

FONTFONT OPENTYPE®

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FONTFONT INFO GUIDE FOR

FF Magda Clean 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 MAGDA CLEAN BOLD

The mono weights of FF Magda Clean were designed to add three smooth weights to Cornel Windlin's FF Magda family. The cleaned up Magda weights were then redesigned to work as proportional typefaces as well, without losing any of the charm of the typewritten word.

ABOUT CRITZLA

Critzla started off as a sign and poster painter in East Germany and launched his career as an independent designer in 1994—deep-rooted in the Berlin music scene—designing flyers, record sleeves, and posters, not to mention the first 12 issues of *Flyer*, a magazine about Berlin's club scene. Critzla is a founding member of Pfadfinderei, a graphic and motion design studio that doubles as one of the world's most popular groups of VJs. Whether providing haunting visuals for Moderat or live VJing at the Louis Vuitton store opening in Paris with Pharell Williams, Pfadfinderei have done for visuals what DJs did to music.

He's also a type geek and a type designer himself. Critzla designed the typeface FF Localizer for the book of the same name—Gestalten Verlag's first release—and the well known FF TradeMarker. He also developed FF Magda Clean together with Henning Krause. All have been released in the FontFont library. He further released fonts through the Linotype library (LT DownTown, LT Mindline, LT GoTekk) and as well others through Gestalten Fonts (Franz Jäger, Flomaster, Starlet/Star) for which he's a founding member and contributing editor since 2003.

ABOUT CORNEL WINDLIN

After graduating from Schule für Gestaltung Luzern, Cornel Windlin moved to London in 1988 to work for Neville Brody and later became art editor for *THE FACE* magazine. In 1993 he returned to his native Switzerland and started his own design practice in Zurich. Cornel Windlin's design work quickly won critical acclaim and has since been exhibited in museums and published in design books and all leading design publications. He has lectured in the US, England, Germany, Austria, Israel and Switzerland. He currently works as a designer/art director in both Zurich and London for a number of clients in both cultural and commercial fields. Cornel Windlin



started creating typefaces primarily for use in his own work while still at art school. Together with Stephan Müller, he formed the digital font foundry LINETO to distribute his fonts and those of an illustrious circle of friends. Lineto.com has evolved into a network of designers between Switzerland, New York, London, Tokyo, Stockholm, Vienna and Berlin, creating a platform for shared attitudes and common interests. Windlin has created corporate typefaces for clients as diverse as Mitsubishi cars or the Herzefeld Memorial Trust, or custom fonts for projects at Kunsthaus Zurich, Tate museums as well as various editorial projects.

**ABOUT
HENNING KRAUSE**

Henning Krause was born in 1965 and studied in Düsseldorf. He worked at Buro für visuelle Gestaltung in Wuppertal from 1984-89 and then as a freelancer in 1990. In 1991 he moved to Berlin and spent three years at MetaDesign after which he started his own company Büro Formgebung. Henning Krause lectures in Germany and abroad.

SECTION C
SUPPORTED
LAYOUT FEATURES

FONTFONT OPENTYPE®

EXAMPLES



DISCRETIONARY
LIGATURES

flfi ▶ flfi



HISTORICAL FORMS

hist ▶ hift



CASE-SENSITIVE FORMS

(H-o) ▶ (H-O)



CAPITAL SPACING

HOH ▶ HOH



TABULAR FIGURES

167 ▶ 167



ORDINALS

1a2o ▶ 1^a2^o



ACCESS ALL ALTERNATES

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STYLISTIC ALTERNATES

s ▶ f



EXAMPLES



STYLISTIC SET 1

s ▶ f



ORNAMENTS

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LOCALIZED FORMS

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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
BRETON
BURMESE (BURMESE) [ROMANIZATION;
BGN/PCGN 1970]
CATALAN
CHAMORRO
DANISH
DUTCH
ENGLISH
ESTONIAN
FAEROESE
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

ÄLVDALSKA
AMHARIC (ETHIOPIC) [ROMANIZATION;
UN 1967]
ARAGONESE
ARUMANIAN
AZERBAIJANI (LATIN)
BASQUE
BELARUSIAN (LATIN)
BOSNIAN (LATIN)
BULGARIAN (CYRILLIC) [ROMANIZATION;
BGN/PCGN 1952]
CHICHEWA
COOK ISLANDS MAORI
CORNISH
CRIMEAN TATAR (LATIN)
CROATIAN
CZECH
ESPERANTO
GAGAUZ (LATIN)
GREENLANDIC (PRE-1973)
HAWAIIAN
HUNGARIAN
ISTRO-ROMANIAN
JAPANESE (SINO-JAPANESE)
[ROMANIZATION; MODIFIED HEPBURN]
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]
MALTESE
MAORI
MARSHALLESE
MOLDAVIAN (LATIN)
MONGOLIAN (CYRILLIC)
[ROMANIZATION; BGN/PCGN 1964]
POLISH
PORTUNHOL
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]
TONGAN
TURKISH
ÛBYKH
UZBEK (CYRILLIC) [ROMANIZATION;
BGN/PCGN 1979]
VÂMHUSMÅL
VEPSIAN
WALLISIAN
WELSH
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	17	ə ƒ Ā Ē ... Ÿ ŷ ı
IPA EXTENSIONS		1	ə
SPACING MODIFIER LETTERS	10	10	‘ ’ ^ ... ˘ ˜ ”
COMBINING DIACRITICAL MARKS	15	15	˘ ˙ ... ˆ ˚ ˛
GREEK AND COPTIC	4	4	Δ Ω μ π
LATIN EXTENDED ADDITIONAL		8	Ű ŷ Ŷ ... ű Ÿ ŷ
GENERAL PUNCTUATION	19	19	– — ‘ ... ‹ › /
CURRENCY SYMBOLS	1	1	€
LETTERLIKE SYMBOLS	3	3	© ™ Ω
ARROWS	4	4	← → ↵ ↶
MATHEMATICAL OPERATORS	14	14	∂ Δ ∏ ... ≤ ≥ ∙

TITLE	NUMBER OF CHARACTERS		EXAMPLES
	STD	PRO	
GEOMETRIC SHAPES	1	1	◊
ALPHABETIC PRESENTATION FORMS 2		2	fi fl
ARABIC PRESENTATION FORMS-B	1	1	

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AaBbCcDdEeFfGgHhIiJjKkLlMm

abcdefghijklmnpqrstuvwxy 0123456789

ABCDEFGHIJKLMNopQRSTUVWXYZ

FF Magda Clean 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 Magda Clean 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 Magda Clean 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 Magda Clean 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
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