

Process Book

FF Scala Sans

Courtney Peplin

Type Specimen Booklet

Poster

GRDS 353

Melissa Kuperminc

Initial Research

FF Scala Sans Typeface

Designed By: ^{Putch} Martin Majoor
Year Designed: 1993
Foundry: Monotype

book design & fine printing
dep. Homeland Security
Publication versatile

Martin Majoor's Website:

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 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. Since FF Scala Sans is based on FF Scala it is indirectly based 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.



The
Black
Phlegmatics



Uses

- Los Angeles Metro Logo
- Band of Brothers Title Sequence
- Jet Airways
- St. Louis Art Museum wayfinding signage
- Chicago park signs
- our textbook
- Books

Font Foundry; initials of foundry

Sans Serif
↳ humanist
↳ geometric

Serif
modern
old style
Transitional

Humanist Sans, roots to ^{late} 1700s

Designed for Vredenburg Music Center, a concert hall in Utrecht, Netherlands

Named after a famous theater in Naples, Italy designed & built in 1776
• Points to the first vertically stressed typeface w/ designer PS Fournier as its principle influence
• designed w/ digital design tech in mind

A document I compiled of information about Scala Sans along with some handwritten notes as I continued further research.

Initial Ideation

Light
light italic
Regular

Italic
Bold
Bold Italic
Black
Black Italic

Ohh
hmm
e.e.e.
ahhh

1. Show all available styles
2. Cover includes name of typeface & foundry
3. History
4. User & recommendations
5. Purpose and unique functions

① Cover	② Decorative	③ Contents	④ History	⑤ History	⑥ Uses	⑦ Recom.	
Name Foundry							
⑧ Avail.	⑨ Styles	⑩ Decor.	⑪ Decor.	⑫ Purp.	⑬ Funct.	⑭ decor.	⑮ decor.

⑯
Back
Cover

Brand

Music Terminology

Possible Themes

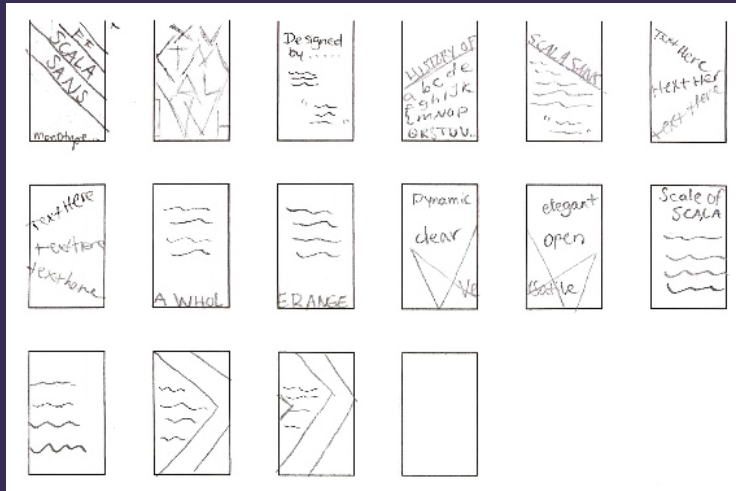
Find your way
Music
Instrumental
Trains & Travel
Architecture
Philosophy & the Arts
The Arts - art, writing, music - Humanism

crescendo
harmony
melody
whole
open
scale
Rhythm

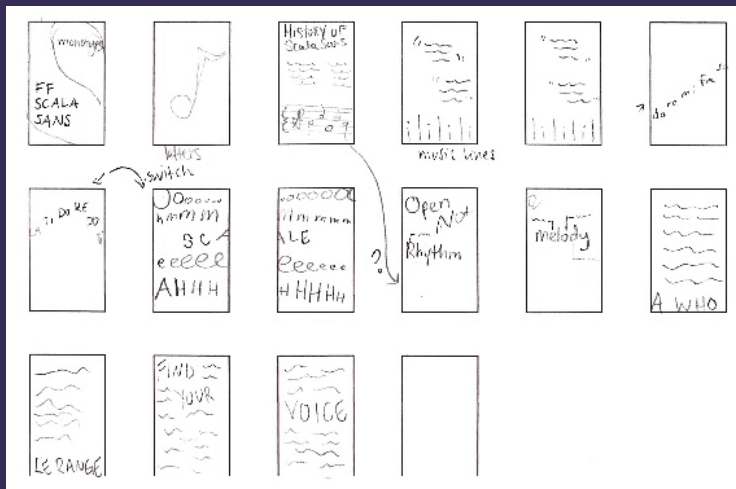
Cadence
Tenor, Alto
Octave
Dynamic
Ensemble
Intermezzo
Psalm
voice

Some preliminary research about what content to potentially include and where it could be placed in the booklet. I also explored themes for the booklet and poster that could relate to Scala Sans.

