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FONTFONT INFO GUIDE FOR

# FF Unit Bold Italic

Offc | Offc Pro

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# *Handgloves*

## ABOUT FF UNIT BOLD ITALIC

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, born 1947, studied History of Art and English in Berlin. He is information architect, type designer (FF Meta, FF MetaSerif, ITC Officina, FF Govan, 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. Projects included corporate design programmes for Audi, Skoda, Volkswagen, Lexus, Heidelberg Printing and wayfinding projects like Berlin Transit, Düsseldorf Airport and many others. In 1988 he started FontShop, a company for production and distribution of electronic fonts. Erik 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. In 2001 he left MetaDesign and is now a partner in Edenspiekermann with offices in Amsterdam, Berlin, London and San Francisco. He redesigned The Economist magazine in London for its relaunch in 2001. His book for Adobe Press, "Stop Stealing Sheep" is in its second edition as well as published in German and in Russian. 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. He was made an Honorary Royal Designer for Industry by the RSA in Britain in 2007 and Ambassador for the European Year of Creativity and Innovation by the European Union for 2009.

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#### **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 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.

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SECTION B  
LANGUAGE  
SUPPORT

SUPPORTED  
CODE PAGES  
STANDARD



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



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**

**Offc**

**Web**

AFRIKAANS	KURDISH (LATIN)
ALBANIAN	KYRGYZ (CYRILLIC) [ROMANIZATION; BGN/PCGN 1979]
AMHARIC (ETHIOPIC) [ROMANIZATION SYSTEM BGN/PCGN 1967]	LADIN
ARVANITIKA (LATIN)	LAOTIAN (LAOTIAN) [ROMANIZATION; NATIONAL]
ASTURIAN	LOW GERMAN
BARABA TATAR	LUXEMBOURGIAN
BATS (LATIN)	MALAGASY
BISLAMA	MALAY (LATIN)
BRETON	MANX GAELIC
BURMESE (BURMESE) [ROMANIZATION; BGN/PCGN 1970]	NORWEGIAN, BOKMÅL
CATALAN	NORWEGIAN, NYNORSK
CHAMORRO	OCCITAN
DANISH	PILIPINO (TAGALOG)
DUTCH	PORTUGUESE
ENGLISH	RHAETO-ROMANCE
ESTONIAN	ROMANSCH
FAEROESE	RUSSIAN (CYRILLIC) [ROMANIZATION; BGN/PCGN 1947]
FINNISH	SAMI, SOUTHERN
FRANCO-PROVENCAL	SAMI, UME
FRENCH	SCOTTISH GAELIC
FRISIAN	SOMALI
FRISIAN, EAST	SOTHO, NORTHERN
FRISIAN, NORTH	SOTHO, SOUTHERN
FRISIAN, WEST	SPANISH
FRIULIAN	SWEDISH
GALICIAN	TAHITIAN
GERMAN	TSAKHUR (LATIN)
GREEK (GREEK) [ROMANIZATION; BGN/ PCGN 1962]	TSONGA
GREENLANDIC	TSWANA
ICELANDIC	TURKMEN (CYRILLIC) [ROMANIZATION; BGN/PCGN 1979]
INDONESIAN	UKRAINIAN (CYRILLIC) [ROMANIZATION; NATIONAL, 1993]
INTERLINGUA	WALLOON
IRISH	XHOSA
ITALIAN	YAPESE
JAPANESE (SINO-JAPANESE) [ROMANIZATION; KUNREI]	YIDDISH [ROMANIZATION]
KARAIM (LATIN)	ZULU
KAZAN TATAR (LATIN)	

