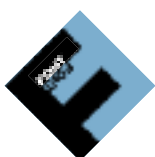




f f f

FONTFONT FOCUS

DIN



'SUPERB THEATR

Time Out

*It's a train*

'FABULOUS'

Daily Mail

'MAGNIFICENT'

Independent

'HORRIBLE'  
Daily Telegraph



Deutsch



ffk 1

Autobahn

OCR-B

Autobahn

OCR-F

Autobahn

DIN-MITTELSCHRIFT

Autobahn

FF DIN MEDIUM



# e Industrie Norm

## About FF DIN

After re-working and expanding **OCR-B** to include three weights for the FontFont 14 release (**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 into 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.

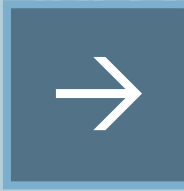
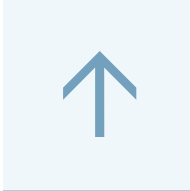
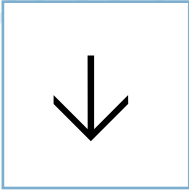
Pool himself considers **DIN-Mittelschrift** – the German »Autobahn« typeface – to be »probably the most non-designed typeface ever made«. Taking this opinion as a starting point it seemed to be logical to enhance the typographic quality of the design while maintaining its overall appearance. The original **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.

a beardy person

a beardy person

DIN MITTELSCHRIFT & FF DIN MEDIUM

spotty typeface with



FF DIN FEATURES ARROWS ON THE FOLLOWING POSITIONS IN THE CHARACTER SET:

< > IN ALTERNATE FONTS

t AND u IN EXPERT FONTS

For **FF DIN**, the weight of the horizontal strokes has been reduced, and the curves were designed in a more fluent way. The medium weight of **FF DIN** resembles the original weight of **DIN-Mittelschrift**. Using it for reading text in smaller point sizes gives a rather dark appearance. The weight scheme for **FF DIN** was conceived in such a way that a new and lighter »regular«, version fits in. Each of the weights has been provided with over 700 kerning pairs, including those with international accents. With **FF DIN**, designers can now use the image and impact of a typeface family relating to items as »traffic«, »engineering« and the German »Wirtschaftswunder«. Apart from this intention, the **FF DIN**-Family has found many friends among designers, especially those working for labels that promote contemporary music.

How far the appearance of the original typeface is maintained is now left up to the designer, as he can opt for new weights or the alternate fonts having friendly circular i-dots and old style figures.



## About FF DIN Condensed

The stimulus for a narrow version of **FF DIN** came in 1998 from Factor Design in Hamburg when they made C&A InfoType, a modified version of **FF DIN** to be used by the company C&A. A desire for a true condensed version for use in package design quickly followed and the three designers (Olaf Stein and Uwe Melichar from Factor Design and Albert-Jan Pool) worked together to create two new weights. Shortly after Albert-Jan Pool developed **FF DIN Condensed**, a five weight package with alternative characters that harmonizes well with the original **FF DIN** family. As with **FF DIN**, and unlike the somewhat ungainly **DIN Engschrift**, the letters in **FF DIN Condensed** have contrast (horizontals are thinner than verticals). Overall the letters of the condensed version are somewhat lighter than those of **FF DIN**, for this reason the closest approximation in letter-weight and widths to the predecessor **DIN Engschrift** would be Bold Condensed.

As was the case with **FF DIN**, the curves of **DIN Engschrift** have been softened a bit in **FF DIN Condensed**.

