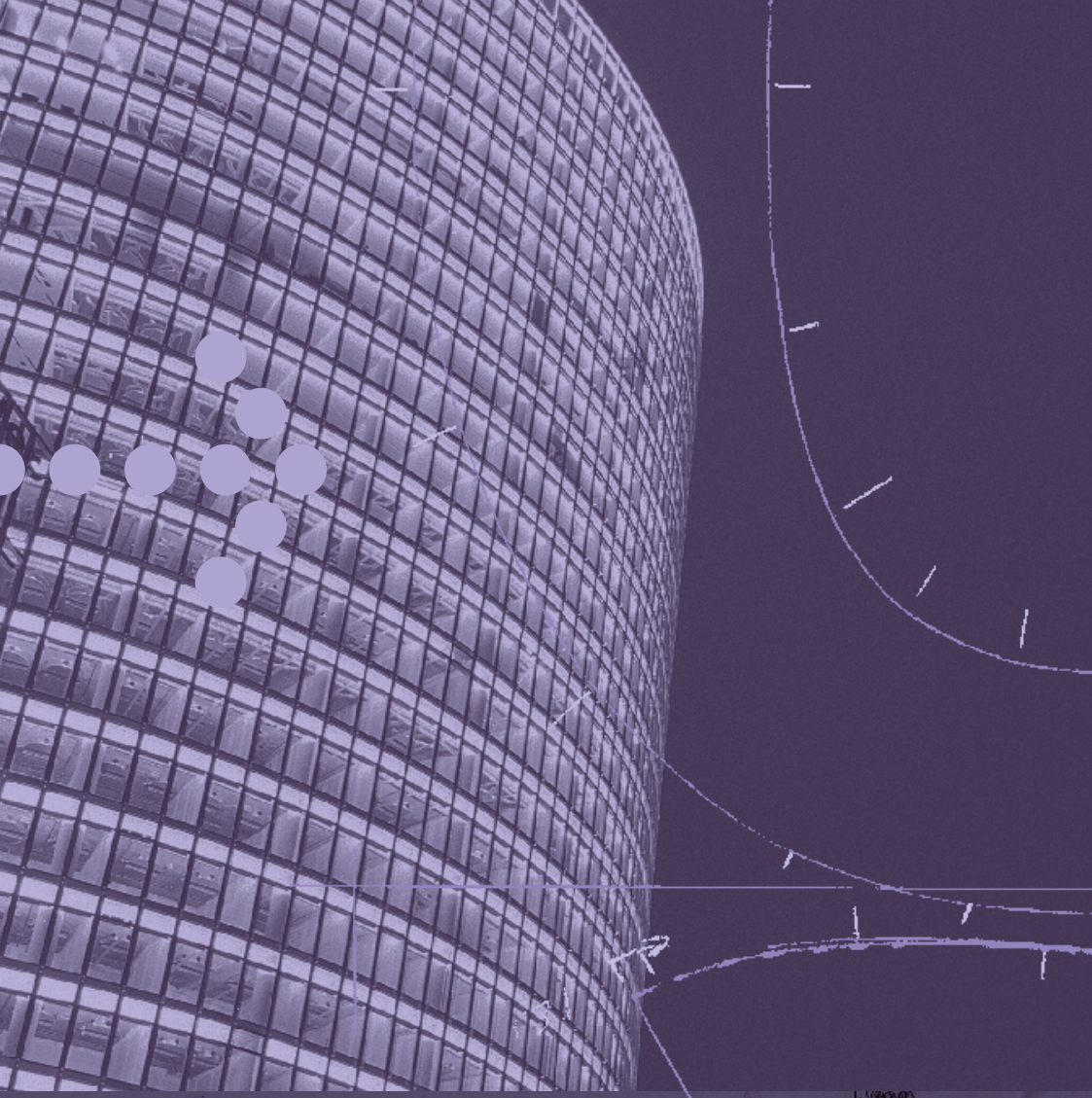
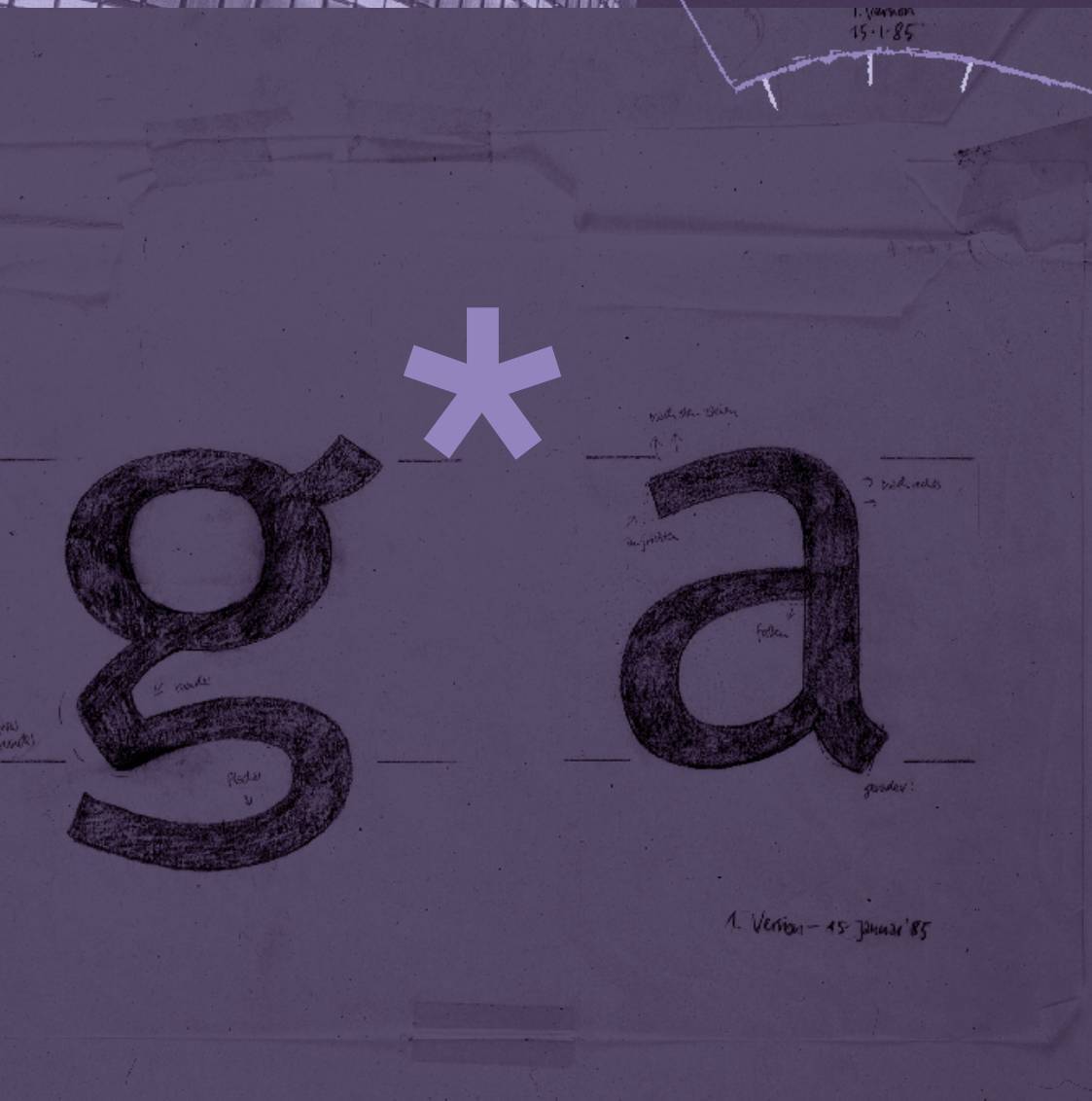
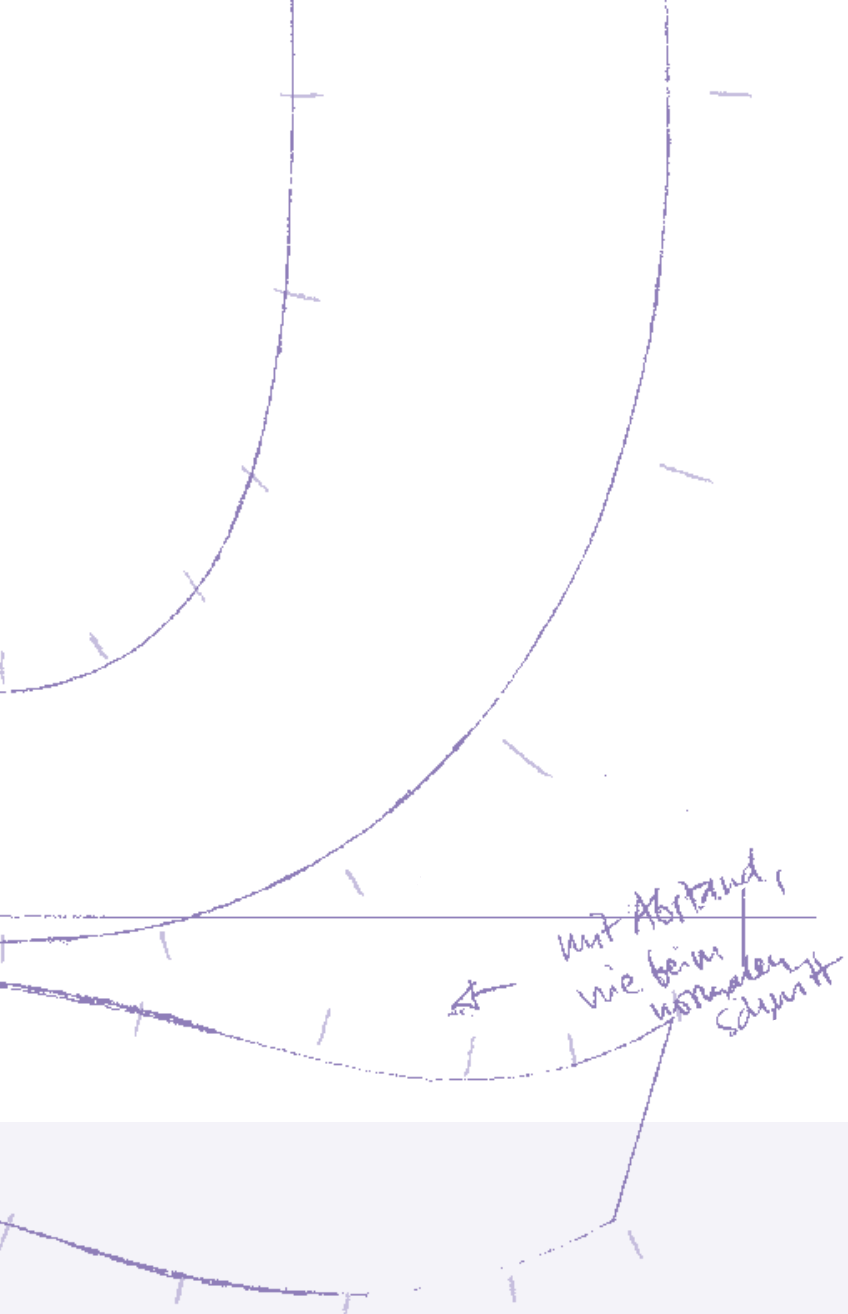
now including FF Meta Serif

