

ff f

FONTFONT FOCUS N° 1

scala



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FF Scala is named after the Teatro alla Scala (1776–78) in Milan. There were two reasons for this name: FF Scala was made especially for a concert hall, the Vredenburg in Utrecht, and the design has its roots in around the time Teatro alla Scala was built, the mid-eighteenth century. Furthermore the word ‘scala’ has the meaning ‘a whole range’, which FF Scala certainly is: from A to Z and from **serif** to **sans serif**, from light to **black** and from formal to **DECORATED**.

As first released (1991) FF Scala had only four styles: Regular, *Italic*, **Bold** and **SMALL CAPS**. Since then FF Scala has grown to 28 styles.

FF Scala & FF Scala Sans: two typefaces, one form principle

FF Scala and FF Scala Sans are two different typefaces sharing a common form principle. The character of a serifed typeface mainly arises from the form principle and from elements such as serifs and contrast of the strokes. A sans serif design depends almost entirely on the form principle. FF Scala Sans was made simply by cutting the serifs off from the characters of Scala and by adjusting their contrast. So the skeletons of both FF Scala and FF Scala Sans are identical.



THE SKELETON OF BOTH FF SCALA AND FF SCALA SANS

vocation vocation vocation

BEMBO

FOURNIER

FF SCALA

FF SCALA

The form principle of FF Scala find its roots in the first vertically-stressed typefaces of the French typographer Pierre Simon Fournier (mid-eighteenth-century). But there are also influences from the humanist model as found in the first printing types, such as the late-fifteenth-century type that inspired the design of Bembo.

Although FF Scala is clearly influenced by elements from other typefaces, it has managed to keep a style of its own. The slab serifs were originally made to print without jaggies on a 300 dpi laserprinter. The dark colour and low contrast worked to prevent the thin parts from breaking up (most of the early PostScript fonts are too thin). For the same reason FF Scala Italic has strong serifs. The almost exaggerated length of its serifs gives Scala italic a very strong rhythm.

The form principle of FF Scala Italic is clearly influenced by the chancery cursives of the sixteenth-century Italian writing masters like Arrighi and Palatino. However the look is far from 'written'. In some details (mostly in the serifs) the italic is much more closely related to the roman than one sees in most other typefaces. The capitals of the italic are directly derived from the capitals of the roman.

Singapore

nn gg pp

IN SOME DETAILS THE ITALIC IS CLOSELY RELATED TO THE ROMAN

The bold weights (including the *Bold Italic*) have the same character widths as the normal weights, so changing a text from normal into bold does not affect the set width.

Washington D.C. *Washington D.C.*
 Washington D.C. *Washington D.C.*

CHANGING A TEXT FROM NORMAL INTO BOLD DOESN'T EFFECT THE SET WIDTH

FF SCALA CONDENSED

The condensed versions of the Scala family can be mixed perfectly with the normal versions. The stem widths of the Regular Condensed and of the Regular are the same: which makes it a real condensed.

FF Scala Regular Condensed could be used for texts, for example in narrow columns. **FF Scala Bold Condensed is a good display face, suitable for book covers and posters. Again the stems of the Bold Condensed and of the Bold have the same widths. Compressing FF Scala Bold to 84% would give the same set width but the stems would be too thin.**

FF SCALA BOLD

BOLD 84 %

BOLD CONDENSED

Sevilla
 Sevilla
 Sevilla

FF SCALA SANS

The first attempt to make a sans serif to accompany a serif design was made in 1931 by the Dutch typographer Jan van Krimpen with his typeface Romulus. Four weights of ‘Romulus Sans’ were cut, but unfortunately they were never released. FF Scala Sans is based on FF Scala and thus indirectly on the vertically stressed old-face model. This is rarely seen with sans serif designs (Gill Sans [1929] and Syntax [1968] are notable exceptions). Many of the modern sans serifs (Akzidenz Grotesk, Helvetica, Univers) are based on eighteenth-century classical designs such as Walbaum. Their basic forms are rather ‘closed’ while the same elements in FF Scala Sans are ‘open’. This improves its legibility, especially in smaller point sizes.

WALBAUM	CJ256 CJ256	FF SCALA
UNIVERS	CJ256 CJ256	FF SCALA SANS

Also the italic of FF Scala Sans is based on the seriffed form: so it is a real italic, not a sloped roman. This means not only that its slope is different to that of the roman, but that its form principle is clearly different too. Just as in the seriffed version.

aa bb ee hh kk qq yy zz

THE REAL ITALIC OF FF SCALA SANS

FF SCALA SANS BLACK AND LIGHT

A difficult thing to deal with in sans serif designs is the ‘justification’ or natural spacing of characters. In most sans serifs the justification is too narrow. In FF Scala Sans much attention has been given to this problem, and perhaps even more attention has been given to the Black and the Light versions of FF Scala Sans. So the Black and the Light are not only very suitable as display faces but they are also excellent for longer pieces of text. Of course all styles of the Scala family have an extensive set of kerning pairs.

