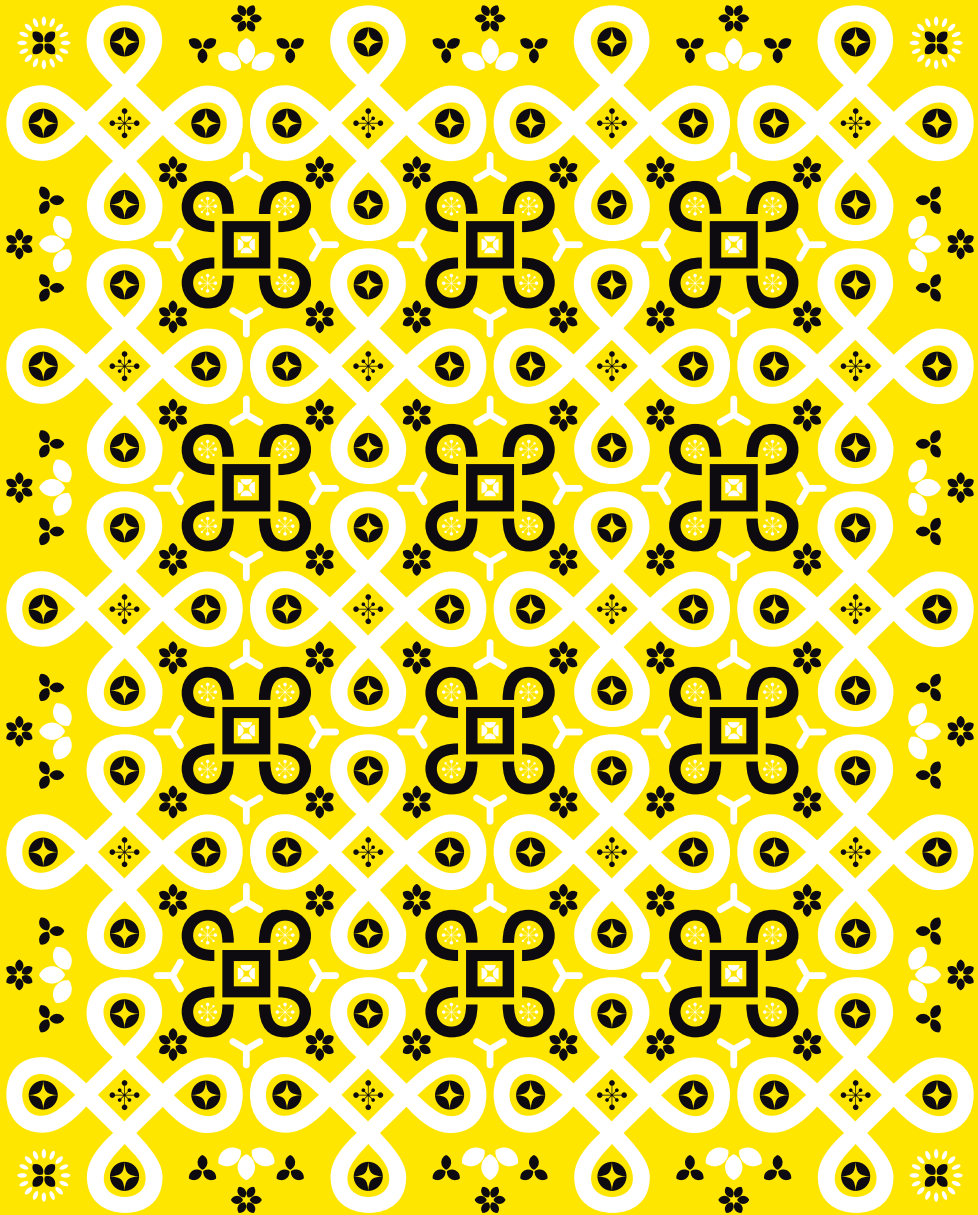


FF Dingbats 2.0

The World has changed





This pattern was designed by Michel Fong.

FF Dingbats 2.0

*or: things weren't always better in the old days,
just different!*

IN THE SUMMER OF 1992 I graduated from the Muthesius Academy, School of Applied Arts, in Kiel with a degree in communication design. My thesis was called 'Care Pack', a typeface with information and warning symbols for packaging. FSI FontShop International liked the concept and published it that year as FF Care Pack—for a recent graduate this was a pretty great thing. Even better was the subsequent suggestion by Jürgen Siebert, at the time in charge of marketing for FSI FontShop International, that I should consider creating a modern alternative for Zapf Dingbats. Though a systemfont and thereby pre-installed on most computers, Hermann Zapf's symbol font was incomplete and often impractical as a design aid. Jürgen and I imagined a font system that was more comprehensive and systemized—a real source of help in the daily life of a designer in need of pictograms, arrows and other shapes and symbols. The result was FF Dingbats, launched in 1993, the same year Factor Design was founded. Thousands of licences have since been sold and the fonts have become a fixture in communication design worldwide.

The world has changed since 1993. Internet, mobile phones and countless other innovations permeate our lives at home and work. Communication is different, at least from a technological standpoint. It was these advances in technology that got us thinking about a contemporary FF Dingbats two years ago. Jürgen Siebert (now in charge of marketing at FontShop Germany)

and I (still a partner at Factor Design) decided on an extensive update. They're finished now—the FF Dingbats 2.0. Cutting edge, both in content and design. But this booklet is not only intended to introduce the new symbols and pictograms of FF Dingbats 2.0, it is also a chance to reflect on the changes that have taken place in the past 16 years. We asked industry experts how the many technological advances at work and in our daily lives have made themselves known. And I've tried to show what an average working day looked like in 1993 and how it looks today. The principle realization of this particular piece is that I'm just as exhausted at the end of the day as I was 16 years ago.

I'd like to thank everyone at Factor Design who took part in the mini-competition to design the beautiful illustrations in the brochure, as well as my partners Uwe Melichar and Olaf Stein who made it possible for me to work on this project. I'd especially like to thank Henning Skibbe, without whose design talents FF Dingbats 2.0 wouldn't have been possible.

Enjoy!

Johannes Erler

Typewriter vs. Laptop



IN 1993 THE TOOLS of the journalism trade were in transition. Many journalists had already switched to the computer but some were still using typewriters. Copy was set by typesetters. Until the mid '90s the *Süddeutsche Zeitung* still used telephone text recording, where the journalist dictated the copy to a typesetter by phone. Today journalists use editorial programmes like InCopy or CopyDesk where copy can be written directly (*even via internet*) in the layout.

