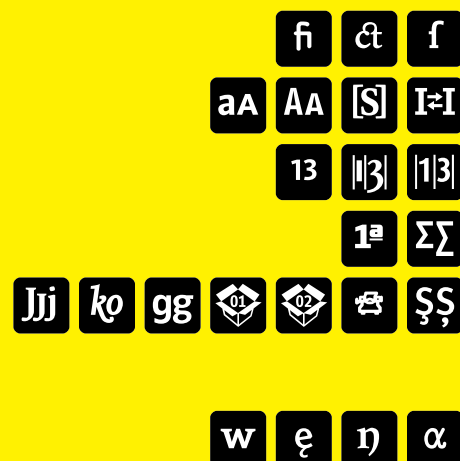


FONTFONT OPENTYPE®



FONTFONT INFO GUIDE FOR

FF Alega Light Italic

OT | Pro



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 ALEGA LIGHT ITALIC

Siegfried Rückel says: My intention was to create a face with a technical look that was still very readable and suitable for headlines as well as body text. While working on several fun faces I suddenly discovered a form which seemed to be a good basis for a new font. This form appears in all Alega fonts, especially in the letters b, d, p, q and h, m, n and u as well as in most of the stroke endings and character curves. It was a challenge to find new forms for several characters, for example the capital X looks like a prehistoric cave painting or primitive African art. I also transferred the Antiqua lower case g into a technoid form. I tested legibility using texts from pharmaceutical products which you really must read character by character because you wouldn't recognize the words with just a cursory glance at the text.

The family contains true italics with emphasis on the handwritten character as you can see in the long descender of the italic f. The widths of the upper case letters correspond to the lower case letters which gives the face a homogenous look and emphasizes its technical character. This means that the small caps have the same optical width as the upper case letters. In the OT CFF versions with layout features you will find alternative commercial ats (@), an old form of the German double s, 15 f and t ligatures and several different arrows. I think you can use FF Alega for headlines, as a corporate typeface or text face, as well as for pop magazines, business journals and anthroposophic typography.

When I originally designed FF Alega I did not consider a serif version. But following the release of FF Alega, I experimented with serifs and decided the effort was worthwhile. FF Alega Serif has a technical look, but is very readable. It combines well with the original sans serif face.

ABOUT SIEGFRIED RÜCKEL

Siegfried Rückel lives in Berlin and works as a freelance designer. He studied design at the University of Applied Science in Potsdam under Lucas de Groot and Lex Drewinski. After releasing a number of “fun” faces he started his first earnest type project to create a modern typeface with a



technical look. The intention: combining Antiqua qualities with technical appearance. The name: FF Alega.

SECTION C
SUPPORTED
LAYOUT FEATURES

FONTFONT OPENTYPE®

EXAMPLES



STANDARD LIGATURES

fffflfi ▶ *fffflfi*



DISCRETIONARY
LIGATURES

titjtt ▶ *titjtt*



HISTORICAL FORMS

straße ▶ *ſtraſſe*



SMALL CAPITALS

Small ▶ *SMALL*



SMALL CAPITALS FROM
CAPITALS

CAPS ▶ *CAPS*



CASE-SENSITIVE FORMS

(H-o) ▶ *(H-O)*



CAPITAL SPACING

HOH ▶ *HOH*



LINING FIGURES

167 ▶ *167*
167 ▶ *167*

EXAMPLES



PROPORTIONAL FIGURES

1b7 ► 1b7
1b7 ► 1b7



TABULAR FIGURES

1b7 ► 1b7
1b7 ► 1b7



ORDINALS

1a20 ► 1^a2^o



MATHEMATICAL GREEK

ΣΠ ► ΣΠ



ACCESS ALL ALTERNATES

1 ► 111¹



CONTEXTUAL ALTERNATES

← -- ► ←



STYLISTIC ALTERNATES

@ ► ø



STYLISTIC SET 1

@ ► ø



EXAMPLES



STYLISTIC SET 2

straße ► *ſtraſſe*



ORNAMENTS



LOCALIZED FORMS

ſſTt ► *ſſTt*

SECTION D
LANGUAGE
SUPPORT

SUPPORTED
CODE PAGES
STANDARD



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
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ADDITIONAL
SUPPORTED
CODE PAGES
PRO