**Charlottenburg**  
**Charlottenburg**  
**Charlottenburg**

DIN ENGSRIFT, C&A INFO TYPE BOLD  
 & FF DIN CONDENSED BOLD



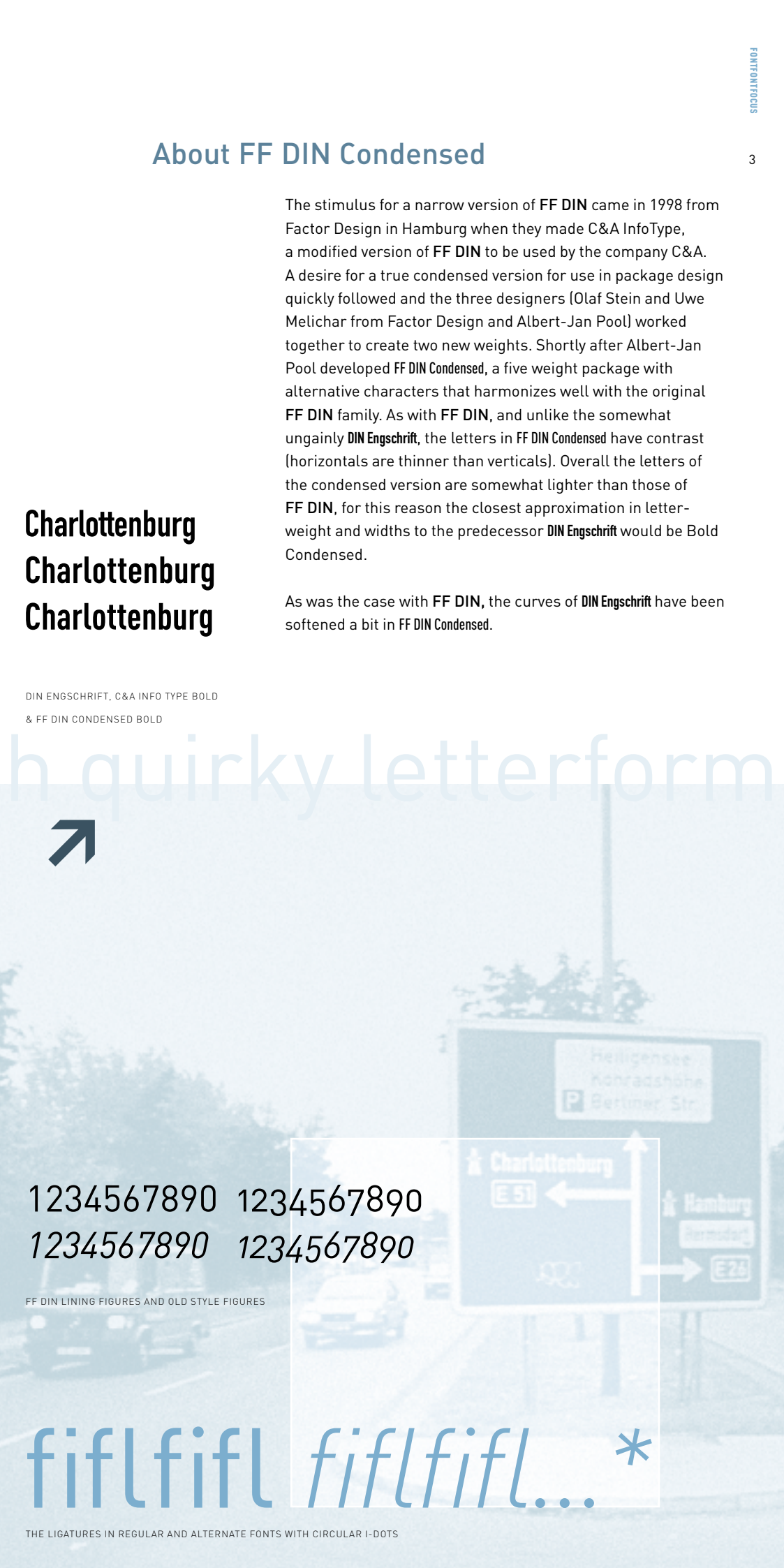
h quirky letterform

1234567890 1234567890  
 1234567890 1234567890

FF DIN LINING FIGURES AND OLD STYLE FIGURES

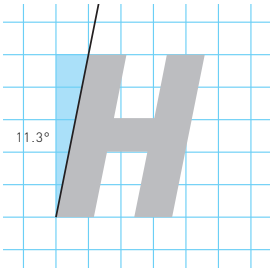
fiflfifl *fiflfifl...* \*

THE LIGATURES IN REGULAR AND ALTERNATE FONTS WITH CIRCULAR I-DOTS



# About FF DIN Italic

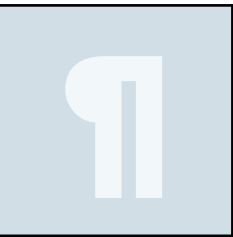
At last, the long awaited addition to one of the most popular FontFonts, an italic version for FF DIN. The angle, according to Albert-Jan Pool, is »rational, like FF DIN, but not impersonal. Not an exaggerated angle of 20 or 30 degrees, rather a pleasant 11.3 degrees.« The character shapes are also a combination of rationality and emotion. At first glance they appear to be Roman characters that have simply been tilted a bit (they're not), but on closer inspection they have clearly been drawn to be lighter and narrower. He explains the degree of difference with an anecdote:

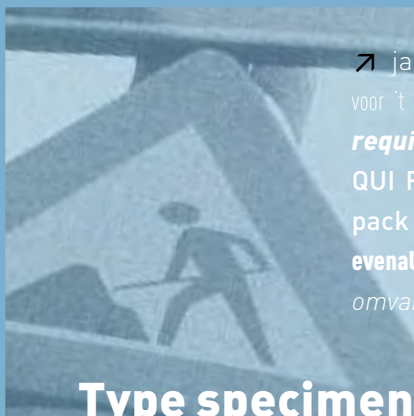


»Boiled eggs for Sunday breakfast – a Dutch tradition.  
 Father: You're putting too much salt on your egg!  
 \* Son (provokingly): How much salt is the right amount?  
 Father: Just enough so that you can't actually taste it!  
 It took a long time before I finally understood my father!«

THE 11.3 DEGREES ANGLE IN FF DIN ITALIC IS DESCRIBED BY MOVING FIVE STEPS FORWARD AND ONE TO THE RIGHT

