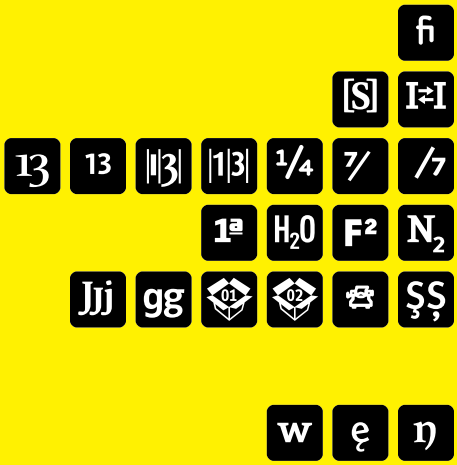
FONTFONT OPENTYPE®



FONTFONT INFO GUIDE FOR

FF Bau 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 BAU BOLD

In spite of – or perhaps because of – Helvetica's reputation for cold, calculated perfection, it has been the world's most popular Roman typeface for over four decades. Drawn by Max Medinger and introduced under the name Neue Haas Grotesk in 1957, its roots lie in much quirkier and personable material. Its earliest direct ancestor, known simply as Grotesk, was first introduced by the Schelter & Giesecke foundry in Leipzig around 1880. The Bauhaus, in nearby Dessau, chose this face as the main workhorse for their printing shop, and used it for the vast majority of their classic experiments in asymmetrical typography. In 1999 Erik Spiekermann asked type designer Christian Schwartz to consider drawing a revival of S&G's Grotesk, updating the family for contemporary typographic needs without rationalizing away the spirit and warmth of the original. The Regular, Medium, and Bold are drawn directly from S&G sources, and the Super was added for situations where subtlety would be inappropriate. The family is released in 2002 under the name FF Bau, in homage to the most noted users of the original.

ABOUT CHRISTIAN SCHWARTZ

Christian Schwartz (b. 1977) is principal of Schwartzco Inc., a New York-based type design and consultation firm and partner, with London-based designer Paul Barnes, in the typefoundry Commercial Type. A graduate of Carnegie Mellon University, Schwartz worked at MetaDesign Berlin and Font Bureau prior to starting Schwartzco in 2006 and Commercial Type in 2008. Schwartz has published fonts with many respected independent foundries and designed proprietary typefaces for corporations and publications worldwide. Schwartz and Barnes began an ongoing collaboration in 2005 with their extensive typeface system for The Guardian, which lead to honors from the Design Museum and D&AD. The two have completed custom typefaces for clients including Esquire, the Empire State Building, The New York Times, and Condé Nast's business magazine. Schwartz and Barnes have been named two of the 40 most influential designers under 40 by Wallpaper*, and Schwartz was included in Time's 2007 "Design 100". Schwartz was awarded the prestigious Prix Charles Peignot in 2007, given every four or five years by the Association

Typographique Internationale to a designer under 35 who has made "an outstanding contribution to the field of type design". Schwartz's work also has been honored by the Cooper-Hewitt National Design Museum, the New York Type Director's Club, the American Institute of Graphic Arts and the International Society of Typographic Designers. In 2007, Schwartz and Erik Spiekermann were awarded a gold medal by the German Design Council (Rat für Formgebung) for the typeface system they designed for the Deutsche Bahn.

FF Bau Bold

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SECTION C

SUPPORTED LAYOUT FEATURES

FONTFONT OPENTYPE®

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FF Bau Bold

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/7	DENOMINATORS	/123 ▸ $/_{123}$
1ª	ORDINALS	1a2o ▸ $1^{a}2^{o}$
H_2O	SCIENTIFIC INFERIORS	CO2 ▸ CO_2
F^2	SUPERSCRIPT	m3 ▸ m^3
N_2	SUBSCRIPT	N2 ▸ N_2
Jjj	ACCESS ALL ALTERNATES	1 ▸ $11 1_{11}{}^{1}$
gg	STYLISTIC ALTERNATES	RŘŖ ▸ RŘŖ

FF Bau Bold

	EXAMPLES
STYLISTIC SET 1	RŔŖ ▶ RŔŖ
STYLISTIC SET 2	ggğ ▶ ggğ
ORNAMENTS	● ▶
LOCALIZED FORMS	Ş ş Ţ ţ ▶ Ş ş Ţ ţ

FF Bau Bold

SECTION D

LANGUAGE SUPPORT

SUPPORTED CODE PAGES STANDARD

STD

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

PRO

MACOS

MACOS CENTRAL EUROPE
MACOS CROATIAN
MACOS ROMANIAN
MACOS TURKISH

IBM

IBM-921 BALTIC
IBM-1112 BALTIC - EBCDIC

WINDOWS

MS WINDOWS 1250 EASTERN EUROPEAN
MS WINDOWS 1254 TURKISH
MS WINDOWS 1257 BALTIC

ISO

ISO 8859- 2 C EU LATIN 2
ISO 8859- 3 TU, MALT, GAL, ESP LATIN 3
ISO 8859- 4 BALTIC LATIN 6
ISO 8859- 9 W EU+TURKISH LATIN 5
ISO 8859-10 SCANDINAVIAN LATIN 6
ISO 8859-13 BALTIC LATIN 7
ISO 8859-16 SOUTHEAST EUROPE LATIN 10

