROM CAPITALS	CAPS ► CAPS
S	CASE-SENSITIVE FORMS	(H-0) ► (H-O)

c | 5 FF Mark Light

I≠I	CAPITAL SPACING	HOH ► HOH
13	OLDSTYLE FIGURES	167 ► 167 167 ► 167
13	LINING FIGURES	167 ► 167 167 ► 167
<b> 1</b>  3	PROPORTIONAL FIGURES	167 ► 167 167 ► 167
13	TABULAR FIGURES	167 ► 167 167 ► 167
1/4	FRACTIONS	2 5/16 ► 25/16

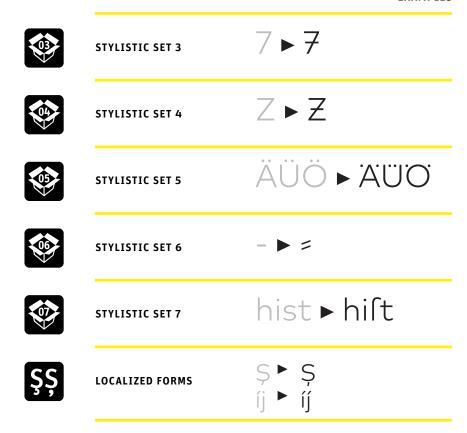
c | 6

FF Mark Light

7/	NUMERATORS	123/ <b>▶</b> ¹23/
/7	DENOMINATORS	/123 <b>►</b> / <sub>123</sub>
1 <u>ª</u>	ORDINALS	1st2a ▶ 1 <sup>st</sup> 2ª
H <sub>2</sub> 0	SCIENTIFIC INFERIORS	CO2 ► CO <sub>2</sub>
F <sup>2</sup>	SUPERSCRIPT	m3 <b>⊳</b> m³
N <sub>2</sub>	SUBSCRIPT	N2 ► N <sub>2</sub>

c | 7

00	SLASHED ZERO	$\bigcirc \blacktriangleright \emptyset$
1	ALTERNATE ANNOTATION FORMS	<b>5 ▶ (5) (5)</b>
Jjj	ACCESS ALL ALTERNATES	1 ► 111 <sub>11</sub> 1
gg	STYLISTIC ALTERNATES	a►a
	STYLISTIC SET 1	a►a
<b>(02)</b>	STYLISTIC SET 2	J►J



FF Mark Light

#### 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



AFRIKAANS ICELANDIC
ALBANIAN INDONESIAN
AMHARIC (ETHIOPIC) [ROMANIZATION INTERLINGUA
SYSTEM BGN/PCGN 1967] IRISH
ARVANITIKA (LATIN) ITALIAN

ASTURIAN JAPANESE (SINO-JAPANESE)
BARABA TATAR [ROMANIZATION; KUNREI]
BATS (LATIN) KARAIM (LATIN)
BISLAMA KAZAN TATAR (LATIN)
BRETON KURDISH (LATIN)

BURMESE (BURMESE) [ROMANIZATION; KYRGYZ (CYRILLIC) [ROMANIZATION;

BGN/PCGN 1970] BGN/PCGN 1979]

CATALAN LADIN

CHAMORRO LAOTIAN (LAOTIAN) [ROMANIZATION;

DANISH NATIONAL] LOW GERMAN Dитсн ENGLISH LUXEMBOURGIAN ESTONIAN MALAGASY MALAY (LATIN) FAROESE MANX GAELIC FINNISH FRANCO-PROVENCAL Norwegian, Bokmål FRENCH NORWEGIAN, NYNORSK

FRISIAN OCCITAN

FRISIAN, EAST PILIPINO (TAGALOG)
FRISIAN, NORTH PORTUGUESE
FRISIAN, WEST RHAETO-ROMANCE
FRIULIAN ROMANSCH

GALICIAN RUSSIAN (CYRILLIC) [ROMANIZATION;

