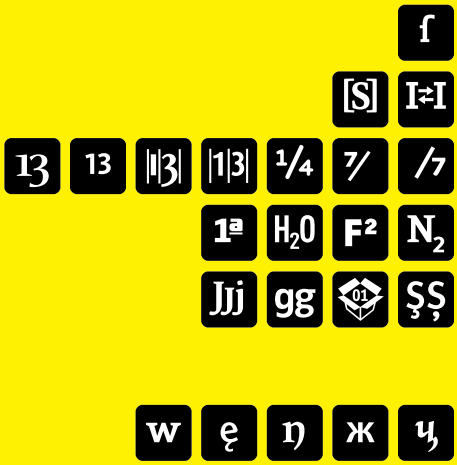
FONTFONT OPENTYPE®



FONTFONT INFO GUIDE FOR

FF OCR F 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 OCR F BOLD

This is the first family in a series of "non-design" fonts planned by FSI. Technically oriented faces, such as the DIN-Schrift, Courier, Pica or the OCR faces have never been so much in demand as today. Poster designers, magazine publishers and art directors of advertising agencies love the cold, martial forms of these former emergency solution faces. At the same time they would like to have a few more weights and a quasi-proportional version of these faces. FSI's FF OCR-F is a re-working of OCR-B, with two completely new weights, light and bold, and Old Style Figures for all three weights. The true non-monospaced- but-not-proportionally-spaced-look was created by adapting the typeface to a course width-grid of about 12 units to the em quad. Nevertheless characters like m, w and M and W were kept rather narrow, and of course i and I were allowed to keep their serifs. Applying the same large units while create the kerning pairs provided the fonts with a moderate number of kerning pairs.

Pool describes the context in which he places his work on FF OCR-F as follows: OCR-B was originally conceived in the late 1960s for ECMA, a European association of computer manufacturers. They had decided on enhancing their minimal standards of resolution and mechanisms of Optical Character Recognition for their machines and software. Until that day, they had used OCR-A, a typeface which suited the current practical needs, but only as far as machines were involved. Humans did not quite appreciate OCR-A. Computers as well as the piles of matrix-printed output they produced were far from user-friendly. OCR-B was devised to encourage a greater acceptance of computers. Adrian Frutiger was asked to design a typeface that took full advantage of the new standard. Once being an aesthetic compromise between the reading capabilities of man and machine, OCR-B has in fact come to technically outlive itself.

When I was asked by Erik Spiekermann to re-work OCR-B for FSI, I first considered this rather nonsensical. After all Frutiger had also designed Univers, which can be considered as the typeface from which OCR-B had been derived. How could it make sense to "improve" OCR-B? It made me think of my teacher Gerrit Noordzij, who once said: Turning things upside-down does not always lead to improvement, but it surely makes them funnier. Seen from his point of view there would be no excuse at all to do something with OCR-B. Still I find it a rule which applies to the attitude that designers have when they play with OCR-B and similar typefaces. So why not do OCR-F in that manner and supply them with a useful toy?

ABOUT ALBERT-JAN POOL

Albert-Jan Pool was born in 1960 in Amsterdam. He studied at the Royal Academy of Arts in The Hague. Initiated by professor Gerrit Noordzij the Academy had become an incubator of type design. Albert-Jan was one of the co-founders of Letters], a group of young Dutch type designers. Many of its members (Frank Blokland, Erik and Petr van Blokland, Jelle Bosma, Luc(as) de Groot, Bart de Haas, Henk van Leyden, Peter-Matthias Noordzij, Marie-Cécile Noordzij-Pulles, Just van Rossum and Peter Verheul) have become well-known type designers. After his study he left for Germany. From 1987 to 1991 he was Type Director at Scangraphic in Wedel, near Hamburg. From 1991 to 1994 he was Manager of Type Design and Production at URW in Hamburg. During this time he completed his type families URW Imperial, URW Linear and URW Mauritius. By January 1995 he started his own studio Dutch Design in Hamburg. FF DIN and FF OCR-F were among his first projects. He had been teaching type design at the Muthesius Hochschule in Kiel from 1995 to 1998, as well as typography at the Hamburg Academy for Marketing and Media. Together with type consultant Stefan Rögener of AdFinder GmbH and copywriter Ursula Packhäuser he wrote and designed a both useful and provocative book on the effects of type on brand image entitled “Branding with Type”, which has been published by Adobe Press. Dutch Design finally merged into FarbTon Konzept + Design. The new company was co-founded 1999 with Jörn Iken, and Klaus-Peter-Staudinger, as well as with Birgit Hartmann who is also the mother of their daughter Pia-Elina (born 1999). For customers of FarbTon he created several corporate typefaces such as Jet Set Sans together with Syndicate Brand & Corporate for Jet/Conoco in 1997, C&A InfoType together with Factor Design for C&A in 1998, DTL HEIN GAS for HEIN GAS Hamburger Gaswerke in 1999 and Regenbogen Bold for Regenbogen, a political party in Germany in 2001. Pool is currently working on several new series in order to extend the family of FF DIN.

