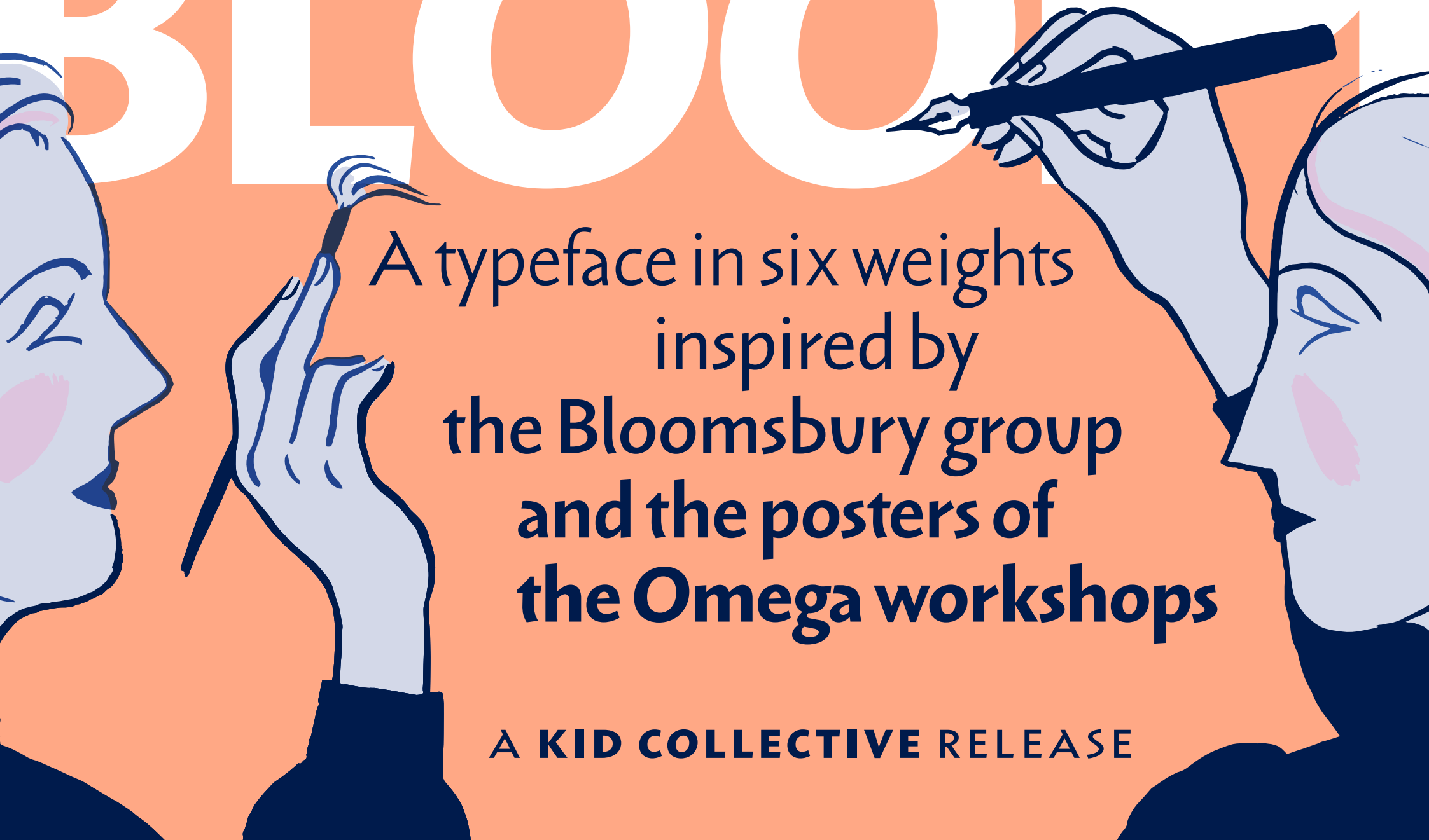
BLOOM



A typeface in six weights
inspired by
the Bloomsbury group
and the posters of
the Omega workshops

A **KID COLLECTIVE** RELEASE

48 PT REGULAR

For nothing was simply one thing. The other was the Lighthouse too.

