



FIFTY|1

FontFont Release Magazine No. 2

Releases 50 and 51 | Autumn/Winter 2009/2010:

FF Brokenscript, FF Celeste/Sans/Small Text, FF Cocon, FF Dagny, FF Dax/Compact,
FF DIN/Condensed Italic, FF Duper, FF Enzo, FF Folk/Rough, FF Mach, FF Market, FF Masala/Script,
FF Meta/Serif, FF Mister K Dingbats, FF Netto, FF Prater, FF Providence/Sans, FF Quadraat/Sans,
FF Speak, FF Super Grotesk, FF Tisa, FF Trixie, FF Typestar, FF Yoga/Sans

a

FF Celeste

a

FF Celeste Sans

a

FF Celeste Small Text

a

FF DIN

a

FF DIN Condensed Italic

A

FF Folk

A

FF Folk Rough

a

FF Mach

a

FF Masala

a

FF Masala Script



FF Mister K Dingbats

a

FF Prater

a

FF Providence

a

FF Providence Sans

a

FF Yoga

a

FF Yoga Sans



*Designed by Alexander Roth
for the FontFont Typeface Library.*

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Wer erinnert sich noch an die Beowolf, eine Schrift, deren Buchstaben dank einer Zufallsfunktion von PostScript ständig ihr Aussehen veränderten? Erik van Blokland und Just van Rossum schufen diese »lebende Schrift« 1989. FF Beowolf wurde kurz darauf der Grundstein unserer FontFont-Bibliothek, die in diesen Tagen ihren 20. Geburtstag feiert.

Tatsächlich stand die legendäre FF Beowolf bereits für die drei wichtigsten Bausteine der FontFont-Philosophie: ästhetische Qualität, technische Raffinesse und Esprit. Auch die kurz darauf erschienenen Schriften folgten diesen Motiven, zum Beispiel FF Scala, FF Meta oder FF Hands. Dabei gab es zu jener Zeit weder ein offizielles Leitbild, noch einen typografischen Leitfaden für die junge Bibliothek. Warum waren die Schriften der ersten Jahre trotzdem aus gleichem Holz geschnitzt?

Ganz einfach: Die FontFont-Bibliothek war eine der ersten rein digitalen Schriftkollektionen. Die Schriftgestalter lieferten ihre Entwürfe in digitalisierter Form nach Berlin. Das war neu und machte FontFont zu einer schnell wachsenden Bibliothek, über 600 Familien sind darin mittlerweile enthalten. Auf der anderen Seite waren unsere Schriftgestalter auch Anwender, was sich in der Devise »Von Designern für Designer« niederschlug. Sie entwarfen die neuen Schriften immer auch für sich selbst, um entweder eine konkrete Aufgabe zu lösen oder eine Lücke im Angebot zu schließen. Kann es einen besseren Ansatz geben, um nützliche Schriften zu entwerfen?

Es war ohne Zweifel der Designanspruch, der die FontFonts weltberühmt machte. Doch Schriften werden natürlich nicht allein von Kreativen eingesetzt. Aus diesem Grund haben wir nun die Office-FontFonts entwickelt. Mit ihnen stehen Anwendern typischer Büroapplikationen Schriften zur Verfügung, die exakt ihren Anforderungen entsprechen und dabei auf dem neuesten Stand der Technik sind. dreißig unserer wichtigsten Familien sind ab sofort als Office-Fonts verfügbar, die gesamte Bibliothek wird derzeit überarbeitet und in dieses Format übertragen. Was das Format im Detail auszeichnet, lässt sich auf den folgenden Seiten erkunden.

Natürlich gibt es auch mit den Releases 50 und 51 wieder neue Originale, denn unsere kreative Tradition weicht nun keinesfalls der Technik, sondern steht mit ihr mehr denn je in einer attraktiven Wechselwirkung. Im vorliegenden zweiten Release Magazin **FIFTY|1** finden sich daher wieder gleichermaßen praktische Informationen wie inspirierende Schriftmuster.

06. FF Celeste:	Pro, Offc/Offc Pro
08. FF Celeste Sans:	Pro, Offc/Offc Pro
10. FF Celeste Small Text:	Pro, Offc/Offc Pro
14. FF Brokenscript:	Offc
15. FF Cocon:	Offc/Offc Pro
16. FF Dagny:	Offc/Offc Pro
17. FF Dax, FF Dax Compact:	Offc/Offc Pro
18. FF DIN Condensed Italic:	Neuer FontFont
18. FF DIN:	erw. Sprachausbau, Offc/Offc Pro
22. FF Duper:	Offc/Offc Pro
23. FF Enzo:	Offc
24. FF Folk, FF Folk Rough:	OT, Offc
28. FF Mach:	Neuer FontFont
32. FF Masala, FF Masala Script:	Neuer FontFont
36. FF Meta:	Offc/Offc Pro
37. FF Meta Serif:	Offc/Offc Pro
38. FF Mister K Dingbats:	Neuer FontFont
42. FF Market:	Offc
43. FF Netto:	Offc
44. FF Prater:	OT, Offc
48. FF Providence,	
FF Providence Sans:	OT/Pro, Offc/Offc Pro
52. FF Quadraat, FF Quadraat Sans:	Offc
53. FF Speak:	Offc
54. FF Super Grotesk:	Offc
55. FF Tisa:	Offc/Offc Pro
56. FF Trixie:	Offc/Offc Pro
57. FF Typestar:	Offc
58. FF Yoga:	Neuer FontFont
60. FF Yoga Sans:	Neuer FontFont

Wir stellen vor: Office FontFonts

	Rate	\$35.00
Monday	In	08:00
	Out	05:30
	Hours	7h 30min
Tuesday	In	07:00
	Out	02:00
	Hours	6h 00min
Wednesday	In	06:00
	Out	03:00
	Hours	8h 00min
Thursday	In	09:30
	Out	12:30
	Hours	3h 00min
Friday	In	07:00
	Out	04:30
	Hours	8h 30min

Request for Price Quote

February 4, 2010

Kingsley Ilićević
BÍLEK INC.
1895 Rische Street,
Silent Beach, CA 87630

Dear Kingsley,

Please quote us *your firm* for
the following goods. Please
all prices FOB our place of
and indicate when your price

Very truly yours,

TXL Airport

'Otto Lilienthal' Airport
served 21,403,32
passengers in 20
Schönefeld Airport
hexagonal terminal
new **Berlin-Brandenburg**
30% of the scheduled
two dominant operators
52°3'335" North

Office FontFonts sind voll kompatibel mit Programmen wie Excel®, Word® and PowerPoint®.

Alles ist OpenType

Grafikdesigner schwören auf **OpenType-FontFonts**, weil sie »*typografische Intelligenz*« enthalten und in professionellen Programmen wie Adobe CS® oder QuarkXPress® zu Hochform auflaufen. Doch Anwendungen wie Microsoft® Office greifen auf viele Zeichen und Features dieser PostScript-flavoured (CFF) OpenType-Fonts gar nicht zu. Aus diesem Grund hat FontFont eine neue Gruppe von OpenType-Fonts eingeführt, die **Office FontFonts**. Ihr wichtigstes Merkmal ist die Buchstabenbeschreibung, die nicht auf der PostScript®-Technik von Adobe® basiert sondern auf TrueType. Daher nennt man sie auch TrueType-flavoured (TTF) OpenTypes.

Weil die **Bildschirmdarstellung** im Büroalltag eine wichtige Rolle spielt, wurde die visuelle Technik der Office-FontFont noch Mal verbessert und dem Büro-Standard angepasst. Office-FontFonts sind für die ClearType®-Technik optimiert, die mit Microsoft Windows XP eingeführt wurde und seit Windows Vista als Standard-Schrift-Glättung zum Einsatz kommt.

Beide OpenType-Font-Formate basieren auf Unicode und enthalten alle Schriftzeichen eines Schriftstils **in einer einzigen Font-Datei**. Darüber hinaus sind Office-Fonts **stilverlinkt**, das heißt Fett, Kursiv und Fett-Kursiv bilden eine Familie die mit einem einzigen Eintrag im Schriftmenü erscheint. Die verschiedenen Stile rufen Office-User per Tastaturbefehl oder mit einem Mausklick in ihre Stilpalette auf.

	.ttf	.otf
	Offc Offc Pro	OT Pro
Stilverlinkung	✓	✗
Plattformübergreifend	✓	✓
Erw. Sprachunterstützung	✓	✓
Layout Features	✗	✓
Bildschirmoptimierung	✓	✓
Outline-Variante	TrueType (TTF)	PostScript (CFF)
Standardziffern	Versalziffern für Tabellen	proportionale Mediävalziffern*
Kapitälchen**	separater Font	OT-Layout-Feature

* designabhängig ** wenn verfügbar

STRG + B

Abc ➤ **Abc**

F **K** U

Abc ➤ Abc

Stilverlinkung:

Benutzen Sie die bekannten Tastenkombinationen oder die Symbolleiste um zu Fett, Kursiv oder Fett-Kursiv zu wechseln.