The FF DIN user looking for slightly less severity in a face can turn to the alternative characters – for a single-decker lowercase a for instance. There is also an »EU approved« Euro symbol (€) as well as the same alternatives as found in the Roman version: a more open C and G, round dots for the i, for unlauded characters and punctuation, and non-lining figures.





## Type specimen

↗ jap zocht nymf bij exquis dwergvolk → sexy qua lijf doch bang  
 voor 't zwempak ↓ **whizzing jap alky driver subject of next  
 requiem** ← PORTEZ CE VIEUX WHISKY AU JUGE BLOND  
 QUI FUME ↙ *sylvia wagt quick den jux bei pforzheim* ↘  
 pack my box with five dozen liquor jugs ↖ **molly gebruikt,  
 evenals raquel welch, de fijnste luxzeep** ↑ *de export blijft qua  
 omvang typisch zwak* ←

### FF DIN...

Light	Regular	Medium	Bold	Black
Light Alternate	Regular Alternate	Medium Alternate	Bold Alternate	Black Alternate
Light Expert	Regular Expert	Medium Expert	Bold Expert	Black Expert
<i>Light Italic</i>	<i>Regular Italic</i>	<i>Medium Italic</i>	<i>Bold Italic</i>	<i>Black Italic</i>
<i>Light Italic Alternate</i>	<i>Regular Italic Alternate</i>	<i>Medium Italic Alternate</i>	<i>Bold Italic Alternate</i>	<i>Black Italic Alternate</i>
<i>Light Italic Expert</i>	<i>Regular Italic Expert</i>	<i>Medium Italic Expert</i>	<i>Bold Italic Expert</i>	<i>Black Italic Expert</i>

### FF DIN CE...

Light	Regular	Medium	Bold	Black
Light Alternate	Regular Alternate	Medium Alternate	Bold Alternate	Black Alternate

