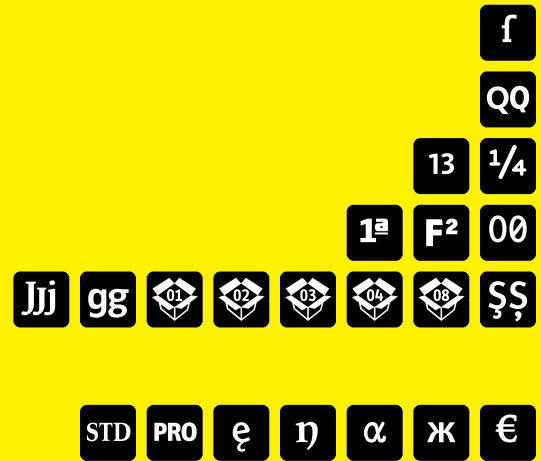


FONTFONT OPENTYPE®



FONTFONT INFO GUIDE

FF Trixie Rough OT Light

FF Trixie Rough Pro Light

VERSION 01.1 | Spring 2008



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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Handgl oves

ABOUT FF TRIXIE ROUGH OT LIGHT

Perhaps the most used typewriter in the world. In the beginning 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 Trixie Plain is famous, because it is the X files logo. Perhaps Trixie was designed by strange beings from outer space after all. Trixie is a highly detailed type 1 PostScript typeface that captures the roughness and irregularities of an old typewriter. 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.

The Trixie OpenType series offers a number of improvements over the original design from 1991. Bigger character sets, and more choice in roughness and texture. For use in larger sizes, the Trixie Rough weights show a lot more detail. This makes sure the letters continue to look rough and interesting, rather than turn into sharp straight lines. The detail was carefully added so the overall image of the Rough weights is the same as the original Trixie. You could switch to the Rough without changing the visual appearance. Of course, the original outlines are also available: also in OpenType format, with the same options for extended charactersets and support for CE, Cyrillic and Greek as the other weights.

The HD series sets a new standard for detail and takes full advantage of OpenType technology. For use in typography where resolution matters, Trixie HD brings seven alternates for each character, each with its own weight and rough detailing. OpenType features switch the alternates around to simulate typewriter type in a way never seen before in digital typography. The type varies in weight and dances on the baseline, the effect of the ink and ribbon is visible. The characters show hyper-realistic on the big screen, but also in print. The detail comes at a price, the largest HD weight, Trixie HD Pro Heavy has over 6.7 million points. All Trixie OpenType weights combined weigh over 1 million contours and 14.5 million points.



**ABOUT
ERIK VAN BLOKLAND**

Erik van Blokland (1967) studied Graphic and Typographic Design at the Royal Academy for Fine and Applied Arts in The Hague, Holland. Erik started to collaborate with Just van Rossum under the name LeTterRor in Berlin, while working at MetaDesign. After experimenting with computer programming in connection to type design, they came up with Beowolf, the first typeface with a mind of its own. It was released by FontShop in July, 1990. The radical approach of Beowolf caused a lot of publicity for LeTterRor, and of course fame and fortune. Well, fame anyway. After stints at several places in the world, including David Berlow's FontBureau, van Blokland settled in The Hague as an independent designer, working together separately with van Rossum. Their work now includes type design, illustration, magazines, corporate design, interactive design, animation, music, and websites. And lectures.