VIRGINIA WOOLF, TO THE LIGHTHOUSE, 1927

48 PT REGULAR · STYLISTIC SETS 01, 05, 07

For nothing was simply one thing. The other was the Lighthouse too.

VIRGINIA WOOLF, TO THE LIGHTHOUSE, 1927

48 PT MEDIUM

For nothing was simply one thing. The other was the Lighthouse too.

VIRGINIA WOOLF, TO THE LIGHTHOUSE, 1927

48 PT MEDIUM · STYLISTIC SETS 01, 05, 07

For nothing was simply one thing. The other was the Lighthouse too.

VIRGINIA WOOLF, TO THE LIGHTHOUSE, 1927

48 PT SEMIBOLD

For nothing was simply one thing. The other was the Lighthouse too.

VIRGINIA WOOLF, TO THE LIGHTHOUSE, 1927

48 PT SEMIBOLD · STYLISTIC SETS 01, 05, 07

For nothing was simply one thing. The other was the Lighthouse too.

VIRGINIA WOOLF, TO THE LIGHTHOUSE, 1927

48 PT BOLD

For nothing was simply one thing. The other was the Lighthouse too.

VIRGINIA WOOLF, TO THE LIGHTHOUSE, 1927

48 PT BOLD · STYLISTIC SETS 01, 05, 07

For nothing was simply one thing. The other was the Lighthouse too.

VIRGINIA WOOLF, TO THE LIGHTHOUSE, 1927

48 PT EXTRABOLD

For nothing was simply one thing. The other was the Lighthouse too.

VIRGINIA WOOLF, TO THE LIGHTHOUSE, 1927

48 PT EXTRABOLD · STYLISTIC SETS 01, 05, 07

For nothing was simply one thing. The other was the Lighthouse too.

VIRGINIA WOOLF, TO THE LIGHTHOUSE, 1927

48 PT BLACK

For nothing was simply one thing. The other was the Lighthouse too.

VIRGINIA WOOLF, TO THE LIGHTHOUSE, 1927

48 PT BLACK · STYLISTIC SETS 01, 05, 07

For nothing was simply one thing. The other was the Lighthouse too.

VIRGINIA WOOLF, TO THE LIGHTHOUSE, 1927

16 PT REGULAR

What a lark! What a plunge! For so it had always seemed to her, when, with a little squeak of the hinges, which she could hear now, she had burst open the French windows and plunged at Bourton into the open air. How fresh, how calm, stiller than this of course, the air was in the early morning; like the flap of a wave; the kiss of a wave; chill and sharp and yet (for a girl of eighteen as she then was) solemn, feeling as she did, standing there at the open window, that something awful was about to happen; looking at the flowers, at the trees with the smoke winding off them and the rooks rising, falling; standing and looking until Peter Walsh said, "Musing among the vegetables?"—was that it?—"I prefer men to cauliflowers"—was that it? He must have said it at breakfast one morning when she had gone out on to the terrace—Peter Walsh. He would be back from India one of these days, June or July, she forgot which, for his letters were awfully dull; it was his sayings one remembered; his eyes, his

VIRGINIA WOOLF, MRS DALLOWAY, 1925

16 PT MEDIUM

What a lark! What a plunge! For so it had always seemed to her, when, with a little squeak of the hinges, which she could hear now, she had burst open the French windows and plunged at Bourton into the open air. How fresh, how calm, stiller than this of course, the air was in the early morning; like the flap of a wave; the kiss of a wave; chill and sharp and yet (for a girl of eighteen as she then was) solemn, feeling as she did, standing there at the open window, that something awful was about to happen; looking at the flowers, at the trees with the smoke winding off them and the rooks rising, falling; standing and looking until Peter Walsh said, "Musing among the vegetables?"—was that it?—"I prefer men to cauliflowers"—was that it? He must have said it at breakfast one morning when she had gone out on to the terrace—Peter Walsh. He would be back from India one of these days, June or July, she forgot which, for his letters were awfully dull; it was his sayings one