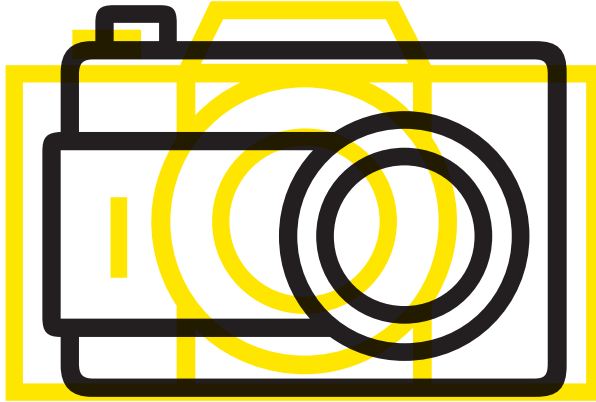
“Wolfgang Höbel, have your texts changed since you started composing on the computer rather than the typewriter?”

“I found taking leave of the typewriter liberating. That dynamic intellectual productivity, described in Heinrich von Kleist’s famous essay ‘On the Gradual Formulation of Thoughts while Speaking’, is now possible at the keyboard because of the ease with

which text can be changed on the computer. Revising text on a typewriter was a crippling ordeal; only with the advent of the computer has it become possible to gradually formulate thoughts while writing.”

Wolfgang Höbel (48) is an editor for the magazine *Der Spiegel* and was in charge of its culture section from 1994–2005. An authority on theatre and literature, he worked for many years at the paper *Die Süddeutsche Zeitung*.

Film camera vs. digital camera



IN 1993 DIGITAL PHOTOGRAPHY was not yet commonplace, although Nikon had presented a commercially viable camera for professionals in 1990. From then it exploded: In 1996, 990,000 digital cameras were sold world-wide; in 2005 eight million were sold in Germany alone. In 1999 the first mobile phone with a camera was introduced, and traditional photography was in the process of disappearing. Companies like Kodak, Minolta and Nikon have discontinued production of film cameras. Even Polaroid is shifting its production to digital photography; in early 2009 they produced the last of their legendary film.

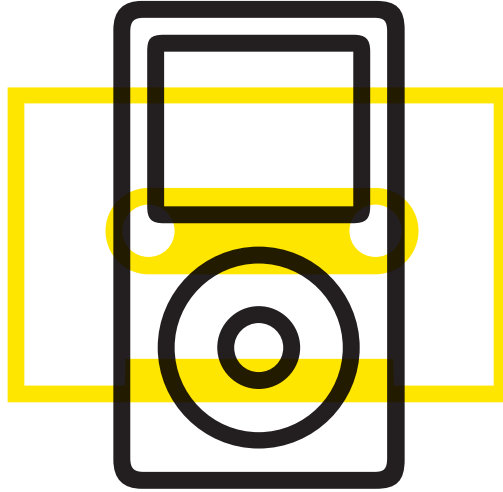
“Mirko Borsche, has digital photography changed our attitude towards images?”

“Absolutely! In the past pictures were first developed and then printed. That meant there were lots of shots that, by conventional standards, hadn’t

turned out well. But advancement in photography has often come as a result of such mistakes! Today you see every image instantly on the screen and erase whatever doesn’t meet the current visual norm. It’s a shame.”

Mirko Borsche (38), known for his work on *NEON*, *SZ Magazin* and *Humanglobaler Zufall*, is one of Germany’s most celebrated editorial designers. His grasp of the developments in visual communication are second-to-none. In 2007 he was elected Visual Leader of the Lead Academy. He is currently creative director of *Zeit* and *Zeit Magazin* and, with his company *Buero Mirko Borsche*, designs editorials and corporate identities.

Tape-deck vs. iPod



MUSIC CASSETTES and LPS were already in trouble in 1993. Back then the CD was responsible for record-sales in the music industry. All that changed when MP3 turned up and it became possible to send music via internet. In 1998 the download site Napster definitively challenged traditional formats and sales channels, and a convenient means of playing the files came at the turn of the century in the form of iPods and other MP3 players. The music industry has only reluctantly adapted to the new situation. MP3 and Internet have opened up the market for musical artists. At the same time, iTunes and similar platforms have created new commercial channels, resulting in the demise of the CD.

“Hans Nieswandt, is MP3 a curse or a blessing for good music?”

“I think it’s both simultaneously. Young people with little or no money can listen to music today that they would never have come in contact with

before. The production cost of such music is little more than the computer it’s made on, however there is an accordingly high level of repetition and sampling in it. The dust is still settling and every development results in a counter movement. An indication of that is the renaissance of vinyl as a ‘gourmet medium’. Then again, there are obscure pieces I’ve been trying to find on a record for years that suddenly turn up as files for my hard drive. One thing is certain, a DJ will never put an MP3 on the turntable!”

Hans Nieswandt (45) is DJ, music producer and author of many sagacious articles about music in a number of German publications (*Spex, Groove, taz, and Zeit*). Since the early '80s he's travelled the globe in the name of good dance music, and during that time he's seen the music industry repeatedly reinvent itself. His book *'plus minus eight'* is a classic in DJ literature.

Letter vs. Email



ANYONE USING EMAIL IN 1993 was a trendsetter. The rest of us were writing letters or postcards, and the fax machine was still popular. Now 100 billion emails are sent every day—90% are spam.

“Jan Weiler, when was the last time you wrote an actual letter?”

“That depends on what you consider a letter. For instance I’ve been saving the following message which has the characteristics of a letter, but due to its brevity is somewhat closer to a memo. It’s from my cleaning lady Mrs. Beeck and was left next to a jam jar on which roughly 7,000 dead ants were stuck. It read, ‘Dear Mr. Weiler, please don’t eat the jam cuz it had ants. Sinseerly, Mrs. Beeck’. If such things are considered hand-written letters then I write many of them. Very many. If, however, one

means true letters with sincere emotions I’d have to say that I rarely write them by hand; except, of course, letters of condolence. It would be unseemly to type such a letter. Love letters, by contrast I never write. I whisper them straight into the ear without first putting them on paper. Or I just blow gently; the recipient knows exactly what is meant and there’s no need to stammer, cross out or edit anything.”

Jan Weiler (42) writes books and radio dramas. His newest book is ‘Drachensaat’ (Dragon Seed). His German best-seller ‘Maria, ihm schmeckt’s nicht’ (Maria, he doesn’t like it) has been made into a film which will be released in August ‘09.

