

FONTFONT OPENTYPE®



FONTFONT INFO GUIDE

FF DIN OT Medium FF DIN Pro Medium

VERSION 01 | April 2006



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 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.

FONTFONT OPENTYPE®

EXAMPLES



STYLISTIC SET 1

CiGj ▶ CiGj



STANDARD LIGATURES

fi ▶ fi



CASE-SENSITIVE FORMS

(A[I]» ▶ (A[I]»



CAPITAL SPACING

HOH ▶ HOH



OLDSTYLE FIGURES

167 ▶ 167
167 ▶ 167



LINING FIGURES

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PROPORTIONAL FIGURES

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TABULAR FIGURES

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EXAMPLES

1/4

FRACTIONS

1/2 ▶ ½

7/

NUMERATORS

123/ ▶ 123⁄

1^a

ORDINALS

1a2o ▶ 1^a2^o

F²

SUPERSCRIPT

m3 ▶ m³

ΣΣ

MATHEMATICAL GREEK

ΠΣ ▶ ΠΣ

Jj

ACCESS ALL ALTERNATES

1 ▶ ¹

gg

STYLISTIC ALTERNATES

CiGj ▶ CIGj

SECTION D
LANGUAGE
SUPPORT

SUPPORTED
CODE PAGES
OPENTYPE STANDARD



MACOS
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

ADDITIONAL
SUPPORTED
CODE PAGES
OPENTYPE PRO



MACOS
MACOS CENTRAL EUROPE
MACOS CYRILLIC
MACOS GREEK
MACOS UKRAINIAN
IBM
IBM-875 GREECE - EBCDIC
IBM-921 BALTIC
IBM-1025 CYRILLIC - EBCDIC
IBM-1112 BALTIC - EBCDIC
IBM-1123
IBM-1124
OTHER
HARWELL GREEK NO 2
WINDOWS
MS WINDOWS 1250 EASTERN EUROPEAN

MS WINDOWS 1251 CYRILLIC
MS WINDOWS 1253 GREEK
MS WINDOWS 1254 TURKISH
MS WINDOWS 1257 BALTIC
WINDOWS PARAGRAPH
MS WINDOWS PARAGRAPH FRENCH-CYRILLIC
MS WINDOWS PARAGRAPH FINNISH-CYRILLIC
MS WINDOWS PARAGRAPH GERMAN-CYRILLIC
ISO
ISO 8859-2 C EU LATIN 2
ISO 8859-3 TU, MALT, GAL, ESP LATIN 3
ISO 8859-5 CYRILLIC
ISO 8859-9 W EU+TURKISH LATIN 5
ISO 8859-10 SCANDINAVIAN LATIN 6

**SUPPORTED
LANGUAGES
OPENTYPE STANDARD**

STD

ALBANIAN
BRETON
CATALAN
DANISH
DUTCH
ENGLISH
FINNISH
FRENCH
GERMAN

ICELANDIC
IRISH
ITALIAN
NORWEGIAN
PORTUGUESE
RHAETO-ROMANCE
SPANISH
SWEDISH

**ADDITIONAL
SUPPORTED
LANGUAGES
OPENTYPE PRO**

PRO

ABASINIAN
ADYGEISH
AVARISH
BALKARIAN
BULGARIAN
BYELORUSSIAN (BELARUSIAN)
CHECHENISH
CROATIAN
CZECH
DARGINISH
ESTONIAN
GREEK
HUNGARIAN
INGUSHIAN
KABARDINO-CHERKESIAN
KUMYKISH
KURDISH
LAKISH

LATVIAN (LETTISH)
LESGINIAN
LITHUANIAN
MACEDONIAN
MOLDAVIAN
MORDOVSKO-ERSATIAN
MORDOVSKO-MOKSHANIAN
NANAISH
NENISH
NIVKH
POLISH
ROMANIAN
SLOVAK
SLOVENIAN
SORBIAN LOWER
SORBIAN UPPER
TURKISH

