

FONTFONT OPENTYPE®



FONTFONT INFO GUIDE FOR

FF Info Text 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.

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

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Handgloves

ABOUT FF INFO TEXT BOLD

“When we looked at prints of FF Info Display used in small point sizes we found that the typeface worked well as a text face”, said Erik Spiekermann about the second phase of his FF Info type family. “I’ve always maintained that technical specifications, which help determine the appearance of a typeface, also make it work well in other difficult circumstances.” FF Meta, for instance, was originally conceived as a typeface for use in small point sizes under poor printing conditions. At the same time, however, the face works very well in big point sizes on signs, even though a few strange effects become apparent that are invisible at small sizes. Spiekermann’s ITC Officina was intended for office use as a sort of replacement typewriter letter for the laser printer. But the special characteristics of the face make it look good on screen and for this reason it has become one of the most popular typefaces for multi-media and on-line use.

Therefore, it seemed sensible to give the Info family an optimized text face from the beginning. FF Info Text is generously spaced, as it should be for reading in large blocks. Similar letters that required special treatment in the display version are less critical in text and they (i, l, I, and 1) can do without their serifs. The small g, which in Display is open, is closed in the text version. Small Caps and Old Style Figures are also available. Use of both the text and the display versions of Info at the same time is not a problem. The line widths of the letters are the same. But be careful; because the letter spacing of the two versions differ, it is necessary to correct this in the layout program.

The first drawings for FF Info were done in the mid-eighties in Ikarus format. The family has grown exponentially since that time with the help of Ole Schäfer.

ABOUT ERIK SPIEKERMANN

Erik Spiekermann, born 1947, studied History of Art and English in Berlin. He is information architect, type designer (FF Meta, FF MetaSerif, ITC Officina, FF Govan, FF Info, FF Unit, LoType, Berliner Grotesk and many corporate typefaces) and author of books and articles on type and typography. He was founder (1979) of MetaDesign, Germany’s largest design firm with offices in Berlin, London and San Francisco. Projects included corporate design programmes for Audi, Skoda, Volkswagen, Lexus, Heidelberg Printing and wayfinding projects like Berlin Transit,



Düsseldorf Airport and many others. In 1988 he started FontShop, a company for production and distribution of electronic fonts. Erik is board member of ATypI and the German Design Council and Past President of the ISTD, International Society of Typographic Designers, as well as the IIID. In 2001 he left MetaDesign and is now a partner in Edenspiekermann with offices in Amsterdam, Berlin, London and San Francisco. He redesigned The Economist magazine in London for its relaunch in 2001. His book for Adobe Press, “Stop Stealing Sheep” is in its second edition as well as published in German and in Russian. His corporate font family for Nokia was released in 2002. In 2003 he received the Gerrit Noordzij Award from the Royal Academy in Den Haag. His type system DB Type for Deutsche Bahn was awarded the Federal German Design Prize in gold for 2006. In May 2007 he was the first designer to be elected into the Hall of Fame by the European Design Awards for Communication Design. Erik is Honorary Professor at the University of the Arts in Bremen and in 2006 received an honorary doctorship from Pasadena Art Center. He was made an Honorary Royal Designer for Industry by the RSA in Britain in 2007 and Ambassador for the European Year of Creativity and Innovation by the European Union for 2009.

**ABOUT
OLE SCHÄFER**

Ole Schäfer (1970) studied graphic design at the Fachhochschule Bielefeld. From 1995-99 he worked at MetaDesign as type designer and typographer for Audi, Volkswagen, Boehringer Ingelheim, Düsseldorf Airport, Sächsische Zeitung, Berlin’s public transport company BVG and others. His typeface for the festival of architecture City of Glasgow made him known outside from Germany. He was also involved in the extension of the FF bestsellers FF Meta and FF Info as well as in the work on the new weights of ITC Officina. Since 1999 he works as a freelanced type designer in Berlin.