MACOS MACOS CENTRAL EUROPE MACOS CROATIAN MACOS GREEK MACOS ROMANIAN MACOS TURKISH IBM IBM-875 GREECE - EBCDIC IBM-921 BALTIC IBM-1112 BALTIC - EBCDIC WINDOWS MS WINDOWS 1250 EASTERN EUROPEAN	MS WINDOWS 1253 GREEK 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- 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
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**SUPPORTED
LANGUAGES
STANDARD**

STD

AFRIKAANS	KYRGYZ (CYRILLIC) [ROMANIZATION; BGN/PCGN 1979]
ALBANIAN	LADIN
AMHARIC (ETHIOPIC) [ROMANIZATION SYSTEM BGN/PCGN 1967]	LAOTIAN (LAOTIAN) [ROMANIZATION; NATIONAL]
ARVANITIKA (LATIN)	LOW GERMAN
ASTURIAN	LUXEMBOURGIAN
BARABA TATAR	MALAGASY
BATS (LATIN)	MALAY (LATIN)
BISLAMA	MANX GAELIC
BOKMÅL NORWEGIAN	NORTH FRISIAN
BRETON	NORTHERN SOTHO
BURMESE (BURMESE) [ROMANIZATION; BGN/PCGN 1970]	NYNORSK NORWEGIAN
CATALAN	OCCITAN
CHAMORRO	PILIPINO (TAGALOG)
DANISH	PORTUGUESE
DUTCH	RHAETO-ROMANCE
EAST FRISIAN	ROMANSCH
ENGLISH	RUSSIAN (CYRILLIC) [ROMANIZATION; BGN/PCGN 1947]
ESTONIAN	SCOTTISH GAELIC
FAEROESE	SOMALI
FINNISH	SOUTHERN SAMI
FRANCO-PROVENCAL	SOUTHERN SOTHO
FRENCH	SPANISH
FRISIAN	SWEDISH
FRIULIAN	TAHITIAN
GALICIAN	TSAKHUR (LATIN)
GERMAN	TSONGA
GREEK (GREEK) [ROMANIZATION; BGN/ PCGN 1962]	TSWANA
GREENLANDIC	TURKMEN (CYRILLIC) [ROMANIZATION; BGN/PCGN 1979]
ICELANDIC	UKRAINIAN (CYRILLIC) [ROMANIZATION; NATIONAL, 1993]
INDONESIAN	UME SAMI
INTERLINGUA	WALLOON
IRISH	WEST FRISIAN
ITALIAN	XHOSA
JAPANESE (SINO-JAPANESE) [ROMANIZATION; KUNREI]	YAPESE
KARAIM (LATIN)	YIDDISH [ROMANIZATION]
KAZAN TATAR (LATIN)	ZULU
KURDISH (LATIN)	

