

FONTFONT OPENTYPE®



FONTFONT INFO GUIDE

FF Unit OT Thin FF Unit Pro Thin

VERSION 01.1 | September 2007



SECTIONS

- A | Introduction to OpenType®
- B | Font and Designer Information
- C | Supported Layout Features
- D | Language Support
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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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Handgloves

ABOUT FF UNIT OT THIN

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

Erik Spiekermann is information architect, type designer (FF Meta, ITC Officina, FF Info, FF Unit, LoType, Berliner Grotesk, Nokia Sans 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 with FontShop, a company for production and distribution of electronic fonts. He holds a professorship at the Academy of Arts in Bremen, is vice president of the German Design council, president of the International Society of Typographic Designers in London and a board member of ATypI. In July 2000, Erik withdrew from the management of MetaDesign Berlin. Erik now lives and works in Berlin, London and San Francisco, designing publications, complex design systems and more typefaces. His new project is The United Designers Network and brings together a lot of the people he has worked with over the past 25 years. In 2001 he redesigned The Economist magazine in London. His book for Adobe Press, "Stop Stealing Sheep", which first came out in 1993 and has been sold over 150000 times, has just appeared in a second edition and in a German version. He is currently designing corporate design programmes and exclusive typefaces for Deutsche Bahn, the German railway system, and Bosch. In 2003, Erik was awarded the Gerrit Noordzij Award for Typography by the Royal Academy in The Hague, and in 2004 he received

the IIID Award for Leadership and Distinctive Achievement in Information Design.

**ABOUT
CHRISTIAN SCHWARTZ**

Christian Schwartz was born in 1977 and grew up in a small town in New Hampshire. He attended Carnegie Mellon University in Pittsburgh, Pennsylvania, graduating in 1999 with a degree in Communication Design. After graduation, Schwartz spent 3 months as the in-house type designer and type expert at MetaDesign Berlin, under the supervision of Erik Spiekermann. In January, 2000, he joined Font Bureau as a member of the full-time design staff. Near the end of 2000, Schwartz founded Orange Italic with Chicago-based designer Dino Sanchez, and left Font Bureau in August 2001 to concentrate full-time on developing this company. Orange Italic published the first issue of their online magazine at the end of 2001 and are releasing their first set of typefaces in the beginning of 2002.

FFONT OPENTYPE®

EXAMPLES



STANDARD LIGATURES

fi ► fi



DISCRETIONARY LIGATURES

ffbffhffj ► ffbffhffj



HISTORICAL FORMS

s ► f



HISTORICAL LIGATURES

ffbffhffj ► ffbffhffj



SMALL CAPITALS

small ► SMALL



SMALL CAPITALS FROM
CAPITALS

CAPS ► CAPS



CASE-SENSITIVE FORMS

(A[I» ► (A[I»



CAPITAL SPACING

HOH ► HOH

EXAMPLES

13

OLDSTYLE FIGURES

1234 ▶ 1234

13

LINING FIGURES

1234 ▶ 1234

13

PROPORTIONAL FIGURES

1234 ▶ 1234

13

TABULAR FIGURES

1234 ▶ 1234

1/4

FRACTIONS

1/2 ▶ 1/2

7/

NUMERATORS

123/ ▶ 123/

/7

DENOMINATORS

/123 ▶ /123

1^a

ORDINALS

1a2o ▶ 1a2o

EXAMPLES



SCIENTIFIC INFERIORS

C02 ► CO₂



SUPERScript

m3 ► m³



SUBSCRIPT

N2 ► N₂



ACCESS ALL ALTERNATES

1 ► ¹¹¹



STYLISTIC ALTERNATES

IJMUa ► IJMUα



STYLISTIC SET 1

IJMUa ► IJMUα



ORNAMENTS

• ►

SECTION D
LANGUAGE
SUPPORT

SUPPORTED
CODE PAGES
OPENTYPE STANDARD



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



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

**SUPPORTED
LANGUAGES
OPENTYPE STANDARD**

STD

ALBANIAN
BARABA TATAR
BISLAMA
BOKMÅL NORWEGIAN
BRETON
CATALAN
CHAMORRO
DANISH
DUTCH
ENGLISH
ESTONIAN
FAEROESE
FINNISH
FRANCO-PROVENCAL
FRENCH
FRIULIAN
GALICIAN
GERMAN
ICELANDIC

IRISH
ITALIAN
LADIN
LUXEMBOURGIAN
MANX GAELIC
NYNORSK NORWEGIAN
OCCITAN
PORTUGUESE
RHAETO-ROMANCE
ROMANSCH
SCOTTISH GAELIC
SOUTHERN SAMI
SPANISH
SWEDISH
UME SAMI
WALLOON
WEST FRISIAN

**ADDITIONAL
SUPPORTED
LANGUAGES
OPENTYPE PRO**

PRO

AFRIKAANS
BASQUE
BOSNIAN
CHICHEWA
CROATIAN
CZECH
ESPERANTO
HUNGARIAN
INARI SAMI
KASHUBIAN
LADINO
LATIN
LATVIAN (LETTISH)
LITHUANIAN
LULE SAMI

MALTESE
MOLDAVIAN
POLISH
ROMANIAN
SARDINIAN
SLOVAK
SLOVENIAN
SORBIAN LOWER
SORBIAN UPPER
TURKISH
UBYKH
VÄMHUSMÅL
WELSH

**SUPPORTED
UNICODE RANGES**

TITLE	NUMBER OF CHARACTERS		EXAMPLES
	OT	PRO	
BASIC LATIN	97	97	! " # ... } ~
LATIN-1 SUPPLEMENT	96	96	ı Œ £ ... ý þ ÿ
LATIN EXTENDED-A	11	123	Ā ā Ă ă ... Ž ž ƒ
LATIN EXTENDED-B	1	10	ƒ Ą Ę é Ĥ ĥ Ĵ
SPACING MODIFIER LETTERS	8	8	ˆ ˇ ˘ ... ˜ ˝
GREEK AND COPTIC	4	4	Δ Ω μ π
LATIN EXTENDED ADDITIONAL		8	Ẁ ẁ Ẃ ẃ Ỳ ỳ
GENERAL PUNCTUATION	17	17	– — ‘ ... ‹ › /
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 Π ... ≤ ≥ ·
GEOMETRIC SHAPES	18	18	■ □ ▲ ... ◀ ◁ ◇
ALPHABETIC PRESENTATION FORMS 7		7	ff fi fl ... ffl ft st

Shag pile i13

AaBbCcDdEeFfGgHhIiJjKkLlMmNn

abcdefghijklmnopqrstuvwxyz 0123456789

ABCDEFGHIJKLMNOPQRSTUVWXYZ

FF Unit OT Thin 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 aurait bien de choses à dire

FF Unit OT Thin 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-dessus. Several tenors sing

FF Unit OT Thin 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 en pleno echazo,

FF Unit OT Thin 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. Facile à dire qu'à faire. Suuri kiitos siitä heille.