



fff

FFONTFONT FOCUS **Nexus**

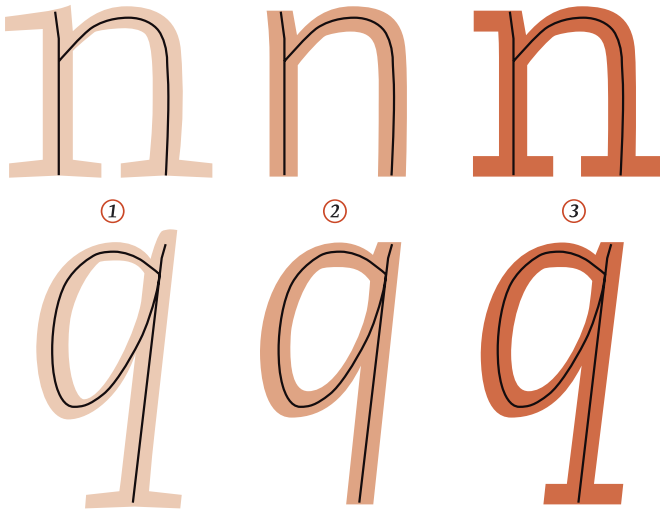




A

three-way conversation in type, Threesome and The new Scala?

are just three qualifications that were given to Martin Majoor's type family FF Nexus, when it was released in 2004. The fact that FF Nexus has three variants – a serif, a sanserif and a slabserif (a mix between serif and sans) – makes it a highly versatile typeface. Its third extension, the slabserif, is a logical result of Majoor's type design philosophy which started with the release of FF Scala and FF Scala Sans some 15 years ago.



The three versions of Nexus (serif, sans and mix) share the same form principle.

FIRST SERIF, THEN SANS

Almost 20 years ago, during the time Majoor started designing Scala, he almost intuitively developed a process in which the sans serif version was derived from the serif version: first the serif, then the sans. Later he called this theory, '2 typefaces, 1 form principle', and the immediate success of FF Scala and FF Scala Sans was proof that he was on the right track.

It turned out that his 'theory' wasn't new at all, but thanks to digital techniques he was able to bring it into practice in a way that had not been seen before in type design. Features like old style figures and small caps, in all weights, in serif and sans and in

regular and italic, simply had not been possible in the time of hot metal type. But at the start of the digital type era, this versatility was something new. It was 1993 and it was the first time ever that italic small caps were designed for a sans serif typeface. In a way its versatility made Scala revolutionary.

In the years that followed, Majoor saw that it was not so difficult to expand his ‘theory’ with the design of a third member of the family, simply by taking the sans and add thick serifs to it. It would become a slabserif that was not designed from scratch like *Rockwell* or *Memphis*. Instead it would be derived directly from a sanserif, that itself again was derived from a serified design. The connection of the three versions would automatically make it a coherent family. Majoor’s initial type design philosophy of ‘2 typefaces, 1 form principle’ became ‘3 typefaces, 1 form principle’.

THE NEXUS PRINCIPLE

From 2002 to 2004 Majoor brought his extended theory into practice when he designed FF Nexus, a family of three ‘connected’ typefaces. *Nexus* is the Latin word for *connection*, and at this stage he changed his ‘3 typefaces, 1 form principle’-slogan simply into ‘The Nexus principle’.

FF Nexus started as an alternative to FF *Seria*, a typeface Majoor had designed some 5 years earlier. FF *Seria* has some strong features like extremely long ascenders and descenders, and an upright italic. Majoor started working on an alternative version of FF *Seria*, with shorter ascenders and descenders. But soon this design developed into a new typeface, with numerous changes in proportions and in details and with a redrawn italic. The result was a workhorse typeface like FF *Scala* with features such as small caps in all weights, four different sorts of numbers and ligatures: FF Nexus Serif was born.

Logically, FF Nexus Sans resulted directly from FF Nexus Serif, with identical features. But Majoor also developed a new family member: FF Nexus Mix, a slabserif or *egyptienne* that in its turn was based on FF Nexus Sans. The addition of the word ‘Mix’ in its name was a result of the idea that a slabserif is a real mixture of a sans and a serif.

In addition to FF Nexus Serif Italic, two sets of elegant swash capitals and two sets of swash lowercase endings were designed. Another augmentation was a monospaced typewriter font in four weights.

When the FF Nexus family (Serif, Swash, Sans, Mix, Typewriter) was released in 2004, it was one of FontShop’s first OpenType font families.



The subtle differences in shape are revealed when the three versions of Nexus are superimposed upon each other.

Typographical notes to FF NEXUS

FF NEXUS SERIF

FF Nexus Serif is a serious text face with features like SMALL CAPS, standard and special ligatures, old style figures, fractions and miscellaneous characters.