**ADDITIONAL
SUPPORTED
LANGUAGES
PRO**

PRO

ÄLVDALSKA	LULE SAMI
AMHARIC (ETHIOPIC) [ROMANIZATION; UN 1967]	MACEDONIAN (CYRILLIC) [ROMANIZATION; UN 1977]
ARAGONESE	MALTESE
ARUMANIAN	MAORI
ARVANITIKA (GREEK)	MARSHALLESE
AZERBAIJANI (LATIN)	MOLDAVIAN (LATIN)
BASQUE	MONGOLIAN (CYRILLIC) [ROMANIZATION; BGN/PCGN 1964]
BOSNIAN (LATIN)	NORTHERN SAMI
BULGARIAN (CYRILLIC) [ROMANIZATION; BGN/PCGN 1952]	POLISH
BYELORUSSIAN (BELARUSIAN LATIN)	PORTUNHOL
CHICHEWA	ROMANI (LATIN)
COOK ISLANDS MAORI	ROMANIAN
CRIMEAN TATAR (LATIN)	RUSSIAN (CYRILLIC) [ROMANIZATION; RUSSIAN ACADEMY OF SCIENCES SYSTEM]
CROATIAN	RUSSIAN (CYRILLIC) [ROMANIZATION; UN 1987, NATIONAL]
CZECH	SAMOAN
ESPERANTO	SARDINIAN
GAGAUZ (LATIN)	SERBIAN (LATIN)
GREEK MONOTONIC	SLOVAK
GREENLANDIC (PRE-1973)	SLOVENIAN
HAWAIIAN	SORBIAN LOWER
HUNGARIAN	SORBIAN UPPER
INARI SAMI	TAJIK (CYRILLIC) [ROMANIZATION; BGN/ PCGN 1994]
ISTRO-ROMANIAN	TONGAN
JAPANESE (SINO-JAPANESE) [ROMANIZATION; MODIFIED HEPBURN]	TSAKONIAN MONOTONIC
KASHUBIAN	TURKISH
KAZAKH (CYRILLIC) [ROMANIZATION; BGN/PCGN 1979]	UBYKH
KHMER (KHMER) [ROMANIZATION; UN 1972]	UZBEK (CYRILLIC) [ROMANIZATION; BGN/PCGN 1979]
KOREAN (HANGUL) [ROMANIZATION; 1939 & 1984]	VÅMHUSMÅL
KURMANJI	VEPSIAN
LADINO (LATIN)	WALLISIAN
LATIN	WELSH
LATVIAN (LETTISH)	WOLOF
LITHUANIAN	

**SUPPORTED
UNICODE RANGES**

TITLE

**NUMBER
OF CHARACTERS**
STD PRO

EXAMPLES

BASIC LATIN

97

97

! " # ... | } ~

LATIN-1 SUPPLEMENT

96

96

ı ç ƒ ... ý þ ÿ

LATIN EXTENDED-A

13

128

Ā ā Ħ ... Ž ž ƒ

LATIN EXTENDED-B

1

13

ə ƒ Ħ ... ƚ ƚ ƚ

IPA EXTENSIONS

1

ə

SPACING MODIFIER LETTERS

10

10

ˆ ˆ ˆ ... ˆ ˆ ˆ

COMBINING DIACRITICAL MARKS

18

18

˘ ˘ ˘ ... ˘ ˘ ˘

GREEK AND COPTIC

5

73

; ' ˆ ... ó ú ó

LATIN EXTENDED ADDITIONAL

8

Ẁ ẁ Ẃ ... Ẅ Ỳ ỳ

GENERAL PUNCTUATION

19

20

— — — ... < > /

CURRENCY SYMBOLS

1

1

€

LETTERLIKE SYMBOLS

2

2

™ Ω

ARROWS

4

4


← ↑ → ↓

MATHEMATICAL OPERATORS

14

14

∂ Δ ∏ ... ≤ ≥ ·

TITLE	NUMBER OF CHARACTERS		EXAMPLES
	STD	PRO	
BLOCK ELEMENTS		1	
GEOMETRIC SHAPES	3	3	▶ ◀ ◊
MISCELLANEOUS SYMBOLS	2	2	≡≡ ≡≡
ALPHABETIC PRESENTATION FORMS 5		5	<i>ff fi fl ffi ffl</i>

Shag pile i13

AaBbCcDdEeFfGgHhIiJjKkLlMmNn

abcdefghijklmnopqrstuvwxyz 0123456789

ABCDEFGHIJKLMNOPQRSTUVWXYZ

FF Alega 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*

FF Alega 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*

FF Alega Light Italic 10/12 pt

<i>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</i>	<i>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,</i>
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FF Alega Light Italic 8/10 pt

<i>SEMPRE DOMENICA PRENDERÀ VITA una giornata Gut getarnt im Neptungras steht ein Kuckuckslipp. Serán, a juicio de los científicos, tres épocas Onks</i>	<i>tää vika kysymys. Hän on työskennellyt Il y aurait bien de choses à dire là-dessus. Several tenors sing in culturally void display.</i>	<i>Eigentlich wollen die Leute nur die Sonne genießen. Ayer, todavía en pleno echazo, celebraban su aniversario de boda. Facile à dire qu'à</i>
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