FONTFONT OPENTYPE®



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FONTFONT INFO GUIDE FOR

FF Meta Black

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 META BLACK

FF Meta was originally (1985) conceived as a typeface for use in small point sizes. Against its intended purpose, FF Meta very quickly became one of the most popular typefaces of the computer era, and has been referred to as the Helvetica of the 90s - not necessarily a compliment. It is used a lot in magazines, from the Normal weight in small point sizes for captions up to the Black version for large headlines. Hairline, Thin and Light were added in 2003. Once a publishing house commissioned a Black Condensed for the headlines of a new magazine. It unfortunately ceased publication after a few issues, but FF Meta Black Condensed survived. This version was the basis for the complete Condensed family, digitized by Ole Schäfer. Since headlines need to be bold before anything else, FF Meta Condensed has one additional weight compared with FF Meta: Extra Bold Condensed, which sits between Bold and Black. FF Meta Condensed contains all weights with Old Style as well as Lining Figures, there are fractions, ligatures, kerned lining figures and also the popular Meta arrows. The normal FF Meta already saves more than 12 % of space compared to a regular sans serif. FF Meta Condensed is another 12 % more condensed without being 24 % less readable.

ABOUT ERIK SPIEKERMANN

Erik Spiekermann, born 1947, studied History of Art and English in Berlin. He is information architect, type designer (FF Meta, FF MetaSerif, ITC Officina, FF Govan, FF Info, FF Unit, LoType, Berliner Grotesk and many corporate typefaces) and author of books and articles on type and typography. He was founder (1979) of MetaDesign, Germany's largest design firm with offices in Berlin, London and San Francisco. Projects included corporate design programmes for Audi, Skoda, Volkswagen, Lexus, Heidelberg Printing and wayfinding projects like Berlin Transit, Düsseldorf Airport and many others. In 1988 he started FontShop, a company for production and distribution of electronic fonts. Erik is board member of ATypI and the German Design Council and Past President of the ISTD, International Society of Typographic Designers, as well as the IIID. In 2001 he left MetaDesign and is now a partner in Edenspiekermann with offices in Amsterdam, Berlin, London and San Francisco. He

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redesigned The Economist magazine in London for its relaunch in 2001. His book for Adobe Press, "Stop Stealing Sheep" is in its second edition as well as published in German and in Russian. His corporate font family for Nokia was released in 2002. In 2003 he received the Gerrit Noordzij Award from the Royal Academy in Den Haag. His type system DB Type for Deutsche Bahn was awarded the Federal German Design Prize in gold for 2006. In May 2007 he was the first designer to be elected into the Hall of Fame by the European Design Awards for Communication Design. Erik is Honorary Professor at the University of the Arts in Bremen and in 2006 received an honorary doctorship from Pasadena Art Center. He was made an Honorary Royal Designer for Industry by the RSA in Britain in 2007 and Ambassador for the European Year of Creativity and Innovation by the European Union for 2009.

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SUPPORTED LAYOUT FEATURES

FONTFONT OPENTYPE®

	PΙ	

		EXAMILES
fi	STANDARD LIGATURES	fifbfft > fifbfft
ct	DISCRETIONARY LIGATURES	Thsptt > Thspt
ſ	HISTORICAL FORMS	hist ► hift
аА	SMALL CAPITALS	small > SMALL
AA	SMALL CAPITALS FROM CAPITALS	CAPS ➤ CAPS
S	CASE-SENSITIVE FORMS	0-[] > 0-[]
I≄I	CAPITAL SPACING	HOH ► HOH
13	LINING FIGURES	167 > 167 167 > 167

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EXAMPLES

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7/	NUMERATORS	123 / ▶ ¹²³ /
/7	DENOMINATORS	/123 ►/123
1 ª	ORDINALS	1a20 > 1 ^a 2 ^o
H ₂ 0	SCIENTIFIC INFERIORS	CO2 ► CO ₂
F ²	SUPERSCRIPT	m3 ► m³