160 Booklet Sketches



160 sketches for the 16 page type specimen booklet. I explored several music or sound themes as well as other interesting ways to portray Scala Sans creatively.



160 Booklet Sketches



This was an idea I almost went with. The theme was “sound” and focused on actual waves of sound.

160 Booklet Sketches



Refining Booklet Sketches

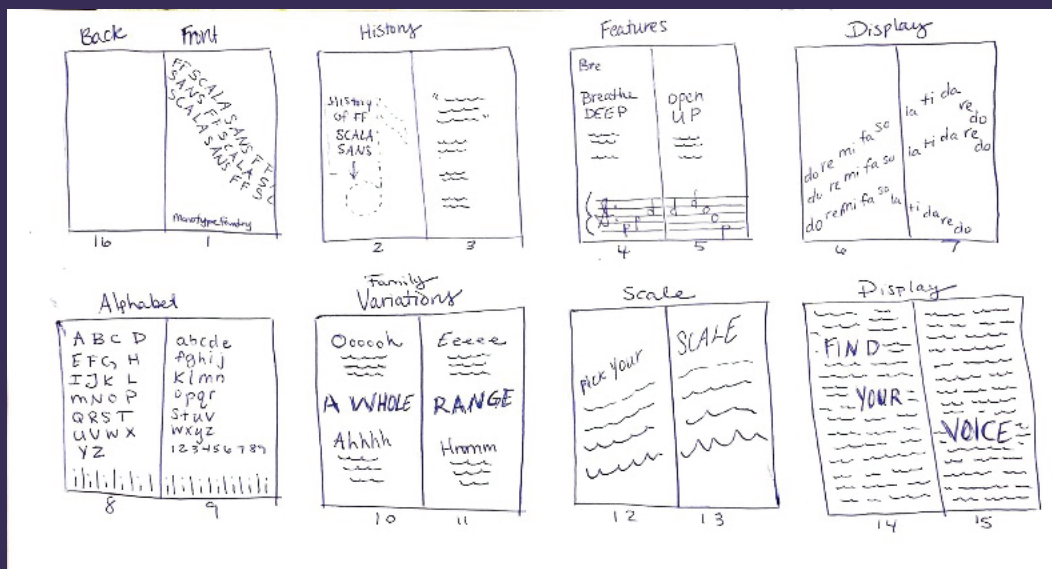


The final group of 16 preliminary sketches for the booklet. This is the idea I ran with. Its theme is music.



