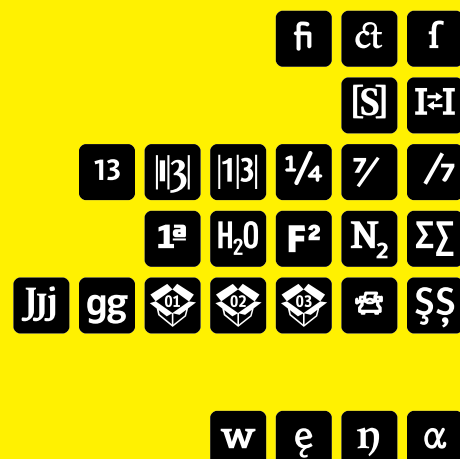


FONTFONT OPENTYPE®



FONTFONT INFO GUIDE FOR

FF Meta Hairline Italic

OT | Pro



SECTIONS

- A | Introduction to OpenType®
- B | Font and Designer Information
- C | Supported Layout Features
- D | Language Support
- E | 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 HAIRLINE ITALIC

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



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.

FONTFONT OPENTYPE®

EXAMPLES



STANDARD LIGATURES

fifbfft ▶ *fifbfft*



DISCRETIONARY
LIGATURES

Thsptt ▶ *ThSp tt*



HISTORICAL FORMS

hist ▶ *hif t*



CASE-SENSITIVE FORMS

(H-o) ▶ *(H-O)*



CAPITAL SPACING

HOH ▶ *HOH*



LINING FIGURES

167 ▶ *167*
167 ▶ *167*



PROPORTIONAL FIGURES

167 ▶ *167*
167 ▶ *167*



TABULAR FIGURES

167 ▶ *167*
167 ▶ *167*

EXAMPLES

1/4

FRACTIONS

2 5/16 ► 2⁵/16

7/

NUMERATORS

123/ ► 123/

/7

DENOMINATORS

/123 ► /123

1^a

ORDINALS

1a20 ► 1^a2⁰

H₂O

SCIENTIFIC INFERIORS

CO2 ► CO₂

F²

SUPERSCRIPT

m3 ► m³

N₂

SUBSCRIPT

N2 ► N₂

ΣΣ

MATHEMATICAL GREEK

ΠΣ ► ΠΣ

EXAMPLES



ACCESS ALL ALTERNATES

1 ► 1 1 1 1 1 1



STYLISTIC ALTERNATES

← ↑ ► ← ↑



STYLISTIC SET 1

← ↑ ► ← ↑



STYLISTIC SET 2

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STYLISTIC SET 3

ΥΒΘφ ► ΥΒΘφ



ORNAMENTS

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LOCALIZED FORMS

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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-282
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 - EBCDIC
IBM-871 ICELAND - EBCDIC
IBM-1047 OPEN SYSTEMS - EBCDIC
WINDOWS
MS WINDOWS 1252 LATIN 1
ISO
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 GREEK
MACOS ROMANIAN
MACOS TURKISH

IBM

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**

STD

AFRIKAANS	KYRGYZ (CYRILLIC) [ROMANIZATION; BGN/PCGN 1979]
ALBANIAN	LADIN
AMHARIC (ETHIOPIC) [ROMANIZATION SYSTEM BGN/PCGN 1967]	LAOTIAN (LAOTIAN) [ROMANIZATION; NATIONAL]
ARVANITIKA (LATIN)	LOW GERMAN
ASTURIAN	LUXEMBOURGIAN
BARABA TATAR	MALAGASY
BATS (LATIN)	MALAY (LATIN)
BISLAMA	MANX GAELIC
BOKMÅL NORWEGIAN	NORTH FRISIAN
BRETON	NORTHERN SOTHO
BURMESE (BURMESE) [ROMANIZATION; BGN/PCGN 1970]	NYNORSK NORWEGIAN
CATALAN	OCCITAN
CHAMORRO	PILIPINO (TAGALOG)
DANISH	PORTUGUESE
DUTCH	RHAETO-ROMANCE
EAST FRISIAN	ROMANSCH
ENGLISH	RUSSIAN (CYRILLIC) [ROMANIZATION; BGN/PCGN 1947]
ESTONIAN	SCOTTISH GAELIC
FAEROESE	SOMALI
FINNISH	SOUTHERN SAMI
FRANCO-PROVENCAL	SOUTHERN SOTHO
FRENCH	SPANISH
FRISIAN	SWEDISH
FRIULIAN	TAHITIAN
GALICIAN	TSAKHUR (LATIN)
GERMAN	TSONGA
GREEK (GREEK) [ROMANIZATION; BGN/ PCGN 1962]	TSWANA
GREENLANDIC	TURKMEN (CYRILLIC) [ROMANIZATION; BGN/PCGN 1979]
ICELANDIC	UKRAINIAN (CYRILLIC) [ROMANIZATION; NATIONAL, 1993]
INDONESIAN	UME SAMI
INTERLINGUA	WALLOON
IRISH	WEST FRISIAN
ITALIAN	XHOSA
JAPANESE (SINO-JAPANESE) [ROMANIZATION; KUNREI]	YAPESE
KARAIM (LATIN)	YIDDISH [ROMANIZATION]
KAZAN TATAR (LATIN)	ZULU
KURDISH (LATIN)	