The proportions of FF Nexus Serif are quite universal, which means the typeface can be used for a wide range of printed matter, from weekly magazines and scientific books to logotypes and posters. *The italic has an 'ideal' slope of 9°, but some of the italic characters have a slightly different slope. This irregularity makes the italic more lively.* **The bold and bold italic distinguish themselves quite strongly from the regular, which makes them also suitable for laserprinting and low resolution digital printing.**

FF NEXUS SANS

The sans serif version, FF Nexus Sans, is derived directly from the serif. A serifless counterpart such as this already has proved to be effective in typefaces like FF Scala and FF Seria. All the serious text face features that can be found in FF Nexus Serif are present in this sans version. This makes it an ideal partner, enabling the two to be combined intelligently. *Of course the italic in FF Nexus Sans is a 'real' italic and not a sloped roman.*

FF NEXUS MIX

The slabserif version, FF Nexus Mix, was derived directly from the sans version. It is a quite *humanistic* slabserif, designed in the same strain as PMN Caecilia and TheSerif. The fact that FF Nexus Mix can be combined effortlessly with the sans and with the serif, makes FF Nexus a very versatile family.

The three versions of FF Nexus compared. The text is from 'A Morning at the Bookshop' by Carl J. Burckhardt.

FF Nexus Serif → FF Nexus Sans → FF Nexus Mix

It was in 1924. I was working at the time in the Bibliothèque Nationale in Paris. One winter morning I went to a barber near the MADELEINE to have my hair washed.

When the roaring in the immediate vicinity of my brain had ceased, following that unpleasant part of the procedure in which one allows lather to be rinsed from one's hair whilst bent helplessly over the bassin, and I sat in front of the mirror with my eyes still closed, I heard the sound of voices raised in argument. A male tenor kept repeating angrily: 'Anyone can say that!'; a shrill female voice uttering miniature salvos: 'And to think that he demanded Houbigant hair lotion! We do not know you, Sir. You are a complete stranger to us. That is not the way we do things here!' And more in the same vein.

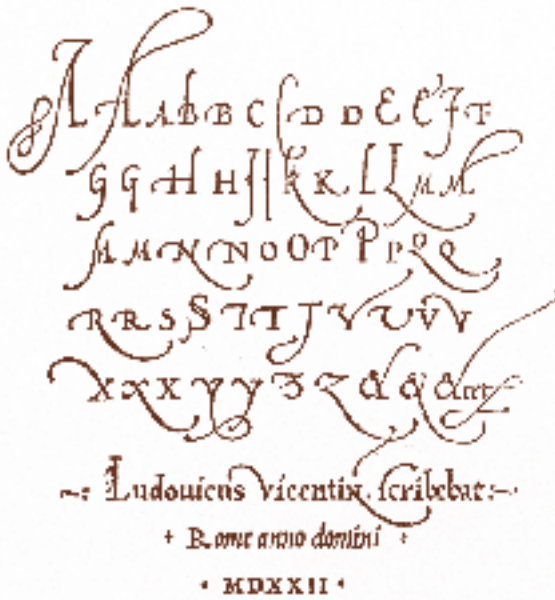
It was in 1924. I was working at the time in the Bibliothèque Nationale in Paris. One winter morning I went to a barber near the MADELEINE to have my hair washed.

Cette désagréable opération terminée, j'étais assis devant le miroir, les yeux encore prudemment fermés, lorsque j'entendis s'élever des voix querelleuses: un ténor répétant en un crescendo de violence: «Monsieur, tout le monde peut en dire autant»; une voix aigre de femme, des exclamations qui parlaient comme autant de salvos: «C'est incroyable! Et dire qu'il a exigé une friction Houbigant! Nous ne vous connaissons pas, monsieur. Vous êtes totalement étranger chez nous. Ce procédé n'est pas de mise ici», et ainsi de suite.

It was in 1924. I was working at the time in the Bibliothèque Nationale in Paris. One winter morning I went to a barber near the MADELEINE to have my hair washed.

Als die gräßliche Prozedur, die bekanntlich darin besteht, daß man völlig hilflos über das Waschbecken gebeugt sich den Seifenschaum aus den Haaren spülen läßt, endlich vorüber war, das Rauschen in nächster Nähe des Gehirns aufgehört hatte und ich – mit noch vorsichtig geschlossenen Augen – vor dem Spiegel saß, da hörte ich plötzlich streitende Stimmen: einen männlichen Tenor, der immer heftiger wiederholte: «Mein Herr, das kann jeder sagen.» Eine weibliche grelle Stimme und Worte wie kleine Salvos: «Un glaublich», rief diese Frauenstimme, «und Haarwasser von Houbigant hat er verlangt!» «Wir kennen Sie nicht, mein Herr! Sie sind uns gänzlich fremd und unbekannt. Das ist nicht Sitte bei uns!» und dergartiges mehr.

The swash capitals of Arrighi are the main source of inspiration for FF Nexus Italic Swash (opposite page).



FF NEXUS ITALIC SWASH

One of the special sorts in the Nexus family is a series of Swash characters, inspired very much by the Italian writing masters from the Renaissance. FF Nexus Italic Swash has two different swash capitals for the 26 characters and for some other signs such as ampersand and brackets (? ! & -). Moreover, all 26 lowercase characters have an end swash, both in a short version and in a long version.

