

FONTFONT OPENTYPE®



FONTFONT INFO GUIDE FOR

FF Meta Medium 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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Handgloves

ABOUT FF META 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. 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.

SECTION C
SUPPORTED
LAYOUT FEATURES

FONTFONT OPENTYPE®

EXAMPLES



STANDARD LIGATURES

fifbfft ▶ *fifbfft*



DISCRETIONARY
LIGATURES

Thsptt ▶ *Thsptt*



HISTORICAL FORMS

hist ▶ *hif*



SMALL CAPITALS

small ▶ *SMALL*



SMALL CAPITALS FROM
CAPITALS

CAPS ▶ *CAPS*



CASE-SENSITIVE FORMS

0-[] ▶ *0-[]*



CAPITAL SPACING

HOH ▶ *HOH*



LINING FIGURES

167 ▶ *167*
167 ▶ *167*

EXAMPLES



PROPORTIONAL FIGURES *167 ▶ 167*
167 ▶ 167



TABULAR FIGURES *167 ▶ 167*
167 ▶ 167



FRACTIONS *1/2 ▶ 1/2*



NUMERATORS *123/ ▶ 123/*



DENOMINATORS */123 ▶ /123*



ORDINALS *1a20 ▶ 1^a2⁰*



SCIENTIFIC INFERIORS *CO2 ▶ CO₂*



SUPERSCRIPT *m3 ▶ m³*

EXAMPLES



SUBSCRIPT

N2 ▶ *N₂*



MATHEMATICAL GREEK

ΣΠ ▶ *ΣΠ*



ACCESS ALL ALTERNATES

1 ▶ *111₁1¹*



STYLISTIC ALTERNATES



STYLISTIC SET 1



STYLISTIC SET 2

hist ▶ *hif**t*



STYLISTIC SET 3

Υβθφ ▶ *ΥΒΘΦ*



ORNAMENTS





EXAMPLES



LOCALIZED FORMS

ŞşTt ▶ ŞşTt

SECTION D
LANGUAGE
SUPPORT

**SUPPORTED
CODE PAGES
STANDARD**

STD

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**

PRO

MACOS

MACOS CENTRAL EUROPE
MACOS CROATIAN
MACOS CYRILLIC
MACOS GREEK
MACOS ROMANIAN
MACOS TURKISH
MACOS UKRAINIAN

IBM

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

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**

STD

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

**ADDITIONAL
SUPPORTED
LANGUAGES**

PRO

ABAZA	HUNGARIAN
ADYGHE	INARI SAMI
ÄLVDALSKA	INGUSH
AMHARIC (ETHIOPIC) [ROMANIZATION; UN 1967]	ISTRO-ROMANIAN
ARAGONESE	JAPANESE (SINO-JAPANESE) [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; BGN/PCGN 1979]
BOSNIAN (CYRILLIC)	KAZAN TATAR (CYRILLIC)
BOSNIAN (LATIN)	KHINALUG
BOTLIKH	KHMER (KHMER) [ROMANIZATION; UN 1972]
BUDUKH	KOREAN (HANGUL) [ROMANIZATION; 1939 & 1984]
BULGARIAN	KRYTS
BULGARIAN (CYRILLIC) [ROMANIZATION; BGN/PCGN 1952]	KUMYK
BURYAT	KURDISH (CYRILLIC)
BYELORUSSIAN (BELARUSIAN CYRILLIC)	KURMANJI
BYELORUSSIAN (BELARUSIAN LATIN)	LADINO (LATIN)
CHECHEN (CYRILLIC)	LAK
CHECHEN (LATIN)	LATIN
CHICHEWA	LATVIAN (LETTISH)
COOK ISLANDS MAORI	LEZGI
CRIMEAN TATAR (LATIN)	LITHUANIAN
CROATIAN	LULE SAMI
CZECH	MACEDONIAN
DARGIN	MACEDONIAN (CYRILLIC) [ROMANIZATION; UN 1977]
DUNGAN	MALTESE
ERZYA	MAORI
ESPERANTO	MARSHALLESE
GAGAUZ (LATIN)	MOKSHA
GODOBERI	MOLDAVIAN (LATIN)
GREEK MONOTONIC	MONGOLIAN (CYRILLIC)
GREENLANDIC (PRE-1973)	MONGOLIAN (CYRILLIC) [ROMANIZATION; BGN/PCGN 1964]
HAWAIIAN	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
SAMOAN	UZBEK
SARDINIAN	UZBEK (CYRILLIC) [ROMANIZATION;
SERBIAN (CYRILLIC) [ROMANIZATION;	BGN/PCGN 1979]
UN 1977]	VÅMHUSMÅL
SERBIAN (LATIN)	VEPSIAN
SLOVAK	WALLISIAN
SLOVENIAN	WELSH
SORBIAN LOWER	WOLOF
SORBIAN UPPER	
TABASARAN	
TAJIK	

**SUPPORTED
UNICODE RANGES**

TITLE	NUMBER OF CHARACTERS		EXAMPLES
	STD	PRO	
BASIC LATIN	97	97	! " # ... } ~
LATIN-1 SUPPLEMENT	96	96	ı ç £ ... ý þ ÿ
LATIN EXTENDED-A	13	128	Ā ā Ą ... Ź ź ƒ
LATIN EXTENDED-B	1	27	ə ƒ Ƶ ... ı ı ı
IPA EXTENSIONS		1	ə
SPACING MODIFIER LETTERS	10	10	ˆ ˆ ˆ ... ˆ ˆ ˆ
COMBINING DIACRITICAL MARKS	16	16	˘ ˘ ˘ ... ˘ ˘ ˘
GREEK AND COPTIC	5	79	; ˘ ˘ ... ı ı ı
CYRILLIC		136	È Ě Ъ ... ɵ Ȳ ȳ
LATIN EXTENDED ADDITIONAL		10	Ŵ ŵ Ŷ ... ẋ Ỳ ỳ
GENERAL PUNCTUATION	19	20	— — — ... ‹ › /
SUPERSCRIPTS AND SUBSCRIPTS	17	17	⁰ ⁴ ⁵ ... ₇ ₈ ₉
CURRENCY SYMBOLS	2	2	€ ₨
LETTERLIKE SYMBOLS	4	4	Nº ® ™ Ω

TITLE	NUMBER OF CHARACTERS		EXAMPLES
	STD	PRO	
NUMBER FORMS	17	17	$\frac{1}{7}$ $\frac{1}{9}$ $\frac{1}{10}$... $\frac{7}{8}$ $\frac{1}{0/3}$
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

AaBbCcDdEeFfGgHhIijjKkLlMm

abcdefghijklmnopqrstuvwxy 0123456789

ABCDEFGHIJKLMN OPQRSTUVWXYZ

FF Meta Medium 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

FF Meta Medium 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-

FF Meta Medium 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

FF Meta Medium 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.