

OCR-X

Designed by Eurostandard and Maximage, OCR-X is both a homage to and an extension of the infamous OCR-A typeface from 1966.

Taking its predecessor's skeleton as a starting point, OCR-X reinterprets it and expands it in six weights. The versatility across the cuts means that OCR-X can be used on both screen and print. Its extended character set makes it a highly functional typeface, fully aligned with today's standards. A variable version of the typeface is also available.

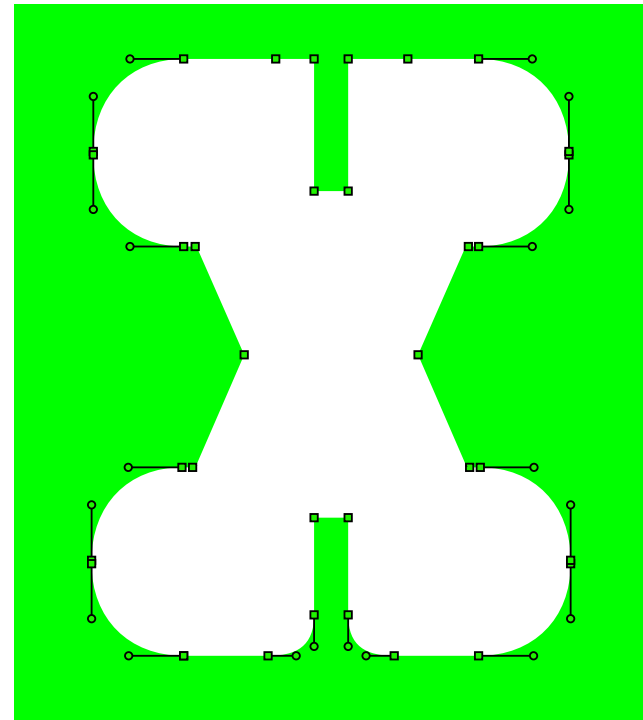
OCR-A was created in 1966 (1) by the American Type Founders (ATF) on a commission by the American National Standards Institute (ANSI, the North American equivalent of the Deutsches Institut für Normung – DIN – to whom we owe standardized paper formats). The ANSI required a highly differentiated monospace to ensure successful recognition with the comparatively low-resolution optic readers available in the 1960s. This restrictive logic determined OCR-A's unusual letter shapes, evidenced for instance in its lozenge-shaped O, skewed Q, kooky C, flat S and unusually high M. Its construction was meant to be recognizable on a small optical grid of five by nine units.

OCR-A's numerals also draw from its predecessor E13B (1958), which was developed over ten years at the Stanford Research Institute under the direction of Kenneth R. Eldredge after a commission by the American Bankers Association to develop an automated cheque-processing system. Neither E13B nor OCR-A were ever designed as futuristic-looking typefaces – the ANSI was probably as dry a client as there could be – the beauty of their shapes is embodied in a tense dance of form and function that sees the logic of the computer converging with the human eye.

[...]

in the early 2000s Maximage and Eurostandard were more interested in Isostar than ISO standards. Scrolling through the fonts on their school computers, they were struck by the enigmatic power and the promise held by the OCR-A typeface, which they intuitively picked to design their first posters, flyers and bootleg record covers. By contrast, under no circumstance would they have resorted to using OCR-B. In art school a few years later, it seemed natural to continue using OCR-A. Soon enough however, their modernist teachers were encouraging them to swap the A for their top Gs – that is, respectable sans-serifs like Akzidenz Grotesk (and perhaps Helvetica Bold at a stretch). At the time, the youngsters felt like school was taking the fun away. With OCR-X, they now have their revenge.