Detail of type specimen, 2006
Mark Thomson



FF NEXUS TYPEWRITER

The monospaced typewriter version comes in Regular, *Italic*, **Bold** and **Bold Italic**, and there is a choice between old style figures and lining figures. The whole typewriter version is designed so that the colour looks more even than in other typewriter faces. Characters such as 'm' and 'w' are often clotted because of the small space they have to be put in. In FF Nexus Typewriter the 'm' has a special design: the middle bar is shortened in order to get a lighter character (as shown in the example, where FF Nexus Typewriter is compared with Letter Gothic). For the same reason, the 'i' has long serifs to match its colour better with the other characters.

woman mimics mummy with make-up	<i>Nexus Typewriter</i>
woman mimics mummy with make-up	<i>Letter Gothic</i>

SMALL CAPS

Small caps are available for all versions and all weights (except for the typewriter version). THERE ARE SOME SPECIALLY DESIGNED CHARACTERS TO FIT WITH THE SMALL CAPS, SUCH AS ! ? ¡ ¢ & ^ °.

Koninklijke Bibliotheek DEN HAAG

Dead Poets Society

The Amsterdam Baroque Orchestra

FontShop International

Warsaw Autumn Festival

NUMBERS

There are different sorts of numbers and valuta signs:

old style figures 0123456789 €\$¢£¥, proportionally spaced
(all have their own width)

old style figures 0123456789 €\$¢£¥, tabulary spaced
(all have the same width)

lining figures 0123456789 €\$¢£¥, tabulary spaced
(all have the same width)

lining figures 0123456789 €\$¢£¥, proportionally spaced
(all have their own width)

superscript 0123456789 for scientific use like in $E = MC^2$

subscript 0123456789 for scientific use like in C_6H_{14}

fractions (fixed) 1/2 1/3 2/3 1/4 3/4 1/5 2/5 3/5 4/5 1/6 5/6 1/8 3/8 5/8 7/8 1/

numerators 0123456789/ for creating fractions like 17/85

denominators /0123456789 for creating fractions & 'boxed' numbers

There are special square and round boxes which can be combined with the denominator numbers to create 'boxed' numbers up to 99. The set width of the square and round boxes is zero, so when the number is typed it is automatically superimposed into the shapes.

□ + 2 = **□2**
○ + 9 = **○9**
□ + 71 = **□71**
○ + 84 = **○84**

SPECIAL CHARACTERS

There is a whole range of special characters available in all of the weights in the FF Nexus family. Besides standard ligatures (ff fi fl ffi ffl ff) there are special ligatures (ct st ff ft), historical forms (ſſ), squares, circles, stars and arrows in both solid and outline (■□▶▶◀◀◆◇●○★☆↔↔↔↔↔↔↔↔↔↔), and miscellaneous characters (ℙℓ€℄©©©©©©©©©©© etc).

SUPERSCRIPIT CHARACTERS

There are specially drawn superscript characters (a^b d^e h^l m^o r^s t^u v) that can be used in abbreviations. The ° (ordinal) is frequently used in abbreviations such as

A^o (Anno), D^o (dito), fr^o (franco), N^o (Numero), V^o (verso), 1^o (primo), 2^o (secundo).

But other characters are sometimes used too:

16^e Arr^t (16^e Arrondissement), Bonne (Baronne), M^{is} (Marquis), M^{lle} (Mademoiselle), S^a (Señorita), V^{tesc}e (Vicomtesse), 1st (first), 2nd (second), 3rd (third).

CASE-SENSITIVE FORMS

There are case-sensitive forms in all versions and weights of FF Nexus. This means that characters such as hyphen, slash and parentheses are lifted slightly to get in line with capital characters.

~~{case-sensitive = +}}}~~ ~~{CASE-SENSITIVE = +}}}~~

FF NEXUS OPENTYPE (Standard and Pro versions)

The Open Type **Standard** version contains accented characters for Western, Southern and Northern European languages (such as å æ ç ð è ê ñ ö ø ú þ ÿ).

The Open Type **Pro** version also contains accented characters for Central and Eastern European languages (such as ą ć đ ě ğ ħ i j k ł ŋ ó ř ś t ů w ŷ ź).

eTc

Phases of the Moon. Detail of type specimen, 2006
Mark Thomson



Type specimen **FF NEXUS**

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ance is at evening, in the moon when leaves are falling,
queaking rival jezebels exhume crypted wolf. The com
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u spinning and jumping, never idle & moment, but thrifty an
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oment.' Where is the King, D
ad noble heir of Aragon? Or
l. Could it be sir Athmer? 'M
ble who walk alone through th
m of the mcs, or rna
g
d vows miss quit cozy xylop
evening, in the moon when leaves are falling. Squeal

