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FONTFONT INFO GUIDE FOR

FF Unit Light

Offc | Offc Pro

or

Web | Web Pro

SECTIONS

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- B | Language Support
- C | Type Specimens



Handgloves

ABOUT FF UNIT LIGHT

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.

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.

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 | ! " # ... } ~ |
| LATIN-1 SUPPLEMENT | 96 | 96 | ı ç £ ... ý þ ÿ |
| LATIN EXTENDED-A | 13 | 128 | Ā ā Ă ... Ž ž ƒ |
| LATIN EXTENDED-B | 1 | 13 | Ɔ ƒ Ā ... Ƨ Ƨ Ƨ |
| IPA EXTENSIONS | | 1 | ə |
| SPACING MODIFIER LETTERS | 10 | 10 | ‘ ’ ^ ... ~ ” |
| COMBINING DIACRITICAL MARKS | 17 | 17 | ˘ ˙ ... ˆ ˜ — |
| GREEK AND COPTIC | 5 | 79 | ; ’ “ ... ʹ ʸ ϕ |
| CYRILLIC | | 132 | È Ê Ħ ... ɵ Ȳ ȳ |
| LATIN EXTENDED ADDITIONAL | | 8 | Ẁ ẁ Ẃ ... Ẅ Ỳ ỳ |
| GENERAL PUNCTUATION | 20 | 21 | — — — ... ‹ › / |
| SUPERSCRIPTS AND SUBSCRIPTS | 27 | 27 | ⁰ ⁴ ⁵ ... ₌ ₎ |
| CURRENCY SYMBOLS | 2 | 2 | € ₧ |
| LETTERLIKE SYMBOLS | 3 | 3 | № ™ Ω |

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

Shag pile i13

AaBbCcDdEeFfGgHhIiJjKkLlMmNn

abcdefghijklmnopqrstuvwxyz 0123456789

ABCDEFGHIJKLMNOPQRSTUVWXYZ

FF Unit Light 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 Light 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. Several tenors sing

FF Unit Light 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 echazo, |
|---|---|

FF Unit Light 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 qu'à faire. Suuri kiitos siitä heille. |
|--|--|---|