VIRGINIA WOOLF, MRS DALLOWAY, 1925

16 PT SEMIBOLD

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VIRGINIA WOOLF, MRS DALLOWAY, 1925

16 PT BOLD

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VIRGINIA WOOLF, MRS DALLOWAY, 1925

16 PT EXTRABOLD

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VIRGINIA WOOLF, MRS DALLOWAY, 1925

16 PT BLACK

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VIRGINIA WOOLF, MRS DALLOWAY, 1925

8 PT REGULAR

He—for there could be no doubt of his sex, though the fashion of the time did something to disguise it—was in the act of slicing at the head of a Moor which swung from the rafters. It was the colour of an old football, and more or less the shape of one, save for the sunken cheeks and a strand or two of coarse, dry hair, like the hair on a coconut. Orlando's father, or perhaps his grandfather, had struck it from the shoulders of a vast Pagan who had started up under the moon in the barbarian fields of Africa; and now it swung, gently, perpetually, in the breeze which never ceased blowing through the attic rooms of the gigantic house of the lord who had slain him.

Orlando's fathers had ridden in fields of asphodel, and stony fields, and fields watered by strange rivers, and they had struck many heads of many colours off many shoulders, and brought them back to hang from the rafters. So too would Orlando, he vowed. But since he was sixteen only, and too young to ride with them in Africa or France, he would steal away from his mother and the peacocks in the garden and go to his attic room and there lunge and plunge and slice the air with his blade. Sometimes he cut the cord so that the skull bumped on the floor and he had to string it up again, fastening it with some chivalry almost out of reach so that his enemy grinned at him through shrunk, black lips triumphantly. The skull swung to and fro, for the house, at the top of which he lived, was so vast that there seemed trapped in it the wind itself, blowing this way, blowing that way, winter and summer. The green arras with the hunters on it moved perpetually. His fathers had been noble since they had been at all. They came out of the northern mists wearing coronets on their heads. Were not the bars of darkness in the room, and the yellow pools which chequered the floor,

VIRGINIA WOOLF, ORLANDO, 1928

8 PT MEDIUM

He—for there could be no doubt of his sex, though the fashion of the time did something to disguise it—was in the act of slicing at the head of a Moor which swung from the rafters. It was the colour of an old football, and more or less the shape of one, save for the sunken cheeks and a strand or two of coarse, dry hair, like the hair on a coconut. Orlando's father, or perhaps his grandfather, had struck it from the shoulders of a vast Pagan who had started up under the moon in the barbarian fields of Africa; and now it swung, gently, perpetually, in the breeze which never ceased blowing through the attic rooms of the gigantic house of the lord who had slain him.

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VIRGINIA WOOLF, ORLANDO, 1928

8 PT SEMIBOLD

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VIRGINIA WOOLF, ORLANDO, 1928

8 PT BOLD

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VIRGINIA WOOLF, ORLANDO, 1928

8 PT EXTRABOLD

He—for there could be no doubt of his sex, though the fashion of the time did something to disguise it—was in the act of slicing at the head of a Moor which swung from the rafters. It was the colour of an old football, and more or less the shape of one, save for the sunken cheeks and a strand or two of coarse, dry hair, like the hair on a coconut. Orlando's father, or perhaps his grandfather, had struck it from the shoulders of a vast Pagan who had started up under the moon in the barbarian fields of Africa; and now it swung, gently, perpetually, in the breeze which never ceased blowing through the attic rooms of the gigantic house of the lord who had slain him.