Today, the question of forcing characters, bonsai-like, into specific shapes to pass the test of optical recognition sounds almost far-fetched. As telephone cameras can recognize even pixelated portions of handwritten text, there is no need for an OCR typeface – if anything, we need machine-unreadable type. Liberated from its predecessor's computational requirements, OCR-X is free to take on other meanings on the walls of the city. Maxitype propose an extension and homage to letterforms that were created for function, not for style; still, OCR-X is the most stylish system font with that drop of Alien Lean. [Excerpt from *OCR-X Type Specimen*]



OCR-X Type Specimen, 2023

Designed by Eurostandard, with an essay by Jonas Berthod
Softcover, 48 pages, 21 x 29.7 cm, offset printed with 5 PMS

OCR-X Thin

OCR-X Light

OCR-X Regular

OCR-X Medium

OCR-X Bold

OCR-X Black

A B C D E F G H I J K L M

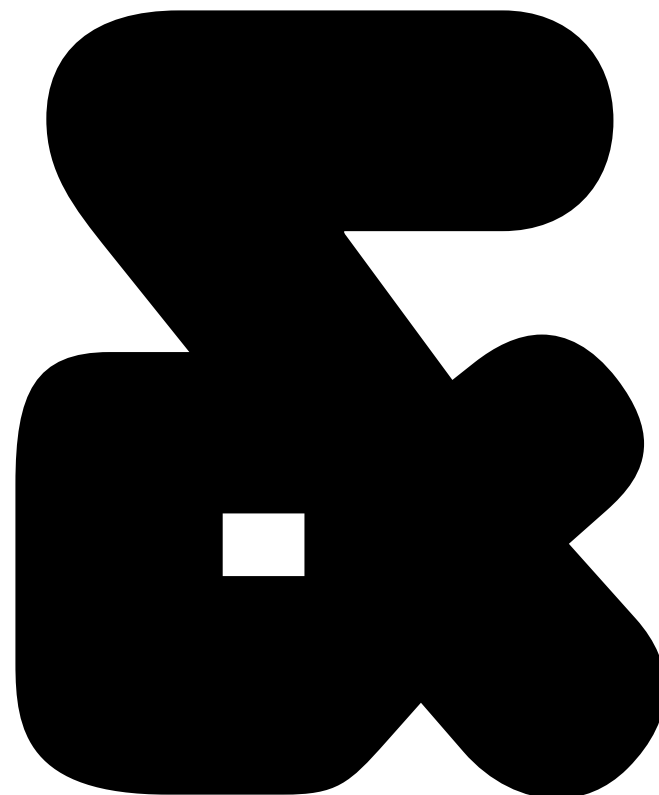
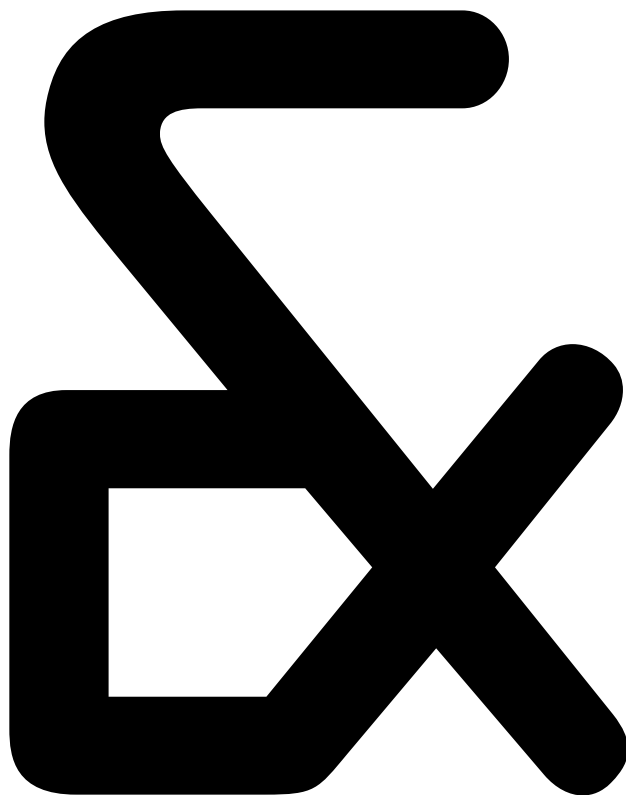
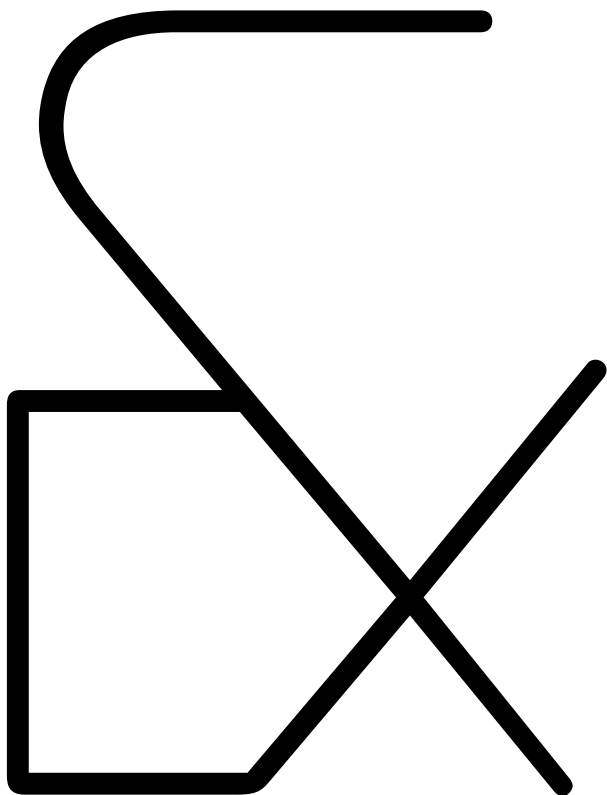
N O P Q R S T U V W X Y Z

