

FF DIN OT Bold
FF DIN Pro Bold

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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 BOLD

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.



STANDARD LIGATURES

fi ► fi



CASE-SENSITIVE FORMS

()-[] > ()-[]



CAPITAL SPACING

HOH ► HOH



OLDSTYLE FIGURES

1234 ▶ 1234
1234 ▶ 1234



LINING FIGURES

1234 ▶ 1234
1234 ▶ 1234



PROPORTIONAL FIGURES

1234 ▶ 1234
1234 ▶ 1234



TABULAR FIGURES

1234 ▶ 1234
1234 ▶ 1234



FRACTIONS

1/2 ▶ 1/2

EXAMPLES



NUMERATORS

123/ ▶ 123/



ORDINALS

1a2o ▶ 1^a2^o



SUPERSCRIPIT

m3 ▶ m³



MATHEMATICAL GREEK

ΣΠ ▶ ΣΠ



ACCESS ALL ALTERNATES

1 ▶ 1



STYLISTIC ALTERNATES

!..;? ▶ !..;?



STYLISTIC SET 1

!..;? ▶ !..;?

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
BARABA TATAR
BISLAMA
BOKMÅL NORWEGIAN
BRETON
CATALAN
CHAMORRO
DANISH
DUTCH
ENGLISH
ESTONIAN
FAEROESE
FINNISH
FRANCO-PROVENCAL
FRENCH
FRIULIAN
GALICIAN
GERMAN
ICELANDIC

IRISH
ITALIAN
LADIN
LUXEMBOURGIAN
MANX GAELIC
NYNORSK NORWEGIAN
OCCITAN
PORTUGUESE
RHAETO-ROMANCE
ROMANSCH
SCOTTISH GAELIC
SOUTHERN SAMI
SPANISH
SWEDISH
UME SAMI
WALLOON
WEST FRISIAN

**ADDITIONAL
SUPPORTED
LANGUAGES
OPENTYPE PRO**

PRO

AFRIKAANS
ASTURIAN
BALK
BASQUE
BOSNIAN
BULGARIAN
CROATIAN
CZECH
ERZYA
ESPERANTO
GREEK
HUNGARIAN
INARI SAMI
KARACHAY-BALKAR
KARAIM
KASHUBIAN
KAZAN TATAR
KUMYK
KURDISH
LAK

LATVIAN (LETTISH)
LITHUANIAN
LULE SAMI
MACEDONIAN
MALTESE
MOKSHA
MOLDAVIAN
NOGAY
POLISH
ROMANIAN
RUSSIAN
SLOVAK
SLOVENIAN
SORBIAN LOWER
SORBIAN UPPER
TURKISH
UBYKH
VÄMHUSMÅL

**SUPPORTED
UNICODE RANGES**

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 ... ž Ž ž
LATIN EXTENDED-B	1	6	ƒ Š š Ţ ţ ı
SPACING MODIFIER LETTERS	8	8	ˆ ˇ ˘ ... ˜ ˝
GREEK AND COPTIC	4	73	Ͱ ͱ Ͳ ͳ Α α Ω ω β
CYRILLIC		94	Ё ё Ъ ъ Ь ь Г г Р р
GENERAL PUNCTUATION	16	17	– — — ... ‹ › ⁄
CURRENCY SYMBOLS	1	1	€
LETTERLIKE SYMBOLS	2	3	№ ™ Ω
ARROWS	8	8	↶ ↷ → ... ↗ ↘ ↙
MATHEMATICAL OPERATORS	16	16	∂ Δ ∏ ... ≤ ≥ ·
GEOMETRIC SHAPES	1	1	◊
ALPHABETIC PRESENTATION FORMS 2		2	fi fl

Shag pile i13

AaBbCcDdEeFfGgHhIiJjKkLl

abcdefghijklmnopqrstuvwxyz 0123456789

ABCDEFGHIJKLMNOPQRSTUVWXYZ

FF DIN OT Bold 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 Bold 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

FF DIN OT Bold 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 Bold 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,