



FONTFONT INFO GUIDE FOR

FF Unit Slab Black

OT | Pro

SECTIONS

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





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 SLAB BLACK

When we (Kris Sowersby, Christian Schwartz and Erik Spiekermann) were designing the parameters for FF Meta Serif, we spent quite some time on details like the thickness and the shape of the serifs – should the face veer towards a slab with blocky, heavy serifs or should it be more of a traditional book face? In the end, we went for a “normal” serif face with fairly solid serifs, but some thick-thin contrast and counters that aren’t totally parallel to the outside shape of the letters. Stronger and thus more useful than Times New Roman while not as constructed as Rockwell.

We did, however, like some of our explorations into a “humanist slab” so much, that we asked Kris to develop the initial sketches further as a companion for FF Unit. That, in fact, is Meta’s more serious sister, and it looked good with heavier serifs. FF Unit Slab is a fairly condensed slab which pulls a punch in bold headlines and looks surprisingly good in text with its typewriter-like discipline.

FF Unit Slab can be mixed with FF Unit, of course, but also works as companion to FF Meta, while FF Meta Serif looks good when mixed with FF Unit – whether for headlines or small text like captions. The two families share a common heritage and like to hang out with each other.

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 principal of Schwartzco Inc., a New York-based type design and consultation firm and partner, with London-based designer Paul Barnes, in the typefoundry Commercial Type. A graduate of Carnegie Mellon University, Schwartz worked at MetaDesign Berlin and Font Bureau prior to starting Schwartzco in 2006 and Commercial Type in 2008. 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 led 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. 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”. Schwartz was awarded the prestigious Prix



Charles Peignot in 2007, 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 also has been honored by the Cooper-Hewitt National Design Museum, the New York Type Director's Club, the American Institute of Graphic Arts and the International Society of Typographic Designers. In 2007, Schwartz and Erik Spiekermann were awarded a gold medal by the German Design Council (Rat für Formgebung) for the typeface system they designed for the Deutsche Bahn.

**ABOUT
KRIS SOWERSBY**

Kris Sowersby graduated from the Wanganui School of Design in 2003. After brief employment as a graphic designer he started the Klim Type Foundry in 2005, currently based in Wellington, New Zealand. His first retail typeface, Feijoa, was released onto the international market in 2007. National, Sowersby's second retail release, won a Certificate of Excellence from the Type Designers Club, New York in 2008. Since then he has received two more Certificates of Excellence (Serrano, Hardys) and worked on various custom and retail typefaces including FF Meta Serif, the seriffed sibling of the renowned FF Meta. Sowersby's reputation for typeface design has led to his working with, and for, contemporary typographic luminaries such as Christian Schwartz, Erik Spiekermann, Chester Jenkins, House Industries, DNA Design and Pentagram. Sowersby's typefaces combine historical knowledge with contemporary craftsmanship & finish. The Klim Type Foundry markets its typefaces exclusively through Village.

SECTION C
SUPPORTED
LAYOUT FEATURES

FONTFONT OPENTYPE®

EXAMPLES



STANDARD LIGATURES

fifbft ▶ fibft



HISTORICAL FORMS

hist ▶ hift



SMALL CAPITALS

Small ▶ SMALL



SMALL CAPITALS FROM
CAPITALS

CAPS ▶ CAPS



CASE-SENSITIVE FORMS

(H-o) ▶ (H-O)



CAPITAL SPACING

HOH ▶ HOH



LINING FIGURES

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PROPORTIONAL FIGURES

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TABULAR FIGURES

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1/4

FRACTIONS

2 5/16 ▶ 2⁵/16

7/

NUMERATORS

123/ ▶ 123/

/7

DENOMINATORS

/123 ▶ /123

1^a

ORDINALS

1a20 ▶ 1^a20

H₂O

SCIENTIFIC INFERIORS

C02 ▶ CO₂

F²

SUPERSCRIPT

m3 ▶ m³

N₂

SUBSCRIPT

N2 ▶ N₂

EXAMPLES



MATHEMATICAL GREEK

ΔΔΩ ▶ ΔΔΩ



ACCESS ALL ALTERNATES

1 ▶ 111₁1¹



STYLISTIC ALTERNATES

a ▶ a



STYLISTIC SET 1

a ▶ a



STYLISTIC SET 2

g ▶ g



STYLISTIC SET 3

Jj ▶ Jj



STYLISTIC SET 4

MmM ▶ MmM



STYLISTIC SET 5

Uu ▶ Uu

EXAMPLES



STYLISTIC SET 6



STYLISTIC SET 7



STYLISTIC SET 8



STYLISTIC SET 9



STYLISTIC SET 10

hist ▶ hift



ORNAMENTS



LOCALIZED FORMS

ŒŒTt ▶ ŒŒTt

SECTION D
LANGUAGE
SUPPORT

**SUPPORTED
CODE PAGES
STANDARD**

STD

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**

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**

STD

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

**ADDITIONAL
SUPPORTED
LANGUAGES**

PRO

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

NORTHERN SAMI
POLISH
PORTUNHOL
ROMANI (LATIN)
ROMANIAN
RUSSIAN
RUSSIAN (CYRILLIC) [ROMANIZATION;
RUSSIAN ACADEMY OF SCIENCES
SYSTEM]
RUSSIAN (CYRILLIC) [ROMANIZATION;
UN 1987, NATIONAL]
RUSYN
RUTUL
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 ... Ź ź ƒ
LATIN EXTENDED-B	1	15	Ɔ ƒ Ƶ ... Ƨ Ƨ Ƨ
IPA EXTENSIONS		1	ə
SPACING MODIFIER LETTERS	10	10	◌ ˆ ˆ ... ˆ ˆ ˆ
COMBINING DIACRITICAL MARKS	16	16	◌ ˆ ˆ ... ˆ ˆ ˆ
GREEK AND COPTIC	5	73	; ’ ” ... ó ú ó
CYRILLIC		132	È Ě Ъ ... ɵ Ỳ ỳ
LATIN EXTENDED ADDITIONAL		10	Ẁ ẁ Ẃ ... ẋ Ỳ ỳ
GENERAL PUNCTUATION	20	21	– — — ... ‹ › /
SUPERSCRIPTS AND SUBSCRIPTS	27	27	⁰ ⁴ ⁵ ... = ()
CURRENCY SYMBOLS	2	2	€ ₳
LETTERLIKE SYMBOLS	4	4	№ ® ™ 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 Π ... ≤ ≥ ·
GEOMETRIC SHAPES	21	21	▲ △ ▲ ... ■ □ ■
ALPHABETIC PRESENTATION FORMS 5		5	ff fi fl ffi ffl

Shag pile i13

AaBbCcDdEeFfGgHhIiJjKkLlM

abcdefghijklmnopqrstuvwxy 0123456789

ABCDEFGHIJKLMN OPQRSTUVWXYZ

FF Unit Slab OT Black 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

FF Unit Slab OT Black 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-

FF Unit Slab OT Black 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

FF Unit Slab OT Black 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,