### FF DIN Condensed...

Light	Regular	Medium	Bold	Black
Light Alternate	Regular Alternate	Medium Alternate	Bold Alternate	Black Alternate
Light Expert	Regular Expert	Medium Expert	Bold Expert	Black Expert

Coming soon: FF DIN Cyrillic, FF DIN Greek



FF DIN CONDENSED LIGHT, EXPERT & ALTERNATE

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz  
 1234567890 1234567890  
 (:,.-?!;i.../::.-?!;i...)  
 {™%‰\$¢£¥ƒ€<•>+##±=÷/-^~}  
 [ĂÇÉÑÒØÛăćéîñòøüÆŒæœ&ß]  
 “-\\””’;«»\*†‡°’ “ao §®©©..  
 ΔΠΩδ◊ðϰπρ€flfiłŁpĐŠŸŽİıšýž  
 ↓√∫∑^~·∞≈≤≥↑  
 →<sup>123</sup>¼½<sup>23</sup>¾¼×¶◀

FF DIN CONDENSED REGULAR, EXPERT & ALTERNATE

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz  
 1234567890 1234567890  
 (:,.-?!;i.../::.-?!;i...)  
 {™%‰\$¢£¥ƒ€<•>+##±=÷/-^~}  
 [ĂÇÉÑÒØÛăćéîñòøüÆŒæœ&ß]  
 “-\\””’;«»\*†‡°’ “ao §®©©..  
 ΔΠΩδ◊ðϰπρ€flfiłŁpĐŠŸŽİıšýž  
 ↓√∫∑^~·∞≈≤≥↑  
 →<sup>123</sup>¼½<sup>23</sup>¾¼×¶◀

FF DIN CONDENSED MEDIUM, EXPERT & ALTERNATE

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz  
 1234567890 1234567890  
 (:,.-?!;i.../::.-?!;i...)  
 {™%‰\$¢£¥ƒ€<•>+##±=÷/-^~}  
 [ĂÇÉÑÒØÛăćéîñòøüÆŒæœ&ß]  
 “-\\””’;«»\*†‡°’ “ao §®©©..  
 ΔΠΩδ◊ðϰπρ€flfiłŁpĐŠŸŽİıšýž  
 ↓√∫∑^~·∞≈≤≥↑  
 →<sup>123</sup>¼½<sup>23</sup>¾¼×¶◀

1234567890 1234567890

1234567890 1234567890

1234567890 1234567890

1234567890 1234567890

1234567890 1234567890

1234567890 1234567890



FF DIN Light, Expert & Alternate

ABCCDEFGGGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz (:;,-?!łj.../;:,-?!łj...)  
[ÆŒæœ&ß] “-|’,’<>»»\*+‡°’ ”ao §Œ®©,,”  
→↓↑← ™%‰\$¢£¥ƒ€€< >+#±=·÷/−^~• {ǺÇÉÑÒØÛăçéîñòøü}  
ΔΠΩθδðπρ flfiŁŁPĐŠŸŽ łšýžVJΣ^~. ∞≈ 1231/41/23/4!×¶

FF DIN Light Italic, Expert & Alternate

*ABCCDEFGGGHIJKLMNOPQRSTUVWXYZ*  
*abcdefghijklmnopqrstuvwxyz (:;,-?!łj.../;:,-?!łj...)*  
*[ÆŒæœ&ß] “-|’,’<>»»\*+‡°’ ”ao §Œ®©,,”*  
*→↓↑← ™%‰\$¢£¥ƒ€€< >+#±=·÷/−^~• {ǺÇÉÑÒØÛăçéîñòøü}*  
*ΔΠΩθδðπρ flfiŁŁPĐŠŸŽ łšýžVJΣ^~. ∞≈ 1231/41/23/4!×¶*

