



FONTFONT INFO GUIDE FOR

# FF Marselis Bold

Offc | Offc Pro

or

Web | Web Pro

## SECTIONS

- A | Font and Designer Information
- B | Language Support
- C | Type Specimens



# Handgloves

## ABOUT FF MARSELIS BOLD

FF Marselis crossbreeds geometric and humanistic forms, creating a freshly dynamic sans serif family. All of the counters in the typeface are open; this aids readers' eyes quickly flow across lines of text, without experiencing hang-ups. Certain superfluous strokes have been eliminated – there are no spurs on the b or q, for instance. The alphabet's diagonals all bow outwards slightly, adding flavor to the "A", "K", "R", "V", "W", "X", "Y" and "Z".

Many designers chance upon using the same graphic shape for the lowercase "a" and "e" – indeed, the idea seems simple enough: just rotate the form 180° and you should be done! However, almost all attempts at this sort of theoretical simplification fail in practice. With his design for FF Marselis, Jan Maack has found a key to making it work. Rather than whole letterforms, a tear-drop form repeats throughout the alphabet, not only in the bowl of the lowercase "a" or "e", but also in the "k" and the uppercase "Q". This tear-drop form is a vivid, smooth junction of strokes, most commonly seen in the connection of the lower curves with the vertical stem in lowercase "a" of many typical grotesk-style sans serifs.

FF Marselis offers several figure styles per font, including oldstyle figures. The family includes four weights – Light, Regular, Bold and Black. Each weight has a companion italic. Several letterforms change between the upright and italic fonts; for instance, the "a" becomes single-storied, and the "f" grows a descender.

When designing the Slab version Jan Maack has not just added serifs but revised the letter forms. FF Marselis Slab has rounded inner corners to make the serifs more subtle; it has more closed counters, a slightly reduced horizontal thickness and uneven diagonals. Contrary to the Sans version, the b has a stem in FF Marselis Slab, and the k has a longer leg, bending outward. The weight range in the Sans and Slab version is the same, so this super family is particularly suitable for corporate design.



**ABOUT  
JAN MAACK**

Jan Maack (1968) is a graphic designer and type designer from Denmark. He has worked as an Art Director and Graphic Designer since 1992, mainly designing logos, corporate identity systems, and packaging. Jan won a number of prizes for his work, and was jury member for The New York Festivals Print 2006.



SECTION B  
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-37 UNITED STATES - EBCDIC (IBM-28709)  
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  
MACOS TURKISH

**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**

**Offc**

**Web**

AFRIKAANS	KURDISH (LATIN)
ALBANIAN	KYRGYZ (CYRILLIC) [ROMANIZATION; BGN/PCGN 1979]
AMHARIC (ETHIOPIC) [ROMANIZATION SYSTEM BGN/PCGN 1967]	LADIN
ARVANITIKA (LATIN)	LAOTIAN (LAOTIAN) [ROMANIZATION; NATIONAL]
ASTURIAN	LOW GERMAN
BARABA TATAR	LUXEMBOURGIAN
BATS (LATIN)	MALAGASY
BISLAMA	MALAY (LATIN)
BRETON	MANX GAELIC
BURMESE (BURMESE) [ROMANIZATION; BGN/PCGN 1970]	NORWEGIAN, BOKMÅL
CATALAN	NORWEGIAN, NYNORSK
CHAMORRO	OCCITAN
DANISH	PILIPINO (TAGALOG)
DUTCH	PORTUGUESE
ENGLISH	RHAETO-ROMANCE
ESTONIAN	ROMANSCH
FAROESE	RUSSIAN (CYRILLIC) [ROMANIZATION; BGN/PCGN 1947]
FINNISH	SAMI, SOUTHERN
FRANCO-PROVENCAL	SAMI, UME
FRENCH	SCOTTISH GAELIC
FRISIAN	SOMALI
FRISIAN, EAST	SOTHO, NORTHERN
FRISIAN, NORTH	SOTHO, SOUTHERN
FRISIAN, WEST	SPANISH
FRIULIAN	SWEDISH
GALICIAN	TAHITIAN
GERMAN	TSAKHUR (LATIN)
GREEK (GREEK) [ROMANIZATION; BGN/ PCGN 1962]	TSONGA
GREENLANDIC	TSWANA
ICELANDIC	TURKMEN (CYRILLIC) [ROMANIZATION; BGN/PCGN 1979]
INDONESIAN	UKRAINIAN (CYRILLIC) [ROMANIZATION; NATIONAL, 1993]
INTERLINGUA	WALLOON
IRISH	XHOSA
ITALIAN	YAPESE
JAPANESE (SINO-JAPANESE) [ROMANIZATION; KUNREI]	YIDDISH [ROMANIZATION]
KARAIM (LATIN)	ZULU
KAZAN TATAR (LATIN)	

**ADDITIONAL  
SUPPORTED  
LANGUAGES  
PRO**



AMHARIC (ETHIOPIC) [ROMANIZATION;  
UN 1967]  
ARAGONESE  
ARUMANIAN  
AZERBAIJANI (LATIN)  
BASQUE  
BELARUSIAN (LATIN)  
BOSNIAN (LATIN)  
BULGARIAN (CYRILLIC) [ROMANIZATION;  
BGN/PCGN 1952]  
CHICHEWA  
COOK ISLANDS MAORI  
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  
UBYKH  
UZBEK (CYRILLIC) [ROMANIZATION;  
BGN/PCGN 1979]  
VEPSIAN  
VÅMHUSMÅL  
WALLISIAN  
WELSH  
WOLOF  
ÄLVDALSKA

**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 Ă ... Ž ž ƒ
LATIN EXTENDED-B	1	13	ə ƒ Ā ... Ț ț ǰ
IPA EXTENSIONS		1	ə
SPACING MODIFIER LETTERS	10	10	ˆ ˆ ˆ ... ˆ ˆ ˆ
COMBINING DIACRITICAL MARKS	18	18	˘ ˘ ˘ ... ˘ ˘ ˘
GREEK AND COPTIC	4	4	Δ Ω μ π
LATIN EXTENDED ADDITIONAL	1	9	Ẁ ẁ Ẃ ... ẞ Ỳ ỳ
GENERAL PUNCTUATION	19	19	— — ‘ ... ‹ › /
SUPERSCRIPTS AND SUBSCRIPTS	17	17	⁰ ⁴ ⁵ ... ₇ ₈ ₉
CURRENCY SYMBOLS	1	1	€
LETTERLIKE SYMBOLS	5	5	ℓ № ™ Ω e
NUMBER FORMS	17	17	1/7 1/9 1/10 ... 7/8 1/0/3

TITLE	NUMBER OF CHARACTERS		EXAMPLES
	STD	PRO	
MATHEMATICAL OPERATORS	14	14	∂ Δ Π ... ≤ ≥ ·
GEOMETRIC SHAPES	1	1	◊
DINGBATS	1	1	🌀
ALPHABETIC PRESENTATION FORMS	4	4	ff fi fl ffi



# Shag pile i13

**AaBbCcDdEeFfGgHhIiJjKkLl**

**abcdefghijklmnopqrstuvwxy 0123456789**

**ABCDEFGHIJKLMN OPQRSTUVWXYZ**

FF Marselis 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 Marselis 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**

FF Marselis 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**

FF Marselis 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,**