GERMAN BGN/PCGN 1947]
GREEK (GREEK) [ROMANIZATION; BGN/ SAMI, SOUTHERN
PCGN 1962] SAMI, UME
GREENLANDIC SCOTTISH GAELIC

Somali

SOTHO, NORTHERN TURKMEN (CYRILLIC) [ROMANIZATION;

SOTHO, SOUTHERN BGN/PCGN 1979]

SPANISH UKRAINIAN (CYRILLIC) [ROMANIZATION;

SWEDISH NATIONAL, 1993]
TAHITIAN WALLOON
TSAKHUR (LATIN) XHOSA
TSONGA YAPESE

TSWANA YIDDISH [ROMANIZATION]

ZuLu

#### ADDITIONAL SUPPORTED LANGUAGES PRO



AMHARIC (ETHIOPIC) [ROMANIZATION;

UN 1967]

ARABIC (PERSO-ARABIC)

[ROMANIZATION; BGN/PCGN 1962 (FOR

ISRAEL)]

ARABIC (PERSO-ARABIC)

[ROMANIZATION; I.G.N. SYSTEM 1973]

ARABIC (PERSO-ARABIC)

[ROMANIZATION; NATIONAL SYSTEM OF

[ORDAN]

ARABIC (PERSO-ARABIC)

[ROMANIZATION; SURVEY OF EGYPT]

ARAGONESE ARUMANIAN

ASSAMESE (ASSAMESE)
[ROMANIZATION; UN 1972, 1977]

AZERBAIJANI (LATIN)

BASQUE

BELARUSIAN (CYRILLIC)
[ROMANIZATION; NATIONAL
(UNOFFICIAL) 1992/93]
BELARUSIAN (LATIN)

BENGALI (BENGALI) [ROMANIZATION;

UN 1972, 1977] BOSNIAN (LATIN)

BULGARIAN (CYRILLIC) [ROMANIZATION;

BGN/PCGN 1952]

BULGARIAN (CYRILLIC) [ROMANIZATION;

UN 1977] CHICHEWA

CHINESE (SINO-JAPANESE)

[ROMANIZATION; UN 1977 (PINYIN)]

COOK ISLANDS MAORI

CORNISH

CRIMEAN TATAR (LATIN)

CROATIAN CZECH ESPERANTO GAGAUZ (LATIN)

GREEK (GREEK) [ROMANIZATION; UN

1987]

GREENLANDIC (PRE-1973)

GUJARATI [ROMANIZATION; UN 1972,

1977] Hawaiian  ${\small \textbf{Hebrew (Hebrew) [Romanization; UN]}}$ 

1977]

HINDI (DEVANAGARI) [ROMANIZATION;

UN 1972, 1977] HUNGARIAN ISTRO-ROMANIAN

JAPANESE (SINO-JAPANESE)

[ROMANIZATION; MODIFIED HEPBURN]

JUHURI (LATIN)

KANNADA [ROMANIZATION; UN 1972,

1977] Kashubian

KAZAKH (CYRILLIC) [ROMANIZATION;

BGN/PCGN 1979]

KHMER (KHMER) [ROMANIZATION; UN

1972]

KOREAN (HANGUL) [ROMANIZATION;

1939 & 1984]
KURMANJI
LADINO (LATIN)
LATIN
LATVIAN
LITHUANIAN

MACEDONIAN (CYRILLIC)
[ROMANIZATION; UN 1977]

MALAYALAM [ROMANIZATION; UN 1972,

1977]
MALTESE
MAORI
MARSHALLESE
MOLDAVIAN (LATIN)
MONGOLIAN (CYRILLIC)

[ROMANIZATION; BGN/PCGN 1964]
NEPALI (DEVANAGARI) [ROMANIZATION;

BGN/PCGN 1964]

ORIYA [ROMANIZATION; UN 1972, 1977]

PASHTO (PERSO-ARABIC)

[ROMANIZATION; BGN/PCGN 1968]