FF NEXUS SERIF

Regular

Regular Italic

Bold

Bold Italic

Swash One & Two

FF NEXUS MIX

Regular

Regular Italic

Bold

Bold Italic

FF NEXUS SANS

Regular

Regular Italic

Bold

Bold Italic

FF Nexus Typewriter

Regular

Regular Italic

Bold

Bold Italic

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ff NEXUS SERIF & ff NEXUS SANS

FF NEXUS SANS REGULAR

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Nexus Typewriter

ix & Type

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8/10 PT

Graft kid vows miss quit cozy xylophon job. And as their fragrance is at evening, in the moon when leaves are falli squeaking. Doxy with charming buzz quaffs vodka juleps. *'When I see you spinning and jumping, never idle a moment, b thrifty and thoughtful of others, suddenly you are transfo med, are visibly changed in a moment.'* Where is the King, I

10/12 PT

Graft kid vows miss quit cozy xylophon job. A as their fragrance is at evening, in the moon v leaves are falling. Squeaking rival jezebels ex crypted wolf. The COMPANY OF CRYPTED WO was around the corner. Doxy with charming l quaffs vodka juleps. Streaks of blue and brigh vermilion, shone the face of Pau-Puk-Keewis known as PPK. *'You can run, but you can't hide'* s the man and the quick brown fox jumped ove fence right into the swimmingpool. *'When I s spinning and jumping, never idle a moment, but th and thoughtful of others, suddenly you are transfo are visibly changed in a moment.'* Where is the K Don Juan? Where each royal prince and noble of Aragon? Or maybe he isn't the true King at

18/22 PT

Doxy with charming buzz quaffs vodka juleps. Strea of blue and bright vermilion, shone the face of Pa

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18/22 PT

Graft kid vows miss quit xylophon job. And as the fragrance is at evening, in moon when leaves are fal

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Doxy with charming buzz
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8/10 PT

Graft kid vows miss quit cozy xylophon job. And as their fragrance is at evening, in the moon when leaves are falling squeaking with charming buzz quaffs vodka juleps. *'When I see you spinning and jumping, never idle a moment.'* But thrifty and thoughtful of others, suddenly you are transformed, are visibly changed in a moment. *'Where is the King, Don Juan? Where each royal prince*

18/22 PT

Graft kid vows miss quit cozy xylophon job. And as their fragrance is at evening, in the moon when leaves are falling

10/12 PT

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8/10 PT

Graft kid vows miss quit cozy xylophon job. And as their fragrance is at evening, in the moon when leaves are falling. Squeaking rival jezebels exhume crypted wolf. The COMPANY OF CRYPTED WOLFS was around the corner. Streaks of blue and bright vermillion, shone the face of Pau-Puk-Keewis, *'You can run, but you can't hide'* spoke the man and the quick brown fox jumped over the fence right into the swim

8/10 PT

Graft kid vows miss quit cozy xylophon job. And as their fragrance is at evening, in the moon when leaves are falling squeaking rival jezebels exhume crypted wolf. The COMPANY OF CRYPTED WOLFS was around the corner. Streaks of blue and bright vermillion, shone the face of Pau-Puk-Keewis, 'You can run, but you can't hide' spoke the man and the quick brown fox jumped over the fence right into the swimmingpool. 'When I see you spinning and jumping, never idle a moment.' But thrifty and thoughtful others, suddenly you are transformed, are visibly changed moment. Also known as PPK. Where is the King, Don Juan?

98/116 PT

exodus if w
for the grou

10/12 PT

Graft kid vows miss quit cozy xylophon job. And as their fragrance is at evening, in the moon when leaves are falling. Squeaking rival jezebels exhume crypted wolf. The COMPANY OF CRYPTED WOLFS was around the corner. Doxy with charming buzz quaffs vodka juleps. Streaks of blue and bright vermillion shone the face of Pau-Puk-Keewis, also known as PPK. 'You can run, but you can't hide' spoke the man and the quick brown fox jumped over the fence right into the swimmingpool. 'When I see you spinning and jumping, never idle a moment, but thrifty and thoughtful of others, suddenly you are transformed, are visibly changed moment.' Where is the King, Don Juan? Where is the royal prince and noble heir of Aragon? Or may it isn't the true King at all. Could it possibly be sir

18/22 PT

Doxy with charming buzz quaffs vodka juleps. Streaks of blue and bright vermillion shone the face of Pau-Puk-

150 PT

meat fire

8/10 PT

Graft kid vows miss quit cozy xylophon job. And as their fragrance is at evening, in the moon when leaves are falling. Squeaking rival jezebels exhume crypted wolf. The COMPANY OF CRYPTED WOLFS was around the corner. Streaks of blue and bright vermillion, shone the face of Pau-Puk-Keewis, 'You can run, but you can't hide' spoke the man and the quick brown