Birmingham	Birmingham
<i>Birmingham</i>	<i>Birmingham</i>

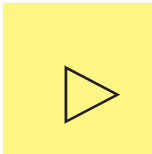
FF SCALA SANS LIGHT AND BLACK

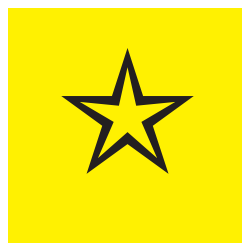
FF SCALA SANS CONDENSED

To add different condensed versions to sans serif designs is much more common than it is with seriffed typefaces. FF Scala Sans comes with a Regular Condensed and a **Bold Condensed**. FF Scala Sans Regular Condensed is perfect for use in captions or as a text face in narrow newspaper columns. Of course it can also be used for headings. **FF Scala Sans Bold Condensed is both a display face and a text face.**

The New York Times
Frankfurter Allgemeine

FF SCALA SANS CONDENSED





OLD STYLE
AND LINING FIGURES

1 2 3 4 5 6 7 8 9 0 1 2 3 4 5 6 7 8 9 0
1 2 3 4 5 6 7 8 9 0 1 2 3 4 5 6 7 8 9 0

THE ITALIC SMALL CAPS ARE
REAL ITALIC

H J Q *H J Q* H J Q *H J Q*

OLD STYLE FIGURES / SMALL CAPS / LIGATURES

In both FF Scala and FF Scala Sans non-lining or old style figures (1 2 3 4 5 6 7 8 9 0) are, as a matter of policy, provided in the standard character set and in the Caps set. The special Lining Figures fonts (LF fonts) provide the lining figures (1 2 3 4 5 6 7 8 9 0).

The Caps sets have some special features. The normal capitals are included in the Caps set, so for example when typing a name in small caps with starting capitals, one does not have to change the font. Some characters in the Caps set (& ; ! : ; i) are specially designed to match the size of the small caps. The italic small caps are again real italics, which can be seen clearly in some characters.

The common f-ligatures (ffi ffl ff fi fl) are added in a special Expert set. There is even an fj-ligature.

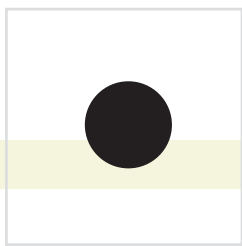
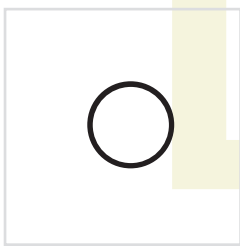
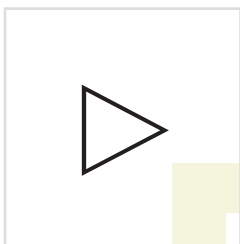
SPECIAL CHARACTERS / SPECIAL SIGNS

A number of special characters are added to most of the styles of the Scala family: such as squares, circles, stars and arrows, both in solid and in outline.

The Euro symbol comes in two versions: as capital letter in the Lining Figures fonts and as lowercase letter in the regular fonts (163,- and 163,-).

Another special character is the Van Krimpen comma (⁂). It is based on the commas in Roman inscriptions and it is meant to be used in lines of capitals or small capitals (it is used in some of the captions here). The Van Krimpen comma is one of the few new typographic signs of last century. It is included in the Regular Caps set, and is found under the key for fraction / (not to be confused with the key for slash).

SENATVS
POPVLVSQVE·ROMANVS
DIVO·TITO·DIVI·VESPASIANI·F
VESPASIANO·AVGVSTO



ffi ffl ff fi fl fj

THE LIGATURES



DIAMOND



CRYSTAL



BOLD



PEARL



SAPHYR

FF SCALA JEWELS

FF Scala Jewels is a set of four decorated all-capital typefaces, to be used in combination with FF Scala. The basic form of the Jewels (**CRYSTAL**, **DIAMOND**, **PEARL** and **SAPHYR**) is derived from the capitals of Scala Bold. Diamond and Saphyr are original designs, while Crystal is based on Remy Peignot's Cristal of 1955 and Pearl is based on Fry's Ornamented, originally designed by Richard Austin in 1796. Every Jewel is provided with a small set of border elements. To set the borders correctly, without gaps, the value of the word space (which is 1/4 of the border elements) should be set to 100 %.



CRYSTAL



DIAMOND



PEARL



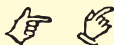
SAPHYR



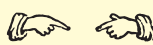
FF SCALA HANDS (SELECTION)

FF SCALA HANDS

Probably the first two 'signes d'indication' (in English they have the name of hand, printer's fist, pointer or index) were made by Claude Garamont in around 1530. In the eighteenth century, Pierre Simon Fournier made some lovely hands (pointing right and left) and in 1933 Bruce Rogers designed the book Aesop's Fables, in which he used a harlequin hand to point the moral of each fable. Most of the hands provided in FF Scala Hands are based on those employed by Bruce Rogers. There are serif and sans serif hands, right and left, right-pointing and left-pointing, solid and outline, male and female, thumbs up and thumbs down and many more.



