FONTFONT OPENTYPE®





FONTFONT INFO GUIDE FOR

FF Alega Regular Italic

OT | Pro

SECTIONS

- A | Introduction to OpenType®
- Font and Designer Information
- c | Supported Layout Features
- Language Support
- 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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SECTION B FONT & DESIGNER INFORMATION

Handgloves

ABOUT FF ALEGA REGULAR 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: ${\tt FF}$ Alega.

SUPPORTED LAYOUT FEATURES

FONTFONT OPENTYPE®

EXAMPLES

fi	STANDARD LIGATURES	fffflfi ► fffflfi
Et	DISCRETIONARY LIGATURES	titjtt ► titjtt
ſ	HISTORICAL FORMS	straße ► strasse
аА	SMALL CAPITALS	Small ► SMALL
AA	SMALL CAPITALS FROM CAPITALS	CAPS ► CAPS
S	CASE-SENSITIVE FORMS	(H-o) ► (H-O)
I≄I	CAPITAL SPACING	HOH ► HOH
13	LINING FIGURES	167 ► 167 167 ► 167

EXAMPLES

13	PROPORTIONAL FIGURES	167 ► 167 167 ► 167
1 3	TABULAR FIGURES	167 ► 167 167 ► 167
1 <u>a</u>	ORDINALS	1a20 ► 1 ^a 2 ^o
ΣΣ	MATHEMATICAL GREEK	$\Sigma\Pi \succ \Sigma\Pi$
Jjj	ACCESS ALL ALTERNATES	1 ► 111¹
ko	CONTEXTUAL ALTERNATES	← ▶ ←
gg	STYLISTIC ALTERNATES	@ > Ø
	STYLISTIC SET 1	@ > Ø

EXAMPLES



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-28

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

TSO

ISO 8859-1 W EU LATIN 1

ISO 8859-15 WEST EUROPE LATIN 9

ADDITIONAL SUPPORTED CODE PAGES





MACOS

IBM

MACOS CENTRAL EUROPE MACOS CROATIAN MACOS GREEK MACOS ROMANIAN MACOS TURKISH

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

SUPPORTED LANGUAGES STANDARD



AFRIKAANS KYRGYZ (CYRILLIC) [ROMANIZATION;

ALBANIAN BGN/PCGN 1979]

AMHARIC (ETHIOPIC) [ROMANIZATION LADIN

SYSTEM BGN/PCGN 1967] LAOTIAN (LAOTIAN) [ROMANIZATION;

ARVANITIKA (LATIN)

ASTURIAN

BARABA TATAR

BATS (LATIN)

BISLAMA

BOKMÅL NORWEGIAN

BOKMÅL NORWEGIAN

BURMESE (BURMESE) (ROMANIZATION:

NORTHERN SOTHO

BURMESE (BURMESE) [ROMANIZATION; NORTHERN SOTHO
BGN/PCGN 1970] NYNORSK NORWEGIAN

CATALAN OCCITAN

CHAMORRO PILIPINO (TAGALOG)
DANISH PORTUGUESE
DUTCH RHAETO-ROMANCE
EAST FRISIAN ROMANSCH

ENGLISH RUSSIAN (CYRILLIC) [ROMANIZATION;

ESTONIAN BGN/PCGN 1947]
FAEROESE SCOTTISH GAELIC
FINNISH SOMALI
FRANCO-PROVENCAL SOUTHERN SAMI
FRENCH SOUTHERN SOTHO
FRISIAN SPANISH
FRIULIAN SWEDISH

GERMAN TSAKHUR (LATIN)
GREEK (GREEK) [ROMANIZATION; BGN/ TSONGA
PCGN 1962] TSWANA

GREENLANDIC TURKMEN (CYRILLIC) [ROMANIZATION;

TAHITIAN

ICELANDIC BGN/PCGN 1979]

INDONESIAN UKRAINIAN (CYRILLIC) [ROMANIZATION;

INTERLINGUA NATIONAL, 1993]
IRISH UME SAMI
ITALIAN WALLOON
JAPANESE (SINO-JAPANESE) WEST FRISIAN
[ROMANIZATION; KUNREI] XHOSA
KARAIM (LATIN) YAPESE

KAZAN TATAR (LATIN) YIDDISH [ROMANIZATION]