**ADDITIONAL
SUPPORTED
LANGUAGES**

PRO

ÄLVDALSKA	LULE SAMI
AMHARIC (ETHIOPIC) [ROMANIZATION; UN 1967]	MACEDONIAN (CYRILLIC) [ROMANIZATION; UN 1977]
ARAGONESE	MALTESE
ARUMANIAN	MAORI
ARVANITIKA (GREEK)	MARSHALLESE
AZERBAIJANI (LATIN)	MOLDAVIAN (LATIN)
BASQUE	MONGOLIAN (CYRILLIC) [ROMANIZATION; BGN/PCGN 1964]
BOSNIAN (LATIN)	NORTHERN SAMI
BULGARIAN (CYRILLIC) [ROMANIZATION; BGN/PCGN 1952]	POLISH
BYELORUSSIAN (BELARUSIAN LATIN)	PORTUNHOL
CHECHEN (LATIN)	ROMANI (LATIN)
CHICHEWA	ROMANIAN
COOK ISLANDS MAORI	RUSSIAN (CYRILLIC) [ROMANIZATION; RUSSIAN ACADEMY OF SCIENCES SYSTEM]
CRIMEAN TATAR (LATIN)	RUSSIAN (CYRILLIC) [ROMANIZATION; UN 1987, NATIONAL]
CROATIAN	SAMOAN
CZECH	SARDINIAN
ESPERANTO	SERBIAN (CYRILLIC) [ROMANIZATION; UN 1977]
GAGAUZ (LATIN)	SERBIAN (LATIN)
GREEK MONOTONIC	SLOVAK
GREENLANDIC (PRE-1973)	SLOVENIAN
HAWAIIAN	SORBIAN LOWER
HUNGARIAN	SORBIAN UPPER
INARI SAMI	TAJIK (CYRILLIC) [ROMANIZATION; BGN/ PCGN 1994]
ISTRO-ROMANIAN	TONGAN
JAPANESE (SINO-JAPANESE) [ROMANIZATION; MODIFIED HEPBURN]	TSAKONIAN MONOTONIC
KASHUBIAN	TURKISH
KAZAKH (CYRILLIC) [ROMANIZATION; BGN/PCGN 1979]	UBYKH
KHMER (KHMER) [ROMANIZATION; UN 1972]	UZBEK (CYRILLIC) [ROMANIZATION; BGN/PCGN 1979]
KOREAN (HANGUL) [ROMANIZATION; 1939 & 1984]	VÄMHUSMÅL
KURMANJI	VEPSIAN
LADINO (LATIN)	WALLISIAN
LATIN	WELSH
LATVIAN (LETTISH)	WOLOF
LITHUANIAN	

**SUPPORTED
UNICODE RANGES**

TITLE

**NUMBER
OF CHARACTERS**
STD PRO

EXAMPLES

BASIC LATIN

97

97

! " # ... | } ~

LATIN-1 SUPPLEMENT

96

96

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LATIN EXTENDED-A

13

128

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LATIN EXTENDED-B

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27

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IPA EXTENSIONS

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SPACING MODIFIER LETTERS

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10

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COMBINING DIACRITICAL MARKS

16

16

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GREEK AND COPTIC

5

79

ˆ ˆ ˆ ... ˆ ˆ ˆ

LATIN EXTENDED ADDITIONAL

10

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GENERAL PUNCTUATION

19

20

— — — ... < > /

SUPERSCRIPTS AND SUBSCRIPTS

17

17

⁰ ⁴ ⁵ ... ⁷ ⁸ ⁹

CURRENCY SYMBOLS

1

1

€

LETTERLIKE SYMBOLS

3

3

© ™ Ω

NUMBER FORMS

17

17

1/7 1/9 1/10 ... 7/8 1/0/3

TITLE	NUMBER OF CHARACTERS		EXAMPLES
	STD	PRO	
ARROWS	8	8	← ↑ → ↗ ↘ ↙
MATHEMATICAL OPERATORS	14	14	∂ Δ ∏ ... ≤ ≥ ·
GEOMETRIC SHAPES	9	9	■ □ ▲ ... ◇ ○ ●
ALPHABETIC PRESENTATION FORMS 6		6	<i>ff fi fl ffi ffl st</i>

Shag pile i13

AaBbCcDdEeFfGgHhIiJjKkLlMmNnOo

abcdefghijklmnopqrstuvwxyz 0123456789

ABCDEFGHIJKLMNOPQRSTUVWXYZ

FF Meta Hairline 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 bien de choses à dire là-

FF Meta Hairline 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 tenors sing in culturally

FF Meta Hairline 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 echazo, celebraban su aniversario de boda. Facile à

FF Meta Hairline 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. Ayer, todavía en pleno echazo, celebraban su aniversario de boda. Facile à dire qu'à faire. Suuri kiitos siitä heille. Vousituhanen loppuu.