Telephone vs. Mobile



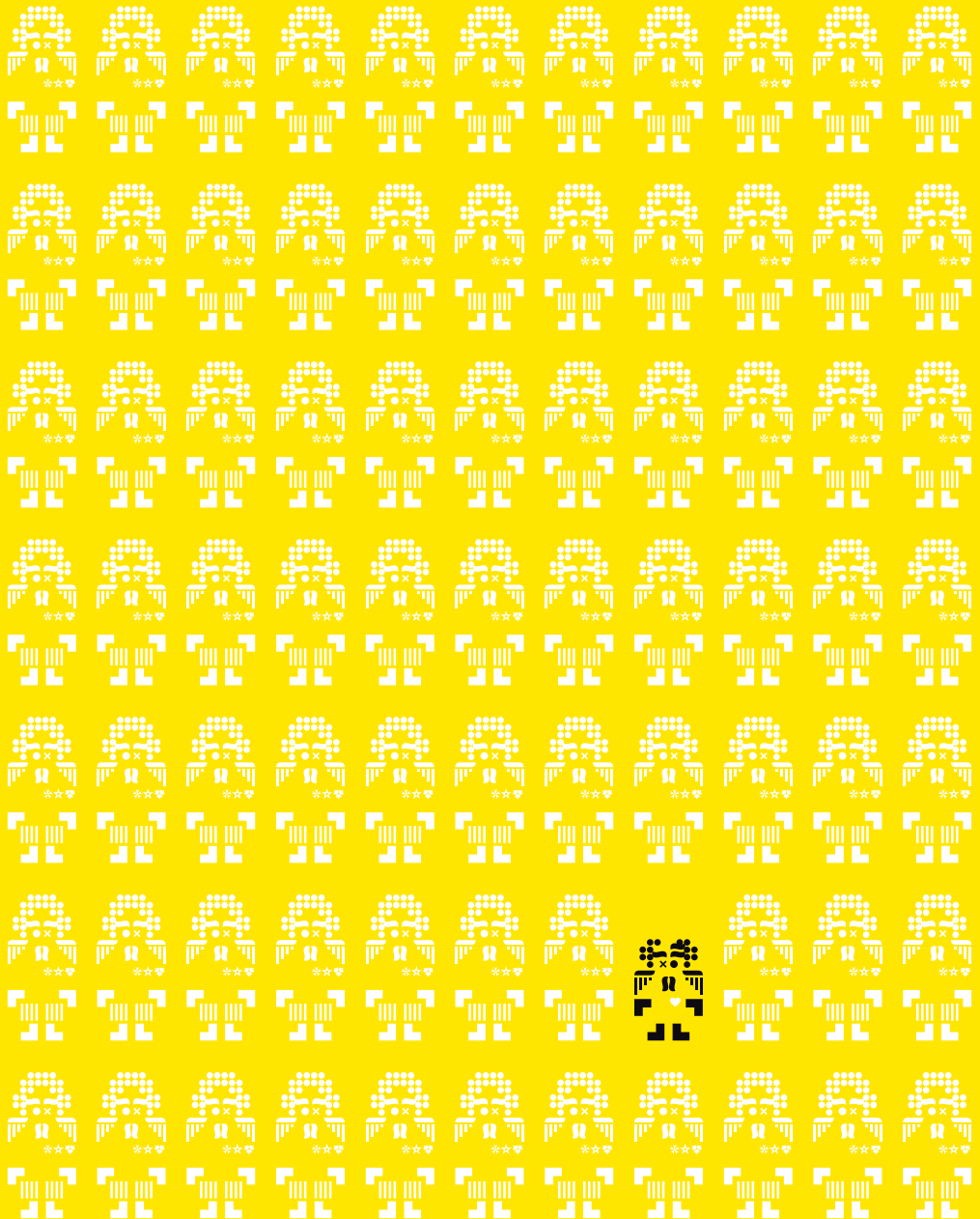
IN 1993 THERE WAS LITTLE NOTION of being able to phone anytime anywhere. Motorola had just introduced the International 3200 (the first digital GSM mobile phone; known as a brick), and the first digital phone network in Germany (D1) was only a year old. Owning a mobile phone placed one squarely in the avant-garde. Today there are 105 mobile phones for every 100 Germans.

“Fritz Erler, have mobile phones changed our attitude about communication and ability to communicate?”

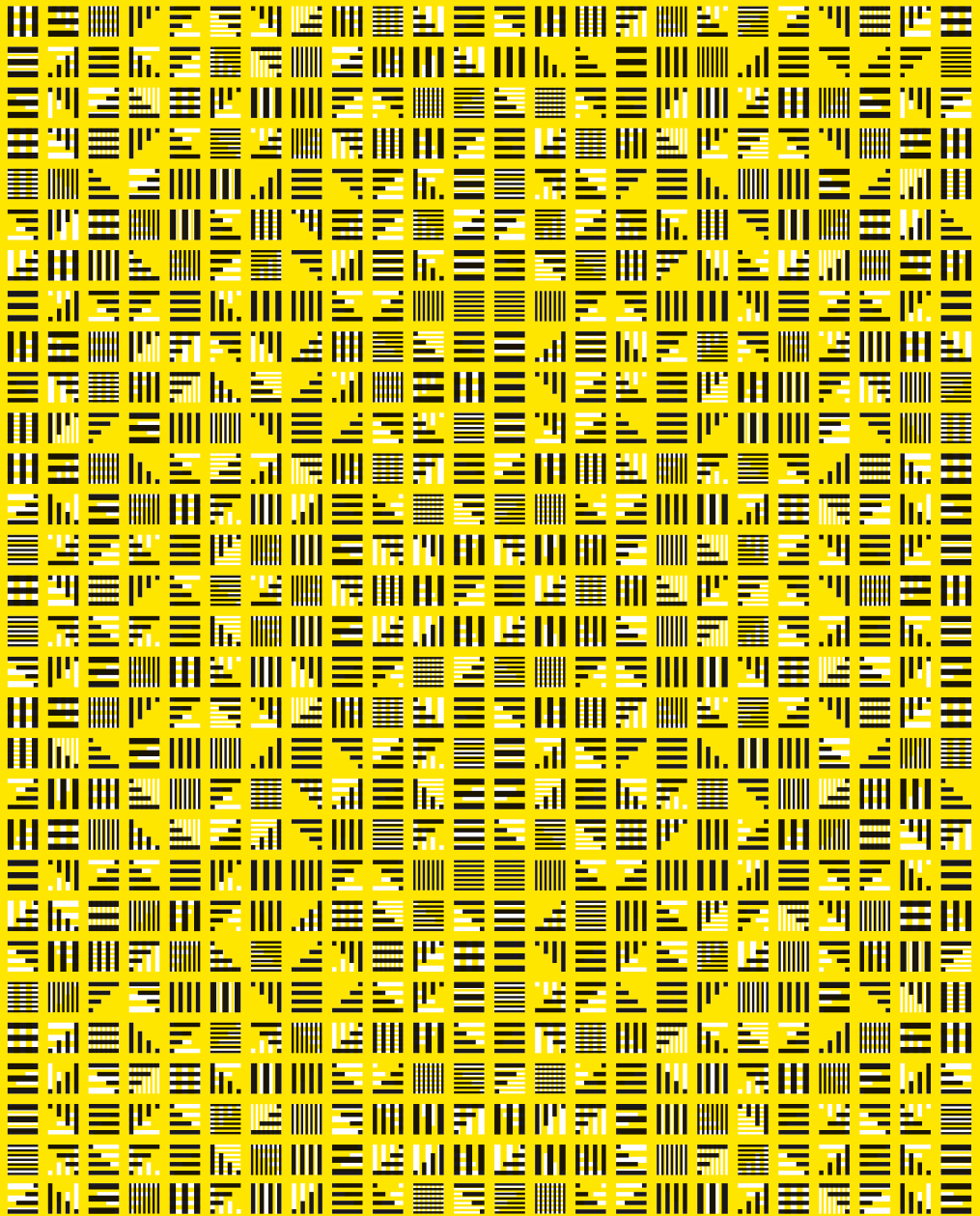
“Well... mobile phones are pretty practical. You can carry them with you and talk whenever you want. Mom and Dad and lots of my friends have

