

FONTFONT OPENTYPE®



FONTFONT INFO GUIDE FOR

FF Unit Rounded 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 ROUNDED BLACK

Round typefaces keep going in and out of fashion, for many reasons. One of them always has been the media the face would be used for: type on screens and back-lit signs suffers from radiant light. Sharp type will look blunt, and the amount of bluntness that occurs is usually unpredictable. Enter a font already blunt, i. e. rounded. Way back in letterpress days, some of the most successful typefaces for everyday printing (then called jobbing) were faces like Reklameschrift Block with its wobbly outline and blunt corners. The letters looked hand-painted, spontaneous, or pre-destroyed. Even bad treatment on platen presses couldn't make them look bad.

When I designed FF Info, the corners were made blunt to counteract light shatter on signs at the Düsseldorf airport, where this typeface was first used. Otl Aicher designed a typeface for Germany's second TV channel, the ZDF, in the early 70s, which was basically Univers with very round corners. TV then was very low-res. Other typefaces used round corners (the "Frankfurter – as in sausages – look") to convey friendliness and were often used for food packages. Then came Web 2.0 and rounded typefaces made a major comeback. I think they are here to stay, both as a fashion statement and for physical reasons, like in the old days. There will always be bad media which needs indestructible fonts. FF Unit Rounded started as an exclusive typeface we designed with Christian Schwartz's help for Gravis, the biggest Apple dealer in Germany. They needed something friendly but precise, to be used on-screen, on signs, in print and on T-shirts. Gravis Round only has two weights, and when I wanted to make a complete family, I turned to Erik van Blokland, inventor of the Superpolator software. Erik ran several trials to establish the right amount of roundness for each weight. The lighter weights have almost no flat bottom, whereas the bold weights have straight bottoms on the main strokes, met by rounded corners. The radius had to be different for each weight, so Erik showed me alternatives as little movies with a slider to try out different versions. They all had a number to them so we could decide what worked best for which weight. The Superpolator also took care of a lot of the issues with internal curves and those problematic areas where curves meet straight lines or – even more complex! – diagonal ones. There remained quite a bit of manual intervention which was carried out by FSI's able experts who end up with all the detailed stuff that us type designers are too lazy for. FF Unit is serious enough to be rounded without becoming a sausage face or one only suited for comic strips. It looks friendly without losing its precision and changes its appearance quite dramatically as it grows in size.

**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 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. 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.

SECTION C
SUPPORTED
LAYOUT FEATURES

FONTFONT OPENTYPE®

EXAMPLES



STANDARD LIGATURES

ffifkft ▶ ffikft



DISCRETIONARY LIGATURES

stwwwtt ▶ stwwwtt



HISTORICAL FORMS

hist ▶ hift



HISTORICAL LIGATURES

fiff ▶ fiff



SMALL CAPITALS

small ▶ SMALL



SMALL CAPITALS FROM
CAPITALS

CAPS ▶ CAPS



CASE-SENSITIVE FORMS

()-[] ▶ ()-[]



CAPITAL SPACING

HOH ▶ HOH

EXAMPLES

13

LINING FIGURES

167 ▶ 167
167 ▶ 167

|3|

PROPORTIONAL FIGURES

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167 ▶ 167

|13|

TABULAR FIGURES

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167 ▶ 167

1/4

FRACTIONS

1/2 ▶ 1/2

7/

NUMERATORS

123/ ▶ 123/

/7

DENOMINATORS

/123 ▶ /123

1^a

ORDINALS

1a20 ▶ 1^a20

H₂O

SCIENTIFIC INFERIORS

CO2 ▶ CO₂

EXAMPLES



SUPERSCRIPT

m3 ▶ m³



SUBSCRIPT

N2 ▶ N₂



ACCESS ALL ALTERNATES

1 ▶ 1₁



STYLISTIC ALTERNATES

a ▶ a



STYLISTIC SET 1

a ▶ a



STYLISTIC SET 2

gğğ ▶ gğğ



STYLISTIC SET 3

JJ ▶ JJ



STYLISTIC SET 4

Mm ▶ Mm

EXAMPLES



STYLISTIC SET 5

Uu ▶ Uu



STYLISTIC SET 6

←↑→ ▶ ←↑→



STYLISTIC SET 7

←↑→ ▶ ↻ ↻ ↻



STYLISTIC SET 8

←↑→ ▶ ↻ ↻ ↻



STYLISTIC SET 9

▶▶▶ ▶ ▫▫▫



STYLISTIC SET 10

hist ▶ hift



STYLISTIC SET 11

ij ▶ ij



STYLISTIC SET 12

Ii ▶ Ii

EXAMPLES



STYLISTIC SET 13

l ▶ |



STYLISTIC SET 14

rrr ▶ rrṛ



ORNAMENTS

● ▶ ■■■■



LOCALIZED FORMS

Œœ ▶ Œœ̣

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 ROMANIAN
MACOS TURKISH

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- 4 BALTIC LATIN 6
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**

