

FONTFONT INFO GUIDE FOR

# FF Meta Black Italic

OT | Pro

FONTFONT OPENTYPE®



## 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.

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Please see the FontFont OpenType® User Guide  
at <http://www.fontfont.com/opentype>

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# *Handgloves*

## ABOUT FF META BLACK 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.

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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<sup>a</sup>2<sup>o</sup>*



SCIENTIFIC INFERIORS

*CO2* ▶ *CO<sub>2</sub>*



SUPERSCRPT

*m3* ▶ *m<sup>3</sup>*

## EXAMPLES





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	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**

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)
DUNGAN	[ROMANIZATION; UN 1977]
ERZYA	MALTESE
ESPERANTO	MAORI
GAGAUZ (LATIN)	MARSHALLESE
GODOBERI	MOKSHA
GREEK MONOTONIC	MOLDAVIAN (LATIN)
GREENLANDIC (PRE-1973)	MONGOLIAN (CYRILLIC)
HAWAIIAN	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
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	<b>! " # ...   } ~</b>
LATIN-1 SUPPLEMENT	96	96	<b>ı ç £ ... ý þ ÿ</b>
LATIN EXTENDED-A	13	128	<b>Ā ā Ă ... Ž ž ƒ</b>
LATIN EXTENDED-B	1	27	<b>ə ƒ Ƶ ... Ƨ Ƨ Ƨ</b>
IPA EXTENSIONS		1	<b>ə</b>
SPACING MODIFIER LETTERS	10	10	<b>‘ ’ ^ ... ~ ”</b>
COMBINING DIACRITICAL MARKS	16	16	<b>˘ ˙ ... ˆ ˚ ˛</b>
GREEK AND COPTIC	5	79	<b>; ´ ˆ ... Ƴ Ƴ ϕ</b>
CYRILLIC		136	<b>È Ě Ъ ... Ө Ү ̄</b>
LATIN EXTENDED ADDITIONAL		10	<b>Ẁ ẁ Ẃ ... ẋ Ỳ ỳ</b>
GENERAL PUNCTUATION	19	20	<b>— — — ... ‹ › /</b>
SUPERSCRIPTS AND SUBSCRIPTS	17	17	<b>⁰ ⁴ ⁵ ... ₇ ₈ ₉</b>
CURRENCY SYMBOLS	2	2	<b>€ ₺</b>
LETTERLIKE SYMBOLS	4	4	<b>Nº ® ™ Ω</b>

TITLE	NUMBER OF CHARACTERS		EXAMPLES
	STD	PRO	
NUMBER FORMS	17	17	<i>1/7 1/9 1/10 ... 7/8 1/0/3</i>
ARROWS	8	8	
MATHEMATICAL OPERATORS	14	14	<i>∂ Δ ∏ ... ≤ ≥ ·</i>
GEOMETRIC SHAPES	9	9	
ALPHABETIC PRESENTATION FORMS 6		6	<i>ff fi fl ffi ffl st</i>

# *Shag pile i13*

***AaBbCcDdEeFfGgHhIiJjKkLlM***

***abcdefghijklmnopqrstuvwxyz 0123456789***

***ABCDEFGHIJKLMNOPQRSTUVWXYZ***

FF Meta Black 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 Black 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***

FF Meta Black 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 Black 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,***