mobiles. I don't have one yet but I'd like one. Mobiles are cool. You can call, play games, send emails, take pictures, listen to music, look at pictures and watch movies.”

Fritz Erler was born in 2001—a time when the mobile phone was already very much a part of everyday life. For him mobile phones, iPods and digital cameras are normal, while records, typewriters and super-8 films are strange but also fascinating.



This pattern was designed by **Katharina Plass**.



This pattern was designed by Silke Freese.

Working Day 2.0

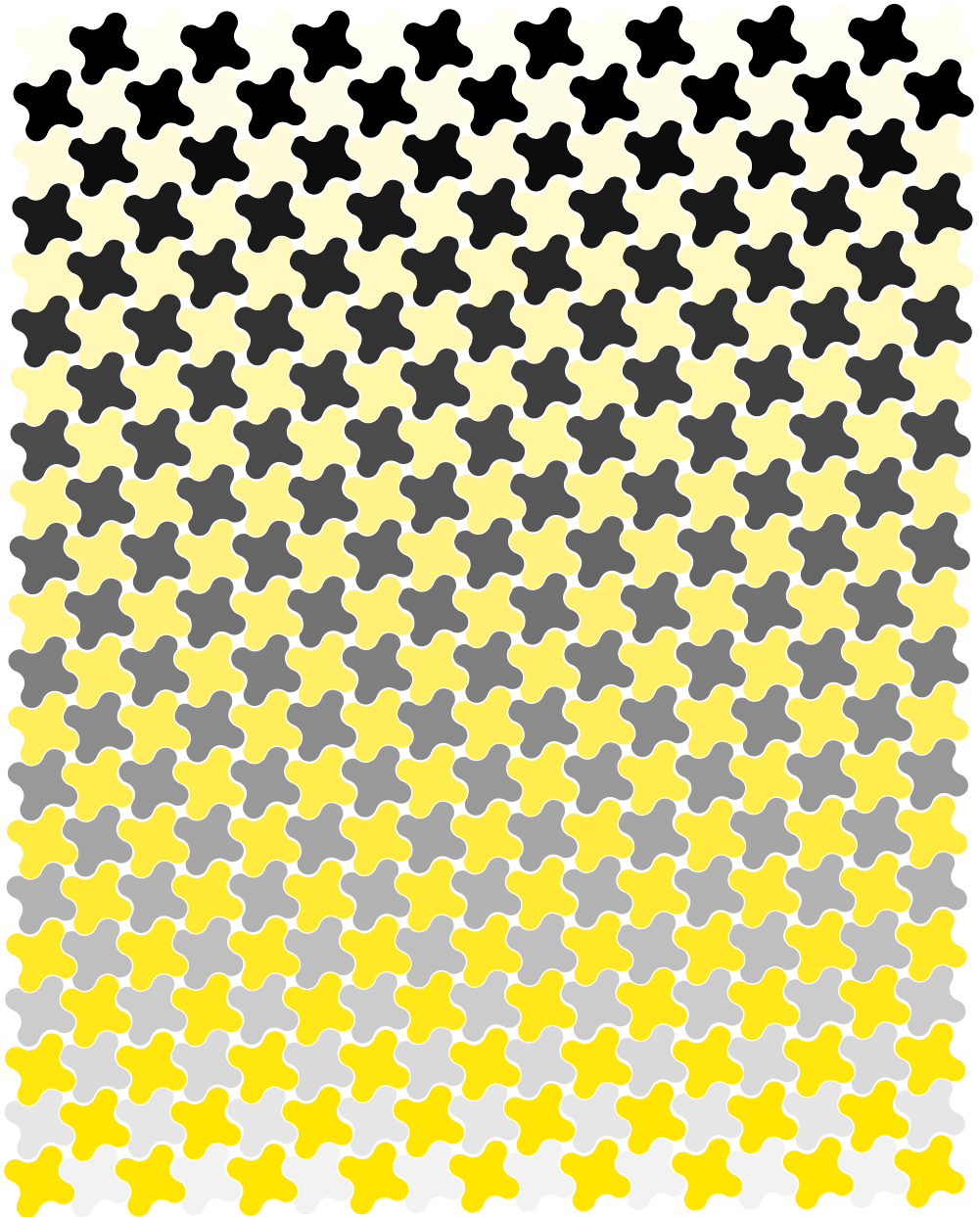
Johannes Erler describes how he worked in 1991 and how he works today.

