FONTFONT OPENTYPE®

FONTFONT INFO GUIDE

FF DIN OT Condensed Light Italic
FF DIN Pro Condensed Light Italic

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 PRO CONDENSED LIGHT ITALIC

In 1994, in San Francisco, Albert-Jan Pool and Erik Spiekermann took a cab together from the ATypI conference to the airport. Spiekermann knew that Pool's employer went bust, so he told him that if he wanted to earn some money with type design, he should have a look at fonts such as OCR and DIN. At the same time, he invited Pool to Berlin to discuss the idea in detail. One year later, FontFont published Pool's typeface FF OCR-F, followed by the family FF DIN. Spiekermann had the skill to point out an empty space in the market. Digital DIN fonts were available at that time, however, only in two weights and solely in pure geometric shape. Pool designed a family of five weights, he added true italics and also some alternative characters, such as the "i" with a round dot and the lower case figures. With time, DIN Condensed was added, as well as Greek and Cyrillic versions. The shape of the new FF DIN differs from the original mostly by thinner horizontal strokes and by more fluent curves. Despite its primitive, technical look and the clear reference to the German motorway signboards, FF DIN became a phenomenon. The typeface has even pervaded book and magazine typography, and it found its place in posters of cultural institutions.

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

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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 Rögener 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.

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SECTION C

SUPPORTED LAYOUT FEATURES

FONTFONT OPENTYPE®

	EXAMPLES
HISTORICAL FORMS	S ▶ ſ
CASE-SENSITIVE FORMS	»DIN« ▶ »DIN«
CAPITAL SPACING	HOH ▶ HOH
OLDSTYLE FIGURES	1234 ▶ 1234 1234 ▶ 1234
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		EXAMPLES
7/	NUMERATORS	123/ ► $^{123}/$
/7	DENOMINATORS	/123 ► $/_{123}$
1ª	ORDINALS	1a2o ► $1^{a}2^{o}$
H_2O	SCIENTIFIC INFERIORS	CO2 ► CO_2
F^2	SUPERSCRIPT	m3 ► m^3
N_2	SUBSCRIPT	N2 ► N_2
Jjj	ACCESS ALL ALTERNATES	1 ► $^{1}{}_{1}{}_{1}111$
gg	STYLISTIC ALTERNATES	jän.k ► jäṇ.k

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	EXAMPLES
STYLISTIC SET 1	jäṇ.k ▶ jäṇ.k
STYLISTIC SET 2	s ▶ ſ
LOCALIZED FORMS	ȘȚL·L ▶ ȘȚL·L

SECTION D

LANGUAGE SUPPORT

SUPPORTED CODE PAGES OPENTYPE STANDARD

STD

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

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
Albanian
Amharic (ethiopic) [Romanization system BGN/PCGN 1967]
Arvanitika (latin)
Asturian
Baraba Tatar
Bats (Latin)
Bislama
Bokmål Norwegian
Breton
Burmese (burmese) [Romanization; BGN/PCGN 1970]
Catalan
Chamorro
Danish
Dutch
East Frisian
English
Estonian
Faeroese
Finnish
Franco-Provencal
French
Frisian
Friulian
Galician
German
Greek (greek) [Romanization; BGN/PCGN 1962]
Greenlandic
Icelandic
Indonesian
Interlingua
Irish
Italian
Japanese (sino-japanese) [Romanization; Kunrei]
Karaim (latin)
Kazan Tatar (latin)
Kurdish (latin)
Kyrgyz (cyrillic) [Romanization; BGN/PCGN 1979]
Ladin
Laotian (laotian) [Romanization; National]
Low German
Luxembourgian
Malagasy
Malay (latin)
Manx Gaelic
North Frisian
Northern Sotho
Nynorsk Norwegian
Occitan
Pilipino (Tagalog)
Portuguese
Rhaeto-Romance
Romansch
Russian (cyrillic) [Romanization; BGN/PCGN 1947]
Scottish Gaelic
Somali
Southern Sami
Southern Sotho
Spanish
Swedish
Tahitian
Tsakhur (latin)
Tsonga
Tswana
Turkmen (cyrillic) [Romanization; BGN/PCGN 1979]
Ukrainian (cyrillic) [Romanization; National, 1993]
Ume Sami
Walloon
West Frisian
Xhosa
Yapese
Yiddish [Romanization]
Zulu