Versalziffern für Tabellen sind Standard in den Office-Fonts, weil sie für Rechnungen, Preislisten und Charts unverzichtbar sind. Werden für typografisch anspruchsvolle Bürodruksachen proportionale Mediävalziffern oder Kapitälchen benötigt, können sie über einen **Extra-Font** ergänzt werden. Wegen ihrer Stilverlinkung werden Offc-Schriften als Basic-Set geliefert (*Regular, Italic, Bold und Bold Italic*); sind weitere Strichstärken lieferbar (zum Beispiel *Light* oder *Black*), lassen sich diese paarweise ergänzen, geradestehend plus kursiv.

Wie ihre OT-Kollegen unterstützen die Offc-Font-Fonts über 58 westliche Sprachen, wie zum Beispiel Englisch, Französisch, Spanisch und die nordischen Sprachen. Offc-Pro-Fonts machen sich in noch mehr

Ländern verständlich, zum Beispiel Tschechien, der Türkei, Ungarn oder den Baltischen Ländern; viel Offc-Pro-Fonts enthalten sogar die kyrillischen und griechischen Schriftzeichen.

Auch wenn die Office-Font-Fonts die beste Wahl sind für die weit verbreiteten Büro-Anwendungen Word®, Excel® oder PowerPoint®, sind sie zu allen textverarbeitenden Programmen kompatibel, die .ttf-Dateien verarbeiten können. Endlich können Designer und Büroanwender von der Plattformunabhängigkeit und der einfachen Bedienung der Open-Type-Schriften profitieren.

FF Celeste | 1994-2007

Chris Burke

Now available in OpenType
Pro and the new Office
format (Offc/Offc Pro). The
Pro versions even speak
Greek and Cyrillic.

Θρησκευτικός Γάμος
Human Dignity

separation of church and state

СЛУЖБА БОГУ

existence of immortal beings

Humanistic Life Stance

ΘΡΗΣΚΕΥΤΙΚΟΣ ΓΑΜΟΣ ΕΙΣΑΓΩΓΗ

Designer CHRIS BURKE classifies his FF Celeste as a modern humanistic face. The stroke-weight contrast is less pronounced than in traditional models such as *Walbaum*, making FF Celeste more suitable for current digital typesetting and offset printing techniques, where high contrast is very accurately – perhaps too accurately – maintained. The letterforms are less rationalized and modular than the starkest modern faces, but are influenced by old-style letterforms even with some vestige of a calligraphic influence to provide a more readable dynamic. The serifs tend to the triangular and the italics harmonize well with the roman in tone and width. FF Celeste is a typeface for those designers who like the idea of a *Bodoni* or *Walbaum*, but look for a robust and readable text face which tempers the sobriety of the modern with friendlier old-face features.

The font family FF Celeste was initially comprised of only four members, Regular and Bold with an italic for each. As the Bold was not particularly heavy, really more of a semi-bold, it was felt that the family could do with some heavier members. So FF Celeste Extra Bold and Black have been provided for those occasions in which greater emphasis, impact or differentiation is desired. The Extra Bold provides effective emphasis with the Regular weight, and the Black can be paired with the existing Bold. These combinations will be useful in, for example, designing dictionaries or reference books, in which different kinds of information need to be given different tiers of emphasis. The Bold weights will also be useful in headings. In 2007 a Book weight was added.

a

Regular

a

Italic

a

Book

a

Book Italic

a

Bold

a

Bold Italic

a

Extra Bold

a

Extra Bold Italic

a

Black

a

Black Italic

O

Regular

ψ

Italic

M

Book

M

Book Italic

h

Bold

g

Bold Italic

c

Extra Bold

w

Extra Bold Italic

G

Black

s

Black Italic

FF Celeste Sans | 1994-2004

Chris Burke

*Now available in OpenType
Pro and Offc/Offc Pro.*

protect from evil or harmful spirits

GARGOYLES

Ancient Roman Decorative Art

GOTHIC BUILDING

ornamental arrangements of arabesques

Beautiful Chimera

Chapel Giovanni da Udine

FF Celeste Sans is a hybrid character, like its serif companion, FF Celeste. CHRIS BURKE says: "The serif version is a deliberate attempt to temper the modern face (Didone) type model with old face (Garamond) elements; to mix what Swiss letterform theorists have called the static and the dynamic principles of letter construction. Allowing for historical fancy, FF Celeste Serif could be interpreted as a retrospectively transitional typeface.

An approach to designing a sans serif partner for FF Celeste did not immediately make itself obvious. A straight humanist sans did not seem quite appropriate. I finally realized that my liking for the grotesque genre of sans serif typefaces presented the way forward. The somewhat anonymous,

nineteenth-century grotesques can be seen to share principles with the common modern face types of that era, and some writers have even suggested that they grew from that tradition. So, in FF Celeste Sans, I tried to make a kind of grotesque, tempered by the dynamic of humanist sans. The result perhaps errs on the side of grotesque, meaning that FF Celeste Sans differs from FF Celeste Serif in some details of its articulation (aside from the obvious differences). It does not have a great deal of contrast between its thick and thin strokes, and so creates quite a different colour to FF Celeste Serif while maintaining the family resemblance. This may prove useful on occasions where a distinct yet harmonious contrast between serif and sans serif is required."

a

Regular

a

Italic

a

Bold

a

Bold Italic

a

Extra Bold

a

Extra Bold Italic

a

Black

a

Black Italic

Q

Regular

n

Italic

B

Bold

z

Bold Italic

d

Extra Bold

g

Extra Bold Italic

A

Black

w

Black Italic

e

Regular

K

Italic

u

Bold

j

Bold Italic

FF Celeste Small Text | 1994

Chris Burke

Now available in OpenType
Pro and Offc/Offc Pro.

ENLIGHTENMENT

Twenty-first century Humanism

Scientific Skepticism and the Scientific Method

{0123456789 · 0123456789}

AGNOSTICISM

a skeptical approach to questions

Xenophanes of Colophon

ANAXAGORAS

lord of the assembly

The Small Text versions are made specifically for use in small point sizes. The designer adjusted the thickness of the strokes and the proportions of the letters, so that they are easier to read in small sizes than the original – much like in the days of lead type when it was common to cut different punches

of a typeface for use in different sizes. Made originally for the text and footnotes of CHRIS BURKE's book "*Paul Renner: The Art of Typography*" (HYPHEN PRESS, London, 1998), the family was extended for publication as a FontFont.

a

Regular

a

Italic

a

Bold

a

Bold Italic

G

Regular

f

Italic

h

Bold

u

Bold Italic

z

Regular

j

Italic

g

Bold

O

Bold Italic

q

Regular

Y

Italic

s

Bold

d

Bold Italic

r

Regular

g

Italic

e

Bold

M

Bold Italic

0302R

pobank

Official Bank Note

FF Celeste

Sans and Serif Typeface System

50



[Signature]

Secretary of the Treasury



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Design: ALEXANDER ROTH



A19840302R

Specimen Identity Number

FF Brokenscript | 1991

Just van Rossum

*Now available in the
new Office format.*

Johannes Gutenberg

Blåcklétêtêr

Synonym for Barbaric

Charlemagne

Carolus Imperator Augustus

Aberdeen Bestiary

Early Example Of Textualis

manuscript

Alphabet of the Gothic Language

**A study in blackletter Textualis typefaces.
There is a peace symbol included.**

life stage of undergoing transformation
Social-Networking
On Caterpillars And Butterflies



protective covering for the pupa

EXOSKELET

Countdown: 12.32,00:14.456

Cambrian explosion of animals

We all know the small spurs of the lowercase letters a, b, d, g, h, m, n, p, q, r and u. They are relics of the hand-written word where a round form is attached to a straight line. Bloemsma decided to find out what the result would be if they were left off; this proved a difficult starting point for the design of a

typeface. Beginning with the lower case a, he drew a family of rounded yet rather asymmetrical forms with details reminiscent of brush-strokes. The individual letters are rather neutral, but as a group make FF Cocon a typeface of spirit and character.

FF Dagny | 2009

Örjan Nordling, Göran Söderström

Now available as
Offc and Offc Pro.

RESHUFFLING OF GENES (0123456789[0123456789])

RANDOM CHANGES

The Encoded Genetic Information

Ravnegård fatale

Charles Darwin and Alfred Wallace

NATURAL SELECTION

Change in the Genetic Material

Mōdèrñ Ėvølūtiōnăry Șyñthēsîș

In 2002, the Swedish newspaper **Dagens Nyheter (DN)** changed from broadsheet to tabloid – a change that came along with a major impact on DN's journalism, editing and design. PANGEA DESIGN's Creative Director, Örjan Nordling, had already worked with DN as a design consultant in 1996. In 2000, DN had been redesigned under the leadership of Mario Garcia. For the new design Nordling had created DN Bodoni exclusively for Dagens Nyheter. The change to tabloid called for a more compact setting and PANGEA DESIGN was commissioned to produce a matching sans

serif for Sweden's largest daily newspaper. This became **DN Grotesk** which now has evolved into **FF Dagny**. For the FontFont Library several adjustments were made, the contrast in stroke thickness was reduced for better legibility in small sizes and characters were redesigned together with the FontFont TypeDepartment. The family now includes a range of consistent weights from Thin to Black making it perfect for use in body text and all kind of other applications. The name Dagny is an abbreviation of Dagens Nyheter as well as an old nordic female name meaning "new day".