1993 | 🕒:30 | What a good feeling to come into my own office (*even though it's tiny and damp*). Olaf isn't here yet. My Apple SL (with 17" monitor!) smiles at me! I play a game of Tetris to warm up. | 🕒:45 | I start Freehand 3.1., the Dingbats have to be pasted into Fontographer. Why hasn't anyone thought of an automated Outline-Function yet? | 🕒:15 | Olaf arrives and is thrilled: he's just seen a mobile phone. You can use it anywhere and it's even wireless! I've seen them in Milan. Everyone shouting into a black brick. Looks ridiculous! | 🕒:20 | Just one more Tetris game! Then I'll work on Dingbats, promise! | 🕒:30 | Rrrring (*the door bell*)! A courier brings the ozalid for the BoaVista menu. I see three mixed up images and send him back to the printer. He'll have to reassemble the films and the test-run is this afternoon. That's cutting it close... | 🕒:00 | Dingdong! Another courier! Picking up prints for the Downtown-Diary. The constant back-and-forth with documents... Supposedly in America they can now send data via the phone. That would save us dozens of couriers. | 🕒:10 | Dingdong! The postman! He brings me the long-awaited disks with FF Blur for the BFS-job. That's another thing: I want fonts when I find them and not two days later. | 🕒:50 | A call from Mr. Schmitz/Vereinsbank: they won't allow an overdraft without securities. They can give us DM 20.000 for the new computers at an interest rate of 14%. Is he nuts? I need another Tetris game to relax. | 🕒:30 | Have to buy slide frames. Next week is the meeting in Gmund. That's got to be a big show, a bunch of

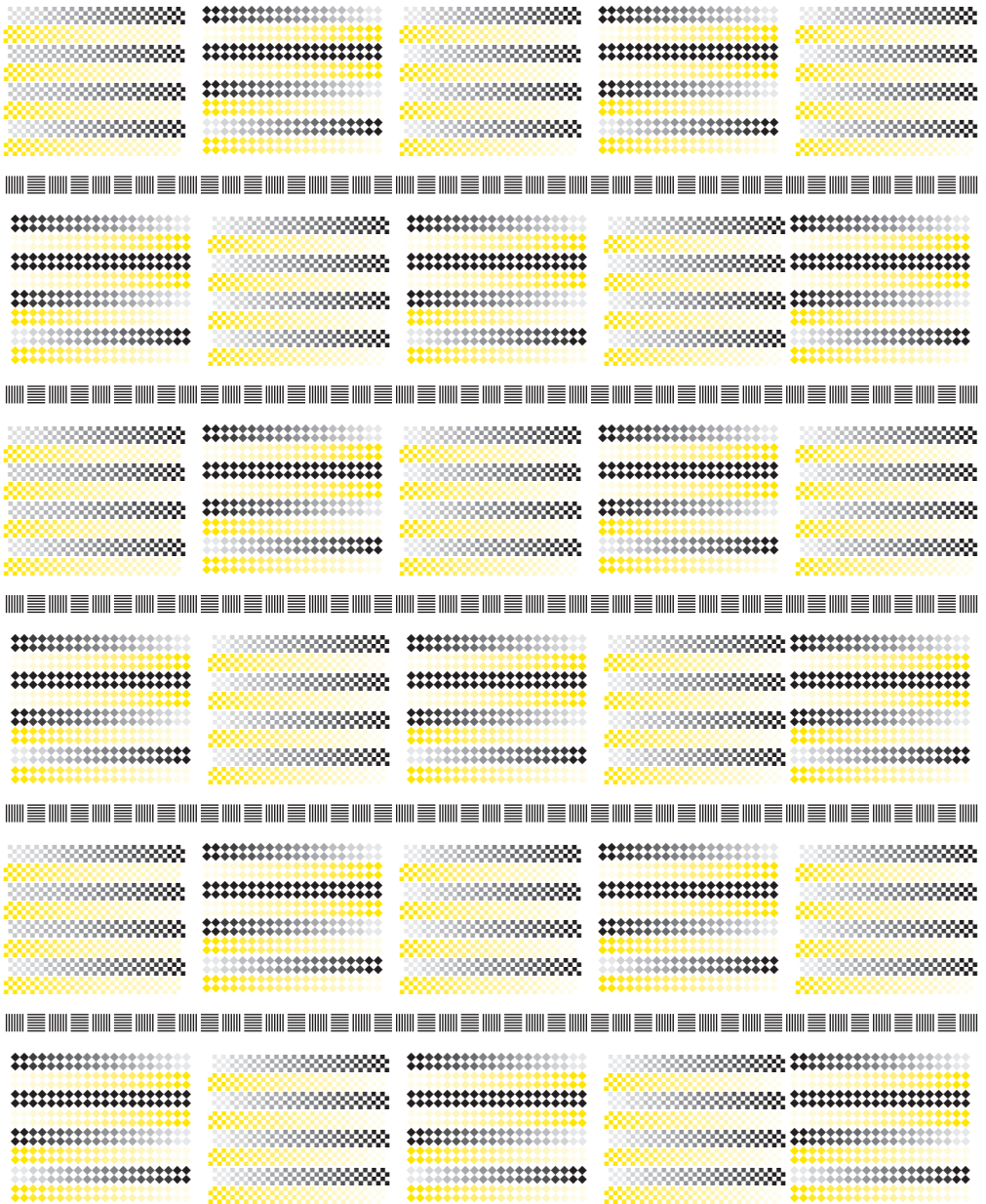
cardboard panels isn't going to do the job! | 🕒:00 | Supervising the press proof. Sheet one comes out of the machine and looks good. But in the cyan film of sheet two is some glue from the photos. I can't believe it: we have to do the exposre and assembling all over again... | 🕒:30 | Back in the office. I really need to get working on the Dingbats. Just one more game of Tetris. Almost got a high score! O.k. just one more! Damn... eergh... one more? | 🕒:10 | How thick shall I do the Dingbats outlines? For a 150 dpi ink jet printer or for film exposures? They're either too fat or too thin... | 🕒:20 | Olaf curses: the Logo for the Sandwichman-magnet doesn't fit on a disk. 1.4 MB is just too small for a good photoshop texture. We definitely need one of those cartridge storage thingies. It can hold 35 MB! | 🕒:25 | Now I'm doing the accounting! Sharp pencil, 8 column accounting ledger and a hand calculator. And then I enter receipt after receipt. It's the only way to keep on top of things. | 🕒:20 | I go out for a bite to eat; I'll finish later. The good thing about being self-employed is that no one tells you what to do. | 🕒:15 | Now I'll get to work! No telephone, no couriers. Wonderful silence! Maybe I should include a set of Tetris figures in the Dingbats? But then I'd have to have a very close look at them... better do that first! | 🕒:25 | The phone. Will I be working long? Well, I haven't actually managed to get much done yet... | 🕒:22 | At home. Bed. I close my eyes and see... Tetris bars. Curse of the computer game. That never happened to me with checkers!