10/12 PT

Graft kid vows miss quit cozy xylophon job. And as their fragrance is at evening, in the moon when leaves are falling. Squeaking rival jezebels exhume crypted wolf. the COMPANY OF CRYPTED WOLFS was around the corner. Doxy with charming buzz quaffs vodka juleps. Streaks of blue and bright vermillion shone the face of Pau-Puk-Keewis, also known as PPK. Spoke the man and the quick brown fox jumped over the fence right into the swimmingpool. 'When I see you spinning and jumping, never idle a moment.' Where is the King, Don Juan? Where is the royal prince and noble heir of Aragon? Or maybe he isn't the true King at all. Could it be sir Athmer? You shouldn't walk through the shades of the trees with the quick brown fox. The exodus of jazzy beats within some of the f

18/22 PT

Graft kid vows miss quit cozy xylophon job. And as their fragrance is at evening, in the moon when leaves are fall

100 PT

the

18/22 PT

Doxy with charming
buzz quaffs vodka
juleps. Streaks of b
and bright vermill

10/12 PT

Graft kid vows miss quit cozy xyl
phon jobs. And as their fragrance
at evening, in the moon when leav
are falling. Squeaking rival jeze
exhume crypted wolf. The company
crypted wolfs was around the corn
Doxy with charming buzz quaffs vo
juleps. Streaks of blue and bright
vermillion, shone the face of Pau
Puk-Keewis, also known as ppk. *'Y
can run, but you can't hide'* spok
man and the quick brown fox jumpe
over the fence right into the swi
mingpool. *'When I see you spinnin
and jumping, never idle a moment,*

300 PT

m

8/10 PT

Graft kid vows miss quit cozy xylophon jo
as their fragrance is at evening, in the
when leaves are falling. Doxy w
charming buzz quaffs vodka juleps. *'When
you spinning and jumping, never idle a mo*
But thrifty and thoughtful of others, suc

Zine

18/22 PT

Graft kid vows miss
quit cozy xylophon
And as their fragra
is at evening, in t

10/12 PT

Graft kid vows miss quit cozy xyl
phon jobs. And as their fragrance
at evening, in the moon when leav
are falling. Squeaking rival jeze
exhume crypted wolf. the company
crypted wolfs was around the corn
Doxy with charming buzz quaffs vo
juleps. Streaks of blue and bright
vermillion, shone the face of Pau
Keewis, also known as ppk. Spoke
man and the quick brown fox jumpe
the fence right into the swimming
*'When I see you spinning and jump
ing, never idle a moment.'* Where
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8/10 PT

Graft kid vows miss quit cozy xylophon jo
And as their fragrance is at evening, in
moon when leaves are falling. Squeaking r
jezebels exhume crypted wolf. *The company
crypted wolfs was around the corner. Stre*
of blue and bright vermillion, shone the

Ÿ NEXUS SERIF BOLD ITALIC CAPS



t NEXUS SERIF REGULAR



FF Nexus *characteristics*

ᄀ NEXUS TYPEWRITER REGULAR



x NEXUS SERIF BOLD ITALIC CAPS



g NEXUS SERIF ITALIC



r NEXUS TYPEWRITER REGULAR

f NEXUS SERIF ITALIC



K NEXUS MIX REGULAR

€ NEXUS SERIF ITALIC SWASH TWO

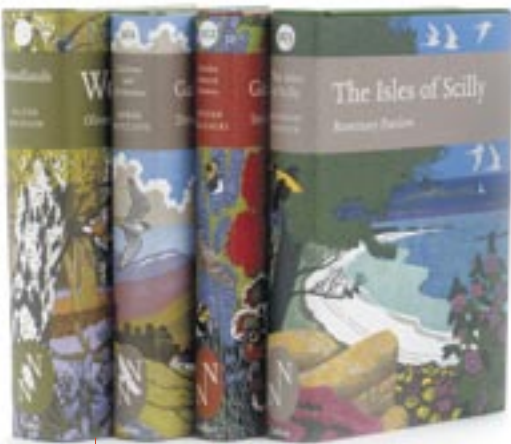


w NEXUS SERIF ITALIC

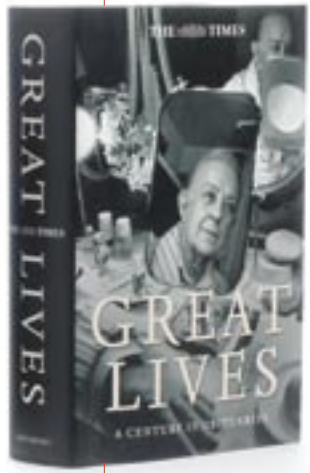




FF Nexus in practice



The Collins New Naturalist series, 2004–7.
Redesign Mark Thomson



Jacket and spreads from 'Great Lives';
A Century in Obituaries, Times Books, 2005
Design Mark Thomson





Bookcovers, design Jan Willem den Hartog



Logo and corporate identity for the publishing house Collins, 2004
Design Mark Thomson



est in him and he rapidly became one of the world's top rock artists at the beginning of 1969 and at the height of his fame, he disappeared a year in virtual seclusion, playing at home with a few friends. He unveiled a new trio, the Band of Gipsies, and returned to Britain for the Isle of Wight festival. In his last interview he was quoted as having reached the end of the road with the trio format, and was planning to retire.