FONTFONT FOCUS

Meta




1. Version
15.1.85
1. Version – 15. Januar '85



HELVETICA Deutsche Bundespost

FF META NORMAL Deutsche Bundespost

FF Meta: type for a purpose

In 1984, I persuaded the GERMAN POST OFFICE (Bundespost) to commission an exclusive typeface for all their printed materials. We had begun a comprehensive design programme for the state-owned agency, which had been using a plethora of typefaces including dozens of dissimilar fonts from the Helvetica family. An exclusive typeface could end this chaos and give a coherent look to thousands of forms, brochures, advertisements and phone books.

CONSTRUCTION PRINCIPLE OF FF META

In 1985, we started the project by defining targets. It was supposed to be:

1 *legible in small sizes;*
2 *neutral, with a non-fashionable design;*
3 *available on all systems;*
4 *available from all suppliers;*
5 *economical (space-saving);*
6 *available in several, clearly distinguishable weights;*
7 *unmistakable and characteristic; and*
8 *technologically up to date.*

Frankfurt **Frankfurt**

Frankfurt ***Frankfurt***

FF META NORMAL, FF META NORMAL ITALIC, FF META BOLD, FF META BOLD ITALIC

Hamburg
FRUTIGER

Hamburg
HELVETICA

Hamburg
UNIVERS

Hamburg
FF META

Some of these parameters may sound strange today, but back in 1985, each typesetting system had its own, exclusive fonts which couldn't be used on other systems. After careful analysis, we looked at existing typefaces as possible candidates for redesign as well as sketching some alternatives.

We assessed what makes a typeface legible under certain conditions, and developed what still appears to be a coherent theory. Having presented this to the client, we drew two weights, regular and bold, which were then digitized at Linotype in Frankfurt on large mainframe computers.

By late summer we had set a few forms, pages from a telephone book and brochures. They were tested and approved. But before the new typefaces were officially accepted, the whole project was cancelled. It appeared to be a political decision. And despite my protests that Postscript and desktop computers were the future of typesetting, the people in Bonn never believed the work could be done using hundreds of typesetters and printers across Germany. They continued to use Helvetica in all its variations, until they finally switched over to Frutiger in 1999.

WE READ MAINLY ALONG THE TOP OF THE X-HEIGHT-CHARACTER DEFINITION, THEREFORE, CHARACTERS NEED TO BE STRONGEST IN THAT AREA