*Now available as
Office and Office Pro.*

Velocity Raised to the Second

Höchstgeschwindigkeit 1234,8 km/h

The family quickly grew to include the wider, but still narrow, FF Dax, followed by FF Dax Wide, less space-saving than its predecessors but still on the slender side. And, in keeping with tradition, available in six weights: Light, Regular, **Medium**, **Bold**, **Extra Bold** and **Black**.

FF Dax Compact is a useful extension of the FF Dax family. The main difference in comparison to the regular version is that ascenders and descenders are relatively small and the upper case letters have the same height as the lower case letters with ascenders. That makes the typeface appearing larger and more compact, although set in the same point size. The width is somewhere between FF Dax Condensed and FF Schmalhaus. The FF Dax Compact is especially suitable for headlines in magazines, newspapers, for posters, flyers ... whenever a little more noise is needed.

FF DIN | 1995–2009

Albert-Jan Pool

*FF DIN finally has a
Condensed Italic. It is
available in OT, Pro, Offc
and Offc Pro. In addition
the complete FF DIN Pro
family speaks Cyrillic now!*

$\{N^5 - 22,42 \times 10^3 M^{7/8} [\Delta 8 - \partial 7]\}$

КРЫЛЬЯ

Машинные запчасти

ШОТ ӘКЕЛІҢІЗШІ

T Minus: 9876543210

Новый Эскалатор

In 1994, in San Francisco, Albert-Jan Pool and Erik Spiekermann took a cab together from the ATypI conference to the airport. Spiekermann knew that Pool's employer went bust, so he told him that if he wanted to earn some money with type design, he should have a look at fonts such as OCR and DIN. At the same time, he invited Pool to Berlin to discuss the idea in detail. One year later, FontFont published Pool's typeface FF OCR-F, followed by the family FF DIN. Spiekermann had the skill to point out an empty space in the market. Digital DIN fonts were available at that time, however, only in two weights and solely in pure geometric shape. Pool designed a family of five weights, he added

true italics and also some alternative characters, such as the "i" with a round dot and the lower case figures. With time, FF DIN Condensed was added, as well as Greek and Cyrillic versions. The shape of the new FF DIN differs from the original mostly by thinner horizontal strokes and by more fluent curves. Despite its primitive, technical look and the clear reference to the German motorway signboards, FF DIN became a phenomenon. The typeface has even pervaded book and magazine typography, and it found its place in posters of cultural institutions.

FF DIN

NEW
STYLES

a

Condensed Light

a

Condensed Light Italic

a

Condensed

a

Condensed Italic

a

Condensed Medium

a

Condensed Medium Italic

a

Condensed Bold

a

Condensed Bold Italic

a

Condensed Black

a

Condensed Black Italic

a

Light

a

Light Italic

a

Regular

a

Italic

a

Medium

a

Medium Italic

a

Bold

a

Bold Italic

a

Black

a

Black Italic

Module Control Panel

FF **DIN**

- совершенно секретно -

FF DIN Condensed Light Italic
FF DIN Condensed Italic
FF DIN Condensed Medium Italic
FF DIN Condensed Bold Italic
FF DIN Condensed Black Italic

☐ Draft
☐ Final

approved by

MASTER
ALARM

C

Altimeter

CMC ATT

DOC

Mission CNT

Scale

Select

Sequence

OPTION

0

1

2

CMC

SET

CGD

QDC

Attitude

Oxygen

Airbreak

ON

STBY

OFF

Coffee Machine

Generator

ON

STBY

OFF

Latitude

Control SWITCH

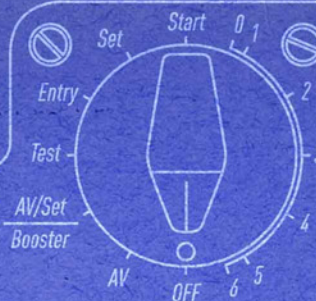
ON

STBY

HEAD LineIn

G

A



14576

1	© 2010 FSI FontShop International	
2	Design: Alexander Roth	2.001d
3	XXXXXXX	XXX2010 154.5t

D



UTA

Speaker 1

DECA

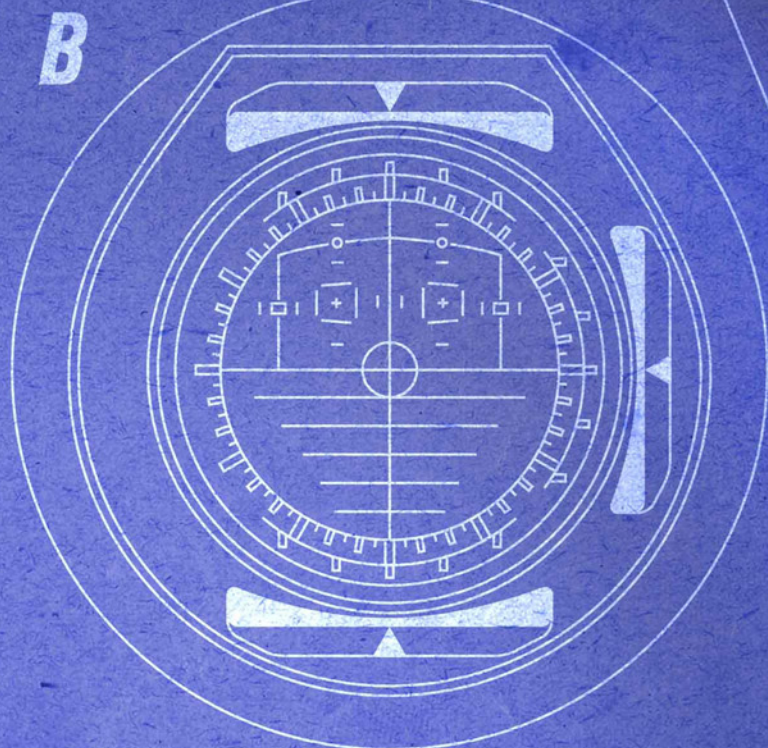
0 -1 -2 -3 -4

Locality

SLOW

89230

ange



ABORT

MAIN PANEL

Weights OVRV

D I N

Weights

a a

a

a a

Thermometer



F

Error MSGS

UPLVL AC	TEMP
NO ATT	OXY
STBY	PROG
HYD.1	RESTART
HYD.2	TRACKER
SKIT	TRANS
JP.OHP	FUEL

Fuel OVRV

Comp ACTY	Amount
	77
Right	Left
34	33
+87456.2	
+358.7 17	
-14576.8	

←	1	2	3	~	-	↑
→	4	5	6	-	+	↓
	7	8	9	÷	×	

H

ADS Auto

Cabine

CH.1

CH.2

Gear

Front

Rear

CWS Light

an organism is any living system

RABAUKEN

←→↑↓↖↗↘↙↞↠↡↢↣↤↥↦↧↨↩↪↫↬↭↮↯↰↱↲↳↴↵↶↷↸↹↺↻↼↽↾↿↺↻↼↽↾↿↺↻↼↽↾↿

Ģeņētīcāļy Ābtē tō ģņērbreēd

CELLULARE

⋮■□▣▤▥▦▧▨▩▪▫▬▭▮▯▰▱▲△▴▵▶▷▸▹►▻▼▽▾▿

Linnaean Taxonomy

Martin Wenzel's original idea from 1998 evolved into a kind of informal **FF Profile** in the end. The new FF Duper has a home-made touch, but provides of course all typographic qualities of a contemporary OpenType font. FF Duper consists of Regular, Bold, Regular Italic and Bold Italic weights, supports more than 60 languages, has several figure sets and fractions and includes alternative forms for a, g and y as well as a set of arrows, bullets and ornaments. And there is a special extra: All weights contain three versions of each glyph and via an OpenType feature the three

alternatives are used in succession, treating vowels and consonants separately and recognizing even spaces between words for a lively and hand-made appearance of the typed text. Preliminary versions of the typeface have already been successful in education and school projects, but there are surely more areas where FF Duper perfectly fits in.

The OpenType features, including the varying alternatives, are only available in OT and Pro fonts.

