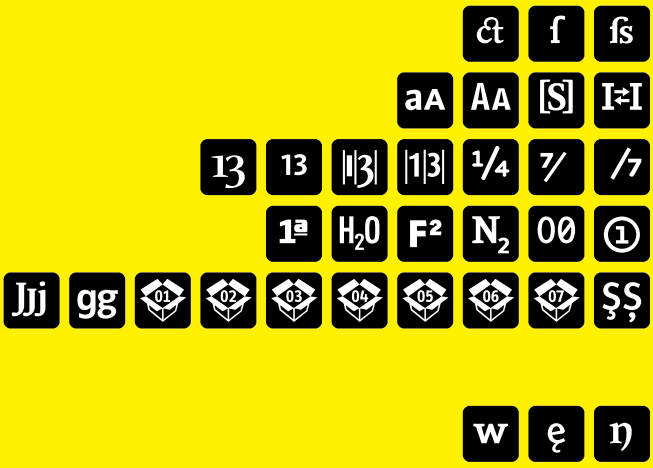
FONTFONT OPENTYPE®



FONTFONT INFO GUIDE FOR

FF Mark Book Italic

OT | Pro

SECTIONS

A | Introduction to OpenType®

B | Font and Designer Information

C | Supported Layout Features

D | Language Support

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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 MARK BOOK ITALIC

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.

SECTION C

SUPPORTED LAYOUT FEATURES

FONTFONT OPENTYPE®

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SMALL CAPITALS FROM CAPITALS	CAPS ▶ CAPS
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DENOMINATORS	/123 ▶ $/_{123}$
ORDINALS	1st2a ▶ $1^{st}2^{a}$
SCIENTIFIC INFERIORS	CO2 ▶ CO_2
SUPERSCRIPT	m3 ▶ m^3
SUBSCRIPT	N2 ▶ N_2

		EXAMPLES
00	SLASHED ZERO	0 ▶ 0
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Jjj	ACCESS ALL ALTERNATES	1 ▶ 1 1 1 1 1 1
gg	STYLISTIC ALTERNATES	a ▶ a
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02	STYLISTIC SET 2	J ▶ J

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LOCALIZED FORMS	Ş ▶ Ş íj ▶ íj

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
Albanian
Amharic (Ethiopic) [Romanization system BGN/PCGN 1967]
Arvanitika (Latin)
Asturian
Baraba Tatar
Bats (Latin)
Bislama
Breton
Burmese (Burmese) [Romanization; BGN/PCGN 1970]
Catalan
Chamorro
Danish
Dutch
English
Estonian
Faroese
Finnish
Franco-Provencal
French
Frisian
Frisian, East
Frisian, North
Frisian, West
Friulian
Galician
German
Greek (Greek) [Romanization; BGN/PCGN 1962]
Greenlandic
Icelandic
Indonesian
Interlingua
Irish
Italian
Japanese (Sino-Japanese) [Romanization; Kunrei]
Karaim (Latin)
Kazan Tatar (Latin)
Kurdish (Latin)
Kyrgyz (Cyrillic) [Romanization; BGN/PCGN 1979]
Ladin
Laotian (Laotian) [Romanization; National]
Low German
Luxembourgian
Malagasy
Malay (Latin)
Manx Gaelic
Norwegian, Bokmål
Norwegian, Nynorsk
Occitan
Pilipino (Tagalog)
Portuguese
Rhaeto-Romance
Romansch
Russian (Cyrillic) [Romanization; BGN/PCGN 1947]
Sami, Southern
Sami, Ume
Scottish Gaelic
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

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 Jordan]
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
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, 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
Älvdalska

Supported Unicode Ranges

Title	Number of Characters STD	Number of Characters PRO	Examples
Basic Latin	97	97	! " # … | } ~
Latin-1 Supplement	96	96	¡ ¢ £ … ý þ ÿ
Latin Extended-A	13	128	Ā ā Ă … Ž ž ſ
Latin Extended-B	2	37	Ə ƒ Ƶ … Ȳ ȳ ɟ
IPA Extensions		1	ə
Spacing Modifier Letters	12	12	ʻ ʼ ʾ … ˜ ˝
Combining Diacritical Marks	20	20	̀ ́ … ̂ ̲ ̶ ̿
Greek and Coptic	4	4	Δ Ω μ π
Latin Extended Additional	1	60	Ḍ ḍ Ḏ … ỳ Ỵ ỵ
General Punctuation	27	27	‐ ‑ ‒ … ‹ › ⁄

Title	Number of Characters STD	PRO	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	⅐ ⅑ ⅒ … ⅞ ⅟ ⅔
Arrows	8	8	← ↑ → … ↗ ↘ ↙
Mathematical Operators	17	17	∂ ∅ ∆ … ≤ ≥ ∙
Miscellaneous Technical	1	1	⌀
Enclosed Alphanumerics	11	11	① ② ③ … ⑨ ⓪ ⓪
Box Drawing	1	1	╳
Block Elements	1	1	▮

Title	Number of Characters STD	PRO	Examples
Geometric Shapes	19	19	■ □ ▮ ... ◐ ◖ ◧
Miscellaneous Symbols	4	4	☐ ☑ ☒ ♥
Dingbats	21	21	✓ ✗ ✗ ... ❼ ❽ ❾
Miscellaneous Symbols and Arrows	2	2	★ ☆
Supplemental Punctuation	2	2	⸗ ⸋
Alphabetic Presentation Forms	7	7	ff fi fl ... ffl ﬅ st

FF Mark Book Italic

Shag pile i13

AaBbCcDdEeFfGgHhIiJjKk

abcdefghijklmnopqrstuvwxyz 0123456789

ABCDEFGHIJKLMNOPQRSTUVWXYZ

FF Mark Book Italic 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 Book Italic 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 Book Italic 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

FF Mark Book Italic 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,