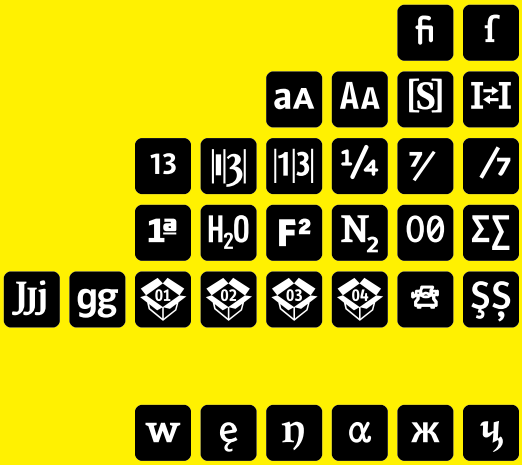
FONTFONT OPENTYPE®



FONTFONT INFO GUIDE FOR

FF Meta Serif Extra Bold 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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FF Meta Serif Extra Bold Italic

Handgloves

ABOUT FF META SERIF EXTRA BOLD ITALIC

It took three years and three designers to develop FF Meta® Serif. All through the '90s, Erik Spiekermann made several attempts at designing a counterpart for his groundbreaking FF Meta®. Fans of FF Meta frequently asked him which serif face would best complement it. He recommended Swift™, Minion™, FF Clifford™, and others, until he realized that he should just buckle down and draw his own serif companion. True to his principle of collaboration, Spiekermann enlisted the help of accomplished type designers Christian Schwartz and Kris Sowersby.

Obviously, a serif Meta needs to fit in with the existing FF Meta family. Through their combined experience, the designers created a typeface with metrics that are not mathematically identical to FF Meta, but optically the same. Now what you see is what you get, a harmonious serif/sans type system. While it is a typeface that can stand up on its own in a wide range of applications, the extra benefit of FF Meta Serif is its close relationship to its sans serif sister. The two families can be mixed in the same line and one can be used to accentuate the other. Using both on the same page adds variety and meaning to a text.

FF Meta Serif is available in four weights: Book, Medium, Bold, and Black, each with Italics. All styles include Small Caps, lining and oldstyle figures in proportional and tabular widths, and a range of arrows and other symbols.

In 2011, Ralph du Carrois added Cyrillic and Greek character sets to the original weights; and in 2012 Ralph and Botjo Nikoltchev extended the family by new Light and Extra Bold weights with Italics.

ABOUT ERIK SPIEKERMANN

Erik Spiekermann, born 1947, studied History of Art and English in Berlin. He is author, information architect, type designer (FF Meta, ITC Officina, 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. He is responsible for corporate design programs for Audi, Skoda, Volkswagen, Lexus,

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Heidelberg Printing, Bosch and way-finding projects like Berlin Transit, Düsseldorf Airport and many others. In 1988 he started FontShop, a company for production and distribution of electronic fonts.

He is board member of the German Design Council and Past President of the ISTD International Society of Typographic Designers, as well as the iiid International Institute for Informationdesign. In 2001 he left MetaDesign and now runs Edenspiekermann with offices in Berlin, Amsterdam, London, Stuttgart & San Francisco.

In 2001 he redesigned The Economist magazine in London. His book for Adobe Press,"Stop Stealing Sheep" has been reprinted several times and translated into German, Russian and Italian. 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. In 2007, he was made an Honorary Royal Designer for Industry by the RSA in Britain. In 2009, he became European Ambassador for Innovation and Creativity by the European Union. The German Design Council gave him their 2011 Lifetime Achievement Award, the highest award in Germany. In May 2011 he was the 25th recipient of the TDC Medal, awarded by the Type Directors Club New York.

Spiekermann lives and works in Berlin, London and San Francisco.

ABOUT CHRISTIAN SCHWARTZ

Christian Schwartz (b. 1977) is a partner, with London-based designer Paul Barnes, in the type foundry Commercial Type. Schwartz is also principal of Schwartzco Inc., a New York-based type design and consultation firm. Schwartz has published fonts with many respected

FF Meta Serif Extra Bold Italic

independent foundries and designed proprietary typefaces for corporations and publications worldwide.
Schwartz and Barnes began an ongoing collaboration in 2005 with their extensive typeface system for The Guardian, which lead to honors from the Design Museum and D&AD. The two have completed custom typefaces for clients including Esquire, the Empire State Building, The New York Times, and Condé Nast's business magazine Portfolio. Schwartz and Barnes have been named two of the 40 most influential designers under 40 by Wallpaper*, and Schwartz was included in Time's 2007 "Design 100". In 2007, Schwartz was awarded the prestigious Prix Charles Peignot, given every four or five years by the Association Typographique Internationale to a designer under 35 who has made "an outstanding contribution to the field of type design". Schwartz's work has also been honored by the Cooper-Hewitt National Design Museum, the New York Type Director's Club, and the American Institute of Graphic Arts.