phonogram

an

FF META NORMAL

AN

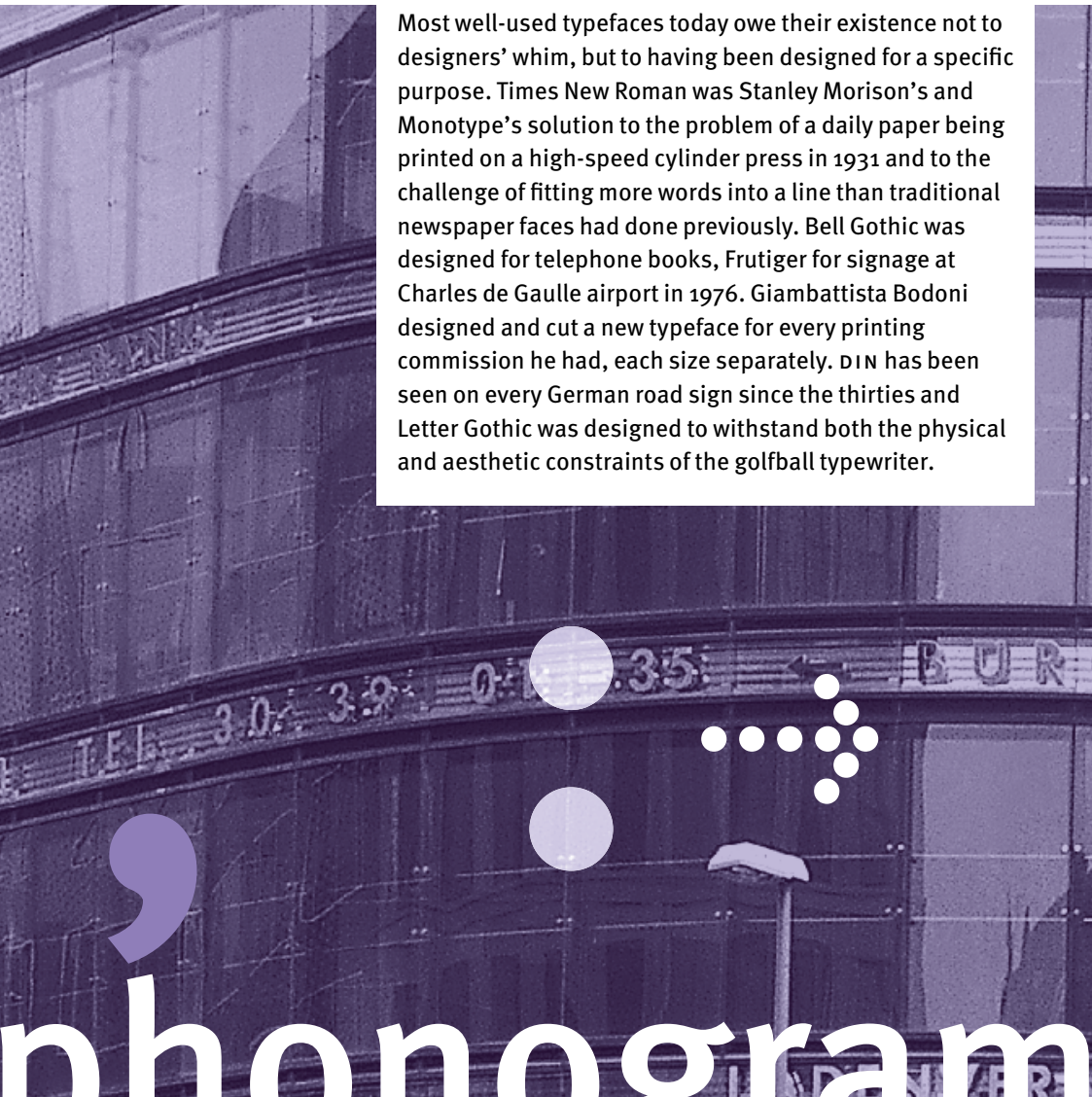
FF META CAPS

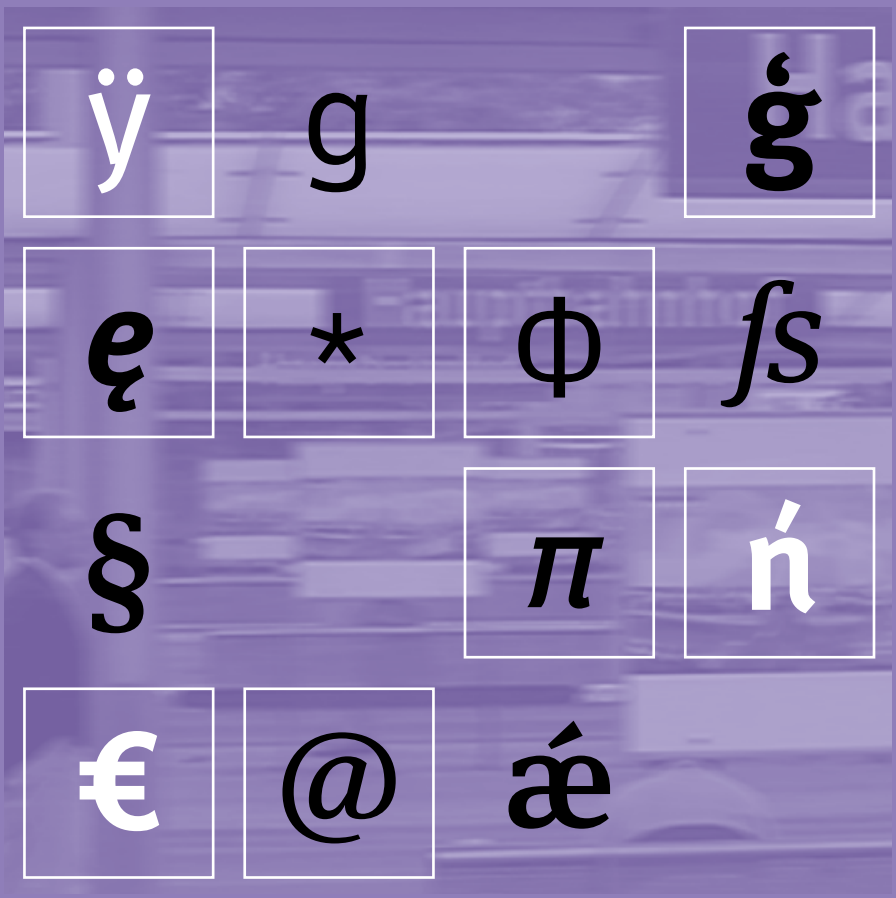
an

FF META NORMAL ITALIC

By 1988, desktop software had become available to digitize typefaces. We took the original drawings and developed the typeface for use by our own studio, *MetaDesign,* and named the font **Meta**.
It took 'real' type designers to finish it: Just van Rossum, our first resident type designer, and later Lucas de Groot, who added new weights to the family. When we set a catalogue for FontShop, they liked it and persuaded me to license it. They released it as FF Meta and it quickly became a bestseller. The FF Meta family now has 81 members, including the condensed version and Meta Serif Pro, Meta Correspondence, plus Turkish, Baltic and Central European versions. Every weight (except Meta Correspondence) has an expert set and a version with lining figures.
Designers around the world use it for all sorts of projects, none as prosaic as the job that first prompted it.

Most well-used typefaces today owe their existence not to designers' whim, but to having been designed for a specific purpose. Times New Roman was Stanley Morison's and Monotype's solution to the problem of a daily paper being printed on a high-speed cylinder press in 1931 and to the challenge of fitting more words into a line than traditional newspaper faces had done previously. Bell Gothic was designed for telephone books, Frutiger for signage at Charles de Gaulle airport in 1976. Giambattista Bodoni designed and cut a new typeface for every printing commission he had, each size separately. DIN has been seen on every German road sign since the thirties and Letter Gothic was designed to withstand both the physical and aesthetic constraints of the golfball typewriter.





ffi **ffi** *ffl* **ffl** *ff* **ff** *fi* **fi**

FF Meta started its life intended to be set in small sizes and printed on bad paper – mostly on forms for the German Post Office, the *Bundespost,* and its design was based on well-known facts about legibility and recognition. We know that when we read, our eyes scan along the top of the x-height, so making the shapes along that line more explicit would help that process. The oblique pseudo-serifs lead the eye into the letter as well as from one to the other. They also help to open up close angles between vertical and horizontal strokes, avoiding dark spots. In larger sizes, these deliberate interventions might create too much noise, but at small sizes – those between 7 and 10 point – they actually add warmth.

We need to precisely distinguish one letter from another only when we are looking for detailed information, as in telephone books or instructional material. In books and even magazines, we tend to quickly glance over whole groups of letters, even words, as we read what we expect to read. To work for both tasks, FF Meta has very explicit lettershapes to facilitate recognition of individual characters in small sizes (like the curvy end on the bottom of the 'l'), while the design makes long-distance reading just as comfortable as a 'proper' serif face. Its construction is based on contrast between outer and inner (counter)

shapes. These are rounded-off rectangles, while the outer shapes are ovals, creating not only contrast between horizontal and vertical strokes, but also one between outer and inner shapes. Contrast and rhythm (as provided by the oblique terminals and pseudo-serifs at the beginnings and endings of letters) are more important for continuous reading than explicit letterforms.

FF Meta Condensed

FF Meta also shows its origin as a well-researched rather than creatively 'invented' typeface by the fact that it runs about 12% narrower than, say, Helvetica. The condensed version manages to get even more characters into a line, increasing usefulness without sacrificing legibility.
As the stroke width on the condensed weights has to be a little lighter than on the regular ones, a gap opened up between the bold and black for an extrabold weight.
FF Meta Condensed therefore has six weights, while FF Meta only has five.

Figures

When FF Meta was first conceived in 1985, there were very few sans serif faces with old style figures. As, however, there are still plenty of applications which need mono-spaced, full size figures, all weights of FF Meta now have both lining figures for tables etc, as well as old style figures for text.

cb ch ck cl ct
fb fh fj ffj fk ft fft fu fv fw fy
he qt
st sb sch sh sk sl sp
Th The the tf ttf ti tj tti ttj tt tu tv tw ty

STANDARD AND DISCRETIONARY LIGATURES

Totteridge & Whetstone

Mendelssohn-Bartholdy-Park

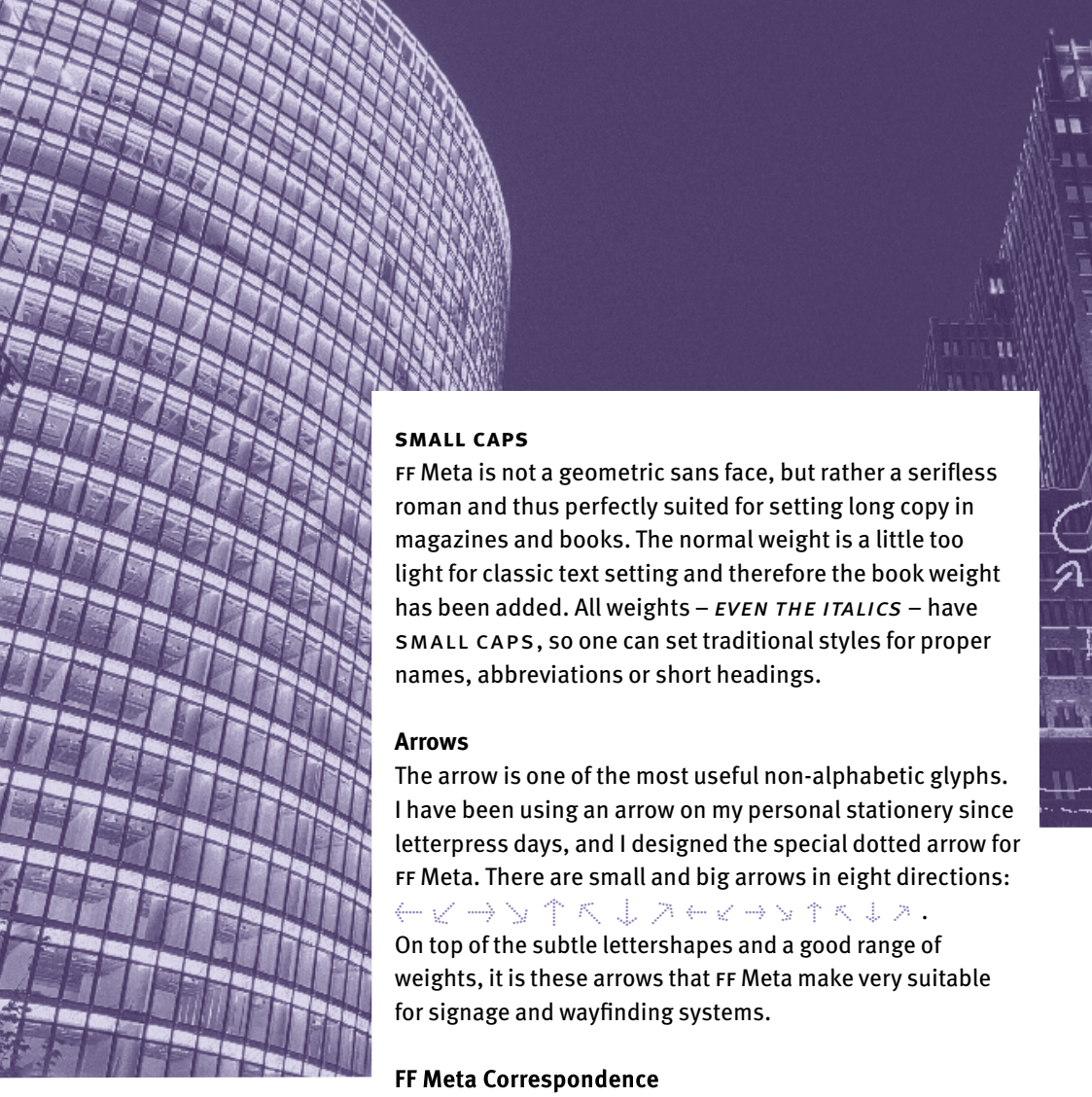
FF META CONDENSED NORMAL AND CONDENSED BOLD

1234567890 1234567890

FF META PROPORTIONAL OLD STYLE AND LINING FIGURES

1234567890 1234567890

FF META TABULAR OLD STYLE AND LINING FIGURES



SMALL CAPS

FF Meta is not a geometric sans face, but rather a serifless roman and thus perfectly suited for setting long copy in magazines and books. The normal weight is a little too light for classic text setting and therefore the book weight has been added. All weights – *EVEN THE ITALICS* – have SMALL CAPS, so one can set traditional styles for proper names, abbreviations or short headings.

Arrows

The arrow is one of the most useful non-alphabetic glyphs. I have been using an arrow on my personal stationery since letterpress days, and I designed the special dotted arrow for FF Meta. There are small and big arrows in eight directions: ← ↙ → ↘ ↑ ↖ ↓ ↗ ← ↙ → ↘ ↑ ↖ ↓ ↗ .
On top of the subtle lettershapes and a good range of weights, it is these arrows that FF Meta make very suitable for signage and wayfinding systems.