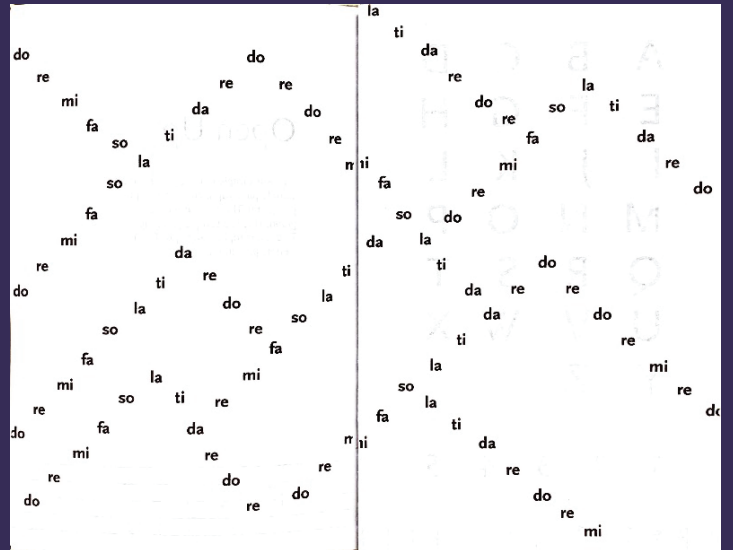
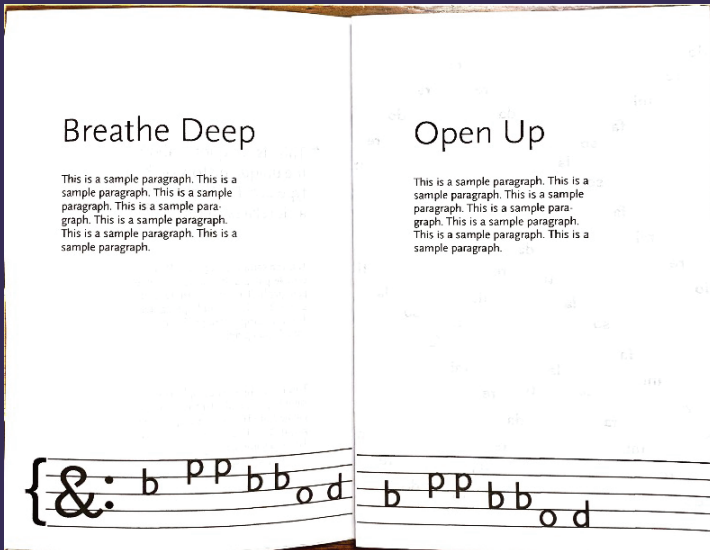
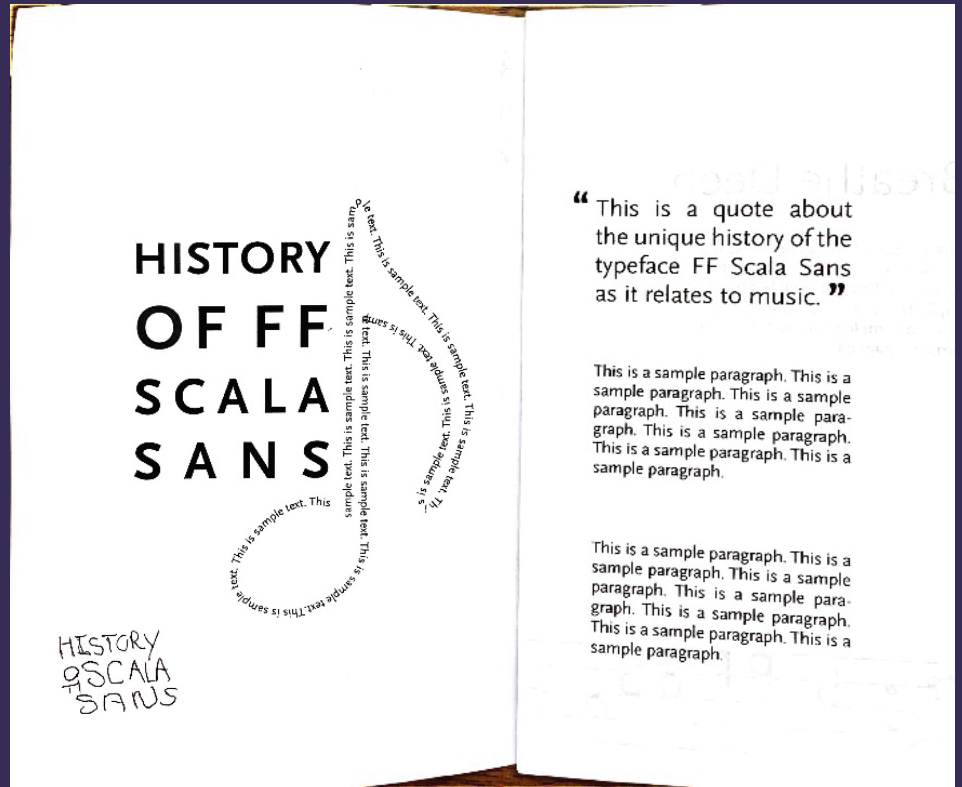
Refining the sketches and organizing what type of content they will portray for the specimen.

