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FONTFONT INFO GUIDE

FF Unit OT Medium
FF Unit Pro Medium

Sections

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

FF Unit OT Medium

Handgloves

ABOUT FF UNIT OT MEDIUM

FF Unit was designed by Erik Spiekermann and produced by Christian Schwartz. FF Unit is the grown-up, no-nonsense sister of Spiekermann's famous FF Meta. With FF Unit, puppy fat is off, some curves are gone and the shapes are tighter. While FF Meta has always been a little out-of-line and not exactly an over-engineered typeface, FF Unit is less outspoken and more disciplined. It is – like FF Meta – very suitable for use quite small and large, but FF Unit lacks some of the diagonal strokes and curves that give FF Meta its slight informality. However, FF Unit is not cold or uptight, just cool: no redundant ornamentation, just a lot of character. The tighter shapes make it suitable for big headlines set tight. Smaller sizes benefit from the increased contrast between vertical and horizontal strokes and open spacing. Thin and Light perform well set large, displaying the characters to their advantage. There is a great difference in weight between the Thin and Ultra, providing a good range of weights for contrasting combinations. Alternative characters (a, g, i, j, l, U, M) make for interesting headlines. The Small Caps are a bit larger than normal, making them suitable for abbreviations and acronyms. The many weights include old style, regular, and tabular figures.

**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 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 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.

FF Unit OT Medium

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.

FF Unit OT Medium

SUPPORTED
LAYOUT FEATURES

FONTFONT OPENTYPE®

EXAMPLES

STANDARD LIGATURES   fi ► fi

DISCRETIONARY LIGATURES   stUNcb ► stUNcb

HISTORICAL FORMS   sß ► ſſs

HISTORICAL LIGATURES   ſiſſ ► ſiſſ

SMALL CAPITALS   small ► SMALL

SMALL CAPITALS FROM CAPITALS   CAPS ► CAPS

CASE-SENSITIVE FORMS   ()-[] ► ()-[]

CAPITAL SPACING   HOH ► HOH

FF Unit OT Medium

13	**LINING FIGURES**	0123 ▸ **0123** 0123 ▸ **0123**
|13|	**PROPORTIONAL FIGURES**	012 ▸ **012**
|1 3|	**TABULAR FIGURES**	167 ▸ **167** 167 ▸ **167**
¼	**FRACTIONS**	1/2 ▸ **½**
⁷∕	**NUMERATORS**	123/ ▸ **123/**
/7	**DENOMINATORS**	/123 ▸ **/123**
1ª	**ORDINALS**	1a2o ▸ **1ª2º**
H₂0	**SCIENTIFIC INFERIORS**	CO2 ▸ **CO$_2$**

FF Unit OT Medium

F²	**SUPERSCRIPT**	m3 ► m³
N₂	**SUBSCRIPT**	N2 ► N₂
Jjj	**ACCESS ALL ALTERNATES**	1 ► ¹1₁
gg	**STYLISTIC ALTERNATES**	ⅽⅼⅰⅿⅼⅰ ► ⅽⅼⅰⅿⅼⅰ
01	**STYLISTIC SET 1**	ⅽⅼⅰⅿⅼⅰ ► ⅽⅼⅰⅿⅼⅰ
	ORNAMENTS	• ► ▦▦▦▦▦
Şş	**LOCALIZED FORMS**	Şş ► Şş

FF Unit OT Medium

LANGUAGE SUPPORT

SUPPORTED CODE PAGES OPENTYPE STANDARD

STD

MACOS
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

ADDITIONAL SUPPORTED CODE PAGES OPENTYPE PRO

PRO

MACOS
MACOS CENTRAL EUROPE
IBM
IBM-921 BALTIC
IBM-1112 BALTIC - EBCDIC
WINDOWS
MS WINDOWS 1250 EASTERN EUROPEAN

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- 9 W EU+TURKISH LATIN 5
ISO 8859-10 SCANDINAVIAN LATIN 6

Afrikaans	Kazan Tatar (latin)
Albanian	Kurdish (latin)
Asturian	Ladin
Baraba Tatar	Low German
Bislama	Luxembourgian
Bokmål Norwegian	Manx Gaelic
Breton	North Frisian
Catalan	Nynorsk Norwegian
Chamorro	Occitan
Crimean (latin)	Portuguese
Danish	Rhaeto-Romance
Dutch	Romani (latin)
East Frisian	Romansch
English	Scottish Gaelic
Estonian	Serbian (latin)
Faeroese	Serbo-Croatian
Finnish	Southern Sami
Franco-Provencal	Spanish
French	Swedish
Friulian	Tsakhur (latin)
Galician	Tsez (latin)
German	Ume Sami
Icelandic	Walloon
Irish	West Frisian
Italian	
Karaim (latin)	

Basque	Maltese
Bosnian	Moldavian
Byelorussian (Belarusian latin)	Polish
Chichewa	Romanian
Croatian	Sardinian
Czech	Slovak
Esperanto	Slovenian
Greenlandic	Sorbian Lower
Hungarian	Sorbian Upper
Inari Sami	Turkish
Kashubian	Ubykh
Ladino	Våmhusmål
Latin	Vepsian
Latvian (Lettish)	Welsh
Lithuanian	
Lule Sami	

Title	Number of Characters		Examples
	OT	PRO	
Basic Latin	97	97	! " # ... | } ~
Latin-1 Supplement	96	96	¡ ¢ £ ... ý þ ÿ
Latin Extended-A	11	123	Ā ā Ă ... Ž ž ſ
Latin Extended-B	1	10	ƒ Ǽ ǽ Ţ ţ ɪ
Spacing Modifier Letters	8	8	ˆ ˇ ˘ ... ˛ ˜ ˝
Greek and Coptic	4	4	Δ Ω μ π
Latin Extended Additional		8	Ẁ ẁ Ẃ ẅ Ỳ ỳ
General Punctuation	29	29	– — ' ... ‹ › ⁄
Superscripts and Subscripts	27	27	⁰ ⁴ ⁵ ... ₌ ₍ ₎
Currency Symbols	1	1	€
Letterlike Symbols	2	2	™ Ω
Arrows	18	18	← ↑ → ... ↟ ↠ ↡
Mathematical Operators	16	16	∂ Δ ∏ ... ≤ ≥ ·
Geometric Shapes	18	18	■ □ ▲ ... ◁ ◀ ◇
Alphabetic Presentation Forms	7	7	ff fi fl ... ffl ſt st

FF Unit OT Medium

Shag pile i13

AaBbCcDdEeFfGgHhIiJjKkLlMm

abcdefghijklmnopqrstuvwxyz 0123456789

ABCDEFGHIJKLMNOPQRSTUVWXYZ

FF Unit OT Medium 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 Unit OT Medium 12/14 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 aurait bien de choses à dire là-

FF Unit OT Medium 10/12 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 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

FF Unit OT Medium 8/10 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 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.