

[S]

I=I

|1|3|

1^a

Jj

☞

Œœ

w

ę

FONTFONT INFO GUIDE FOR

FF Blur Light

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>

©FS1, 2005 All rights reserved.
All information in this document is provided "AS IS" without
warranty of any kind, either expressed or implied, and is subject
to change without notice.

All trademarks mentioned in this document are the trademarks
or registered trademarks of their respective holders.

You may reproduce and distribute this document as long as you
do not remove FS1's copyright information and do not make any
changes in the document.

Handgloves

ABOUT FF BLUR LIGHT

FF Blur was created by blurring a grayscale image of an existing grotesque and creating vectors from the results. Being deceptively simple, the process was often poorly imitated. Blur became one of the quintessential typefaces of the early and mid-1990s and has remained popular to date.

ABOUT NEVILLE BRODY

Neville Brody is perhaps the best known graphic designer of his generation. He studied graphic design at the London College of Printing and first made his way into the public eye through his record cover designs and his involvement in the British independent music scene in the early 1980s. As the Art Director of *Fetish* he began experimenting with the beginnings of a new visual language that consisted of a mixture of visual and architectural elements. Later he was able to put these ideas into practice and to set new precedents through the innovative styling of *The Face* magazine (1981-1986). It was his work on magazines that firmly established his reputation as one of the world's leading graphic designers. In particular, his artistic contribution to *The Face* completely revolutionised the way in which designers and readers approach the medium. Though Brody rejected all commercialisation of his graphic style, his unique designs soon became much-imitated models for magazines, advertising and consumer-oriented graphics of the eighties. Brody also won much public acclaim through his highly innovative ideas on incorporating and combining typefaces into design. Later on he took this a step further and began designing his own typefaces, thus opening the way for the advent of digital type design. His pioneering spirit in the area of typography manifests itself today in such projects as *FUSE*, a regularly published collection of experimental typefaces and posters which challenges the boundaries between typography and graphic design. While working for *Arena* (1987-1990) he embarked on a completely opposite course, using minimalist, non-decorative typography for a time before returning to his expressive visual style which he now began propagating with the aid of computers. In 1987 he founded *The Studio* in London, and his unusual computer-generated designs received a great deal of recognition, especially abroad. His work has been commissioned by such major organisations as Berlin's *Haus der Kulturen der Welt*, *Greenpeace*, Japanese companies *Men's Bigi* and *Parco*, the Dutch Postal Service, the



German cable channel Premiere and Austria's ORF TV channel. Today, Neville Brody's work focuses largely on electronic communications design. At the same time, he continues to create his unique and striking digital typefaces. His contributions to the world of graphic design and digital typography are absolutely invaluable. Often referred to as a "star typographer", Brody has designed a number of very well-known typefaces.

SECTION C
SUPPORTED
LAYOUT FEATURES

FONTFONT OPENTYPE®

EXAMPLES



CASE-SENSITIVE FORMS

(H-o) ▶ (H-O)