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VIRGINIA WOOLF, ORLANDO, 1928

8 PT BLACK

He—for there could be no doubt of his sex, though the fashion of the time did something to disguise it—was in the act of slicing at the head of a Moor which swung from the rafters. It was the colour of an old football, and more or less the shape of one, save for the sunken cheeks and a strand or two of coarse, dry hair, like the hair on a coconut. Orlando's father, or perhaps his grandfather, had struck it from the shoulders of a vast Pagan who had started up under the moon in the barbarian fields of Africa; and now it swung, gently, perpetually, in the breeze which never ceased blowing through the attic rooms of the gigantic house of the lord who had slain him.

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VIRGINIA WOOLF, ORLANDO, 1928

CHARACTER SET

UPPERCASE LETTERS

AÄÀÁÂÃĀĂÅĄÆBCĆĊČÇDĎĐÐEËÈÉÊĒĘĖĚFGĞĠĢHĦIÏÌÍÎĪĮİ
JKĶLĹĽĻŁMNŃŇÑŅŊOÖÒÓÔÕŌŐØŒPÞQRŔŘŖSŚŠŞȘſTŤ
ŢȚŦUÜÙÚÛŪŮŲŰVWẄẀẂŴXYŸỲÝŶZŹŻŽ

NUMERALS (PROPORTIONAL, DEFAULT)

0123456789

TABULAR NUMERALS

0123456789

SUPERSCRIPT, NUMERATOR, DENOMINATOR & SUBSCRIPT NUMERALS

0123456789 0123456789 0123456789 0123456789

ORDINALS

ao

SMALL CAPS

AÄÀÁÂÃĀĂÅĄÆBCĆĊČÇDĎĐÐEËÈÉÊĒĘĖĚFGĞĠĢHĦIÏÌÍÎĪĮJKĶLĹĽĻŁMN
ŃÑŇŅŊOÖÒÓÔÕŌŐØŒPÞQ RŔŘŖSŚŠŞȘſTŤŢȚŦUÜÙÚÛŪŮŲŰVWẄẀ
ẂŴXYŸỲÝŶZŹŻŽ

SMALL CAP FIGURES & CURRENCY

0123456789 $€£¥¢¤

LOWERCASE LETTERS

aäàáâãāăåąæbcćċčçddďðđeëèéêēęėěfgğġģhħiïìíîīįıjjkķlĺľļłmnńñňņŋ
oöòóôõōőøœpþqrŕřŗsśšşșſßttťţțŧuüùúûūůųűvwẅẁẃŵxyÿỳýŷzźżž

PUNCTUATION & SYMBOLS

.,:;…¡!¿?()[]{}/|\¦'’‚‛"„‟‹›«»-–—_·•'"*†‡&¶@§©®™

CASE-SENSITIVE FORMS

i¿()[]{}/\‹›«»-–—·

SPACING ACCENTS

` ´ ¨ ˆ ˇ ˘ ˙ ˚ ˛ ˜ ″ ¯
ˊ ˋ ˛

MATH

#%‰−+±×÷=≠<>≤≥¬~≈∞°√◊^⁄

CURRENCY

€£¥$¢¤

OPENTYPE FEATURES

DEFAULT FIGURES

The default figures align with the uppercase letters in height. The widths are proportional (not all of them share the same width).

0123456789

FRACTIONS · FRAC

When this feature is activated, fractions are automatically set with small numerators and denominators at appropriate heights.

3/4 teaspoons

TABULAR FIGURES · TNUM

Tabular figures all share the same width. This is usually preferable in tables since it makes the figures align vertically.

0123456789

CASE-SENSITIVE FORMS · CASE

When a text is set in all caps, brackets, dashes, guillemets and other punctuation are adjusted to sit at the middle of the cap height.

(UP-TO-DATE)

SUPERSCRIPT FIGURES · SUPS

Small figures set at a height appropriate for footnotes and mathematical exponents.