FF DIN Regular, Expert & Alternate

ABCCDEFGGGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz (:;,-?!łj.../;:,-?!łj...)  
[ÆŒæœ&ß] “-|’,’<>»»\*+‡°’ ”ao §Œ®©,,”  
→↓↑← ™%‰\$¢£¥ƒ€€< >+#±=·÷/−^~• {ǺÇÉÑÒØÛăçéîñòøü}  
ΔΠΩθδðπρ flfiŁŁPĐŠŸŽ łšýžVJΣ^~. ∞≈ 1231/41/23/4!×¶

FF DIN Regular Italic, Expert & Alternate

*ABCCDEFGGGHIJKLMNOPQRSTUVWXYZ*  
*abcdefghijklmnopqrstuvwxyz (:;,-?!łj.../;:,-?!łj...)*  
*[ÆŒæœ&ß] “-|’,’<>»»\*+‡°’ ”ao §Œ®©,,”*  
*→↓↑← ™%‰\$¢£¥ƒ€€< >+#±=·÷/−^~• {ǺÇÉÑÒØÛăçéîñòøü}*  
*ΔΠΩθδðπρ flfiŁŁPĐŠŸŽ łšýžVJΣ^~. ∞≈ 1231/41/23/4!×¶*

FF DIN Medium, Expert & Alternate

ABCCDEFGGGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz (:;,-?!łj.../;:,-?!łj...)  
[ÆŒæœ&ß] “-|’,’<>»»\*+‡°’ ”ao §Œ®©,,”  
→↓↑← ™%‰\$¢£¥ƒ€€< >+#±=·÷/−^~• {ǺÇÉÑÒØÛăçéîñòøü}  
ΔΠΩθδðπρ flfiŁŁPĐŠŸŽ łšýžVJΣ^~. ∞≈ 1231/41/23/4!×¶

FF DIN Medium Italic, Expert & Alternate

*ABCCDEFGGGHIJKLMNOPQRSTUVWXYZ*  
*abcdefghijklmnopqrstuvwxyz (:;,-?!łj.../;:,-?!łj...)*  
*[ÆŒæœ&ß] “-|’,’<>»»\*+‡°’ ”ao §Œ®©,,”*  
*→↓↑← ™%‰\$¢£¥ƒ€€< >+#±=·÷/−^~• {ǺÇÉÑÒØÛăçéîñòøü}*  
*ΔΠΩθδðπρ flfiŁŁPĐŠŸŽ łšýžVJΣ^~. ∞≈ 1231/41/23/4!×¶*

*acht zogende babywelpjes kwam*

FF DIN Light & Light Italic 7/9, 9/11, 13/15 pt

Albert-Jan Pool was born July 9th, 1960 in Amsterdam. *He studeerde in The Hague at the Royal Academy of Arts. He was one of the co-founders of Letters*, a group of young Dutch type designers. *Members of its members (Frank Blokland, Petr van Blokland, Jelle Bosma, Lucas 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. From 1987 to 1991 he worked as the Director of Type at Scangraphic in Germany. And from 1991 to 1994 he was the Manager of Type Design and Production at U*

ck my box with five dozen liqu

FF DIN Regular & Regular Italic 7/9, 9/11, 13/15 pt

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e veils sex of jumping crab - G

FF DIN Medium & Medium Italic 7/9, 9/11, 13/15 pt

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zzing jap alky driver subject c

FF DIN Bold & Bold Italic 7/9, 9/11, 13/15 pt

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ft kid vows miss quit cozy xyl

FF DIN Black & Black Italic 7/9, 9/11, 13/15 pt

Albert-Jan Pool was born July 9th, 1960 in Amsterdam. *He studied in The Hague at the Royal Academy of Arts. He was one of the co-founders of Letters*, a group of young Dutch type designers. *Members of its members (Frank Blokland, Petr van Blokland, Jelle Bosma, Lucas 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. From 1987 to 1991 he worked as the Director of Type at Scangraphic in Germany. And from 1991 to 1994 he was the Manager of Type Design and Production at U*

*n taxi frequent* · Squeaking riva

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for jugs · *Portez ce vieux whisky*

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*Graft kid vows miss quit cozy xy*