FF Enzo | 2008

Tobias Kvant

*Now available in the
new Office format.*

Tools are the most important items

SIMPLE MACHINES

increased dramatically in intelligence

Evolution of Mankind

Observation has confirmed

Mechanical Advantage

Cost of A Proportional Decrease

OPPOSABLE THUMB

Direction or Magnitude of A Force

$[(23 - 5 * 6) + 12^4 - \{6 + \sqrt{81}\}]$

FF Enzo is a vigorous sans serif consisting of five weights, ranging from **Thin** to **Black**. It was inspired by type from the past as well as from the present, giving it quite a unique look. Its short ascenders and descenders makes it a good

headline face, ideal for magazines, posters and such, but it will work fine for body text as well. The family includes italics, tabular figures and four sets of small figures.

FF Folk, FF Folk Rough | 2003

Maurizio Osti, Jane Patterson, Ben Shahn

*Now available in OpenType
and the new Office format.*

→←⊙⊙ THE SHAPE OF CONTENT (1960)
SACCO AND VANZETTI
JERSEY HOMESTEADS MURAL
SOCIAL REALISM
POLITICAL CONCERNS OF HIS TIME
SEPTEMBER 12, 1898 – MARCH 14, 1969

FF FOLK IS A FONT BASED ON BEN SHAHN'S LETTERING USED IN HIS PAINTINGS AND LITHOGRAPHS. THE BEN SHAHN FOLK ALPHABET WAS ORIGINALLY CREATED AS LETTERING IN 1940 AND RECONSTRUCTED AND REDESIGNED BY MAURIZIO OSTI AND JANE PATTERSON IN 1995 WITH THE CONSENT AND APPROVAL OF MRS. BERNARDA SHAHN AND THE ESTATE OF BEN SHAHN UNDER LICENSE FROM VAGA (NEW YORK). SHAHN ORIGINALLY DREW HIS ALPHABET TAKING INSPIRATION FROM VERNACULAR SHAPES – A "LETTERING FOR THE ILLITERATE" AND HE CALLED IT "FOLK ALPHABET". HE FELT THAT LETTERS AND WORDS SHOULD HAVE THE SAME IMPORTANCE AS IMAGES AND DRAWINGS, AND HE COMBINED THEM IN HIS WORK. MAURIZIO OSTI HAS DESIGNED A FAMILY OF FONTS. HE RECREATED TWO CHARACTER SHAPES FOR EACH LETTER (ONE FOR THE UPPERCASE KEYMAP POSITION AND ONE FOR THE LOWERCASE KEYMAP POSITION) THAT

BEST CAPTURE THE VIBRANT VARIETY PRESENT IN THE ORIGINAL ART. IT IS THEREFORE POSSIBLE TO COMPOSE TEXT BY COMBINING UPPERCASE AND LOWERCASE INTERCHANGEABLY (UPPERCASE ONLY, LOWERCASE ONLY, AND UPPER AND LOWERCASE) TO ACHIEVE A MORE PERSONALLY ARTISTIC EFFECT. FF FOLK REGULAR IS INSPIRED BY "BRING BACK OUR SONS FROM FAR" (GOUACHE AND GOLD LEAF; 40 X 26 INCHES); FF FOLK ROUGH BY THE GRAPHIC WORK "IMMORTAL WORDS" 1958. (SILK-SCREEN IN BLACK, 15 X 20 INCHES). FF FOLK LIGHT AND FF FOLK ROUGH LIGHT HAVE BEEN DRAWN TO COMPLETE THE FAMILY. BEN SHAHN WAS BORN IN KOVNO, LITHUANIA IN 1898, AND MOVED TO THE UNITED STATES IN 1906. HE DIED IN 1969. AT AN EARLY AGE HE DEVELOPED A PASSION FOR LETTERING, AND WHILE A LITHOGRAPHER, HE DEVELOPED A GREAT UNDERSTANDING OF THIS ARTISTIC DISCIPLINE.

A

Light

A

Regular

A

Rough Light

A

Rough Regular

G

Light

S

Regular

B

Rough Light

C

Rough Regular

Q

Light

E

Regular

N

Rough Light

K

Rough Regular

R

Light

Z

Regular

W

Rough Light

i

Rough Regular

X

A One

H

Regular

T

Rough Light

O

Rough Regular

AA BB CC DD EE FF GG

HH Ii JJ KK LL MM NN

OO PP QQ RR SS TT UU

V WW XX YY ZZ

THIS IS NO



DT AMERICA

FF FOLK ROUGH REGULAR
FF FOLK ROUGH LIGHT
FF FOLK REGULAR
FF FOLK LIGHT

ERNST MACH

they flying faster than sound

ENERGY

A Flow to Supersonic

Н П О Б Е Д И М И # 2 8 3 7 1

SOUND BARRIER

The very first sketches of FF Mach were drawn in 2004 when a colleague who planned a new Polish magazine about culture and arts asked Łukasz Dziedzic for a logo – there was neither time nor money, so he did it quickly and for free. The logo was met with approval and Łukasz was asked for some sample covers and a few days later for the whole layout – again immediately and free of charge. Łukasz agreed with mixed feelings, thinking this might be a chance to use some of his fonts and even make a new one based on the

logo and title graphics. The new font worked well but unfortunately, after the magazine failed three months later, it was never used again until Łukasz decided in 2008 to redraw all the glyphs in order to remove the traces of that speedy work, and in the end he designed a complete new type family with six weights and three widths without any curve in the whole family. But there are hundreds of inventive alternates and ligatures for setting tight, interconnected wordshapes.

a

Condensed Thin

a

Condensed Light

a

Condensed

a

Condensed Medium

a

Condensed Bold

a

Condensed Black

a

Thin

a

Light

a

Regular

a

Medium

a

Bold

a

Black

a

Wide Thin

a

Wide Light

a

Wide

a

Wide Medium

a

Wide Bold

a

Wide Black

W

Condensed Thin

S

Condensed Light



513

TO
5

Innstraße 102
Berlin / Kreuzberg



BEZKON
НЕПОБЕДИ
NEPŘEKONRATELNÝ
UNBEATABLE
UNOVERVINDELI
LYÖNÄTÖ

FONTPASS



Design

Łukasz Dziedzic

Released

2009

Characteristics

Language support
Typographic support
Styles
Families

focused ————— versatile
neutral ————— distinctive

Styles (18)

Thin, Light, Regular, Medium ...
Condensed Thin, Condensed Light, Condensed ...
Wide Thin, Wide Light ...

Indian Cuisine Spices

Kraft & Stella

Biblical Poem Song of Solomon

Cinnamon Bark

Nº 012345678 Nº 0123456789

MUSTARD

Nettes Essen in Nizza

FF Masala is as unctuous as a curry sauce with a hint of chili to add zest. The initial idea for FF Masala was to offer a casual Sans matching *FF Tartine Script*. After rethinking and refining, FF Masala became a truly casual type system with three Sans weights and their Italics plus three powerful

Script versions with swashes, right for logos and packaging as well as comics or children's book covers. Despite its laid-back nature, FF Masala has as much typographic prowess as any serious sans serif. Ligatures, fractions, case-sensitive forms and a full set of figure styles are included.

a

Regular

a

Italic

a

Bold

a

Bold Italic

a

Black

a

Black Italic

a

Script Regular

a

Script Bold

a

Script Black

t

Regular

o

Italic

N

Bold

b

Bold Italic

K

Script Regular

w

Script Bold

a

Script Black

A

Regular

C

Italic

g

Bold

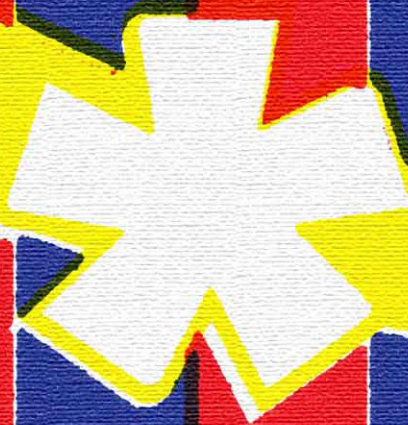
e

Bold Italic

QX

Boula

Maison de Qual



ondée en 1870

Ungarie

ité

FF Masala Script

FF Masala by Xavier Dupré

The most tasty typeface ever
with a broad variety of styles

FF Meta | 1991–2003

Erik Spiekermann

Now available as
Offc and Offc Pro.

System is a set of interacting or interdependent entities

META ΣΥΣΤΗΜΑ

Ṡŏñvĕñtiŏñ ŏf Pŕŏpĕrtŷ

Mu´Εψιλον Tau Αλφα

structure, defined by parts and their composition

INTERCONNECTIVITY

❖❖❖❖ 0123456789 ❖❖❖❖

Soft Systems Methodology

PROCESSING AND OUTPUTS OF MATERIAL

FF Meta was originally (1985) conceived as a typeface for use in small point sizes. Against its intended purpose, FF Meta very quickly became one of the most popular typefaces of the computer era, and has been referred

to as the Helvetica of the 90s – not necessarily a compliment. It is used a lot in magazines, from the Normal weight in small point sizes for captions up to the Black version for large headlines.

FF Meta Serif | 2007

*Erik Spiekermann, Christian Schwartz,
Kris Sowersby*

Now available as
Offc and Offc Pro.