PRO

ÄLVDALSKA
AMHARIC (ETHIOPIC) [ROMANIZATION;
UN 1967]
ARAGONESE
ARUMANIAN
AZERBAIJANI (LATIN)
BASQUE
BOSNIAN (LATIN)
BULGARIAN (CYRILLIC) [ROMANIZATION;
BGN/PCGN 1952]
BYELORUSSIAN (BELARUSIAN LATIN)
CHICHEWA
COOK ISLANDS MAORI
CRIMEAN TATAR (LATIN)
CROATIAN
CZECH
ESPERANTO
GAGAUZ (LATIN)
GREENLANDIC (PRE-1973)
HAWAIIAN
HUNGARIAN
INARI SAMI
ĪSTRO-ROMANIAN
JAPANESE (SINO-JAPANESE)
[ROMANIZATION; MODIFIED HEPBURN]
KASHUBIAN
KAZAKH (CYRILLIC) [ROMANIZATION;
BGN/PCGN 1979]
KHMER (KHMER) [ROMANIZATION; UN
1972]
KOREAN (HANGUL) [ROMANIZATION;
1939 & 1984]
KURMANJI
LADINO (LATIN)
LATIN
LATVIAN (LETTISH)
LITHUANIAN
LULE SAMI
MACEDONIAN (CYRILLIC)
[ROMANIZATION; UN 1977]
MALTESE
MAORI
MARSHALLESE
MOLDAVIAN (LATIN)
MONGOLIAN (CYRILLIC)
[ROMANIZATION; BGN/PCGN 1964]
NORTHERN SAMI
POLISH
PORTUNHOL
ROMANI (LATIN)
ROMANIAN
RUSSIAN (CYRILLIC) [ROMANIZATION;
RUSSIAN ACADEMY OF SCIENCES
SYSTEM]
RUSSIAN (CYRILLIC) [ROMANIZATION;
UN 1987, NATIONAL]
SAMOAN
SARDINIAN
SERBIAN (LATIN)
SLOVAK
SLOVENIAN
SORBIAN LOWER
SORBIAN UPPER
TAJIK (CYRILLIC) [ROMANIZATION; BGN/
PCGN 1994]
TONGAN
TURKISH
ŪBYKH
UZBEK (CYRILLIC) [ROMANIZATION;
BGN/PCGN 1979]
VĂMHUSMĂL
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 Ą ... Ź ź ƒ
LATIN EXTENDED-B	1	13	ə ƒ Ā ... ƚ ƚ ƚ
IPA EXTENSIONS		1	ə
SPACING MODIFIER LETTERS	10	10	ˆ ˆ ˆ ... ˆ ˆ ˆ
COMBINING DIACRITICAL MARKS	18	18	˘ ˘ ˘ ... ˘ ˘ ˘
GREEK AND COPTIC	4	4	Δ Ω μ π
LATIN EXTENDED ADDITIONAL		8	Ŵ ŵ Ŷ ... ŷ Ÿ Ź
GENERAL PUNCTUATION	20	20	– — ‘ ... ‹ › /
SUPERSCRIPTS AND SUBSCRIPTS	27	27	⁰ ⁴ ⁵ ... ₌ ₎
CURRENCY SYMBOLS	1	1	€
LETTERLIKE SYMBOLS	2	2	™ Ω
NUMBER FORMS	17	17	1/7 1/9 1/10 ... 7/8 1/ 0/3

TITLE	NUMBER OF CHARACTERS		EXAMPLES
	STD	PRO	
ARROWS	18	18	← ↑ → ... ↕ ↗ ↘
MATHEMATICAL OPERATORS	14	14	∂ Δ ∏ ... ≤ ≥ ·
GEOMETRIC SHAPES	18	18	■ □ ▲ ... ◁ ◂ ◊
ALPHABETIC PRESENTATION FORMS 7		7	ff fi fl ... ffl ft st

Shag pile i13

AaBbCcDdEeFfGgHhIijjKkLlMm

abcdefghijklmnopqrstuvwxy 0123456789

ABCDEFGHIJKLMN OPQRSTUVWXYZ

FF Unit Rounded 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 Rounded 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-dessus.

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