SECTION C
SUPPORTED
LAYOUT FEATURES

FONTFONT OPENTYPE®

EXAMPLES



STANDARD LIGATURES

ffftffi ▶ ffftffi



HISTORICAL FORMS

hist ▶ hift



SMALL CAPITALS

Small ▶ SMALL



SMALL CAPITALS FROM
CAPITALS

CAPS ▶ CAPS



CASE-SENSITIVE FORMS

«H-o» ▶ «H-O»



CAPITAL SPACING

HOH ▶ HOH



LINING FIGURES

167 ▶ 167
167 ▶ 167



PROPORTIONAL FIGURES

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167 ▶ 167

EXAMPLES

1|3|

TABULAR FIGURES

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167 ▶ 167

1/4

FRACTIONS

2 5/16 ▶ 2⁵/16

7/

NUMERATORS

123/ ▶ 123/

/7

DENOMINATORS

/123 ▶ /123

1^a

ORDINALS

1a20 ▶ 1^a20

H₂O

SCIENTIFIC INFERIORS

CO₂ ▶ CO₂

F²

SUPERSCRIPT

m₃ ▶ m³

N₂

SUBSCRIPT

N₂ ▶ N₂

EXAMPLES



ACCESS ALL ALTERNATES

1 ▶ 111₁1¹



STYLISTIC ALTERNATES

®◀→ ▶ ®◀→



STYLISTIC SET 1

®◀→ ▶ ®◀→



STYLISTIC SET 11

hist ▶ hift



LOCALIZED FORMS

ŦŦŦŦ ▶ ŦŦŦŦ

SECTION D
LANGUAGE
SUPPORT

**SUPPORTED
CODE PAGES
STANDARD**



MACOS

MACOS ICELANDIC
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
ISO 8859-15 WEST EUROPE LATIN 9

**ADDITIONAL
SUPPORTED
CODE PAGES
PRO**



MACOS

MACOS CENTRAL EUROPE
MACOS CROATIAN
MACOS ROMANIAN
MACOS TURKISH

IBM

IBM-921 BALTIC
IBM-1112 BALTIC - EBCDIC

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
BOKMÅL NORWEGIAN
BRETON
BURMESE (BURMESE) [ROMANIZATION;
BGN/PCGN 1970]
CATALAN
CHAMORRO
DANISH
DUTCH
EAST FRISIAN
ENGLISH
ESTONIAN
FAEROESE
FINNISH
FRANCO-PROVENCAL
FRENCH
FRISIAN
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
NORTH FRISIAN
NORTHERN SOTHO
NYNORSK NORWEGIAN
OCCITAN
PILIPINO (TAGALOG)
PORTUGUESE
RHAETO-ROMANCE
ROMANSCH
RUSSIAN (CYRILLIC) [ROMANIZATION;
BGN/PCGN 1947]
SCOTTISH GAELIC
SOMALI
SOUTHERN SAMI
SOUTHERN SOTHO
SPANISH
SWEDISH
TAHITIAN
TSAKHUR (LATIN)
TSONGA
TSWANA
TURKMEN (CYRILLIC) [ROMANIZATION;
BGN/PCGN 1979]
UKRAINIAN (CYRILLIC) [ROMANIZATION;
NATIONAL, 1993]
UME SAMI
WALLOON
WEST FRISIAN
XHOSA
YAPESE
YIDDISH [ROMANIZATION]
ZULU