Arrangement of “POETIC FEET”

unstressed syllable followed by a stressed syllable

ARISTOTLE’S

vowel length and intonation

{[(0123456789 · 0123456789)]}

The Iambic Pentameter

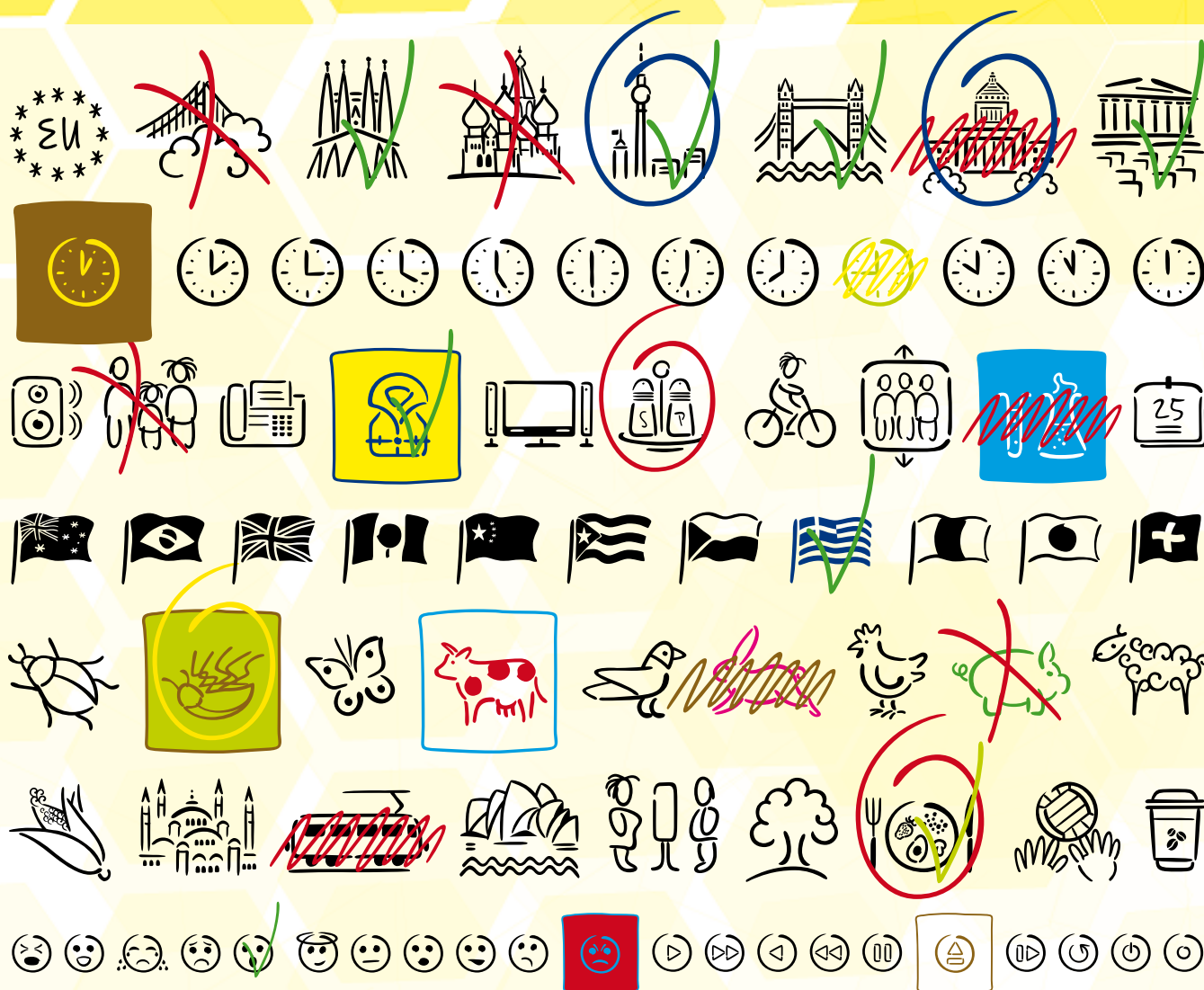
It took three years and three designers to develop FF Meta Serif: Erik Spiekermann, Christian Schwartz and Kris Sowersby. All through the nineties, Erik Spiekermann had made several attempts at designing a companion for his original FF Meta. Colleagues had frequently been asking him which serif face would best fit to FF Meta. He recommended Swift, Concorde, Minion, FF Clifford and others until he realized that he should just make his own serif Meta. At the beginning of 2005 Erik finally admitted to himself that he was stuck – all of his sketches looked like FF Meta with serifs added, not like a serif typeface that could survive on its own. He needed fresh eyes, so he got Christian involved who, in turn, asked Kris to take on some of the workload. Obviously, a serif Meta would need to fit in with the existing FF Meta family. After drawing the first weights the designers saw that there was still something wrong: the serifs were too strong so that both families didn’t really go well together in the same line, despite identical x-heights. The theoretical

approach obviously hadn’t worked well enough, so they decided to trust their experience instead. They changed the metrics so that the letters are not mathematically identical, but optically the same. Now what you see is what you get. And they discarded the idea of a tighter spacing to make it appear darker. After much trying, comparing, generating fonts and printing out samples, the final formula for a new Meta was found: two percent heavier and two percent more condensed than the sans.

Erik van Blokland’s sophisticated technology “*Superpolator*” helped to extend the family, although manual corrections were always necessary: the spirit of a typeface can still not be delegated to software.

While it is a typeface that can stand up on its own in a wide range of applications, the extra benefit is its close relationship to the original FF Meta, its sans serif sister. The two families can be mixed in the same line and one can be used to accentuate the other. Using both on the same page adds variety and meaning to a text.

Julia Sysmäläinen



It was a great temptation and challenge to design FF Mister K, a typeface inspired by manuscripts of FRANZ KAFKA and named after main characters of the novels *“Das Schloß”* and *“Der Prozess”*. Kafka’s manuscripts reveal a unique handwriting style with strong calligraphic features. Looking closer, glyph shapes derived from the Latin as well as the German script popular in Austro-Hungary at the beginning of the 20th century can be distinguished in different texts. In designing the typeface, a balance had to be found between Kafka’s strong and partly excentric letterforms and new forms to enable a steady typographic flow. Technically, Mister K is available in OpenType format and includes: several hundred ligatures (2-, 3-, 4-characters) which reflect typical sequences in different languages and reduce repetitions; alternate glyphs for “high”, “medium”

and “low” connections; and stylistic alternates allowing for different kinds of crosshatching, underlining, etc.

Not only for the sake of completeness but also because of the influences Kafka took from Russian literature, especially DOSTOEVSKY, Cyrillic characters are in the making, using Kafka’s German script and popular Russian handwriting of the beginning of the 20th century as sources. FF Mister K Dingbats is a separate font containing a wide range of pictograms, from animals, plants, stars, famous buildings, faces, food, flags, arrows, to various symbols for sports, hobbies, professions, traffic, wheather, ...you name it.

For further information on using FF Mister K Dingbats please refer to the comprehensive User Guide.

NEW



c28



Liga-Feature + Keycode: t04



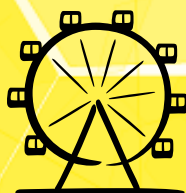
f03



h37



a30



c45



po8



c64



a04



d11



c30



w03



c25



h14



f75



d19



o29



p46



o59



c06

Dear Julia,

Prague, 25/1/10

I hope you are ~~happy~~ 😊 and there are no
🙄 in your mind! There is a 👍 and
a 💡 thing I need to tell you. (Starting
with the good ☑️: I will come to see you
very soon in 🏰. The bad ✖️: It will
take a long time until I arrive. Because
first I have to go from 🏰 by ~~bike~~ 🚲
to 🌊. The destination of this sweaty and
breathtaking journey is 🎡. The next
day my plane ✈️ at 🕒 in the ~~morning~~
morning - so I must have an early ✖️
🚗. Once the plane ✈️ in Helsinki I
will give you a 📞 immediately.
With ❤️, Your Friend

TT Mister K
Pack 4
Dingbats
Marks 1

Handwritten text on a brown paper bag: "TT Mister K", "Pack 4", "Dingbats", "Marks 1".

A yellow sticky note with a drawing of a person's head and shoulders, wearing a yellow shirt and a yellow hat.

A green sticky note with a drawing of a person's head and shoulders, wearing a green shirt and a green hat.

A drawing of the Eiffel Tower.

A drawing of a sad face with a blue outline.

A drawing of a person's head and shoulders, wearing a blue shirt and a blue hat.

Transfer Foil

Handwritten text on a yellowed page, partially obscured by a dark circular object (possibly a lens or a hole). The visible text includes "K Dingba" and "con 2".

Transfer Fail

FF Market | 1996

H. A. Simon

Now available in the
new Office format.