GARAMONT
(1530)



FOURNIER
(1742)



ROGERS
(1933)

Type specimen

pack my box with five dozen liquor jugs 🍷 sexy qua lijf doch
 bang voor 't zwempak 🍷 portez ce vieux whisky au juge blond qui
 fume 🍷 sylvia wagt quick den jux bei pforzheim 🍷 whizzing
 jap alky driver subject of next requiem 🍷 jap zocht nymf bij
 exquis dwergvolk 🍷 exiled zouave packs barque with jolly
frogmen 🍷 **fixquark vom welb-typ geschleijnzt** 🍷 de
 export blijft qua omvang typisch zwak 🍷 molly gebruikt, evenals
 raquel welch, de fijnste luxzeep 🍷 oh, welch zynismus, quiekte
 xavers jadegrüne bratpfanne



FF Scala...

Regular

Italic

Bold

Bold Italic

CAPS

CAPS ITALIC

CAPS BOLD

CAPS BOLD ITALIC

Regular Condensed

Bold Condensed

DIAMOND

CRYSTAL

PEARL

SAPHYR

FF Scala Sans...

Light

Light Italic

Regular

Italic

Bold

Bold Italic

Black

Black Italic

CAPS

CAPS ITALIC

CAPS BOLD

CAPS BOLD ITALIC

Regular Condensed

Bold Condensed

ABCDEFGHIJKLMNOPQRSTUVWXYZ

1234567890 Æ Ć æ œ & ß fi fl. , - ; ? ! ; i ... - (/) [\] { | } “ ” ‘ ’ < > « » * † ‡ ° ´ ¨ ª º

ABCDEFGHIJKLMNOPQRSTUVWXYZ

1234567890 Æ Ć æ œ & ß fi fl. , - ; ? ! ; i ... - (/) [\] { | } “ ” ‘ ’ < > « » * † ‡ ° ´ ¨ ª º

ABCDEFGHIJKLMNOPQRSTUVWXYZ

1234567890 Æ Ć æ œ & ß fi fl. , - ; ? ! ; i ... - (/) [\] { | } “ ” ‘ ’ < > « » * † ‡ ° ´ ¨ ª º

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ABCDEFGHIJKLMNOPQRSTUVWXYZ

1234567890 Æ Ć Æ Ć & S S F I F L. , - ; ? ! ; i ... - (/) [\] { | } “ ” ‘ ’ < > « » * † ‡ ° ´ ¨ ª º

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1234567890 Æ Ć Æ Ć & S S F I F L. , - ; ? ! ; i ... - (/) [\] { | } “ ” ‘ ’ < > « » * † ‡ ° ´ ¨ ª º

ABCDEFGHIJKLMNOPQRSTUVWXYZ

1234567890 Æ Ć Æ Ć & S S F I F L. , - ; ? ! ; i ... - (/) [\] { | } “ ” ‘ ’ < > « » * † ‡ ° ´ ¨ ª º