**ADDITIONAL  
SUPPORTED  
LANGUAGES  
PRO**



ABAZA	ISTRO-ROMANIAN
ADYGHE	JAPANESE (SINO-JAPANESE)
ÄLVDALSKA	[ROMANIZATION; MODIFIED HEPBURN]
AMHARIC (ETHIOPIC) [ROMANIZATION; UN 1967]	KABARDIAN
ARAGONESE	KALMYK
ARCHI	KARACHAY-BALKAR
ARUMANIAN	KARAIM (CYRILLIC)
ARVANITIKA (GREEK)	KARA-KALPAK
AVAR	KASHUBIAN
AZERBAIJANI (LATIN)	KAZAKH
BALK	KAZAKH (CYRILLIC) [ROMANIZATION; BGN/PCGN 1979]
BASQUE	KAZAN TATAR (CYRILLIC)
BELARUSIAN (CYRILLIC)	KHINALUG
BELARUSIAN (LATIN)	KHMER (KHMER) [ROMANIZATION; UN 1972]
BOSNIAN (CYRILLIC)	KOREAN (HANGUL) [ROMANIZATION; 1939 & 1984]
BOSNIAN (LATIN)	KRYTS
BOTLIKH	KUMYK
BUDUKH	KURDISH (CYRILLIC)
BULGARIAN	KURMANJI
BULGARIAN (CYRILLIC) [ROMANIZATION; BGN/PCGN 1952]	LADINO (LATIN)
BURYAT	LAK
CHECHEN (CYRILLIC)	LATIN
CHICHEWA	LATVIAN
COOK ISLANDS MAORI	LEZGI
CRIMEAN TATAR (LATIN)	LITHUANIAN
CROATIAN	MACEDONIAN
CZECH	MACEDONIAN (CYRILLIC)
DARGIN	[ROMANIZATION; UN 1977]
DUNGAN	MALTESE
ERZYA	MAORI
ESPERANTO	MARSHALLESE
GAGAUZ (LATIN)	MOKSHA
GODOBERI	MOLDAVIAN (LATIN)
GREEK MONOTONIC	MONGOLIAN (CYRILLIC)
GREENLANDIC (PRE-1973)	MONGOLIAN (CYRILLIC)
HAWAIIAN	[ROMANIZATION; BGN/PCGN 1964]
HUNGARIAN	NANAI
INGUSH	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]

TATAR  
TATI  
TONGAN  
TSAKHUR (CYRILLIC)  
TSAKONIAN MONOTONIC  
TURKISH  
TURKMEN  
TUVINIAN  
UBYKH  
UKRAINIAN  
UZBEK  
UZBEK (CYRILLIC) [ROMANIZATION;  
BGN/PCGN 1979]  
VÅMHUSMÅL  
VEPSIAN  
WALLISIAN  
WELSH  
WOLOF

**SUPPORTED  
UNICODE RANGES**

TITLE	NUMBER OF CHARACTERS		EXAMPLES
	STD	PRO	
BASIC LATIN	97	97	<b>! " # ...   } ~</b>
LATIN-1 SUPPLEMENT	96	96	<b>ı ç £ ... ý þ ÿ</b>
LATIN EXTENDED-A	13	128	<b>Ā ā Ą ... Ź ź Œ</b>
LATIN EXTENDED-B	1	13	<b>ə ƒ Ą ... ı ı ı</b>
IPA EXTENSIONS		1	<b>ə</b>
SPACING MODIFIER LETTERS	10	10	<b>‘ ’ ^ ... ˘ ˙</b>
COMBINING DIACRITICAL MARKS	17	17	<b>˘ ˙ ... ˘ ˙ --</b>
GREEK AND COPTIC	5	79	<b>; ’ “ ... ’Υ Ÿ ϕ</b>
CYRILLIC		132	<b>È Ě Ħ ... ø Ÿ Ÿ</b>
LATIN EXTENDED ADDITIONAL		8	<b>Ẁ ẁ Ẃ ... Ẅ Ỳ ỳ</b>
GENERAL PUNCTUATION	20	21	<b>— — — ... ‹ › /</b>
SUPERSCRIPTS AND SUBSCRIPTS	27	27	<b>⁰ ⁴ ⁵ ... = ( )</b>
CURRENCY SYMBOLS	2	2	<b>€ ₧</b>
LETTERLIKE SYMBOLS	3	3	<b>Nº ™ Ω</b>



TITLE	NUMBER OF CHARACTERS		EXAMPLES
	STD	PRO	
NUMBER FORMS	17	17	<i>1/7 1/9 1/10 ... 7/8 1/ 0/3</i>
ARROWS	18	18	<i>← ↑ → ... ↕ ↗ ↘</i>
MATHEMATICAL OPERATORS	14	14	<i>∂ Δ ∏ ... ≤ ≥ ·</i>
GEOMETRIC SHAPES	21	21	<i>▲ △ ▲ ... □ ◻ ■</i>
ALPHABETIC PRESENTATION FORMS 7		7	<i>ff fi fl ... ffl ft st</i>
ARABIC PRESENTATION FORMS-B	1	1	
SPECIALS	1		

# *Shag pile i13*

*AaBbCcDdEeFfGgHhIiJjKkLlMmN*

*abcdefghijklmnopqrstuvwxyz 0123456789*

*ABCDEFGHIJKLMNOPQRSTUVWXYZ*

FF Unit 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 työskennellyt Il y aurait*

FF Unit 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 bien de choses à dire là-dessus.*

FF Unit 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 genießen. Ayer, todavía en pleno*

FF Unit 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, celebraban su aniversario de boda. Facile à dire*