FF Meta Correspondence

Office correspondence does not have to use a typewriter face anymore, nor do letters on a PC always have to be set in Times Roman. The Correspondence version of FF Meta is slightly more openly spaced than the typesetting version which makes the face more suitable for printing on low-resolution printers. Business applications like Microsoft Word do not offer the same subtle spacing that professional layout applications do, and more generous space between characters avoids clashes and dark spots on the page. Four weights are sufficient for business correspondence, and the figures are monospaced for tabular matter like invoices or spreadsheets.

FF Meta Headline

Under the direction of Spiekermann & Christian Schwartz, Joshua Darden created a Headline version with three widths (**normal, condensed, compressed**) and four weights each. There are several alternate characters for tight setting: an ‘a’ and ‘l’ without tails and a simple ‘g’. A few arrows and dingbats are also included.

HxkpHxkp**HxkpHxkp** **aaggll**
HxkpHxkp**HxkpHxkp** **aaggll**
HxkpHxkp**HxkpHxkp** **aaggll**

FF META HEADLINE, FF META HEADLINE CONDENSED, FF META HEADLINE COMPRESSED

FF Meta Serif

It took three years and three designers to develop FF Meta Serif: Erik Spiekermann, Christian Schwartz and Kris Sowersby. All through the nineties, Erik Spiekermann had made several attempts at designing a companion for his original **Meta**. Colleagues had frequently been asking him which serif face would best fit to FF Meta. He recommended Swift, Concorde, Minion, FF Clifford and others until he realized that he should just make his own serif Meta.

At the beginning of 2005 Erik finally admitted to himself that he was stuck – all of his sketches looked like Meta with serifs added, not like a serif typeface that could survive on its own. He needed fresh eyes, so he got Christian involved who, in turn, asked Kris to take on some of the workload. After much trying, comparing, generating fonts and printing out samples, the final formula for a new Meta was found: two percent heavier and two percent more condensed than the sans.

Erik van Blokland's sophisticated technology *Superpolator* helped to extend the family, although manual corrections were always necessary: the spirit of a typeface can still not be delegated to software.

The OpenType version of FF Meta Serif offers Book, **Medium**, **Bold** and **Black,** each including *Italics* and of course SMALL CAPS, OSF, LF, TF and a range of arrows and other symbols. While it is a typeface that can stand up on its own in a wide range of applications, the extra benefit is its close relationship to the original **Meta,** 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.

"It feels like Meta to me."
„*Fühlt sich wie Meta an.*"

September, 2006

ERIK I noticed that all the l/c's looked pretty monoline. In the original Meta, they are much heavier in the center stroke, while the two end strokes are lighter. In the regular version the s now looks way too light, and it just occurred to me that this was why. Do check those characters against the original, even the condensed.

CHRISTIAN The original S and s always struck me as being much too heavy in the middle (and I corrected this in Unit), but the end strokes could stand to lose a bit of weight... See what you think of this clunkier, more interesting version of the Light weights and the resulting interpolations.

ERIK Yes, the Light is much better and especially the Light compressed. That should do it, with extra attention to the s. Yes, the middle may have been too heavy on some, but that was part of Meta's charme: those little idiosyncracies or inconsistencies. A bit of it needs to remain.

CHRISTIAN You're right. we threw too much bleach on it. take a look at these new S's and s's. Better? ⇢ ⇢

January 24, 2007

CHRISTIAN I've just delivered a large (and nearly impossible) family of newspaper fonts and have turned my attention back to Meta Antiqua. Here is a font to play with, and a PDF. I've got all of the necessary characters in there for setting English and German, plus figures, although the punctuation is all still left over from the original. There are some minor weight problems (M and w, most glaringly), and the overall spacing may be a bit too tight, but I think the face is on the right track – it has the warmth and seriousness of the Economist text face, so it will work for magazines, and the sturdiness of a good news face. Most importantly, it feels like Meta to me and mixes well with the Bold. I'll be interested to see what you think. Kris has been working on first sketches for Unit Slab Italic. I like #3, which has slabs rather than tails on both incoming and outgoing strokes, but I also like the 'v' in #4 (which has soft tails incoming and outgoing – I like them but I feel like we should save the more cursive forms for Meta, to keep the two families differentiated).

January 25, 2007

CHRISTIAN It feels like Meta to me

ERIK It does, but still looks a little too big at the same size. The counters are bigger, so it appears that way. We need similar x-height in order to mix them.

CHRISTIAN I'll play with that tonight. The ascenders & descenders match Meta, so they can't really change – or should I try that too?

ERIK Perhaps we need to make it a little more condensed to get it a little darker?

Christian: I'm concerned that if we go much narrower, it isn't going to have a good proportion for text – Wired is using H&FJ's new Exchange (originally drawn for the WSJ), which is a bit narrower than this and doesn't end up looking very comfortable on a magazine page, at least for my taste.

ERIK Let's reduce x-height then.

January 27, 2007

CHRISTIAN Are we getting there?

ERIK We are. You're right – can't really condense it too much. In your sample settings, the plus 4 version does look good. The expanded track should be our zero, so it'll work between 8 and 10 pt.

CHRISTIAN That was my plan.

ERIK There may be a little too much noise in the some of the caps, but I'll go through them once I get to Berlin and print out the character set.

CHRISTIAN I've been having a hard time with striking the right balance between making the caps look like Meta and making them work together, particularly in all caps. I think we may have to abandon the diagonal cuts on E F T etc., or at least angle them out instead of in. There are a couple of alts at the end of the vfb, marked in blue.

ERIK Should we just release the regular and bold with italics + small caps, TF?

CHRISTIAN Yeah, I think so. Maybe with a medium or semibold for captions, sidebars, subheads – European newspapers always want this weight, and magazine designers can use it for text that reverses out of a picture. The Medium or Semibold will be really easy to make – I've just set Kris up with EvB's Superpolator, which even interpolates the kerning. How important do you think it will be to match the weights of Serif to the sans? I'm concerned that the Bold will look a little anemic if we match the main stroke weights to the sans, because of the additional contrast. I think I'll have Kris work out the Black in the testword only, so we'll have a little extra wiggle room to figure out the weight.

ERIK That'll make a workable family without having to go through all the weights. I can imagine then making a slightly heavier version for glossy paper and very small sizes or bad newsprint, but once we get to the black weight or lighter once, only making those for display, even a little narrower.

CHRISTIAN Yeah, that's a good idea. We can do a whole Headline family sometime in the future, with slightly narrower proportions and a little bit more contrast.

ERIK As a text face, it is supposed to go with Meta for captions and stuff, so together the family could provide everything needed for a magazine or even newspaper. Perhaps FontShop should make a combined package with Sans and Serif.

CHRISTIAN Or a couple of packages? One for newspapers, one for magazines. By the way, I just got a copy of a Swedish language paper from Turku, Finland called *Åbo Underrättelser* that uses Meta Headline pretty nicely. It sets nice and tight.

February 9, 2007

CHRISTIAN I've finally gotten around to implementing your last round of requests. I'm skeptical of the serifless crossbars on E and F – it feels a little gimmicky to me, although it could work well in heavier weights. I prefer them with a little bit of taper – see what you think. The 2 and 3 are much better without serifs on top, and I've drawn two simplified ß's. The more simplified one is probably best. Unit Slab is coming along really nicely, and we should have testwords for the whole family for you to look at next week.

Hangel Hangel

Hangel

Die größeren Innenräume lassen eine Antiqua leichter erscheinen als eine Sans mit gleichmäßigem Kontrast. Die Standstriche der **Meta Antiqua** als Werksatzschrift mussten stärker werden. Meine ersten Skizzen waren zu nahe an den Umrissen der originalen Meta mit veränderten Innenräumen und mehr Kontrast in den Strichstärken. Christian Schwartz hat die **Meta** digital nachgezeichnet und dabei leicht veränderte neue Formen gefunden, die in der Summe wirken wie das serifenlose Vorbild.

March 9, 2007

CHRISTIAN Kris and I have been plugging away at Meta Serif. We've passed the Italic back and forth a few times and we're both pretty happy with it now. Kris prefers the spurred bowls on a b and q, but I could go either way with them. I really prefer the 2-story g. I know it brings it away from the original, but I think it helps to make it look more like a real serif italic with a strong base in tradition. We tried not to get too clever with characters like k and z, but had a bit of fun with v w and y, trying to get a hint of the original's angled terminals worked in. Please don't look too closely at the Italic caps – they're uncorrected obliques.
On the last two pages, you can see Kris's first sketches for the additional weights. I had him draw the Black, for interpolation and to see if it might work as a headline style, and I find it pretty convincing. It needs some work, but I think it's worth pursuing. The Bold and Medium may be a bit too light, especially the Medium, but Superpolator makes it incredibly easy to play around with the weights.

