

FONTFONT OPENTYPE®



FONTFONT INFO GUIDE

FF Meta OT Medium Italic

FF Meta Pro Medium Italic

VERSION 01 | May 2007



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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Handgloves

ABOUT FF META OT MEDIUM 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.

ABOUT ERIK SPIEKERMANN

Erik Spiekermann is information architect, type designer (FF Meta, ITC Officina, FF Info, FF Unit, LoType, Berliner Grotesk, Nokia Sans et al) 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, Berlin Transit, Duesseldorf Airport and many others. In 1988 he started with FontShop, a company for production and distribution of electronic fonts. He holds a professorship at the Academy of Arts in Bremen, is vice president of the German Design council, president of the International Society of Typographic Designers in London and a board member of ATypI. In July 2000, Erik withdrew from the management of MetaDesign Berlin. Erik now lives and works in Berlin, London and San Francisco, designing publications, complex design systems and more typefaces. His new project is The United Designers Network and brings together a lot of the people he has worked with over the past 25 years. In 2001 he redesigned The Economist magazine in London. His book for Adobe Press, "Stop Stealing Sheep", which first came out in 1993 and has been sold over 150000 times, has just appeared in a second edition and in a German version. He is currently designing corporate design programmes and exclusive typefaces for Deutsche Bahn, the German railway system, and Bosch. In 2003, Erik was awarded the Gerrit Noordzij Award for Typography by the Royal Academy in The Hague, and in 2004 he received the IID Award for Leadership and Distinctive Achievement in Information Design.

SECTION C
SUPPORTED
LAYOUT FEATURES

FONTFONT OPENTYPE®

EXAMPLES



STYLISTIC SET 1

π   ► *π*  



STANDARD LIGATURES

fi ► *fi*



DISCRETIONARY LIGATURES

sk ► *sk*
the ► *the*



HISTORICAL FORMS

s ► *f*



SMALL CAPITALS

small ► **SMALL**



SMALL CAPITALS FROM
CAPITALS

CAPS ► **CAPS**



CASE-SENSITIVE FORMS

(A|I)» ► (A|I)»



CAPITAL SPACING

HOH ► **HOH**

EXAMPLES

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OLDSTYLE FIGURES

1234 ▶ 1234
1234 ▶ 1234

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LINING FIGURES

1234 ▶ 1234
1234 ▶ 1234

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PROPORTIONAL FIGURES

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1234 ▶ 1234

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TABULAR FIGURES

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FRACTIONS

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7/

NUMERATORS

123/ ▶ 123/

/7

DENOMINATORS

/789 ▶ /789

1^a

ORDINALS

1a20 ▶ 1^a2^o

EXAMPLES

H₂O

SCIENTIFIC INFERIORS

CO₂ ▶ CO₂

F²

SUPERSCRIPIT

m₃ ▶ m³

N₂

SUBSCRIPT

N₂ ▶ N₂

ΣΣ

MATHEMATICAL GREEK

ΠΣ ▶ ΠΣ

Jj

ACCESS ALL ALTERNATES

1 ▶ 1₁₁

gg

STYLISTIC ALTERNATES

π ⋯ ▶ π ⋯

• ▶ ◉

ORNAMENTS

• ▶ ◉

SECTION D
LANGUAGE
SUPPORT

**SUPPORTED
CODE PAGES
OPENTYPE STANDARD**

STD

**ADDITIONAL
SUPPORTED
CODE PAGES
OPENTYPE PRO**

PRO

MACOS

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-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

MACOS

MACOS CENTRAL EUROPE

MACOS CYRILLIC

MACOS GREEK

MACOS UKRAINIAN

IBM

IBM-875 GREECE - EBCDIC

IBM-921 BALTIC

IBM-1025 CYRILLIC - EBCDIC

IBM-1112 BALTIC - EBCDIC

IBM-1123

IBM-1124

OTHER

HARWELL GREEK NO 2

WINDOWS

MS WINDOWS 1250 EASTERN EUROPEAN

MS WINDOWS 1251 CYRILLIC

MS WINDOWS 1253 GREEK

MS WINDOWS 1254 TURKISH

MS WINDOWS 1257 BALTIC

WINDOWS PARAGRAPH

MS WINDOWS PARAGRAPH FRENCH-CYRILLIC

MS WINDOWS PARAGRAPH FINNISH-CYRILLIC

MS WINDOWS PARAGRAPH GERMAN-CYRILLIC

ISO

ISO 8859- 2 C EU LATIN 2

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

ISO 8859- 5 CYRILLIC

ISO 8859- 9 W EU+TURKISH LATIN 5

ISO 8859-10 SCANDINAVIAN LATIN 6

**SUPPORTED
LANGUAGES
OPENTYPE STANDARD**

STD

BRETON
CATALAN
DANISH
DUTCH
ENGLISH
FINNISH
FRENCH
GERMAN
ICELANDIC

IRISH
ITALIAN
NORWEGIAN
PORTUGUESE
RHAETO-ROMANCE
SERBIAN
SPANISH
SWEDISH

**ADDITIONAL
SUPPORTED
LANGUAGES
OPENTYPE PRO**

PRO

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

LATVIAN (LETTISH)
LESGINIAN
LITHUANIAN
MACEDONIAN
MALTESE
MOLDAVIAN
MORDOVSKO-ERSATIAN
MORDOVSKO-MOKSHANIAN
NANAISH
NENISH
NIVKH
POLISH
ROMANIAN
SLOVAK
SLOVENIAN
SORBIAN LOWER
SORBIAN UPPER
TURKISH

Shag pile i13

AaBbCcDdEeFfGgHhIiJjKkLlMm

abcdefghijklmnopqrstuvwxyz 0123456789

ABCDEFGHIJKLMNOPQRSTUVWXYZ

FF Meta OT Medium Italic 14/16 pt

SEMPRE DOMENICA PRENDERÀ VITA una giornata Gut getarnt im Neptungras steht ein Kuckuckslipp. Serán, a juicio de los cientí.cos, tres épocas Onks tää vika kysymys. Hän on työskennellyt Il y

FF Meta OT Medium Italic 12/14 pt

SEMPRE DOMENICA PRENDERÀ VITA una giornata Gut getarnt im Neptungras steht ein Kuckuckslipp. Serán, a juicio de los cientí.cos, tres épocas Onks tää vika kysymys. Hän on työskennellyt Il y aurait bien de choses à dire là-

FF Meta OT Medium Italic 10/12 pt

SEMPRE DOMENICA PRENDERÀ VITA una giornata Gut getarnt im Neptungras steht ein Kuckuckslipp. Serán, a juicio de los cientí.cos, 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 OT Medium Italic 8/10 pt

SEMPRE DOMENICA PRENDERÀ VITA una giornata Gut getarnt im Neptungras steht ein Kuckuckslipp. Serán, a juicio de los cientí.cos,

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.