**ADDITIONAL
SUPPORTED
LANGUAGES
PRO**

PRO

ÄLVDALSKA	MACEDONIAN (CYRILLIC)
AMHARIC (ETHIOPIC) [ROMANIZATION; UN 1967]	[ROMANIZATION; UN 1977]
ARAGONESE	MALTESE
ARUMANIAN	MAORI
AZERBAIJANI (LATIN)	MARSHALLESE
BASQUE	MOLDAVIAN (LATIN)
BOSNIAN (LATIN)	MONGOLIAN (CYRILLIC)
BULGARIAN (CYRILLIC) [ROMANIZATION; BGN/PCGN 1952]	[ROMANIZATION; BGN/PCGN 1964]
BYELORUSSIAN (BELARUSIAN LATIN)	NORTHERN SAMI
CHICHEWA	POLISH
COOK ISLANDS MAORI	PORTUNHOL
CRIMEAN TATAR (LATIN)	ROMANI (LATIN)
CROATIAN	ROMANIAN
CZECH	RUSSIAN (CYRILLIC) [ROMANIZATION; RUSSIAN ACADEMY OF SCIENCES SYSTEM]
ESPERANTO	RUSSIAN (CYRILLIC) [ROMANIZATION; UN 1987, NATIONAL]
GAGAUZ (LATIN)	SAMOAN
GREENLANDIC (PRE-1973)	SARDINIAN
HAWAIIAN	SERBIAN (LATIN)
HUNGARIAN	SLOVAK
INARI SAMI	SLOVENIAN
ĪSTRO-ROMANIAN	SORBIAN LOWER
JAPANESE (SINO-JAPANESE) [ROMANIZATION; MODIFIED HEPBURN]	SORBIAN UPPER
KASHUBIAN	TAJIK (CYRILLIC) [ROMANIZATION; BGN/ PCGN 1994]
KAZAKH (CYRILLIC) [ROMANIZATION; BGN/PCGN 1979]	TONGAN
KHMER (KHMER) [ROMANIZATION; UN 1972]	TURKISH
KOREAN (HANGUL) [ROMANIZATION; 1939 & 1984]	ŪBYKH
KURMANJI	UZBEK (CYRILLIC) [ROMANIZATION; BGN/PCGN 1979]
LADINO (LATIN)	VĂMHUSMĂL
LATIN	VEPSIAN
LATVIAN (LETTISH)	WALLISIAN
LITHUANIAN	WELSH
LULE SAMI	WOLOF

**SUPPORTED
UNICODE RANGES**

TITLE	NUMBER OF CHARACTERS		EXAMPLES
	STD	PRO	
BASIC LATIN	97	97	! " # ... } ~
LATIN-1 SUPPLEMENT	96	96	ı ç £ ... ý þ ÿ
LATIN EXTENDED-A	13	128	Ā ā Ą ... Ź ź ı
LATIN EXTENDED-B	1	13	ə ƒ Ā ... Ʀ Ƨ Ƨ
IPA EXTENSIONS		1	ə
SPACING MODIFIER LETTERS	10	10	ˆ ˙ ˘ ... ˜ ˝
COMBINING DIACRITICAL MARKS	18	18	˘ ˙ ... ˆ ˜ ˝
GREEK AND COPTIC	4	4	Δ Ω μ π
LATIN EXTENDED ADDITIONAL		8	Ŵ ŵ Ŷ ... ŷ Ÿ Ź
GENERAL PUNCTUATION	20	20	– — ‘ ... ‹ › /
SUPERSCRIPTS AND SUBSCRIPTS	17	17	⁰ ⁴ ⁵ ... ⁷ ⁸ ⁹
CURRENCY SYMBOLS	1	1	€
LETTERLIKE SYMBOLS	4	4	® ™ Ω ⓘ
NUMBER FORMS	17	17	1/7 1/9 1/10 ... 7/8 1/ 0/3

TITLE	NUMBER OF CHARACTERS		EXAMPLES
	STD	PRO	
ARROWS	8	8	← ↑ → ... ↗ ↘ ↙
MATHEMATICAL OPERATORS	15	15	∂ Δ ∏ ... ≤ ≥ ·
GEOMETRIC SHAPES	7	7	■ □ ▲ ... ▼ ◀ ◆
ALPHABETIC PRESENTATION FORMS 5		5	ff fi fl ffi ffi
ARABIC PRESENTATION FORMS-B	1	1	

Shag pile i13

AaBbCcDdEeFfGgHhIijjKkLlMmNn

abcdefghijklmnopqrstuvwxy 0123456789

ABCDEFGHIJKLMNopQRSTUVWXYZ

FF Info Text 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 työskennellyt Il y aurait bien

FF Info Text 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 bien de choses à dire là-dessus. Several tenors sing

FF Info Text 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 die Sonne genießen. Ayer, todavía en pleno echazo,
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FF Info Text 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, celebraban su aniversario de boda. Facile à dire qu'à faire. Suuri kiitos siitä heille.
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