Tomatoes 3lb Bag → \$279

REDUZIERT

L'épiciier vendait des épices

★ 160.843¥ ★

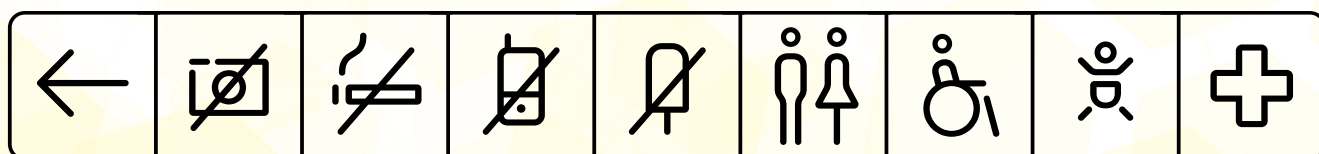
½kg Hühchenbrust für 245€

Döuertasche

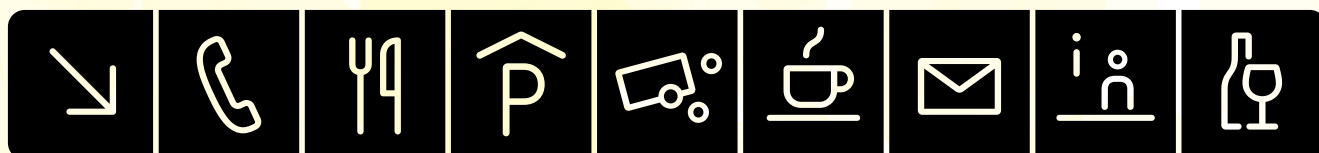
FF Market was first drawn for use in promotional material for a few of H. A. Simon's jobs. The positive reaction he received from clients and users, and the fact that it was being used in instances beyond its original intention, inspired Mr. Simon to re-draw and extend the design. As the name suggests, the typeface lends itself for use in the marketplace: advertisements, posters, stickers, packaging, point-of-

sale promotions, etc. FF Market is not a high point in typography, but the right shop-window type: practical but not impersonal, neutral but noticeable. Each weight contains ligatures of international currency abbreviations as well as superior and inferior numbers for making fractions or listing cents.

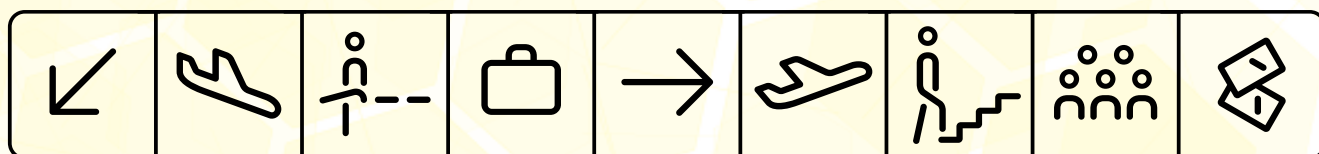
Wayfinding in Architecture



ORIENTATION SYSTEM



Airport Distance: 87263519



GLOBAL POSITIONING

Starting from the idea to develop a no-frills typeface with as little historical ballast as possible Daniel Utz designed FF Netto: He reduced the letter forms to their characteristic basic shapes and removed all dispensable details. He adjusted the stroke weight unobtrusively, keeping the geometric construction principle and thus optimizing legibility and balance of the typeface.

Besides the alphabet Daniel designed a whole lot of icons and arrows – very useful for information and orientation systems. Weights and sizes have been carefully adjusted to be perfect for combinations with the text faces. By using the border elements you have plenty of options to arrange and group the pictogrammes. Both FF Netto and FF Netto Icons come in three weights.

FF Prater | 2000

Henning Wagenbreth, Steffen Sauerteig

*Now available in OpenType
– with easy access to alternate
glyphs for variation – and in
the new Office format.*

ALCOHOLIC BEVERAGE

Brewpubs and Regional Breweries

The Amylolytic Process

International Bitterness Units scale

Saccharomyces uvarum

Once the Fermentation Is Complete

Urdeutsches Hefeweizen

12–14 °C (53–57 °F) for cask ales to be served

The fonts of the FF Prater family were designed with the spontaneity of illustrations in mind. Wagenbreth and Sauerteig have tried to digitally recreate the irregularities of handwriting through variation in line width and angle as well as letter spacing. The danger of such a lively face is that it loses its integrity if two identical “handwritten” characters are placed next to each

other. For this reason the designers chose to make two versions of every character so that the user can switch between them when necessary to guarantee a handwritten look. With the OpenType version of the fonts the second alternate letter even appears automatically.

a

Sans Regular

a

Sans Bold

a

Serif Regular

a

Serif Bold

a

Script Regular

a

Block

a

Block Background

a

Block Fill

e

Sans Regular

n

Sans Bold

G

Serif Regular

i

Serif Bold

B

Script Regular

s

Block

k

Block Background

g

Block Fill

o

Sans Regular

g

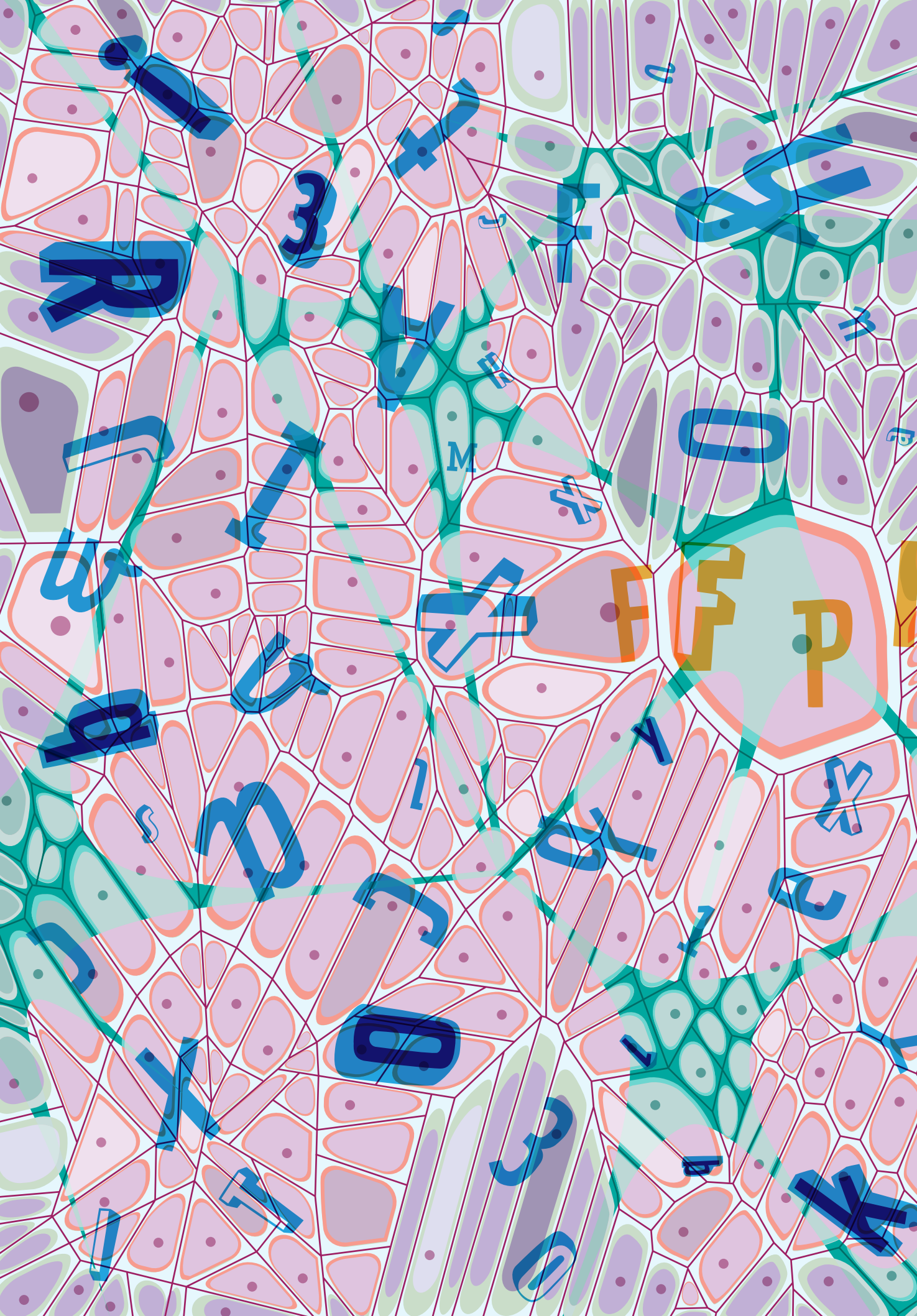
Sans Bold

h

Serif Regular

R

Serif Bold





FF Providence, FF Providence Sans | 1994

Guy Jeffrey Nelson

*Now available in OT/Pro
and Offc/Offc Pro.*

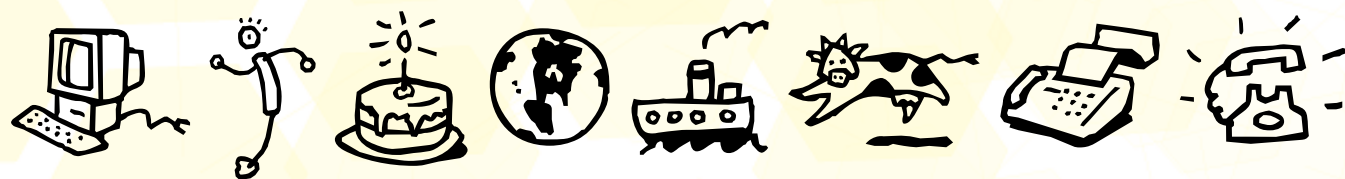
*FF Providence Pro even
speaks Greek.*

0123456789 0123456789

Early Sketches

Sequential Narrative

COMICS



HÅŁ F T Ø N Ē

καρκτήρας κωμικός

The FF Providence family was first drawn in 1987 for use in a comic book series – FF Providence Sans for the dialog, and the serif form for running nar-

rative. In 1994 the typefaces were completed with additional dingbats, and named after the designer's home town in Rhode Island, USA.