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EXAMPLES

N_2	SUBSCRIPT	N2 ► N ₂
ΣΣ	MATHEMATICAL GREEK	ΣΠ > ΣΠ
Jjj	ACCESS ALL ALTERNATES	1 > 111 ₁ 1 ¹
gg	STYLISTIC ALTERNATES	g > g
	STYLISTIC SET 1	g ► g
	STYLISTIC SET 2	hist ► hift
(03)	STYLISTIC SET 3	Υβθφ > Υβ9φ
盘	ORNAMENTS	

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EXAMPLES



LOCALIZED FORMS



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SECTION D LANGUAGE **SUPPORT**

SUPPORTED **CODE PAGES** STANDARD



MACOS

MACOS ICELANDIC MACOS ROMAN

TRM

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-284 SPAIN, LATIN AMERICA - EBCDIC

IBM-285 UNITED KINGDOM - EBCDIC

IBM-297 FRANCE - EBCDIC

IBM-361 INTERNATIONAL - PUBLISHING IBM-382 AUSTRIA, GERMANY - PUBLISHING

IBM-383 BELGIUM - PUBLISHING

IBM-385 CANADA (FRENCH) - PUBLISHING

IBM-386 DENMARK, NORWAY - PUBLISHING

IBM-387 FINLAND, SWEDEN - PUBLISHING

IBM-388 FRANCE - PUBLISHING

IBM-389 ITALY - PUBLISHING

IBM-391 PORTUGAL - PUBLISHING

IBM-392 SPAIN - PUBLISHING

IBM-393 LATIN AMERICA - PUBLISHING IBM-394 UNITED KINGDOM - PUBLISHING

IBM-395 UNITED STATES - PUBLISHING

IBM-500 INTERNATIONAL - FBCDIC IBM-871 ICFLAND - FRCDIC

IBM-1047 OPEN SYSTEMS - EBCDIC

WINDOWS

MS WINDOWS 1252 LATIN 1

ISO 8859-1 W EU LATIN 1

ISO 8859-15 WEST EUROPE LATIN 9

ADDITIONAL SUPPORTED **CODE PAGES** PRO



MACOS

MACOS CENTRAL EUROPE MACOS CROATIAN MACOS CYRILLIC MACOS GREEK MACOS ROMANIAN

MACOS TURKISH MACOS UKRAINIAN

TRM

IBM-875 GREECE - EBCDIC

IBM-921 BALTIC

IBM-1025 CYRILLIC - EBCDIC IBM-1112 BALTIC - EBCDIC

IBM-1123 IBM-1124

WINDOWS

MS WINDOWS 1250 EASTERN EUROPEAN

MS WINDOWS 1251 CYRILLIC MS WINDOWS 1253 GREEK MS WINDOWS 1254 TURKISH

MS WINDOWS 1257 BALTIC

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

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

BRETON

NATIONAL]

LUXEMBOURGIAN

MALAGASY

MALAGASY

MALAY (LATIN)

MANX GAELIC

NORTH FRISIAN

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

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

GREENLANDIC TURKMEN (CYRILLIC) [ROMANIZATION;

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

ADDITIONAL SUPPORTED LANGUAGES PRO



ABAZA HUNGARIAN
ADYGHE INARI SAMI
ÄLVDALSKA INGUSH
AMHARIC (ETHIOPIC) [ROMANIZATION; ISTRO-ROMANIAN

UN 1967] JAPANESE (SINO-JAPANESE)

ARAGONESE [ROMANIZATION; MODIFIED HEPBURN]
ARCHI KABARDIAN
ARUMANIAN KALMYK

ARVANITIKA (GREEK) KARACHAY-BALKAR
AVAR KARAIM (CYRILLIC)
AZERBAIJANI (CYRILLIC) KARA-KALPAK
AZERBAIJANI (LATIN) KASHUBIAN

BALK KAZAKH
BASQUE KAZAKH (CYRILLIC) [ROMANIZATION;

BOSNIAN (CYRILLIC)

BOSNIAN (LATIN)

BOSNIAN (LATIN)

KAZAN TATAR (CYRILLIC)

BOTLIKH KHINALUG

BUDUKH KHMER (KHMER) [ROMANIZATION; UN

BULGARIAN 1972]