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of next requiem · *Exiled zouav*

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*ophon job* · **Gindsch zwak vorr**

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FF DIN CONDENSED BOLD, EXPERT & ALTERNATE

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz  
 1234567890 1234567890  
 (:;,-?!łj.../;,-?!łj...)  
 {™%‰\$¢£¥¦€<◦>+##±=÷/^-^~}  
 [ÅÇĖÑÒØÛäçéîñðüÆŒæ&ß]  
 “-\\|”‘,’«»\*†‡°’ “ao §®©„  
 ΔΠΩδ◊δ▣πρ€flfiłbĐŠÝŽłšýž  
 ↓VJΣ^~·∞≈≠≤≥↑  
 →<sup>1231</sup>/<sub>4</sub>1/2<sup>3</sup>/<sub>4</sub>!×¶←

FF DIN CONDENSED BLACK, EXPERT & ALTERNATE

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
 abcdefghijklmnopqrstuvwxyz  
 1234567890 1234567890  
 (:;,-?!łj.../;,-?!łj...)  
 {™%‰\$¢£¥¦€<◦>+##±=÷/^-^~}  
 [ÅÇĖÑÒØÛäçéîñðüÆŒæ&ß]  
 “-\\|”‘,’«»\*†‡°’ “ao §®©„  
 ΔΠΩδ◊δ▣πρ€flfiłbĐŠÝŽłšýž  
 ↓VJΣ^~·∞≈≤≥↑  
 →<sup>1231</sup>/<sub>4</sub>1/2<sup>3</sup>/<sub>4</sub>!×¶←



FF DIN CONDENSED BOLD, EXPERT & ALTERNATE

1234567890 1234567890

FF DIN CONDENSED BLACK, EXPERT & ALTERNATE

1234567890 1234567890

FF DIN CONDENSED BLACK, EXPERT & ALTERNATE

1234567890 1234567890

FF DIN CONDENSED BLACK, EXPERT & ALTERNATE

1234567890 1234567890

b i t t e

ABCCDEFGGGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz (:;,-?!;i.../;:,-?!;i...)

[ÆŒæœ&ß] “|-\,'<><<>>\*†‡° "ªº §Œ®©,, ”