SECTION C
SUPPORTED
LAYOUT FEATURES

FONTFONT OPENTYPE®

EXAMPLES

f

HISTORICAL FORMS

hist ▶ hift

Qq

TITLING

Head ▶ H e a d

13

LINING FIGURES

167 ▶ 167

1/4

FRACTIONS

1/2 ▶ 1/2

1^a

ORDINALS

1a20 ▶ 1^a2^o

F²

SUPERSCRIPT

m₃ ▶ m³

00

SLASHED ZERO

o0 ▶ øø

Jj

ACCESS ALL ALTERNATES

1 ▶ 11

EXAMPLES



STYLISTIC ALTERNATES

LENIN ▶ LENIN



STYLISTIC SET 1

LENIN ▶ LENIN



STYLISTIC SET 2

Secret ▶ ÄÇrtbš



STYLISTIC SET 3

Jam ▶ ħġŭ



STYLISTIC SET 4

Stop. ▶ STOP•



STYLISTIC SET 8

Athens ▶ Athens



LOCALIZED FORMS

ŦŦŦŦ ▶ ŦŦŦŦ

SECTION D
LANGUAGE
SUPPORT

**SUPPORTED
CODE PAGES
OPENTYPE STANDARD**



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
OPENTYPE PRO**



MACOS

MACOS CENTRAL EUROPE

MACOS CROATIAN

MACOS CYRILLIC

MACOS GREEK

MACOS ROMANIAN

MACOS TURKISH

MACOS UKRAINIAN

IBM

IBM-875 GREECE - EBCDIC

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 1253 GREEK

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
OPENTYPE STANDARD**


STD

| | |
|------------------|---------------------|
| AFRIKAANS | KARAIM (LATIN) |
| ALBANIAN | KAZAN TATAR (LATIN) |
| ASTURIAN | KURDISH (LATIN) |
| BARABA TATAR | LADIN |
| BISLAMA | LOW GERMAN |
| BOKMÅL NORWEGIAN | LUXEMBOURGIAN |
| BRETON | MANX GAELIC |
| CATALAN | NORTH FRISIAN |
| CHAMORRO | NYNORSK NORWEGIAN |
| CRIMEAN (LATIN) | OCCITAN |
| DANISH | PORTUGUESE |
| DUTCH | RHAETO-ROMANCE |
| EAST FRISIAN | ROMANI (LATIN) |
| ENGLISH | ROMANSCH |
| ESTONIAN | SCOTTISH GAELIC |
| FAEROESE | SERBIAN (LATIN) |
| FINNISH | SOUTHERN SAMI |
| FRANCO-PROVENCAL | SPANISH |
| FRENCH | SWEDISH |
| FRIULIAN | TSAKHUR (LATIN) |
| GALICIAN | TSEZ (LATIN) |
| GERMAN | UME SAMI |
| ICELANDIC | WALLOON |
| IRISH | WEST FRISIAN |
| ITALIAN | |

**ADDITIONAL
SUPPORTED
LANGUAGES
OPENTYPE PRO**

PRO

| | |
|---------------------------------|------------------------|
| ARAGONESE | KARAIM (CYRILLIC) |
| ARUMANIAN | KASHUBIAN |
| AZERBAIJANI (LATIN) | KAZAN TATAR (CYRILLIC) |
| BALK | KUMYK |
| BASQUE | KURDISH (CYRILLIC) |
| BOSNIAN | LADINO |
| BULGARIAN | LAK |
| BYELORUSSIAN (BELARUSIAN LATIN) | LATIN |
| CHECHEN (LATIN) | LATVIAN (LETTISH) |
| CHICHEWA | LITHUANIAN |
| CROATIAN | LULE SAMI |
| CZECH | MACEDONIAN |
| ERZYA | MALTESE |
| ESPERANTO | MOKSHA |
| GREEK MONOTONIC | MOLDAVIAN |
| GREEK POLYTONIC | NOGAY |
| GREENLANDIC | NORTHERN SAMI |
| HUNGARIAN | POLISH |
| INARI SAMI | ROMANIAN |
| ISTRO-ROMANIAN | RUSSIAN |
| KARACHAY-BALKAR | SARDINIAN |



SLOVAK
SLOVENIAN
SORBIAN LOWER
SORBIAN UPPER
TSAKONIAN MONOTONIC
TURKISH

UBYKH
VÄMHUSMÅL
VEPSIAN
WELSH

**SUPPORTED
UNICODE RANGES**

| TITLE | NUMBER OF CHARACTERS | | EXAMPLES |
|---------------------------------|----------------------|-----|------------------|
| | OT | PRO | |
| BASIC LATIN | 97 | 97 | A B C ... x y z |
| LATIN-1 SUPPLEMENT | 96 | 96 | À Ê Î ... Õ Ù Ÿ |
| LATIN EXTENDED-A | 13 | 128 | Œ œ Š ... š Ÿ ž |
| LATIN EXTENDED-B | 1 | 15 | Ɔ ƒ ƒ ƒ ƒ ƒ |
| IPA EXTENSIONS | | 1 | ə |
| SPACING MODIFIER LETTERS | 9 | 9 | ^ ˇ ˘ ... ˜ ˝ |
| GREEK AND COPTIC | 5 | 73 | Α Β Γ χ φ ω |
| CYRILLIC | | 94 | Б Д Ж ш ъ ю |
| LATIN EXTENDED ADDITIONAL | | 10 | Ẁ ẁ Ẃ ẃ Ẅ ẅ |
| GENERAL PUNCTUATION | 19 | 17 | ‘ , “ ... ” † ‡ |
| CURRENCY SYMBOLS | 1 | 1 | € |
| LETTERLIKE SYMBOLS | 2 | 3 | № ™ Ω |
| MATHEMATICAL OPERATORS | 12 | 12 | Δ ≠ ≤ ≥ |
| ALPHABETIC PRESENTATION FORMS 5 | | 5 | ff fi fl ffi ffl |

FF Trixie Rough OT Light

Shag p i l e i 13

AaBbCcDdEeFfGgHhI i Jj KkLl

abcdefghijklmnopqrstu vwxyz 0123456789

ABCDEFGHI JKLMNOPQRSTU VWXYZ

FF Trixie Rough OT Light 14/16 pt

Sempre domeni ca prenderà vita una giornata Gut
getarnt im Neptungras steht ein Kuckuckslipp.
Serán, a juicio de los cientí.cos, tres épocas Onks

FF Trixie Rough OT Light 12/14 pt

Sempre domeni ca prenderà vita una giornata Gut getarnt im
Neptungras steht ein Kuckuckslipp. Serán, a juicio de los
cientí.cos, tres épocas Onks tää vika kysymys. Hän on

FF Trixie Rough OT Light 10/12 pt

| | |
|---|--|
| Sempre domeni ca prenderà giornata Gut getarnt im Neptungras steht ein Kuckuckslipp. Serán, a juicio de los cientí.cos, tres | épocas Onks tää vika kysymys. Hän on työskennellyt Il y aurait bien de choses à dire là-dessus. Several tenors sing in culturally |
|---|--|

FF Trixie Rough OT Light 8/10 pt

| | | |
|---|--|--|
| Sempre domeni ca prenderà vita una giornata Gut getarnt im Neptungras steht ein Kuckuckslipp. Serán, a | juicio de los cientí.cos, 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 |
|---|--|--|