a b c d e f g h i j k l m n

o p q r s t u v w x y z

1 2 3 4 5 6 7 8 9 0

(; ^ # € \$ @ ! ? & *)



Zion Township

Isostar Lemon

Robottypeface!

Matrix Reload

Form/Function

Organic grids

"Artificial"

Intelligence

Transglobal

Situationism

SATURDAY 28th

STREET PARADE

ZÜRICH 1993

HOT RUBBER

2LOVE+2BLOVED

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0 1 2 3 4 5 6 7 8 9

9 7 8 - 5 8 7 5 - 1 5 8 7 - 8

80% 75% 0.5%

1/4 8¹/₄ 5¹/₂ 1/3

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WORLD FAMOUS

COOL DIGGERS

Techno

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3 5/8

ASCII

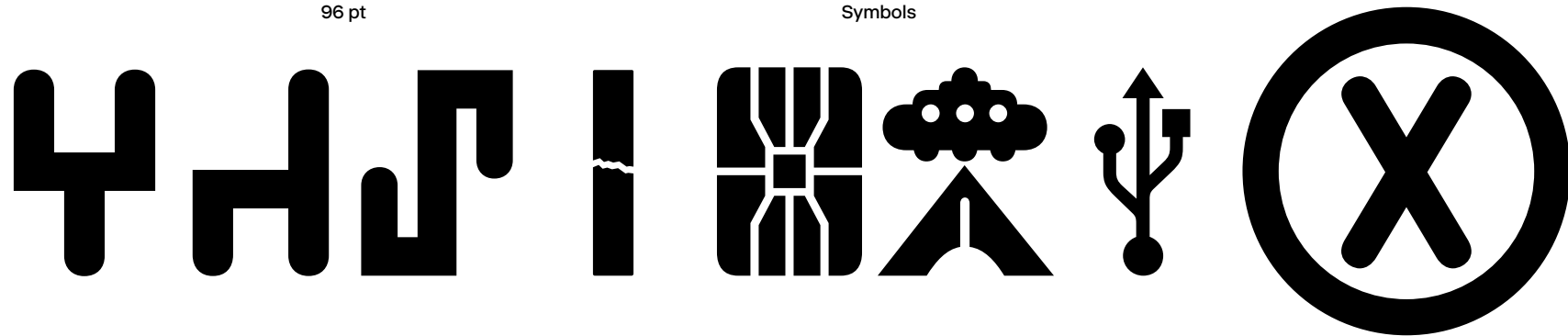
➔ 1968

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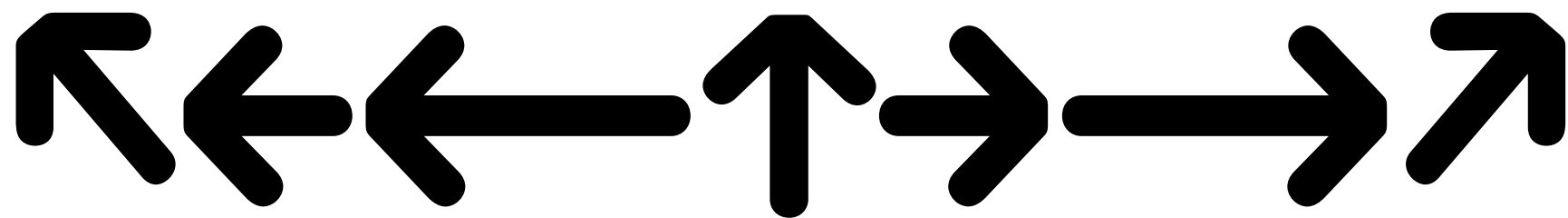
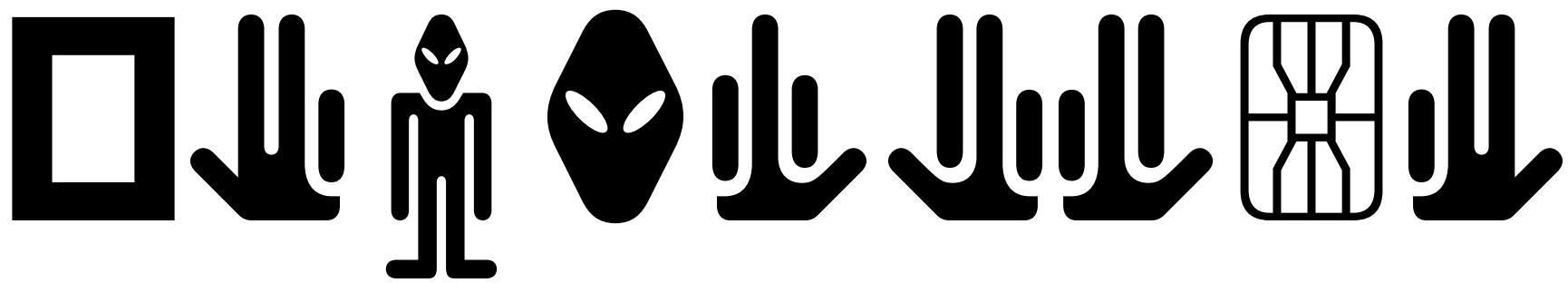
«QUOTE»

3⁵/₈ incl

△ S S



⌘ MAXI TYPE ⌘



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OCR-X Thin 12 pt

Traditionally, text has been composed to serve as a vessel for the written word. It is a medium that can carry ideas and thoughts, expressing them with clarity and precision. To achieve this goal, text typography aims to