ABCDEFGHIJKLMNOPQRSTUVWXYZ

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ABCDEFGHIJKLMNOPQRSTUVWXYZ

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ABCDEFGHIJKLMNOPQRSTUVWXYZ

(/) [] “ ” ‘ ’ < > « » * † ‡ § \$ £ ¥ f ,

ABCDEFGHIJKLMNOPQRSTUVWXYZ

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ABCDEFGHIJKLMNOPQRSTUVWXYZ

(/) [] “ ” ‘ ’ < > « » * † ‡ § \$ £ ¥ f ,

ABCDEFGHIJKLMNOPQRSTUVWXYZ

(/) [] “ ” ‘ ’ < > « » * † ‡ § \$ £ ¥ f ,

FF Scala regular 1234567890 abcdefghijklmnopqrstuvwxyz

Œ # @ ® © ™ % ‰ \$ € ¥ £ ¤ ± ∓ ≤ ≥ ∙ ÷ / ¬ ~ • Å Ç È Ñ Ò Ø Ù à ç é î ñ ò ü

FF Scala italic 1234567890 abcdefghijklmnopqrstuvwxyz

Œ # @ ® © ™ % ‰ \$ € ¥ £ ¤ ± ∓ ≤ ≥ ∙ ÷ / ¬ ~ • Å Ç È Ñ Ò Ø Ù à ç é î ñ ò ü

FF Scala bold 1234567890 abcdefghijklmnopqrstuvwxyz

Œ # @ ® © ™ % ‰ \$ € ¥ £ ¤ ± ∓ ≤ ≥ ∙ ÷ / ¬ ~ • Å Ç È Ñ Ò Ø Ù à ç é î ñ ò ü

FF Scala bold italic 1234567890 abcdefghijklmnopqrstuvwxyz

Œ # @ ® © ™ % ‰ \$ € ¥ £ ¤ ± ∓ ≤ ≥ ∙ ÷ / ^ ~ • Å Ç È Ñ Ò Ø Ù à ç é î ñ ò ü

FF SCALA CAPS ABCDEFGHIJKLMNOPQRSTUVWXYZ

Œ # @ ® © ™ % ‰ \$ € ¥ £ ¤ ± ∓ ≤ ≥ ∙ ÷ / ¬ ~ • Å Ç È Ñ Ò Ø Ù à ç é î ñ ò ü

FF SCALA CAPS ITALIC ABCDEFGHIJKLMNOPQRSTUVWXYZ

Œ # @ ® © ™ % ‰ \$ € ¥ £ ¤ ± ∓ ≤ ≥ ∙ ÷ / ^ ~ • Å Ç È Ñ Ò Ø Ù à ç é î ñ ò ü

FF SCALA CAPS BOLD ABCDEFGHIJKLMNOPQRSTUVWXYZ

Œ # @ ® © ™ % ‰ \$ € ¥ £ ¤ ± ∓ ≤ ≥ ∙ ÷ / ^ ~ • Å Ç È Ñ Ò Ø Ù à ç é î ñ ò ü

FF SCALA CAPS BOLD ITALIC ABCDEFGHIJKLMNOPQRSTUVWXYZ

Œ # @ ® © ™ % ‰ \$ € ¥ £ ¤ ± ∓ ≤ ≥ ∙ ÷ / ^ ~ • Å Ç È Ñ Ò Ø Ù à ç é î ñ ò ü

FF Scala Regular Condensed abcdefghijklmnopqrstuvwxyz

Œ # @ ® © ™ % ‰ \$ € ¥ £ ¤ ± ∓ ≤ ≥ ∙ ÷ / ^ ~ • Å Ç È Ñ Ò Ø Ù à ç é î ñ ò ü

FF Scala Bold Condensed abcdefghijklmnopqrstuvwxyz

Œ # @ ® © ™ % ‰ \$ € ¥ £ ¤ ± ∓ ≤ ≥ ∙ ÷ / ^ ~ • Å Ç È Ñ Ò Ø Ù à ç é î ñ ò ü

FF SCALA JEWEL CRYSTAL Æ Ç È & 1234567890 . , - : ; ? ! € ¤ —

Å Ç È Ñ Ò Ø Ù à ç é î ñ ò ü Ꞥ ꞥ Ꞧ ꞧ Ꞩ ꞩ Ɦ Ɜ Ɡ Ɬ Ɪ ꞯ Ʞ Ʇ Ʝ Ꭓ Ꞵ ꞵ Ꞷ ꞷ Ꞹ ꞹ Ꞻ ꞻ Ꞽ ꞽ Ꞿ ꞿ

FF SCALA JEWEL DIAMOND Æ Ç È & 1234567890 . , - : ; ? ! € ¤ —

Å Ç È Ñ Ò Ø Ù à ç é î ñ ò ü Ꞥ ꞥ Ꞧ ꞧ Ꞩ ꞩ Ɦ Ɜ Ɡ Ɬ Ɪ ꞯ Ʞ Ʇ Ʝ Ꭓ Ꞵ ꞵ Ꞷ ꞷ Ꞹ ꞹ Ꞻ ꞻ Ꞽ ꞽ Ꞿ ꞿ

FF SCALA JEWEL PEARL Æ Ç È & 1234567890 . , - : ; ? ! € ¤ —

Å Ç È Ñ Ò Ø Ù à ç é î ñ ò ü Ꞥ ꞥ Ꞧ ꞧ Ꞩ ꞩ Ɦ Ɜ Ɡ Ɬ Ɪ ꞯ Ʞ Ʇ Ʝ Ꭓ Ꞵ ꞵ Ꞷ ꞷ Ꞹ ꞹ Ꞻ ꞻ Ꞽ ꞽ Ꞿ ꞿ

FF SCALA JEWEL SAPHYR Æ Ç È & 1234567890 . , - : ; ? ! € ¤ —

Å Ç È Ñ Ò Ø Ù à ç é î ñ ò ü Ꞥ ꞥ Ꞧ ꞧ Ꞩ ꞩ Ɦ Ɜ Ɡ Ɬ Ɪ ꞯ Ʞ Ʇ Ʝ Ꭓ Ꞵ ꞵ Ꞷ ꞷ Ꞹ ꞹ Ꞻ ꞻ Ꞽ ꞽ Ꞿ ꞿ