a

Regular

a

Italic

a

Bold

a

Bold Italic

a

Sans Regular

a

Sans Bold

s

Regular

b

Italic

c

Bold

w

Bold Italic

i

Sans Regular

N

Sans Bold

e

Regular

M

Italic

h

Bold

g

Bold Italic

x

Sans Regular

s

Sans Bold

i

Regular

R

Italic



I am so sick of
everyone looking
at my stupid
green horns!

get fresh
or freak
OUT!

I love
Serifs

YEAH,
BOIZ!

my team

PEN
4 hours

Wo
I am
psyc
bein
azy di
me

I am so sick of
everyone looking
at my stupid
green horns!

get fresh
or freak
OUT!

I love
Serifs

YEAH,
BOIZ!

my team

PEN
4 hours

Wo
I am
psyc
bein
azy di
me

FF Quadraat, FF Quadraat Sans | 1997–2008

Fred Smeijers

*Now available in the
new Office format.*

1029834 Hand Lettered Inscriptions

CALLIGRAPHIC PRACTICE

Famous English Monasteries

GOTHIC CALLIGRAPHY

715–720: Lindisfarne gospels

Monospaced Characters

ENLIGHTENMENT (1687)

Originally designed for the Dutch design company with the same name (now it is called the “Lab”), FF Quadraat combines Renaissance elegance with contemporary ideas on construction and form. Over the years several versions have been designed: FF Quadraat Sans and Serif, **Display** and **Headliner**. The fonts in **FF Quadraat Display** are strong, but they aren’t of the loud-mouthed, fun-font variety. They strive for a sort of noticeability we don’t see much anymore. The FF Quadraat Sans follows a trend which was originated by JAN VAN KRIMPEN who designed Romulus, a classical typeface and to which he added some sans serif variations. It was not until the late eighties that this idea became more popular. The well known designs from our days are ITC Stone or **FF Scala** for example. Both typefaces give designers the opportunity to

make use of well adapted sans serif variations. FF Quadraat which started with a serif version follows this young tradition. Sans serif typefaces can look very much alike, especially in the bolder variations. This is certainly not the case with FF Quadraat Sans. FF Quadraat Sans is like its serif companion a typeface with a rather strong character of its own. Thus, it was not that easy for the designer FRED SMEIJERS to make a gesture as strong as its serif companion without neglecting traditional proportions. But he obviously succeeded in giving the sans version a lively and humane character. This can be most clearly seen in big word images and is still there in text sizes, although in a more discreet way. So FF Quadraat Sans has display qualities, is an efficient typeface and suitable for longer texts at the same time.

FF Speak | 2007

Jan Maack

*Now available in the
new Office format.*

Cylindrical Pasta of Italian Origin

SEMOLINA

Establishment of Pasta

UNO SPAGHETTO

National Macaroni Manufacturers

{[(01234*56789)]}

Bûckwhëât

Only Served With Hot Tomato Sauce

FF Speak is a humanist Sans Serif. When Jan Maack was working on FF Speak, his intention was to design a typeface that could capture the tone of voices of young people talking. So he made the letter forms very vivid and smooth. When they speak, they use different intonations, according to the situa-

tion. Therefore, he made a light version for talking intimately, and the bold version for speaking out loud. Jan also added some extra ligatures and thinks his font is very legible, both in headlines and text. A unique typeface that is like a new voice you want to listen to.

FF Super Grotesk | 1999

Svend Smital

*Now available in the
new Office format.*

SKYSCRAPER

Skin and Bones Architecture

Ludwig Mies van der Rohe

STYLE

Auffinden und nicht aufflammen lassen

BARCELONA 1929

Prototype Modernist Housing

The font FF Super Grotesk is based on a 1930s design by Arno Drescher which was the most widely used lead-type sans serif face in East Germany, the GDR's equivalent of the un-available Futura. Today the typeface can only be found in old specimen books and early East German printed matter, both of which

served as source material for FF Super Grotesk. The original character set has been augmented with special symbols and characters, alternatives for lowercase a and g, and Old Style figures.

FF Tisa | 2008
Mitja Miklavčič

Now available in
Offc and Offc Pro.

trunk diameters of up to 4 m

LAKE BALATON

Pøĩşóñöüş Āłķăł'õíðš

arils are mature in 6–9 months

SUMATRA

0°23'0" South, 101°46'0" East

► Botanic ● Gardens ◀

Especially the Longbow

Slovenian designer MITJA MIKLAVČIČ drew FF Tisa to meet the technological and aesthetic requirements of modern magazine use. His primary goal was to develop a softer, more dynamic version of a nineteenth-century slab serif wood type. A large x-height and pronounced serifs make FF Tisa extremely legible in text sizes, its

unique design details, including slightly exaggerated ink traps and a fairly upright italic, becoming evident in display applications. The typeface was selected by the TDC judges for a Certificate of Excellence in Type Design in 2007.

FF Trixie | 1991
Erik van Blokland

*Now available in
Offc and Offc Pro.*

Secret_Agent
Code: 018923
ДРУЖБА
Μυστικός Πράκτορας
UNDERCOVER
Federal • Bureau

Perhaps the most used typewriter in the world. In the beginning FF Trixie was seen as silly: why make a font that makes ones expensive desktop publishing supercomputer look like an old typewriter? History has the answer: because it looks cool and it's fun to use. Especially the capital "X" of FF Trixie Plain is famous, because it is the X files logo. Perhaps FF Trixie was designed by strange beings from outer space

after all. FF Trixie is a highly detailed typeface that captures the roughness and irregularities of an old typewriter. FF Trixie has become an accurate document of one particular typewriter. All the characters have kept their faults. The characters vary in height, rotation and distance to the baseline as much as the type produced by the original machine.

FF Typestar | 1998
Steffen Sauerteig

Now available in the
new Office format.

Space Exploration
TECHNOLIGIA

Těchňó-Prøgrêssivîšm

SEMICONDUCTORS

PARTICLE GENERATOR

HARDWARE

Code * 0194783 *

FF Typestar from eBoy is a collection of five unaffected fonts for the working world – the classic typewriter meeting the demands of modern communication. The four basic weights offer everything

necessary for office communication and the OCR variation is a monospaced alternative for more mechanical moments.

Energy Consumption

SUBWAY

Urban Population Density

012:34.568,19

Automobile Dependency

fåhṛğăştƒéŋšť'er

UNDERGROUND 1863

The FF Yoga family is a type system conceived to work for newspapers and magazines thanks to its strong personality and good legibility. The Serif weights with their sturdy serifs are a good choice for body text, but they also serve as

an original headline face with their subtly chiseled counters inspired by blackletters. FF Yoga mixes the harshness of blackletters with the balanced rhythm and round shapes of the Garalde typefaces.