March 10, 2007

ERIK The Italic looks pretty good. There are a few letters that don't seem quite ready (t for example).
CHRISTIAN Yeah, it needs less angle on the top bit. It looks a little strange.
ERIK but I like the wild vwy. The ß in the Roman still has the spur on it that i thought we lost.
CHRISTIAN The inner serif, or at the x-height on the left side? What do you think of spurs vs. no spurs on abq? And 1-story vs 2-story g?
ERIK I am surprise at how good the weights look. I thought we might just publish a Bold, but this seems worth doing if we can get it done soon. The Medium is *ok* as an alternative for reversing-out or evry small sizes; it doesn't really have to be there for emphasis.
CHRISTIAN I'd like to make it just a tiny bit heavier, so it could work as a headline face, too.
ERIK Would you also do the Italics for all the weights?
CHRISTIAN Yes, of course. Kris is very fast, and *Superpolator* helps a lot. Now that I'm done with these two big magazine projects (I've delivered over 60 fonts to various clients since the beginning of the year), I'll be able to repond with comments for him a lot faster than I was.
ERIK Seems like a lot of work, but if we have to do a Bold Italic anyway, you might as well do the interpolation. MetaSerif is shouting to have a Condensed companion already!
CHRISTIAN Let's get the basic family out first! I have a method for getting a quick & rough Condensed by squeezing it and interpolating different x and y values. Maybe I'll play with this while Kris finishes the complete character sets of what we have so far.
ERIK So we'll have Book, Medium, Bold and Black, plus their Italics and Small Caps. O/S figures, LF and TF. A full OT family, except Greek and Cyrillic which would take it to OT PRO. But that's work for the winter.

May 14, 2007

CHRISTIAN Things are moving along nicely with Meta Antiqua. The Book is just about finished (all characters are drawn and accented chars are built, and I send comments on all of this stuff yesterday. The uncorrected proof is included.), and the other poles are in really good shape, missing only accented chars and needing a little more polishing. Kris sent his first attempt at interpolating the Medium and Bold last night, and I wanted to get your thoughts on the basic weights. The Bold is pretty heavy, but I think it works really well for emphasis and will even hold up on newsprint. Do you agree? It's a little hard to tell from unhinted outlines… I'll send a corrected font as soon as I get one back from Kris, so you can show the face off at *Typo*.

July 6, 2007

CHRISTIAN Here are all four of the romans, plus the Book Italic. Everything is drawn and corrected, most OT features are in place, and the only thing still missing is kerning. The features cover ligatures, SC, lining and lc figures in proportional and tabular variants, and alternates (ss01 is the lc g in the italic; ss02 is the alternate E and F in all styles, including accented and sc versions). We're finishing the Black Italic over the weekend, and I should have the rest of the italics for you early next week. I'm really, really happy with how the family is coming along. I hope you agree.

July 11, 2007

CHRISTIAN Here's the full Meta Antiqua family. I made a few revisions in the romans, so please replace the set I sent last week with these new fonts.

SUPPORTED LANGUAGES

OPENTYPE STANDARD:

Afrikaans, Albanian, Asturian, Baraba Tatar, Bislama, Bokmål Norwegian, Breton, Catalan, Chamorro, Danish, Dutch, East Frisian, English, Estonian, Faeroese, Finnish, Franco-Provencal, French, Friulian, Galician, German, Icelandic, Irish, Italian, Ladin, Low German,Luxembourgian, Manx Gaelic, North Frisian, Nynorsk Norwegian, Occitan, Portuguese, Rhaeto-Romance, Romansch, Scottish Gaelic, Southern Sami, Spanish, Swedish, Ume Sami, Walloon, West Frisian

OPENTYPE PRO:

Arvanite, Balk, Basque, Bosnian, Bulgarian, Croatian, Czech, Erzya, Esperanto, Greek, Hungarian, Inari Sami, Karachay-Balkar, Karaim, Kashubian, Kazan Tatar, Kumyk, Kurdish, Ladino, Lak, Latvian (Lettish), Lithuanian, Lule Sami, Macedonian, Maltese, Moksha, Moldavian, Nogay, Polish, Romanian, Russian, Slovak, Slovenian, Sorbian Lower, Sorbian Upper, Turkish, Ubykh, Vâmhusmål

SUPPORTED CODE PAGES

OPENTYPE STANDARD:

MAC OS: *MAC OS 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*

OPENTYPE PRO:

MAC OS: *MAC OS Central Europe ; MAC OS Cyrillic; MAC OS Greek; MAC OS 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 LAYOUT FEATURES

	Title	*Examples*
fi	Standard Ligatures	fi fl ff ▸ fi fl ff
st	Discretionary Ligatures	sk the ▸ sk the
fs	Historical Forms	ß ▸ fs
aA	Small Capitals	small ▸ SMALL
AA	Small Capitals from Capitals	CAPS ▸ CAPS
[H]	Case-sensitive forms	(A[H» ▸ (A[H»
T T	Capital Spacing	HOH ▸ HOH
13	Oldstyle Figures	1234 ▸ 1234 1234 ▸ 1234
13	Lining Figures	1234 ▸ 1234 1234 ▸ 1234
13	Proportional Figures	1234 ▸ 1234 1234 ▸ 1234
13	Tabular Figures	1234 ▸ 1234 1234 ▸ 1234
1/4	Fractions	1/2 3/4 ▸ ½ ¾
8/	Numerators	123/+ ▸ 123/
/8	Denominators	/123 ▸ /123
1ª	Ordinals	1a2o ▸ 1ª2º
H_2	Scientific Inferiors	CO2 ▸ CO_2
F^2	Superscript	m3 ▸ m^3
N_2	Subscript	N2 ▸ N_2
ΣΣ	Mathematical Greek	ΣΠ ▸ ΣΠ
Jjj	Access all Alternates	1 ▸ $^1_1$
gg	Stylistic Alternates	gπ ▸ gπ
01	Stylistic Set 1	gπ ▸ gπ
▶	Ornaments	• ▸ ▶ ▶ ▶ ▶

Type specimen

pack my box with five dozen liquor jugs *sexy qua lijf doch bang voor 't zwempak* p
vieux whisky au juge blond qui fume **sylvia wagt quick den jux bei pforzheim** whizz
alky driver subject of next requiem jap zocht nymf bij exquis dwergvolk

FF Meta

Hairline
Thin
Light
Normal
Normal Italic
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

FF Meta Condensed

Normal
Normal Italic
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
ExtraBold
ExtraBold Italic
Black
Black Italic

FF Meta Serif

Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

SCHWESTERHERZ

FF Meta Headline

Light
Regular
Bold
Black

FF Meta Headline Condensed

Light
Regular
Bold
Black

FF Meta Headline Compressed

Light
Regular
Bold
Black

FF Meta Correspondence

Correspondence Regular
Correspondence Italic
Correspondence Bold
Correspondence Bold Italic

FF Meta Unicode ranges

BASIC LATIN AND LATIN 1

! " # $ % & ' ( ) * + , - . / 0 1 2 3 4 5 6 7 8 9 :
; < = > ? @ A B C D E F G H I J K L M N O P Q R S T
U V W X Y Z [\ ]] ^ _ s` a b c d e f g h i j k l m
n o p q r s t u v w x y z { | } ~ ¡ ¢ £ € ¥ ¦ § © ª
« ¬ – © ® ¯ ° ± ² ³ ´ µ ¶ · ¸ ¹ º » ¼ ½ ¾ ¿ À Á
Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ð Ñ Ò Ó Ô Õ Ö × Ø Ù Ú Û
Ü Ý Þ ß à á â ã ä å æ ç è é ê ë ì í î ï ð ñ ò ó ô õ
ö ÷ ø ù ú û ü ý þ ÿ

EXTENDED LATIN A

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ż Ž

EXTENDED LATIN B

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SPACING MODIFIER LETTERS

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GREEK AND COPTIC

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CYRILLIC

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GENERAL PUNCTUATION

- – — ‘ ’ ‚ “ ” „ † ‡ • … ‰ ‹ › ⁄

SUPERSCRIPTS AND SUBSCRIPTS

⁰ ¹ ² ³ ⁴ ⁵ ⁶ ⁷ ⁸ ⁹ ₀ ₁ ₂ ₃ ₄ ₅ ₆ ₇ ₈ ₉

CURRENCY SYMBOLS

€

LETTERLIKE SYMBOLS

№ © ® ℗ ™

ARROWS

← ↑ → ↓ ↖ ↗ ↘ ↙

MATHEMATICAL OPERATORS

∂ ∆ ∏ ∑ − ∕ ∙ √ ∞ ∙ ∫ ≈ ≠ ≤ ≥ ÷

GEOMETRIC SHAPES

◊ ▲ ► ▼ ◄

ALPHABETIC PRESENTATION FORMS

ff fi fl ffi ffl

FF Meta OpenType Layout Features

SMALL CAPS

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TABULAR FIGURES

0 1 2 3 4 5 6 7 8 9

LINING FIGURES

0 1 2 3 4 5 6 7 8 9

TABULAR OLD STYLE FIGURES

0 1 2 3 4 5 6 7 8 9

LOCALIZED FORMS

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NUMERATORS

( ) + 0 1 2 3 4 5 6 7 8 9 /

DENOMINATORS

0 1 2 3 4 5 6 7 8 9 /

CASE SENSITIVE FORMS

( ) - / ‹ › [ ] { } « » – — ‹ ›

STYLISTIC SET 1

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DISCRETIONARY LIGATURES

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the bottom of the 'l'), while the design makes long-distance readir
as comfortable as a 'proper' serif face. Its construction is based
trast between outer and inner (counter) shapes. These are round

FF Meta Normal 7/9, 9/11, 13/15 pt

ack my box with five dozen liquor jugs · portez ce vieux whisky au

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FF Meta Normal Italic 7/9, 9/11, 13/15 pt

ht zogende babywelpjes kwam taxi frequent · squeaking rival jezel

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FF Meta Book 7/9, 9/11, 13/15 pt

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FF Meta Medium Italic 7/9, 9/11, 13/15 pt

hizzing jap alky driver subject of next requiem · exiled zouave pa

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FF Meta Bold 7/9, 9/11, 13/15 pt

whizzing jap alky driver subject of next requiem · exiled zouave pa

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FF Meta Bold Italic 7/9, 9/11, 13/15 pt