2009 | 8:30 | The kids are at school. When I get to the office this early it's blissfully quiet. The only sounds come from Bärbel in accounting. I connect my powerbook to network and monitor and check my mail. At night only crap comes in. Wait! Mail from Gaby, sent 9:53. She's working way too late! There's an attachment with a word file for the production plan for DT. I'd better call her later. Want to avoid too many emails. | 10:30 | The office is full now. I've desperately got to design something for the Staatsschauspiel Dresden, but iCal says: Adidas-meeting. Only there's no one here. Curious, everyone wants things organized but no one shows up on time. | 11:30 | Back at my desk. 15 mails (*three important ones*) and four phone calls during my absence. Keep it short, Johannes, otherwise you won't get anything done! Still, just a quick look at the Fontblog... | 12:00 | The next batch of mails. A PDF of Beissner for the Quantum print approval. I have to look carefully at this one, it's crucial. Jörg from IT helps me, we go through it sheet by sheet. An overflow is missing. Caught that just in time. | 1:00 | The others go out for lunch and I still haven't designed anything. I need a media free zone! Jan recently told me that he now writes in his garden shed... I don't eat, otherwise I won't make any progress. Just a quick look at the Fontblog. And the monthly journal download counter. And spox.de. Damn, Olic is transferring to Bayern Munich! My stomach growls. | 2:00 | I almost forgot the lecture in Wismar. Quickly update the Keynote presentation, add some new things. What's that? Can't I copy from InDesign

to Keynote? "Jörg!!!" "I finally managed to install CS3 on your machine" says Jörg, "but it has a bug. Copying doesn't work anymore, you have to import everything now." I want my CS2 back! Immediately! | 3:00 | Now I'm ready for designing! Just a quick look at the Fontblog. There's something going on in the design thread—69 posts already! All right, I'm in too. | 4:30 | I'm getting going now! I write eight mails, receive five new ones and answer them, make three phone calls and five appointments. At the same time I'm burning four DVDs, google Dresden, synchronise my mobile and iCal and make corrections to the upcoming monthly journal. And I eat an apple. | 5:15 | This is all too much for me: in the morning it seems like there's time for everything but by evening I haven't gotten anything done. I'm going to make a list. | 6:18 | Phone call from downstairs: "Everyone has left, do you still need the colour printer?" Why has everyone left? Wasn't it lunch-time just a minute ago? | 7:19 | It's getting ugly in the design thread; I throw in a small bomb, ha ha. | 8:30 | The monitor slowly starts to blur. Maybe I should think about varifocals after all? Maybe I should design something now? Maybe I should fill my time-sheet in on-time for once? Maybe I should eat something? Maybe I should go home? | 9:00 | Fresh air! Bike! Family! | 10:00 | Mails! Tire! Me! | 11:30 | Crap, I forgot to ring Gaby. But a text message will do for now. "Call you tomorrow!" | 12:00 | I wake up and lie there dozing. Suddenly I have a smashing idea for Dresden. Designing at the computer is totally overrated.



This pattern was designed by **Lukas Glittenberg**.



This pattern was designed by **Henning Skibbe**.

FF Dingbats 2.0 Overview

967 symbols and pictograms in 12 fonts


















The following pages show the complete collection of pictograms, symbols and shapes that make up FF Dingbats 2.0. Logically divided into twelve fonts, the full character sets are displayed clearly.

Below each character is the keystroke (or combination) to access it. Most characters have the same location in Mac OS X and Windows. There are a few system-specific exceptions which can be found in the overview. All characters can be located quickly and easily using the glyph-panels of the standard programmes. There are two other points worth mentioning: the FF Dingbats 2.0 Strong Forms (*page 25*) are a selection from FF Dingbats 2.0 Human, Office and Technics with heavier lines and partly simplified forms. And, on page 26 is an explanation on how to use FF Dingbats 2.0 with layered colours. It's good fun!

FF Dingbats 2.0 is available at FontShop (www.fontshop.com).

At the website www.ffdingbatsfont.com you can download a free sample font.

FF Dingbats 2.0 Basic Forms OT

							
Q	W	E	R	T	Y	U	I
							
O	P	A	S	D	F	G	H
							
J	K	L	Z	X	C	V	B
							
N	M	,	.	⤴+Q	⤴+W	⤴+E	⤴+R
							
⤴+T	⤴+Y	⤴+U	⤴+I	⤴+O	⤴+P	⤴+A	⤴+S
							
⤴+D	⤴+F	⤴+G	⤴+H	⤴+J	⤴+K	⤴+L	⤴+Z
							
⤴+X	⤴+C	⤴+V	⤴+B	⤴+N	⤴+M	1	2
							
3	4	5	6	7	8	9	o
							
⤴+1	⤴+4	⤴+5	MAC alt+1 WIN alt+0161	MAC alt+4 WIN alt+0162	MAC alt+R WIN alt+0174	MAC alt+T WIN alt+0134	MAC alt+O WIN alt+0248
							
MAC alt+A WIN alt+0229	MAC alt+F WIN alt+0131	MAC alt+G WIN alt+0169	MAC alt+Ä or' WIN alt+0230	MAC alt+C WIN alt+0231	MAC alt+⤴+O WIN alt+0216	MAC alt+⤴+A WIN alt+0197	MAC alt+⤴+S WIN alt+0205
							
MAC alt+⤴+F WIN alt+0207	MAC alt+⤴+H WIN alt+0211	MAC alt+⤴+Ä or' WIN alt+0198	MAC alt+⤴+C WIN alt+0199	<	>	;	

FF Dingbats 2.0 Numbers OT

Q	W	E	R	T	Y	U	I
O	P	A	S	D	F	G	H
J	K	L	Z	X	C	V	B
N	M	,	.	û+Q	û+W	û+E	û+R
û+T	û+Y	û+U	û+I	û+O	û+P	û+A	û+S
û+D	û+F	û+G	û+H	û+J	û+K	û+L	û+Z
û+X	û+C	û+V	û+B	û+N	û+M	1	2
3	4	5	6	7	8	9	o
û+1	û+4	û+5	MAC alt+1 WIN alt+0161	MAC alt+4 WIN alt+0162	MAC alt+R WIN alt+0174	MAC alt+T WIN alt+0134	MAC alt+O WIN alt+0248
MAC alt+A WIN alt+0229	MAC alt+F WIN alt+0131	MAC alt+G WIN alt+0169	MAC alt+Ä or ¹ WIN alt+0230	MAC alt+C WIN alt+0231	MAC alt+û+O WIN alt+0216	MAC alt+û+A WIN alt+0197	MAC alt+û+S WIN alt+0205
MAC alt+û+F WIN alt+0207	MAC alt+û+H WIN alt+0211	MAC alt+û+Ä or ¹ WIN alt+0198	MAC alt+û+C WIN alt+0199	<	>	;	

















































