create a readable and visually pleasing layout that works invisibly, without distracting the reader from the message. One of the primary goals of text typography is to achieve an even distribution of text across the page. This means that the text is arranged in such a way as to minimize distractions and anomalies. The ultimate goal is to create clarity and transparency.

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Uppercase

A B C D E F G H I J K L M N O
P Q R S T U V W X Y Z

Lowercase

a b c d e f g h i j k l m n o
p q r s t u v w x y z

Proportional Figures

0 1 2 3 4 5 6 7 8 9

Tabular Figures

0 1 2 3 4 5 6 7 8 9

Liguatures

fi fl st aa 00 SS GG W

Punctuation

! " # % & ' () * , - .
/ : ; ? @ [] ^ _ { }
¡ ¢ « ¬ » ˆ ˇ ˘ ˙ ˚
¸ ˙ ... < >

Case sensitive

i ï - - — () { } [] « » < >

Currency

\$ ¢ ₣ £ ¤ ¥ ₧ € ₹ ₪ ₦ ₯ ₰ ₱ ₲ ₳

Maths symbols

+ < = > × | ~ ˘ ± × ÷ /
∂ ∆ ∏ ∑ − √ ∞ ∫ ≈ ≠ ≤ ≥

Arrows

← ↩ ↑ → ➔ ↓ ↔ ↕ ↖ ↗ ↘ ↙

Superscripts

0 1 2 3 4 5 6 7 8 9 0 1 2 3 4 5 6 7 8 9

Fractions, ordinals

¼ ½ ¾ ⅛ ⅜ ⅝ ⅞ a o

Symbols

ˆ ˇ ˘ ˙ ˚ ˛ ˜ ˝ ˞ ˟ ˠ ˡ ˢ ˣ ˤ ˥ ˦ ˧ ˨ ˩ ˪ ˫ ˬ ˭ ˮ ˯ ˰ ˱ ˲ ˳ ˴ ˵ ˶ ˷ ˸ ˹ ˺ ˻ ˼ ˽ ˾ ˿

