

FONTFONT OPENTYPE®



## FONTFONT INFO GUIDE

# FF Scala Sans OT Black Italic FF Scala Sans Pro Black Italic

VERSION 01 | February 2007



## 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.

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Please see the FontFont OpenType® User Guide  
at <http://www.fontfont.com/opentype>

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# Handgloves

## ABOUT FF SCALA SANS OT BLACK ITALIC

Martin Majoor has enhanced his elegant serif FF Scala with a companion sans-serif family. Again it is the simplicity that makes Scala Sans so captivating, while at the same time its distinct character is immediately recognizable. First, the family comprised six variants including an italic small caps style, a fairly rare beast in the typographic zoo. Later, FF Scala Sans 2 included two Condensed weights as well as the two missing Small Caps fonts. Now, more than ever, the Scala family has been suitable for complex book typography. The package also includes a bonus font, FF Scala Hands, 81 pointing hands with and without serifs, right and left handed, feminine and masculine, thumbs up and thumbs down ... the list goes on. The third package, FF Scala Sans™ 3 includes new light and black weights. With these additions, FF Scala Sans™ is ready for the world of advertising.

## ABOUT MARTIN MAJOOR

Martin Majoor has been designing type since the mid-1980s. After a student placement at URW in Hamburg, he started in 1986 as a typographic designer in the Research & Development department at Océ-Netherlands. There he carried out research into screen typography and worked on the production of digital typefaces for laser printers.

In 1988 he started working as a graphic designer for the Vredenburg Music Centre in Utrecht, for whom he designed the typeface Scala for use in their printed matter. Two years later FSI FontShop International published FF Scala™ as the first serious text face in the then-new FontFont-Library. In 1993 FF Scala™ was augmented with a sans-serif version, FF Scala Sans™, which was also released by FSI. In the eyes of the designer the sans and the serif versions complement each other admirably. They follow the same principle of form but are two distinct designs. The second largest newspaper in Holland (Algemeen Dagblad) uses both FF Scala™ and FF Scala Sans™ for text and headlines and is a good example of how the two families can work together.

In 1994 Majoor started working on the design of the Dutch telephone directory, for which he did both the typography and, more importantly, created a new typeface. The face is called Telefont and comes in two weights: Telefont List and Telefont Text. The Dutch phone company PTT Telekom holds exclusive rights to both fonts. Perhaps as a reaction to the very formal work on the phone books, Majoor designed FF Scala Jewels™ in 1997, a quartet of classic decorative typefaces based on the capitals of FF Scala™ Bold.

FONTFONT OPENTYPE®

EXAMPLES



STYLISTIC SET 1



STANDARD LIGATURES



DISCRETIONARY LIGATURES



CASE-SENSITIVE FORMS



CAPITAL SPACING



OLDSTYLE FIGURES



LINING FIGURES



PROPORTIONAL FIGURES



## EXAMPLES

|1|3|

TABULAR FIGURES

167 ▶ 167  
167 ▶ 167

1/4

FRACTIONS

1/2 ▶ ½

1<sup>a</sup>

ORDINALS

1a20 ▶ 1<sup>a</sup>2<sup>o</sup>

F<sup>2</sup>

SUPERSCRIPT

m3 ▶ m<sup>3</sup>

Jj

ACCESS ALL ALTERNATES

1 ▶ ¹

gg

STYLISTIC ALTERNATES

◆ ○ ☆ ▶ ◆ ● ☆

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  
IBM  
IBM-921 BALTIC  
IBM-1112 BALTIC - EBCDIC  
WINDOWS  
MS WINDOWS 1250 EASTERN EUROPEAN

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- 9 W EU+TURKISH LATIN 5  
ISO 8859-10 SCANDINAVIAN LATIN 6

**SUPPORTED  
LANGUAGES  
OPENTYPE STANDARD**

**STD**

BRETON  
CATALAN  
DANISH  
DUTCH  
ENGLISH  
FINNISH  
FRENCH  
GERMAN  
ICELANDIC

IRISH  
ITALIAN  
NORWEGIAN  
PORTUGUESE  
RHAETO-ROMANCE  
SERBIAN  
SPANISH  
SWEDISH

**ADDITIONAL  
SUPPORTED  
LANGUAGES  
OPENTYPE PRO**

**PRO**

CROATIAN  
CZECH  
ESPERANTO  
ESTONIAN  
GALICIAN  
HUNGARIAN  
KURDISH  
LATVIAN (LETTISH)  
LITHUANIAN  
MALTESE

MOLDAVIAN  
POLISH  
ROMANIAN  
SLOVAK  
SLOVENIAN  
SORBIAN LOWER  
SORBIAN UPPER  
TURKISH

SUPPORTED  
UNICODE RANGES

TITLE	NUMBER OF CHARACTERS		EXAMPLES
	OT	PRO	
BASIC LATIN	97	97	! " # ...   } ~
LATIN-1 SUPPLEMENT	96	96	ı ç £ ... ý þ ÿ
LATIN EXTENDED-A	10	103	Ā ā Ă ... ž Ž ž
LATIN EXTENDED-B	1	6	f Œ œ Ţ ţ J
SPACING MODIFIER LETTERS	8	8	ˆ ˇ ˘ ... ˜ ˝
GREEK AND COPTIC	4	4	Δ Ω μ π
GENERAL PUNCTUATION	16	16	— — ‘ ... ‹ › /
CURRENCY SYMBOLS	1	1	€
LETTERLIKE SYMBOLS	4	4	ℓ ™ Ω e
MATHEMATICAL OPERATORS	18	18	∂ ∅ Δ ... ≤ ≥ .
GEOMETRIC SHAPES	10	10	■ □ ▲ ... ◇ ◆ ○
MISCELLANEOUS SYMBOLS	2	2	☞ ☜
DINGBATS	4	4	✦ ✧ ☆ ★
ALPHABETIC PRESENTATION FORMS 2		2	fi fl



***Shag pile i13***

***AaBbCcDdEeFfGgHhIiJjKkLl***

***abcdefghijklmnopqrstuvwxyz 0123456789***

***ABCDEFGHIJKLMNOPQRSTUVWXYZ***

FF Scala Sans OT Black Italic 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 Scala Sans OT Black Italic 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***

FF Scala Sans OT Black Italic 10/12 pt

<b><i>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</i></b>	<b><i>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</i></b>
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FF Scala Sans OT Black Italic 8/10 pt

<b><i>Sempre domenica prenderà vita una giornata Gut getarnt im Neptungras steht ein Kuckuckslipp. Serán, a juicio de</i></b>	<b><i>los cientí.cos, tres épocas Onks tää vika kysymys. Hän on työskennellyt Il y aurait bien de choses à dire là-dessus. Several</i></b>	<b><i>tenors sing in culturally void display. Eigentlich wollen die Leute nur die Sonne genießen. Ayer, todavía en pleno echazo,</i></b>
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