TITLE	NUMBER OF CHARACTERS		EXAMPLES
	OT	PRO	
BASIC LATIN	97	97	! " # ... } ~
LATIN-1 SUPPLEMENT	96	96	ı ¢ £ ... ý þ ÿ
LATIN EXTENDED-A	10	103	Ā ā Ă ă ... ẏ Ž ž
LATIN EXTENDED-B	2	6	ƒ Ş ş Ţ ţ ı
SPACING MODIFIER LETTERS	8	8	ˆ ˇ ˘ ... ˜ ˝
GREEK AND COPTIC	4	73	Ͱ ͱ Ͳ ͳ ʹ ͵ Ͷ ͷ ͸ ͹ ͺ ͻ ͼ ͽ Ϳ Ϳ̀ Ϳ́ Ϳ͂ Ϳ̓ Ϳ̈́ Ϳͅ Ϳ͆ Ϳ͇ Ϳ͈ Ϳ͉ Ϳ͊ Ϳ͋ Ϳ͌ Ϳ͍ Ϳ͎ Ϳ͏ Ϳ͐ Ϳ͑ Ϳ͒ Ϳ͓ Ϳ͔ Ϳ͕ Ϳ͖ Ϳ͗ Ϳ͘ Ϳ͙ Ϳ͚ Ϳ͛ Ϳ͜ Ϳ͝ Ϳ͞ Ϳ͟ Ϳ͠ Ϳ͡ Ϳ͢ Ϳͣ Ϳͤ Ϳͥ Ϳͦ Ϳͧ Ϳͨ Ϳͩ Ϳͪ Ϳͫ Ϳͬ Ϳͭ Ϳͮ Ϳͯ ͿͰ Ϳͱ ͿͲ Ϳͳ Ϳʹ Ϳ͵ ͿͶ Ϳͷ Ϳ͸ Ϳ͹ Ϳͺ Ϳͻ Ϳͼ Ϳͽ ͿͿ ͿͿ̀ ͿͿ́ ͿͿ͂ ͿͿ̓ ͿͿ̈́ ͿͿͅ ͿͿ͆ ͿͿ͇ ͿͿ͈ ͿͿ͉ ͿͿ͊ ͿͿ͋ ͿͿ͌ ͿͿ͍ ͿͿ͎ ͿͿ͏ ͿͿ͐ ͿͿ͑ ͿͿ͒ ͿͿ͓ ͿͿ͔ ͿͿ͕ ͿͿ͖ ͿͿ͗ ͿͿ͘ ͿͿ͙ ͿͿ͚ ͿͿ͛ ͿͿ͜ ͿͿ͝ ͿͿ͞ ͿͿ͟ ͿͿ͠ ͿͿ͡ ͿͿ͢ ͿͿͣ ͿͿͤ ͿͿͥ ͿͿͦ ͿͿͧ ͿͿͨ ͿͿͩ ͿͿͪ ͿͿͫ ͿͿͬ ͿͿͭ ͿͿͮ ͿͿͯ ͿͿͰ ͿͿͱ ͿͿͲ ͿͿͳ ͿͿʹ ͿͿ͵ ͿͿͶ ͿͿͷ ͿͿ͸ ͿͿ͹ ͿͿͺ ͿͿͻ ͿͿͼ ͿͿͽ ͿͿͿ ͿͿͿ̀ ͿͿͿ́ ͿͿͿ͂ ͿͿͿ̓ ͿͿͿ̈́ ͿͿͿͅ ͿͿͿ͆ ͿͿͿ͇ ͿͿͿ͈ ͿͿͿ͉ ͿͿͿ͊ ͿͿͿ͋ ͿͿͿ͌ ͿͿͿ͍ ͿͿͿ͎ ͿͿͿ͏ ͿͿͿ͐ ͿͿͿ͑ ͿͿͿ͒ ͿͿͿ͓ ͿͿͿ͔ ͿͿͿ͕ ͿͿͿ͖ ͿͿͿ͗ ͿͿͿ͘ ͿͿͿ͙ ͿͿͿ͚ ͿͿͿ͛ ͿͿͿ͜ ͿͿͿ͝ ͿͿͿ͞ ͿͿͿ͟ ͿͿͿ͠ ͿͿͿ͡ ͿͿͿ͢ ͿͿͿͣ ͿͿͿͤ ͿͿͿͥ ͿͿͿͦ ͿͿͿͧ ͿͿͿͨ ͿͿͿͩ ͿͿͿͪ ͿͿͿͫ ͿͿͿͬ ͿͿͿͭ ͿͿͿͮ ͿͿͿͯ ͿͿͿͰ ͿͿͿͱ ͿͿͿͲ ͿͿͿͳ ͿͿͿʹ ͿͿͿ͵ ͿͿͿͶ ͿͿͿͷ ͿͿͿ͸ ͿͿͿ͹ ͿͿͿͺ ͿͿͿͻ ͿͿͿͼ ͿͿͿͽ ͿͿͿͿ ͿͿͿͿ̀ ͿͿͿͿ́ ͿͿͿͿ͂ ͿͿͿͿ̓ ͿͿͿͿ̈́ ͿͿͿͿͅ ͿͿͿͿ͆ ͿͿͿͿ͇ ͿͿͿͿ͈ ͿͿͿͿ͉ ͿͿͿͿ͊ ͿͿͿͿ͋ ͿͿͿͿ͌ ͿͿͿͿ͍ ͿͿͿͿ͎ ͿͿͿͿ͏ ͿͿͿͿ͐ ͿͿͿͿ͑ ͿͿͿͿ͒ ͿͿͿͿ͓ ͿͿͿͿ͔ ͿͿͿͿ͕ ͿͿͿͿ͖ ͿͿͿͿ͗ ͿͿͿͿ͘ ͿͿͿͿ͙ ͿͿͿͿ͚ ͿͿͿͿ͛ ͿͿͿͿ͜ ͿͿͿͿ͝ ͿͿͿͿ͞ ͿͿͿͿ͟ ͿͿͿͿ͠ ͿͿͿͿ͡ ͿͿͿͿ͢ ͿͿͿͿͣ ͿͿͿͿͤ ͿͿͿͿͥ ͿͿͿͿͦ ͿͿͿͿͧ ͿͿͿͿͨ ͿͿͿͿͩ ͿͿͿͿͪ ͿͿͿͿͫ ͿͿͿͿͬ ͿͿͿͿͭ ͿͿͿͿͮ ͿͿͿͿͯ ͿͿͿͿͰ ͿͿͿͿͱ ͿͿͿͿͲ ͿͿͿͿͳ ͿͿͿͿʹ ͿͿͿͿ͵ ͿͿͿͿͶ ͿͿͿͿͷ ͿͿͿͿ͸ ͿͿͿͿ͹ ͿͿͿͿͺ ͿͿͿͿͻ ͿͿͿͿͼ ͿͿͿͿͽ ͿͿͿͿͿ ͿͿͿͿͿ̀ ͿͿͿͿͿ́ ͿͿͿͿͿ͂ ͿͿͿͿͿ̓ ͿͿͿͿͿ̈́ ͿͿͿͿͿͅ ͿͿͿͿͿ͆ ͿͿͿͿͿ͇ ͿͿͿͿͿ͈ ͿͿͿͿͿ͉ ͿͿͿͿͿ͊ ͿͿͿͿͿ͋ ͿͿͿͿͿ͌ ͿͿͿͿͿ͍ ͿͿͿͿͿ͎ ͿͿͿͿͿ͏ ͿͿͿͿͿ͐ ͿͿͿͿͿ͑ ͿͿͿͿͿ͒ ͿͿͿͿͿ͓ ͿͿͿͿͿ͔ ͿͿͿͿͿ͕ ͿͿͿͿͿ͖ ͿͿͿͿͿ͗ ͿͿͿͿͿ͘ ͿͿͿͿͿ͙ ͿͿͿͿͿ͚ ͿͿͿͿͿ͛ ͿͿͿͿͿ͜ ͿͿͿͿͿ͝ ͿͿͿͿͿ͞ ͿͿͿͿͿ͟ ͿͿͿͿͿ͠ ͿͿͿͿͿ͡ ͿͿͿͿͿ͢ ͿͿͿͿͿͣ ͿͿͿͿͿͤ ͿͿͿͿͿͥ ͿͿͿͿͿͦ ͿͿͿͿͿͧ ͿͿͿͿͿͨ ͿͿͿͿͿͩ ͿͿͿͿͿͪ ͿͿͿͿͿͫ ͿͿͿͿͿͬ ͿͿͿͿͿͭ ͿͿͿͿͿͮ ͿͿͿͿͿͯ ͿͿͿͿͿͰ ͿͿͿͿͿͱ ͿͿͿͿͿͲ ͿͿͿͿͿͳ ͿͿͿͿͿʹ ͿͿͿͿͿ͵ ͿͿͿͿͿͶ ͿͿͿͿͿͷ ͿͿͿͿͿ͸ ͿͿͿͿͿ͹ ͿͿͿͿͿͺ ͿͿͿͿͿͻ ͿͿͿͿͿͼ ͿͿͿͿͿͽ ͿͿͿͿͿͿ ͿͿͿͿͿͿ̀ ͿͿͿͿͿͿ́ ͿͿͿͿͿͿ͂ ͿͿͿͿͿͿ̓ ͿͿͿͿͿͿ̈́ ͿͿͿͿͿͿͅ ͿͿͿͿͿͿ͆ ͿͿͿͿͿͿ͇ ͿͿͿͿͿͿ͈ ͿͿͿͿͿͿ͉ ͿͿͿͿͿͿ͊ ͿͿͿͿͿͿ͋ ͿͿͿͿͿͿ͌ ͿͿͿͿͿͿ͍ ͿͿͿͿͿͿ͎ ͿͿͿͿͿͿ͏ ͿͿͿͿͿͿ͐ ͿͿͿͿͿͿ͑ ͿͿͿͿͿͿ͒ ͿͿͿͿͿͿ͓ ͿͿͿͿͿͿ͔ ͿͿͿͿͿͿ͕ ͿͿͿͿͿͿ͖ ͿͿͿͿͿͿ͗ ͿͿͿͿͿͿ͘ ͿͿͿͿͿͿ͙ ͿͿͿͿͿͿ͚ ͿͿͿͿͿͿ͛ ͿͿͿͿͿͿ͜ ͿͿͿͿͿͿ͝ ͿͿͿͿͿͿ͞ ͿͿͿͿͿͿ͟ ͿͿͿͿͿͿ͠ ͿͿͿͿͿͿ͡ ͿͿͿͿͿͿ͢ ͿͿͿͿͿͿͣ ͿͿͿͿͿͿͤ ͿͿͿͿͿͿͥ ͿͿͿͿͿͿͦ ͿͿͿͿͿͿͧ ͿͿͿͿͿͿͨ ͿͿͿͿͿͿͩ ͿͿͿͿͿͿͪ ͿͿͿͿͿͿͫ ͿͿͿͿͿͿͬ ͿͿͿͿͿͿͭ ͿͿͿͿͿͿͮ ͿͿͿͿͿͿͯ ͿͿͿͿͿͿͰ ͿͿͿͿͿͿͱ ͿͿͿͿͿͿͲ ͿͿͿͿͿͿͳ ͿͿͿͿͿͿʹ ͿͿͿͿͿͿ͵ ͿͿͿͿͿͿͶ ͿͿͿͿͿͿͷ ͿͿͿͿͿͿ͸ ͿͿͿͿͿͿ͹ ͿͿͿͿͿͿͺ ͿͿͿͿͿͿͻ ͿͿͿͿͿͿͼ ͿͿͿͿ

Shag pile i13

AaBbCcDdEeFfGgHhIiJjKkLl

abcdefghijklmnopqrstuvwxyz 0123456789

ABCDEFGHIJKLMNOPQRSTUVWXYZ

FF DIN OT Medium 14/16 pt

Sempre domenica 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 DIN OT Medium 12/14 pt

Sempre domenica 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

FF DIN OT Medium 10/12 pt

Sempre domenica 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 nur die Sonne

FF DIN OT Medium 8/10 pt

Sempre domenica 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 nur die Sonne genießen. Ayer, todavía en pleno echazo,