See note^{3}

ORDINALS · ORDN

Letters a and o following a figure are turned into raised ordinal indicators.

1ª 2º

SUBSCRIPT FIGURES · SUBS

Small figures set at a height appropriate for scientific inferior figures, such as in chemical formulas.

H_2O

SMALL CAPS · SMCP & C2SC

Small capitals for lowercase (smcp) and for capitals (c2sc), with matching figures and currency signs.

Mrs Dalloway

STYLISTIC SETS & ALTERNATES

STYLISTIC SET 01 · SS01
DYNAMIC WIDTH FOR CAPS

Wider H M N V W and narrower E L Z give the capitals more varied widths; D O Q S are redrawn too. Grey: default. Black: SS01.

DEFHLMNOQSVWZ DEFHLMNOQSVWZ

STYLISTIC SET 02 · SS02
ALTERNATE CAPITAL A

Grey: default. Black: SS02. Applies to all accented forms of A.

AÅÄ AÅÄ

STYLISTIC SET 03 · SS03
ALTERNATE CAPITAL G

Grey: default. Black: SS03. Applies to Ġ Ğ Ģ as well.

GĞ GĞ

STYLISTIC SET 04 · SS04
ALTERNATE CAPITAL M

Grey: default. Black: SS04. Also combines with SS01.

M M

STYLISTIC SET 05 · SS05
ALTERNATE LOWERCASE G

Grey: default. Black: SS05. Applies to ġ ğ ģ as well.

gğ gğ

STYLISTIC SET 06 · SS06
ALTERNATE LOWERCASE J

Grey: default. Black: SS06. Applies to dotless ȷ as well.

j j

STYLISTIC SET 07 · SS07
ALTERNATE LOWERCASE T

Grey: default. Black: SS07. Applies to ŧ ţ ț as well.

tť tť

STYLISTIC SET 08 · SS08
ALTERNATE LOWERCASE F

Grey: default. Black: SS08, a shorter f.

f f

CONTEXTUAL ALTERNATES · CALT

On by default: f shortens before a space or capital; j and Q adapt after descenders and brackets. Grey: off.

of gj (Q) of gj (Q)

LANGUAGE SUPPORT

Bloom covers 300 languages written in the Latin script, Swedish among them. Each listed language has its complete base alphabet in the font, checked with Hyperglot 0.8.2. Language-specific forms (locl) are built in for Turkish and other Turkic languages (dotted i / İ) and for Romanian (Ș Ț).

NORDIC (13)

Danish, Faroese, Finnish, Icelandic, Inari Sami, Kalaallisut, Kven Finnish, Lule Sami, Northern Sami, Norwegian, Southern Sami, Swedish, Ume Sami

BALTIC & FINNIC (7)

Karelian, Latgalian, Lithuanian, Estonian, Latvian, Veps, Võro

WESTERN EUROPE (18)

Breton, Cimbrian, Cornish, English, French, German, Irish, Kölsch, Low German, Luxembourgish, Manx, Picard, Scots, Scottish Gaelic, Swiss German, Walloon, Welsh, Western Frisian

SOUTHERN EUROPE (27)

Aragonese, Arbëreshë Albanian, Arvanitika Albanian, Basque, Catalan, Corsican, Friulian, Galician, Gheg Albanian, Istro Romanian, Italian, Ladin, Ladino, Ligurian, Lombard, Macedo-Romanian, Maltese, Neapolitan, Occitan, Piemontese, Portuguese, Romansh, Sardinian, Sicilian, Spanish, Tosk Albanian, Venetian

CENTRAL & EASTERN EUROPE (16)

Bosnian, Crimean Tatar, Croatian, Czech, Gagauz, Hungarian, Kashubian, Lower Sorbian, Montenegrin, Polish, Romanian, Silesian, Slovak, Slovenian, Turkish, Upper Sorbian

AFRICA (78)