KURDISH (LATIN) ZULU

GALICIAN

ADDITIONAL SUPPORTED LANGUAGES PRO



ÄLVDALSKA LULE SAMI

AMHARIC (ETHIOPIC) [ROMANIZATION; MACEDONIAN (CYRILLIC) UN 1967] [ROMANIZATION; UN 1977]

ARAGONESE MALTESE
ARUMANIAN MAORI
ARVANITIKA (GREEK) MARSHALLESE
AZERBAIJANI (LATIN) MOLDAVIAN (LATIN)
BASQUE MONGOLIAN (CYRILLIC)

BOSNIAN (LATIN) [ROMANIZATION; BGN/PCGN 1964]

BULGARIAN (CYRILLIC) [ROMANIZATION; NORTHERN SAMI BGN/PCGN 1952] POLISH

BYELORUSSIAN (BELARUSIAN LATIN) PORTUNHOL
CHICHEWA ROMANI (LATIN)
COOK ISLANDS MAORI ROMANIAN

CRIMEAN TATAR (LATIN) RUSSIAN (CYRILLIC) [ROMANIZATION;
CROATIAN RUSSIAN ACADEMY OF SCIENCES

CZECH SYSTEM]

ESPERANTO RUSSIAN (CYRILLIC) [ROMANIZATION;

GAGAUZ (LATIN) UN 1987, NATIONAL]

GREEK MONOTONIC SAMOAN
GREENLANDIC (PRE-1973) SARDINIAN
HAWAIIAN SERBIAN (LATIN)
HUNGARIAN SLOVAK
INARI SAMI SLOVENIAN
ISTRO-ROMANIAN SORBIAN LOWER
JAPANESE (SINO-JAPANESE) SORBIAN UPPER

[ROMANIZATION; MODIFIED HEPBURN] TAJIK (CYRILLIC) [ROMANIZATION; BGN/

KASHUBIAN PCGN 1994]
KAZAKH (CYRILLIC) [ROMANIZATION; TONGAN

BGN/PCGN 1979] TSAKONIAN MONOTONIC

KHMER (KHMER) [ROMANIZATION; UN TURKISH 1972] UBYKH

KOREAN (HANGUL) [ROMANIZATION; UZBEK (CYRILLIC) [ROMANIZATION;

1939 & 1984] BGN/PCGN 1979]
KURMANJI VÅMHUSMÅL
LADINO (LATIN) VEPSIAN
LATIN WALLISIAN
LATVIAN (LETTISH) WELSH
LITHUANIAN WOLOF

SUPPORTED UNICODE RANGES

TITLE	NUMBER OF CHARAC STD	CTERS PRO	EXAMPLES
BASIC LATIN	97	97	! " # } ~
LATIN-1 SUPPLEMENT	96	96	; ¢ f ý þ ÿ
LATIN EXTENDED-A	13	128	ĀāЙ…Žžſ
LATIN EXTENDED-B	1	13	∂ <i>f</i> Á … Țţj
IPA EXTENSIONS		1	a
SPACING MODIFIER LETTERS	10	10	/ / ^
COMBINING DIACRITICAL MARKS	18	18	· · ^ _
GREEK AND COPTIC	5	73	;′΅… όύώ
LATIN EXTENDED ADDITIONAL		8	ŴẁŴẅŶỳ
GENERAL PUNCTUATION	19	20	
CURRENCY SYMBOLS	1	1	€
LETTERLIKE SYMBOLS	2	2	тм П
Arrows	4	4	← ↑ → ↓
MATHEMATICAL OPERATORS	14	14	∂ Δ ∏ ≤ ≥ ·

TITLE	NUMBER OF CHARA STD	CTERS PRO	EXAMPLES
BLOCK ELEMENTS		1	
GEOMETRIC SHAPES	3	3	→
MISCELLANEOUS SYMBOLS	2	2	<u> </u>
ALPHABETIC PRESENTATION FORM	S 5	5	ff fi fl ffi ffl

SECTION E
TYPE SPECIMENS

FF Alega Regular Italic

Shag pile i13

AaBbCcDdEeFfGgHhIiJjKkLlMmN

abcdefghijklmnopqrstuvwxyz 0123456789

ABCDEFGHIJKLMNOPQRSTUVWXYZ

FF Alega Regular 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 Regular 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 Regular 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

FF Alega Regular 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. Ryer, todavía en pleno echazo, celebraban su aniversario de boda. Facile à dire qu'à