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FF Meta Black 7/9, 9/11, 13/15 pt

ze veils sex of jumping crab · graft kid vows miss quit cozy xyl

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FF Meta Black Italic 7/9, 9/11, 13/15 pt

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FF Meta Condensed Normal **& Bold** 7/9, 9/11, 13/15 pt

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FF Meta Condensed Book & **Extra Bold** 7/9, 9/11, 13/15 pt

hizzing jap alky driver *subject of next requiem* · **exiled zouave** packs barque

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FF Meta Condensed Medium **& Black** 7/9, 9/11, 13/15 pt

whizzing jap alky driver *subject of next requiem* · **exiled zouave packs barq**

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between outer and inner (counter) shapes. These are ro

FF Meta Headline Compressed 10/12, 13/15, 18/22 pt

ck my box with five dozen liquor jugs · **portez ce vieux whisky**

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FF Meta Headline Condensed 10/12, 13/15, 18/22 pt

aze veils sex of jumping crab · **graft kid vows miss quit**

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as comfortable as a 'proper' serif face. Its cons

FF Meta Headline 10/12, 13/15, 18/22 pt

geschleijnzt · oh, **welch zynismus, quiekte xaver**

explicit le

In books and even magazines, we tend to quickly glance over
groups of letters *as we read what we expect to read.* To work fo
tasks, FF Meta has very explicit lettershapes to facilitate recog
of individual characters in small sizes (like the curvy end on th
bottom of the 'l'). These are rounded-off rectangles, while the
shapes are ovals, **creating not only contrast between horizon**
and vertical strokes, but also one between outer and inner sh
Contrast and rhythm (as provided by the oblique terminals an
pseudo-serifs at the beginnings and endings of letters) are mo
important for continuous reading et une lisibilité plaisante tha

FF Meta Correspondence 7/9, 9/11, 13/15 pt

hizzing jap alky driver subject of **next requiem** · *exiled zouave* p

cteristics

In books and even magazines, we tend to quickly glance o
whole groups of letters as we read what we expect to rea
formas armonizadas, ein guter Kontrast, αντίθεση και ένα
importanti per una leggibilità agradável. *Yra daugiau pa*
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In books and even magazines, we tend to
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we expect to read. Las formas armonizada
Kontrast, αντίθεση και ένας, **sono importa**
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ue with jolly frogmen • ***de export blijft qua omvang typisch zwak*** •

In books and even magazines, we tend to quickly glan
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while the design makes long-distance reading
comfortable as a 'proper' serif face. Its cons
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lettershapes to facilitate recognition whi
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FF Meta Serif Book & *Italic* 7/9, 9/11, 13/15 pt

ht zogende babywelpjes kwam taxi frequent · *squeaking rival jeze*

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FF Meta Serif Medium & *Italic* 7/9, 9/11, 13/15 pt

cht zogende babywelpjes kwam taxi frequent · squeaking rival je

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FF Meta Serif Bold & *Italic* 7/9, 9/11, 13/15 pt

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letters) are more important for continuous reading et une
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FF Meta Serif Black & *Italic* 7/9, 9/11, 13/15 pt

hizzing jap alky driver subject of next requiem · *exiled zou*

& rhythm

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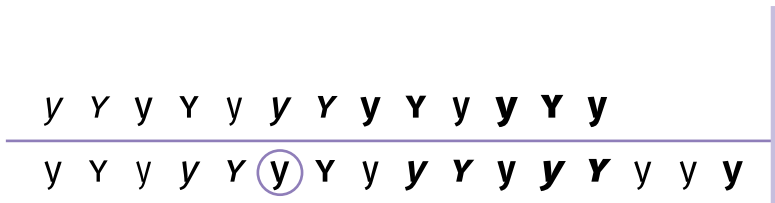
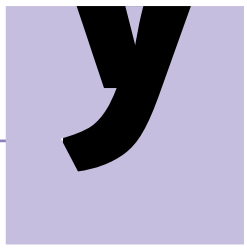
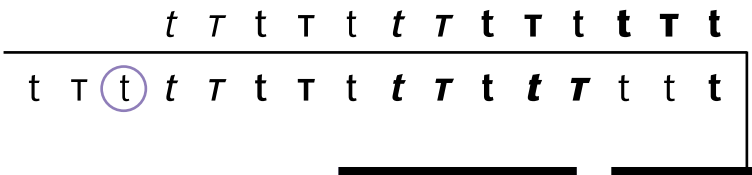
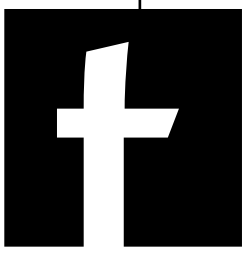
ave packs barque with jolly frogmen · de export blijft qua or

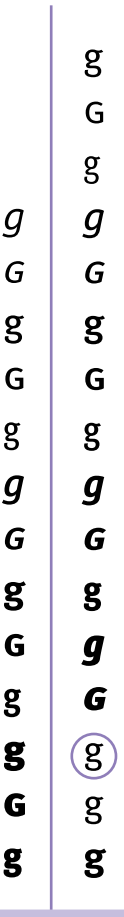


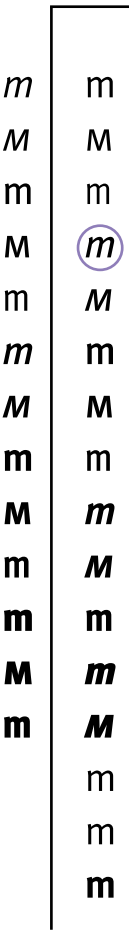


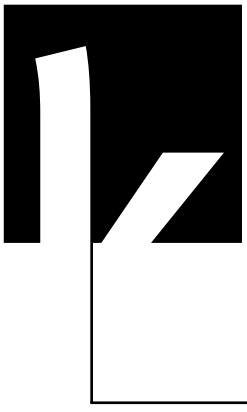
The FF Meta characteristics

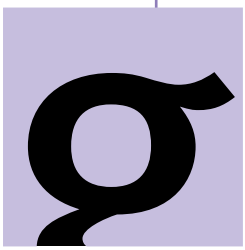


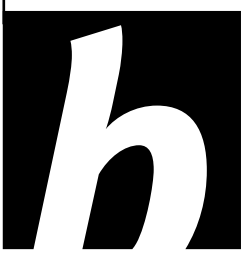












			NORMAL ITALIC	CAPS ITALIC	BOOK	CAPS BOOK	BOOK CONDENSED	MEDIUM ITALIC	CAPS MEDIUM ITALIC	BOLD	CAPS BOLD	BOLD CONDENSED	BLACK	CAPS BLACK	BLACK CONDENSED
			a	*A*	a	A	a	*a*	*A*	**a**	**A**	a	**a**	**A**	**a**
a	A	a	*a*	*A*	**a**	**A**	a	***a***	***A***	**a**	***a***	***A***	a	a	**a**
NORMAL	CAPS	NORMAL CONDENSED	BOOK ITALIC	CAPS BOOK ITALIC	MEDIUM	CAPS MEDIUM	MEDIUM CONDENSED	BOLD ITALIC	CAPS BOLD ITALIC	EXTRABOLD CONDENSED	BLACK ITALIC	CAPS BLACK ITALIC	CORRESPONDENCE	CORRESPONDENCE ITALIC	CORRESPONDENCE BOLD

q q

q	q
Q	Q
q	q
Q	*q*
q	*Q*
q	q
Q	Q
q	q
Q	***q***
q	***Q***
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Q	***q***
q	***Q***
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	q
	q

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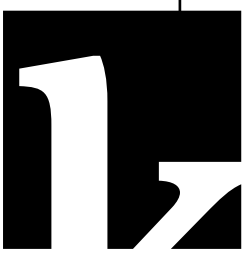


		b
NORMAL	b	*B* NORMAL ITALIC
CAPS	B	b CAPS ITALIC
NORMAL CONDENSED	b	B BOOK
BOOK ITALIC	*b*	b CAPS BOOK
CAPS BOOK ITALIC	*B*	*b* BOOK CONDENSED
MEDIUM	b	*B* MEDIUM ITALIC
CAPS MEDIUM	B	**b** CAPS MEDIUM ITALIC
MEDIUM CONDENSED	b	B BOLD
BOLD ITALIC	***b***	b CAPS BOLD
CAPS BOLD ITALIC	***B***	**b** BOLD CONDENSED
EXTRABOLD CONDENSED	**b**	**B** BLACK
BLACK ITALIC	***b***	**b** CAPS BLACK
CAPS BLACK ITALIC	***B***	BLACK CONDENSED
CORRESPONDENCE	b	
CORRESPONDENCE ITALIC	*b*	
CORRESPONDENCE BOLD	**b**	
CORRESPONDENCE BOLD ITALIC	***b***	

k	**k**
K	**K**
k	***k***
K	***K***
k	**k**
K	**K**
k	***k***
K	***Q***

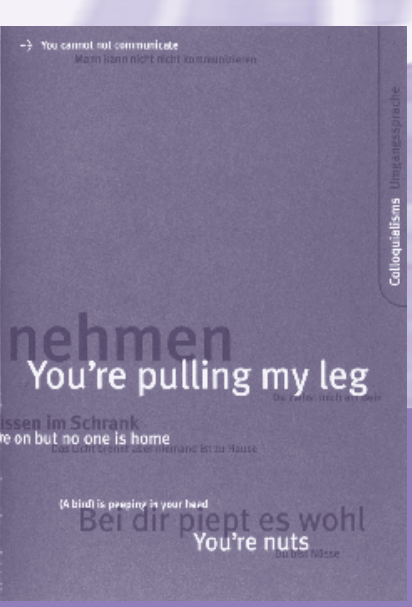
k

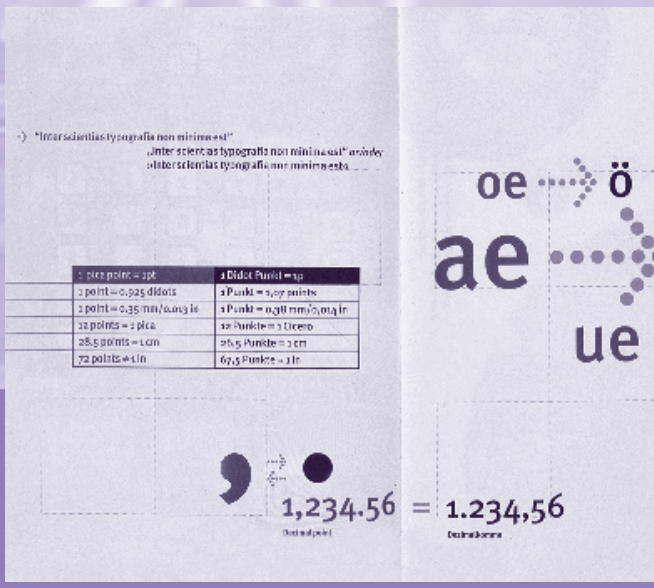
k *K* k K k *k* *K* **k** **K** k **k** **K** **k**