ABOUT KRIS SOWERSBY

Kris Sowersby graduated from the Wanganui School of Design in 2003. After brief employment as a graphic designer he started the Klim Type Foundry in 2005, currently based in Wellington, New Zealand. His first retail typeface, Feijoa, was released onto the international market in 2007. National, Sowersby's second retail release, won a Certificate of Excellence from the Type Designers Club, New York in 2008. Since then he has received two more Certificates of Excellence (Serrano, Hardys) and worked on various custom and retail typefaces including FF Meta Serif, the seriffed sibling of the renowned FF Meta. Sowersby's reputation for typeface design has lead to his working with, and for, contemporary typographic luminaries such as Christian Schwartz, Erik Spiekermann, Chester Jenkins, House Industries, DNA Design and Pentagram. Sowersby's typefaces combine historical knowledge with contemporary craftmanship & finish. The Klim Type Foundry markets its typefaces exclusively through Village.

FF Meta Serif Extra Bold Italic

ABOUT RALPH OLIVIER DU CARROIS

Born February 3, 1975, Füssen/Allgäu
Studied design at HfG Karlsruhe.
Since 2003 in Berlin: graphic and type design at seite4.
Since 2008: Carrois Type Design focusing on Cyrillic and Greek language extension and CI projects.
Corporate Fonts: InArea, MetRoma, Suzuki, Share, Tern, Edenspiekermann, Russian Railways, ZDF-News, MMH Netrange, Cisco.
Icons: MetRoma, Gravis, ZDF-News, TCHO, sentres, Museo de Art de Ponce, Bosch.
Licensed typefaces: PTL Maurea, PTL Highbus, PTL Sadgirl.
Commissioned work: FF Meta Hairline, Axel, FF MetaSerif Cyr/Greek.
FreeFonts: Colaborate, DuFatFinger, DuGothic.
Teaches type design at Design Akademie Berlin.
Two children, married, 179 cm, 77 kg, myopia and light dyschromatopsia (red/green).

ABOUT BOTJO NIKOLTCHEV

The Bulgarian designer studied graphic and type design in Potsdam. He is living and working as a freelance designer in Berlin.

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SECTION C

SUPPORTED LAYOUT FEATURES

FONTFONT OPENTYPE®

		EXAMPLES
fi	STANDARD LIGATURES	fftffbffi ▸ fftffbffi
f	HISTORICAL FORMS	hist ▸ hiſt
aA	SMALL CAPITALS	Small ▸ SMALL
AA	SMALL CAPITALS FROM CAPITALS	CAPS ▸ CAPS
[S]	CASE-SENSITIVE FORMS	(H-o) ▸ (H-O)
I⇄I	CAPITAL SPACING	HOH ▸ HOH
13	LINING FIGURES	167 ▸ 167 167 ▸ 167
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FRACTIONS	2 5/16 ▸ $2^{5}/_{16}$
NUMERATORS	123/ ▸ $^{123}/$
DENOMINATORS	/123 ▸ $/_{123}$
ORDINALS	1a20 ▸ $1^{a}2^{o}$
SCIENTIFIC INFERIORS	CO2 ▸ CO_2
SUPERSCRIPT	m3 ▸ m^3
SUBSCRIPT	N2 ▸ N_2

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		EXAMPLES
00	SLASHED ZERO	0 ▶ 0
ΣΣ	MATHEMATICAL GREEK	ΔΔΩ ▶ ΔΔΩ
Jjj	ACCESS ALL ALTERNATES	1 ▶ $111_{1}1^{1}$
gg	STYLISTIC ALTERNATES	EFg ▶ EFg
01	STYLISTIC SET 1	EFg ▶ EFg
02	STYLISTIC SET 2	← ↑ → ▶ ← ↑ →
03	STYLISTIC SET 3	ʼYYŸ ▶ ʼYYŸ
04	STYLISTIC SET 4	sß ▶ ſſs

FF Meta Serif Extra Bold Italic

EXAMPLES

ORNAMENTS	● ▶ ▶ ▶ ▶ ▶
LOCALIZED FORMS	Ş ş T ţ ▶ Ş ş T ţ

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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-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
Breton
Burmese (burmese) [Romanization; BGN/PCGN 1970]
Catalan
Chamorro
Danish
Dutch
English
Estonian
Faeroese
Finnish
Franco-Provencal
French
Frisian
Frisian, East
Frisian, North
Frisian, West
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
Norwegian, Bokmål
Norwegian, Nynorsk
Occitan
Pilipino (Tagalog)
Portuguese
Rhaeto-Romance
Romansch
Russian (cyrillic) [Romanization; BGN/PCGN 1947]
Sami, Southern
Sami, Ume
Scottish Gaelic
Somali
Sotho, Northern
Sotho, Southern
Spanish
Swedish
Tahitian
Tsakhur (latin)
Tsonga
Tswana
Turkmen (cyrillic) [Romanization; BGN/PCGN 1979]
Ukrainian (cyrillic) [Romanization; National, 1993]
Walloon
Xhosa
Yapese
Yiddish [Romanization]
Zulu

