

FontFont OpenType®



FontFont Info Guide

Maiola OT Italic

Maiola Pro Italic

Version 01 | May 2005



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- B | Font and Designer Information
- C | Supported Layout Features
- D | Language Support
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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 MAIOLA OT ITALIC

FF Maiola started as part of Veronika's MA in Typeface Design at the University of Reading in 2002/2003. In 2004 Maiola received the 'Certificate of Excellence in Type Design' award from the Type Director's Club (TDC). It was also recognized as a "Judge's Choice" in the competition. Maiola is also part of the travelling exhibition 'e-a-t' (experiment and typography) showing type and graphic design from Czech and Slovakian designers.

Although a contemporary typeface, it retains strong links to historical models, by implementing old-style features and calligraphic forms. Sources of inspiration include Czech type designers Oldrich Menhart and Vojtech Preissig, whose works display vigour and elegance married to expressive and individual character. However, the intention was not to follow their path, but to define a personal interpretation. Maiola is idiosyncrasies with care and imparts the concepts of irregularity and angularity in a rather discrete way — developing an atmosphere of liveliness and esprit. The italic is clearly expressive, communicating more frankly the pen, through its sharp and angular appearance.

ABOUT VERONIKA BURIAN

Veronika Burian was born in Prague in 1973. Her family fled seven years later to Munich, Germany, where she graduated in Industrial Design at the University of Applied Sciences. Before completing her studies she went to Vienna, Austria, to work as product designer at Gregerpauschitz. In 2000 she joined the team of Japanese designer Makio Hasuike in Milan, Italy. Here, Veronika's interests shifted increasingly from product to graphic design and typography where she felt more at home. The decision to focus more exclusively on type design developed naturally, amongst others, through her collaboration with Leftloft for the exhibition Italic 1.0 at ATypI and her involvement in teaching at the Politecnico of Milan. In 2003 she completed her MA in Typeface Design with distinction at the University of Reading, where she started the typeface Maiola. In 2004 it was awarded the TDC Certificate of Excellence and in 2005 became part of the travelling exhibition e-a-t. Currently, she is working as type designer at Dalton Maag in London, UK.

SECTION C
SUPPORTED
LAYOUT FEATURES

fi

STANDARD LIGATURES

fi ► *fi*

f

HISTORICAL FORMS

s ► *ſ*

aA

SMALL CAPITALS

small ► *SMALL*

AA

SMALL CAPITALS FROM
CAPITALS

CAPS ► *CAPS*

[S]