FF Scala Regular 7/9 pt, 9/11 pt, 13/15 pt

ack my box with five dozen liquor jugs · portez ce vieux whisky au

FF Scala is named after the *Teatro alla Scala* (1776–78) in Milan. There were two reasons for this name: Scala was made **ESPECIALLY** for a concert hall, the Vredenburg in Utrecht, and the design has its roots in around the time Teatro alla Scala was built, the mid-eighteenth-century. Furthermore the word ‘scala’ has the meaning ‘a whole range’, which FF Scala certainly is: from a to z and from serif to sans serif, from light to black and from formal to decorated. As first released (1991) FF Scala had only four styles: Regular, Italic, Bold and small caps. Since then FF Scala has grown to 28 styles. FF Scala and FF Scala Sans are two different typefaces sharing a common form principle. The character of a serifed typeface mainly arises from the form principle and from elements such as serifs and contrast of the strokes. A sans serif design depends a

FF Scala Italic 7/9 pt, 9/11 pt, 13/15 pt

acht zogende babywelpjes kwam taxi frequent · squeaking rival jezebels

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FF Scala Bold 7/9 pt, 9/11 pt, 13/15 pt

maze veils sex of jumping crab · graft kid vows miss quit cozy xylo

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FF Scala Bold Italic 7/9 pt, 9/11 pt, 13/15 pt

muzzing jap alky driver subject of next requiem · exiled zouave packs barque with j

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

eschleijnzt · oh, welch zynismus, quiekte xavers jadegrüne bratpfanne · küçük il

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FF Scala & FF Scala Sans 7/9 pt, 9/11 pt, 13/15 pt

y lompos volt és lucskos, a szôre sárga láng, éhségtôl karcsú, vágytó

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juge blond qui fume · zwei boxkämpfer jagen eva durch sylt · voce

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exhume crypted wolf · gindsch zwak vormpje blijft exquis · wet squid's

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hon job · molly gebruikt, evenals raquel welch, de fijnste luxzeep

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molly frogmen · de export blijft qua omvang typisch zwak · fixquark vom welbtyp

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lik yilandar kalbime doluyor kalbinden bosaliyorlar ruhumun kafesine sanki sen

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FF Scala Sans Light Italic abcdefghijklmnopqrstuvwxyz
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FF Scala Sans Regular 1234567890 abcdefghijklmnopqrstuvwxyz
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FF Scala Sans Italic 1234567890 abcdefghijklmnopqrstuvwxyz
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FF Scala Sans Bold 1234567890 abcdefghijklmnopqrstuvwxyz
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FF Scala Sans Bold Italic 1234567890 abcdefghijklmnopqrstuvwxyz
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FF Scala Sans Black abcdefghijklmnopqrstuvwxyz
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FF Scala Sans Black Italic abcdefghijklmnopqrstuvwxyz
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FF SCALA SANS CAPS ABCDEFGHIJKLMNOPQRSTUVWXYZ
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FF SCALA SANS CAPS BOLD ABCDEFGHIJKLMNOPQRSTUVWXYZ
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FF SCALA SANS CAPS BOLD ITALIC ABCDEFGHIJKLMNOPQRSTUVWXYZ
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FF Scala Sans Regular Condensed abcdefghijklmnopqrstuvwxyz
 § ¶ # @ ® © ™ % ‰ \$ ¢ £ ¥ € ± ≤ ≥ > ÷ / ˆ ~ • Å Ç È Ñ Ò Ø Ù à ç é î ñ ò ø ù

FF Scala Sans Bold Condensed abcdefghijklmnopqrstuvwxyz
 § ¶ # @ ® © ™ % ‰ \$ ¢ £ ¥ € ± ≤ ≥ > ÷ / ˆ ~ • Å Ç È Ñ Ò Ø Ù à ç é î ñ ò ø ù

FF Scala Sans Regular 7/9 pt, 9/11 pt, 13/15 pt

ack my box with five dozen liquor jugs · portez ce vieux whisky au ju

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FF Scala Sans Italic 7/9 pt, 9/11 pt, 13/15 pt

nacht zogende babywelpjes kwam taxi frequent · squeaking rival jezebels

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FF Scala Sans Bold 7/9 pt, 9/11 pt, 13/15 pt

haze veils sex of jumping crab · graft kid vows miss quit cozy xyloph

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FF Scala Sans Bold Italic 7/9 pt, 9/11 pt, 13/15 pt

hizzing jap alky driver subject of next requiem · exiled zouave packs

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FF Scala Sans Light & **Black** 7/9 pt, 9/11 pt, 13/15 pt

xquark vom welbtyp geschleijnzt · oh, welch zynismus, quiekte x

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FF Scala Sans Cond. & **Bold Cond.** 7/9 pt, 9/11 pt, 13/15 pt

lompos volt és lucskos, a szőre sárga láng, éhségtől karcsú, vágtyól girhes, szor

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age blond qui fume · zwei boxkämpfer jagen eva durch sylt · voor ac

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exhume crypted wolf · gindsch zwak vormpje blijft exquis · wet squid's in

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phon job · molly gebruikt, evenals raquel welch, de fijnste luxzeep n

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barque with jolly frogmen · de export blijft qua omvang typisch zwa

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avers jadegrüne bratpfanne · küçük ilik yilandar kalbime doluyor k