SUPPORTED LANGUAGES STANDARD

STD

Afrikaans
Albanian
Amharic (ethiopic) [Romanization system BGN/PCGN 1967]
Arvanitika (latin)
Asturian
Baraba Tatar
Bats (Latin)
Bislama
Bokmål Norwegian
Breton
Burmese (burmese) [Romanization; BGN/PCGN 1970]
Catalan
Chamorro
Danish
Dutch
East Frisian
English
Estonian
Faeroese
Finnish
Franco-Provencal
French
Frisian
Friulian
Galician
German
Greek (greek) [Romanization; BGN/PCGN 1962]
Greenlandic
Icelandic
Indonesian
Interlingua
Irish
Italian
Japanese (sino-japanese) [Romanization; Kunrei]
Karaim (latin)
Kazan Tatar (latin)
Kurdish (latin)
Kyrgyz (cyrillic) [Romanization; BGN/PCGN 1979]
Ladin
Laotian (laotian) [Romanization; National]
Low German
Luxembourgian
Malagasy
Malay (latin)
Manx Gaelic
North Frisian
Northern Sotho
Nynorsk Norwegian
Occitan
Pilipino (Tagalog)
Portuguese
Rhaeto-Romance
Romansch
Russian (cyrillic) [Romanization; BGN/PCGN 1947]
Scottish Gaelic
Somali
Southern Sami
Southern Sotho
Spanish
Swedish
Tahitian
Tsakhur (latin)
Tsonga
Tswana
Turkmen (cyrillic) [Romanization; BGN/PCGN 1979]
Ukrainian (cyrillic) [Romanization; National, 1993]
Ume Sami
Walloon
West Frisian
Xhosa
Yapese
Yiddish [Romanization]
Zulu

ADDITIONAL SUPPORTED LANGUAGES PRO

PRO

Älvdalska
Amharic (ethiopic) [Romanization; UN 1967]
Aragonese
Arumanian
Azerbaijani (latin)
Basque
Bosnian (Latin)
Bulgarian (cyrillic) [Romanization; BGN/PCGN 1952]
Byelorussian (Belarusian latin)
Chichewa
Cook Islands Maori
Crimean Tatar (latin)
Croatian
Czech
Esperanto
Gagauz (latin)
Greenlandic (pre-1973)
Hawaiian
Hungarian
Inari Sami
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 (Lettish)
Lithuanian
Lule Sami
Macedonian (cyrillic) [Romanization; UN 1977]
Maltese
Maori
Marshallese
Moldavian (latin)
Mongolian (cyrillic) [Romanization; BGN/PCGN 1964]
Northern Sami
Polish
Portunhol
Romani (latin)
Romanian
Russian (cyrillic) [Romanization; Russian Academy of Sciences system]
Russian (cyrillic) [Romanization; UN 1987, National]
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]
Våmhusmål
Vepsian
Wallisian
Welsh
Wolof

Supported Unicode Ranges

Title	Number of Characters STD	PRO	Examples
Basic Latin	97	97	! " # ... | } ~
Latin-1 Supplement	96	96	¡ ¢ £ ... ý þ ÿ
Latin Extended-A	13	128	Ā ā Ă ... Ž ž ſ
Latin Extended-B	1	15	Ə ƒ Ƶ ... Ţ ţ ȷ
IPA Extensions		1	ə
Spacing Modifier Letters	10	10	‘ ’ ˆ ... ˛ ˜ ˝
Combining Diacritical Marks	18	18	̀ ́ ... ̂ ̧ ̶ ̿
Greek and Coptic	4	4	Δ Ω µ π
Latin Extended Additional		8	Ẁ ẁ Ẃ ... ẅ Ỳ ỳ
General Punctuation	19	19	– — ‘ ... ‹ › /
Superscripts and Subscripts	17	17	⁰ ⁴ ⁵ ... ⁷ ⁸ ⁹
Currency Symbols	2	2	£ €
Letterlike Symbols	2	2	™ Ω
Number Forms	17	17	⅐ ⅑ ⅒ ... ⅞ ⅟ ⅔

Title	Number of Characters STD	PRO	Examples
Arrows	4	4	← ↑ → ↓
Mathematical Operators	14	14	∂ ∆ ∏ ... ≤ ≥ ∙
Geometric Shapes	1	1	◊
Alphabetic Presentation Forms	3	3	ﬀ ﬁ ﬂ

FF Bau Bold

Shag pile i13

AaBbCcDdEeFfGgHhIiJj

abcdefghijklmnopqrstuvwxyz 0123456789

ABCDEFGHIJKLMNOPQRSTUVWXYZ

FF Bau 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

FF Bau 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

FF Bau 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.

FF Bau 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.