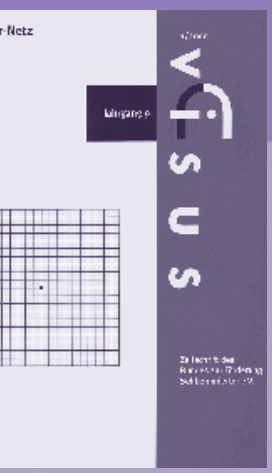
k K k *k* *K* k K k ***k*** ***K*** **k** ***k*** ***K*** k k **k**

b

FF Meta in practice

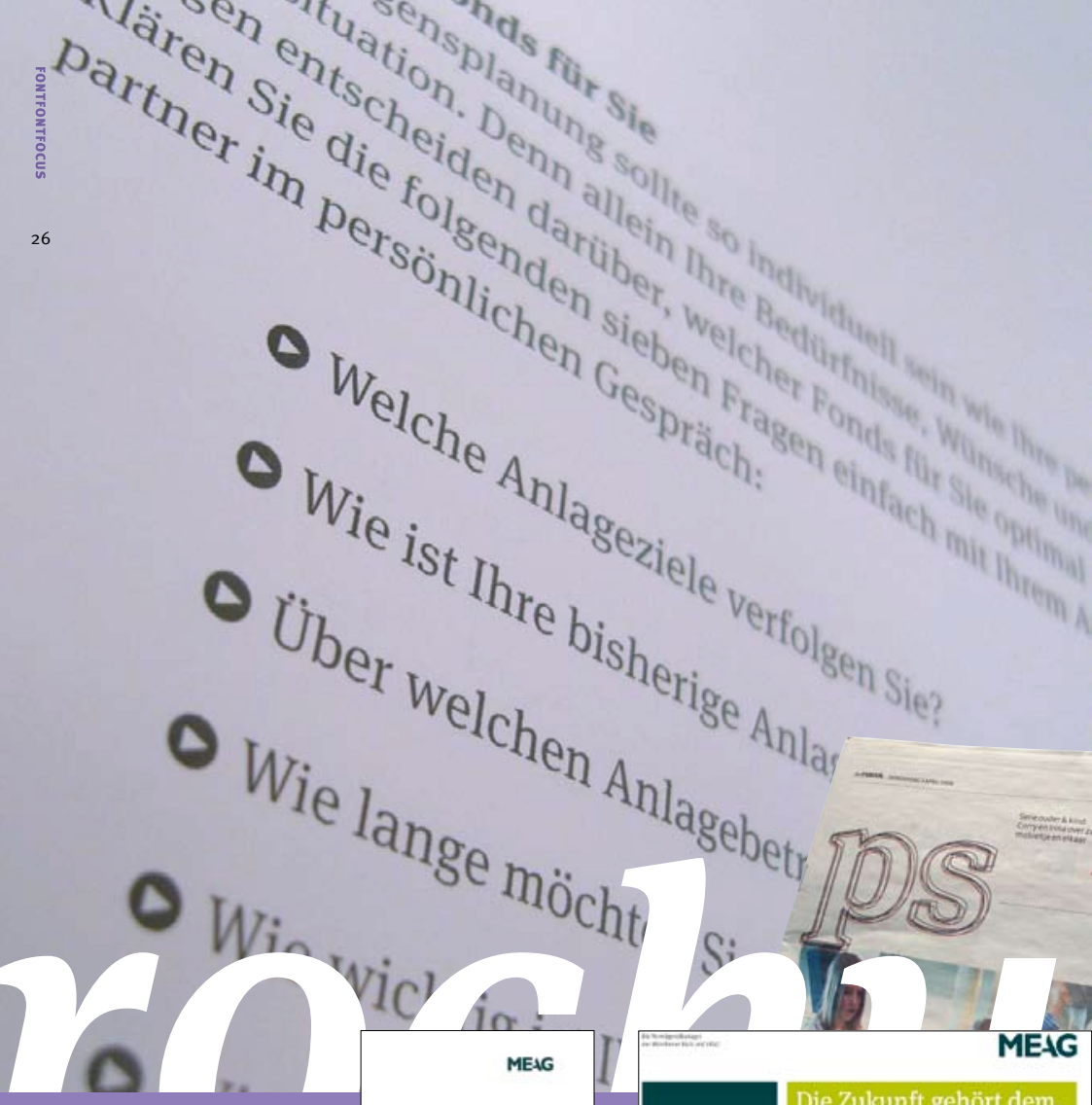






Telfort,
partner voor de to@komst

NSDAG 28 NOVEMBER 2000 PARTY THEATER FESTIGE



	MEAG EuroBalance[1]	MEAG Floor EuroAktien	MEA Glob	
Fondsgesellschaft	MEAG MUNICH ERGO Kapitalanlagegesellschaft mbH	MEAG MUNICH ERGO Kapitalanlagegesellschaft mbH	MEAG Kapita	
Anteilklasse	–	–	–	–
WKN	975 745	A0J DAV	978 277	978 278
ISIN	DE0009757450	DE000A0JDAV9	DE0009782771	DE0009782789
Auflegungsdatum	31.05.1991	29.12.2006	02.10.2000	02.10.2000
Fondstyp	Europäischer Mischfonds	Europäischer Aktienfonds, Wertsicherung	Internationaler Dachfonds	Internationaler Dachfonds
Fondswährung	Euro	Euro	Euro	Euro
Geschäftsjahr	01.04. – 31.03.	01.10. – 30.09.	01.04. – 31.03.	01.04. – 31.03.
Ertragsverwendung	Ausschüttung (Juni)	Thesaurierung (September)	Ausschüttung (Juni)	Ausschüttung (Juni)
Anlagegrundsatz	· Überwiegend Aktien und verzinsliche Wertpapiere europäischer Aussteller · Anteil der Aktien am Fondsvermögen in der Regel zwischen 40 und 60 % (max. 100 %) · Wertpapiere außereuropäischer Aussteller bis zu 25 % des Fondsvermögens zulässig	· Überwiegend Aktien europäischer Aussteller · Beteiligung an der positiven Entwicklung der europäischen Aktienmärkte bei gleichzeitiger Verlustbegrenzung durch dynamische Wertsicherung[3]	· Internationaler Anlageschwerpunkt · Je nach Markteinschätzung Aufteilung in Aktien- (mind. 35 %; max. 100 %), Renten- (max. 40 %) und Geldmarktfonds (max. 30 %) · Anteil der Rentenfonds am Fondsvermögen i.d.R. zwischen 15 und 35 %	· Internationaler Anlageschwerpunkt · Überwiegende Anlage in Aktienfonds (min. 50 %, max. 100 %) · Je nach Markteinschätzung Beimischung von Renten- (max. 30 %) und Geldmarktfonds (max. 30 %)

krant

Het PAROOL DONDERDAG 15 MEI 2008

Meer geld voor Am

Positieve adviezen Raad voor Cultuur voor Holland Festival, Toneelgro

Van onze verslaggevers

DEN HAAG – Grote Amsterdamse cultuurinstellingen moeten de komende jaren meer geld krijgen. Dat staat in het advies van de Raad voor Cultuur, dat vandaag is gepresenteerd.

De Raad voor Cultuur, het adviesorgaan van ministerie van OC&W, pleit voor meer geld voor de kunsten. De landelijke subsidie voor kunst moet van 244,5 miljoen euro worden verhoogd naar 271,1 miljoen. Dit bedrag is nodig om het nieuwe subsidiesysteem, dat bij het kunstenplan 2009-2012 in werking treedt, recht te doen.

"Een lager budget zou afbreuk doen aan de compleetheid, kwaliteit en kracht van de culturele infrastructuur in Nederland zoals die nu wordt ingericht."

Het subsidiesysteem is drastisch gewijzigd. In het nieuwe sy... dat de bureaucratie teg... gaan, richt de Raad vo... zich op drie soorten inste... die ontslagen zijn van de p... in de vier jaar subsidie a... gen (54 kunstinstellingen...

een aanvraag moeten indiene... één van de acht specialisti... fondsen, en instellingen die ... vier jaar subsidie krijgen en wa... ver de Raad voor Cultuur elke... jaar ... advies uitbrengt.

Toneel... pep Amsterdam k... van de ... positief... gezels... rstellin... arvoo...