ADDITIONAL SUPPORTED LANGUAGES OPENTYPE PRO

PRO

Abaza
Adyghe
Älvdalska
Amharic (ethiopic) [Romanization; UN 1967]
Aragonese
Archi
Arumanian
Avar
Azerbaijani (cyrillic)
Azerbaijani (latin)
Balk
Basque
Bosnian (Cyrillic)
Bosnian (Latin)
Botlikh
Budukh
Bulgarian
Bulgarian (cyrillic) [Romanization; BGN/PCGN 1952]
Buryat
Byelorussian (Belarusian cyrillic)
Byelorussian (Belarusian latin)
Chechen (cyrillic)
Chechen (latin)
Chichewa
Cook Islands Maori
Crimean Tatar (latin)
Croatian
Czech
Dargin
Dungan
Erzya
Esperanto
Gagauz (latin)
Godoberi
Greenlandic (pre-1973)
Hawaiian
Hungarian
Inari Sami
Ingush
Istro-Romanian
Japanese (sino-japanese) [Romanization; Modified Hepburn]
Kabardian
Kalmyk
Karachay-Balkar
Karaim (cyrillic)
Kara-Kalpak
Kashubian
Kazakh
Kazakh (cyrillic) [Romanization; BGN/PCGN 1979]
Kazan Tatar (cyrillic)
Khinalug
Khmer (khmer) [Romanization; UN 1972]
Korean (hangul) [Romanization; 1939 & 1984]
Kryts
Kumyk
Kurdish (cyrillic)
Kurmanji
Ladino (latin)
Lak
Latin
Latvian (Lettish)
Lezgi
Lithuanian
Lule Sami
Macedonian
Macedonian (cyrillic) [Romanization; UN 1977]
Maltese
Maori
Marshallese
Moksha
Moldavian (latin)
Mongolian (cyrillic)
Mongolian (cyrillic) [Romanization; BGN/PCGN 1964]
Nanai
Nogay
Northern Sami

Polish
Portunhol
Romani (latin)
Romanian
Russian
Russian (cyrillic) [Romanization; Russian Academy of Sciences system]
Russian (cyrillic) [Romanization; UN 1987, National]
Rusyn
Rutul
Samoan
Sardinian
Serbian (cyrillic) [Romanization; UN 1977]
Serbian (latin)
Slovak
Slovenian
Sorbian Lower
Sorbian Upper
Tabasaran
Tajik
Tajik (cyrillic) [Romanization; BGN/PCGN 1994]
Talysh (cyrillic)
Tatar
Tati
Tongan
Tsakhur (cyrillic)
Turkish
Turkmen
Tuvinian
Ubykh
Udi
Ukrainian
Uzbek
Uzbek (cyrillic) [Romanization; BGN/PCGN 1979]
Vårmhusmål
Vepsian
Wallisian
Welsh
Wolof

Supported Unicode Ranges

Title	Number of Characters OT	Number of Characters PRO	Examples
Basic Latin	97	97	! " # … | } ~
Latin-1 Supplement	96	96	¡ ¢ £ … ý þ ÿ
Latin Extended-A	13	128	Ā ā Ă … Ž ž ſ
Latin Extended-B	1	27	ƀ ƒ Ƶ Ţ ţ ȷ
IPA Extensions		1	ə
Spacing Modifier Letters	10	10	ˋ ˊ ˆ … ˜ ˝ ˛
Greek and Coptic	4	4	Δ Ω μ π
Cyrillic		136	È Ë Ѣ ѳ Ӯ ӯ
Latin Extended Additional		10	Ẁ ẁ Ẃ ẋ Ỳ ỳ
General Punctuation	19	20	– — ― … ‹ › ⁄
Superscripts and Subscripts	17	17	⁰ ⁴ ⁵ … ⁷ ⁸ ⁹
Currency Symbols	2	2	€ ₴
Letterlike Symbols	3	3	№ ™ ℧
Number Forms	13	13	⅓ ⅔ ⅕ … ⅝ ⅞ ⅟

Title	Number of Characters OT	PRO	Examples
Arrows	8	8	← ↑ → … ↗ ↘ ↙
Mathematical Operators	14	14	∂ ∆ ∏ … ≤ ≥ ∙
Geometric Shapes	1	1	◊
Alphabetic Presentation Forms	2	2	ﬁ ﬂ

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Shag pile i13

AaBbCcDdEeFfGgHhIiJjKkLlMmNnOoPpQqRrSsTtU

abcdefghijklmnopqrstuvwxyz 0123456789

ABCDEFGHIJKLMNOPQRSTUVWXYZ

FF DIN OT Condensed Light Italic 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 culturally void display. Eigentlich wollen die Leute nur

FF DIN OT Condensed Light Italic 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 Leute nur die Sonne genießen. Ayer, todavía en pleno echazo,

FF DIN OT Condensed Light Italic 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 loppuu.

FF DIN OT Condensed Light Italic 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.