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morú derekáról messze, oly lompos volt és lucskos, pack my dog with five dozen



REGULAR **a** CONDENSED **a** BOLD **a** BOLD CONDENSED **a** ITALIC **a** BOLD ITALIC **a** CAPS **A** CAPS ITALIC **A** CAPS BOLD **A** CAPS BOLD ITALIC **A**

The FF Scala characteristics

REGULAR **a** LIGHT **a** BOLD **a** REGULAR CONDENSED **a** BOLD CONDENSED **a** BLACK **a** ITALIC **a** LIGHT ITALIC **a** BOLD ITALIC **a** BLACK ITALIC **a**

g g g g g g G G G G

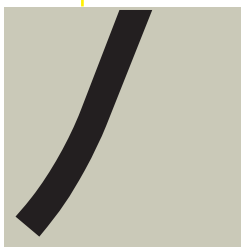
g g g g g g g g g g G G G G



REGULAR	b	b	REGULAR
CONDENSED	b	b	LIGHT
BOLD	b	b	BOLD
BOLD CONDENSED	b	b	REGULAR CONDENSED
ITALIC	b	b	BOLD CONDENSED
BOLD ITALIC	b	b	BLACK
CAPS	B	b	ITALIC
CAPS ITALIC	B	b	LIGHT ITALIC
CAPS BOLD	B	b	BOLD ITALIC
CAPS BOLD ITALIC	B	b	BLACK ITALIC
		B	CAPS
		B	CAPS ITALIC
		B	CAPS BOLD
		B	CAPS BOLD ITALIC

7 7

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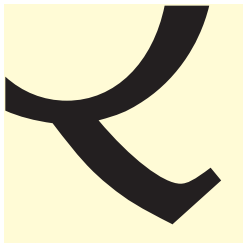
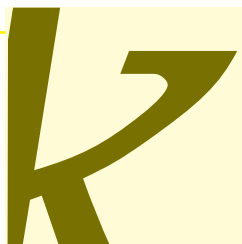
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f f f f f **f** f f f **f** F F F F

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CAPS CAPS ITALIC CAPS BOLD CAPS BOLD ITALIC



k k k k **k** k
K K K K **K** K



q q q q q **q** q Q Q Q

q q q q q **q** q q q **q** Q Q **Q** Q Q



j j j j j j **j** J J J J

j j j j j **j** j j j j **j** J J J J



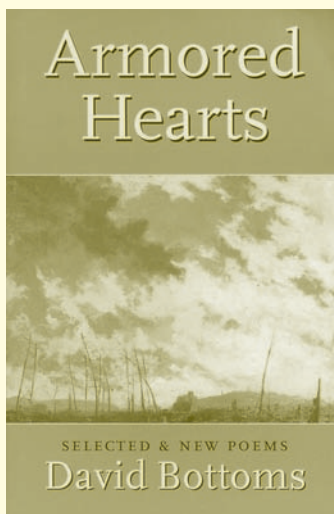
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y y y y y **y** Y Y Y Y **Y** Y Y Y Y

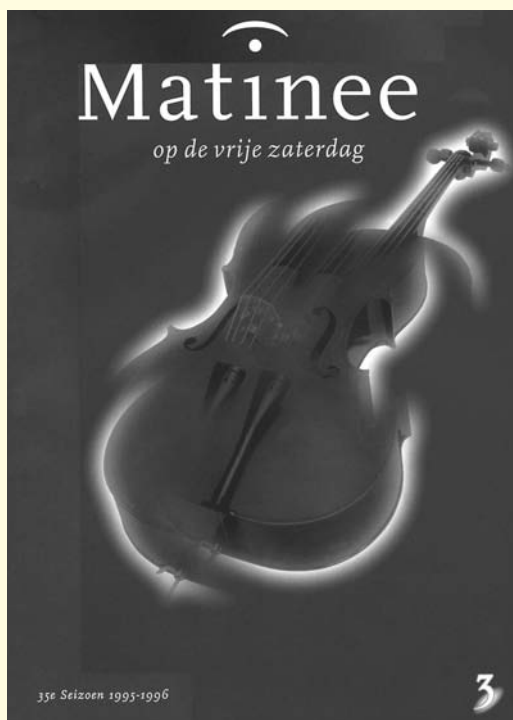


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t t t t t **t** t t t **t** T T T T



1973 1974 1975 1976
 1977 1978 1979 1980
 Vijfentwintig jaar
 1981 1982 1983 1984 1985
 Gouden Penselen
 1986 1987 1988 1989
 & het Oeuvre Penseel
 1990 1991 1992 1993
 voor Fiep Westendorp
 1994 1995 1996 1997







GRAPHIC DESIGN IN THE
NETHERLANDS
A SELECTION OF RECENT WORK

EXHIBITION
JANUARY 15 - FEBRUARY 22, 1992

LECTURE &
THURSDAY 6 FEBRUARY, 6 - 8 PM

SEMINAR
FRIDAY & SUNDAY, 7 & 9 FEBRUARY

THE HEER LUBALIN STUDY CENTER OF DESIGN AND TYPOGRAPHY
THE COOPER UNION, 7TH STREET AT THIRD AVENUE, NEW YORK, NY
MONDAY-FRIDAY, 12-7 PM, SATURDAYS 12-5, CLOSED FEBRUARY 14-17

W A R
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The FF Scala family is designed by Martin Majoor. After his graduation at the School of Fine Arts in Arnhem he started as a typographic designer in the Research & Development Department at Océ-Netherlands in 1986. There he carried out researched screen typography and worked on the production of digital typefaces for laser printers.