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

BGN/PCGN 1952] 1939 & 1984]
BURYAT KRYTS
BYELORUSSIAN (BELARUSIAN CYRILLIC) KUMYK

BYELORUSSIAN (BELARUSIAN LATIN) KURDISH (CYRILLIC)
CHECHEN (CYRILLIC) KURMANJI

CHECHEN (LATIN)

CHICHEWA

COOK ISLANDS MAORI

LATIN

LATIN

CRIMEAN TATAR (LATIN) LATVIAN (LETTISH)

CROATIAN LEZGI
CZECH LITHUANIAN
DARGIN LULE SAMI
DUNGAN MACEDONIAN

ERZYA MACEDONIAN (CYRILLIC)
ESPERANTO [ROMANIZATION; UN 1977]

GAGAUZ (LATIN) MALTESE
GODOBERI MAORI
GREEK MONOTONIC MARSHALLESE
GREENLANDIC (PRE-1973) MOKSHA

HAWAIIAN MOLDAVIAN (LATIN)

MONGOLIAN (CYRILLIC)
MONGOLIAN (CYRILLIC)

[ROMANIZATION; BGN/PCGN 1964]

Nanai

NOGAY TAJIK (CYRILLIC) [ROMANIZATION; BGN/

NORTHERN SAMI PCGN 1994]
POLISH TALYSH (CYRILLIC)

PORTUNHOL TATAR
ROMANI (LATIN) TATI
ROMANIAN TONGAN

RUSSIAN TSAKHUR (CYRILLIC)
RUSSIAN (CYRILLIC) [ROMANIZATION; TSAKONIAN MONOTONIC
RUSSIAN ACADEMY OF SCIENCES TURKISH

SYSTEM] TURKMEN
RUSSIAN (CYRILLIC) [ROMANIZATION; TUVINIAN
UN 1987, NATIONAL] UBYKH
RUSYN UDI
RUTUL UKRAINIAN

SARDINIAN UZBEK (CYRILLIC) [ROMANIZATION;

Uzbek

SERBIAN (CYRILLIC) [ROMANIZATION; BGN/PCGN 1979]
UN 1977] VÅMHUSMÅL
SERBIAN (LATIN) VEPSIAN
SLOVAK WALLISIAN
SLOVENIAN WELSH
SORBIAN LOWER WOLOF

SAMOAN

SUPPORTED UNICODE RANGES

TITLE	NUMBER OF CHARAC STD	TERS PRO	EXAMPLES
BASIC LATIN	97	97	! " # } ~
LATIN-1 SUPPLEMENT	96	96	¡¢£…ýþÿ
LATIN EXTENDED-A	13	128	ĀāĂ…Žžf
LATIN EXTENDED-B	1	27	əfzŢţj
IPA EXTENSIONS		1	ə
SPACING MODIFIER LETTERS	10	10	6 9 ^ ~ 11
COMBINING DIACRITICAL MARKS	16	16	••• , , ,
GREEK AND COPTIC	5	79	;′"′Ү Ÿ ф
CYRILLIC		136	ÈЁЂ… өӮӯ
LATIN EXTENDED ADDITIONAL		10	Ŵŵẃ xŶŷ
GENERAL PUNCTUATION	19	20	< >/
SUPERSCRIPTS AND SUBSCRIPTS	17	17	0 4 5
CURRENCY SYMBOLS	2	2	€ ₹
LETTERLIKE SYMBOLS	4	4	Nº ⊚ ™ Ω

TITLE	NUMBER OF CHARAC STD	TERS PRO	EXAMPLES
Number Forms	17	17	1/7 1/9 1/10 7/8 1/0/3
Arrows	8	8	
MATHEMATICAL OPERATORS	14	14	• ≤ ≥ ∏ Δ 6
GEOMETRIC SHAPES	9	9	
ALPHABETIC PRESENTATION FORMS	5 6	6	ff fi fl ffi ffl st

SECTION E
TYPE SPECIMENS

FF Meta Black

Shag pile i13

AaBbCcDdEeFfGgHhliJjKkLlM

abcdefghijklmnopqrstuvwxyz 0123456789

ABCDEFGHIJKLMNOPQRSTUVWXYZ

FF Meta Black 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

FF Meta Black 12/14 nt

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

FF Meta Black 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

FF Meta Black 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 II 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,