Refining Booklet Sketches



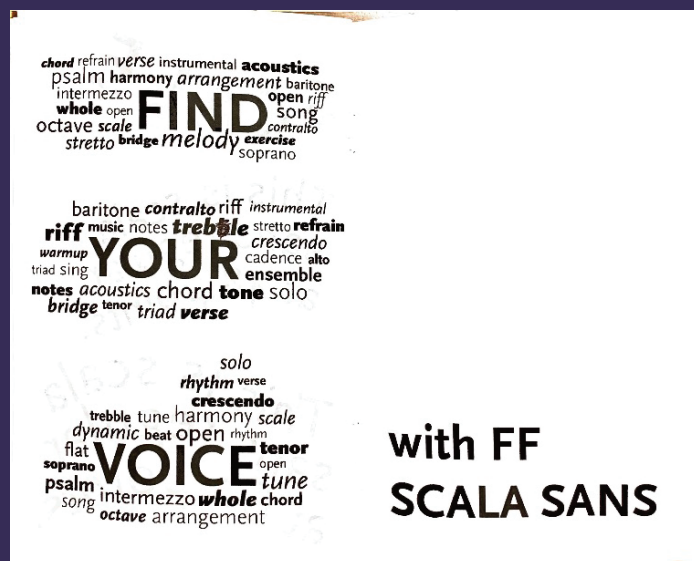
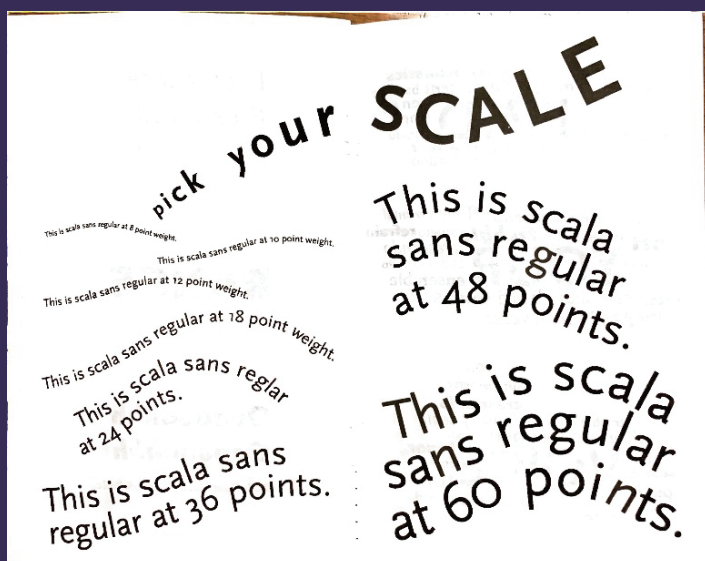
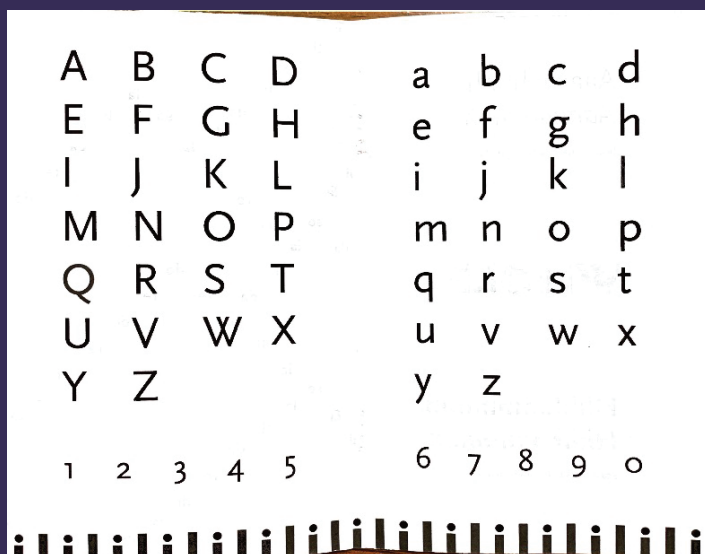
Final sketches before moving into InDesign. I finalized the order of the spreads and ideas for each page.

First Computer Draft

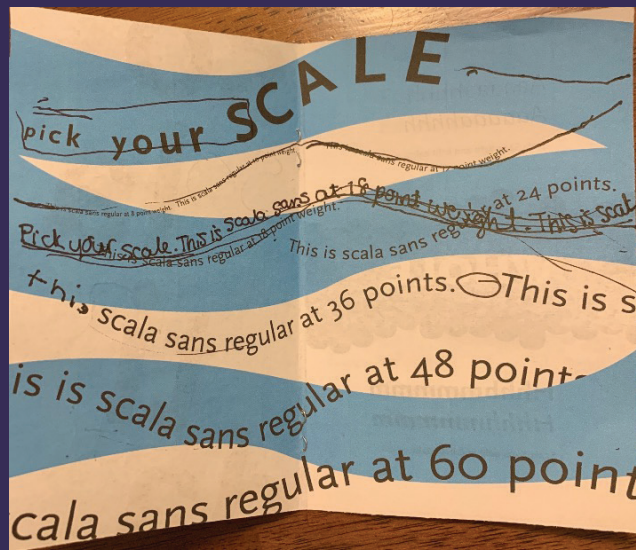


First black and white computer rough draft. I played with the vocal exercise scale “do-re-mi” (bottom right) but it seemed too chaotic and unorganized. You will see the further refinement as I continue to play with options.