In direct contrast to the violence and seeming anarchy of the 1960s, he was a gentle, peaceful man whose only real concern was music. His last appearance was when he sat in with War, an American band, at the Royal Albert Hall in London last Wednesday, and it was typical of the man that he was honoured by being allowed to play.

...

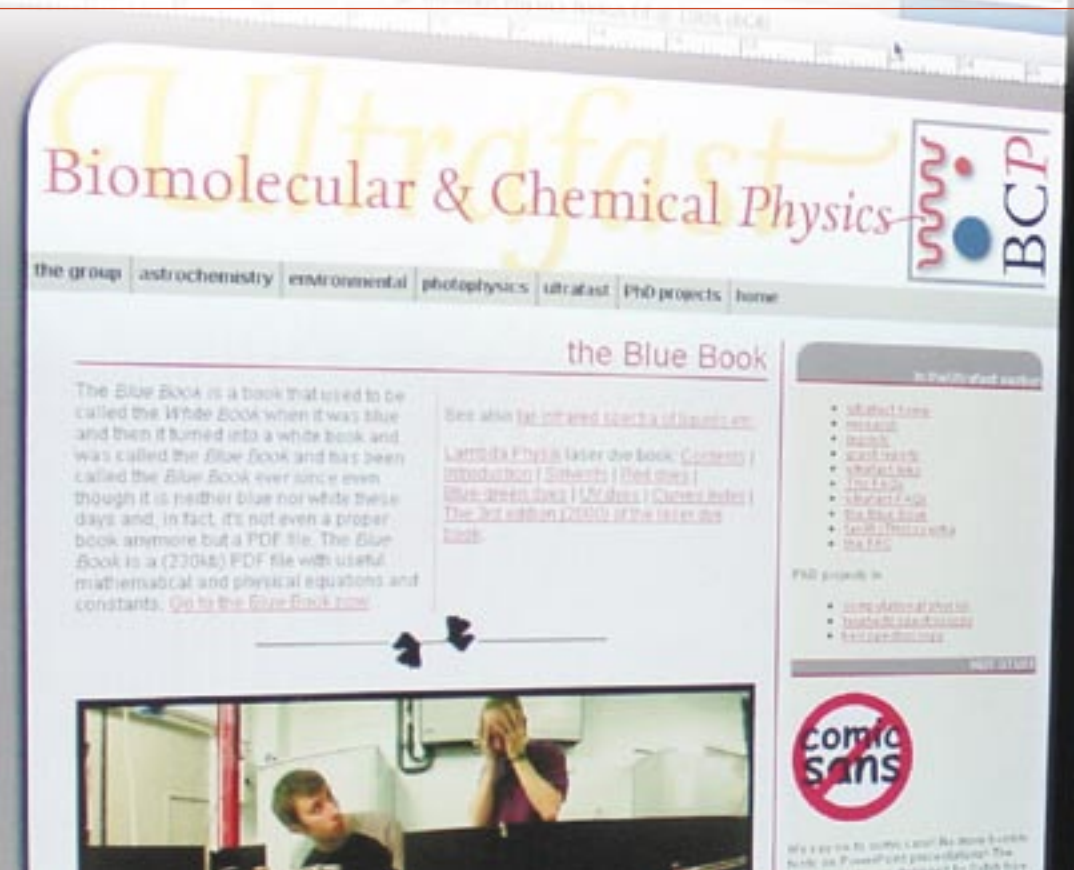


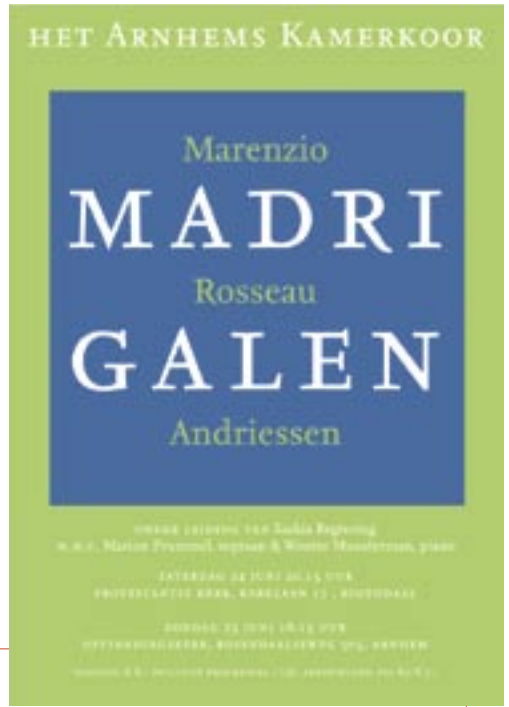
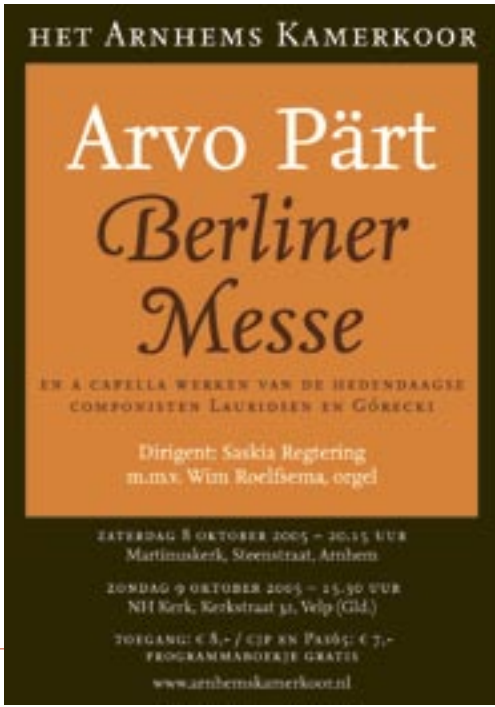
Poster for a series of concerts. Design Jan Willem den Hartog



