



FONTFONT INFO GUIDE

FF DIN OT Condensed Medium

FF DIN Pro Condensed Medium



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 DIN OT CONDENSED MEDIUM

After re-working and expanding OCR-B to include three weights for the FF OCR-F, Albert-Jan Pool began working on his second FontFont, the famous DIN-Mittelschrift. This face has not only dominated the traffic signs and public buildings in Germany, but with its technical orientation and straightforwardness it has also found many friends internationally. FF DIN has been expanded to a family of five weights. For each weight there is an Alternate cut with old style figures, circular i-dots and full points and oblique terminals on some characters.

The original DIN-Mittelschrift is built up from strokes having a constant thickness, all curves being drawn with a pair of compasses. This provides a spotty typeface with quirky letterforms, as can especially be seen in the characters a, e and s. Compared with characters with fewer strokes, such as b, d, p, q, and o and n they appear rather black. For FF DIN, the weight of the horizontal strokes has been reduced, and the curves were designed in a more fluent way.

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 Rögner 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.

SECTION C

SUPPORTED LAYOUT FEATURES

FontFont Opentype®

EXAMPLES

f	HISTORICAL FORMS	s ▶ f
[S]	CASE-SENSITIVE FORMS	»DIN« ▶ »DIN«
I↔I	CAPITAL SPACING	HOH ▶ HOH
13	OLDSTYLE FIGURES	1234 ▶ 1234 1234 ▶ 1234
13	LINING FIGURES	1234 ▶ 1234 1234 ▶ 1234
 13 	PROPORTIONAL FIGURES	1234 ▶ 1234 1234 ▶ 1234
 13 	TABULAR FIGURES	1234 ▶ 1234 1234 ▶ 1234
1/4	FRACTIONS	2 5/16 ▶ 2 ⁵ /16

EXAMPLES



NUMERATORS

123/ ▶ 123/



DENOMINATORS

/123 ▶ /123



ORDINALS

1a20 ▶ 1^a2⁰



SCIENTIFIC INFERIORS

CO2 ▶ CO₂



SUPERSCRIPT

m3 ▶ m³



SUBSCRIPT

N2 ▶ N₂



ACCESS ALL ALTERNATES

1 ▶ 1₁111



STYLISTIC ALTERNATES

jäḡ.k ▶ jäḡ.k

EXAMPLES



STYLISTIC SET 1

jäṇ.k ▶ jäṇ.k



STYLISTIC SET 2

s ▶ f



LOCALIZED FORMS

ṢṭL-L ▶ ṢṭL

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 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
OPENTYPE STANDARD**

STD

AFRIKAANS	KURDISH (LATIN)
ALBANIAN	KYRGYZ (CYRILLIC) [ROMANIZATION; BGN/PCGN 1979]
AMHARIC (ETHIOPIC) [ROMANIZATION SYSTEM BGN/PCGN 1967]	LADIN
ARVANITE (LATIN)	LAOTIAN (LAOTIAN) [ROMANIZATION; NATIONAL]
ASTURIAN	LOW GERMAN
BARABA TATAR	LUXEMBOURGIAN
BATS (LATIN)	MALAGASY
BISLAMA	MALAY (LATIN)
BOKMÅL NORWEGIAN	MANX GAELIC
BRETON	NORTH FRISIAN
BURMESE (BURMESE) [ROMANIZATION; BGN/PCGN 1970]	NORTHERN SOTHO
CATALAN	NYNORSK NORWEGIAN
CHAMORRO	OCCITAN
CRIMEAN (LATIN)	PILIPINO (TAGALOG)
DANISH	PORTUGUESE
DUTCH	PORTUNHOL
EAST FRISIAN	RHAETO-ROMANCE
ENGLISH	ROMANI (LATIN)
ESTONIAN	ROMANSCH
FAEROESE	RUSSIAN (CYRILLIC) [ROMANIZATION; BGN/PCGN 1947]
FINNISH	SCOTTISH GAELIC
FRANCO-PROVENCAL	SERBIAN (LATIN)
FRENCH	SOMALI
FRISIAN	SOUTHERN SAMI
FRIULIAN	SOUTHERN SOTHO
GALICIAN	SPANISH
GERMAN	SWEDISH
GREEK (GREEK) [ROMANIZATION; BGN/ PCGN 1962]	TAHITIAN
ICELANDIC	TSAKHUR (LATIN)
INDONESIAN	TSEZ (LATIN)
INTERLINGUA	TSONGA
IRISH	TSWANA
ITALIAN	TURKMEN (CYRILLIC) [ROMANIZATION; BGN/PCGN 1979]
JAPANESE (SINO-JAPANESE) [ROMANIZATION; KUNREI]	UKRAINIAN (CYRILLIC) [ROMANIZATION; NATIONAL, 1993]
JUDEO-TATI (LATIN)	UME SAMI
KARAIM (LATIN)	WALLOON
KAZAN TATAR (LATIN)	WEST FRISIAN
KIRMANJI	XHOSA

**ADDITIONAL
SUPPORTED
LANGUAGES
OPENTYPE PRO**

PRO

YAPESSE
YIDDISH (LATIN)