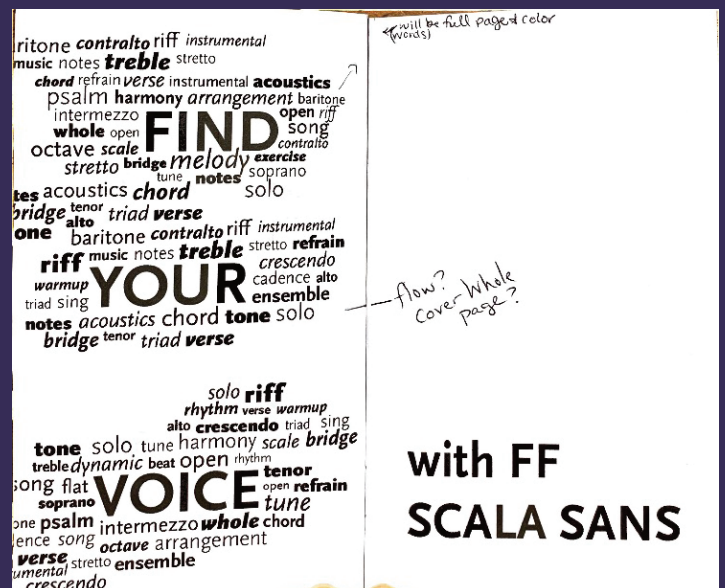
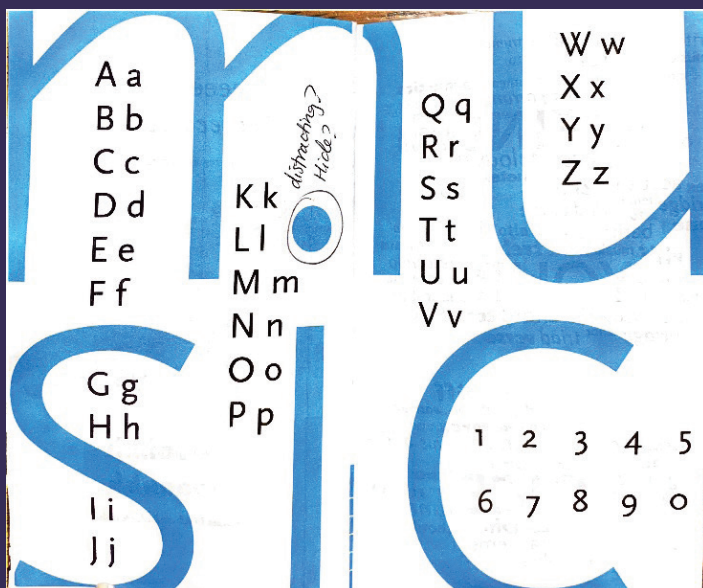
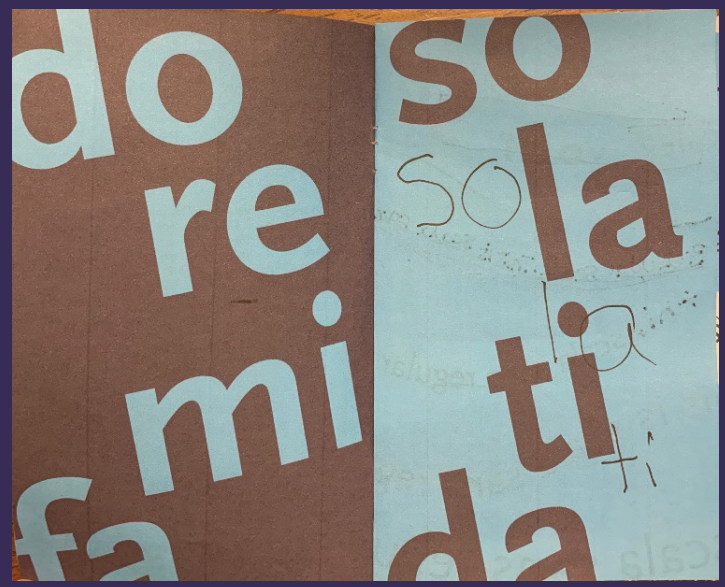
First Computer Draft