CD cover for Warsaw Autumn Festival 2004. Design Martin Majoor

Website of Biomolecular & Chemical Physics (BCP)



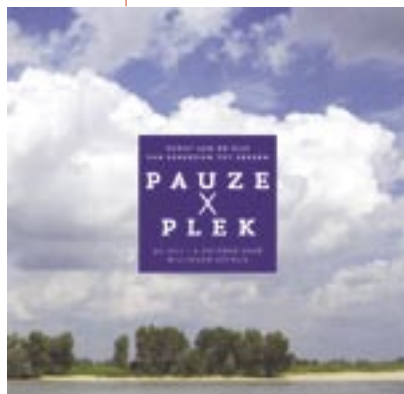


Poster designs by Jan Willem den Hartog



The cover of 'Geschichte des Plakates', originally designed by Josef Müller-Brockman. The redesign (laying on top) is to show the versatility of the three Nexus versions when used with three languages.

Bookcover, design Jan Willem den Hartog



Wesley is the only formal Nexus type family in forms on the market (it's personal!)
The BCP font is Nexus, designed by Dutch typodesigner Martin Majoor in 2004.

Units of Measurement.
Detail of type specimen, 2006.
Mark Thomson

xx Nexus Serif xx Nexus Sans xx Nexus Mix

A **Å** **Bq**
André-Marie Ampère (1775–1836) Anders Jonas Ångström (1814–74) Antoine Henri Becquerel (1852–1908)

C **ci** **D**
Charles Coulomb (1736–1806) Marie Curie (1867–1934) DIOPTRIC

dB **°F** **gr**
Alexander Brill (1847–1921) Daniel Gabriel Fahrenheit (1686–1786) GRAIN

H **Hz** **in**
Joseph Henry (1797–1892) Heinrich Rudolf Hertz (1857–94) INCH

J **K** **kn**
James Prescott Joule (1818–89) William Thomson, Lord Kelvin (1824–1907) KNOT

lx **µm** **N**
MICRON Isaac Newton (1643–1727)

oz **Pa**
OUNCE Blaise Pascal (1623–62)

q **°R**
QUINTAL William John MacQuorn Rankine (1820–71)

S **T**
Berné Antoine Ferchault de Réaumur (1732–83) Karl Wilhelm [William] Siemens (1817–83) Nikola Tesla (1856–1943)

The Nexus Formula Guide,
A typification by students of the
Designskolen Kolding, Denmark
Project Leader Frederik de Wal



a b c d e f

ALBAN

BE SHENG

CANDIDE

DEWEY

EYE, STORY OF THE

FORTY-TWO LINE BIBLE

© 1999 Nexus Serif

© 1999 Nexus Serif

© 1999 Nexus Serif

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© 1999 Nexus Serif

© 1999 Nexus Serif

g h i j k l

GREEN BOOK

HARTLEY, J.R.

I CHING

JOHNSON

KELLS, BOOK OF

LITTLE RED BOOK

© 1999 Nexus Sans

© 1999 Nexus Sans

© 1999 Nexus Sans

© 1999 Nexus Sans

© 1999 Nexus Sans

© 1999 Nexus Sans

m n o p q r

MYTHOLOGIES

NOBEL

O, STORY OF

PROFANISAUROS, KUGER'S

QUILLER-COUCH

REVELATION

© 1999 Nexus Mix

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s t u v w x

SHANDY, TRISTRAM

TOM JONES

UTOPIA

VILLETTE

WILKINS, JOHN

CODEX

© 1999 Nexus Serif Italic

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© 1999 Nexus Sans Italic

© 1999 Nexus Sans Italic

© 1999 Nexus Mix Italic

© 1999 Nexus Mix Italic

y z

TYTUSHENKO, TYUGENY

ZOLA

© 1999 Nexus Serif Italic, Small Caps

© 1999 Nexus Serif Italic, Small Caps

Back up to the 1st image



K

Turn to the right / front



L

Wedge up to the 1st image



M

Wedge up to the 1st image



N

Wedge up to the 1st image



O



Martin Majoor (1960) has been designing type since the mid-1980s. After a student placement at URW in Hamburg, he started in 1986 as a typographic designer in the Research & Development Department at Océ-Netherlands. There he carried out research into screen typography and worked on the production of digital typefaces for laser printers.