FF OCR F Bold

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SECTION C

SUPPORTED LAYOUT FEATURES

FONTFONT OPENTYPE®

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H_2O	SCIENTIFIC INFERIORS	CO2 ▶ CO_2
F^2	SUPERSCRIPT	m3 ▶ m^3
N_2	SUBSCRIPT	N2 ▶ N_2
Jjj	ACCESS ALL ALTERNATES	1 ▶ 111
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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 CYRILLIC
MACOS ROMANIAN
MACOS TURKISH
MACOS UKRAINIAN

IBM

IBM-921 BALTIC
IBM-1025 CYRILLIC - EBCDIC
IBM-1112 BALTIC - EBCDIC
IBM-1123
IBM-1124

WINDOWS

MS WINDOWS 1250 EASTERN EUROPEAN
MS WINDOWS 1251 CYRILLIC
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- 5 CYRILLIC
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

Abaza
Adyghe
Älvdalska
Amharic (ethiopic) [Romanization; UN 1967]
Aragonese
Archi
Arumanian
Avar
Azerbaijani (cyrillic)
Azerbaijani (latin)
Balk
Basque
Bosnian (Cyrillic)
Bosnian (Latin)
Botlikh
Budukh
Bulgarian
Bulgarian (cyrillic) [Romanization; BGN/PCGN 1952]
Buryat
Byelorussian (Belarusian cyrillic)
Byelorussian (Belarusian latin)
Chechen (cyrillic)
Chechen (latin)
Chichewa
Cook Islands Maori
Crimean Tatar (latin)
Croatian
Czech
Dargin
Dungan
Erzya
Esperanto
Gagauz (latin)
Godoberi
Greenlandic (pre-1973)
Hawaiian
Hungarian
Inari Sami
Ingush
Istro-Romanian
Japanese (sino-japanese) [Romanization; Modified Hepburn]
Kabardian
Kalmyk
Karachay-Balkar
Karaim (cyrillic)
Kara-Kalpak
Kashubian
Kazakh
Kazakh (cyrillic) [Romanization; BGN/PCGN 1979]
Kazan Tatar (cyrillic)
Khinalug
Khmer (khmer) [Romanization; UN 1972]
Komi
Komi-Permyak
Korean (hangul) [Romanization; 1939 & 1984]
Kryts
Kumyk
Kurdish (cyrillic)
Kurmanji
Ladino (latin)
Lak
Latin
Latvian (Lettish)
Lezgi
Lithuanian
Lule Sami
Macedonian
Macedonian (cyrillic) [Romanization; UN 1977]
Maltese
Maori
Marshallese
Moksha
Moldavian (latin)
Mongolian (cyrillic)
Mongolian (cyrillic) [Romanization; BGN/PCGN 1964]
Nanai

Nogay
Northern Sami
Polish
Portunhol
Romani (latin)
Romanian
Russian
Russian (cyrillic) [Romanization; Russian Academy of Sciences system]
Russian (cyrillic) [Romanization; UN 1987, National]
Rusyn
Rutul
Samoan
Sardinian
Serbian (latin)
Slovak
Slovenian
Sorbian Lower
Sorbian Upper
Tabasaran
Tajik
Tajik (cyrillic) [Romanization; BGN/PCGN 1994]
Talysh (cyrillic)
Tatar
Tati
Tongan
Tsakhur (cyrillic)
Turkish
Turkmen
Tuvinian
Ubykh
Udi
Udmurt
Ukrainian
Uzbek
Uzbek (cyrillic) [Romanization; BGN/PCGN 1979]
Våmhusmål
Vepsian
Wallisian
Welsh
Wolof

Supported Unicode Ranges

Title	Number of Characters STD	Number of Characters 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	19	ə ƒ Ƶ ... Ţ ţ ȷ
IPA Extensions		1	ə
Spacing Modifier Letters	11	11	ˈ ˌ ˆ ... ˜ ˝
Combining Diacritical Marks	18	18	̀ ́ ... ̂ ̃ ̄ ̅ ̿
Greek and Coptic	5	5	; Δ Ω µ π
Cyrillic		156	È Ë Ѣ ... Ч Ӹ Ы
Latin Extended Additional		10	Ẁ ẁ Ẃ ... ẋ Ỳ ỳ
General Punctuation	19	20	– — ― ... ‹ ›/
Superscripts and Subscripts	17	17	⁰ ⁴ ⁵ ... ⁷ ⁸ ⁹
Currency Symbols	2	2	€ ₴
Letterlike Symbols	4	4	№ ℗ ™ Ω

Title	Number of Characters STD	PRO	Examples
Number Forms	17	17	⅐ ⅑ ⅒ ... ⅞ ⅓
Mathematical Operators	14	14	∂ ∆ ∏ ... ≤ ≥ ∎
Geometric Shapes	1	1	◆
Alphabetic Presentation Forms	2	2	ﬁ ﬂ

FF OCR F Bold

Shag pile i13

AaBbCcDdEeFfGgHhIiJjKk

abcdefghijklmnopqrstuvwxyz 0123456789

ABCDEFGHIJKLMNOPQRSTUVWXYZ

FF OCR F 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

FF OCR F 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 OCR F 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

FF OCR F 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