ADDITIONAL SUPPORTED LANGUAGES PRO

PRO

Abaza
Adyghe
Älvdalska
Amharic (ethiopic) [Romanization; UN 1967]
Aragonese
Archi
Arumanian
Arvanitika (greek)
Avar
Azerbaijani (cyrillic)
Azerbaijani (latin)
Balk
Basque
Belarusian (Cyrillic)
Belarusian (latin)
Bosnian (cyrillic)
Bosnian (latin)
Botlikh
Budukh
Bulgarian
Bulgarian (cyrillic) [Romanization; BGN/PCGN 1952]
Buryat
Chechen (cyrillic)
Chechen (latin)
Chichewa
Cook Islands Maori
Crimean Tatar (latin)
Croatian
Czech
Dargin
Dungan
Erzya
Esperanto
Gagauz (latin)
Godoberi
Greek Monotonic
Greenlandic (pre-1973)
Hawaiian
Hungarian
Ingush
Istro-Romanian
Japanese (sino-japanese) [Romanization; Modified Hepburn]
Kabardian
Kalmyk
Karachay-Balkar
Karaim (cyrillic)
Kara-Kalpak
Kashubian
Kazakh
Kazakh (cyrillic) [Romanization; BGN/PCGN 1979]
Kazan Tatar (cyrillic)
Khinalug
Khmer (khmer) [Romanization; UN 1972]
Korean (hangul) [Romanization; 1939 & 1984]
Kryts
Kumyk
Kurdish (cyrillic)
Kurmanji
Ladino (latin)
Lak
Latin
Latvian
Lezgi
Lithuanian
Macedonian
Macedonian (cyrillic) [Romanization; UN 1977]
Maltese
Maori
Marshallese
Moksha
Moldavian (latin)
Mongolian (cyrillic)
Mongolian (cyrillic) [Romanization; BGN/PCGN 1964]
Nanai
Nogay
Polish

Portunhol
Romani (latin)
Romanian
Russian
Russian (cyrillic) [Romanization; Russian Academy of Sciences system]
Russian (cyrillic) [Romanization; UN 1987, National]
Rusyn
Rutul
Sami, Inari
Sami, Lule
Sami, Northern
Samoan
Sardinian
Serbian (latin)
Slovak
Slovenian
Sorbian, Lower
Sorbian, Upper
Tabasaran
Tajik
Tajik (cyrillic) [Romanization; BGN/PCGN 1994]
Talysh (cyrillic)
Tatar
Tati
Tongan
Tsakhur (cyrillic)
Tsakonian Monotonic
Turkish
Turkmen
Tuvinian
Ubykh
Udi
Ukrainian
Uzbek
Uzbek (cyrillic) [Romanization; BGN/PCGN 1979]
Vårmhusmål
Vepsian
Wallisian
Welsh
Wolof

Supported Unicode Ranges

Title	Number of Characters STD	Number of Characters PRO	Examples
Basic Latin	97	97	! " # ... | } ~
Latin-1 Supplement	96	96	¡ ¢ £ ... ý þ ÿ
Latin Extended-A	13	128	Ā ā Ă ... Ž ž ſ
Latin Extended-B	1	15	ƏƒƵ ... Ţ ţ ȝ
IPA Extensions		1	ə
Spacing Modifier Letters	10	10	ʻ ʼ ˆ ... ˛ ˜ ˝
Combining Diacritical Marks	19	19	̀ ́ ... ̂ ̨ ̄ ̿
Greek and Coptic	5	79	; ΄ ΅ ... ϒ Ϋ ϕ
Cyrillic		144	È Ë Ђ ... ѳ Ӯ ӯ
Latin Extended Additional		10	Ẁ ẁ Ẃ ... ẋ Ỳ ỳ
General Punctuation	19	20	– — ― ... ‹ ›/
Superscripts and Subscripts	17	17	⁰ ⁴ ⁵ ... ⁷ ⁸ ⁹
Currency Symbols	2	2	€ ₴
Letterlike Symbols	5	5	№ ℗ ™ Ω ℮

Title	Number of Characters STD	PRO	Examples
Number Forms	17	17	1/7 1/9 1/10 ... 7/8 1/0/3
Arrows	10	10	← ↑ → ... ↗ ↘ ↙
Mathematical Operators	14	14	∂ Δ ∏ ... ≤ ≥ •
Geometric Shapes	5	5	▲ ► ▼ ◄ ◊
Alphabetic Presentation Forms	5	5	ff fi fl ffi ffl
Arabic Presentation Forms-B	1	1	

FF Meta Serif Extra Bold Italic

Shag pile 113

AaBbCcDdEeFfGgHhIiJjKkLl

abcdefghijklmnopqrstuvwxyz 0123456789

ABCDEFGHIJKLMNOPQRSTUVWXYZ

FF Meta Serif Extra Bold 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 Serif Extra Bold 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

FF Meta Serif Extra Bold 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 Serif Extra Bold 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,