→↓↑← ™%‰\$¢£¥¦€€< >+##±=·÷/¬^~• {ĂĈÉÑÒØÜăçéîñòøü}

ΔΠΩθδπϕ flfiŁŁĐŠŸŽ itšýžv jΣ^~. ∞≈ 123¼½¾¼!×¶

*ABCCDEFGGGHIJKLMNOPQRSTUVWXYZ*

*abcdefghijklmnopqrstuvwxyz (:;,-?!;i.../;:,-?!;i...)*

*[ÆŒæœ&ß] “|-\,'<><<>>\*†‡° "ªº §Œ®©,, ”*

*→↓↑← ™%‰\$¢£¥¦€€< >+##±=·÷/¬^~• {ĂĈÉÑÒØÜăçéîñòøü}*

*ΔΠΩθδπϕ flfiŁŁĐŠŸŽ itšýžv jΣ^~. ∞≈ 123¼½¾¼!×¶*

**ABCCDEFGGGHIJKLMNOPQRSTUVWXYZ**

**abcdefghijklmnopqrstuvwxyz (:;,-?!;i.../;:,-?!;i...)**

**[ÆŒæœ&ß] “|-\,'<><<>>\*†‡° "ªº §Œ®©,, ”**

**→↓↑← ™%‰\$¢£¥¦€€< >+##±=·÷/¬^~• {ĂĈÉÑÒØÜăçéîñòøü}**

**ΔΠΩθδπϕ flfiŁŁĐŠŸŽ itšýžv jΣ^~. ∞≈ 123¼½¾¼!×¶**

***ABCCDEFGGGHIJKLMNOPQRSTUVWXYZ***

***abcdefghijklmnopqrstuvwxyz (:;,-?!;i.../;:,-?!;i...)***

***[ÆŒæœ&ß] “|-\,'<><<>>\*†‡° "ªº §Œ®©,, ”***

***→↓↑← ™%‰\$¢£¥¦€€< >+##±=·÷/¬^~• {ĂĈÉÑÒØÜăçéîñòøü}***

***ΔΠΩθδπϕ flfiŁŁĐŠŸŽ itšýžv jΣ^~. ∞≈ 123¼½¾¼!×¶***

e sauber



# cht zogende babywelpjes kwam taxi frequ

FF DIN Condensed Light 7/9, 9/11, 13/15 pt

Albert-Jan Pool was born July 9th, 1960 in Amsterdam. He studied in The Hague at the Royal Academy of Arts. He was one of the co-founders of Letters], a group of young Dutch type designers. Many of its members (Frank Blokland, Petr van Blokland, Jelle Bosma, Lucas 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. From 1987 to 1991 he worked as the Director of Type at Scangraphic in Germany. And from 1991 to 1994 he was the Manager of Type Design and Production at URW in Hamburg. Albert-Jan Pool was born July 9th, 1960 in Amsterdam. He studied in The Hague at the Royal Academy of Arts. He was one of the co-founders of Letters], a group of young Dutch type designers. Many of its members (Frank Blokland, Petr van Blokland, Jelle Bosma, Lucas de Groot, Bart

# ck my box with five dozen liquor jugs - port

FF DIN Condensed Regular 7/9, 9/11, 13/15 pt

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# veils sex of jumping crab - graft kid v

FF DIN Condensed Medium 7/9, 9/11, 13/15 pt

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FF DIN Condensed Bold 7/9, 9/11, 13/15 pt

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# The FF DIN characteristics



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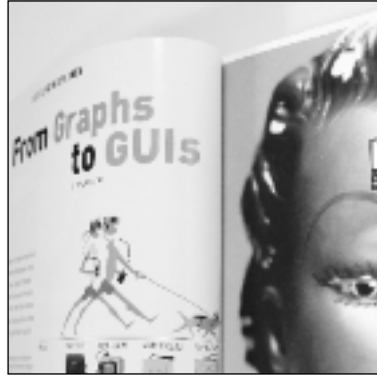
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FF DIN in practice



# Go.

8th Annual Modesto Illustration Contest. *Clock is ticking.*

Clock is ticking, you're late!  
 Don't miss a minute of the best  
 illustration contest in the world.  
 Modesto, California, USA  
 Modesto, California, USA  
 Modesto, California, USA