CAPITAL SPACING

HOH ▶ HOH



TABULAR FIGURES

167 ▶ 167



ORDINALS

1a2o ▶ 1^a2^o



ACCESS ALL ALTERNATES

1 ▶ 1¹



ORNAMENTS

• ▶ 



LOCALIZED FORMS

ŞşTt ▶ ŞşTt

SECTION D
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 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- 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
BRETON
BURMESE (BURMESE) [ROMANIZATION;
BGN/PCGN 1970]
CATALAN
CHAMORRO
DANISH
DUTCH
ENGLISH
ESTONIAN
FAEROESE
FINNISH
FRANCO-PROVENCAL
FRENCH
FRISIAN
FRISIAN, EAST
FRISIAN, NORTH
FRISIAN, WEST
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
NORWEGIAN, BOKMÅL
NORWEGIAN, NYNORSK
OCCITAN
PILIPINO (TAGALOG)
PORTUGUESE
RHAETO-ROMANCE
ROMANSCH
RUSSIAN (CYRILLIC) [ROMANIZATION;
BGN/PCGN 1947]
SAMI, SOUTHERN
SAMI, UME
SCOTTISH GAELIC
SOMALI
SOTHO, NORTHERN
SOTHO, SOUTHERN
SPANISH
SWEDISH
TAHITIAN
TSAKHUR (LATIN)
TSONGA
TSWANA
TURKMEN (CYRILLIC) [ROMANIZATION;
BGN/PCGN 1979]
UKRAINIAN (CYRILLIC) [ROMANIZATION;
NATIONAL, 1993]
WALLOON
XHOSA
YAPESE
YIDDISH [ROMANIZATION]
ZULU

**ADDITIONAL
SUPPORTED
LANGUAGES
PRO**

PRO

ÄLVDALSKA	MAORI
AMHARIC (ETHIOPIC) [ROMANIZATION; UN 1967]	MARSHALLESE
ARUMANIAN	MOLDAVIAN (LATIN)
BASQUE	POLISH
BELARUSIAN (LATIN)	ROMANIAN
BOSNIAN (LATIN)	RUSSIAN (CYRILLIC) [ROMANIZATION; RUSSIAN ACADEMY OF SCIENCES SYSTEM]
BULGARIAN (CYRILLIC) [ROMANIZATION; BGN/PCGN 1952]	RUSSIAN (CYRILLIC) [ROMANIZATION; UN 1987, NATIONAL]
COOK ISLANDS MAORI	SAMI, INARI
CRIMEAN TATAR (LATIN)	SAMI, LULE
CROATIAN	SAMOAN
CZECH	SERBIAN (LATIN)
ESPERANTO	SLOVAK
GAGAUZ (LATIN)	SLOVENIAN
HAWAIIAN	SORBIAN, LOWER
HUNGARIAN	SORBIAN, UPPER
ISTRO-ROMANIAN	TAJIK (CYRILLIC) [ROMANIZATION; BGN/ PCGN 1994]
JAPANESE (SINO-JAPANESE) [ROMANIZATION; MODIFIED HEPBURN]	TONGAN
KASHUBIAN	TURKISH
KAZAKH (CYRILLIC) [ROMANIZATION; BGN/PCGN 1979]	UBYKH
KURMANJI	UZBEK (CYRILLIC) [ROMANIZATION; BGN/PCGN 1979]
LATVIAN	VÅMHUSMÅL
LITHUANIAN	VEPSIAN
MACEDONIAN (CYRILLIC) [ROMANIZATION; UN 1977]	WALLISIAN
MALTESE	

**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	10	103	Ā ā Ă ... ž Ž ž
LATIN EXTENDED-B	1	6	ƒ Œ ſ Ŧ † ‡
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
GENERAL PUNCTUATION	19	19	– — ‘ ... ’ /
CURRENCY SYMBOLS	1	1	€
LETTERLIKE SYMBOLS	2	2	™ Ω
MATHEMATICAL OPERATORS	15	15	∂ Δ ∏ ... ≤ ≥ ·
GEOMETRIC SHAPES	1	1	∅
ALPHABETIC PRESENTATION FORMS 2		2	fi fl
ARABIC PRESENTATION FORMS-B	1	1	

Shag pile i13

AaBbCcDdEeFfGgHhIiJjKkLlMmNn

abcdefghijklmnopqrstuvwxyz 0123456789

ABCDEFGHIJKLMNOPQRSTUVWXYZ

FF Blur Light 36 pt

ALLEZ LES BLEUS!

FF Blur Light 30 pt

Hier kocht der Chef

FF Blur Light 24 pt

SALAME MILANO

FF Blur Light 18 pt

Quellnymph

FF Blur Light 14 pt

Paranormal Phenomena

FF Blur 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 in culturally void display. Eigentlich wollen die Leute nur die