FF Dingbats 2.0 Arrows One OT

							
Q	W	E	R	T	Y	U	I
							
O	P	A	S	D	F	G	H
							
J	K	L	Z	X	C	V	B
							
N	M	,	.	⌘+Q	⌘+W	⌘+E	⌘+R
							
⌘+T	⌘+Y	⌘+U	⌘+I	⌘+O	⌘+P	⌘+A	⌘+S
							
⌘+D	⌘+F	⌘+G	⌘+H	⌘+J	⌘+K	⌘+L	⌘+Z
							
⌘+X	⌘+C	⌘+V	⌘+B	⌘+N	⌘+M	1	2
							
3	4	5	6	7	8	9	o
							
⌘+1	⌘+4	⌘+5	MAC alt+1 WIN alt+0161	MAC alt+4 WIN alt+0162	MAC alt+R WIN alt+0174	MAC alt+T WIN alt+0134	MAC alt+O WIN alt+0248
							
MAC alt+A WIN alt+0229	MAC alt+F WIN alt+0131	MAC alt+G WIN alt+0169	MAC alt+Ä or Å WIN alt+0230	MAC alt+C WIN alt+0231	MAC alt+⌘+O WIN alt+0216	MAC alt+⌘+A WIN alt+0197	MAC alt+⌘+S WIN alt+0205

















































































FF Dingbats 2.0 Arrows Two OT

							
Q	W	E	R	T	Y	U	I
							
O	P	A	S	D	F	G	H
							
J	K	L	Z	X	C	V	B
							
N	M	,	.	⌘+Q	⌘+W	⌘+E	⌘+R
							
⌘+T	⌘+Y	⌘+U	⌘+I	⌘+O	⌘+P	⌘+A	⌘+S
							
⌘+D	⌘+F	⌘+G	⌘+H	⌘+J	⌘+K	⌘+L	⌘+Z
							
⌘+X	⌘+C	⌘+V	⌘+B	⌘+N	⌘+M	1	2
							
3	4	5	6	7	8	9	o
							
⌘+1	⌘+4	⌘+5	MAC alt+1 WIN alt+0161	MAC alt+4 WIN alt+0162	MAC alt+R WIN alt+0174	MAC alt+T WIN alt+0134	MAC alt+O WIN alt+0248
							
MAC alt+A WIN alt+0229	MAC alt+F WIN alt+0131						

















































































FF Dingbats 2.0 Arrows Three OT

							
Q	W	E	R	T	Y	U	I
							
O	P	A	S	D	F	G	H
							
J	K	L	Z	X	C	V	B
							
N	M	,	.	⤴+Q	⤴+W	⤴+E	⤴+R
							
⤴+T	⤴+Y	⤴+U	⤴+I	⤴+O	⤴+P	⤴+A	⤴+S
							
⤴+D	⤴+F	⤴+G	⤴+H	⤴+J	⤴+K	⤴+L	⤴+Z
							
⤴+X	⤴+C	⤴+V	⤴+B	⤴+N	⤴+M	1	2
							
3	4	5	6	7	8	9	o
							
⤴+1	⤴+4	⤴+5	MAC alt+1 WIN alt+0161	MAC alt+4 WIN alt+0162	MAC alt+R WIN alt+0174	MAC alt+T WIN alt+0134	MAC alt+O WIN alt+0248
							
MAC alt+A WIN alt+0229	MAC alt+F WIN alt+0131	MAC alt+G WIN alt+0169	MAC alt+Ä or ˆ WIN alt+0230	MAC alt+C WIN alt+0231	MAC alt+⤴+O WIN alt+0216	MAC alt+⤴+A WIN alt+0197	MAC alt+⤴+S WIN alt+0205

FF Dingbats 2.0 Circles & Crosses OT

							
Q	W	E	R	T	Y	U	I
							
O	P	A	S	D	F	G	H
							
J	K	L	Z	X	C	V	B
							
N	M	,	.	û+Q	û+W	û+E	û+R
							
û+T	û+Y	û+U	û+I	û+O	û+P	û+A	û+S
							
û+D	û+F	û+G	û+H	û+J	û+K	û+L	û+Z
							
û+X	û+C	û+V	û+B	û+N	û+M	1	2
							
3	4	5	6	7	8	9	o
							
û+1	û+4	û+5	MAC alt+1 WIN alt+0161	MAC alt+4 WIN alt+0162	MAC alt+R WIN alt+0174	MAC alt+T WIN alt+0134	MAC alt+O WIN alt+0248
							
MAC alt+A WIN alt+0229	MAC alt+F WIN alt+0131	MAC alt+G WIN alt+0169	MAC alt+Ä or! WIN alt+0230	MAC alt+C WIN alt+0231	MAC alt+û+O WIN alt+0216	MAC alt+û+A WIN alt+0197	MAC alt+û+S WIN alt+0205

FF Dingbats 2.0 Stars & Flowers OT

							
Q	W	E	R	T	Y	U	I
							
O	P	A	S	D	F	G	H
							
J	K	L	Z	X	C	V	B
							
N	M	,	.	⌘+Q	⌘+W	⌘+E	⌘+R
							
⌘+T	⌘+Y	⌘+U	⌘+I	⌘+O	⌘+P	⌘+A	⌘+S
							
⌘+D	⌘+F	⌘+G	⌘+H	⌘+J	⌘+K	⌘+L	⌘+Z
							
⌘+X	⌘+C	⌘+V	⌘+B	⌘+N	⌘+M	1	2
							
3	4	5	6	7	8	9	o
							
⌘+1	⌘+4	⌘+5	MAC alt+1 WIN alt+0161	MAC alt+4 WIN alt+0162	MAC alt+R WIN alt+0174	MAC alt+T WIN alt+0134	MAC alt+O WIN alt+0248
							