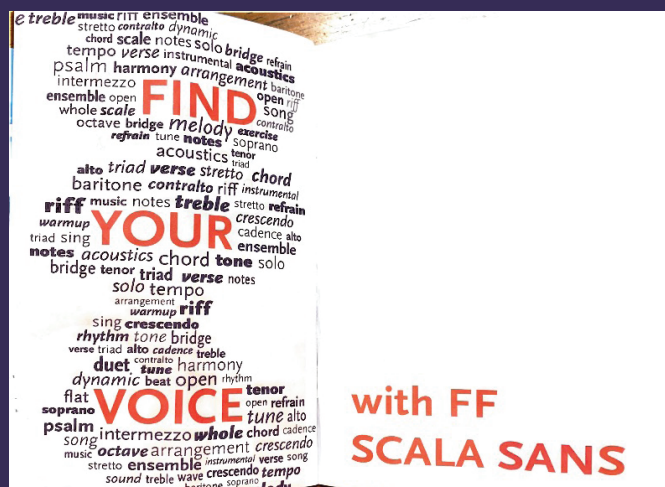
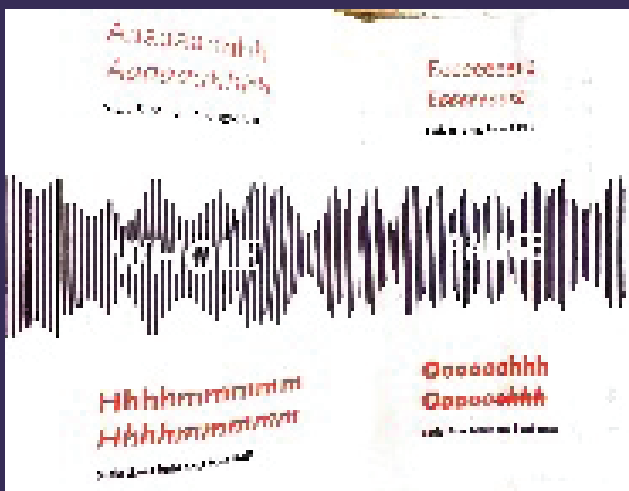
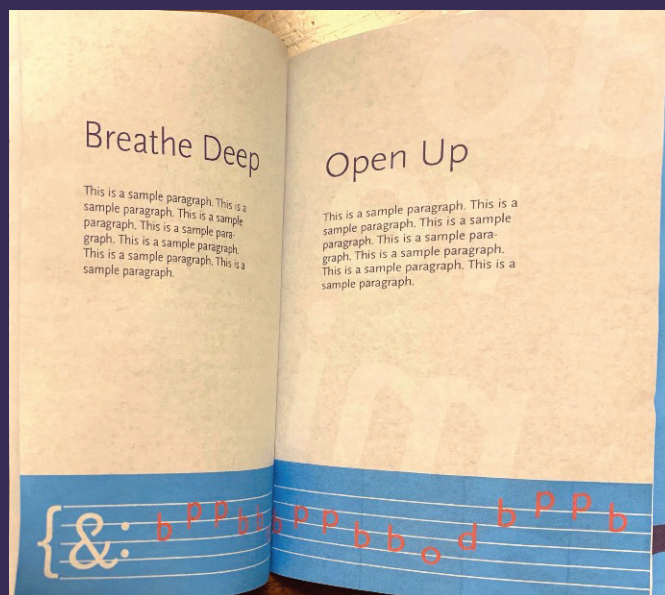
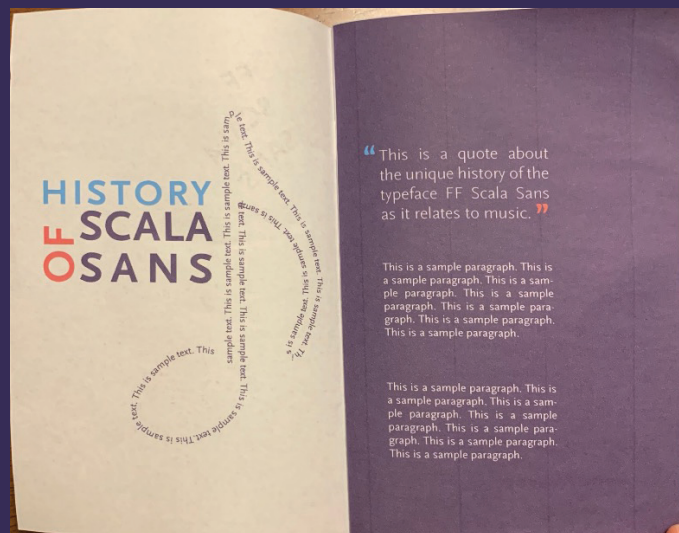
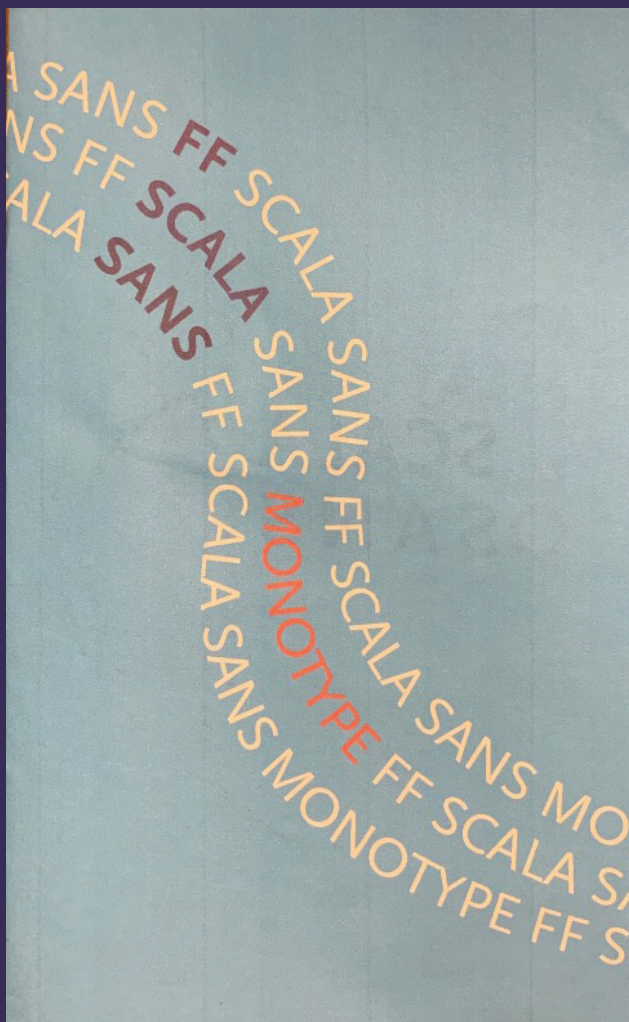
Refined Second Draft