a

Regular

a

Italic

a

Bold

a

Bold Italic

x

Regular

w

Italic

K

Bold

j

Bold Italic

G

Regular

n

Italic

u

Bold

s

Bold Italic

g

Regular

f

Italic

e

Bold

D

Bold Italic

v

Regular

z

Italic

y

Bold

O

Bold Italic

Associated Skills and Techniques

Accessability

PEDESTRIAN EXPOSURE

0123456789 | 0123456789

TRAFFIC

Designated Market Areas

SIGNBOARD

extensions and embellishments

NEW

a

Regular

a

Italic

a

Bold

a

Bold Italic

W

Regular

n

Italic

g

Bold

p

Bold Italic

c

Regular

t

Italic

G

Bold

e

Bold Italic

D

Regular

k

Italic

d

Bold

r

Bold Italic

o

Regular

g

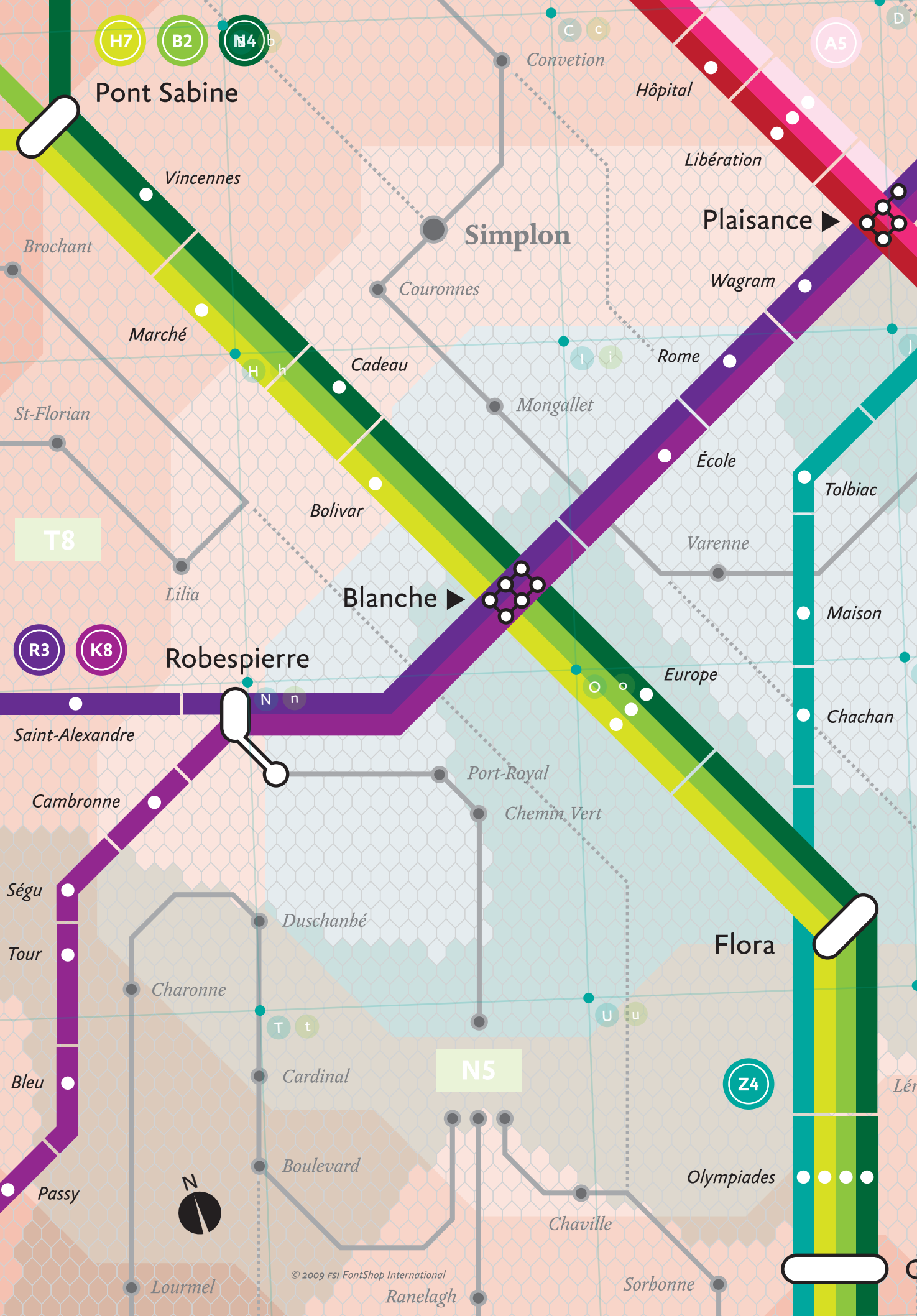
Italic

S

Bold

R

Bold Italic



H7 B2 N4

Pont Sabine

Vincennes

Brochant

Marché

St-Florian

T8

Lilia

R3 K8

Robespierre

Saint-Alexandre

Cambronne

Ségu

Tour

Bleu

Passy

Charonne

T t

Cardinal

Boulevard

Lourmel



© 2009 FSI FontShop International

Ranelagh

N5

Chaville

Sorbonne

Z4

Olympiades

Flora

Port-Royal

Chemin Vert

Duschanbé

Cadeau

Bolivar

Mongallet

Couronnes

Simphon

Convetion

Hôpital

Libération

Plaisance

Wagram

Rome

École

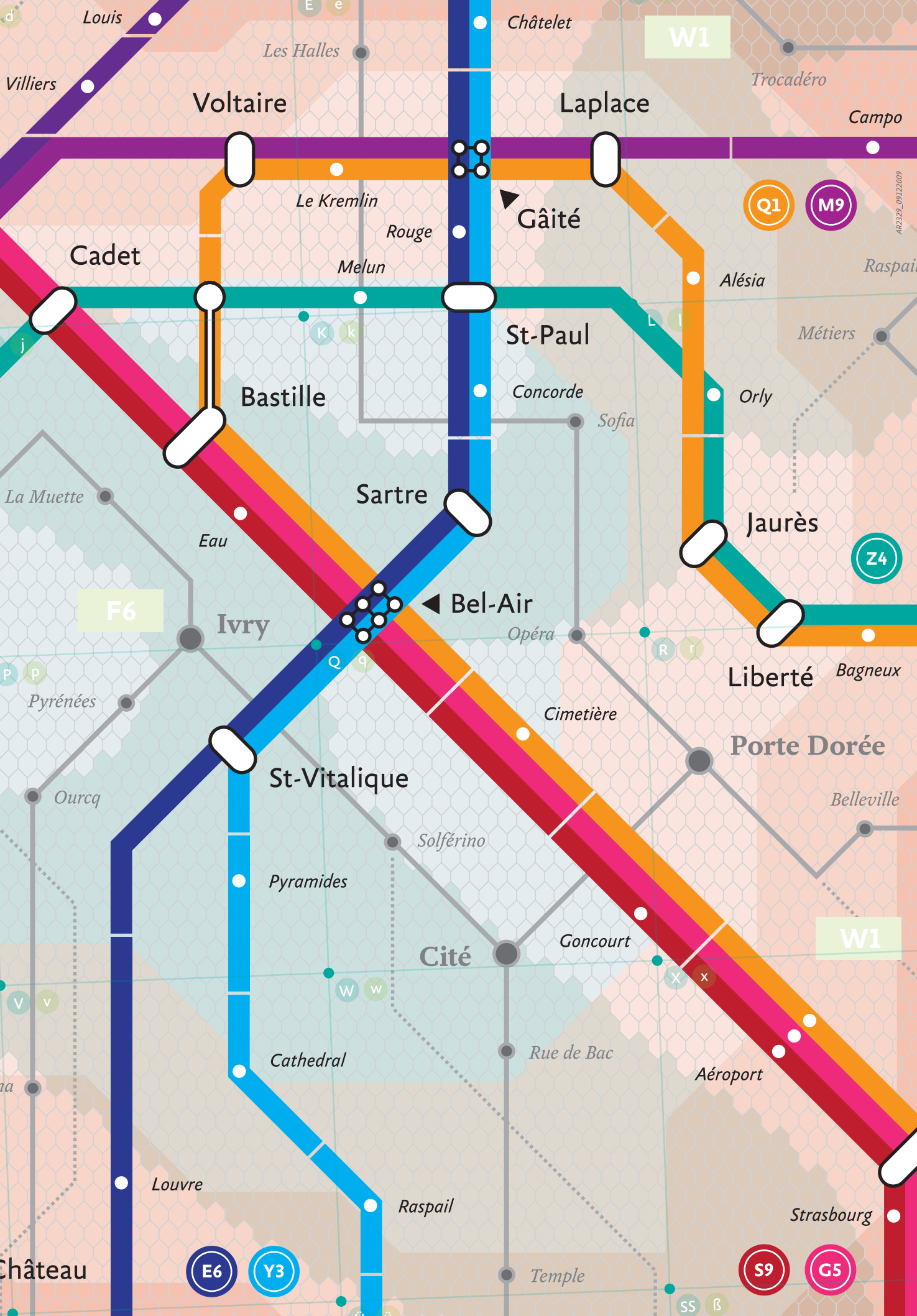
Tolbiac

Maison

Chachan

Europe

Lén



Louis

Châtelet

W1

Les Halles

Trocadéro

Campo

Voltaire

Laplace

Le Kremlin

Rouge

Gâté

Q1

M9

Cadet

Melun

Alésia

Raspail

St-Paul

Métiers

Bastille

Concorde

Orly

Sofia

Sartre

Jaurès

Z4

Eau

Bel-Air

F6

Ivry

Opéra

Liberté

Bagneux

Pyrénées

Cimetière

Porte Dorée

Belleville

Ourcq

St-Vitalique

Solférino

Pyramides

Cité

Goncourt

W1

Cathedral

Rue de Bac

Aéroport

Louvre

Raspail

Strasbourg

Château

E6

Y3

S9

G5

Temple

SS B



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