Historische stoelen en maquettes gerec...

Van een verslaggever

gebouwen. Minister Ro... Plasterk van Onderwijs, die gist...

NEUERÖFFNUNG
Besuchen Sie uns ab dem 08.05.08, in der
Bergmannstraße 5–7, 10961 BERLIN

GETRÄNKE TIMES

Kaffeebauern müssen Nachhilfe nehmen

S.-G. HAMBURG, 16. Oktober. Der Erfolg fair gehandelten Kaffees hat die Großröster aufgeschreckt. Konzerne wie *Tchibo* und *Nestlé* organisieren Seminare, in denen 326 Kaffeebau… lernen wie sie Qualität und Ertrag ver… dann ein S… „fairen Ha…

Seit zwe… einem Wo… Brasiliane… Dünger er… Kaffeebüs… wie Erosi… Gilles ist … gelernt ha… *haben sich … ich habe Z… sich die Q… fees verbe…*

GETRÄNKE MINION

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GETRÄNKE FF META

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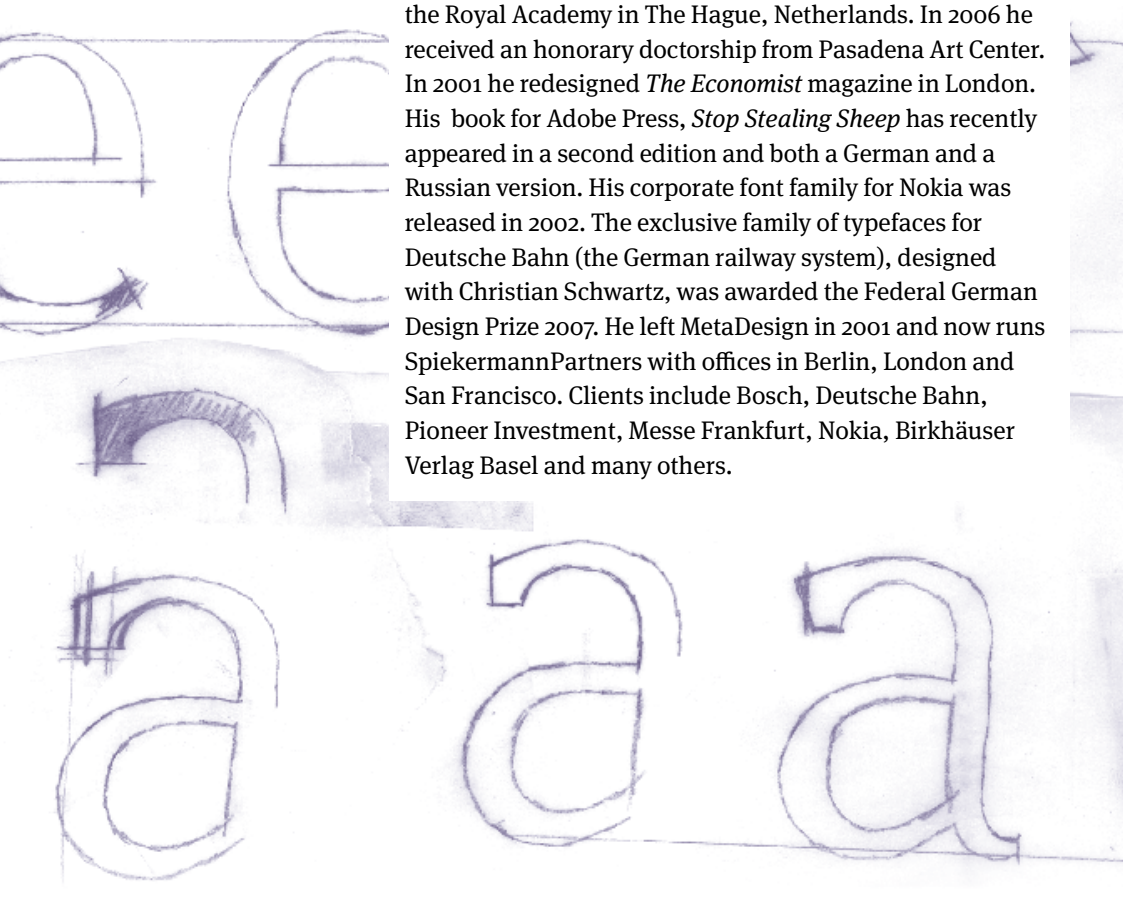
Seit zwei Jahren nimmt *Adilio Gilles* an einem **WORKSHOP FÜR KAFFEEBAUERN** teil. Der Brasilianer lernt dabei zum Beispiel, …

Erik Spiekermann

Prof. Dr. h.c. Erik Spiekermann studied History of Art and English in Berlin. He is information architect, type designer (FF Meta, ITC Officina, FF Info, FF Unit, LoType, Berliner Grotesk 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 FontShop, a company for production and distribution of electronic fonts. He holds an honorary professorship at the Academy of Arts in Bremen, 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 International Institute of Information Design. In 2003 he was awarded the Gerrit Noordzij Prize for Typography from the Royal Academy in The Hague, Netherlands. In 2006 he received an honorary doctorship from Pasadena Art Center. In 2001 he redesigned *The Economist* magazine in London. His book for Adobe Press, *Stop Stealing Sheep* has recently appeared in a second edition and both a German and a Russian version. His corporate font family for Nokia was released in 2002. The exclusive family of typefaces for Deutsche Bahn (the German railway system), designed with Christian Schwartz, was awarded the Federal German Design Prize 2007. He left MetaDesign in 2001 and now runs SpiekermannPartners with offices in Berlin, London and San Francisco. Clients include Bosch, Deutsche Bahn, Pioneer Investment, Messe Frankfurt, Nokia, Birkhäuser Verlag Basel and many others.



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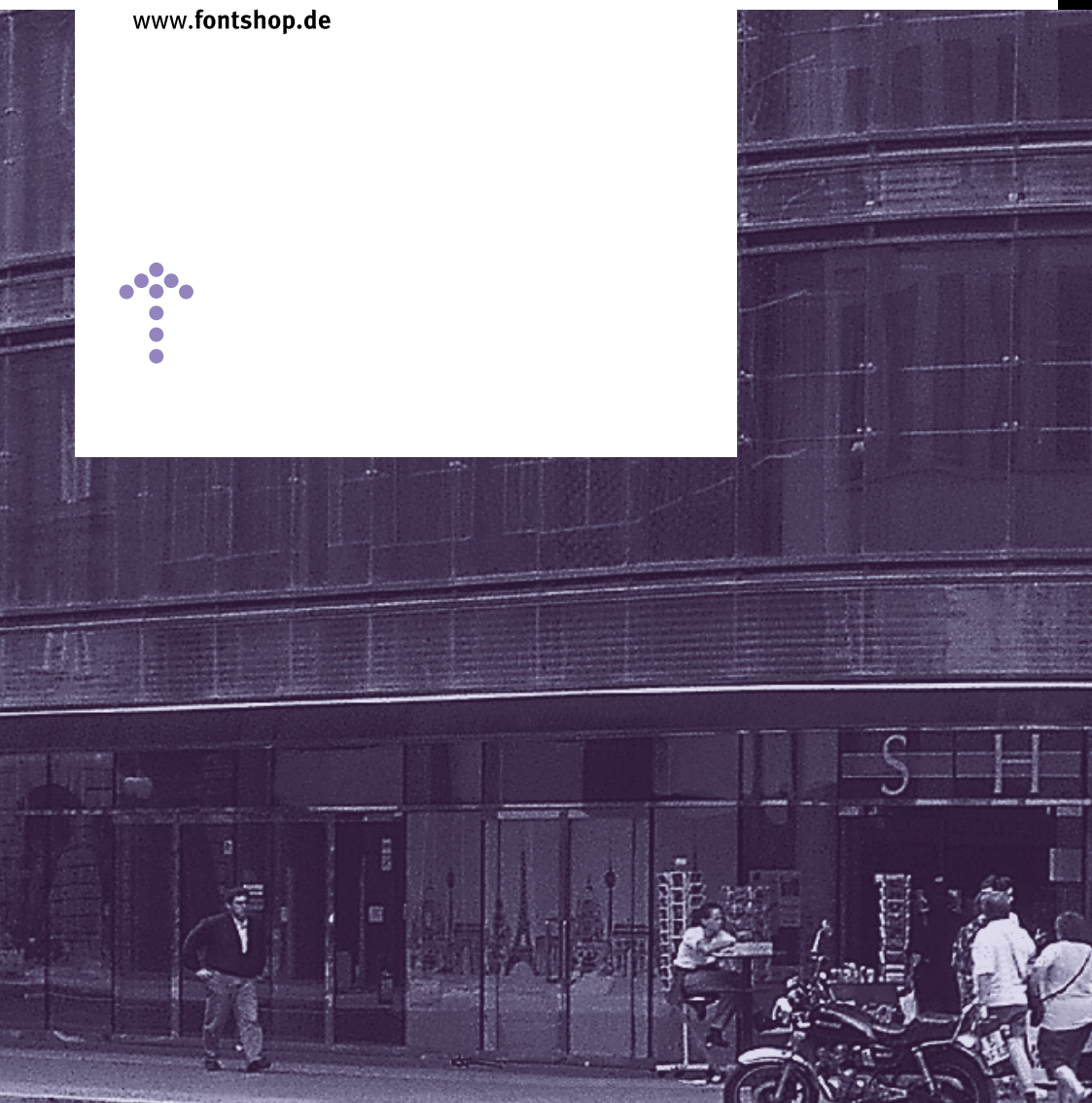
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