Second printed booklet now has color (light blue and dark purple). Notes are made to further refine the design to make it more engaging, cohesive, and effective as a type specimen.



Refined Third Draft



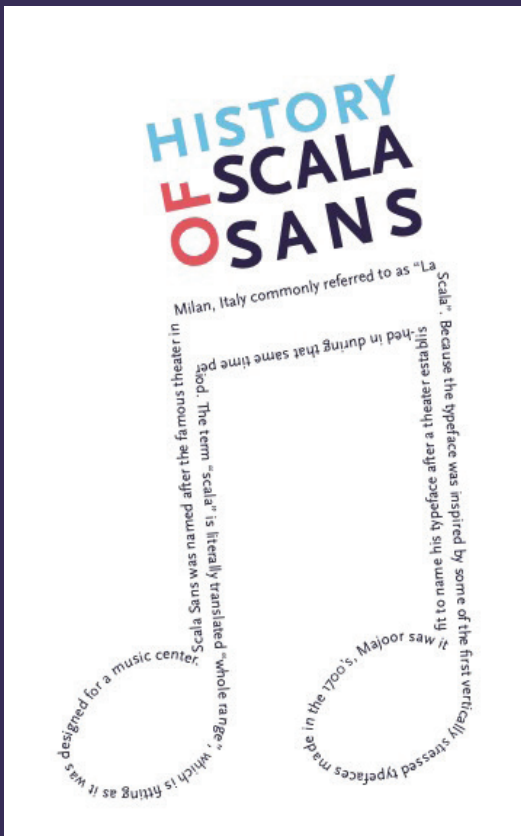
Third accent color added and changes implemented from previous draft.

with FF
SCALA SANS

Final Booklet Design



Front and back cover.



“Scala's design allows the letters to recede into the texture of words, enabling the process of reading to move forward with comfort and ease.”

— Ellen Lupton

Scala Sans was designed by Martin Majoor in 1993 for the Vredenburg Music Center in the Netherlands and is a part of the FontShop International Foundry. It was named after a famous theater in Milan, Italy called “Teatro alla Scala”.

The word “scala” is literally translated “whole range” which is fitting for the typeface, as it was designed for a music center and represents the broad range of 28 styles, including both serif and sans serif versions.