Stylistic Set 01 (alternate punctuation)

• ˙ : ; ? † ‡

Stylistic Set 02

A D M P S T W X a e s
5 6 9 [] &

Stylistic Set 03 (alien)

A B C Σ F G J K M O R S T V X
Y Z ε θ ϑ ϕ ϗ € £ ¥

Stylistic Set 04

B E K L P ϕ a e ə

Stylistic Set 05 (large width)

Æ Œ W (X) fi fl → ←

Stylistic Set 06 (credit card figures)

0 1 2 3 4 5 6 7 8 9 ...

Stylistic Set 07 (ascii bubble)

Ⓐ Ⓑ Ⓒ Ⓓ Ⓔ Ⓕ Ⓖ Ⓗ Ⓘ Ⓚ Ⓛ Ⓜ Ⓝ Ⓟ Ⓡ Ⓢ Ⓣ Ⓤ ⓖ ⓗ ⓘ ⓙ ⓚ ⓛ ⓜ ⓝ ⓞ ⓟ ⓠ ⓡ ⓢ ⓣ ⓤ ⓥ ⓦ ⓧ ⓨ ⓩ ⓪ ⓫ ⓬ ⓭ ⓮ ⓯ ⓰ ⓱ ⓲ ⓳ ⓴ ⓵ ⓶ ⓷ ⓸ ⓹ ⓺ ⓻ ⓼ ⓽ ⓾ ⓿

Font Specification

Name: OCR-X
Designer: Eurostandard & Maximage
Year: 2021–2023
Styles: 6 styles, 1 package
Features: 7 stylistic sets
Glyphs: 860
Spacing: Monospace
Formats: OTF, TTF, WOFF, WOFF2,
Variable Font (beta version)
UnitsPerEm: 8000
Mastering: Office for Typography (CH)
Type Foundry: Maxitype

OpenType Features

Access All Alternate
Case Sensitive Forms
Discretionary Ligatures
Fractions
Localised Forms
Scientific Interiors
Slashed Zero
Standard Ligatures
Subscript
Superscript
Tabular Figures

Unicode

Basic Latin
Latin-1 Supplement
Latin Extended-A
General Punctuation
Superscripts And Subscripts
Currency Symbols
Arrows

Supported Languages

Afrikaans, Albanian, Asu, Basque, Bemba, Bena, Breton, Catalan, Chiga, Colognian, Cornish, Croatian, Czech, Danish, Dutch, Embu, English, Esperanto, Estonian, Faroese, Filipino, Finnish, French, Friulian, Galician, Ganda, German, Gusii, Hungarian, Icelandic, Inari Sami, Indonesian, Irish, Italian, Jola-Fonyi, Kabuverdianu, Kalaallisut, Kalenjin, Kamba, Kikuyu, Kinyarwanda, Latvian, Lithuanian, Lower Sorbian, Luo, Luxembourgish, Luyia, Machame, Makuwa-Meetto, Makonde, Malagasy, Maltese, Manx, Meru, Morisyen, Northern Sami, North Ndebele, Norwegian Bokmål, Norwegian Nynorsk, Nyankole, Oromo, Polish, Portuguese, Quechua, Romanian, Romansh, Rombo, Rundi, Rwa, Samburu, Sango, Sangu, Scottish, Gaelic, Sena, Serbian, Shambala, Shona, Slovak, Soga, Somali, Spanish, Swahili, Swedish, Swiss German, Taita, Teso, Turkish, Upper Sorbian, Uzbek (Latin), Volapük, Vunjo, Walser, Welsh, Western Frisian, Zulu.

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Maxitype is a collaborative type foundry founded in 2020 to encourage type design research. The team includes designers and studios connected by the common aim of creating, promoting and distributing new and relevant typefaces. We offer retail and bespoke typefaces, paying special attention to contemporary visual languages and historical knowledge. Subscribe to our occasional newsletter for news and access to early trials.

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