Acholi, Afar, Afrikaans, Anaang, Andaandi, Asu (Tanzania), Bari, Bemba (Zambia), Bena (Tanzania), Borana-Arsi-Guji Oromo, Chiga, Chokwe, Congo Swahili, Eastern Oromo, Ganda, Ga'anda, Gourmanchéma, Gusii, Jola-Fonyi, Kabuverdianu, Kalenjin, Kaonde, Kenzi/Mattokki, Kimbundu, Kinyarwanda, Kituba (DRC), Kongo, Konzo, Kuanyama, Luba-Lulua, Luo (Kenya and Tanzania), Makhuwa, Makhuwa-Meetto, Makonde, Makwe, Malagasy, Mandinka, Mankanya, Maore Comorian, Mauritian Creole, Meru, Mwani, Ndonga, Ngazidja Comorian, Nobiin, North Ndebele, Nyanja, Nyankole, Orma, Pedi, Rundi, Rwa, Samburu, Sango, Sangu (Tanzania), Sena, Seselwa Creole French, Shambala, Shona, Soga, Somali, Soninke, South Ndebele, Southern Sotho, Swahili, Swati, Taita, Tiv, Tonga (Zambia), Tsonga, Tswana, Tumbuka, Upper Guinea Crioulo, West Central Oromo, Wolof, Xhosa, Yao, Zulu

AMERICAS (60)

Algonquin, Amahuaca, Amarakaeri, Asháninka, Ashéninka Perené, Candoshi-Shapra, Caquinte, Caribbean Hindustani, Cashibo-Cacataibo, Central Aymara, Chachi, Chiltepec Chinantec, Cofán, Creek, Ese Ejja, Garifuna, Guadeloupean Creole French, Guarani Mbyá, Haitian, Ho-Chunk, Hopi, Huastec, Ixcatlán Mazatec, Jamaican Creole English, K'iche', Kekchí, Korubo, Mapudungun, Matsés, Mohawk, Moré-Kuyubim, Mískito, Nomatsiguenga, Northwestern Ojibwa, Ojitlán Chinantec, Papantla Totonac, Papiamento, Pemon, Pichis Ashéninka, Pipil, Potawatomi, Purepecha, Quechua, Saramaccan, Seri, Shawnee, Shipibo-Conibo, Southern Aymara, Sranan Tongo, Taíno, Tzeltal, Tzotzil, Waiwai, Wayuu, Western Abnaki, Yanesha', Yaroamë, Ye'Kwana, Yucateco, Záparo

ASIA (40)

Achinese, Amis, Ao Naga, Balinese, Banjar, Batak Dairi, Batak Karo, Batak Mandailing, Batak Simalungun, Batak Toba, Bikol, Buginese, Cebuano, Central Kurdish, Chavacano, Filipino, Hani, Hiligaynon, Iloko, Indonesian, Javanese, Khasi, Malaysian, Minangkabau, Naga Pidgin, Northern Kurdish, Northern Qiandong Miao, Northern Uzbek, Oroqen, Pampanga, Southern Qiandong Miao, Malay, Sundanese, Tagalog, Tedim Chin, Tetum, Tetun Dili, Turkmen, Uab Meto, Waray (Philippines)

OCEANIA & AUSTRALIA (32)

Acheron, Alekano, Anuta, Bislama, Chamorro, Chuukese, Cook Islands Māori, Dehu, Eastern Arrernte, Fijian, Gilbertese, Gooniyandi, Maori, Meriam Mir, Murrinh-Patha, Niuean, Palauan, Paluan, Pijin, Pintupi-Luritja, Pohnpeian, Rotokas, Samoan, Tahitian, Tok Pisin, Tokelau, Wangaaybuwan-Ngiyambaa, Warlpiri, Wik-Mungkan, Wiradjuri, Yapese, Yindjibarndi

CONSTRUCTED (9)

Ido, Interglossa, Interlingua, Interlingue, Klingon, Lojban, Novial, Toki Pona, Volapük