Martin Majoor

In 1988 Majoor became one of the two in-house graphic designers at the Vredenburg Music Centre in Utrecht. This concert hall was one of the first in the Netherlands to use the Apple Macintosh for the production of its printed matter. But the fact that only 16 typefaces were available for the Mac at that time, and their poor quality (old style figures, small capitals and ligatures were not available), made Majoor decide to design a typeface of his own. And so it happened that FF Scala was among the very the first Mac typefaces with these special features. In 1991 FS1 FontShop International released FF Scala on the FontFont label as its first serious text typeface. In 1993 FF Scala was augmented with a sans serif version, FF Scala Sans, also released by FS1 FontShop International.

In 1994 Majoor started working on the design of the new PTT telephone directory. He designed the text typography and (maybe more important) he designed a completely new typeface for it. Telefont List is a sans serif design, suitable for the very small sizes used for information in a telephone directory. The accompanying text face, Telefont Text, has features such as small capitals and non-lining numerals.

FF Scala Jewels was designed in 1996 as a set of four decorated typefaces of which two were derived from historical examples. In 1998 the FF Scala family was completed with 13 new styles, including light, black and condensed versions.

From 1990 to 1995 Majoor taught typography and type design at the Schools of Fine Art in Arnhem and Breda and gave lectures at several TypeLab/ATypI conferences. He has received prizes for the FF Scala family and for his book designs. Since 1997 Martin Majoor has worked as a book typographer and type designer in both Arnhem and Warsaw.

Type designs

Serré. 1984.

A *study* typeface. It was digitized on the computers of U r w in Hamburg, using Ikarus software. It can be seen as the predecessor of FF Scala and it has never been published.

FF Scala. 1989.

(Scala Regular, Scala Italic, Scala Bold, Scala Small Caps.) A seriffed typeface designed exclusively for the *Vredenburg* Music Center in Utrecht. It was the first typeface for the Macintosh with non-lining figures and small caps. A year later it was published by FontShop International as its first serious text typeface.

FF Scala Sans. 1993.

(Scala Sans Regular, Scala Sans Italic, Scala Sans Bold Italic, Scala Sans Bold, Scala Sans Caps, Scala Sans Caps Italic). A sans serif typeface based on the original FF Scala. It is one of the few sans serifs with a 'real' italic (normally a sans serif design has a sloped roman instead of an italic). FF Scala Sans is published by FontShop International.

Passage. 1993.

A special version of FF Scala Bold, made for the signing system of the Vredenburg Music Centre in Utrecht. The figures have shorter ascenders and descenders and the serifs of all characters are longer.

Telefont List and Telefont Text. 1994.

(Telefont List Regular, Telefont List Italic, Telefont List Bold, Telefont Text Regular, Telefont Text Italic, Telefont Text Bold, Telefont Text Small Caps). A typeface designed especially for the Dutch telephone directory. Telefont has a List version (for the directory itself) and a Text version (for any continuous text).

FF Scala Jewels. 1996.

(Scala Crystal, Scala Diamond, Scala Pearl, Scala Saphyr). These four decorated typefaces are based on the bold capitals of the seriffed FF Scala. Every Jewel has a different decorative element. FF Scala Jewels are published by FontShop International.

FF Scala 2. 1998.

(Scala Bold Italic, Scala Regular Condensed, Scala Bold Condensed, Scala Italic Caps, Scala Bold Caps, Scala Bold Italic Caps).

FF Scala Sans 2. 1998.

(Scala Sans Regular Condensed, Scala Sans Bold Condensed, Scala Sans Bold Caps, Scala Sans Bold Caps Italic, Scala Hands).

FF Scala Sans 3. 1998.

(Scala Sans Black, Scala Sans Black Italic, Scala Sans Light, Scala Sans Light Italic).