MAC alt+A WIN alt+0229	MAC alt+F WIN alt+0131	MAC alt+G WIN alt+0169	MAC alt+Ä or ¹ WIN alt+0230	MAC alt+C WIN alt+0231	MAC alt+⌘+O WIN alt+0216	MAC alt+⌘+A WIN alt+0197	

FF Dingbats 2.0 Mixed Forms OT



Q



W



E



R



T



Y



U



I



O



P



A



S



D



F



G



H



J



K



L



Z



X



C



V



B



N



M



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⌘+Q



⌘+W



⌘+E



⌘+R



⌘+T



⌘+Y



⌘+U



⌘+I



⌘+O



⌘+P



⌘+A



⌘+S



⌘+D



⌘+F



⌘+G



⌘+H



⌘+J



⌘+K



⌘+L



⌘+Z



⌘+X



⌘+C



⌘+V



⌘+B



⌘+N



⌘+M



1



2



3



4



5



6



7



8



9



o



⌘+1



⌘+4



⌘+5



MAC alt+1
WIN alt+O161



MAC alt+4
WIN alt+O162



MAC alt+R
WIN alt+O174



MAC alt+T
WIN alt+O134



MAC alt+O
WIN alt+O248



MAC alt+A
WIN alt+O229



MAC alt+F
WIN alt+O131



MAC alt+G
WIN alt+O169



MAC alt+Ä or !
WIN alt+O230



MAC alt+C
WIN alt+O231



MAC alt+⌘+O
WIN alt+O216



MAC alt+⌘+A
WIN alt+O197



MAC alt+⌘+S
WIN alt+O205



MAC alt+⌘+F
WIN alt+O207



MAC alt+⌘+H
WIN alt+O211



MAC alt+⌘+Ä or !
WIN alt+O198



MAC alt+⌘+C
WIN alt+O199



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




























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FF Dingbats 2.0 Human OT

							
Q	W	E	R	T	Y	U	I
							
O	P	A	S	D	F	G	H
							
J	K	L	Z	X	C	V	B
							
N	M	,	.	⬆+Q	⬆+W	⬆+E	⬆+R
							
⬆+T	⬆+Y	⬆+U	⬆+I	⬆+O	⬆+P	⬆+A	⬆+S
							
⬆+D	⬆+F	⬆+G	⬆+H	⬆+J	⬆+K	⬆+L	⬆+Z
							
⬆+X	⬆+C	⬆+V	⬆+B	⬆+N	⬆+M	1	2
							
3	4	5	6	7	8	9	o
							
⬆+1	⬆+4	⬆+5	MAC alt+1 WIN alt+o161	MAC alt+4 WIN alt+o162	MAC alt+R WIN alt+o174	MAC alt+T WIN alt+o134	MAC alt+O WIN alt+o248
							
MAC alt+A WIN alt+o229	MAC alt+F WIN alt+o131	MAC alt+G WIN alt+o169	MAC alt+Ä or WIN alt+o230	MAC alt+C WIN alt+o231	MAC alt+⬆+O WIN alt+o216	MAC alt+⬆+A WIN alt+o197	MAC alt+⬆+S WIN alt+o205
							
MAC alt+⬆+F WIN alt+o207	MAC alt+⬆+H WIN alt+o211	MAC alt+⬆+Ä or WIN alt+o198	MAC alt+⬆+C WIN alt+o199	<			

FF Dingbats 2.0 Office OT

							
Q	W	E	R	T	Y	U	I
							
O	P	A	S	D	F	G	H
							
J	K	L	Z	X	C	V	B
							
N	M	,	.	⌘+Q	⌘+W	⌘+E	⌘+R
							
⌘+T	⌘+Y	⌘+U	⌘+I	⌘+O	⌘+P	⌘+A	⌘+S
							
⌘+D	⌘+F	⌘+G	⌘+H	⌘+J	⌘+K	⌘+L	⌘+Z
							
⌘+X	⌘+C	⌘+V	⌘+B	⌘+N	⌘+M	1	2
							
3	4	5	6	7	8	9	o
							
⌘+1	⌘+4	⌘+5	MAC alt+1 WIN alt+0161	MAC alt+4 WIN alt+0162	MAC alt+R WIN alt+0174	MAC alt+T WIN alt+0134	MAC alt+O WIN alt+0248
							
MAC alt+A WIN alt+0229	MAC alt+F WIN alt+0131	MAC alt+G WIN alt+0169	MAC alt+Ä or WIN alt+0230	MAC alt+C WIN alt+0231	MAC alt+⌘+O WIN alt+0216	MAC alt+⌘+A WIN alt+0197	MAC alt+⌘+S WIN alt+0205
							
MAC alt+⌘+F WIN alt+0207	MAC alt+⌘+H WIN alt+0211	MAC alt+⌘+Ä or WIN alt+0198					

FF Dingbats 2.0 Technics OT



Q



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⌘+Q



⌘+W



⌘+E



⌘+R



⌘+T



⌘+Y



⌘+U



⌘+I



⌘+O



⌘+P



⌘+A



⌘+S



⌘+D



⌘+F



⌘+G



⌘+H



⌘+J



⌘+K



⌘+L



⌘+Z



⌘+X



⌘+C



⌘+V



⌘+B



⌘+N



⌘+M



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8



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o



⌘+1



⌘+4



⌘+5



MAC alt+1
WIN alt+O161



MAC alt+4
WIN alt+O162



MAC alt+R
WIN alt+O174



MAC alt+T
WIN alt+O134



MAC alt+O
WIN alt+O248



MAC alt+A
WIN alt+O229



MAC alt+F
WIN alt+O131

FF Dingbats 2.0 Strong Forms OT

							
Q	W	E	R	T	Y	U	I
							
O	P	A	S	D	F	G	H
							
J	K	L	Z	X	C	V	B
							
N	M	,	.	û+Q	û+W	û+E	û+R
							
û+T	û+Y	û+U	û+I	û+O	û+P	û+A	û+S
							
û+D	û+F	û+G	û+H	û+J	û+K	û+L	û+Z
							
û+X	û+C	û+V	û+B	û+N	û+M	1	2
							
3	4	5	6	7	8	9	o
							
û+1	û+4	û+5	MAC alt+1 WIN alt+ 0161	MAC alt+4 WIN alt+ 0162	MAC alt+R WIN alt+ 0174		

The FF Dingbats 2.0 Strong Forms OT is a selection from FF Dingbats 2.0 Human, Office and Technics with heavier lines and partly simplified forms.

Colophon

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Additional information available at:

www.ffdingbatsfont.com