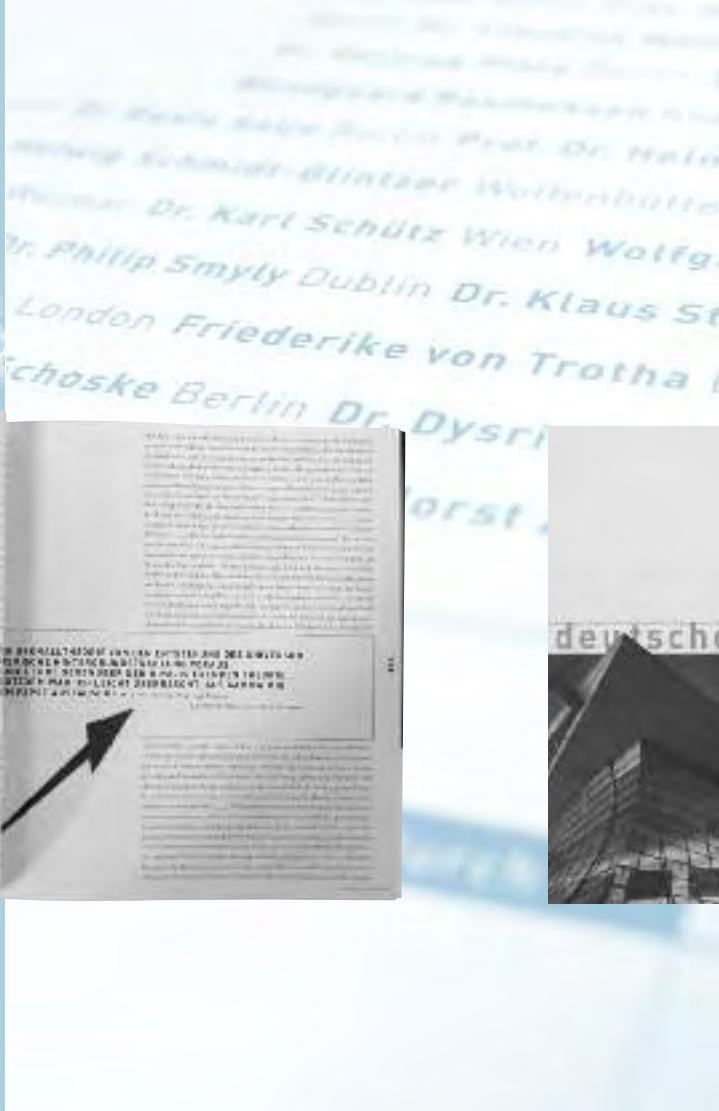




Hogeschool Haarlem



→ plak hier uw postzegel







# About Albert-Jan Pool

**Publications**

*Branding with Type*, Mountain View, Adobe Press, 1995

»*Schuin zetten*« in Letters] & techniek, van de Garde, 1990

*Today Sans Serif and Folio* in Types Best Remembered/Types Best Forgotten, Parsimony Press, 1993



Concept and Text for the typeface classification, typology, and typefinder of the URW Font-Collection Hamburg, URW ++ Design and Development, 1996

**Typefaces**

URW Imperial 1994

URW Linear 1994

URW Mauritius 1994

FF DIN 1995

FF OCR-F 1995

Jet Set Sans 1997

C&A InfoType 1998

DTL HEIN GAS 1999

FF DIN Italic 2000

FF DIN Condensed 2000

Regenbogen Bold 2001

**Awards**

Silver-Medal at »Berliner Type« for the customer magazine »Satzspiegel« 1995 together with Bruno Büsche, Ursula Packhäuser and Stefan Rögener.

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From 1987 to 1991 he worked as the Director of Type at Scangraphic in Germany. And from 1991 to 1994 he was the 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. 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 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«.

Dutch Design finally merged into FarbTon Konzept + Design. The new company was co-founded 1999 with Jörn Iken, Klaus-Peter Staudinger and Birgit Hartmann, who is also the mother of their daughter, Pia-Elina (born 1999).



## Reference numbers for FF DIN

**DIN FF 9467 Mac/PC/TT**

light, regular, medium, bold, black + alternates + experts

**DIN CE FF 11203 Mac/PC/TT**

light, regular, medium, bold, black + alternatives

**DIN Italic FF 11202 Mac/PC/TT**

light, regular, medium, bold, black + alternatives + experts

**DIN Condensed FF 11201 Mac/PC/TT**

light, regular, medium, bold, black + alternates + experts



## Thanks



I would especially like to thank the following persons for their contributions to FF DIN. Erik Spiekermann of course comes in first place for sharing a taxi with me on the way to the airport from ATypI San Francisco 1994. During this drive he invited me to MetaDesign in Berlin, saying he had some nice type projects in his drawer, but no time to realize them. In Berlin he suggested that if I would like to become rich, I should give FF OCR-F and FF DIN a try. As time goes by his advice becomes worthier and worthier...

Second place is shared between Achaz Reuss, Nicolai Gogoll and of course Birgit Hartmann. Achaz Reuss for designing FF DIN Light and introducing the alternate C and G; Nicolai Gogoll for patiently changing the quantities of salt on FF DIN Italic; and Birgit Hartmann for her invaluable work on C&A Info-Type, which shaped the basic material for FF DIN Condensed.

Albert-Jan Pool, Hamburg, May 2001