Publications

Robin Kinross. 'Non-lining figures: on recent Dutch typesetting'. *Graphic design and typography in the Netherlands*, New York: Lubalin Study Center, 1992

Jan Middendorp. 'A useful instrument – the new design for the telephone book'. *Items*, Amsterdam, 1994; no. 8

Martin Majoor. 'Old style -typothek: FF Scala'. *Page*, Hamburg, 1994; no. 10

Jan Haug. 'Holländsk perfektionism'. *Cap @ Design*, Stockholm, 1995; no. 2

Robin Kinross. 'Critical spirit of a telephone book', *Eye*, London, 1995; no. 16

Peter Hall. 'Long Distance Savings'. *I.D. Magazine*, New York, 1995; no. 3



Reference Numbers for FF Scala:

FF Scala 1: FF IIII8 (MAC + PC)
Regular, Italic, Bold, Caps, LF Regular, LF Italic, LF Bold,
LF Caps + *Expert*

FF Scala 2: FF IIO22 (MAC + PC)
Regular Condensed, Bold Condensed, Bold Italic, Caps Italic,
Caps Bold, Caps Bold Italic + *Expert*

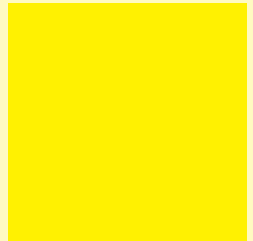
FF Scala Sans 1: FF 11119 (MAC + PC)
Regular, Italic, Caps, Caps Italic, Bold, Bold Italic, LF Regular,
LF Italic, LF Caps, LF Caps Italic, LF Bold, LF Bold Italic + *Expert*

FF Scala Sans 2: FF 11023 (MAC + PC)
Regular Condensed, Bold Condensed, Caps Bold, Caps Bold
Italic, Hands + *Expert*

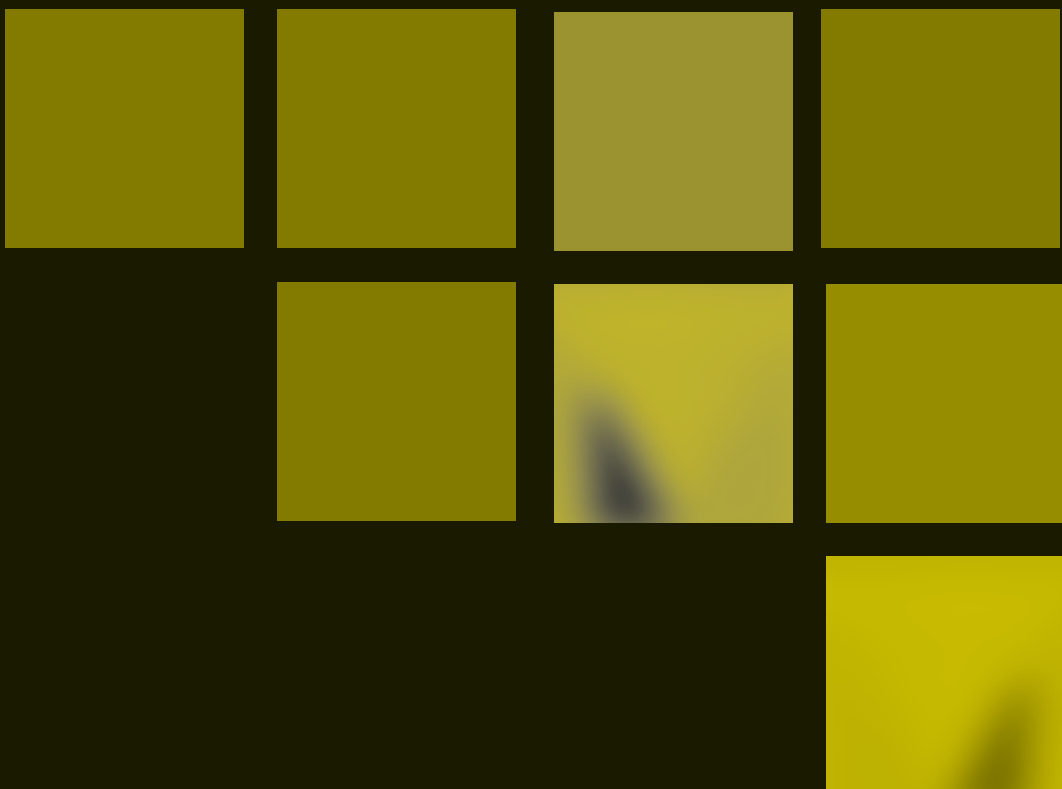
FF Scala Sans 3: FF 11024 (MAC + PC)
Light, Light Italic, Black, Black Italic + *Expert*

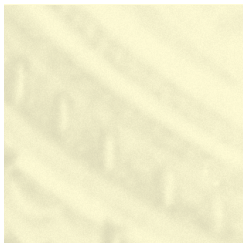
FF Scala Jewel: FF 10467 (MAC + PC)
Crystal, Diamond, Pearl, Saphyr

The abbreviations 'Mac + PC' indicate that the shown typeface is available for both Macintosh and PC (Windows).



[...] The crowd gathered in a circle around them. At that moment Sans Hand shook hands with Serif Hand and he said: *I have always done without but I now need you more and more.* Serif Hand then said: *I love you* and they lived happily ever after.





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