CASE-SENSITIVE FORMS

(A/I» ► *(A/I»*

I≠I

CAPITAL SPACING

HOH ► *HOH*

13

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167 ► *167*

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1/4

FRACTIONS

1/2 ▶ 1/2

7/

NUMERATORS

123/ ▶ 123/

/7

DENOMINATORS

/789 ▶ /789

1^a

ORDINALS

1a20 ▶ 1^a2⁰

H₂O

SCIENTIFIC INFERIORS

CO₂ ▶ CO₂

F²

SUPERSCRIPT

m₃ ▶ m³

EXAMPLES

N₂

SUBSCRIPT

*N*₂ ► *N*₂

ΣΣ

MATHEMATICAL GREEK

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ACCESS ALL ALTERNATES

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STYLISTIC ALTERNATES

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EXAMPLES

SECTION D LANGUAGE SUPPORT

SUPPORTED CODE PAGES OPENTYPE STANDARD

STD

MS WINDOWS

MS WINDOWS 1252 LATIN 1

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

ISO 8859

ISO 8859-1 W EU LATIN 1

MAC OS

MACOS ROMAN

ADDITIONAL SUPPORTED CODE PAGES OPENTYPE PRO

PRO

MS WINDOWS

MS WINDOWS 1250 EASTERN EUROPEAN

MS WINDOWS 1251 CYRILLIC

MS WINDOWS 1253 GREEK

MS WINDOWS 1254 TURKISH

MS WINDOWS 1257 BALTIC

IBM

IBM-875 GREECE - EBCDIC

IBM-921 BALTIC

IBM-1025 CYRILLIC - EBCDIC

IBM-1112 BALTIC - EBCDIC

IBM-1123

IBM-1124

ISO 8859

ISO 8859-2 C EU LATIN 2

ISO 8859-3 TU, MALT, GAL, ESP LATIN 3

ISO 8859-4 BALTIC LATIN 6

ISO 8859-5 CYRILLIC

ISO 8859-9 W EU+TURKISH LATIN 5

ISO 8859-10 SCANDINAVIAN LATIN 6

MAC OS

MACOS CENTRALEUROPE

MACOS CYRILLIC

MACOS UKRAINIAN

**SUPPORTED
LANGUAGES
OPENTYPE STANDARD**

STD

ALBANIAN
BRETON
CATALAN
DANISH
DUTCH
ENGLISH
FINNISH
FRENCH
GERMAN

ICELANDIC
IRISH
ITALIAN
NORWEGIAN
PORTUGUESE
RHAETO-ROMANCE
SPANISH
SWEDISH

**ADDITIONAL
SUPPORTED
LANGUAGES
OPENTYPE PRO**

PRO

ABASINIAN
ADYGEISH
AVARISH
BALKARIAN
BULGARIAN
BYELORUSSIAN (BELARUSIAN)
CHECHENISH
CROATIAN
CZECH
DARGINISH
ESTONIAN
GREEK
HUNGARIAN
INGUSHIAN
KABARDINO-CHERKESIAN
KUMYKISH
KURDISH
LAKISH

LATVIAN (LETTISH)
LESGINIAN
LITHUANIAN
MACEDONIAN
MOLDAVIAN
MORDOVSKO-ERSATIAN
MORDOVSKO-MOKSHANIAN
NANAISH
NENISH
NIVKH
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	128	Ā ā Ą ... Ž ž ſ
LATIN EXTENDED-B	1	9	ƒ Ą á ó š š
SPACING MODIFIER LETTERS	8	9	ˆ ˆ ˆ ... ˆ ˆ
COMBINING DIACRITICAL MARKS		1	,
GREEK AND COPTIC	1	72	´ ˆ Α ó ú ω
CYRILLIC		98	È Ê Æ ŷ Γ ρ
LATIN EXTENDED ADDITIONAL		2	ÿ ÿ
GENERAL PUNCTUATION	16	17	— — — ... < > /
SUPERSCRIPTS AND SUBSCRIPTS	17	17	0 4 5 ... 7 8 9
CURRENCY SYMBOLS	1	1	€
LETTERLIKE SYMBOLS	3	4	№ ™ Ω e
NUMBER FORMS	6	6	1/3 2/3 1/8 3/8 5/8 7/8
MATHEMATICAL OPERATORS	16	16	∂ Δ Π ... ≤ ≥ ·
GEOMETRIC SHAPES	1	1	◊
ALPHABETIC PRESENTATION FORMS 5		5	ff fi fl ffi ffl

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*abcdefghijklmnopqrstuvwxyz 01234567890
ABCDEFGHIJKLMNOPQRSTUVWXYZ*

Maiola OT Italic 8/10 pt

SEMPRE DOMENICA Gut getarnt im Neptungras steht ein Kuckuckslipp. Il y aurait bien de choses. Vedette Horizons on a daily basis. We regret Eigentlich wollen die Leute nur die Sonne. Hanni Ayer, celebraban su aniversario de boda. tenors sing in culturally void display. And now for tonight la storia e per la cultura apparteniamo, non a questo ne desea contratar varias cuentas se bene. Sarjan taso on the wedding cost more than the parents had an Vousituhanen loppuu at this juncture. Several tenors ritrattista e un caricaturista sar Relations. Les

Maiola OT Italic 10/12 pt

SEMPRE DOMENICA Gut getarnt im Neptungras steht ein Kuckuckslipp. Il y aurait bien de choses. Vedette Horizons on a daily basis. We regret Eigentlich wollen die Leute nur die Sonne. Hanni Ayer, celebraban su aniversario de boda. tenors sing in culturally void display. And now for tonight la storia e per la cultura apparteniamo, non a questo ne desea contratar varias cuentas se bene. Sarjan taso on the wedding cost more than

Maiola OT Italic 12/14 pt

SEMPRE DOMENICA Gut getarnt im Neptungras steht ein Kuckuckslipp. Il y aurait bien de choses. Vedette Horizons on a daily basis. We regret Eigentlich wollen die Leute nur die Sonne. Hanni Ayer, celebraban su aniversario de boda. tenors sing in culturally void display. And now

Maiola OT Italic 14/16 pt

SEMPRE DOMENICA Gut getarnt im Neptungras steht ein Kuckuckslipp. Il y aurait bien de choses. Vedette Horizons on a daily basis. We regret Eigentlich wollen die Leute nur die Sonne. Hanni Ayer, celebraban su aniversario de boda.