In 1988 he started working as a graphic designer for the Vredenburg Music Centre in Utrecht, for whom he designed the award-winning typefaces Scala and Scala Sans especially for use in its own printed matter. Two years later FSI FontShop International published FF Scala® as the first serious text face in the FontFont Library. In 1993 FF Scala was augmented with a sanserif version, FF Scala Sans. The sans and the serif versions complement each other admirably. They follow the same principle of form but are two distinct designs. Both FF Scala and FF Scala Sans continue to be very successful throughout the world.

In 1994 Majoor designed the Dutch telephone directory, for which he did both the typography and, more importantly, created the new typeface Telefont®. Perhaps as a reaction to the very formal work on the phone books, in 1997 Majoor designed FF Scala Jewels: a quartet of classic decorative typefaces based on the capitals of FF Scala Bold.

Majoor's third major typefamily, FF Seria® was released in 2000. It consists of a serif version and a sanserif version.

In 2001 it was awarded a 'Certificate of Excellence' from the *ISTD International TypoGraphic Awards 2001* in London and a 'Certificate of Excellence in Type Design' from the *ATYP1 Type Design Competition Bukva.raz!* in Moscow.

The FF Nexus® family was released in 2004 as one of FontShop's first OpenType® fonts. Two years later it won the first prize at the *Creative Review Type Design Awards 2006*, in the category Text Families.

Majoor taught typography at several Schools of Arts and since 1992 has given lectures at conferences in Budapest, Antwerp, Paris, San Francisco, Barcelona, The Hague, Berlin, Prague, Warsaw and Stockholm. His work has been exhibited in Rotterdam, New York, Paris, London, Berlin, Capetown, Helsinki, Barcelona, Bologna and Ontario. He has written articles for magazines such as *Items*, *2+3D* and *Eye*. He now works as a graphic designer and type designer in both The Netherlands and Poland.



FF Scala Regular + CAPS
FF *Scala Italic* + CAPS
FF **Scala Bold** + CAPS
FF ***Scala Bold Italic*** + CAPS
FF Scala Condensed
FF **Scala bold Condensed**

FF Scala Sans Regular + CAPS
FF *Scala Sans Italic* + CAPS
FF **Scala Sans Bold** + CAPS
FF ***Scala Sans Bold Italic*** + CAPS
FF Scala Sans light
FF *Scala Sans light italic*
FF **Scala Sans black**
FF ***Scala Sans black italic***
FF Scala Condensed
FF **Scala bold Condensed**
FF Scala Hands 0123456789

OTHER TYPE DESIGNS BY MARTIN MAJOOR

FF Scala family (1989–1998) Originally designed for the Vredenburg Music Center in Utrecht. It was one of the first typefaces for the Macintosh with non-lining figures, ligatures and small caps. In 1991 FF Scala Serif was released by FontShop International as its first serious text typeface.

In 1993 FF Scala Sans was added, a sanserif typeface based on FF Scala Serif. At the time of publication it was one of the few sanserifs with a ‘real’ italic (normally sanserif designs had a sloped roman instead of an italic).

In 1996 FF Scala Jewels, a set of four decorated typefaces, was released. Every Jewel has another decorative element.

In 1998 other Scala versions, such as condensed, light, black and hands were added.

Scala Cyrillic (1992) At the University Library of Amsterdam different original manuscripts of Tsar Peter the Great were studied as a basis for this Cyrillic version of Scala. It has never been released.

Passage (1993) A special version of Scala bold, made for the signing system of Vredenburg Music Center in Utrecht. The numbers have shorter ascenders and descenders and the serifs of all characters are longer. There are special signs for stairs and arrows.

Telefont (1994) A typeface exclusively designed for the Dutch telephone directory. Telefont has a List version (for the directory itself) and a Text version (to be used where ever texts are used).

FF Seria (2000) A typeface with long ascenders and descenders and with an almost upright italic. It was released in 2000 in both serif and sanserif versions.

FF Scala, FF Seria and FF Nexus all have been released as OpenType Standard and OpenType Pro versions.

FF Scala Jewels
CRYSTAL
DIAMOND
PEARL
SAPHYR

Scala Cyrillic
Скала Кириллица
Скала Кириллица

Passage Vredenburg
0123456789 ↗ → ↘ ←

Telefont List regular
Telefont List italic
Telefont List bold
Telefont Text regular + CAPS
Telefont Text italic
Telefont Text bold

FF Seria regular + CAPS
FF *Seria italic* + CAPS
FF **Seria bold** + CAPS
FF ***Seria bold italic*** + CAPS
FF Seria regular + CAPS
FF *Seria italic* + CAPS
FF **Seria bold** + CAPS
FF ***Seria bold italic*** + CAPS

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