Left display: Bold at 39 pt & 47 pt
Left body: regular at 11 pt
Above display: light at 16 pt
Above body: regular at 12 pt

Final Booklet Design

Breathe Deep

Scala Sans is a humanist typeface that allows for a more natural and comfortable read. It is commonly used for way finding, public parks, and cultural centers because of its elegance and simplicity but also its high degree of legibility.

Open Up

Scala sans is also considered an "open" typeface because of the air it allows into the letter-forms. The wider space inside letters and numbers that, for example, can be observed in "p" and "6" make way for clearer legibility, especially in small font sizes.

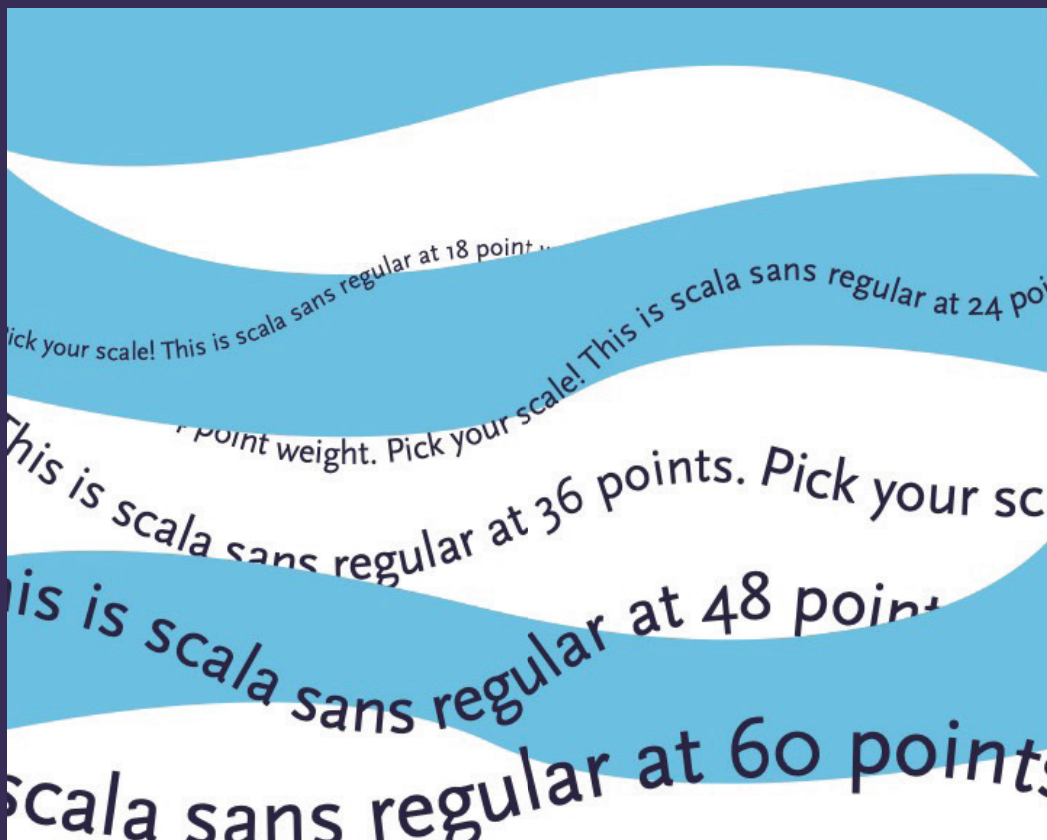
Scala Sans Light 36 pt & 12 pt

{&: d p p d d o d d p p d d o d d p p d

do
re
mi
fa

so
la
ti
do

Final Booklet Design



Aaaaaahhhh
Aaaaaahhhh

Scala Sans light and light italic 30 pt

Eeeeeeeeeee
Eeeeeeeeeee

Scala Sans regular and italic 30 pt

WHOLE

RANGE

Hhhhmmmm
Hhhhmmmm

Scala Sans bold and bold italic 30 pt

Oooooohhh
Oooooohhh

Scala Sans black and black italic 30 pt

Final Booklet Design



Poster Sketches



I went with the 7th idea of the music note for further exploration.

Poster Computer Roughs



Here are three of the ideas I explored on the computer relating to music notes based on the sketch. For the final design I combined and explored two of these ideas further.

Final Poster Design



The music notes are made up of bold FF Scala Sans in all caps of various point sizes that relate to the size of the notes. The large display type is all lower case and is condensed bold. The colors match the type specimen booklet and overall the poster maintains the musical theme.

The white border is not part of the poster but is added for visibility in this document.