ZULU

ABAZA	JAPANESE (SINO-JAPANESE)
ADYGHE	[ROMANIZATION; MODIFIED HEPBURN]
ÄLVDALSKA	KABARDIAN
AMHARIC (ETHIOPIC) [ROMANIZATION; UN 1967]	KALAALLISUT
ARAGONESE	KALMYK
ARCHI	KARACHAY-BALKAR
ARUMANIAN	KARAIM (CYRILLIC)
AVAR	KARA-KALPAK
AZERBAIJANI (CYRILLIC)	KASHUBIAN
AZERBAIJANI (LATIN)	KAZAKH
BALK	KAZAKH (CYRILLIC) [ROMANIZATION; BGN/PCGN 1979]
BASQUE	KAZAN TATAR (CYRILLIC)
BOSNIAN (CYRILLIC)	KHINALUG
BOSNIAN (LATIN)	KHMER (KHMER) [ROMANIZATION; UN 1972]
BOTLIKH	KOREAN (HANGUL) [ROMANIZATION; 1939 & 1984]
BUDUKH	KRYTS
BULGARIAN	KUMYK
BULGARIAN (CYRILLIC) [ROMANIZATION; BGN/PCGN 1952]	KURDISH (CYRILLIC)
BURYAT	LADINO (LATIN)
BYELORUSSIAN (BELARUSIAN CYRILLIC)	LAK
BYELORUSSIAN (BELARUSIAN LATIN)	LATIN
CHECHEN (CYRILLIC)	LATVIAN (LETTISH)
CHECHEN (LATIN)	LEZGI
CHICHEWA	LITHUANIAN
COOK ISLANDS MAORI	LULE SAMI
CROATIAN	MACEDONIAN
CZECH	MACEDONIAN (CYRILLIC)
DARGIN	[ROMANIZATION; UN 1977]
DUNGAN	MALTESE
ERZYA	MAORI
ESPERANTO	MARSHALLESE
GAGAUZ (LATIN)	MOKSHA
GODOBERI	MOLDAVIAN (LATIN)
GREENLANDIC	MONGOLIAN (CYRILLIC)
HAWAIIAN	MONGOLIAN (CYRILLIC)
HUNGARIAN	[ROMANIZATION; BGN/PCGN 1964]
INARI SAMI	NANAI
INGUSH	NOGAY
ISTRO-ROMANIAN	NORTHERN SAMI
	POLISH
	ROMANIAN
	RUSSIAN

RUSSIAN (CYRILLIC) [ROMANIZATION; RUSSIAN ACADEMY OF SCIENCES SYSTEM]	TONGAN
RUSSIAN (CYRILLIC) [ROMANIZATION; UN 1987, NATIONAL]	TSAKHUR (CYRILLIC)
RUSYN	TURKISH
RUTUL	TURKMEN
SAMOAN	TUVINIAN
SARDINIAN	UBYKH
SERBIAN (CYRILLIC) [ROMANIZATION; UN 1977]	UDI
SLOVAK	UKRAINIAN
SLOVENIAN	UZBEK
SORBIAN LOWER	UZBEK (CYRILLIC) [ROMANIZATION; BGN/PCGN 1979]
SORBIAN UPPER	VÄMHUSMÅL
TABASARAN	VEPSIAN
TAJIK	WALLISIAN
TAJIK (CYRILLIC) [ROMANIZATION; BGN/ PCGN 1994]	WELSH
TALYSH (CYRILLIC)	WOLOF
TATAR	
TATI	

**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 Ë Î ... ã û ÿ
LATIN EXTENDED-A	13	128	Œ œ Š ... š Ÿ ž
LATIN EXTENDED-B	1	27	ə ƒ Ẑ ẑ Đ Ž đ ž
IPA EXTENSIONS		1	ə
SPACING MODIFIER LETTERS	10	10	ˆ ˆ ˆ ˆ ˆ ˆ ...
GREEK AND COPTIC	4	4	Δ Ω μ π
CYRILLIC		136	Б Д Ж щ Ъ Ю
LATIN EXTENDED ADDITIONAL		10	Ẁ ẁ Ẃ ẃ Ẅ ẅ
GENERAL PUNCTUATION	19	20	‘ , “ ... ” † ‡
SUPERSCRIPTS AND SUBSCRIPTS	17	17	⁴ ⁵ ⁶ ... ₇ ₈ ₉
CURRENCY SYMBOLS	2	2	€ ₧
LETTERLIKE SYMBOLS	3	3	№ ™ Ω
NUMBER FORMS	13	13	⅓ ⅔ ⅕ ...

TITLE	NUMBER OF CHARACTERS		EXAMPLES
	OT	PRO	
ARROWS	8	8	← ↑ → ... ↓ ↖ ↗
MATHEMATICAL OPERATORS	14	14	∂ Δ ∏ ... ∑ − •
GEOMETRIC SHAPES	1	1	◊
ALPHABETIC PRESENTATION FORMS 2		2	fi fl

Shag pile i13

AaBbCcDdEeFfGgHhIiJjKkLlMmNnOoPpQq

abcdefghijklmnopqrstuvwxyz 0123456789

ABCDEFGHIJKLMNOPQRSTUVWXYZ

FF DIN OT Condensed Medium 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 kysymys. Hän on työskennellyt Il y aurait bien de choses à dire là-dessus. Several tenors sing in

FF DIN OT Condensed Medium 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 työskennellyt Il y aurait bien de choses à dire là-dessus. Several tenors sing in culturally void display. Eigentlich wollen die

FF DIN OT Condensed Medium 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. Eigentlich wollen die Leute nur die Sonne genießen. Ayer, todavía en pleno echazo, celebraban su aniversario de boda. Facile à dire qu'à faire. Suuri kiitos siitä heille. Vousituhannen

FF DIN OT Condensed Medium 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. Ayer, todavía en pleno echazo,

celebraban su aniversario de boda. Facile à dire qu'à faire. Suuri kiitos siitä heille. Vousituhannen loppuu.