PERSIAN (PERSO-ARABIC) [ROMANIZATION; UN 1967]

POLISH PORTUNHOL PUNJABI [ROMANIZATION; UN 1972, TAJIK (CYRILLIC) [ROMANIZATION; BGN/

1977] PCGN 1994]

ROMANI (LATIN) TAMIL (TAMIL) [ROMANIZATION; UN

ROMANIAN 1972, 1977]

RUSSIAN (CYRILLIC) [ROMANIZATION; TELUGU [ROMANIZATION; UN 1972, 1977]

RUSSIAN ACADEMY OF SCIENCES TONGAN SYSTEM] TURKISH RUSSIAN (CYRILLIC) [ROMANIZATION; UBYKH

UN 1987, NATIONAL] URDU (PERSO-ARABIC) [ROMANIZATION;

SAMI, INARI UN 1972, 1977]

SAMI, LULE UZBEK (CYRILLIC) [ROMANIZATION;

SAMI, NORTHERN BGN/PCGN 1979]
SAMOAN VEPSIAN

SARDINIAN VÅMHUSMÅL

SERBIAN (LATIN) WALLISIAN

SLOVAK WELSH

SLOVENIAN WOLOF

SORBIAN, LOWER ÄLVDALSKA

SORBIAN, UPPER

#### SUPPORTED UNICODE RANGES

TITLE	NUMBER OF CHARAC STD		EXAMPLES
BASIC LATIN	97	97	! " #   } ~
LATIN-1 SUPPLEMENT	96	96	;¢£…ýþÿ
LATIN EXTENDED-A	13	128	ĀāĂ…Žžſ
LATIN EXTENDED-B	2	37	ƏfZ…Ÿӯյ
IPA EXTENSIONS		1	Ð
SPACING MODIFIER LETTERS	12	12	11) ~ "
COMBINING DIACRITICAL MARKS	20	20	` ′ ^ —
GREEK AND COPTIC	4	4	ΔΩμп
LATIN EXTENDED ADDITIONAL	1	60	ĎфĎ…ўХХ
GENERAL PUNCTUATION	27	27	()/

TITLE	NUMBER OF CHARAC STD		EXAMPLES
SUPERSCRIPTS AND SUBSCRIPTS	19	19	0 i 4 7 8 9
CURRENCY SYMBOLS	2	2	€₺
LETTERLIKE SYMBOLS	12	12	% % %Ω ⊖ %
NUMBER FORMS	17	17	1/7 1/9 1/10 7/8 1/ 9/3
Arrows	8	8	← ↑ → ↗ ↘ ∠
MATHEMATICAL OPERATORS	17	17	8 Ø ∆ ≤ ≥ ·
MISCELLANEOUS TECHNICAL	1	1	Ø
ENCLOSED ALPHANUMERICS	11	11	① ② ③ ⑨ ⓪ •
Box Drawing	1	1	×
BLOCK ELEMENTS	1	1	I

TITLE	NUMBER OF CHARAC STD	TERS PRO	EXAMPLES
GEOMETRIC SHAPES	19	19	
MISCELLANEOUS SYMBOLS	4	4	
DINGBATS	21	21	✓ X × 7 8 9
MISCELLANEOUS SYMBOLS AND ARROWS	2	2	★ ☆
SUPPLEMENTAL PUNCTUATION	2	2	<sub>=</sub> +
ALPHABETIC PRESENTATION FORMS	7	7	ff fi fl ffl ft st

SECTION E
TYPE SPECIMENS

FF Mark Light

# Shag pile i13

## AaBbCcDdEeFfGgHhliJjKk

abcdefghijklmnopqrstuvwxyz 0123456789

**ABCDEFGHIJKLMNOPQRSTUVWXYZ** 

FF Mark Light 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 Light 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 II y aurait

FF Mark Light 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 II y aurait bien de choses à dire là-dessus. Several tenors sing in culturally void display. Eigentlich wollen die Leute nur die

FF Mark Light 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,