

FONTFONT INFO GUIDE

FF Meta Serif Book

VERSION 01.1 | September 2007



Handgloves

ABOUT FF META SERIF BOOK

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.

Obviously, a serif Meta would need to fit in with the existing Meta family. After drawing the first weights the designers saw that there was still something wrong: the serifs were too strong so that both families didn't really go well together in the same line, despite identical x-heights. The theoretical approach obviously hadn't worked well enough, so they decided to trust their experience instead. They changed the metrics so that the letters are not mathematically identical, but optically the same. Now what you see is what you get. And they discarded the idea of a tighter spacing to make it appear darker. 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.

**ABOUT
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 iiii 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 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 Christan 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.

**ABOUT
CHRISTIAN SCHWARTZ**

Christian Schwartz is an independent type designer living and working in New York City, where he is principal of Schwartzco Inc., and a partner in Orange Italic. A graduate of the Communication Design program at Carnegie Mellon University, Schwartz first worked at MetaDesign Berlin, developing typefaces for Volkswagen and logos for a number of corporations. He then returned to the US and joined the design staff at The Font Bureau, Inc., working for a wide range of corporate and publication clients. Schwartz set out on his own in 2001, first forming Orange Italic with product designer Dino Sanchez and recently Schwartzco Inc. He has released commercial fonts with FontBureau, Village, FontFont, House Industries and Emigre. Schwartz was awarded the prestigious Prix Charles Peignot in 2007, given every four or five years to a designer under 35 who has made "an outstanding contribution to the field of type design" by the Association Typographique Internationale. Also in 2007, Schwartz and Spiekermann received a gold medal from the German Design Council (Rat für Formgebung) for their Deutsche Bahn typeface system. Schwartz's typefaces have been honored by the Smithsonian's Cooper Hewitt National Design Museum, the New York Type Director's Club, and the International Society of Typographic Designers, and his work with Barnes has been honored by D&AD.

Shag pile i13

AaBbCcDdEeFfGgHhIiJjKkLlM

abcdefghijklmnopqrstuvwxyz 0123456789

ABCDEFGHIJKLMNOPQRSTUVWXYZ

FF Meta Serif Book 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 Serif Book 12/14 pt

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FF Meta Serif Book 10/12 pt

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FF Meta Serif Book 8/10 pt

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